

Paul-Albert Bernard – The Première of *Hernani* by Victor Hugo in 1830 (Wikipedia Commons)
Edouard Dantan – Intermission at the Comédie-Française on a première, in 1885 (Wikipedia Commons)

CULTURAL FIREWORKS IN 1820-1939

JACQUES CORY

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INSPIRATION

I would like to dedicate this book to all my friends and family who inspired me, to [Henri-Claude de Bettignies](#), my academic mentor, one of the most prominent ethicists in the world, to [Henk Van Luijk](#), a dear friend, the best man I have ever known, the most erudite, the kindest man, to [Baron Edmond de Rothschild](#) who believed in me and gave me a full scholarship for my MBA studies at INSEAD, to [Harry Recanati](#), one of the founders of the Israeli and international Discount Bank, he was one of the most ethical businessmen I have ever known, to [Uri Levit](#), the CEO of Poalim Investments, he was one of my best friends but also a colleague with whom I enjoyed working for many years during my career, to [Arieh Avneri](#), who became a symbol with his unabated stamina, his integrity and his ethical leadership. He influenced very much my ethical thought and was for me an admired mentor.

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INTRODUCTION

“Vita brevis, ars longa”, Ὁ βίος βραχύς, ἡ δὲ τέχνη μακρὴ”, Life is short, art is eternal

When the guns roar and the missiles fly over our heads, when buildings collapse and the dead pile up on all sides, when a pandemic rages and slays millions all over the world, paralyzes the economy, culture and life, when society disintegrates and the regime is in existential crisis, when incited rioters rave freely in our towns, reminding me of childhood traumas, of the vandals setting fire to entire neighborhoods, butchering and wounding without mercy, almost burning me alive, while I was reading Alice in the Wonderland, about the Queen of Hearts screaming COUPEZ LUI LA TETE – Off with his head; I find myself balm, bibliotherapy, writing catharsis, immersing in culture at its best, as the muses are not silent but speak or rather whisper to my deaf ears: get up, shake off, sail on the wings of the imagination, on the wings of time, to another reality in another place, to the most creative century in culture, innovation, spiritual life, literature, arts, music, theater, cinema, science and inventions, democracy and human rights, write about it and about the cultural paragons, the premieres of the best plays, operas and exhibitions, the fascinating and interesting salons, in order to heal my ailing soul, and to cure the physical & mental pain of my beloved readers.

This book can be read as a phantasm, a voyage into virtual reality, or as solid history based on facts. But instead of diving into troubled waters fighting sea monsters in tedious video games, I plunge in this book in the cultural ambience of Paris in the most innovative cultural twelfty, meeting the best authors, painters, composers, scientists, philosophers, actors, attending the most exhilarating premieres, participating in a pioneering environment, living in Paris, but visiting also other cultural centers - London, New York, Rome, Madrid, Berlin and Moscow.

I try to explore what could have been a life (mine?), in a different time, in a virtual reality, in another place. To explore the most interesting and meaningful cultural past in history – the twelfty from 1820 to 1939, although I am not an archeologist, a historian or a medium. So, I’ll do it in the only way I know, a realistic approach, but based on surrealistic assumptions. Some people would say “si non e vero e ben trovato” – if it is not true it is a good fairy tale, others would read it with skepticism, wonder or incredibility, everyone according to his own inclination “ciascuno a suo modo” – each one in his own way, according to the immortal Luigi Pirandello’s play with this name, premiered in Milan on May 22, 1924, in “our” era.

But, continuing with another play by Pirandello, there are not only six characters who came in search of an author, but hundreds of characters, “la crème de la crème” – the paragons of culture, thousands of premieres, asking me just to mention them, in a few words, in the 21st century, where only sophisticated people read them, hear them or play them, let alone remember that there was once an Emile Zola (J’accuse, Dreyfus), a Saint-Saens (The Carnival of the Animals), a Sisley, recollecting the battle of Hugo’s (the “guy” from Les Miserables) Hernani at its 1830 premiere in Paris, or even the premiere of Gone with the Wind in Atlanta in 1939 (remembered today only because of the segregation issues at the opening night).

I focused my research on one “century”, and as it is actually [120 years](#), also called “long hundred” or “great hundred”, or even “centoventi” in Italian, hereinafter we’ll call this period in this book “[twelfty](#)”, which also means 120. We’ll focus mainly in one country, and one city (Paris, France). Indeed, what is my heritage – French culture & language, my mother tongue; Paris - where I studied for my MBA and received my Ph.D.; my Hebrew/Israeli heritage – the

country where I lived for most of my life, my homeland that I love most; my Sephardic/Ladino/Greek/Jewish heritage; my affinities to the English, American, Italian, Russian, German, Scandinavian, Spanish/Portuguese/Latin American cultures; or maybe the Oriental culture, as I was born in Egypt and my father in Turkey? As far as culture is concerned, it is all of them as shown in this book, since I have a mainly European but also a cosmopolitan culture; but in this book I focus in one country, one city, one century/twelfty, which I perceive as the most innovative, as I don't want to say the best. No culture is the best, as I have reached the conclusion that they are "All My Sons" or rather all my fathers, as I am their son, European and non-European languages' cultures, which I still study in my old age.

If I would have to characterize what was so peculiar, so unique, so everlasting in the culture of this era of 1820 to 1939 in France and in Europe it is probably the harmony between the outstanding paragons of culture and the cultural leading events, the extraordinary amount of energy, innovations, cohesion. This was the twelfty of the awakening of conscience, soul, heart of mankind which led to freedom, equality, fraternity, democracy, UN's Universal Declaration of Human Rights, decolonization, welfare state, not immediately, as there was the horrible World War II between that twelfty and the New World from 1945 onwards, but the seeds of this new better world for the masses was sown in this twelfty, by that era's giants.

Giants as Zola, Hugo, Shaw, Faulkner, O'Neill, Pagnol, Tolstoy, Dostoyevsky, Ibsen, Lorca, Pirandello, Brecht, Kafka, Thomas & Heinrich Mann, Balzac, Freud, Einstein, Verdi, Monet, to mention only a few of those who will be mentioned in this book. It focused in France, spread to the UK, US, Germany, Italy, Spain, Norway, Sweden, Russia, Austria, and after this European twelfty, throughout the world – in Japan, Latin America, South Korea, Israel, Australia, Canada, etc., although at a much slower pace, with setbacks, but with a remarkable effervescence. We intend to try to unravel in this book what was the secret of this era, these countries, those people, what was the cause of their creativeness, stamina and harmony!

But on the other hand how this twelfty of 1820-1939 failed, wasted, spoiled, ruined, missed, lost, overlooked the meaning of the immense cultural treasure, the most innovative, greatest, pioneering twelfty in culture, literature, theater, cinema, poetry, novels, classical music, opera, ballet, art, painting, architecture, philosophy, psychology, sociology, economics, political thought, science, technology, fashion, business, democracy, human rights, liberté, égalité, fraternité, freedom, social justice, Unity of Nations, peace, ethics, prosperity, ended up in World War II in 1940-1945, in the disappointment of the United Nations, in populist regimes, the bankruptcy of democracy, the highest corruption levels in decolonized countries, but also in many Western countries, except in the ten most ethical and prosperous in all aspects states – Scandinavia, Netherlands, Switzerland, Singapore, New Zealand, Australia and Canada.

Como me siguen	How they follow me
En fila interminable	In endless line
Todos los yos que he sido!	All the me that I have been!
Como se abre el ante mi	How it opens before me
En infinita fila	In infinite row
Para todos los yos que voy a ser!	For all the me that I will be!
Y que poco que nada soy yo	And that little that nothing is me
Este yo de hoy	This me of today
Que casi es de ayer	That it's almost yesterday
Que va a ser todo de mañana!	That will be all tomorrow!

Juan Ramon Jimenez, "El presente" La realidad invisible, "The present" The invisible reality

THE METHODOLOGY OF THE BOOK

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; art – painting, sculpture, architecture; films – technology, directors, actors; sociology, philosophy, travel, science, humor, history, medicine, transportation, psychology, business, ethics, liberté – égalité – fraternité, humanism, democracy, law, welfare, photography, fashion, French cuisine & wines. Therefore, I have decided to write this book on a life of a virtual intellectual and cultural person, who “lived” in France in the Golden Age of France and French Culture in Literature, Theater, Arts, Music, Films, Humanism, Cultural Salons, Science and Inventions.

I am calling this person, as he needs a name even if he is a virtual person, **Jacque Corot**, and any resemblance to my name Jacques Cory is absolutely coincidental. The reason that I have chosen is that he “is” a distant relative of the French painter Camille **Corot** (1796-1875), who was born, lived and died in Paris, a realistic landscape and portrait painter, his vast output simultaneously references the [Neo-Classical](#) tradition and anticipates the [plein-air](#) innovations of [Impressionism](#). So, Jacque Corot is a precursor of modernism with strong roots in the classical tradition, exactly the genes needed for my virtual protagonist. He “is” also a distant relative of Charles-Émile **Jacque** (1813 - 1894), who was born, lived and died in Paris, a French painter of animals ([animalier](#)) and [engraver](#), who was, with [Jean-François Millet](#), Camille Corot, Theodore Rousseau and Charles-Francois Daubigny, part of the [Barbizon School](#). Jacque also provided the illustrations for numerous books, in particular the [Vicar of Wakefield](#) by [Oliver Goldsmith](#); *The Indian Cottage*, a novella published with [Paul et Virginie](#); *Picturesque Greece* by [Christopher Wordsworth](#); the *Works of Shakespeare*; and *Ancient and Modern Versailles* by [Alexandre de Laborde](#). His sons Émile Jacque (1848–1912) and Frédéric Jacque (1859–1931) were both painters and engravers especially of rural subjects. The son of Frederic, Marcel Jacque (1906-1981) was also a painter, manager of the Rousseau Museum in Barbizon. So, we have here a “dynasty” of painters and cultural people, Parisians and French, attributing their names – Jacque and Corot – to my virtual hero Jacque Corot, in the ideal cultural and geographical background. I like very much Barbizon, Fontainebleau and the forest between them, which I visited frequently while studying at INSEAD in Fontainebleau in 1967 & 1968, with frequent cultural visits to Paris & participating in the [May 1968](#) Paris students “revolution”. So, these are the origins of the name of our protagonist. And one more prosaic reason – to the best of my knowledge no one is named Jacque (without an s) Corot, and nobody could sue me for ‘stealing’ his name...

But CoRoT is on the other hand, “**C**onvection, **R**otation and planetary **T**ransits” a [space telescope](#) mission which operated from 2006 to 2013. The mission's two objectives were to search for [extrasolar planets](#) with short orbital periods, particularly those of large [terrestrial size](#), and to perform [asteroseismology](#) by measuring [solar-like oscillations](#) in stars. The mission was led by the [French Space Agency \(CNES\)](#) in conjunction with the [European Space Agency \(ESA\)](#) and other international partners. Among the notable discoveries was [CoRoT-7b](#), discovered in 2009 which became the first exoplanet shown to have a rock or metal-dominated composition. **CoRoT-1** is a yellow dwarf main sequence star similar to our Sun. The star is located approximately 2,630 light-years away in the constellation of Monoceros. And these are only 2 examples of the multiple & very important discoveries made by CoRoT. What could be better than a combination of culture in many facets: painting, literature, biology, geography, astronomy, technology, science, with the roots in France...

Jacques Corot would live in the nineteenth century in France, being born on January 1, 1820, a decade before the premiere of Hugo's *Hernani*. He would not have any problem in travelling all over the world, and meet whomever he chooses, but without actually interacting, a kind of one-sided zoom. Or rather "Back to the Past", travelling through time, without having an opportunity to change the course of events. This person would prefer to live as a grown-up, let's say 30 years old, healthy, wealthy, [Forever Young](#), and will remain at this age until he disappears, let's say on December 31, 1939, a few days after the premiere of *Gone with the Wind*, without experiencing the atrocities of World War II, the Holocaust, Hiroshima and Nagasaki. Without experiencing in France the despicable period of collaboration between Petain and Hitler. The last sentence of *Gone with the Wind* was "Tomorrow is another day!", and indeed what an awful day it was, as on the tomorrow of the premiere, the next 6 years 1940-1945 were the worst in human history, as World War II was the [deadliest conflict](#) of human history, marked by [70 to 85 million fatalities](#). Towards the end of this awful time I was born, on 5/6/1944, living in a much less interesting cultural century, but a much safer one.

Is there any reason for picking up 1820 as his first year? Well, if we want to encompass in a century or 120 years my most beloved cultural periods – Romanticism, Realism/Naturalism, Modernism – this is the best year to start at. And Corot would be in good company compared to the 10 prominent people born in 1820 – Friedrich Engels, German sociopolitical philosopher who laid the foundation for Marxism. Anne Bronte, British novelist and poet who is best remembered for *Agnes Grey* and *The Tenant of Wildfell Hall*. Jenny Lind, known as the Swedish Nightingale, a soprano singer who became a member of the Royal Swedish Academy of Music. Florence Nightingale, celebrated British social reformer who is considered the founder of modern nursing, she died in 1910 at the age of 90. Anna Sewell, English novelist, author of *Black Beauty*, a classic of English children's literature. Harriet Tubman, escaped slave who became an abolitionist and Union spy during the Civil War and rescued over 300 slaves using the Underground Railroad. Susan Anthony, suffragette reformer who led protests for women's equality. August Kekule, prominent German chemist who revolutionized chemistry by introducing chemical structure theory in 1857, his notable work was on the structure of benzene. William Loftus, English geologist, explorer and archaeological excavation expert who discovered the ancient city of Uruk, Sumeria in 1849. Fanny Crosby, blind American poet and composer who wrote over 8000 hymns and gospel songs with over 100 million copies printed making her one of the most prolific hymnists.

Living 120 years is not unheard of, even in those years, although living all this period young, wealthy and healthy is an invention existing only in this book, at least for the virtual biography. Jeanne Calment of France born on 21/2/1875 lived to age 122 years and 164 days, Sarah Knauss, US, 1880-1999, 119 years and 97 days. Kane Tanaka, Japan, born 1903, Nabi Tajima, Japan, 1900-2018, Jiroemon Kimura of Japan born on 19/4/1897 lived to age 116 years and 54 days, and my Israeli compatriot Yisrael Kristal born on 15/9/1903 in Russia lived to age 113 years & 330 days. Actually, in 2020, date of the first draft of this book, 50 people lived to be between 115 & 122. So, if they live 120 years why could not also my hero?

Corot would have an agnostic, and intellectual Parisian family, and attend the important "[literary salons](#)", with all the who's who in literature, painting, music, science, etc. from 1820 to 1939. As his is a virtual life, our hero will have to give up the pleasures of some of his senses – French cuisine and wines, French perfumes (not such a sacrifice bearing in mind that in this twelfty people didn't wash too often), French women (he is not a Jihad shahid with 72 virgins in heaven), but will be able as in zoom, films and Internet to see and hear everything, without having the possibility to interfere, or maybe so if he is an hologram, an avatar, etc.

As my hero lives in the 19th century and early 20th century, I don't have the dilemma of locating him or not in Israel, as this country did not exist, nor would I be specific about his religion. I chose Paris as it was in this twelfth from the twenties of the 19th century to the thirties of the 20th century – the center of the world, at least the cultural world, the time of La Belle Époque, the roaring twenties, the who's who in painting, the most modern American authors, it seemed that Paris was a magnet to world's creative imagination, inventions, culture.

In this epoch we would experience an immense progress and change in all the fields – technology, science, architecture, art, literature, transportation, democracy, with the changes from the absolute monarchy of the Bourbons, to Louis-Philippe, the Second Republic, Napoleon III, the Third Republic, rise of socialism, falling down of empires, but also communism in USSR, fascism in Italy, Spain, Nazism in Germany, neo-liberalism in the UK and the US. My hero's interests will be primarily in his fields of interest, meeting prominent people in those fields, but not meeting politicians, unless needed for his research. However, it goes without saying that he would be a Dreyfusard, anti-racist, anti-colonialist, anti-violence unless in legitimate defense, anti-terrorism, anti-slavery, anti-isolationism, democrat in favor of universal suffrage, republican against monarchy, multi-cultural, cosmopolitan, favoring social democrats or humanistic capitalism parties, somewhere in the left/center, he would favor globalization without exploiting weaker nations, without any active involvement in politics, and if he would meet politicians, kings, emperors, he would only ask them – WHY?

First of all he would be able to ask those questions to Napoleon I still living in 1820 in Saint Helena. But more probably he would ask his nephew Napoleon III why has he missed the opportunity to become the best ruler ever – if he would have chosen to remain a democratic leader of France, caring for the welfare of his people, without declaring wars against Russia (the Crimean War), Austro-Hungary (Italian Campaign), Mexico, Algeria, Indochina, Africa, Syria and Lebanon, China, and finally losing to Germany in 1870, as if his own country was not enough, without becoming a despot, causing the death of millions, the subjugation of tens of millions. Not forgetting nevertheless his immense contribution to culture, architecture, modernization of Paris, but also crushing opposition in France. Don't do harm would say an Epicurean, an ethicist, a physician - your ancestors were not aristocrats, why all those airs de grandeur, being an emperor – you want to compete with the corrupted kings and emperors?

The French people made a revolution to get rid of them, and received a worse tyrant. And the same applies to Kaisers of Germany, Tsars of Russia, Emperors of Austro-Hungary, absolute and obsolete kings in Europe, China, 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 the world in Africa & Asia, "Empress" of India... Queen Victoria 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. The same applies to most of other 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 or prime ministers in totalitarian states in semi-democratic or even in democratic states, with similar social and economic problems, warmonger policies, colonialism, racism, without humanism.

In the nineteenth century, some European intellectual people knew at least 5-8 languages, if not more – French, English, German, Italian, Latin, Greek, Spanish, Russian, and their mother tongue – one of those or any of the 22+ other important European & Mediterranean cultural languages - Dutch, Polish, Irish, Swedish, Norwegian, Danish, Portuguese, Romanian, Czech, Ukrainian, Serbian, Croatian, Bulgarian, Lithuanian, Latvian, Hungarian, Finnish, Turkish, Arabic, Hebrew, Yiddish or Ladino, and similar languages, creoles and dialects. Even in the twentieth century there are many intellectuals who are polyglots and who speak perfectly the languages that I speak only basically. I have learned 50+ languages but I don't master them.

In the twenty first century people know much less languages (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 my books. Anyhow, my hero would have mastered in his virtual (and virtuous...) life at least those 30 cultural languages and even 36 (with Mandarin, Japanese, Hindi, Persian, Swahili, Korean), as he is a cosmopolitan and doesn't believe in European supremacy. Speaking many languages is essential in order to understand culture. 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 hero's life (born 15 years after 1820, dying 18 years before 1939), sharing cultural affinities.

But Jules Cheret's life is even more characteristic of this twelfty as he was born on 31 May 1836, 16 years after 1820, and died on 23 September 1932, 7 years before 1939. [Cheret](#) was a French painter and lithographer, who became a master of [Belle Époque](#) poster art. He has been called the father of the modern poster. Chéret created vivid poster ads for the [cabarets](#), [music halls](#), and theaters such as the [Eldorado](#), the [Olympia](#), the [Folies Bergère](#), [Théâtre de l'Opéra](#), the [Alcazar d'Été](#) and the [Moulin Rouge](#). He created posters and illustrations for the satirical weekly [Le Courrier français](#). His works were influenced by the scenes of frivolity depicted in the works of [Rococo](#) artists such as [Jean-Honoré Fragonard](#) and [Antoine Watteau](#). So much in demand was he, that he expanded his business to providing advertisements for the plays of troupes, festivals, for beverages and liquors, perfumes, soaps, cosmetics and pharmaceutical products. Eventually he became a major advertising force, adding railroad companies and manufacturing businesses to his client list.

The closest centenarians' models of the cultural protagonists in this twelfty are: 1. Juliette Adam who lived 100 years (1836-1936), very similar to the same years as the book's twelfty 1820-1939. She was an author, salonniere & feminist, who influenced Parisian's society. 2. Alexandre Gueniot (1832-1935), a French physician and author who lived from 1855 to 1935 in Paris and was a member of l'Academie de medicine since 1880 and its president since 1906. He is the author of many works in gynecology, on birds and bees, and books as "*Souvenirs de la guerre de 1870 et de la [Commune](#)*", and "Pour vivre cent ans". 3. Henry Richard Gibson (1837-1938) an American attorney and politician, who wrote and edited several books on federal and state law. He represented Tennessee in the US House of Representatives from 1895 to 1905. He worked as a professor of medical jurisprudence at the Tennessee Medical College from 1889 to 1906. In 1907 he published a 368-page epic poem.

My compatriot critics would criticize my writing of a virtual biography of a French person, not even Jewish, meeting 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. Nevertheless, I have assigned an unproportionate segment of my book to the literatures of my origins – Zionist literature, Jewish – Hebrew, Ladino, Judeo-Arabic and Yiddish literatures, Spanish, Portuguese, Italian, Greek, Turkish and Arabic literatures. I don't expect either any gratitude from French/Europeans on the predilection/superlatives I bestow on their cultures, as they are convinced that they are the most significant, and don't need any reinforcement to that. A nation who contributed to the world in this twelfth - the literature of Emile Zola, the science of Louis Pasteur, the social science of [Emile Durkheim](#) - doesn't need my praise.

My hero Jacque Corot would like to meet the interesting authors and personalities: Ibsen, Strindberg, d'Annunzio, Nietzsche, Twain, Kipling, Conan Doyle, Wilde, Shaw, Jerome, Tagore, Freud, Thomas Mann, Heinrich Mann, Zola, Chekhov, Lorca, Mallarme, 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 Bronte, the brothers Goncourt, Balzac, Andersen, Gogol, Lermontov, Stendhal, Pushkin, Mickiewicz, Musset, Vigny, Goethe, Scott, Manzoni, Heine, Coopert, Machado de Assis, Herzl who wrote *Altneuland*, Shai Agnon after having published some of his stories, Eca de Queiros, Marti, de Pereda, Galdos, Zorilla, etc.

And he would want to meet until 1939 at least as youngsters Jean-Paul Sartre, Andre Malraux, Jean Anouilh, read the first novels - *Climats*, *Les silences du Colonel Bramble*, and biographies by [Andre Maurois](#), read [Thérèse Desqueyroux](#) by Francois Mauriac, [Antigone](#) by Jean Cocteau, [Topaze](#) and [Marius](#) by Marcel Pagnol. He 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 and he would like to meet authors/leaders: 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 who wrote *The War and the International*, Rosa Luxemburg who wrote *The Accumulation of Capital*, Gandhi who wrote *Hind Swaraj*, Lenin who wrote *Materialism and Empirio-Criticism & The Development of Capitalism in Russia*, and others.

He 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, Schubert, Weber, Chopin, Liszt, Brahms, Schumann, Grieg, Mendelssohn, Tchaikovsky, 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, Turner, Jules Cheret, etc. He would like to meet as well the most prominent scientists and inventors of his "generations" –

Einstein, Marie Curie, Niepce, Daguerre, Melies, Becquerel, Foucault, Pasteur, Breguet, Michelin, Bleriot, Renault. He would like to travel all over the world, meet Livingstone in Africa, visit India, Japan, and China, Mexico, Turkey, South America, all Europe and the US, Canada, Philippines, Indonesia, South Africa, Egypt, Morocco, Australia, Nigeria, Palestine.

This is of course just an outline of the virtual biography. Not even a synopsis, it couldn't be historical, as we know already the history, it wouldn't include also amorous intrigues. I wouldn't be too original if I would adopt Tolstoy's opening sentence in *Anna Karenina*, which was the first sentence that I learned in Russian: "Happy families are all alike; every unhappy family is unhappy in its own way". For people who have read it all, what can be new in describing the family problems of Hugo or Zola? So, it should be an intellectual novel, discovering new insights in cultural thoughts & talks of the most interesting persons described above – Ibsen could disclose who was his role model for Thomas Stockman and Churchill could tell about his plans. At least, this book would be a guideline for a cultural life of others.

As an alternative to this virtual biography, which some would call at least unpractical, one can write a novel based on the lives of two or three protagonists living in this twelfty in Paris and interacting with most of the who's who of the cultural life in Paris, French and foreigners, attending the premieres, having one or two salons, a "cultural novel", possibly inventing a new genre, half fiction half documentary. If we want to be surrealistic we could even imagine that like in a Japanese classic film, our soul goes back to heaven where everything is stored, so we can watch all the premieres and hear all the cultural conversations in Paris' salons, or even watch it all from a distant planet discovered by CoRoT, or travel back to the past, or maybe live forever at least virtually and contemplating this twelfty with the hindsight of 2020. All this is of course an excuse to write about the epoch I like most, in the city I love most, the most interesting events for a cultural person like me, with the people who interest me most. The question is: does it interest anybody? Well, it interests me, and I hope that at least a few dozen people will be interested on those topics, maybe a few hundred, so it is worth doing it!

The book actually consists of two main parts: 1. Culture in European Languages in the twelfty 1820-1939, as analyzed through my personal prism, with a unique contribution to understanding this culture in all its facets, putting an emphasis on literature and drama, with a comparative analysis of literature, arts and music, thoughts and quotes on significant literatures, and even a play with 36+ protagonists meeting at a Parisian Salon on 31/12/1899. 2. Attending the Best Premieres of plays, films, operas, classical music, ballets, events in Paris and the world from 1820 to 1939. Even if my hero would not attend all or most of these premieres, it would be exhilarating just to imagine that he could have attended those breakthrough premieres, with the most interesting people in Paris, France and the World. One could find of course all what he wants on the authors, composers, painters, premieres, books or films, on Wikipedia and many other sources, as I have done. I didn't mention the links to most of them, but they are very easy to find. But I have added to this book my personal approach which is holistic and cosmopolitan. However, as my knowledge does not encompass all the book's fields of interest, I have included also guest articles from prominent authors. In the third part of the book I include an Appendix with some interesting chapters, first of all encyclopediac chapters on this epoch, events and prominent cultural people, original essays on interesting topics, as well as data from Wikipedia, Encyclopedia Britannica, etc. on other topics. This book is not an academic book, so it is not written in a rigorous academic style, but rather as a personal voyage into this twelfty's culture. Finally, I include photos & pictures of cultural events, premieres, paintings, posters, salonnières, and of the paragons of science, culture, literature, art, music, theater, films, technology in the most inventive twelfty of all.

CULTURE IN EUROPEAN LANGUAGES IN THE “CENTURY”/TWELFTH 1820-1939

I believe that the most interesting twelfth in culture in European languages was the twelfth of 1820-1939. I admire of course classic Greek and Latin culture, plays, art & philosophy, the Bible in Hebrew, the Talmud in Aramaic, the classic playwrights, authors and poets Shakespeare, Racine, Corneille, Moliere, Cervantes, Dante, Goldoni, Camoens, Lope de Vega, Calderon de la Barca, Schiller, Voltaire, Rousseau & Marivaux. But in this 120-years era, such an outburst of culture in all fields is unprecedented – literature – novels, plays, poetry; art – painting, sculpture, architecture; classical music – symphonies, concerti, vocal; ballets, operas, including operettas & musicals; early films, philosophy, psychology, geography, economics, political science, linguistics, sociology, anthropology, science, biology, evolution, medicine, inventions - trains, airplanes, steamboats, electricity, telephone, gramophone, photography; business, democracy, human rights, welfare, education.

Just to mention a few of the most prominent authors and their books in this twelfth: 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*](#); read the 11th edition of [*Encyclopædia Britannica*](#) published, Rabindranath Tagore's [*Raja*](#); and so many others. While learning of the death of [Leo Tolstoy](#), [Henrik Ibsen](#), [Anton Chekhov](#), [Oscar Wilde](#), [Émile Zola](#), and many other prominent authors.

And even more - Anatole France's [*L'île des Pingouins \(Penguin Island\)*](#); August Strindberg's [*The Ghost Sonata*](#); Maxim Gorky's [*The Mother*](#); 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*](#); watch Anton Chekhov's play [*The Cherry Orchard*](#) first performed; 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*](#); 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*](#); and reading [*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*](#), and by other prominent authors.

This book covers mainly literature in French, English, German, Spanish, Russian and Italian, but it covers other facets of culture - arts, music, theater, films, also Sciences, with people 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 3 main founders of [*bacteriology*](#), with [*Ferdinand Cohn*](#) & [*Robert Koch*](#), and is popularly known as the "father of microbiology".

In this part of the book we'll cover extensively Literature, but in order to put in perspective my findings and especially my comparative analysis, I decided to compare them to an objective indicator of excellence – the Nobel prizes. The Nobelists in Spanish, Russian & Italian literatures amount to 23 as compared to the 51 Nobelists in French, English & German literatures. So, if the Nobelists of those 3 literatures are about **45%** of the Nobelists of the 3 “leading” literatures, it probably indicates that those “leading” literatures are at least perceived by professional experts as most significant, or maybe only better known by the Nobel Committees, as it is very dangerous to rate cultures, literatures and authors, and I have proven it in my book which tried to devise a Culture Index. Nevertheless, and completely unrelated and unplanned, probably not by chance or by sheer coincidence, I have arrived to the same conclusion as the Nobel Committees in this book, as I found in my survey that in the era from 1820 to 1939 there were 200 important authors from the literatures in Spanish (80), Russian (70) and Italian (50), as compared to the 420 important authors from the literatures in French (160), English (140) and German (120), which is **47%**! So, “great” minds think alike, and at least in this case I have arrived to the same conclusion as the Swedish Nobel Prize Committees for Literature, which shows that we share the same taste in literature, or at least a same bias in favor of European culture... One should bear in mind that the basis of comparison is not exactly the same as I have compared the literatures in the 1820-1939 era, while the Nobel Committees have awarded the prizes for the whole 20th century and beyond.

LITERATURE

NOBEL PRIZES IN LITERATURE

Year	Picture	Laureate	Country	Language(s)	Genre(s)
1901		Sully Prudhomme (1839 – 1907)	 France	French	poetry, essay
1902		Theodor Mommsen (1817 – 1903)	 Germany	German	history, law
1903		Bjørnstjerne Bjørnson (1832 – 1910)	 Norway	Norwegian	poetry, novel, drama
1904		Frédéric Mistral (1830 – 1914)	 France	Provençal	poetry, philology
1904		José Echegaray (1830 – 1914)	 Spain	Spanish	drama

Year	Picture	Laureate	Country	Language(s)	Genre(s)
1905		Henryk Sienkiewicz (1846 – 1916)	 Poland ( Russian Empire)	Polish	novel
1906		Giosuè Carducci (1835 – 1907)	 Italy	Italian	poetry
1907		Rudyard Kipling (1865 – 1936)	 United Kingdom	English	novel, short story, poetry
1908		Rudolf Christoph Eucken (1846 – 1926)	 Germany	German	philosophy
1909		Selma Lagerlöf (1858 – 1940)	 Sweden	Swedish	novel, short story
1910		Paul von Heyse (1830 – 1914)	 Germany	German	poetry, drama, novel, short story

Year	Picture	Laureate	Country	Language(s)	Genre(s)
1911		Maurice Maeterlinck (1862 – 1949)	 Belgium	French	drama, poetry, essay
1912		Gerhart Hauptmann (1862 – 1949)	 Germany	German	drama, novel
1913		Rabindranath Tagore (1861 – 1941)	 India ( British Empire)	Bengali and English	poetry, novel, drama, short story, music, essay, philosophy, literary criticism, translation
1914					
1915		Romain Rolland (1866 – 1940)	 France	French	novel
1916		Verner von Heidenstam (1859 – 1940)	 Sweden	Swedish	poetry, novel

Year	Picture	Laureate	Country	Language(s)	Genre(s)
1917		Karl Adolph Gjellerup (1857 – 1919)	 Denmark	Danish and German	poetry
1917		Henrik Pontoppidan (1857 – 1943)	 Denmark	Danish	novel
1918					
1919		Carl Spitteler (1845 – 1924)	 Switzerland	German	poetry
1920		Knut Hamsun (1859 – 1952)	 Norway	Norwegian	novel
1921		Anatole France (1844 – 1924)	 France	French	novel, poetry

Year	Picture	Laureate	Country	Language(s)	Genre(s)
1922		Jacinto Benavente (1866 – 1954)	 Spain	Spanish	drama
1923		William Butler Yeats (1865 – 1939)	 Ireland	English	poetry
1924		Władysław Reymont (1867 – 1925)	 Poland	Polish	novel
1925		George Bernard Shaw (1856 – 1950)	 Ireland ^[37]	English	drama, literary criticism
1926		Grazia Deledda (1871 – 1936)	 Italy	Italian	poetry, novel
1927		Henri Bergson (1859 – 1941)	 France	French	philosophy

Year	Picture	Laureate	Country	Language(s)	Genre(s)
1928		Sigrid Undset (1882 – 1949)	 Norway (Born in Denmark)	Norwegian	novel
1929		Thomas Mann (1875 – 1955)	 Germany	German	novel, short story, essay
1930		Sinclair Lewis (1885 – 1951)	 United States	English	novel, short story, drama
1931		Erik Axel Karlfeldt (1864 – 1931)	 Sweden	Swedish	poetry
1932		John Galsworthy (1867 – 1933)	 United Kingdom	English	novel
1933		Ivan Bunin (1870 – 1953)	Stateless (Born in Russian Empire)	Russian	short story, poetry, novel

Year	Picture	Laureate	Country	Language(s)	Genre(s)
1934		Luigi Pirandello (1867 – 1936)	 Italy	Italian	drama, novel, short story
1935					
1936		Eugene O'Neill (1888 – 1953)	 United States	English	drama
1937		Roger Martin du Gard (1881 – 1958)	 France	French	novel
1938		Pearl Buck (1892 – 1973)	 United States	English	novel, biography
1939		Frans Eemil Sillanpää (1888 – 1964)	 Finland	Finnish	novel
1940					

Year	Picture	Laureate	Country	Language(s)	Genre(s)
1941					
1942					
1943					
1944		Johannes Vilhelm Jensen (1873 – 1950)	 Denmark	Danish	novel, short story
1945		Gabriela Mistral (1889 – 1957)	 Chile	Spanish	poetry
1946		Hermann Hesse (1877 – 1962)	 Germany  Switzerland (Born in Germany)	German	novel, poetry
1947		André Gide (1869 – 1951)	 France	French	novel, essay
1948		Thomas Stearns Eliot (1888 – 1965)	 United Kingdom (Born in the United States)	English	poetry

Year	Picture	Laureate	Country	Language(s)	Genre(s)
1949		William Faulkner (1897 – 1962)	 United States	English	novel, short story
1950		Bertrand Russell (1872 – 1970)	 United Kingdom	English	philosophy
1951		Pär Lagerkvist (1891 – 1974)	 Sweden	Swedish	poetry, novel, short story, drama
1952		François Mauriac (1885 – 1970)	 France	French	novel, short story
1953		Winston Churchill (1874 – 1965)	 United Kingdom	English	history, essay, memoirs
1954		Ernest Hemingway (1899 – 1961)	 United States	English	novel, short story, screenplay

Year	Picture	Laureate	Country	Language(s)	Genre(s)
1955		Halldór Laxness (1902 – 1998)	 Iceland	Icelandic	novel, short story, drama, poetry
1956		Juan Ramón Jiménez (1881 – 1958)	 Spain	Spanish	poetry
1957		Albert Camus (1913 – 1960)	 France (Born in French Algeria)	French	novel, short story, drama, philosophy, essay
1958		Boris Pasternak (1890 – 1960)	 Soviet Union	Russian	novel, poetry, translation
1959		Salvatore Quasimodo (1890 – 1960)	 Italy	Italian	poetry
1960		Saint-John Perse (1887 – 1975)	 France (Born in Guadeloupe)	French	poetry

Year	Picture	Laureate	Country	Language(s)	Genre(s)
1961		Ivo Andrić (1892 – 1975)	 Yugoslavia (Born in Austria-Hungary)	Serbo-Croatian	novel, short story
1962		John Steinbeck (1902 – 1968)	 United States	English	novel, short story, screenplay
1963		Giorgos Seferis (1900 – 1971)	 Greece (Born in the Ottoman Empire)	Greek	poetry, essay, memoirs
1964		Jean-Paul Sartre (1905 – 1980)	 France	French	novel, short story, philosophy, drama, literary criticism, screenplay
1965		Mikhail Sholokhov (1905 – 1984)	 Soviet Union	Russian	novel
1966		Shmuel Yosef Agnon (1888 – 1970)	 Israel (Born in Austria-Hungary)	Hebrew	novel, short story

Year	Picture	Laureate	Country	Language(s)	Genre(s)
1966		Nelly Sachs (1891 – 1970)	 Germany  Sweden (Born in Germany)	German	poetry, drama
1967		Miguel Ángel Asturias (1899 – 1974)	 Guatemala	Spanish	novel, poetry
1968		Yasunari Kawabata (1899 – 1972)	 Japan	Japanese	novel, short story
1969		Samuel Beckett (1906 – 1989)	 Ireland	French and English	novel, drama, poetry
1970		Aleksandr Solzhenitsyn (1918 – 2008)	 Soviet Union	Russian	novel
1971		Pablo Neruda (1904 – 1973)	 Chile	Spanish	poetry

Year	Picture	Laureate	Country	Language(s)	Genre(s)
1972		Heinrich Böll (1917 – 1985)	 West Germany	German	novel, short story
1973		Patrick White (1912 – 1990)	 Australia (Born in the United Kingdom)	English	novel, short story, drama
1974		Eyvind Johnson (1900 – 1976)	 Sweden	Swedish	novel
1974		Harry Martinson (1904 – 1978)	 Sweden	Swedish	poetry, novel, drama
1975		Eugenio Montale (1896 – 1981)	 Italy	Italian	poetry
1976		Saul Bellow (1915 – 2005)	 United States (Born in Canada)	English	novel, short story

Year	Picture	Laureate	Country	Language(s)	Genre(s)
1977		Vicente Aleixandre (1898 – 1984)	 Spain	Spanish	poetry
1978		Isaac Bashevis Singer (1902 – 1991)	 United States  Poland	Yiddish	novel, short story, memoirs
1979		Odysseas Elytis (1911 – 1996)	 Greece	Greek	poetry, essay
1980		Czeslaw Milosz (1911 – 2004)	 United States  Poland	Polish	poetry, essay
1981		Elias Canetti (1905 – 1994)	 United Kingdom (Born in Bulgaria)	German	novel, drama, memoirs, essay
1982		Gabriel García Márquez (1927 – 2014)	 Colombia	Spanish	novel, short story, screenplay

Year	Picture	Laureate	Country	Language(s)	Genre(s)
1983		William Golding (1911 – 1993)	 United Kingdom	English	novel, poetry, drama
1984		Jaroslav Seifert (1901 – 1986)	 Czechoslovakia (Born in Austria-Hungary)	Czech	poetry
1985		Claude Simon (1913 – 2005)	 France (Born in French Madagascar)	French	novel, literary criticism
1986		Wole Soyinka (b. 1934)	 Nigeria	English	drama, novel, poetry, screenplay
1987		Joseph Brodsky (1940 – 1996)	 United States (Born in the Soviet Union)	Russian and English	poetry, essay
1988		Naguib Mahfouz (1911 – 2006)	 Egypt	Arabic	novel, short story

Year	Picture	Laureate	Country	Language(s)	Genre(s)
1989		Camilo José Cela (1916 – 2002)	 Spain	Spanish	novel, short story, essay, poetry
1990		Octavio Paz (1914 – 1998)	 Mexico	Spanish	poetry, essay
1991		Nadine Gordimer (1923 – 2014)	 South Africa	English	novel, short story, essay, drama
1992		Derek Walcott (1930 – 2017)	 Saint Lucia	English	poetry, drama
1993		Toni Morrison (1931 – 2019)	 United States	English	novel
1994		Kenzaburō Ōe (b. 1935)	 Japan	Japanese	novel, short story, essay

Year	Picture	Laureate	Country	Language(s)	Genre(s)
1995		Seamus Heaney (1939 – 2013)	 Ireland	English	poetry, drama, translation
1996		Wisława Szymborska (1923 – 2012)	 Poland	Polish	poetry, essay, translation
1997		Dario Fo (1926 – 2016)	 Italy	Italian	drama, songwriting
1998		José Saramago (1922 – 2010)	 Portugal	Portuguese	novel, drama, poetry
1999		Günter Grass (1927 – 2015)	 Germany (born in Free City of Danzig)	German	novel, drama, poetry
2000		Gao Xingjian (b. 1940)	 France (since 1998)  China (1940–1998)	Chinese	novel, drama, literary criticism

Year	Picture	Laureate	Country	Language(s)	Genre(s)
2001		Vidiadhar Surajprasad Naipaul (1932 – 2018)	 United Kingdom (Born in Trinidad and Tobago)	English	novel, essay
2002		Imre Kertész (1929 – 2016)	 Hungary	Hungarian	novel
2003		John Maxwell Coetzee (b. 1940)	 Australia South Africa	English	novel, essay, translation
2004		Elfriede Jelinek (b. 1946)	 Austria	German	novel, drama
2005		Harold Pinter (1930 – 2008)	 United Kingdom	English	drama, screenplay
2006		Orhan Pamuk (b. 1952)	 Turkey	Turkish	novel, screenplay, autobiography, essay

Year	Picture	Laureate	Country	Language(s)	Genre(s)
2007		Doris Lessing (1919 – 2013)	 United Kingdom  Zimbabwe (born in Iran)	English	novel, drama, poetry, short story, memoirs, autobiography
2008		Jean-Marie Gustave Le Clézio (b. 1940)	 France  Mauritius	French	novel, short story, essay, translation
2009		Herta Müller (b. 1953)	 Germany (Born in Romania)	German	novel, short story, poetry, essay
2010		Mario Vargas Llosa (b. 1936)	 Peru  Spain	Spanish	novel, short story, essay, drama, memoirs
2011		Tomas Tranströmer (1931 – 2015)	 Sweden	Swedish	poetry, translation
2012		Mo Yan (b. 1955)	 China	Chinese	novel, short story

Year	Picture	Laureate	Country	Language(s)	Genre(s)
2013		Alice Munro (b. 1931)	 Canada	English	short story
2014		Patrick Modiano (b. 1945)	 France	French	novel, screenplay
2015		Svetlana Alexievich (b. 1948)	 Belarus (Born in the Soviet Union)	Russian	history, essay
2016		Bob Dylan (b. 1941)	 United States	English	poetry, songwriting
2017		Kazuo Ishiguro (b. 1954)	 United Kingdom (born in Japan)	English	novel, screenplay, short story
2018		Olga Tokarczuk (b. 1962)	 Poland	Polish	novel, short story, poetry, essay, screenplay

Year	Picture	Laureate	Country	Language(s)	Genre(s)
2019		Peter Handke (b. 1942)	 Austria	German	novel, short story, drama, translation, screenplay
2020		Louise Glück (b. 1943)	 United States	English	poetry, essay

As Nobel Prizes were awarded until 1990 to 80 authors in our lists, who were active in the twelfthly 1820-1939, I decided to give the whole list of Nobel Prizes, and I refer to the specific authors and prizes in the text. 80 Nobel Prizes were awarded to those authors from 28 countries (75 authors in European languages and 5 authors in non-European languages).

CORY'S LIST OF THE BEST AUTHORS IN THE TWELFTY 1820-1939, WITH COMMENTS AND LISTS OF BOOKS

The best literature epoch is in my opinion the “twelfty” of 1820-1939, where we can find illustrious authors, such as Victor Hugo, Emile Zola, Mark Twain, Lev Tolstoy, Henrik Ibsen, Fyodor Dostoyevsky, Anton Chekhov, Gustave Flaubert, August Strindberg, Oscar Wilde, Henry James, Gabriele d'Annunzio, Charles Dickens, George Eliot, Arthur Rimbaud, Emily Dickinson, Charles Baudelaire, Alexandre Dumas, Jules Verne, Balzac, the Bronte sisters, Johan Wolfgang von Goethe, Heinrich Heine, Nikolai Gogol, Alexander Pushkin, Washington Irving, Thomas and Heinrich Mann, Henry James, Andersen, Scott Fitzgerald...

I prefer the twelfty of 1820-1939 (in this book the “century” of 1820-1939 will be called a twelfty as it comprises 120 years), because it gathers most of the authors whom I love and appreciate most, the most modern authors, in a twelfty 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 whom 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 century – 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](#), Chopin, Beethoven, Schubert, Weber, Max Bruch, Bizet, Stravinsky, 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 whom I love less but were nevertheless great: Richard Wagner, Bela Bartok, Alban Berg, Sergei Prokofiev. And also the excellent Musicals by Rodgers and Hart, Kurt Weill, Irving Berlin, Cole Porter, George Gershwin, and others...

But this was also a twelfty of some of the worst tragedies in history: the wars between Prussia with Austria and France, wars of independence, colonial wars, First World War, Pandemics, High Inflation, Imperialism, Colonialism, deaths of millions in the Soviet Union and in China, Civil wars in the US, Russia, Germany, France, Fascism, Nazism, Communism, Neoliberal Capitalism, famine, racism, anti-Semitism, diseases, earthquakes, unbridled crime... So, what is preferable to live in the most cultural and intellectual twelfty which was so tragic, or to live in our twelfty – the post-modern century of 1946-2045, 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, corruption 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. 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, thousands in 9/11 tragedy in New York & Washington, tens of thousands in fratricide wars...

In the 40 years which are in the focus of my list (1860-1899) there were the most significant breakthroughs in human history: but also in 1861-1865 – The American Civil War, a tragedy that changed the face of history and enabled the US to become the strongest nation in the world. 1863 – Formation of the International Red Cross, and also London Underground opens. 1866 – Successful transatlantic telegraph cable, and also Alfred Nobel invents dynamite. 1869 – First transcontinental railroad in the US, and also Dmitri Mendeleev created the Periodic Table. Finally, the Suez Canal opens. 1870-1871 – The Franco-Prussian War results in the unifications of Germany and Italy, the collapse of the Second French Empire, and the emergence of a New Imperialism. 1871-1914 – Second Industrial Revolution. 1872 – Yellowstone, the first National Park is created. 1873 – Maxwell's A Treatise of Electricity and Magnetism is published. 1876 – 1879 – 13 million Chinese die of famine in Northern China. 1876-1914 – The massive expansion in population, territory, industry and wealth in the US is referred to as the Gilded Age. 1877 – Great Railroad Strike in the US – the world's first nationwide labour strike. 1877 – Thomas Edison invents the phonograph. 1878 – First commercial telephone exchange in New Haven, Connecticut. 1879 – Thomas Edison tests his first light bulb. 1881 – Wave of pogroms begins in the Russian Empire. 1881 – First electrical power plant and grid in Godalming Britain. 1881-1882 – France establishes free secular education. 1885 – Louis Pasteur creates the first successful vaccine against rabies. 1885 – Singer begins production of the most popular model of sewing machine. 1886 – Karl Benz sells the first commercial automobile. 1888 – Louis le Prince records the Roudhey Garden Scene, the earliest surviving film. 1889 – Eiffel Tower is inaugurated in Paris, and also – Aspirin patented. 1890 – Clement Ader attempted a flight of the Eole, that took off, reaching a height of 20 cm and flew uncontrolled for 50 m. 1892 – John Froelich develops and constructs the first gasoline-petrol-powered tractor. 1893 – New Zealand becomes the first country to enact women's suffrage. 1894 – First commercial film released by Jean Aime Le Roy. 1894 – First gramophone record. 1894-1906 – Dreyfus Affair in France. 1895 – Wilhelm Roentgen identifies x-rays. 1896 – Olympic Games rewind in Athens. 1896 – Henri Becquerel discovers radioactivity, and also – J. J. Thomson identifies the electron. 1899-1900 – Indian famine kills over 1 million people. Those are indeed the most salient or tragic events.

The list of the authors in the twelfty 1820-1939, 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. This period encompasses in my opinion the most significant, versatile & cosmopolitan literature that mankind has ever produced in human history, at least in most of the European languages. The order in the lists of the authors is not according to their importance and contribution to the world's culture. Some of the authors wrote also before or after the twelfty's lists. We have divided the literatures according to their languages and not their countries, as a literature in a language may encompass literatures in different countries, such as German language (Germany, Austria), English language (UK, US), Spanish language (Spain, Latin America), Portuguese (Portugal, Brazil). We have differentiated the literatures according to their significance. Significant in the meaning of prominent, outstanding, famous, everlasting, prestigious, esteemed, renowned, prolific, influential, leading, well-known. But not in the meaning of important, better, greater, major-league, superior, high ranking. As no culture or literature is better than others, superior, higher ranking, all are important & worthy.

CORY'S LIST OF THE BEST AUTHORS IN TWELFTY 1820-1939

This book is focused on French and Europe, and so we'll start this survey on the French best authors in the most prolific twelfty of 1820 to 1939. From there we'll continue to the other most significant literatures, as defined above, the more significant, the significant, and the other European literatures. In total a list of the 1000 best authors in the twelfty 1820-1939. We'll complement this list with a comprehensive list of the Jewish languages literatures and a non-comprehensive list of five of the Non-European literatures, which is only indicative. We have not ranked the literatures according to their importance as all are important, but according to their significance to culture, to humanity, to posterity, to the life of everyone of us. Authors are however more important, best or superior, and centuries are also more prolific, innovative or pioneering. Men and women are of course equal according to their rights but not according to their achievements, as some of them have achieved better and more results in their lives, and thus the Nobel Prize Committee chooses the best authors each year & throughout the last century & beyond, but doesn't choose of course the best literature.

THE 3 MOST SIGNIFICANT LITERATURES – FRENCH, ENGLISH, GERMAN

1. **FRENCH:** in the years 1860-1899: 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 1921), Alphonse Daudet, La comtesse de Segur (children books), Paul Feval, Jules Valles, Prosper Merimee, Jules Barbey d'Aureville, Les Freres de Goncourt (Edmond et Jules), Sully Prudhomme (Nobel 1901), Maurice Maeterlink (Nobel Belgium 1911), Frederic Mistral (Nobel 1904, wrote in Provençal), Victor Cherbuliez (Switzerland), Louis-Honore Frechette (French Canada), Oswald Durand (Haiti, wrote in Haitian), Edouard David (wrote in Picard). **I underline in this book the authors I like most, but it doesn't mean necessarily that they are the best.**

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. However, if we add to this period the first 4 decades of the 20th century 1900-1939 it comprises most of the best French authors of that century. And if we comprise the best authors of the decades 1820-1859 we come to the conclusion that the best twelfthly ever for French Literature was 1820-1939. It could be also 1830-1929 or 1840-1949, and it doesn't matter if we add or subtract a few years, as this twelfthly or 120 years encompasses the romantic, naturalist & modernist epochs.

If we add to this list the French authors in the years 1900-1939 – the last 40 years of the twelfthly 1820-1939 reviewed in this book, we can find 100 very prominent authors such as: Marcel Proust, Andre Gide (Nobel 1947), Joseph Kessel, Tristan Tzara, Andre Breton, Marcel Pagnol, Paul Eluard, Jean Cocteau, Georges Bernanos, Sait-John Perse (Nobel 1960), Blaise Cendrars, Roland Dorgeles, Francis Carco, Pierre Benoit, Alain-Fournier, Jules Romains, Andre Maurois, Francois Mauriac (Nobel 1952), Sacha Guitry, Georges Duhamel, Jean Giraudoux, Roger Martin du Gard (Nobel 1937), Leon Werth, Guillaume Apollinaire, Jacques Bainville, Max Jacob, Charles Peguy, Claude Simon (Nobel 1985), Louis Artus, Pierre Louys, Paul Valery, Henry Bataille, Paul Fort, Henri Barbusse, Colette, Emile Guillaumin, Paul Claudel, Francis James, Gaston Leroux, Charles Maurras, Hector Malot, Victorien Sardou, Francois Coppee, Octave Mirbeau, Paul Bourget, Rene Bazin, Emile Verhaeren, Jean Moreas, Jules Lemaitre, Gustave Kahn, Henri Bergson (Nobel 1927), Michel Zevaco, Paul Roux, Paul Adam, Maurice Barres, Maurice Leblanc, Jules Renard, Tristan Bernard, Romain Rolland (Nobel 1915), Marcel Schwob, Alain, Andre Malraux, Albert Cohen, Jean-Paul Sartre (Nobel 1964), Henry de Montherlant, Elsa Triolet, Louis Aragon, Marcel Achard, Armand Salacrou, Antoine de Saint-Exupery, Jacques Prevert, Julien Green, Nathalie Sarraute, Marcel Ayme, Louise de Vilmorin, Vercors, Raymond Queneau, Raymond Radiguet, Robert Desnos, Georges Simenon, Marguerite Yourcenar, Raymond Aron, Samuel Beckett (Nobel Ireland 1969), Claude Levi-Strauss, Jean Anouilh, Jean Giono, Henri Troyat, Edmond Jabes, Albert Camus (Nobel 1957), Romain Gary, Simone de Beauvoir, Maurice Dekobra, Eugene Sue, Pierre Loti, Pierre Souvestre, Marcel Allain, etc. And this is just a partial indicative list...

We can add to this list 20 authors from 1820 to 1859, not so many perhaps but they include some of the best French authors of all times: Francois-Rene de Chateaubriand, Pierre-Jean de Beranger, Charles Nodier, Felicite Robert de Lammenais, Henri-Beyle dit Stendhal, Marceline Desbordes-Valmore, Alphonse Lamartine, Alfred comte de Vigny, Honore de Balzac, Alfred de Musset, Charles-Augustin Sainte-Beuve, Gerard de Nerval, Pierre-Joseph Proudhon, Alexis de Tocqueville, Ernest Renan, Hippolyte Taine, Eugene-Francois Vidocq, Theophile Marion Dumersan, Francois Guizot, Theodore Leclercq, and so many others.

14 authors from the above list won the Nobel Prize (**12** French, 1 Belgian in French, 1 Irish in French, 7 in the period 1901-1939, 7 in the period 1940-1985 for authors who were active also before 1940). This is exactly the same number of Nobel Prize laureates - **14** (US – **6**, UK – **5**, Ireland in English – 2, Australia - 1) - who won the Prize in literature in English, 7 in the period 1901-1939 and 7 in the period 1940-1973 for authors who were active also before 1940. **9** authors won the Nobel Prize in literature in German (Germany – **5**, Switzerland in German – 2, Sweden in German – 1, Bulgaria in German – 1), 6 in the period 1901-1939, 3 in the period 1940-1981 for authors who were active before 1940. But if we compare the Nobel Prizes by country and not by language, we see the clear predominance of France: **12**, as compared to US – **6**, UK – **5**, Germany – **5**, Sweden – **6**, twice as much Nobel Prizes than any other country! This is indeed a significant difference by all standards, unparalleled since then.

In total there were **160** excellent authors who wrote in French in this twelfth century. I deal at length in the chapter about French literature on some of the best French authors and books. The French literature in this twelfth century of 1820-1939 is by far the most significant in the world for several reasons. Not because of the number of authors which I have found – **160** as compared to **140** in English and **120** in German. Another book could have reached other results, as this is not an outstanding statistical significance. The main reasons are – that the French literature is almost exclusively the literature of France, while the American, English and Irish in English literatures are quite different and so are the German, Austrian and Swiss German literatures. We see it in the Literature Nobel Prizes which are twice as much in this period than in any other country. Furthermore, almost all the French authors wrote in Paris, while some of them were born elsewhere but almost all of them operated in Paris. So as a country France is by far the most influential, and Paris as a city is by far the most influential, and that is why the center of gravity of the culture in this twelfth century of 1820 to 1939 is France and Paris, as no other country or city can compare to them then. But if we compare the quality of the authors, the chef d'oeuvres that they wrote, they exceed as a group if not individually by far other literatures and authors – Hugo, Zola, Balzac, Proust, Pagnol, Dumas, Maupassant, Chateaubriand, Stendhal, Flaubert, Vigny, Lamartine, Musset, Baudelaire, Gide, Mauriac, Maurois, Camus, Sartre, Rostand, Feydeau, Verne, Rimbaud, Verlaine, Aragon, Duhamel, Anatole France, Cocteau, Giraudoux, Prevert, Bergson, Rolland, Malraux, Anouilh, Camus, Beauvoir, etc. Who can compare with such a team, with such “36 Righteous”, not even the literatures of UK, US, Germany, Austria, Italy, Russia, Spain! This is la crème de la crème of World literature, the most significant ever! This is an extraordinary achievement as France, UK and Germany are very similar in their population and their cultural history, but French literature in this period is much more significant by far than the other literatures. However, Germany was much more prolific in this period in music and UK/US excelled in technology.

2. **ENGLISH:** in the years 1860-1899: 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 Caribbean. 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 - do authors in English excel in

modern style? I personally prefer by far the 20th century literature in English, and especially from the US, however, even in this century the most prolific period was from 1900 to 1939.

If we add to this list the authors in English (American, British and Irish) in the years 1900-1939 – the last 40 years of the twelfth 1820-1939 reviewed in this book, we can find 70 very prominent authors such as: Joseph Conrad, George Bernard Shaw (Nobel Ireland 1925), William Butler Yeats (Nobel Ireland 1923), Edward Thomas, Wilfred Owen, Isaac Rosenberg, Siegfried Sassoon, Sean O’Casey, H.G. Wells, John Galsworthy (Nobel 1932), E.M. Forster, Walter de la Mare, T.S. Eliot (Nobel UK 1948), Dorothy Richardson, D.H. Lawrence, James Joyce, Virginia Woolf, David Jones, James Hanley, Harold Heslop, Aldous Huxley, John Cowper Powys, Graham Greene, W.H. Auden, Stephen Crane, Theodore Dreiser, Upton Sinclair, Sinclair Lewis (Nobel US 1930), Edwin Markham, William Vaughn Moody, Henry Adams, Pauline Hopkins, Sir Winston Churchill (Nobel UK 1953), Maria Cristina Mera, Gertrude Stein, Ezra Pound, Patrick White (Nobel Australia 1971), F. Scott Fitzgerald, Ernest Hemingway (Nobel US 1954), Sherwood Anderson, William Faulkner (Nobel US 1949), John Dos Passos, Tennessee Williams, Arthur Miller, John Steinbeck (Nobel 1962), William Saroyan, Pearl S. Buck (Nobel US 1938), Nathanael West, James Agee, Henry Miller, Margaret Mitchell, Eugene O’Neill (Nobel US 1936), Arthur Conan Doyle, James Hadley Chase, Raymond Chandler, Agatha Christie, Ayn Rand, W. Somerset Maugham, Dylan Thomas, Clifford Odets, Robert Frost, Noel Coward, Arthur Koestler, Isaac Asimov, A. J. Cronin, Bertrand Russell (Nobel UK 1950), Rudyard Kipling (Nobel UK 1907), Anais Nin, Lawrence Durrell, Howard Fast, and so many other excellent authors.

To those authors we add the 30 authors who wrote in English in the first four decades of our twelfth 1820-1859: Percy Bysshe Shelley, John Keats, and George Gordon Byron, 6th Baron Byron, known simply as Lord Byron, all three poets died in the first years of the 1820s; James Fenimore Cooper, Washington Irving, William Cullen Bryant, Edgar Allan Poe, Seba Smith, Benjamin Penhallow Shillaber, Johnson J. Hooper, Thomas Bangs Thorpe, George Washington Harris, James Russel Lowell, Henry Wadsworth Longfellow, Oliver Wendell Holmes Sr., Ralph Waldo Emerson, Sir Walter Scott, the last works by William Wordsworth, Mary Shelley, Samuel Taylor Coleridge, Robert Southey, Felicia Hemans, Letizia Elizabeth Landon, Benjamin Disraeli, Charles Kingsley, John Ruskin, William Makepeace Thackeray, Charlotte Bronte, Emily Bronte, Anne Bronte...

The number of Nobel Prize laureates who wrote in English in 1820-1939 amounts to - **14** (US – **6**, UK – **5**, Ireland in English – **2**, Australia - **1**), **7** in the period 1901-1939 and **7** in the period 1940-1973 for authors who were active also before 1940. There is no predominance of the US laureates compared to the British laureates in twelfth 1820-1939, they are quite equal.

Altogether we have here a list of **140** authors who wrote in English in the twelfth 1820-1939. I deal at length in the chapter about literature in English on some of its best authors & books.

3. GERMAN: in the years 1860-1899: Gerhard Hauptmann (Nobel Germany 1912), Theodor Mommsen (Nobel Germany 1902), 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 1919), Paul Johann Ludwig Heyse (Nobel Germany 1910), Rudolf Christoff Eucken (Nobel Germany 1908), 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 twelfty (and especially in the first 40 years) 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 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.

If we add to this list the authors who wrote in German (German, Austrian, Swiss, Czech...) in the years 1900-1939 – the last 40 years of the twelfty 1820-1939 reviewed in this book, we can find 20 very prominent authors such as: Franz Kafka (Czech), Thomas Mann (Nobel Germany 1929), Bertolt Brecht, Heinrich Mann, Sigmund Freud (Austria), Hans Fallada, Stefan Zweig (Austria), Hannah Arendt, Franz Werfel (Austrian), Arthur Schnitzler (Austrian), Robert Musil (Austrian), Rainer Maria Rilke (Austrian), Erich Maria Remarque, Erich Kaestner, Lion Feuchtwanger, Herman Hesse (Nobel Switzerland 1946), Vicky Baum (Austrian), Hans Habe (lived in Hungary, Austria, France, Switzerland and the US), Max Frisch (Swiss), Elias Canetti (born in Bulgaria, lived also in Germany, Austria, UK and Switzerland, Nobel Bulgaria 1981).

We can add 29 more prominent authors who wrote in those years: Georg Trakl, Werner Bergengruen, Ricarda Huch, Walter von Molo, Friedrich Reck-Malleczewen, Carl von Ossietzky was awarded the Peace Nobel Prize in 1935, Georg Heym, Ernst Juenger, Frank Thiess, Georg Kaiser, Paul Scheerbart, Reinhard Sorge, Walter Hasenclever, Arnolt Bronnen, Jakob van Hoddis, Gottfried Benn, Christa Winsloe, Klaus Mann, Alfred Doeblin, Ernst Toller, August Stramm, Anna Elizabet Weirauch, Erich Ebermayer, Herbert Marcuse, Gertrud Fussenegger, Else Lasker-Schueler, Ernst Wiechert, Reinhold Schneider and Hans Blueher.

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, Arendt, Werfel, Rilke, but I read also Thomas Mann, Heinrich Mann, Bertolt Brecht, Lion Feuchtwanger in German with a translation, and I manage to read fluently without translations books in German by Remarque, Stephan Zweig, and Arthur Schnitzler. The German literature in the 20th century is undoubtedly one of the best ever, including the unique Kafka, Brecht, 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, and my favorite novel writer Remarque. 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, Freud & many others.

I tried to be objective, but it is amazing that in the first 4 decades of the 20th 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](#) (Nobel Sweden 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 former lists of the 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 previous best authors, we would include most of them if not all of them. Actually, 26 of them were not included in the other lists. I have not found any of them who do 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 best authors, such as Thomas Mann, Heinrich Mann, Franz Werfel, Stefan Zweig and Lion Feuchtwanger. 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, 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 authors as Hans Fallada and Erich Kästner included in the list of best authors and also in the list of the other authors.

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.

Altogether I included 76 important authors who wrote in German in the years 1900-1939.

The 20 important authors who wrote in German in the years 1820-1859 were: [Johann Wolfgang von Goethe](#), [Georg Wilhelm Friedrich Hegel](#), [Friedrich Hölderlin](#), August Schlegel, Friedrich Schlegel, Friedrich Schlegel, Ludwig Thieck, Ludwig Uhland, [Arthur Schopenhauer](#), Joseph Freiherr von Eichendorff, Annette von Droste Hülshoff, Adelbert von Chamisso, Eduard Mörike, Karl Gutzkow, Heinrich Laube, Theodor Mundt, Ludolf Wienbarg, Ludwig Boerne, [Heinrich Heine](#), [Georg Büchner](#), Willibald Alexis.

9 authors won the Nobel Prize in literature in German (Germany – 5, Switzerland in German – 2, Sweden in German – 1, Bulgaria in German – 1), 6 in the period 1901-1939, 3 in the period 1940-1981 for authors who were active before 1940. Only half of the authors were German, while the others were Swiss German, or wrote in German although they were Swede or born in Bulgaria. It is worth to mention that the Austrian literature gave us many prominent authors who did not win the Nobel Prize or who were active prior to the 20th century.

The most important authors who wrote in German in 1820 to 1939 amount therefore to **120**.

In total, the best authors in the twelfth's most significant European literatures in French, English & German languages amount to **420 – 160** in French, **140** in English, **120** in German.

THE 3 MORE SIGNIFICANT LITERATURES – SPANISH, RUSSIAN, ITALIAN

4. **SPANISH:** in the years 1860-1899: Jose Maria de Pereda, Jose Zorrilla, 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.

The best 31 Spanish authors in 1900-1939 are: Emilia Pardo Bazan, Vicente Blasco Ibanez, Jose Echegaray (Nobel Spain 1904), Juan Ramon Jimenez (Nobel Spain 1956), Jacinto Benavente y Martínez (Nobel Spain 1922), Pio Baroja, Ramon del Valle-Inclan, Jose Martinez Ruiz, Antonio Machado, Ramiro de Maeztu, Jose Ortega Y Gasset, Ramon Menendez Pidal, Manuel Azana, Eugeni d'Ors, Gabriel Miro, Ramon Perez de Ayala, Ramon Gomez de la Serna, Federico Garcia Lorca, Pedro Salinas, Jorge Guillen, Miguel Hernandez, Vicente Aleixandre (Nobel Spain 1977), Damasco Alonso, Manuel Altolaguirre, Benjamin Jarnes, Rosa Chacel, Fransisco Ayala, Octavio Paz (Nobel Mexico 1990), Salvador de Madariaga, Armando Palacio Valdez, and Jacinto Grau. However, in those years there were 10 excellent Latin American authors as well: Miguel Angel Asturias (Nobel Guatemala 1967), Jorge Luis Borges (Argentina), Roberto Arlt (Argentina), Jose Maria Arguedas (Peru), Delmira Agustini (Uruguay), Romulo Gallegos (Venezuela), Alejo Carpentier (Cuba), Mariano Azuela (Mexico), Pablo Neruda (Nobel Chile 1971), Gabriela Mistral (Nobel Chile 1945). To those we add Narcis Oller who wrote in Catalan, altogether 42. Authors writing in Spanish received 8 Nobel Prizes in this epoch – 4 Spain, 4 Latin America – 2 Chile, 1 Guatemala, 1 Mexico. The Nobel Prizes are divided equally between Spain & Latin America.

The best 15 Spanish authors in 1820-1859 are: Mariano Jose de Larra, Jose de Espronceda, Angel de Saavedra Duke of Rivas, Manuel Jose Quintana, Gertrudis Gomez de Avellaneda, Juan Arola, Nicomedes Pastor Diaz, Carolina Coronado, Serafin Estebanez Calderon, Juan Donoso Cortes, Jaime Balmes, Ramon de Mesonero Romanos, Francisco Martinez de la Rosa, Antonio Garcia Gutierrez, and Juan Eugenio Hertenbusch. To those we can add 5 Argentinian authors: Esteban Echeverria, Juan Maria Gutierrez, Miguel Cane, Jose Marmol and Juan Bautista Alberdi. Altogether 20 authors who wrote in Spanish in Spain & Argentina.

In total, we have **80** important authors who wrote in Spanish in the twelfth 1820-1939.

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, Cuba, Nicaragua, Peru, Mexico, Chile, Venezuela, Guatemala, Uruguay – 9 countries from Latin America and Spain. The Nobel Prize laureates are also double than the Nobelists of Italian and Russian, and almost equal to the Nobelists of German. I have books of all the Spanish best authors whom 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 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 reading their books, I read them in Spanish fluently, but I have longings to Cervantes. 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 German authors.

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 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, as Spanish authors received almost the same number of Nobel Prizes than the Germans, and the Nobel Prize committees are probably more objective than me. Anyhow, the twelfth that I have chosen, actually 120 years from 1820 to 1939, is the best ever in all the European languages.

5. RUSSIAN 1860-1899: 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 over the authors in the 20th Century, although it was a very prolific century.

The best 12 Russian authors in the decades 1820-1859 were: Alexander Pushkin, Vasily Zhukovsky, Mikhail Lermontov, Yevgeny Baratynsky, Konstantyn Batyushkov, Fyodor Tyutchev, Afanasy Fet, Nikolai Gogol, Ivan Goucharov, Mikhail Saltykov-Shchedrin, Ivan Krylov and Alexander Herzen. In total 22 outstanding Russian authors in the 19th century.

The 48 best authors in the decades 1900-1939 were: Alexander Blok, Sergei Yesenin, Mikhail Kuzmin, Ygor Severyanin, Sasha Chorny, Nikolai Gumilyov, Maximilian Voloshin, Innokenty Annensky, Zinaida Gippius, Anna Akhmatova, Marina Tsvetaeva, Osyp Mandelstam, Boris Pasternak (Nobel 1958), Velimir Khlebnikov, David Burluk, Aleksei Kruchenykh, Vladimir Mayakovsky, Alexandr Kuprin, Ivan Bunin (Nobel 1933), Leonid Andreyev, Fyodor Sologub, Aleksey Remizov, Yevgeny Zamyatin, Dmitry Merzhkovsky,

Andrei Bely, Maxim Gorky, Alexander Fadeyev, Nikolai Ostrovsky, Daniil Kharms, Isaac Babel, Konstantin Vaginov, Mikhail Bulgakov, Alexander Vvedensky, Nikolay Zabolotsky, Yury Olesha, Andrei Platonov, Mikhail Zoshchenko, Viktor Shklovsky, Yuri Tynyanov, Georgy Ivanov, Vyacheslav Ivanov, Mark Aldanov, Gaito Gazdanov, Vladimir Nabokov, Vasily Grossman, Nikolai Bukharin, Mikhail Sholokhov (Nobel 1965), Alexandr Isayevich Solzhenitsyn (Nobel 1970). **4** Russian authors received Nobel Prizes in Literature.

Altogether there were **70** important Russian authors in the twelfth 1820-1939.

The 20th century was incomparable to the 19th century of Russian literature. With all due respect to Gorky and Pasternak, they cannot compare to Tolstoy, Dostoyevsky 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 them 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, my knowledge of Russian literature is mainly of the 19th century literature, and only superficially the 20th) I would probably appreciate them more.

6. ITALIAN: in 1860-1899: Gabriele D'Annunzio, Giovanni Verga, Antonio Fogazzaro, Edmondo de Amicis, Carlo Collodi, Luigi Capuana, Giovanni Pascoli, Matilde Serao, Salvatore Farina, Giosue Carducci (Nobel 1906), 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 & regional languages: Italian (10), Friulian (1), Rumantsch (1), Corsican (1), Sardinian (1), Sicilian (1). From 3 countries: Italy (13), Switzerland (1), France (1). This is only an indicative list.

To those authors one can add 25 authors in 1900-1939: Italo Svevo, Luigi Pirandello (Nobel 1934), Federigo Tozzi, Grazia Deledda (Nobel 1926), Sibilla Aleramo, Maria Messina, Alberto Moravia, Albade Cespedes, Filippo Marinetti, Salvatore Quasimodo (Nobel 1959), Giuseppe Ungareto, Umberto Saba, Eugenio Montale (Nobel 1975), Cesare Pavese, Corrado Alvaro, Elio Vittorini, Dino Buzzati, Curzo Malaparte, Carlo Emilio Gadda, Guido Gozzano, Sergio Corazzini, Corrado Govoni, Antonio Baldini, Massimo Bontempelli, Elsa Morante.

The 10 important Italian authors in 1820-1859 were: Giuseppe Mazzini, Silvio Pellico, Giovanni Berchet, Piero Maroncelli, Massimo d'Azeglio, Alessandro Manzoni, Giacomo Leopardi, Ippolito Nievo, Giuseppe Giusti, and Giuseppe Giocchino Belli.

Altogether there were **50** important Italian authors in the 1820-1939 twelfth, **5** of them received the Nobel Prize. I really cannot understand how giant authors as Moravia and Morante did not receive the Nobel Prize, but who am I to question the Nobel considerations?

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. Italian literature in the

20th century is less known than the other 5 leading literatures – French, English, German, Italian & Russian – yet it is outstanding, and 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.

How can we know if the French, English and German literatures are more significant than the Spanish, Russian and Italian literatures? We cannot rate the excellence of literatures but we can rate the excellence of authors, at least this is what the Nobel Prize Committee does, and if we add how many authors from each of those literatures received the Nobel Prize we can at least find a quantitative criterion. This is also what I have done in my lists and if I found a larger number of important authors in French literature than in Russian in this twelfth, based on the research that I have conducted and my readings, it probably proves that at least quantitatively the French literature is more significant than the Russian. It applies if there is a large difference as with those two – 160 compared to 70, but if the numbers are close as between the French and English literatures – 160 compared to 140 we cannot state that French literature is more significant than English literature because of that. But when the amounts of authors in French, English and German literatures are significantly higher (160+140+120) than the amount of authors in Spanish, Russian and Italian literatures (80+70+50) it apparently proves that at least quantitatively the former literatures are more significant than the others. However, we'll see in the other European literatures that when the amount of authors amount to 20 each we'll be able to differentiate them only by the excellence/prominence of their authors, how many significant authors were in each language and how they contributed to humanity, as this is the ultimate criterion of significance.

So, there is an objective indicator of excellence – the Nobelists in Spanish, Russian & Italian literatures amount to **23** as compared to the **51** Nobelists in French, English & German literatures. And if the Nobelists of those **3** more significant literatures are about **45%** of the Nobelists of the **3** most significant literatures, it probably indicates that those “leading” literatures are at least perceived by professional experts as more significant, or maybe only better known by the Nobel Committees, as it is very dangerous to rate cultures, literatures and music, and I have proven it in my book which tried to devise a Culture Index. Nevertheless, and completely unrelated and unplanned, probably not by chance or by sheer coincidence, I have arrived to the same conclusion in this book as the Nobel Committees, as I found in my survey that in the twelfth from 1820 to 1939 there were **200** important authors from the more significant literatures in Spanish (80), Russian (70) & Italian (50), as compared to the **420** important authors from the most significant literatures in French (160), English (140) & German (120), which is **47%**! Furthermore, **17** authors received the Nobel Prize in the more significant countries, 8 in Spanish, 5 in Italian, 4 in Russian, in the literatures of the twelfth 1820-1939 (although some of the Nobel Prizes were awarded after 1939 to authors who were active in that twelfth), as compared to **37** authors who received the Nobel Prize in the most significant countries, 14 in French, 14 in English, 9 in German, in the literatures of the twelfth 1820-1939 (although some of the Nobel Prizes were awarded after 1939 to authors who were active in that twelfth). This is a ratio of **46%**, which is almost the same as **45%** and **47%**. So, “great” minds think alike, and at least in this case I have arrived to the same conclusion as the Swedish Nobel Prize Committees for Literature, which shows that we share the same taste in literature, or at least a same bias in favor of European culture... One should bear in mind that the basis of comparison is not exactly the same as I have compared the literatures in the 1820-1939 epoch, while the Nobel Committees have awarded the prizes for the whole 20th century & beyond, but I have checked also the Nobel prizes for the literatures of 1820-1939, & all 3 figures are exactly the same – **45%** - **47%**, which is indeed significant.

THE 10 SIGNIFICANT LITERATURES – PORTUGUESE, BRAZILIAN, DUTCH, CZECH, GREEK, POLISH, SWEDISH, NORWEGIAN, DANISH, FINNISH

7. **PORTUGUESE/PORTUGAL/BRAZIL:** 1820-1939 – 40 authors, 20 Portuguese and 20 Brazilians: **Portugal** - Jose Maria de Eca de Queiroz, Fernando Pessoa, Almeida Garrett, Joao de Deus, Antero de Quental, Teofilo Braga, Guerra Junqueiro, Ana Placido, Aquilino Ribeiro, Alexandre Herculano, António Cândido Gonçalves Crespo, Eugénio de Castro e Almeida, António Pereira Nobre, Júlio Dantas, António Pedro Lopes de Mendonça, Joaquim Pedro de Oliveira Martins, José Duarte Ramalho Ortigão, António Gomes Leal, Malheiro Dias, Júlio Dinis, pseudonym of Joaquim Guilherme Gomes Coelho. **Brazil** - Machado de Assis, Jose de Alencar, Euclides da Cunha, Raul Pompeia, Joaquim Manuel de Macedo, Jorge Amado, Manuel Antonio Alvares de Azevedo, Manuel Antonio de Almeida, Mario Andrade, Lucio Cardoso, Antônio Frederico de Castro Alves, Antônio Gonçalves Dias, João Franklin da Silveira Távora, João Simões Lopes Neto, Olavo Brás Martins dos Guimarães Bilac, Domingos José Gonçalves de Magalhães, Viscount of Araguaia, Casimiro José Marques de Abreu, José Bento Renato Monteiro Lobato, Afonso Henriques de Lima Barreto, Augusto de Carvalho Rodrigues dos Anjos. 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 are unknown to the world readers. This is of course only an indicative list. I have to deal with the important issue: why we do not include the literatures from Portugal and Brazil in the exclusive list of the more significant literatures. We have in our list 40 important authors as compared to the 50 of Italian literature, it is very close indeed. Nevertheless, 5 Italian authors received the Nobel prizes in this period and none from Portugal and Brazil. Furthermore, if we examine the quality of the everlasting works of the Italian authors in this period as compared to the good works but not masterpieces in Portuguese we have to reach a conclusion that we cannot include literature in Portuguese in the more significant category.

My roots are in Portugal and Spain, Greece and Turkey, Israel and Egypt. I think that all those countries have excellent literatures that unfortunately are not sufficiently known 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, but even today Israel has excellent authors known internationally and Greece has excellent poets. The Arabs gave much more than the Quran, they gave poetry, philosophy, mathematics, and their contribution to the world literature was very important in the Middle Ages. Portugal and Spain contributed very much throughout the centuries to world literature with the novels, poetry & plays which I have read: 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/Latin American literature in Spanish, but also my beloved Portuguese and Brazilian authors – Fernando Pessoa and Jorge Amado.

8. **DUTCH:** 1820-1939: Piet Paaltjens, Marcellus Emants, Willem Kloos, Louis Couperus, Simon Vestdijk, Henricus Franciscus Caroluszoon (Hendrik) Tollens, P.A. de Genestet, Multatuli (ps. of Eduard Douwes Dekker), Jacques Perk, Albert Verwey, Frederik van Eeden, Lodewijk van Deysse, Herman Gorter, Hendrik Marsman, Adriaan Roland Holst, 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 20 authors in 5 languages: Dutch – 15, Flemish – 2, Frisian – 1, Afrikaans – 1, Papiamentu – 1. From 4 countries: Netherlands – 16, Belgium – 2, South

Africa – 1, Curacao – 1. I must confess that I have not read most of those authors, except the Dutch Simon Vestdijk and Guillermo Rosario in Papiamentu. But I have arrived to this list from researching the subject, finding that the Dutch literature was very good indeed. However, I have not picked the names of the authors at random. I have read material on all of them, sometimes reading extracts of their works. This is of course only an indicative list.

It is amazing how one of the most cultivated people – the Dutch – 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* in a Dutch translation, and only after I was more fluent in the language I have read some of the best authors in Dutch/Flemish – Hugo Claus (who was only 10 when “our” twelfty ends) and Simon Vestdijk. Nevertheless, I have great admiration to the Dutch culture (except for 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:** 1820-1939: Otokar Brezina, Alois Jirasek, Karel Vaclav Rais, Jaroslav Hasek, Karel Capek (1890-1938), Jaroslav Seifert (Nobel 1984), Stanislav Kostka Neumann, Karel Matej Capek-Chod (1860-1927), Frana Sramek, Frantisek Halas, Karolina Světlá (born Johana Rottová), Růžena Svobodová, Karel Hynek Mácha, Václav Bolemír Nebeský, Vítězslav Hálek, Jan Nepomuk Neruda, Josef Václav Sládek, Jaroslav Vrchlický, Viktor Dyk, Rudolf Medek. In total, 20 authors (1 Nobelist) writing in Czech, apparently good as I have not read most of 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. 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 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, Czechia in films), be happy in what you have as *You Can't Win Them All!*

10. **GREEK:** 1820-1939: Kostis Palamas, Aristotelis Valaoritis, Emmanuel Rhoides, Nikos Kazantzakis, Odyseas Elytis (Nobel 1979), Giorgos Seferis (Nobel 1963), Konstantinos Kavafis, Angelos Sikelianos, Lambros Porphyras, Dyonisios Solomos, Alexandros Rizos Rangavis, Yiannis Ritsos, Demetrios Vikelas, Alexandros Papadiamantis, Penelope Delta, Andreas Embirikos, Gregorios Xenopoulos, Demetrios Bernardakis, Andreas Laskaratos, Kostas Karyotakis. In total 20 authors, 2 of them received the Nobel Prize. I read poems of some of the poets in Greek and English, read Kazantzakis, and read articles on Greek literature and biographies. If I may recommend an excellent book it is 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 and Modern Greece. Elytis was awarded the Nobel Prize in 1979 and Seferis in 1963. With all due respect

to contemporary Greek literature and poetry, 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 and with the poems by Elytis and Seferis, which I have read. So, in spite of the thousands of years that have elapsed since Homer, I try to keep in touch with my Greek ancestors (my grandfather was from Larissa), I have tried to learn Greek, and read modern novels and poetry, but still it is very hard to appreciate Greek works in translations.

11. **POLISH:** 1820-1939 (all the following literatures are for the whole twelfty/120 years of 1820-1939, unless stated otherwise): Jozef Ignacy Kraszewski, Michal Balucki, Eliza Orzeszkowa, Maria Konopnicka, Boleslaw Prus, Gabriela Zapolska, Henrik Sienkiewicz (Nobel Poland 1905), Czeslaw Milosz (Nobel US 1980), Wladyslaw Reymont (Nobel Poland 1924), Adam Mickiewicz, Seweryn Goszczyński, Józef Bohdan Zaleski, Witold Marian Gombrowicz, Narcyza Żmichowska (Gabryella), Edmund Chojecki, Stefan Żeromski, Kazimierz Przerwa-Tetmajer, Władysław Orkan, Bolesław Leśmian, Bruno Jasiński. In total 20 authors, most of them I have not read. 3 authors - Mylosz, Sinkiewicz and Reymont received the Nobel Prize for Literature (2 Poland, 1 US). 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 Mickiewicz's Pan Tadeusz, but I got stuck 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, who is one of my favorite authors and I have read almost all his plays and writings, and I perceive him as one of the best authors in all times. I read Quo Vadis (and of course saw the film) by Sienkiewicz, read a few poems, 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 so many 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 their screenplays, which are among the best in the world. This is of course only an indicative list.

12. **SWEDISH:** August Strindberg (one of the world's, and mine, greatest playwrights of all times), Gustaf Froeding, Selma Lagerlof (Nobel 1909), Par Lagerkvist (Nobel 1951), Verner von Heidenstam (Nobel 1916), Eyvind Johnson (Nobel 1974), Erik Axel Karlfeldt (Nobel 1918), Hyalmar Soederberg, Fredrika Bremer, Abraham Viktor Rydberg, Carl Jonas Love Almqvist, Hjalmar Fredrik Elgérus Bergman, Birger Sjöberg, Ivar Lo-Johansson, Karin Maria Boye, Nils Artur Lundkvist, Harry Martinson (Nobel 1974), Moa Martinson, born Helga Maria Swarts sometimes spelt Swartz, Hjalmar Gullberg, Jan Fridegård. In total 20 authors. Lagerlof, Lagerkvist, Heidenstam, Martinson, Karlfeldt, Johnson – 6 authors were awarded the Nobel Prize for Literature. 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. I am also reading Lagerlof's books. 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, and excels also in Literature.

13. **NORWEGIAN:** Henrik Ibsen, Alexander Kielland, Jonas Lie, Knut Hamsun (Nobel 1920), Sigrid Undset (Nobel 1928), Bjornstjerne Bjornson (Nobel 1903), Olav Duun, Johan Falkberget, Sigurd Hoel, Tarjei Vesaas, Henrik Arnold Thaulow Wergeland, Peter Asbjørnsen, Ivar Aasen, Johan Bojer, Ingeborg Refling Hagen, Sigbjørn Obstfelder, Emil Boyson, Gunnar Otterbech Larsen, Rolf Kristian Eckersberg Stenersen, Amalie Skram. This is of course only an indicative list. In total 20 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. Bjornson was awarded

the Nobel in 1903, Undset in 1928, Hamsun in 1920 – altogether 3 authors. I have read several books and plays in Norwegian (with a translation), including by Hamsun. 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 – its 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, Arthur Miller, 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. Another Norwegian author (but not from our twelfth) whom I admire is 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. 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 best ratings in most parameters of quality of life.

4. **DANISH:** [Hans Christian Andersen](#), Georg Brandes, [Jens Peter Jacobsen](#), Johannes Vilhelm Jensen (Nobel 1944), Karl Adolph Gjellerup (Nobel 1917), Henrik Pontoppidan (Nobel 1917), [Karen Blixen/Isak Dinesen](#), Morten Korch, Carl Erik Soya, Tom Kristensen, Nikolaj Frederik Severin Grundtvig, Søren Aabye Kierkegaard, [Holger Drachmann](#), [Herman Bang](#), [Sophus Schandorph](#), Valdemar Rørdam, Kaj Harald Leininger Munk, [Hans Kirk](#), Martin Andersen Nexø, [Jeppe Aakjær](#). In total 20 authors, 3 of them received the Nobel Prize. This is of course only an indicative list. 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..., as Andersen is one of the most translated authors. I am reading a very good historic book *Fru Marie Grubbe* by J. P. Jacobsen. 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, probably “the perfect country” – paradise on earth, most ethical, one of the richest, an example for us all, with best ratings in most parameters - culture, democracy, gender equality, quality of life.

15. **FINNISH:** Johan Ludvig Runeberg, Finland's national poet, Aleksis Kivi, Minna Canth, Elias Lönnrot - who compiled *Kalevala*, the national epic of Finland, Frans Eemil Sillanpää (Nobel 1939), Eino Leino, Mika Waltari, Yuhani Aho, Aino Kallas, Johannes Linnankoski, Isa Asp, Fredrik Cygnaeus, Julius Leopold Fredrik Krohn, Anni Helmi Krohn also Helmi Setälä, Antti Amatus Aarne, J.F. Cajan, M.A. Castrén, D.E.D. Europaeus, [Johan Jacob Ahrenberg](#), Adolf Ivar Arwidsson. In total, 20 authors and folklorists, 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, except Runeberg and Sillanpaa, maybe because of the problem of a language barrier. This is of course only an indicative list of this great literature.

I think that the authors in this list can compare to many of the authors in literatures written in better-known languages, but I must confess that I have not read any of their writings, and my judgment is based uniquely on articles on those writers. Furthermore, only the best 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 poetry 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, Hebrew, Japanese, Finnish, Irish Gaelic, Persian, Lithuanian, etc.

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. Is it because of the language, of the exposure, or because Hungarian authors are not as good as Swedish authors? Who knows? Probably the Nobel Prize Committees know...

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 book "Academic Proof that Ethics Pays", although I have dealt in hundreds of pages of the Appendix of this book, with the cultural implications of devising an objective Culture Rating.

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, that have the best quality of life, least pollution, peaceful life with minimal crime and no wars, but that have also "less outstanding" literatures, composers, playwrights, film

industry (except Bergman who made his films in the tiny Swedish island of Faro). 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? However, living an alternative life in France of the 19th century and the beginning of 20th century with all its wars, social injustice, gender inequality, despicable health conditions, has only one advantage – an exhilarating culture!

The ten literatures that were surveyed above include 20 authors each, altogether 200 authors who wrote outstanding literatures in the twelfth – 1820-1939: Portugal, Brazil - both literatures are in Portuguese but they are completely different literatures; Swedish, Norwegian, Danish - all three languages are very similar yet their literatures are very different; Finnish, Greek, Dutch (including all the Dutch languages), Czech, Polish – all 5 languages are completely different and so are their literatures. Yet, all 10 literatures are important ones and have contributed an outstanding contribution to world's cultures, maybe not so significant as the 6 French, English, Irish, American, German & Austrian literatures, not even as significant as the 4 Spanish, Latin American (in this survey – 9 countries), Russian and Italian literatures, but still very important literatures. Altogether, we have surveyed in the last chapters the 20 significant literatures at least in European languages, if we count Latin American as one entity and not 9-18 countries, all the French speaking countries and regions as one entity, all the regions in Spain as one entity, all the English speaking countries in the Commonwealth as one entity, all German languages as one entity, all Italian languages as one entity. My guideline was materiality – whether a literature is substantially significant or not. And when I mean literature I mean the quality/quantity of their authors.

Thus Brazilian and Portuguese literatures are significant and different, while Argentinean, Cuban and Mexican are not so significant as to be treated separately than as a Latin American literature. Afrikaans, Frisian and Flemish literatures are part of the Dutch literature. New Zealand, Australian and Canadian literatures are part of the English literature, but English, American and Irish in English literatures are significant and different and thus are treated as 3 separate entities. Catalan, Asturianu and Galego are part of the Spanish literatures. Friulian, Sicilian and Sardinian literatures are part of the Italian literature. Plattdeutsch, Swiss German and Luxembourgish are part of the German literature, but the significant and different Austrian literature is a different entity. French Belgian, French Swiss & Haitian literatures are part of the French literature. As I have read literature in almost all the literatures surveyed above – major & minor – and read many articles on this matter, I think that I am entitled to make those differences, although I mention for sake of clarity all those literatures even with one example in order to know that they exist, whether it is a literature in a regional language or a literature in a country speaking the same language as the main literature in that language.

12 OTHER EUROPEAN LITERATURES – ROMANIAN, TURKISH, HUNGARIAN, SERBIAN, CROATIAN, UKRAINIAN (20 EACH), AND IRISH GAELIC, BULGARIAN, ALBANIAN, ARMENIAN, GEORGIAN, LITHUANIAN (10 EACH)

16. **ROMANIAN:** [Mihai Eminescu](#), Vasile Alecsandri, Ion Luca Caragiale, Ion Creanga, Barbu Stefanescu Delavrancea, George Calinescu, [Panait Istrati](#), Costache Negruzzi, Camil Petrescu, [Liviu Rebreanu](#), [Nicolae Bălcescu](#), [Dimitrie Bolintineanu](#), [Alec Russo](#), [Nicolae Filimon](#), [Bogdan Petriceicu Hasdeu](#), [Alexandru Odobescu](#), [Grigore Alexandrescu](#), [Alexandru Vlahuță](#), [Alexandru Macedonski](#), [Petre Ispirescu](#). In total 20 authors from Romania, some I read in Romanian. Mihai Eminescu was born in Botosan, hometown of my wife Ruthy & her mother Fanny. This is of course only an indicative list, as the Romanian literature is prolific.

17. **TURKISH:** Namik Kemal, Tevfik Fikret, Halid Ziya Usakligil, Ahmet Hasim, Yakup Kadri Karaosmanoglu, Resat Nuri Guntekin, Sabahattin Ali, Yunus Nadi Abalioglu, Halide Edib Adivar, Emine Semiye Onasya, [Ömer Seyfettin](#), Mehmet Fuat Köprülü, Cevat Şakir Kabaağaçlı, Peyami Safa, Ahmet Hamdi Tanpınar, Kemal Tahir, Peride Celal Yönsel, Samiha Ayverdi, Sait Faik Abasıyanık, Ahmet Kutsi Tecer. In total 20 authors that I have not read but researched. This is of course only an indicative list & not as prolific as modern literature.

18. **HUNGARIAN:** Endre Ady, János Arany, Mihály Babits, József baron Eötvös de [Vásárosnamény](#), Géza Gárdonyi born Géza Ziegler, Móric Jókay de Ásva, Margit Kaffka, Baron Zsigmond Kemény, Imre Madách, Ferenc Molnár, Sándor Petőfi, Miklós Radnóti, Mihály Vörösmarty, Attila József, Gyula Illyés, Lőrinc Szabó de Gáborjá, Sándor Márai, Dániel Berzseny, Antal Csengery, Zsolt Beöthy. In total 20 authors & it is only a very partial list of the important Hungarian literature. I am familiar only with Ferenc Molnar's works.

19. **SERBIAN:** Janko "Jan" Veselinović, Lazar "Laza" Lazarević, Milovan Glišić, Stevan Sremac, Radoje Domanović, Svetolik Ranković, Veljko M. Milićević, Borisav "Bora" Stanković, Ljubomir Nenadović, Jovan Sterija Popović, Vojislav Ilić, Branislav Nušić, Lazar Komarčić, Milan Rakić, Veljko Petković, Sima Pandurović, Milutin Bojić, Milorad J. Mitrović, Vladimir Stanimirović, Danica Marković. In total 20 authors & it is only a partial list of the important Serbian literature. I am not familiar with any of those authors' works.

20. **CROATIAN:** Ivan Mažuranić, Petar Preradović, Dragutin Rakovac, Ljudevit Farkaš Vukotinović, Antun Nemčić Gostovinski, Matija Mažuranić, Ivan Kukuljević Sakcinski, Antun Mihanović, Adolfo Veber Tkalčević, Mirko Bogović, Dragojla Jarnević, Franjo Marković, Ante Starčević, Josip Eugen Tomić, Antun Gustav Matoš, Dinko Šimunović, Antun "Ante" Kovačić, Silvije Strahimir Kranjčević, Ivo Andrić (Nobel Yugoslavia 1961), Dragutin Domjanić. In total 20 authors, 1 Nobel. It is only a partial indicative list of important Croatian literature. I am not familiar with those authors' works, I have only researched them.

21. **UKRAINIAN:** Ivan Franko, Mikhailo Kotsiubynsky, Lesya Ukrainka, Mykhailo Starytsky, Nikolay Kostomarov (Russian who wrote in Ukrainian and Russian), Ivan Kotliarevsky, Taras Shevchenko, Panas Myrny, Olena Pchilka, Ivan Kulyk, Borys Antonenko-Davydovych, Bohdan Ihor Antonych, Ivan Bahrianyi, [Mykola Khvylovy](#), Olha Yulianivna Kobylanska, Mykola Kulish, Andriy Samiylovych Malyshko, Mykola Platonovych Bazhan, Viktor Petrov with pen names V. Domontovych and Viktor Ber, Yaroslav Olexandrovych Halan. In total 20 authors writing in Ukrainian. Some of them I read in Ukrainian and enjoyed. This is of course only an indicative list of the Ukrainian literature.

22. **IRISH GAELIC:** Peadar Ua Laoghaire, Patrick Padraic Pearse, Mairtin O Cadhain, Tomas O’Crohan, Peig Sayers, Maurice O’Sullivan, Seamus O Grianna, James Hardiman (anthology), Samuel Ferguson (Ogham), Padraic O Conaire. In total 10 authors from Ireland writing in Irish Gaelic. I have read Padraic Pearse in English and enjoyed. Irish authors have contributed much more to world literature but most of them have written in English (above).

23. **BULGARIAN:** Ivan Vazov, Pencho Slaveykov, Aleko Konstantinov, Dimcho Debelyanov, Peyo Yavorov, Hristo Smirnenski, Geo Milev, Krastyo Krastev, Fani Popova-Mutafova, Petko Todorov. In total 10 authors, whom I have not read but researched. 1 author Elias Canetti, born in Bulgaria but educated in Germanic countries and writing in German, received the Nobel Prize in 1981, but he lived in Bulgaria only from 1905 to 1911.

24. **ALBANIAN:** [Naim Frashëri](#) , [Gjergj Fishta](#), Millosh Gjergj Nikolla – Migjeni, [Lasgush Poradeci](#), [Fan Stilian Noli](#) , Mihal Grameno, [Faik Konitza](#), [Ernest Koliqi](#), [Mitrush Kuteli](#), Haki Stërmilli. In total 10 authors and it is just a partial list of the Albanian literature. I am not familiar with any of those authors’ works, and I only researched them in an indicative way.

25. **ARMENIAN:** Khachatur Abovian, Mikayel Nalbandian, Hakob Melik Hakobian, Arpiar Arpiarian, Levon Pashalian, Krikor Zohrab, Hovhannes Tumanyan, Yeghishe Charents, Hovhannes Shiraz, Hagop Baronian. In total 10 authors and it is just a partial list of the Albanian literature. I am not familiar with those authors’ works, and I only researched them.

26. **GEORGIAN:** Nikoloz "Tato" Baratashvili, [Count](#) Alexander Orbeliani, Prince Vakhtang Orbeliani, Prince Dimitri Ivanese dze Kipiani, Prince Grigol Orbeliani, [Prince](#) Ilia Chavchavadze, [Prince](#) Akaki Tsereteli, [Alexander Kazbegi](#) , Prince Raphael Eristavi, Iakob Gogebashvili. In total 10 authors (5 of them princes) and it is just a partial list of the Georgian literature. I am not familiar with those authors’ works, and I have only researched them.

27. **LITHUANIAN:** Simonas Daukantas, [Mikalojus Akelaitis](#), Bishop [Motiejus Valančius](#), Bishop [Antanas Baranaukas](#), Vaclovas Biržiška, [Kazys Binkis](#), Priest Maironis (born Jonas Mačiulis), Vincas Krėvė-Mickevičius, Jurgis Savickis, [Vincas Mykolaitis-Putinas](#). In total 10 authors (3 of them priests) and it is just a partial list of the Lithuanian literature. I am not familiar with any of those authors’ works, and I only researched them in an indicative way.

The 12 literatures above are divided between the 6 more prolific: Romanian, Turkish, Hungarian, Serbian, Croatian, Ukrainian, from which I have included 20 authors each (120 authors in total) and the 6 less prolific, but no less important: Irish Gaelic, Bulgarian, Albanian, Armenian, Georgian, Lithuanian, from which I have included 10 authors each (60 authors in total). The number of authors of those 12 literatures amount therefore to **180** authors. We could survey also 12 additional & even less prolific European literatures, such as [Macedonian literature](#), [Estonian literature](#), [Latvian literature](#), [Belarusian literature](#), [Slovak literature](#), [Maltese literature](#), [Bosnian](#) literature, [Icelandic literature](#) (Halldór Kiljan Laxness received a Nobel Prize in 1955 but was active also in the book’s twelfth), [Moldovan literature](#), [Montenegrin literature](#), [Azerbaijani literature](#), [Slovene literature](#), and many other regional languages, but we have decided to survey, based on materiality, only those 32 European languages literatures – 1. The 3 most significant literatures in French, English, German, which are actually 6 if we count the main literatures within each language – France, UK, US, Ireland, Germany, Austria. 2. The 3 more significant literatures in Spanish, Russian, Italian, which are actually 4 if we count the main literatures within each language – Spain, Latin America (comprising at least 9 countries in this survey with authors writing in Spanish), Russian, Italian. Together with most significant – **10**. 3. The **10** significant literatures - Portuguese/Portugal, Portuguese/Brazil, Dutch/Netherlands, Czech/Czechia, Greek/Greece,

Polish/Poland, Swedish/Sweden, Norwegian/Norway, Danish/Denmark, Finnish/Finland. 4. The **12** other European literatures: Romanian/Romania, Turkish/Turkey, Hungarian/Hungary, Serbian/Serbia, Croatian/Croatia, Ukrainian/Ukraine, Irish Gaelic/Ireland (not including Irish authors who wrote in English), Bulgarian/Bulgaria, Albanian/Albania, Armenian/Armenia, Georgian/Georgia, Lithuanian/Lithuania. In total – **32 European literatures in 1820-1939**.

But our survey included authors from at least **40** more countries or regional languages (altogether authors from **72** countries who wrote in main/different/regional languages): Belgium/Flemish/French, Switzerland/French/German, Canada/French/English, Australia, Haiti, New Zealand, Catalan, Austurian, Picard, Provencal, Frisian, Friulian, Sicilian, Sardinian, Romansh, Corsican, 9 countries in Latin America - Cuba, Argentina, Nicaragua, Chile, Venezuela, Mexico, Peru, Uruguay, Guatemala - and also: Afrikaans/South Africa, Papiamentu/Curacao, Luxembourgish/Luxembourg, Galego, Basque, Trinidad/English, Plattdeutsch, Alsatian, German/Czechia, German/Bulgaria, German/Sweden, French/Ireland. We have added above also links to at least **12** more European literatures which were not surveyed in this book but whose literatures are nevertheless important, amounting to **84**. Finally, we can add additional literatures in European regional and other languages: [Breton literature](#), [Cornish literature](#), [Cypriot literature](#), [Esperanto literature](#), [Jèrriais literature](#), [Manx literature](#), [Scottish literature](#), [Welsh literature](#), and [other regional European languages](#), as well as from other [Latin American countries](#) (as Ecuador, Panama, Bolivia, Costa Rica, Colombia, Dominican Republic, Paraguay, [Puerto Rico](#), US Hispanic), writing in Spanish and other languages, thus amounting to well over **100** literatures by authors writing in European languages in the twelfty 1820-1939 in Europe, Oceania and America, mostly from European descent, not including Jewish languages literatures written mainly by European authors, as well as by African and Asian non European authors writing in European languages who are surveyed in the next chapters of this book. So, this is a very extensive survey, quite unique.

TOTALS OF NOS. OF AUTHORS IN EUROPEAN LANGUAGES BY CLUSTERS

3 Most Significant Literatures – French (**160**), English (**140**), German (**120**) – **420** authors. **14** Nobel Prizes in French literatures (**12** – France, 1 Belgium in French, 1 Ireland in French). **14** Nobel Prizes in English literatures (**6** US, **5** UK, 2 Ireland in English, 1 Australia). **9** Noble Prizes in German literatures (**5** Germany, 2 Switzerland in German, 1 Sweden in German, 1 Bulgaria in German). **37** Nobel Prizes in the Most Significant Literatures – **12** France, **6** US, **5** UK, **5** Germany, **3** Ireland, **2** Switzerland, **1** Belgium, **1** Sweden in German, **1** Bulgaria in German, **1** Australia. All the authors were active in the twelfty of 1820 to 1939.

3 More Significant Literatures – Spanish (80), Russian (70), Italian (50) – **200** authors. **8** Nobel Prizes in Spanish literatures (4 – Spain, 4 – Latin America: 2 - Chile, 1 – Guatemala, 1 Mexico). **4** Nobel Prizes in Russian literature. **5** Nobel Prizes in Italian literature. **17** Nobel Prizes in the More Significant Literatures – **5** – Italy, **4** – Russia, **4** – Spain, **2** - Chile, **1** – Guatemala, **1** Mexico. All the authors were active in the twelfty of 1820 to 1939.

Cluster of the **10** countries' authors in the **6** Most & More significant literatures – France, UK, US, Ireland, Germany, Austria, Spain, Latin America in Spanish, Russia, Italy – **620** authors. **54** Nobel Prizes – **12** France, **6** US, **5** UK, **5** Germany, **5** Italy, **4** Russia, **4** Spain, **3** Ireland, **2** Switzerland, **2** Chile, **1** Belgium, **1** Guatemala, **1** Mexico, **1** Australia, **1** Bulgaria/German, **1** Sweden/German. All the authors were active in the twelfty of 1820 to 1939.

10 Significant Literatures/Countries – Portuguese/Portugal, Portuguese/Brazil, Dutch, Czech, Greek, Polish, Swedish, Norwegian, Danish, Finnish – **200** authors (20 authors each). **19** Nobel Prizes – **6** Sweden/Swedish, **3** Norway/Norwegian, **3** Denmark/Danish, **3** Polish/2 Poland, 1 US, **2** Greece/Greek, **1** Czechia/Czech, **1** Finland/Finnish, **0** Portuguese, **0** Dutch.

Subtotal of the **16** Most/More/Significant Literatures in **20** areas/countries – **820** authors. **73** Nobel Prizes in **22** countries – **12** France, **7** US, **7** Sweden, **5** UK, **5** Germany, **5** Italy, **4** Russia, **4** Spain, **3** Ireland, **3** Norway, **3** Denmark, **2** Switzerland, **2** Poland, **2** Chile, **2** Greece, **1** Belgium, **1** Guatemala, **1** Mexico, **1** Bulgaria (German), **1** Czechia, **1** Finland, **1** Australia.

12 Other Literatures in Languages/Countries – Romanian, Turkish, Hungarian, Serbian, Croatian/Croatia (1 Nobel Prize Yugoslavia 1961), Ukrainian (20 authors each), Irish Gaelic, Bulgarian, Albanian, Armenian, Georgian, Lithuanian (10 authors each). The number of authors of those 12 literatures amount therefore to **180** important authors in the other European literatures, **1000** authors in total. From literatures mentioned above only with links and no survey, in Iceland/Icelandic literature Halldór Kiljan Laxness received a Nobel Prize in 1955, but was active also in the book's twelfty. In total – **75** Nobel Prizes in **24** countries.

In subsequent years many additional Nobel Prizes were awarded to some of the countries which received Nobel Prizes for the authors active in 1820-1939. I would like to mention here the countries which received for the first time Nobel Prizes for the literatures since 1940 – 1 Turkey (2006), 1 Colombia (1982), 1 Peru (2010), 1 Saint Lucia (1992), 1 Hungary (2002), 2 Austria (2004, 2019), 1 Canada (2013), 1 Trinidad (2001), 1 Belarus (2015), 1 Mauritius (2008), 1 Portugal (1998). In total **11** countries and **12** Nobel Prizes. **5** Nobel Prize laureates in non/European languages from **4** other states: 1 Yiddish/US, born - Poland, 1 Hebrew/Israel, born - Ukraine, 1 India/Bengali, 1 Egypt/Arabic, 1 Japan/Japanese, who were also active in the twelfty 1820-1939, – see in next chapters. In total **80** Nobel Prizes in **28** countries.

TOTAL NO. OF IMPORTANT EUROPEAN AUTHORS IN TWELFTY 1820-1939: 1000

JEWISH LANGUAGES LITERATURES

If we summarize this subsection at the end of the list of the European authors, which includes authors who wrote in Hebrew or Jewish languages (Yiddish, Ladino and Judeo-Arabic) it amounts to **150** authors, even less than the list of French authors. The question is – do we have to include this subsection in the European languages or not? Actually, when observing the origin of the authors we see that almost all of them were either born in Europe or their parents were born in Europe, most of them are Ashkenazi originating from Eastern Europe. Even the Sephardis came from Bulgaria, Greece, Yugoslavia and Turkey. Most Jewish North African authors who wrote in Judeo-Arabic came originally from Spain. Only Iraqis or other Jews who were born in the Middle East are not from Europe, so this sublist is probably a European list, although Hebrew is a Semitic language, which nevertheless is the language of the Bible, the origin of most of the European cultures. It does not mean of course that those literatures are better or not than Non-European literatures, as there is no rating in literatures. The number of authors surveyed in this chapter cannot be compared to the number of authors in other countries, as it is almost the only chapter in which those literatures will be discussed, while other cultures will be surveyed extensively throughout the book. Anyhow, all the lists of authors are only indicative and the reader is invited to read on his own about all literatures. I am much more familiar with those literatures, and that is why the lists are more comprehensive, although the number of authors does not indicate in this case that those literatures are more significant or prominent than others, just that I know them much better. Another issue is the contribution of Jewish authors to European literatures in European languages in the twelfth of 1820-1939, & even more subsequently, their percentage in Nobel Prizes laureates in literature & other categories, their contribution to culture in theater, films, painting, music - classical & musicals, psychology, philosophy, sociology, science, medicine, physics, chemistry, economics, political sciences, inventions, etc., especially in Germany, Austria, France, US, UK, Russia, Italy, etc. This issue is dealt extensively in this book.

28. **YIDDISH:** **Yiddish** (ייִדיש, ייִדיש, or אידיש, *yidish* or *idish*, pronounced [ˈ(j)ɪdɪʃ], lit. 'Jewish'; in older sources ייִדיש-טײַטש, *Yidish-Taytsh*, lit. 'Judaean-German') is a [High German](#)-derived language historically spoken by the [Ashkenazi Jews](#). It originated during the 9th century in [Central Europe](#), providing the nascent Ashkenazi community with a High German-based [vernacular](#) fused with elements taken from [Hebrew](#) and [Aramaic](#), as well as [Slavic languages](#) and traces of [Romance languages](#). Yiddish writing uses the [Hebrew alphabet](#). As of the 1990s, there were around 1.5–2 million Yiddish speakers, mostly [Hasidic](#) & [Haredi Jews](#).

1820-1939: Sholem Aleichem (Russian/American), Isaac Mayer Dick (Russian), Abraham Goldfaden (Russian born, Romanian), Mendele Mocher Sforim (Russian), I. L. Peretz (Poland), Isaac Bashevis Singer (Poland/American), S. Ansky (Russian), Jacob Gordin (Russian/American), Sholem Asch (Poland/American), Joseph Opatoshu (Poland/American). 10 authors who wrote in Yiddish and lived in Europe and the US, but also in Israel. 1 Nobel Prize laureate - Bashevis Singer. All of them were active in the twelfth 1820-1939.

[Isaac Bashevis Singer](#) (Nobel US 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. [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. [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. **Shalom Ash**, was a [Polish-Jewish](#) novelist, dramatist, and essayist in the [Yiddish language](#) who settled in the [United States](#). Joseph Opatoshu was a Polish-born [Yiddish](#) novelist and short story writer.

Sholem Aleichem is a giant author, one of the best authors of modern times, whom I like very much to read him in Yiddish. I have read in Yiddish, English and Hebrew some of the works by these authors and seen plays by some of them. **Solomon Naumovich Rabinovich**, better known under his [pen name](#) **Sholem Aleichem** was a leading [Yiddish](#) author and playwright. The musical *Fiddler on the Roof*, based on his stories about [Tevye the Dairyman](#), was the first commercially successful English-language stage production about Jewish life in [Eastern Europe](#). Isaac Mayer Dick's fame rests on his Yiddish novels, a field in which he was the first professional and the founder of a school. As he himself asserted many times, he wrote only for the purpose of spreading knowledge and morality among his readers, and in many cases he permitted this purpose to overshadow the story. Abraham Goldfaden was a [Russian](#)-born [Jewish](#) poet, playwright, stage director and actor in the languages [Yiddish](#) and [Hebrew](#), author of some 40 plays. Goldfaden is considered the father of the Jewish modern theatre. In 1876 he founded in [Romania](#) what is generally credited as the world's first professional [Yiddish-language](#) theater troupe. He was also responsible for the first [Hebrew-language](#) play performed in the United States. **Mendele Mocher Sforim**, originally **Sholem Yankev Abramovich**, was a [Jewish](#) author and one of the founders of modern [Yiddish](#) and [Hebrew literature](#). The Little Man" and the unstaged drama *Di Takse* ("The Tax") both condemned the corruption by which religious taxes This [satiric](#) tendency continued in *Die Klatshe* (*The nag*). His later work became more humane and less satiric, starting with *Fishke* and continuing with the unfinished *Maso'es Beniamin 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.

Another list of 10 Yiddish prominent authors include: **Celia Dropkin**, a poet, born in Russia, 1887-1956. **Anna Margolin** ([Yiddish](#): אַננאַ מאַרגאָלין) is the [pen name](#) of **Rosa Harning Lebensboym** (1887–1952) a 20th century [Jewish Russian-American](#), [Yiddish language poet](#). **Kadia Molodowsky** ([Yiddish](#): קאַדיע מאָלאָדאָווסקי — *Kadie Molodovski*; May 10, 1894 in [Byaroza](#) – March 23, 1975 in [Philadelphia](#)) was a Russian-Jewish-born American poet and writer in the [Yiddish language](#), **Hinde Ester Singer Kreytman** (31 March 1891 – 13 June 1954), was a [Yiddish-language](#) novelist and short story writer. She was born in [Biłgoraj](#), [Congress Poland](#) to a rabbinic [Jewish](#) family. Her younger brothers [Israel Joshua Singer](#) and the well-known [Isaac Bashevis Singer](#) subsequently became writers. **Yitzchak Rayz** (1885, [Narayiv](#) - 1943), better known by his pen name Moyshe Nadir ([Yiddish](#): משה נאָדיר; also transliterated "Moishe") was an American [Yiddish language](#) writer and satirist. Rayz was born in the town of Narayev, in [eastern Galicia](#), then [Austro-Hungary](#). He died in 1943, in [Woodstock](#), [New York](#). **Mani Leib** (**Mani Leyb**, [Yiddish](#): מאַני לייב; born **Mani Leib Brahinsky**, [Russian](#): Мани Лейб Брагинский; 20 December 1883, [Nezhin](#), [Russian Empire](#) – 4 October 1953, New York) was a [Yiddish-language](#) poet. **I. M. (Isaac Meir) Weissenberg** (1878/1881, [Żelechów](#) - August 13,

1938, [Warsaw](#)) was a [Yiddish](#)-language writer in [Warsaw, Poland](#). A disciple of [I.L. Peretz](#). **Morris Rosenfeld** (**Moshe Jacob Alter**) (December 28, 1862 in [Stare Boksze](#) in Russian [Poland](#), government of [Suwałki](#) – June 22, 1923 in [New York City](#)) was a [Yiddish](#) poet. **Morris Winchevsky** (**Leopold Benzion Novokhovitch**; **Pseudonym**: **Ben Netz** (**Hebrew**: 'Son of Hawk'; 1856–1932) was a prominent [Jewish socialist](#) leader in [London](#) and the [United States](#) in the late 19th century. Born in [Jonava, Lithuania](#) in 1856, Winchevsky later moved to London where, already a well known socialist, he founded the *[Der Poylisher Yidl](#)* (The Little Polish Jew), one of the first [Yiddish](#) daily socialist newspapers; and the *[Arbeter Fraynd](#)*, the first Yiddish-language anarchist newspaper. **David Edelstadt** (May 9, 1866, [Kaluga, Russia](#) – 17 October 1892, [Denver, Colorado](#)) was a [Russian-American anarchist poet](#) in [Yiddish](#). Edelstadt immigrated to Cincinnati. Those 10 authors together with the 10 former better known authors, altogether 20, were active in the twelfty 1820-1939. Actually this is only an indicative list as there wre dozens more authors.

29. **LADINO**: **Judaeo-Spanish** or **Judeo-Spanish** (autonym *djudeoespanyol*, [Hebrew script](#): ג'ודיאוראיספאניויל, [Cyrillic](#): жудеоеспањол), called **Ladino** by some in recent times, is a [Romance language](#) derived from [Old Spanish](#). Originally spoken in Spain and then after the [Edict of Expulsion](#), spreading through the then-[Ottoman Empire](#) (the [Balkans](#), [Turkey](#), the [Middle East](#) & [North Africa](#)) as well as [France](#), [Italy](#), [Netherlands](#), [Morocco](#) and [England](#), it is today spoken mainly by [Sephardic minorities](#) in more than 30 countries, with most of the surviving speakers residing in [Israel](#). Although it has no official status in any country, it has been acknowledged as a [minority language](#) in [Bosnia & Herzegovina](#), [Israel](#), [France](#), [Turkey](#). It is also formally recognised by the [Royal Spanish Academy](#). Ladino is my mother tongue.

1820-1939: [Elia Carmona](#) ([Turkey](#)), [David Fresco](#) ([Turkey](#)), [Alexander Ben Guiat](#) ([Turkey](#)), [Moshe David Gaon](#) ([Bosnia, Israel](#)), [Moshe Attias](#) ([Greece, Israel](#)), [Rabbis Haim Palachi](#), [Abraham Palachi](#) and [Nissim Palacci](#) from [Turkey](#), [Yosef Avraam Papo](#) ([Bulgaria](#)), [Binyamin Rafael B'Yosef](#) ([Israel](#)). 10 authors – 6 from [Turkey](#), 1 [Bosnia](#), 1 [Greece](#), 1 [Bulgaria](#), 1 [Israel](#). The list is only indicative and not comprehensive. All of them were active in 1820-1939.

Elia Carmona, native of [Constantinople](#), was the most prolific known author of original [Judeo-Spanish novels](#) (*romansos*). Carmona also founded and edited, [El Gugeton](#), longest surviving of the satirical [Judeo-Spanish newspapers](#) inaugurated after the 1908 [Young Turks' revolution](#). Carmona was one of the greatest [Ladino authors](#) and [journalists](#) in [Ladino](#). He wrote dozens of novels that were very popular among the [Sephardis](#). His works are perceived as one of the highlights in the [Golden Age of Ladino](#) in modern times. **David Fresco** is known mostly as the editor for almost fifty years of the [Ladino newspaper](#) in [Turkey](#) [El Tiempo](#). David Fresco aligned with prominent anti-Zionist Rabbi [Chaim Nahum](#). Fresco argued in favour of assimilation of the [Ottoman Jews](#) into [Turkish society](#) and the promotion of the use of [Turkish language](#). He wrote many novels and books in [Ladino](#) – [El bezero de oro](#), [La ermoza Judia de Espania...](#) & in [French](#) - [Le Sionisme](#). **Alexander Ben Guiat** was a [Ladino journalist](#), author, translator, poet, playwright and publisher in [Turkey](#) and he is perceived as one of the most prominent authors in [Ladino](#) in modern times. He wrote many novels – [Los suvenires del meldar](#), [Mis tres kaveyos blankos](#), [El jurnal de un resien kasado](#), [La istoria de mi senior padre](#), [Salvado por su ija](#), [La ermosa viuda](#), [El muerto ke esta vivo](#), [Banios de sangre](#), [La maldision del djidio](#), [La kavesa del brigante](#), [Fuego!](#) **Moshe David Gaon** was an historian, researcher of the history of the [Oriental Jews](#), a [Bibliograph](#), educator, journalist and poet. He was born in [Bosnia](#) and settled in [Israel/Palestine](#) as a young man. He is the father of the [Israeli actor](#) and singer [Yehoram Gaon](#). Gaon published many research books on the [Sephardi and Oriental Jews](#), including the well-known "[Oriental Jews in Eretz Israel in the Past and Present](#)". He wrote in many newspapers in [Ladino](#) and other languages.

He wrote poetry "Poesias" in Ladino, and the largest bibliography of newspapers in Ladino. **Moshe Attias** was born in Greece and came as a young man to Israel/Palestine. He wrote articles in many newspapers in Ladino and other languages. His most well-known books are *Romansero Sephardi* and *Cansoniero Sephardi*, giving a rich and vivid picture of songs and poems of the Sephardis. **Haim Palachi** ([Hebrew](#): חיים פלאכי [Yiddish](#): זײַם פּאַלאַכי; Acronym: MaHaRHaF or HaVIF) (January 28, 1788– February 10, 1868) was a [Jewish-Turkish](#) chief rabbi of [Smyrna \(İzmir\)](#) and author in [Ladino](#) and Hebrew. His titles included [Hakham Bashi](#) and [Gaon](#). Palacci began writing at the age of sixteen and wrote more than 70 or 80 religious works, published in Salonica, Istanbul, Jerusalem, and Izmir. Of these, he wrote: 7 works on the Bible, nine essays on the Talmud, 15 books of Midrash and homiletics, moral books, and 24 connected to law, acceptance, Q&A, and other subjects. Some of his works were handwritten. Many remain in print (reprinted) to this day. **Abraham Palacci** (1809 or 1810–January 2, 1898) was a grand rabbi and author (in [Ladino](#) and Hebrew) of Izmir, was the son of grand rabbi [Haim Palachi](#) and brother of grand rabbi [Rahamim Nissim Palacci](#) and rabbi [Joseph Palacci](#). Twenty books by Palacci remain in print; other writings burned in a great fire in Izmir (which also burned his father's manuscripts). **Rahamim Nissim Isaac Palacci** (also "Palaggi," "Palagi," "Falaji," and many variations) (1813–1907) was a rabbi and author in Izmir, Turkey, and descendant of the [Pallache family](#). His works include, among others, *Avot haRosh*, *Yafeh laLev*, *Beautiful Soul*, *Beautiful Eye*. Yosef Avraam Papo, a Ladino playwright was born in Ruschuk, Bulgaria, in 1865. He is known mainly for his classic play: *Vinya de Navot* : drama bibliko en sinko aktos en versos – *Navot's Vine*, a biblical drama in 5 acts in verse, which I have read. Binyamin Rafael B'Yosef, who lived in Israel/"Palestine" is known for the novels that he wrote, as: *Salvator y Paolina o el korason*.

I have read novels, plays and poetry in Ladino (Rashi and Latin) from the 19th and 20th century. I would like to make an exception to the methodology of this book, as a gesture to my beloved mother Pauline (Simon) Cory and father Albert (Avraham) Cory, who taught me Ladino, sang me kantigas and romansas, and were born in Sephardic families from Greece, Turkey and Egypt. As Ladino is experiencing a renaissance in the last decades, especially in Israel, I would add to the 10 authors mentioned above who were active in 1820 to 1939, 10 more names of authors – in total 20 authors, almost all born in that twelfty but who were active later: [Yitzhak Isaac Levy](#) (anthology), [Yitzhak Navon](#) (Bustan Sefardi), [Yehoram Gaon](#) (From Toledo to Jerusalem), [Matilda Koen Sarano](#) (lejendas, konsejas), [Isaac Moscona](#) (kuentos), [Moshe Shaul](#) (Aki Yerushalaim, Ladino radio programs), [Moshe Ha-Elion](#) (holocaust poetry), [Yitzhak Goren](#) (proverbos), Rachel Bortnick ([Ladinokomunita](#)), [Roz Kohen](#) (dual language). This is of course an indicative list and we could add more authors.

3 of the most famous authors in Ladino in the second half of the 20th century, who contributed to the renaissance of Ladino in Israel and in the world, were born within the twelfty of 1820-1939, but were active decades later – Yitzhak Levy, Yitzhak Navon, Yehoram Gaon.

First of all [Yitzhak Isaac Levy](#) who was born in a small town near Smyrna, hometown of my father, in 1919 and has lived all his life in Jerusalem since 1922. He was an Israeli singer-songwriter, musicologist and composer in Ladino/[Judeo-Spanish](#). He also worked as director of a radio program and was an author of various works on musicology. Isaac Levy composed music for [Biblical](#) verses and hymns written by poets of the golden age of Jewish culture in [Spain](#), such as [Judah Halevi](#), [Ibn Gabirol](#), [Abraham Ibn Ezra](#), and others. In 1954 he founded for the Israeli public radio, [Kol Yisrael](#) ('Voice of Israel'), a series of broadcasts in the [Ladino](#) language. With his wife, [Kohava Levy](#) (born in 1946), Isaac Levy had a daughter, [Yasmin Levy](#) who continues his musical tradition. Kohava Levy is also a singer of

Sephardic songs. In 1963 he was nominated as director of the section of ethnic music of Kol Yisrael. He wrote 3 masterpieces, which are cornerstones on Ladino research:

- *Yitzhak Levy Cante Judeo-Español*. (Yitzhak Levy Sings, Judeo-Spanish) Association Vidas Largas, Paris 1980
- *Chants judéo-espagnols*. (Judeo-Spanish Songs) vol. I, London, World Sephardi Federation, [1959]; vols. II, Jerusalem, author, 1970; vol. III, Jerusalem, author, 1971; vol. IV, Jerusalem, author, 1973. Ver
- *Antología de Liturgia Judeo-Española*. (Anthology of Judeo-Spanish Liturgy) vols. I-VIII, Jerusalem, author-Ministry of Education and Culture, s.a.; vol. IX, id., 1977; vol. X, written by Moshe Giora Elimelekh, Jerusalem, Institute of Studies of Judeo-Spanish Songs, 1980

Yitzhak Levy was a [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: the former Israeli President and Minister for Education [Yitzhak Navon](#), born in Israel in 1921 and author of two musicals based on Sephardic folklore: [Bustan Sephardi](#)/Sephardic Garden – 1970, and [Sephardic Romoncero](#) – 1968. Navon was the author of stories, a TV series on Jerusalem, articles on Ben Gurion. The third one is the Israeli actor and singer [Yehoram Gaon](#), born in Israel in 1939 and author of [From Toledo to Jerusalem](#), where he [traces his Sephardic](#) roots in Ladino with songs and narration. The 3 authors have contributed more than anyone to the revival of the Ladino folklore. I have corresponded with Gaon & Navon & they appreciated my humble contribution to Ladino's renaissance, when I initiated, edited & participated in the translation of the UN Universal Declaration of Human Rights with Ladinokomunita into Ladino.

Wikipedia mentions as the birthplace of Gaon and Navon – Palestine, which is historically true but conceptually wrong. In those times the mandate was called “Palestine – Eretz Israel” or Palestine and people may be mistaken that they were born in Arafat's Palestine, who personally was born in Egypt but called himself a Palestinian. Jews were therefore born in Israel or Eretz Israel as the mandate was the homeland of the Jews, and Arabs were born in Palestine as they still believe that all the mandate's territories are their homeland, encompassing today: Israel – the Jewish homeland, the Palestinian Authority of Fatahland, the Gaza Strip of Hamasland, and the Hashemite Kingdom of Jordan, which was Transjordan. One can read three different versions of this issue on Wikipedia in English, Hebrew & Arabic.

Matilda Koen-Sarano (in [Hebrew](#): מתילדה כהן-סראנו), is an Israeli writer, born in [Milan](#), Italy in 1939 to [Turkish Jewish](#) parents is one of the most widely known writers in the [Ladino language](#). Koen-Sarano was born in [Milan](#) in 1939 to a Sephardic family from Turkey. She made [aliyah](#) in 1960. In the summer of 1979, she participated in the seminar for [Ladino language](#) radio producers held at [Kol Israel](#). This sparked in her the desire to write in this language and of putting the spotlight on everything she lived by the end of her childhood. In order to achieve this, she started interviewing several people from the [Sephardic](#) world to record and keep hundreds of folk tales and traditional stories. She published her first book of Sephardic folk tales, named **Kuentos del Folklor de la Famiya Djudeo-Espanyola** in 1986, in [Jerusalem](#). In April 2009 she published her most recent book, "Kon bayles i kantes,

Sefaradis de dor en dor" (With Dances and Songs, Sephardim from Generation to Generation). Koen-Sarano has taught [Ladino](#) at the [Ben-Gurion University of the Negev](#) since 1996 and a course for Ladino Teachers, organized by The [National Authority for Ladino and its Culture](#), in [Jerusalem](#) since 1998. Also, she writes the Judeo-Spanish News at [Kol Israel](#).

Isaac Moscona wrote several books in Ladino, such as *Kuentos – Tales*, folklore, sayings, Ladino culture and a Ladino-Bulgarian dictionary. He was born in Plovdiv, Bulgaria in 1904. **Moshe Shaul** was born in Izmir, Turkey in 1929 and lives in Israel since 1949. He managed *Kol Israel* in Ladino from 1977 to 1994 and has founded the most popular cultural journal in Ladino – *Aki Yerushalaym*. He initiated the program on Ladino folklore which during 1978-1990 recorded and catalogued 2700 songs in Ladino. He published many books and articles. **Moshe Ha-Elion** (also written Moshe Haelion, Moshe 'Ha-Elion, Moshé Ha-Elion, Moshé 'Ha-Elion, Moshé Haelyon) is a [Holocaust survivor](#) and writer. He was born in [Thessaloniki, Greece](#), on February 26, 1925. He survived [Auschwitz](#), the [death march](#), [Mauthausen](#), [Melk](#), and [Ebensee](#). He is the author of a memoir, *מיצרי שאול* (Meizarey Sheol), originally written in Hebrew and translated into English as *The Straits of Hell: The chronicle of a Salonikan Jew in the Nazi extermination camps Auschwitz, Mauthausen, Melk, Ebensee*. He wrote three poems in [Ladino](#) based on his experience in the concentration camps and the death march: "La djojenika al lager", "Komo komian el pan", and "En marcha de la muerte", published in Ladino and Hebrew under the title *En los Kampos de la Muerte*. Moshe Ha-Elion has translated Homer's *Odyssey* into Ladino. He lives in Israel.

Yitzhak Gormezano Goren (born 1941) is an Egyptian-born [Israeli](#) writer. He was born in [Alexandria](#) but migrated to [Israel](#) as a child. He received an MFA in theater directing from [Brooklyn College](#). He co-founded the [Kedem Stage Theater](#) in [Tel Aviv](#) in 1982, and ran it for three decades. As a writer, Gormezano Goren is known for his 1978 novel *Alexandrian Summer*, which was translated into English by [Yardenne Greenspan](#). He won the [Ramat Gan Prize for Literature](#) and the [Prime Minister's Prize for Hebrew Literary Works](#). He wrote a masterpiece, a four books biography/Quartet on Dona Grazia, and a book on proverbs in Ladino. He participated on several occasions in many Ladino symposiums. **Roz Kohen**, born in 1949 in Istanbul, Turkey, and living in the US, has written many dual languages books in Ladino and English, such as *Jewish Istanbul*, *La vava de Estambol*, etc. **Rachel Bortnick**, born in 1938 in Izmir, Turkey, and living in the US. Bortnick has founded [Ladinokomunita](#) in 1999, a cybernetic community of Ladino speakers, where more than 1,400 members from 40 countries in Europe, the US, Latin America, Israel, and other countries, exchange views on Ladino, its culture, Sephardic history, linguistics, even sayings & recipes. The forum has published also a dictionary and a translation into Ladino of the UN Universal Declaration of Human Rights, which she has co-edited with Jacques Cory who has [initiated](#) the contacts with the UN. Bortnick writes in Ladino, for the websites *El Amaneser*, *Sephardic Horizons*, [turkisrael.org](#), [eSefarad.com](#). She taught Ladino courses for the Sephardic Brotherhood via Zoom. She was one of 8 people chosen as “balabayes” for the series of Ladino programs called ‘Enkontros de Alhad.’ Her first ‘musafir’/guest was Moshe Shaul.

My humble contribution to Ladino culture was very small, [Jacques Cory](#) (Heritage). I have initiated with the UN, co-edited with Rachel Bortnick, and participated with Ladinokomunita in the Translation of UN’s Universal Declaration of Human Rights into Ladino. I have discovered the Old Synagogue of Coria, hometown of our family, [Halapid US En.](#), and have written a book on my [Ladino Heritage](#). My main achievements were in other domains as can be learned from this entry: **Jacques Cory** (Hebrew: יעקב קורי; born June 5, 1944) is a pioneering author in business ethics who lectured in 2004-2014 at INSEAD, Universities of Haifa, Tel Aviv, Technion, Naval Academy, & specialized in international business, turnarounds, M&A in Europe, US & Israel. Cory predicted in a 2009 Book a Doomsday

Depression by 2020, conducted a Research proving Strong Correlation between Prosperity & Ethics in Countries, Initiated The Second Republic of Israel Vision, and published the First Academic Books/Rules on Business Ethics for Minority Shareholders.

30. **JUDEO-ARABIC:** The **Judeo-Arabic dialects** ([Arabic](#): عربية يهودية; [Hebrew](#): ערבית יהודית) are a continuum of [specifically Jewish varieties of Arabic](#) formerly spoken by the Jews of the [Middle East](#) and [North Africa](#). The term *Judeo-Arabic* can also refer to [Classical Arabic](#) written in the [Hebrew script](#), particularly in the [Middle Ages](#). Many significant Jewish works, including a number of religious writings by [Saadia Gaon](#), [Maimonides](#) and [Judah Halevi](#), were originally written in Judeo-Arabic, as this was the primary [vernacular language](#) of their authors. Like other Jewish languages and dialects, Judeo-Arabic languages contain borrowings from Hebrew and Aramaic. Jews in Arabic, Muslim majority countries wrote—sometimes in their dialects, sometimes in a more classical style—in a mildly adapted [Hebrew alphabet](#) rather than using the [Arabic script](#), often including [consonant](#) dots from the Arabic alphabet to accommodate phonemes that did not exist in the Hebrew alphabet. Some of the most important books of medieval Jewish thought were originally written in medieval Judeo-Arabic, as well as certain [halakhic](#) works and biblical commentaries. Later they were translated into [medieval Hebrew](#) so that they could be read by contemporaries elsewhere in the Jewish world, and by others who were literate in Hebrew. These include: [Saadia Gaon's *Emunoth ve-Deoth*](#) (originally [كتاب الأمانات والاعتقادات](#)), his [tafsir](#) (biblical commentary and translation) and [siddur](#) (explanatory content, not the prayers themselves). [Solomon ibn Gabirol's *Tikkun Middot ha-Nefesh*](#). [Bahya ibn Paquda's *Kitab al-Hidāya ilā Fara'id al-Qulūb*](#), translated by [Judah ben Saul ibn Tibbon](#) as [Chovot HaLevavot](#). [Judah Halevi's *Kuzari*](#). [Maimonides' *Commentary on the Mishnah*](#), [Sefer Hamitzvot](#), [The Guide for the Perplexed](#), and many letters and shorter essays. Most communities also had a Bible translation into Judeo-Arabic - a *sharḥ* ("explanation").

List of 30 authors in Judeo-Arabic and Jewish authors in Arabic in the last two centuries:

1. **Mir** (also transliterated as **Me'ir** and **Meer**) **S. Baṣrī** ([Arabic](#): ميمر بصري; 1911-2006) was an [Iraqi Jewish](#) writer, economist, journalist, and poet. Among many public positions he held, Basri served as the head and central leader of [Baghdad's Jewish community](#). During his career, Basri wrote in a variety of genres, including poetry, biography, periodical, and essay and memoir. Much of his writing is centered on his identity as a [Jew living in the Arab world](#) during the [establishment of Israel](#); themes of patriotism, homeland, [Zionism](#), and religion are common. Basri described himself as being enthralled with Arabic, particularly [Arabic poetry](#), and published much of his work in the language. In early January 1969, Basri, then-Chairman of the [Jewish Council of Iraq](#), was detained for almost two months for interviewing an American who the Iraqi government alleged to be a spy. His detention has been characterized as motivated by [antisemitic efforts](#) to censor the Iraqi Jewish community. In the early 70's Basri, who had originally been unwilling to immigrate from his home country, left Iraq for [Amsterdam](#). From Amsterdam, he immigrated to the UK where he lived until his death in 2006.
2. **Anwar Shā'ūl** ([Hebrew](#): אנואר שאול, [Arabic](#): أنور شاول, 1904–1984) was an [Iraqi Jewish](#) journalist, publisher, author, translator, and poet. Shaul was born in [Hillah](#) in 1904 to a second generation Austrian-Iraqi mother and a [Mizrahi](#) father. He originally trained as a lawyer at the [Baghdad Law College](#), graduating in 1931. Shaul served as editor of the Arabic-language Iraqi [Zionist](#) journal, [al-Miṣbāḥ](#) ([Hebrew](#): אל-מצבאח, [Arabic](#): المصباح), from 1924 to 1925. In his contributions to the publication, Shaul wrote under the pseudonym Ibn al-Samaw'al (an allusion to the poet, [Samaw'al ibn 'Adiya](#)). From 1929 to 1938, Shaul founded and worked as editor of [Al Hassid](#) ([Arabic](#): الحاصد, [lit.](#) "The Reaper"), a weekly literary magazine. The publication featured significant political commentary including criticism of European fascism and advocacy for full Iraqi

independence from Britain. Under his leadership, *Al Hassid*, became the foremost Baghdadi weekly. In addition to his publication of periodicals, Shaul published a number of longer works including memoirs, translations of western literature into Arabic, and anthologies of short stories and poems. In 1971, Shaul, who had initially been resistant to leave Iraq, immigrated to Israel. Shaul lived in Israel until his December 1984 death.

3. **Jacob Chemla (1858 -1938)** was a [Tunisian Jewish ceramic artist](#), as well as an author, journalist and translator in [Judeo-Tunisian Arabic](#). In 1878, Chemla began a career in journalism with his brother-in-law, [Messaoud Maarek](#). For over thirty years, until 1925, he helped bring in a period of growth in [Judeo-Tunisian Arabic](#) literature. He published two novels, *Amour et malice* (Love and Malice) in 1912 and *Les Cœurs purs* (The Pure Hearts) in 1923. Chemla translated multiple titles into [Hebrew](#) and [Judeo-Tunisian Arabic](#), including *The Jews of Spain at the Time of the Inquisition* and [The Count of Monte Cristo](#), which he originally released as a serial and later in full during the 1880s. 4. **Masoud Maarek**, known also as Ben Amitai (1858-1941) was one of the pioneers of journalism and literature in Judeo-Arabic in Tunisia. He founded the newspaper *AlBustan* in 1888 with Jacob Shemla with a Zionistic approach. Maarek published also translated novels into Judeo-Arabic. He wrote also novels (*Beautiful Esther*) & translations such as “*Ahavat Zion*” by Abraham Mapu.

5. **Sasson Somekh** ([Hebrew](#): ששון סומך) (1933 – 18 August 2019) was an Israeli academic, writer and translator. He was [professor emeritus](#) of [Modern Arab Literature](#) at [Tel Aviv University](#). Sasson Somekh was born in [Baghdad](#) to a secular [Jewish](#) family. In 1951, Somekh and his family [immigrated](#) to [Israel](#). He did not know Hebrew at the time, but started learning it in earnest in order to achieve his goal of becoming a translator of Arabic poetry into Hebrew. His first translation was published in 1954 in *Ner*, a journal published by [Ihud](#) ("Unity"), an association dedicated to the advancement of Arab–Jewish reconciliation established by [Judah Magnes](#). Somekh earned a Bachelor's degree in Hebrew Language and History from Tel Aviv University, and a Master's degree in Linguistics of Semitic languages at the [Hebrew University of Jerusalem](#). In 1962–1965, Somekh served as scientific secretary of the [Academy of the Hebrew Language](#). He did his doctorate at [Oxford University](#) in 1966–1968. His subject was the novels of [Naguib Mahfouz](#), concentrating on the [Cairo Trilogy](#). Over the years Mahfouz and Somekh became friends. The thesis supervisor was Egyptian scholar [Mustafa Badawi](#). Upon his return to Israel he became a lecturer in Arabic Literature. He served as chairman of the Arabic Language and Literature department at Tel Aviv University in 1972–1984. In 1980, he became a full professor. Between 1982 and 2003, he held the Helmos Chair for Arabic Literature. In 1996–1998 he was head of the [Israel Academic Center](#) in Cairo. He was a visiting professor at [Princeton University](#), [St Antony's College, Oxford](#), [Annenberg Research Institute, NYU](#) and [Uppsala University](#). In 2004, he received an honorary doctorate from [Ben Gurion University](#). He is among the founders of the Arabic Language Academy in Israel, established in December 2007 in collaboration with several former students. He wrote ten books, many translations from Arabic to Hebrew, among which are four anthologies of modern Arabic poetry, and about 90 articles in academic journals. Over the past 50 years Somekh published hundreds of articles in literary magazines and supplements such as *Iton 77*, *Halikon* and *Moznayim*. His articles deal mainly with modern Arabic literature and writers, connections between Arabic and Hebrew literature and the [Cairo Geniza](#). He was a regular contributor to the newspaper [Haaretz](#).

6. **Sami Michael** ([Hebrew](#): סמי מיכאל, [Arabic](#): سامي ميخائيل; born August 15, 1926) is an Israeli Hebrew author, having migrated from [Iraq](#) to Israel at the age of 23. Since 2001, Michael has been the President of [The Association for Civil Rights in Israel](#) (ACRI). Michael was among the first in Israel to call for the creation of an independent Palestinian state to exist alongside Israel. In his novels, Michael writes about the aspirations and struggles of both Jews and

Arabs. This new approach in modern Hebrew literature was controversial and has been widely discussed in universities and in the media. Michael was awarded the [EMET Prize](#) in 2007. Michael defines himself not as a [Zionist](#), but as an Israeli in order to make room for the inclusion of all citizens in Israel ([Unbounded Ideas](#)). Michael settled in an Arab quarter of [Haifa](#), [Wadi Nisnas](#). He was invited to work for a newspaper by [Emil Habibi](#). Michael was the only Jew on the editorial board of [Al Ittihad](#) and [Al Jadid](#) (Arabic language newspapers of the communist party), where he worked as an editor for four years. At the same time, he had a weekly column in which he wrote stories and articles under the pseudonym Samir Mared. His stories, while written in the spirit of "socialist realism", were laced with irony and humor. In 1955, disillusioned with the policies of the USSR, he terminated his affiliation with the communist party, and concluded his work on both papers: "I left the party but not the ideals of socialism." Michael worked as a [hydrologist](#) in the north of Israel (for 25 years). He completed his hydrology studies at [the British Institute](#) (London) and went on to study [Psychology](#) and [Arabic Literature](#) at the [University of Haifa](#). Two cities feature in many of Michael's novels. *Victoria*, *Storm among the Palms*, *A Handful of Fog* and *Aida*, are set in his home town [Baghdad](#), and *Refuge*, *A Trumpet in the Wadi*, *Water Kissing Water*, and *Nabila* are set in [Haifa](#), his adopted city. Michael wrote about his departure from Iraq and arrival in Haifa when he wrote of his first day in Haifa, Israel.

7. **Samir Naqqash** ([Hebrew](#): סמיר נקאש, [Arabic](#): سمير نقاش; b. [Baghdad](#) 1938, d. [Petah Tikva](#) 6 July 2004) was an Israeli novelist, short-story writer, and playwright who immigrated from Iraq at the age of 13. In the 1970s, he studied at the [Hebrew University of Jerusalem](#), and received his degree in [Arabic literature](#). He was well known in the Arab world and among the Iraqi community in Israel, but only one of his works was translated into [Hebrew](#). Naqqash won the Israeli Prime Ministerial Award for Arabic literature. Naqqash often called himself an Arab who believed in Judaism. In the documentary "[Forget Baghdad](#)" (2002), he said that he had not wanted to go to Israel but was taken there in handcuffs by the [Jewish Agency](#). He never felt at home in Israel, and considered himself an Iraqi in exile. He continued to publish and write in Arabic. He saw himself as part of the great tradition of Arabic folklore and literature. He was often criticized for his Arabic sounding first name but he refused to change it. After his death, Iraqi expatriates declared their wish to have him buried in Iraq, reasoning that he has shown more dedication to Iraq than any other expatriate.

8. **Shimon Ballas** - born in 1930 in Baghdad, Iraq, immigrated to Israel in 1950, and died in 2019 in Israel. In the first years of his activities as a writer he wrote in Arabic and his first book "Hamaabara" was written in Arabic but subsequently he translated it into Hebrew and it was published in Hebrew by Am Oved in 1964. A large part of his works were translated into Arabic, and some of his books were translated also in English and French: *The shoes of Tanbours* (New York : Sabra Books, 1970), *La littérature arabe et le conflit au Proche-Orient* (1948-1973), *Outcast* / translated from Hebrew by Ammiel Alcalay and Oz Shelach (San Francisco, Calif. : City Lights, 2007), *Studies in canonical and popular Arabic literature* / S. Ballas & R. Snir, editors (Toronto, Ont. : York Press, 1998). He defined himself as Jew-Arab.

9. **Yoav Hayek** – born in 1936 in Baghdad, Iraq, immigrated to Israel in 1951. In his first years of activities in Israel he wrote and published his works in Arabic in Arab journals and the Israel Broadcast Authority, mainly poetry and prose. He wrote mainly poetry in Hebrew.

10. **Rabbi Shlomo Twena** – 1855-1913, wrote in Judeo-Arabic and was active in the Iraqi Jewish community in India. Hacham Twena was the most learned religious scholar from the Calcutta community. He was born in Baghdad, and trained in the Yeshiva beth Zilka, headed by Rabbi Abdullah Somekh. Somekh's nephew Yeheskel Ben Yohosua Gubbay was a prominent businessman in Bombay related to the Sassoon family. At the request of Gubbay for a rabbi, Somekh chose his student Twena. Twena was sent to Bombay in 1880 and spent

a year and a half and then moved to Calcutta. In 1883 he became known in Calcutta for his religious learning. Hacham Twena was first employed to teach Talmud in J E D Ezra's benevolent institution, and he sold religious articles to support himself. He also performed ritual slaughter of poultry, taught Hebrew and conducted services first at the Neveh Shalome synagogue and later at the Maghen David synagogue. He branched out to establish his own synagogue in Blackburn Lane where he administered primarily to the poor in the community for daily and shabbath services. He preached in Arabic, and ran a printing press to publish his own prolific writings in Arabic and Hebrew, including proverbs and translations. There are several legends about the learned rabbi who died in 1913. It is said that 7 years before he died he became seriously ill and the community was very afraid that he would die. One member of the community said that whatever is left of his one life he would give half those years to Hacham Twena. Seven years later both men died. A scholar and man of great learning, he left behind a library of 400 books. Professor Yitzhak Avishur of Haifa has written a book about Hacham Twena entitled *The Hacham From Baghdad in Calcutta: Hacham Shlomo twena and Works in Hebrew and Judaeo-Arabic Archaeological Center* (Telaviv, 2001).

Other authors & journalists, mainly from Iraq and North Africa: 11. Elyahu Dweik Hacoen, 12. Sliman Yaoshua Ezra Yehuda, 13. Yitzhak Binyamin Yehuda, 14. Saleh Yitzhak Makmal, 15. Elisha Shohat, 16. Rabbi Yosef Haim, 17. Rabbi David Tzemah, 18. Yitzhak Bar Moshe, 19. Mordehai Tabia, 20. Bishi Shamama, 21. Eliahu Almaliah, 22. Daniel Hajaj, 23. Nazhat Katzav, 24. Moshe Baharav Meyuhas, 25. Eliahu Sliman, 26. Rahel Sali, 27. Tawfik Shamush, 28. Ezra Hadad, 29. Meir Hadad, 30. Nassim Rajuan. This is of course an indicative list, at least 20 of them were active in the twelfty 1820-1939 or at least were born in that twelfty, and we could add much more authors, poets, journalists and scholars.

31. **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), [Shai Agnon](#), Shmuel Yosef Agnon, S. Y. Agnon, was a [Nobel Prize laureate](#) (Nobel Israel 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). All of them were active in 1820-1939, the twelfty of this book, which was the initial period of Hebrew revival.

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 & Luzzatto), all the others were born outside "Palestine" & emigrated to "Palestine", only 2 of them lived long enough to live in Israel after 1948 (Shlonsky and Agnon). 3 of the authors were born in Lithuania, 3 in Russia, 2 in Ukraine, 1 was born in Italy & 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 Israeli authors who wrote in the second half of the 20th century, as the 19th century authors sound archaic.

As the effervescence of Hebrew/Israeli literature achieved a worldwide fame and excellence only in the second half of the 20th century after achieving independence in 1948, I make here another exception to the methodology of the book, and I add 10 prominent Israeli authors who

wrote in the second part of the 20th century but were all born in the century of 1820-1939: Shamir – 1921, Tammuz – 1919, Amos Oz – 1939, Sobol – 1939, Yehoshua – 1936, Yonatan – 1923, Yizhar – 1916, Bartov – 1926, Gouri – 1923 and Megged – 1920.

1. [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. 2. [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](#). 3. [Amos Oz](#) was 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](#). 4. [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. 5. [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 & interviews. He is a critic of Israeli occupation but also of the Palestinians.

6. [Natan Yonatan](#), born in 1923 and died in 2004, he immigrated to Israel in 1926. Yonatan was a poet, who soon became one of modern Israel's most read and beloved poets. Notwithstanding the subtle complexity of his use of Hebrew's many registers and intertexts, his lyricism lends itself to musical composition. Dozens of his poems have become traditional favorites, set to music by Israel's foremost [songwriters](#) and [composers](#). Yonatan's poems are sung and broadcast for national occasions.

7. [Yizhar Smilansky](#) (Hebrew: יִזְחָר סְמִילָנְסְקִי, 27 September 1916 – 21 August 2006), known by his [pen name S. Yizhar](#) (ס. יִזְחָר), was an Israeli writer and politician. In 1949, he published the novella *Khirbet Khizeh*, in which he described the fictional expulsion of Palestinian Arabs from their fictional village by the [IDF](#) during the [1948 Arab-Israeli War](#). It became a best-seller and in 1964 was included in the Israeli high school curriculum. In 1978, a controversy arose after a dramatization of *Khirbet Khizeh* by director [Ram Loevy](#) was aired on Israeli television. Shapira has lamented that, despite the publishing of Yizhar's novella decades earlier, [Benny Morris](#) was able, when he published *The Birth of the Palestinian Refugee Problem, 1947–1949* in 1988, to announce "himself as the man who had laid bare the original sin of the State of Israel". In the late 1950s, his massive work *Days of Ziklag* appeared, comprising two volumes and more than a thousand pages. This work had a powerful impact on changing the outlook for Hebrew prose on the one hand, and "war literature" on the other. Although Yizhar remained in the public eye as an outstanding polemicist, he broke his decades-long literary silence only in 1992 with the publication of his novel, *Mikdamot* (Preliminaries). This was quickly followed by five additional new volumes of prose, both novels and collections of short stories. His last work, *Gilui Eliahu* (Discovering Elijah, 1999), was set in the period of the [Yom Kippur War](#).

8. **Hanoch Bartov**, 1926-2016 was an Israeli author and journalist. His most famous books that were also translated into English were: *The Brigade – Pitzei Bagrut*, *Everyone had six wings*, *An Israeli at the Court of St. James*, *Whose little boy are you? Dado*, *48 years 20 days*.

9. **Haim Gouri** (1923-2018), was an Israeli poet, novelist, journalist and documentary filmmaker. His poetry was published in: *Flowers of Fire* (1949), *Poems of the Seal* (1954), *Compass Rose* (1960), *Movement to Touch* (1968), *Gehazi Visions* (1974), *The Eagle Line* (1975), etc. His fiction: *The Chocolate Deal* (1965), *The Crazy Book* (1971), *The Interrogation – The Story of Reul* (1980). He wrote also a book on the trial of Adolph Eichmann, and made the documentary films: *The 81st Blow* (1974), *The Last Sea* (1980) and *Flames in the Ashes* (1985).

10. **Aharon Megged** (1920-2016), was an Israeli author and playwright. He was born in Poland and immigrated to Israel in 1926. Megged was one of the founders of the *Masa* literary weekly, and served as its editor for fifteen years. He worked as a literary editor for the [Hebrew](#) newspapers *La-merhav* and *Davar*. In 1977/78 he was author-in-residence at the Center for Hebrew Studies affiliated with [Oxford University](#). He made several lecture tours of the United States, and was also author-in-residence at the [University of Iowa](#). He published 35 books. Megged's plays were performed at [Habima](#), [Ha-Ohel](#) and other theaters. His books have been translated into numerous languages and published in the United Kingdom, the United States, [Argentina](#), France, and many other countries.

To complete the overview on Israeli literature in the last decades mostly, we add a list of 40 prominent authors who wrote novels, plays & poetry (amounting to 60): [Nisim Aloni](#), [Yehuda Amichai](#), [Aharon Amir](#), [Eli Amir](#), [Aharon Appelfeld](#), [David Avidan](#), [Haim Be`er](#), [Dahn Ben-Amotz](#), [Netiva Ben-Yehuda](#), [Erez Biton](#), [Orly Castel-Bloom](#), [Leah Goldberg](#), [David Grossman](#), [Shmuel Hasfari](#), [Yoram Kaniuk](#), [Sayed Kashua](#), [Amos Kenan](#), [Etgar Keret](#), [Levin Kipnis](#), [Ephraim Kishon](#), [Hanoch Levin](#), [Savyon Liebrecht](#), [Dahlia Ravikovitch](#), [Yaakov Shabtai](#), [Nathan Shaham](#), [Meir Shalev](#), [Zeruya Shalev](#), [Ronny Someck](#), [Yona Wallach](#), [Miriam Yalan-Shteklis](#), [Natan Zach](#), [Zelda](#), [Igal Mossinsohn](#), [Abba Kovner](#), [Moshe Smilansky](#), [Agi Mishol](#), [Yonatan Ratosh](#), [Alexander Penn](#), [Nurit Zarchi](#), & [Avoth Yeshurun](#).

ZIONISM/HISTORY/POLITICAL LITERATURE: The third exception to the methodology of the book is a separate survey of Zionism literature, which complements the Hebrew/Israeli/Ladino/Yiddish/Judeo-Arabic chapters. This is not exactly a literature by language or country, although all of the authors are the precursors of the state of Israel. All of them were active in the twelfthly 1820-1939. I made this exception because of the wave of anti-Semitism, anti-Zionism and anti-Israelis in the world, based on fake news and ignorance of the facts, and before someone attacks us they are invited to read the Zionist literature, read the Bible, read Hebrew and Israeli literature, Jewish literature, and also read the masterpieces of a 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.

[Theodor Herzl](#) (born in Budapest, lived in Austria-Hungary, wrote 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), [Chaim Weizmann](#) (Belarus/Israel), [Abraham Isaac Kook](#) (Latvia/Israel), and I would add also 3 philanthropists who contributed to Education, Science and Literature in Palestine, [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), in total 20 authors. The authors originate from 11 countries: Israel (3), Ukraine (3), Russia (3), Poland (2), Austria (1), Belarus (2), Lithuania (2), Syria (1), Italy (1), France (1), Iraq (1). 15 are Ashkenazis, 5 are Sephardis/Oriental. 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 (The Jewish State, several times Altneuland, even in Ladino with Rashi letters translated by Jean Florian and published in the Zionist El Tiempo in Ladino in Saloniki in 1929) and anthologies on Shami, Yehoshua & Shamosh, poetry by Grinberg, Alterman, Jabotinsky, & I was exposed to Ben Gurion & Begin's works/speeches.

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... And humoristically, I love very much literature, also Hebrew literature of course, and I am a fervent Zionist, 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 my most beloved author– Emile Zola!

In total there were **150** authors in this category of Jewish languages literatures – Yiddish – 20, Ladino – 20, Judeo-Arabic – 30, Hebrew – 60, Zionism – 20. **2** Nobel Prizes – **1** in Yiddish (US, born in Poland) and **1** in Hebrew (Israel, born in Ukraine). We have dealt above if these authors, almost all of them Europeans or sons of Europeans, should be included or not in the category of literatures in European languages, or if Yiddish (Judeo-German), Ladino (Judeo-Spanish), or even Hebrew (language of the Bible, the origin of most of the European cultures) should be treated as European languages in this book or not. Let the reader decide by himself!

LITERATURES IN NON-EUROPEAN LANGUAGES

The list of authors in the literatures in Non-European languages is purely indicative and not comprehensive. Actually, it is probable that in a book dedicated to those literatures – mainly Arabic, Indian, Chinese, Japanese and African – we could reach a number of at least 1000 more authors as we have found in the European literatures. I am not familiar with those literatures and I need not to be as this book surveys mainly the French and European cultures in the twelfth 1820-1939, which could be less prolific in literatures in Non-European languages in this twelfth, as the countries were subjugated by Europe (except Japan).

32. **ARABIC:** 1820-1939: 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 late 20th century, such as Naguib Mahfouz, Tayeb Salih and Elias Khoury, as well as a few poems in Arabic, but I've researched this topic.

The fourth exception to the methodology of the book is with the authors who wrote Arabic mostly in the second half of the 20th century, after the Arab states obtained independence and their literatures experienced a renaissance, with worldwide fame and even a Noble Prize. We have in this category 12 authors from 5 countries: Egypt (3), Palestinians (3), Iraq (3), Lebanon (2), Sudan (1): **Naguib Mahfouz** (born 1911, works since 1938, Nobel Egypt 1988, Egyptian), **Tawfik Al-Hakim** (born 1898, works since 1926, Egyptian), **Elias Khoury** (born 1948, Lebanese), **Mahmoud Darwish** (born 1941, Palestinian), **Tayeb Salih** (born 1929, Sudanese), **Khalil Gibran** (lived 1883-1931, Lebanese), Ibrahim Muhawi (born 1937, Palestinian), Abd Al-Wahhab Al-Bayati (born 1926, Iraqi), Badr Shakir Al-Sayyab (born 1926, Iraqi), Muhammad Husayn Haykal (born 1888, works since 1913, Egyptian), Nazik Al-Malaika (born 1923, Iraqi), Fadwa Tuqan (born 1917, Palestinian). 10 of them were born in the twelfth 1820-1939, thus amounting to 20 the Arab authors who were active or where born in this twelfth. The other two were born shortly after – Darwish in 1941, Khoury in 1948. 4 authors published works in the twelfth. For the sake of objectivity I'm not going to comment on my personal feelings while reading books or poems by Khoury and Darwish, and what I think of the opinions stated by many of those authors. I would expect at least the same level of objectivity from Arab scholars and from critics of Israel, let them at least make the same unbiased research as I have done, learning Arabic, reading works in Arabic & translation, etc. 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, 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 19th and 20th centuries.

As I am not biased towards European & Mediterranean languages, I have added some authors from Asia & Africa, and we could also add from others. This is of course only an indicative list, because if the purpose of this book was to survey those very important literatures they could amount to hundreds of authors for each country, and not only 20 as I have done, amounting to 80 for Indian, Chinese, Japanese & African literatures, **100** with Arabic above.

33. **INDIAN:** Rabindranath Tagore (Nobel 1913), wrote in **Bengali**, he was awarded the Nobel Prize in literature in 1913. **Assamese:** Lakshminath Bezbaroa. **Hindi:** Jaishankar

Prasad, Suryakant Tripathi 'Nirala', Munshi Premchand, Maithili Sharan Gupt, Vishnu Prabhakar, Harivansh Rai Bachchan. **Gujarati:** Kanaiyalal Maneklal Munshi and Govardhanram Tripathi, A category of his own is Mahatma Gandhi who wrote extensively in Gujarati, as well as in Hindi and English. **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, Jawaharlal Nehru, the first prime minister of Indian, R. K. Narayan, Mulk Raj Anand, Raja Rao. In total: 20 authors (1 Nobelist), almost all of them were active in the twelfty of 1820-1939, who wrote in 8 languages: 6 wrote in Hindi, 3 in Gujarati, 1 in Assamese, 1 in Bengali, 1 in Kannada, 1 in Marathi, 1 in Urdu and 6 in English. I have not read enough books by Indian authors (except of course several times the epic Bhagavad Gita), basically only Rabindranath Tagore and Mahatma Gandhi and I was exposed only to the works/speeches by Nehru, but researched about all the other Indian authors in this list. The list of the best authors could be different, longer & could extend to dozens excellent authors, which were not mentioned in this list.

34. **CHINESE:** Wu Jianren/Wu Woyao, Liu E/Liu O/Tieyun, Zeng Pu, Hu Shih, Chen Duxiu, Chen Sanli, Dai Wangshu, Wen Yiduo, Yan Fu, Lu Xun, Cao Yu, Tian Han, Hong Shen, Ouyang Yuqian, Lie Kim Hok, Shen Zengzhi, Li Boyuan/Li Baojia, Zheng Xiaoxu, Ding Ling, Lao She. In total 20 authors, all of them active in the twelfty 1820-1939. 1 Nobel Prize was awarded to the Chinese author Gao Xingjian, born in 1940, in 2000. He immigrated to France in 1988. The second Nobel Prize was awarded to Mo Yan, born in 1955, in 2012. He lives in China. Both of them were not active in the twelfty 1820-1939 and therefore are not part of the list of 20 authors above. I was not exposed to any of those authors, and I decided on the list after researching this topic, 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. I don't know also if they wrote in Mandarin or not. The only Chinese author whom I have read (except Mao Zedong & Great Master Confucius) was the modern Gu Long, but I have started to learn Mandarin and know several sayings. I am aware that I took only a glimpse to a completely different world that I hardly know. The number of Chinese authors is much larger.

35. **JAPANESE:** Natsume Soseki, Naoya Shiga, Mori Ogai, Ozaki Koyo, Kyoka Izumi, Ichiyo Higuchi, Fukuzawa Yukichi, Tsubouchi Shoyo, Futabatei Shimei, Koda Rohan, Yasunari Kawabata (Nobel 1968), Junichiro Tanizaki, Unno Juza, Ryunosuke Akutagawa, Takiji Kobayashi, Sakunosuke Oda, Fumiko Hayashi, Tamiki Hara, Kansuke Naka, Yaeko Nogami. In total 20 authors, 1 Noble Prize winner, all of them were active in the twelfty 1820-1939. I was not exposed to any of those authors, and I decided on the list after researching this topic. I have not read enough books by Japanese authors, basically only Haruki Murakami who is modern, 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 Japanese Nobel Prize Winner. I have never even tried to learn Japanese, I have included some Japanese sayings in my books, and of course I like very much Japanese films. I heard many lectures on Japan, its culture, scenery, art and history, and saw many expositions of Japanese art at the Tikotin Museum of Japanese Art in Haifa, Israel, where I live.

36. **AFRICAN LITERATURE:** Ghana – Joseph Ephraim Casely Hayford, wrote in English. South Africa – Herbert Isaac Ernest Dhlomo, wrote in English. Nigeria - Christopher Okigbo, wrote in English. Kenya – Ali Mazrui, wrote in English. Senegal – Mariama Ba, wrote in French. Cameroon – Mongo Beti, wrote in French. Cote d'Ivoire – Veronique Tadjou, wrote in French. Cape Verde - Germano Almeida, wrote in Portuguese. Ethiopia - Birhanu Zerihun, wrote in Amhari. Madagascar – Dox/Jean Verdi Salomon Razakandriny, wrote in Malagasi.

In total – 10 authors who wrote in 5 languages, all of them were active in the twelfth 1820-1939: 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 most famous African authors are modern and wrote in the last part of the 20th century, some of them I have read, such as the Nigerian Chimamanda Ngozi Adichie. 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, far better & authentic than the Hollywood version, to the delight of my business ethics students, who saw for the first time an African film.

The fifth exception to the methodology of the book is with the African authors who wrote mostly in the second half of the 20th century, after the African states obtained independence and their literatures experienced a renaissance, with worldwide fame and even a Noble Prize. Altogether 20 authors, as with the Japanese, Chinese, Indian & Arabic literatures, amounting to 100 authors from non-European countries in Asia & Africa (except Hebrew – see above).

10 authors from 9 countries (1 Nobelist) – Nigeria – 2, Kenya – 1, Senegal – 1, South Africa – 1, Cote d'Ivoire – 1, Chad – 1, D. R. Congo – 1, Ethiopia – 1, Madagascar – 1. Most of the authors write in English (4 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 (born 1930), who wrote in English, but lived, operated and wrote about Nigeria. 2. "Wole" Soyinka (born 1934, Nobel Nigeria 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. **Kenya** – 3. Ngũgĩ wa Thiong'o (born 1938) is a [Kenyan writer](#), formerly working in [English](#) and now working in [Gikuyu](#). **Senegal** – 4. Leopold Senghor (born 1906, works since 1935), president of Senegal, member of the Academie Francaise, renown poet who wrote in French. **South Africa** – 5. **Lewis Nkosi** (born 1936) 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. **Cote d'Ivoire** – 6. Ahmadou Kourouma (born 1927) was an [Ivorian](#) novelist who wrote in French. **Chad** – 7. Koulsy Lamko (born 1959) 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](#). **The Democratic Republic of the Congo** (former Kinshasa) – 8. Valentin-Yves Mudimbe (born 1941) 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. **Ethiopia** – 9. [Haddis Alemayehu](#) (born 1910) was a [Foreign Minister](#) and novelist from [Ethiopia](#). His [Amharic](#) novel *Fəqar əskā Māqabər* (*Love to the Grave*, 1968) is considered a classic of modern [Ethiopian literature](#). **Madagascar** – 10. Elie Rajaonarison (born 1951) 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](#). 7 out of the 10 authors were born in the twelfth 1820-1939, and 3 others were born a few years after. 1 of the authors – Senghor – has started his works within this twelfth in 1935. 1 Nobel Prize was awarded to a Nigerian author writing in English who was active after 1940.

Other Asian/World Literature – It would be pretentious on my part 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/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, & I've read many books in regional languages), 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 and what he prefers.

In total **1250** important authors were surveyed in this book - **1000** authors in European languages, **150** authors in a comprehensive survey of Jewish languages literatures, **100** authors in a non comprehensive indicative survey of literatures in Non-European languages. **5** Nobel Prizes were awarded to authors who were active in those countries in 1820-1939 - 1 Yiddish/US, born in Poland, 1 Hebrew/Israel, born in Ukraine, 1 Arabic/Egypt, 1 Bengali/India. 1 Japanese/Japan. Additional **4** Nobel Prizes were awarded to Japan/UK - 1, Nigeria - 1, and China - 2 (1 to an author who immigrated to France) to authors who were active only since 1940. Altogether **9** Nobel Prizes in **8** countries, 4 countries in Asia, 2 countries in Africa, 1 country in Europe and 1 country in America. 4 of the authors immigrated from the countries in which they were born. But those are Prizes for both periods.

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 Eurocentrism, 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. 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 22% of the Nobel Prize laureates over the years were Jews, many of them in Literature, too few of them in Peace, while Jews are only 0.2% of the world's population. So one thing is for sure, they are not anti-Semitic, and I don't know if there are Jews in the Swedish Committees

CORY'S LIST OF THE BEST BOOKS IN 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. We bring now a list of the best works of some authors whom I like most in the late 19th century. In the previous chapter I have surveyed **1000** European important authors who wrote in the twelfth 1820-1939 (**1250** with the Jewish-languages authors and Non-European authors). If I would give here a list of their best books it would amount to tens of thousands of books which is far beyond the scope of this book. Therefore, I have chosen here to give a list of some of the books of some of the authors, in some of the languages, of some of the countries, in some of the years. The full lists of books can be found of course on Wikipedia and in Encyclopedias, and in other lists in this book and its links.

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). Thérèse Raquin, Madeleine Ferat, Lourdes, Rome, Paris, Fécondité, Travail, Vérité. J'accuse – an open letter addressed to the President of France Félix 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 à 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 après, Le Vicomte de Bragelonne, 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'éducation 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 des 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 Pavé, 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 enchainé, 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 menage, En route, La Cathedrale, La Bievre, Certains.

ANATOLE FRANCE: Thais, Le lys rouge, M. Bergeret a Paris, Le crime de Sylvestre Bonnard, Balthazar, Histoire contemporaine, L'île des pingouins, Les dieux ont soif, La revolte des anges, La rotisserie de la reine Pedauque, Les opinions de Jerome Coignard, Le livre de mon ami, Pierre Noziere. 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 poemes, Les epreuves, Croquis italiens, Les ecuries d'Augia, Les destins, La revolte des fleurs, La France, Les vaines tendresses, Le zenith, La justice, Poesies, Le Prisme, Le bonheur, Epaves, Œuvres (prose), Que sais-je?, Testament poetique, 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'aventuriere, Les effrontes, Les fils de Giboyer, Maitre Guerin, 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 Helene, La vie Parisienne, La grande-duchesse de Gerolstein, La Pericole, Le Bresilien, 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 dorees, Contes pour les femmes, Marcelle Rabe, La Perle, Le baiser, Diane au bois, Riquet a la houppe.

ARTHUR RIMBAUD: Poesies, Soleil et chair, Le bateau ivre, Proses evangeliques, 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 gene, L'article 330, La paix chez soi, Les linottes.

GEORGES FEYDEAU: Gibiers de potence, Tailleur pour dames, Monsieur chasse, Un fil a la patte, Le dindon, La dame de chez Maxim, La puce a l'oreille, Occupe-toi d'Amelie, On purge bebe, Mais n'te promene 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. 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, Jacqueline 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. 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' einfant, 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): Choucounne, 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, Erzahlungen, 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. 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 meinen 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 Osterreich, Tambi, Der Exzellenzherr, Leutnant Burda, Die Troglodytin, Eine Wohlthat, Schicksale, Ginevra, Schloss Kostenitz, Herr Fridolin und sein Gluck, Doktor Trojan, Der Sundenfall, Die Bruder, Die Heirat des Herrn Stadl, Ausser Dienst, Sappho, Die Familie Worel.

PETER ROSEGGER (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 Huckebein – der Unglucksrabe, 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 Dochter, 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 Hochzeitstafel fur zwei grossere Madchen, E Sprechstund – Vor em Bal.

SPANISH: JOSE MARIA DE PEREDA: Pedro Sanchez, Sotileza, La puchara, El sabor de la tierra, 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, Cuerdos 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 pajaro 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 enferno, Jose, El cuarto

poder, Riverita, Maximina, La hermana San Sulpicio, La espuma, La fe, El maestrante, Los majos de Cadiz, La alegría 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 agonía 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, Allegría, Gijonismo, Recuerdos de la ninez – Dos palabras, El señor

Ramon, El cura la villa, Benito Pinieda, Corses de mieu – el trazu, La guaxa, La guestia, 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 guztiak, 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 Castelvechio, 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 originals e versius 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 paliu, 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, Lithurgy 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 perante 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 seculo 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 Parvonia, 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 Sertoos, 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 certaia do meu tio, Memorias do sobrinho do meu tio, Labirinto, O cego Cobe, Lusbelá, 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, Veleda Langs den Nijl, Gondakkers illusien, Vit Spanje, Adolf van Gelre, Jonge harten, En nagelaten bekenntnis, 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, Soren 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, Troid, 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, Troid 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 RUNEBERG: 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, Broderna, Landshovdingen, Adlercreutz.

FINNISH: ALEKSIS KIVI: Kullervo, 7 brothers, Nummisnutarit, Heath Cobblers, Kanervalta, Kihlus, Olleretk Schlensingenis, Oo ja paev, 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 aifrinn, Irish Prose Composition – Articles, Aesop a Thainig go hEirinn, Spothebbualadh – 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 Iunin, 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, Melancholicy, Australczyk, Iskry, On Women, Niziny, Pierwotui, Widma, A roznych 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, Pzedpielke, Menazeria ludzka, Janka, Fin-de-siecle, Zasunilas, Corka Truski, Froggie, Malka Szwarcenkopf, Jojne Firmleses, The morality of Mrs. Dulaska, Ich Czwooro Skiz, Miss Maliczewska, Death of Felicyan Dulski, Kobiete bez skazy.

CZECH: OTOKAR BREZINA: Tajemne dalky, Svitani na zapade, Vetny of polu, Stavitele Chramu, Ruce, Hudba pramenu, Skryte dejiny.

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 Bezonsek, Ze vzpominek I – IV, Panickou, Sirotek, Stehle, Z host, Z mesta, Vy minkari, Horske 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, Videni 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, Correpondence.

PEYO YAVOROV: Poems, Gotse Deltchev, White nights – Bezsanitsi, Rebelious dreams – haydushky kopneniya, While following the shades of the clones – Podir semiya na oblatrie, V polite na Vitosha, Kogato gram udari, Kak ehoto zaglahva, Makedonyia, Hajduschki pesni, Dme hubawi otschi – two beautiful eyes.

DIMCHO DEBELYANOV: Stikhotvorenizia, Suchinenii, Tikha pobeda – izbrana lirika, Na boga noi – svetlii a sin, Chema pasa, Skriti vophi – 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 the prosperity and culture of those countries, unlike some of the European countries where the Jews were exterminated in the Holocaust, like most of the family of my wife's father David Popliker, that was murdered in Romania by Romanians, but you cannot generalize, otherwise it would be racism, as was applied to Jews. 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 provintie, Cetatea neamtului, Sgarcitul 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, how come that so many Jews excelled in whatever they worked if they were not working, and how many hard-working compatriots of Eminescu 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! But of course you cannot generalize and the despicable conduct of Eminescu towards the Jews does not reflect on the great Romanian people, who shared for centuries a common successful fate with the Jews.

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 facлие 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 Demetriescu.

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, Slucanj, 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 Dorozhi, 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: Kudayar, Chernigorka, Animal rot, A letter to the editor of Kolvkot, 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, Poiemata, Erga, Vios kai erga, Poiemata 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 Aniyyut, 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 tahn 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 eretz, 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 ubeshefel, 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 vahaaretz, Yeoshua Hankin, Sipurei Saba, Baarava, Sipurei Hayeshuv, Bein karmeit 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, Kompagniarbeit, 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, Shtei rashuyot, Al parashat drahim, Cohen venavi, Hatzi 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 kaits.*

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, Yerushalaym, Bamidbar, Shiva, Mikhtavim hadashim, Igrot, Sipurim veshirim, Arbaa 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 YEHOSHUA (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 hamehudeshtet, Yehud veyeu, 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 Qambee es-set huda, El Bakhila, The princess of Andalusia, Esh-Shawqiyat, 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'Anthan, 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, Zulument 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 fro 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, Guluihal, 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, Balicilar, Halukun cocuklugi, Bir icim su.

HALID ZIYA USAKLIĞIL: 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 KARAOSMANOĞLU: 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, Andriamihaja, 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'etais roi – si j'etais 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 calcas roladas, O testamento do senhor Napumoceno da Silva Arajio, O meu poeta, A ilha fantastica, Os dois irmaos, Estorias de dentro de casa, A morte do meu poeta, A familia trago, Estorias contadas, Dona Pura e os camaradas de Abril, As memorias de um espirito, Cabo Verde – viagem pela historia das ilhas, O mar na Lajinhia, Eva.

MARIAMA BA – WROTE IN FRENCH (SENEGAL): So long a letter, Scarlet song, La fonction politique des litteratures africaines ecrites.

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 revolutaion, 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 terminee, Le roi miraculae, Cameroon – autopsie d'une decolonisation, Perpetue, Remember Ruben, Main-basse, La ruine presque cocasse d'un polichinelle, Les deux meres de Guillaume Ismael Dzewatama, Dictionnaire de la negritude, 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, Moshoeshoe, 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, Chekradhvaj 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, Kukurmutta, 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 – Vatara, 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, Muktakaita, Jeevolahari, Mamani, Naku Tanti, Maryade, Vinaya, Chaturukti, Perahi, Kunyoun Baa, Buddha, Tirukara Pidugu, Uddhara, Nagaya Hoge, Huchchatagalu, 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. Editor of the newspaper Gnowen Bao. He published the newspaper Zhibao.

JAPANESE: NATSUME SOSEKI: I am a cat, Botchan, Tower of London, Kairo-ko, 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 & 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: Tale of 3 who were blind, Japanese Gothic tales, In light of shadows, Demon pond, 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 countries of the world, Gakumon no susume – & encouragement of learning, Outline of a theory of civilization, Datsup-A Ron – escape from Asia, Essays on family & women, Autobiography, On: Moral conduct, Business, Revenge for the emperor, Japanese manhood. 100 discourses.

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 bodhisatt va, Encounter with a skull, A sealed letter, The five-storied Pagoda, The Bearded Samurai, Leaving the Hermitage, The Whaller.

SURVEY ON THE MOST/MORE/SIGNIFICANT LITERATURE/ART/MUSIC IN THE ROMANTICISM/REALISM/MODERNISM ERAS

Until now we have dealt on the most significant, more significant and significant literatures in the “twelfty” of 1820-1939, and found that the most significant literatures are the literatures in French, English and German, the more significant literatures are the literatures in Spanish, Russian and Italian, and the significant literatures are the literatures in Portuguese/Portugal and Brazil, Dutch, Czech, Greek, Polish, Swedish, Norwegian, Danish, Finnish. But this is not comprehensive as it does not give a survey on the most/more/significant writers in the three periods’ peaks comprised in those years – Romanticism (1820-1859), Realism/Naturalism (1860-1899), Modernism (1900-1939). Furthermore, it is limited only to literature while culture encompasses at least Art and Music, which are also divided between those categories.

In sake of simplicity and materiality I’ll give the following divisions: 1. Most Significant Literature, Art, Music. 2. More Significant Literature, Art, Music. 3. Significant Literature, Art, Music. In French, English, German, Spanish, Russian, Italian. Altogether – **30** ratings.
12 ratings:

Romanticism most/more/significant literature/art/music – 3 ratings,

Realism most/more/significant literature/art/music – 3 ratings,

Modernism most/more/significant literature/art/music– 3 ratings,

1820-1939 period most/more/significant literature/art/music – 3 ratings.

18 Ratings:

3 French most/more/significant literature/art/music,

3 English most/more/significant literature/art/music,

3 German most/more/significant literature/art/music,

3 Spanish most/more/significant literature/art/music,

3 Russian most/more/significant literature/art/music,

3 Italian most/more/significant literature/art/music.

ROMANTICISM IN LITERATURE, ART AND MUSIC

Romanticism was an artistic, literary, musical and intellectual movement that originated in Europe towards the end of the 18th century, lasted mainly from 1800 to 1890 and reached its peak mainly in 1820-1859. Romanticism was characterized by its emphasis on emotion and individualism as well as glorification of all the past and nature, preferring the medieval rather than the classical. A detailed description of Romanticism is given in our Appendix.

The famous [romantic authors, composers & artists are](#) mentioned in this and previous lists:

From one of the lists: French – [Alexandre Dumas, père](#) (writer, 1802-1870), [Honoré de Balzac](#) (novelist, 1799-1850), [Hector Berlioz](#) (composer, 1803-1869), [Georges Bizet](#) (composer, 1838-1875), [François-René de Chateaubriand](#) (writer, 1768-1848), [Eugène Delacroix](#) (painter, 1798-1863), [Théophile Gautier](#) (poet, 1811-1872), [Théodore Géricault](#) (painter, 1791-1824), [Victor Hugo](#) (poet, novelist, dramatist, 1802-1885), [Alphonse de Lamartine](#) (poet, 1790-1869), [Alfred de Musset](#) (poet, 1810-1857), [Charles Nodier](#), (writer,

1780-1844), leader of the Romanticist movement, [George Sand](#) (novelist, 1804-1876), [Stendhal](#) (novelist, 1783-1842), [Eugène Emmanuel Viollet-le-Duc](#) (architect, 1814-1879), [Alfred de Vigny](#) (poet, 1797-1863), [Charles-Valentin Alkan](#) (composer, 1813-1888), [Antoine-Louis Barye](#) (sculptor, 1795-1875), [Théodore Chassériau](#) (painter, 1819-1856).

English - [William Blake](#) (painting, engraving, poetry, 1757-1827), [George Gordon Byron, 6th Baron Byron](#) (poetry, 1788-1824), [John Clare](#) (poetry, 1793-1864), [Samuel Taylor Coleridge](#) (poetry, philosophy, criticism, German scholar, 1772-1834), [John Constable](#) (painting, 1776-1837), [Thomas de Quincey](#) (essays, criticism, biography, 1785-1859), [Ebenezer Elliot](#) (Poet Activist, 1781-1849), [William Hazlitt](#) (criticism, essays, 1778-1830), [John Keats](#) (poetry, 1795-1821), [Charles Lamb](#) (poetry, essays, 1775-1834), [Mary Shelley](#) (novels, 1797-1851), [Percy Bysshe Shelley](#) (poetry, 1792-1822), [Robert Southey](#) (poetry, biography, 1774-1843), [J. M. W. Turner](#) (painting, 1775-1851), [William Wordsworth](#) (poetry, 1770-1850), [Dorothy Wordsworth](#) (diaries, 1771-1855), [John William Waterhouse](#) (painting, also a [Pre-Raphaelite](#), 1849-1917).

American – [Albert Bierstadt](#) (painter, German-born, 1830-1902), [George Catlin](#) (painter, 1796-1872), [William Cullen Bryant](#) (poet, 1794-1878), [Wilfred Campbell](#) (poet, Canadian, 1860-1918), [James Fenimore Cooper](#) (novelist, 1789-1851), [Emily Dickinson](#) (poet, 1830-1886), [Ralph Waldo Emerson](#) (poet, essayist, 1803-1882), [Louis Moreau Gottschalk](#) (composer, 1829-1869), [Nathaniel Hawthorne](#) (novelist, 1804-1864), [Washington Irving](#) (novelist, satirist, 1783-1859), [Archibald Lampman](#) (poet, Canadian, 1861-1899), [Henry Wadsworth Longfellow](#) (poet, 1807-1882), [James Russell Lowell](#) (writer, 1819-1991), [Edward MacDowell](#) (composer, 1860-1908), [Herman Melville](#) (novelist, 1819-1991), [Edgar Allan Poe](#) (poet, short story writer, 1809-1849), [Charles Sangster](#) (poet, Canadian, 1822-1893), [Henry David Thoreau](#) (poet, essayist, 1817-1862), [John Greenleaf Whittier](#) (poet, 1807-1892).

Irish – [Thomas Davis](#) (poet, political theorist, 1814-1845), [John Field](#) (composer, 1782-1837), [James Clarence Mangan](#) (poet, 1803-1849), [Thomas Moore](#) (poet, 1779-1852), [Padraic Pearse](#) (poet, journalist, revolutionary, 1879-1916), [Oscar Wilde](#) (poet & author, 1854-1900).

German – [Caspar David Friedrich](#) (painter, 1774-1840), [Johannes Brahms](#) (composer, 1833-1897), [Joseph Görres](#) (writer, essayist, 1776-1848), [Jakob Grimm](#) (story collector, linguist, 1785-1863), [Wilhelm Grimm](#) (story collector, linguist, 1786-1859), [Carl Gustav Carus](#) (painter, 1789-1869), [Karl Friedrich Lessing](#) (painter, 1808-1880), [Philipp Otto Runge](#) (painter, 1777-1810), [Adam Müller](#) (literary critic and political theorist, 1779-1829), [Novalis](#) (poet, novelist, 1772-1801), [Joseph von Eichendorff](#) (poet, writer, 1788-1857), [Friedrich Schlegel](#) (poet, theorist, 1772-1829), [August Wilhelm Schlegel](#) (poet, translator, theorist, 1767-1845), [Franz Schubert](#) (composer, 1797-1828), [Robert Schumann](#) (composer, polemicist, 1810-1856), [Ludwig Tieck](#) (novelist, translator, 1773-1853), [Ludwig Uhland](#) (poet, dramatist, 1787-1862), [E.T.A. Hoffmann](#) (writer, composer, 1776-1822), [Adolf von Henselt](#) (composer, 1814-1889), [Zacharias Werner](#) (poet, dramatist, 1768-1823), [Ludwig van Beethoven](#) (composer, 1770-1827), [Johann Wolfgang von Goethe](#) (novelist, poet, scientist, 1749-1832), [Richard Wagner](#) (composer, 1813-1883), [Friedrich Hölderlin](#) (poet, 1770-1843), [Heinrich Heine](#) (poet, 1797-1856), [Friedrich Wilhelm Joseph Schelling](#) (philosopher, 1775-1854), [Johann Gottlieb Fichte](#) (writer, theorist, 1762-1814), [Adrian Ludwig Richter](#) (painter, 1803-1884), [Carl Spitzweg](#) (painter, 1808-1885), [Eberhard Wächter](#) (painter, 1762-1852), [Gerhard von Kügelgen](#) (painter, 1772-1820), [Carl Maria von Weber](#) (composer, 1786-1826), [Felix Mendelssohn](#) (composer, 1809-1847), [Franz Liszt](#) (composer, 1811-1886), [Heinrich von Kleist](#) (poet, dramatist, novelist, 1777-1811),

Friedrich Schleiermacher (theologian, philosopher, 1768-1834), Wilhelm Heinrich Wackenroder (writer, 1773-1798). The German Romanticism is especially influential in music, with giants as Beethoven, Schubert and Weber, Schumann, Wagner, Brahms, Mendelssohn, Liszt. And of course some of the best authors as Goethe, Heine & Holderlin.

Spanish – Mariano Jose de Larra (essayist, 1809-1837), José de Espronceda (poet, tale writer, 1808-1842), Jose Zorrilla (playwright, poet, 1817-1893), Gustavo Adolfo Becquer (poet, tale writer, 1836-1870), Francisco Goya (painter, 1746-1828), Antonio María Esquivel (painter, 1806-1857), Eugenio Lucas Velázquez (painter, 1817-1870), Federico de Madrazo (painter, 1815-1894).

Russian – Ivan Aivazovsky (painter, 1817-1900), Mily Balakirev (composer, 1837-1910), Alexander Borodin (composer, 1833-1887), Karl Briullov (painter, 1799-1852), César Cui (composer, 1835-1918), Mikhail Glinka (composer, 1804-1857), Mikhail Lermontov (poet, novelist, 1814-1841), Modest Mussorgsky (composer, 1839-1881), Aleksandr Pushkin (poet and novelist, 1799-1837), Nikolai Rimsky-Korsakov (composer, 1844-1908), Pyotr Ilyich Tchaikovsky (composer, 1840-1893), Vasily Zhukovsky (poet, 1783-1852), Konstantin Batyushkov (poet, 1787-1855), Orest Kiprensky (painter, 1782-1836), Vasily Tropinin (painter, 1776-1857), Sergei Lyapunov (composer, 1859-1924), Nikolai Medtner (composer, 1880-1951), Sergei Bortkiewicz (composer, 1877-1952), Anton Arensky (composer, 1861-1906), Georgy Catoire (composer, 1861-1926), Sergei Rachmaninoff (composer, 1873-1943).

Italian – Aleardo Aleardi (poet, 1812-1878), Giuseppe Gioacchino Belli (poet, 1791-1863), Giovanni Berchet (poet, 1783-1851), Ugo Foscolo (poet, novelist, political theorist, 1778-1827), Francesco Hayez (painter, 1791-1882), Giacomo Leopardi (poet, philosopher, 1798-1837), Alessandro Manzoni (novelist, 1785-1873), Giuseppe Mazzini (political theorist, 1805-1872), Giuseppe Parini (poet, satirist, 1729-1799), Ippolito Pindemonte (poet, 1753-1828), Carlo Porta (poet, 1775-1821), Giovanni Prati (poet, political theorist, 1815-1884), Ferdinando Carulli (1770-1841), Gaspare Spontini (1774-1851), Niccolò Paganini (1782-1840), Gioachino Rossini (1792-1861), Gaetano Donizetti (1797-1848), Vincenzo Bellini (1801-1835).

Portuguese – Almeida Garrett (writer, poet, dramatician, journalist), Alexandre Herculano (writer, novelist, poet, journalist, historian), Camilo Castelo Branco (writer, novelist), João de Deus (writer, poet), António Feliciano de Castilho (writer, poet, translator), Soares dos Passos (writer, poet), João de Lemos (writer, poet), José Vianna da Motta (composer and pianist).

Brazilian - Joaquim Manuel de Macedo (novelist), José de Alencar (novelist), Castro Alves (poet), Gonçalves Dias (poet), Fagundes Varela (poet), Casimiro de Abreu (poet), Álvares de Azevedo (poet, short-story writer), Bernardo Guimarães (novelist), Manuel Antônio de Almeida (novelist), Visconde de Taunay (painting).

Czech – Karel Hynek Mácha (poetry), Bedřich Smetana (music), Ján Kollár (fairy tales), Antonín Dvořák (music).

Dutch – Hildebrand / Nicolaas Beets (Theologian, writer and poet), Willem Bilderdijk (Poet), Jacob Geel (Scholar, writer and critic), Multatuli / Eduard Douwes Dekker (Writer).

Norwegian – [Henrik Wergeland](#) (poet), [Edvard Grieg](#) (composer), [Johann Sebastian Welhaven](#) (poet), [Adolph Tidemand](#) (painter), [Hans Gude](#) (painter), [Johan Christian Dahl](#) (painter), [Melissa Daschler](#) (poet).

Polish – [Frédéric Chopin](#) (composer), [Adam Jerzy Czartoryski](#) (writer), [Józef Dunin-Borkowski](#) (poet), [Felicjan Faleński](#) (poet), [Aleksander Fredro](#) (comedy writer), [Konstanty Gaszyński](#) (poet), [Cyprian Godebski](#) (poet), [Seweryn Goszczyński](#) (poet), [Józef Korzeniowski](#) (writer), [Zygmunt Krasiński](#) (poet), [Józef Ignacy Kraszewski](#) (writer), [Joachim Lelewel](#) (philosopher), [Antoni Malczewski](#) (poet), [Piotr Michałowski](#) (painter), [Adam Mickiewicz](#) (poet), [Stanisław Moniuszko](#) (composer), [Anna Mostowska](#) (writer), [Cyprian Kamil Norwid](#) (poet), [Wincenty Pol](#) (poet), [Juliusz Słowacki](#) (poet), [Franciszek Syrokomla](#) (poet), [Andrzej Towiański](#) (philosopher), [Kornel Ujejski](#) (poet), [Henryk Wieniawski](#) (composer).

From Cory's lists (above): French writers: Francois-Rene de Chateaubriand, Pierre-Jean de Beranger, Charles Nodier, Felicite Robert de Lammenais, [Henri-Beyle dit Stendhal](#), Marceline Desbordes-Valmore, [Alphonse Lamartine](#), [Alfred comte de Vigny](#), [Honore de Balzac](#), [Alfred de Musset](#), Charles-Augustin Sainte-Beuve, [Gerard de Nerval](#), Pierre-Joseph Proudhon, Alexis de Tocqueville, Ernest Renan, Hippolyte Taine, Eugene-Francois Vidocq, Theophile Marion Dumersan, Francois Guizot, Theodore Leclercq, and so many others.

Writers in English: the 30 authors who wrote in English in the first four decades of our twelfty 1820-1859: [Percy Bysshe Shelley](#), [John Keats](#), and [George Gordon Byron](#), 6th Baron Byron, known simply as Lord Byron, all three poets died in the first years of the 1820s; [James Fenimore Cooper](#), [Washington Irving](#), [William Cullen Bryant](#), [Edgar Allan Poe](#), [Seba Smith](#), [Benjamin Penhellow Shillaber](#), [Johnson J. Hooper](#), [Thomas Bangs Thorpe](#), [George Washington Harris](#), [James Russel Lowell](#), [Henry Wadsworth Longfellow](#), [Oliver Wendell Holmes Sr.](#), [Ralph Waldo Emerson](#), [Sir Walter Scott](#), the last works by [William Wordsworth](#), [Mary Shelley](#), [Samuel Taylor Coleridge](#), [Robert Southey](#), [Felicia Hemans](#), [Letizia Elizabeth Landon](#), [Benjamin Disraeli](#), [Charles Kingsley](#), [John Ruskin](#), [William Makepeace Thackeray](#), [Charlotte Bronte](#), [Emily Bronte](#), [Anne Bronte](#)...

Writers in German: The 20 important authors who wrote in German in the years 1820-1859 were: [Johann Wolfgang von Goethe](#), [Georg Wilhelm Friedrich Hegel](#), [Friedrich Hoelderlin](#), [August Schlegel](#), [Friedrich Schleiermacher](#), [Ludwig Thieck](#), [Ludwigh Uhland](#), [Arthur Schopenhauer](#), [Joseph Freiherr von Eichendorff](#), [Annette von Droste Huelshoff](#), [Adelbert von Chamisso](#), [Eduard Moerike](#), [Karl Gutzkow](#), [Heinrich Laube](#), [Theodor Mundt](#), [Ludolf Wienbarg](#), [Ludwig Boerne](#), [Heinrich Heine](#), [Georg Buechner](#), [Willibald Alexis](#).

Writers in Spanish: The best 15 Spanish authors in 1820-1859 are: [Mariano Jose de Larra](#), [Jose de Espronceda](#), [Angel de Saavedra Duke of Rivas](#), [Manuel Jose Quintana](#), [Gertrudis Gomez de Avellaneda](#), [Juan Arola](#), [Nicomedes Pastor Diaz](#), [Carolina Coronado](#), [Serafin Estebanez Calderon](#), [Juan Donoso Cortes](#), [Jaime Balmes](#), [Ramon de Mesonero Romanos](#), [Francisco Martinez de la Rosa](#), [Antonio Garcia Gutierrez](#), and [Juan Eugenio Hertenbusch](#). To those we can add 5 Argentinian authors: [Esteban Echeverria](#), [Juan Maria Gutierrez](#), [Miguel Cane](#), [Jose Marmol](#) and [Juan Bautista Alberdi](#). Altogether 20 authors who wrote in Spanish in Spain & Argentina.

Writers in Russian: The best 12 Russian authors in the decades 1820-1859 were: [Alexander Pushkin](#), [Vasily Zhukovsky](#), [Mikhail Lermontov](#), [Yevgeny Baratynsky](#), [Konstantyn](#)

Batyushkov, Fyodor Tyutchev, Afanasy Fet, Nikolai Gogol, Ivan Goucharov, Mikhail Saltykov-Shchedrin, Ivan Krylov and Alexander Herzen.

Writers in Italian: The 10 important Italian authors in 1820-1859 were: Giuseppe Mazzini, Silvio Pellico, Giovanni Berchet, Piero Maroncelli, Massimo d'Azeglio, Alessandro Manzoni, Giacomo Leopardi, Ippolito Nievo, Giuseppe Giusti, and Giuseppe Gioacchino Belli.

From another list: Romanticism in English literature began in the 1790s with the publication of the Lyrical Ballads of William Wordsworth and Samuel Taylor Coleridge. Wordsworth's "Preface" to the second edition (1800) of *Lyrical Ballads*, in which he described poetry as "the spontaneous overflow of powerful feelings," became the manifesto of the English Romantic movement in poetry. William Blake was the third principal poet of the movement's early phase in England. The first phase of the Romantic movement in Germany was marked by innovations in both content and literary style and by a preoccupation with the mystical, the subconscious, and the supernatural. A wealth of talents, including Friedrich Hölderlin, the early Johann Wolfgang von Goethe, Jean Paul, Novalis, Ludwig Tieck, A.W. and Friedrich Schlegel, Wilhelm Heinrich Wackenroder, and Friedrich Schelling, belong to this first phase. In Revolutionary France, the vicomte de Chateaubriand and Mme de Staël were the chief initiators of Romanticism, by virtue of their influential historical and theoretical writings.

The second phase of Romanticism, comprising the period from about 1805 to the 1830s, was marked by a quickening of cultural nationalism and a new attention to national origins, as attested by the collection and imitation of native folklore, folk ballads and poetry, folk dance and music, and even previously ignored medieval and Renaissance works. The revived historical appreciation was translated into imaginative writing by Sir Walter Scott, who is often considered to have invented the historical novel. At about this same time English Romantic poetry had reached its zenith in the works of John Keats, Lord Byron, and Percy Bysshe Shelley.

A notable by-product of the Romantic interest in the emotional were works dealing with the supernatural, the weird, and the horrible, as in Mary Shelley's *Frankenstein* and works by C.R. Maturin, the Marquis de Sade, and E.T.A. Hoffmann. The second phase of Romanticism in Germany was dominated by Achim von Arnim, Clemens Brentano, J.J. von Görres, and Joseph von Eichendorff.

By the 1820s Romanticism had broadened to embrace the literatures of almost all of Europe. In this later, second, phase, the movement was less universal in approach and concentrated more on exploring each nation's historical and cultural inheritance and on examining the passions and struggles of exceptional individuals. A brief survey of Romantic or Romantic-influenced writers would have to include Thomas De Quincey, William Hazlitt, and the Brontë sisters in England; Victor Hugo, Alfred de Vigny, Alphonse de Lamartine, Alfred de Musset, Stendhal, Prosper Mérimée, Alexandre Dumas (Dumas Père), and Théophile Gautier in France; Alessandro Manzoni and Giacomo Leopardi in Italy; Aleksandr Pushkin and Mikhail Lermontov in Russia; José de Espronceda and Ángel de Saavedra in Spain; Adam Mickiewicz in Poland; and almost all of the important writers in pre-Civil War America.

In the next generation the great genre of English Romantic landscape painting emerged in the works of J.M.W. Turner and John Constable. These artists emphasized transient and dramatic effects of light, atmosphere, and colour to portray a dynamic natural world capable of evoking awe and grandeur.

Painters: In France the chief early Romantic painters were [Baron Antoine Gros](#), who painted dramatic tableaux of contemporary incidents of the Napoleonic Wars, and [Théodore Géricault](#), whose depictions of individual heroism and suffering in *The Raft of the Medusa* and in his portraits of the insane truly inaugurated the movement around 1820. The greatest French Romantic painter was [Eugène Delacroix](#), who is notable for his free and expressive brushwork, his rich and sensuous use of colour, his dynamic compositions, and his exotic and adventurous subject matter, ranging from North African Arab life to revolutionary politics at home. Paul Delaroche, Théodore Chassériau, and, occasionally, J.-A.-D. Ingres represent the last, more academic phase of Romantic painting in France. In Germany Romantic painting took on symbolic and allegorical overtones, as in the works of P.O. Runge. [Caspar David Friedrich](#), the greatest German Romantic artist, painted eerily silent and stark landscapes that can induce in the beholder a sense of mystery and religious awe.

Romanticism expressed itself in [architecture](#) primarily through imitations of older architectural styles and through eccentric buildings known as “follies.” Medieval [Gothic architecture](#) appealed to the Romantic imagination in England and Germany, and this renewed interest led to the [Gothic Revival](#).

[Music](#)

Musical Romanticism was marked by emphasis on originality and individuality, personal emotional expression, and freedom and experimentation of form. [Ludwig van Beethoven](#) and [Franz Schubert](#) bridged the Classical and Romantic periods, for while their formal musical techniques were basically Classical, their music's intensely personal feeling and their use of programmatic elements provided an important model for 19th-century Romantic composers.

The possibilities for dramatic expressiveness in music were augmented both by the expansion and perfection of the [instrumental](#) repertoire and by the creation of new musical forms, such as the lied, nocturne, intermezzo, capriccio, prelude, and mazurka. The Romantic spirit often found inspiration in poetic texts, legends, and folk tales, and the linking of words and music either programmatically or through such forms as the concert [overture](#) and [incidental music](#) is another distinguishing feature of Romantic music. The principal composers of the first phase of Romanticism were Hector Berlioz, Frédéric Chopin, Felix Mendelssohn, and Franz Liszt. These composers pushed orchestral instruments to their limits of expressiveness, expanded the harmonic vocabulary to exploit the full range of the [chromatic scale](#), and explored the linking of instrumentation and the human voice. The middle phase of musical Romanticism is represented by such figures as Antonín Dvořák, Edvard Grieg, and Pyotr Ilyich Tchaikovsky. Romantic efforts to express a particular nation's distinctiveness through music was manifested in the works of the Czechs Antonín Dvořák and Bedřich Smetana and by various Russian, French, and Scandinavian composers.

Romantic [opera](#) in Germany began with the works of Carl Maria von Weber, while Romantic opera in Italy was developed by the composers Gaetano Donizetti, Vincenzo Bellini, and Gioachino Rossini. The Italian Romantic opera was brought to the height of its development by Giuseppe Verdi. The Romantic opera in Germany culminated in the works of [Richard Wagner](#), who combined and integrated such diverse strands of Romanticism as fervent nationalism; the cult of the hero; exotic sets and costumes; expressive music; and the display of virtuosity in orchestral and vocal settings. The final phase of musical Romanticism is

represented by such late 19th-century and early 20th-century composers as Gustav Mahler, Richard Strauss, Sir Edward Elgar, and Jean Sibelius.

From another list: In visual art and literature, “Romanticism” typically refers to the late eighteenth century and the nineteenth Century. The Scottish poet [James Macpherson](#) influenced the early development of Romanticism with the international success of his Ossian cycle of poems published in 1762, inspiring both [Johann Wolfgang von Goethe](#) and the young [Walter Scott](#).

An early [German](#) influence came from Goethe, whose 1774 novel *The Sorrows of Young Werther* had young men throughout Europe emulating its protagonist, a young artist with a very sensitive and passionate temperament. At that time Germany was a multitude of small separate states, and Goethe's works would have a seminal influence in developing a unifying sense of nationalism. Important writers of early German romanticism were Ludwig Tieck, [Novalis](#) (Heinrich von Ofterdingen, 1799) and [Friedrich Hölderlin](#). Heidelberg later became a center of German romanticism, where writers and poets such as Clemens Brentano, Achim von Arnim, and Joseph von Eichendorff met regularly in literary circles.

Since the Romantics opposed the [Enlightenment](#), they often focused on emotions and dreams as opposed to rationalism. Other important motifs in German Romanticism are traveling, nature and ancient myths. Late German Romanticism (of, for example, [E. T. A. Hoffmann](#)'s *Der Sandmann*—“The Sandman,” 1817; and Eichendorff's *Das Marmorbild*—“The Marble Statue,” 1819) was somewhat darker in its motifs and has some [gothic](#) elements.

Romanticism in [British](#) literature developed in a different form slightly later, mostly associated with the poets [William Wordsworth](#) and [Samuel Taylor Coleridge](#), whose co-authored book *Lyrical Ballads* (1798) sought to reject Augustan poetry in favor of more direct speech derived from folk traditions. Both poets were also involved in [Utopian](#) social thought in the wake of the [French Revolution](#). The poet and painter [William Blake](#) is the most extreme example of the Romantic sensibility in Britain, epitomized by his claim, “I must create a system or be enslaved by another man's.” Blake's artistic work is also strongly influenced by medieval illuminated books. The painters [Joseph Mallord William Turner](#) and [John Constable](#) are also generally associated with Romanticism.

[Lord Byron](#), [Percy Bysshe Shelley](#), [Mary Shelley](#), and [John Keats](#) constitute another phase of Romanticism in Britain. The historian [Thomas Carlyle](#) and the [Pre-Raphaelite Brotherhood](#) represent the last phase of transformation into [Victorian](#) culture. [William Butler Yeats](#), born in 1865, referred to his generation as “the last romantics.”

In predominantly [Roman Catholic](#) countries, Romanticism was less pronounced than in Germany and Britain, and tended to develop later, after the rise of [Napoleon](#). [François-René de Chateaubriand](#) is often called the “Father of French Romanticism.”

In France, the movement is associated with the nineteenth century, particularly in the paintings of Théodore Géricault and [Eugène Delacroix](#), the plays, poems and novels of [Victor Hugo](#) (such as *Les Misérables* and *Ninety-Three*), and the novels of [Stendhal](#). The composer [Hector Berlioz](#) is also important.

In [Russia](#), the principal exponent of Romanticism is [Alexander Pushkin](#). [Mikhail Lermontov](#) attempted to analyze and bring to light the deepest reasons for the Romantic idea of metaphysical discontent with society and self, and was much influenced by [Lord Byron](#). Pushkin's *Eugene Onegin* and Lermontov's Pechorin from *A Hero of Our Time* both were influenced by the "Byronic" pose, the boredom of the superior romantic hero. Both the poets would die in duels of honor. The poet [Fyodor Tyutchev](#) was also an important figure of the movement in Russia, and was heavily influenced by the German Romantics.

Romanticism played an essential role in the national awakening of many Central European peoples lacking their own national states, particularly in [Poland](#), which had recently lost its independence to [Russia](#) when its army crushed the Polish Rebellion under the reactionary [Nicholas I](#). Revival of ancient myths, customs and traditions by Romantic poets and painters helped to distinguish their indigenous cultures from those of the dominant nations (Russians, Germans, Austrians, Turks, etc.). Patriotism, nationalism, revolution and armed struggle for independence also became popular themes in the arts of this period. Arguably, the most distinguished Romantic poet of this part of Europe was [Adam Mickiewicz](#), who developed an idea that Poland was the "Messiah of nations," predestined to suffer just as [Jesus](#) had suffered to save all the people.^[1] In the [United States](#), the romantic gothic makes an early appearance with [Washington Irving's](#) *The Legend of Sleepy Hollow* (1819), followed from 1823 onwards by the fresh *Leatherstocking Tales* of [James Fenimore Cooper](#). They emphasized heroic simplicity and their fervent landscape descriptions of an already-exotic mythicized frontier peopled by "noble savages" was similar to the philosophical theory of [Jean-Jacques Rousseau](#), like Uncas in Cooper's *The Last of the Mohicans*, for example. There also are picturesque elements in Washington Irving's essays and travel books.

[Edgar Allan Poe's](#) tales of the macabre and his balladic poetry were more influential in [France](#) than at home, but the romantic American novel is fully developed in [Nathaniel Hawthorne's](#) atmosphere and melodrama. Later [Transcendentalist](#) writers such as [Henry David Thoreau](#) and [Ralph Waldo Emerson](#) still show elements of its influence, as does the romantic realism of [Walt Whitman](#). But by the 1880s, psychological and social realism was competing with romanticism. The poetry which Americans wrote and read was all romantic or heavily influenced by it until the rise of [modernism](#) in 1920s. This includes Poe and Hawthorne, as well as [Henry Wadsworth Longfellow](#). The poetry of [Emily Dickinson](#)—nearly unread in her own time—and [Herman Melville's](#) novel *Moby-Dick* show the lingering influence of romantic themes, even as they evoked a more realistic and sometimes deeply psychological and philosophical view of the world. As elsewhere ([England](#), [Germany](#), [France](#)), American literary Romanticism had its counterpart in the visual arts, most especially in the exaltation of untamed America found in the paintings of the Hudson River School.

In the twentieth century, Russian-American writer [Ayn Rand](#) called herself a romantic, and thought she might be a bridge from the Romantic era to an eventual esthetic rebirth of the movement. She wrote a book called *The Romantic Manifesto* and called her own approach "Romantic realism."

Music

Romanticism and music

In general, the term “Romanticism” applied to music has come to mean the period roughly from the 1820s until 1910. The contemporary application of “romantic” to [music](#) did not coincide with modern categories. In 1810, [E.T.A. Hoffmann](#) called [Mozart](#), [Haydn](#), and [Beethoven](#) the three "Romantic Composers," while Ludwig Spohr used the term "good Romantic style" to apply to parts of Beethoven's Fifth Symphony. By the early twentieth century, the sense that there had been a decisive break with the musical past led to the establishment of the nineteenth century as "The Romantic Era," and as such it is referred to in the standard encyclopedias of music.

In Beethoven, perhaps the first incarnation since the [Renaissance](#) of the artist as hero, the concept of the Romantic musician begins to reveal itself—the man who, after all, morally challenged the Emperor [Napoleon](#) himself by striking him out from the dedication of the Symphony no. 3, the Eroica Symphony. In Beethoven's *Fidelio* he creates the apotheosis of the “rescue operas” which were another feature of French musical culture during the revolutionary period, in order to hymn the freedom which underlay the thinking of all radical artists in the years of hope after the Congress of Vienna.

Beethoven's use of tonal architecture in such a way as to allow significant expansion of musical forms and structures was immediately recognized as bringing a new dimension to music. The later piano music and string quartets, especially, showed the way to a completely unexplored musical universe. The writer, critic (and composer) Hoffmann was able to write of the supremacy of instrumental music over vocal music in expressiveness, a concept which would previously have been regarded as absurd. Hoffmann himself, as a practitioner both of music and literature, encouraged the notion of music as 'programmatic' or telling a story, an idea which new audiences found attractive, however, irritating it was to some composers (for example, [Felix Mendelssohn](#)). New developments in instrumental technology in the early nineteenth century—iron frames for pianos, wound metal strings for string instruments—enabled louder dynamics, more varied tone colors, and the potential for sensational virtuosity. Such developments swelled the length of pieces, introduced programmatic titles, and created new genres such as the free standing overture or tone-poem, the piano fantasy, nocturne and rhapsody, and the virtuoso concerto, which became central to musical Romanticism. In opera a new Romantic atmosphere combining supernatural terror and melodramatic plot in a folkloric context was most successfully achieved by Carl Maria von Weber's *Der Freischütz* (1817, 1821). Enriched timbre and color marked the early orchestration of [Hector Berlioz](#) in France, and the grand operas of Giacomo Meyerbeer. Amongst the radical fringe of what became mockingly characterized (adopting Wagner's own words) as “artists of the future,” Liszt and Wagner each embodied the Romantic cult of the free, inspired, charismatic, perhaps ruthlessly unconventional individual artistic personality.

It is the period of 1815 to 1848, which must be regarded as the true age of Romanticism in music—the age of the last compositions of Beethoven (d. 1827) and [Schubert](#) (d. 1828), of the works of [Schumann](#) (d. 1856) and Chopin (d. 1849), of the early struggles of Berlioz and [Richard Wagner](#), of the great virtuosos such as [Paganini](#) (d. 1840), and the young [Franz Liszt](#) and Sigismund Thalberg. Now that people are able to listen to the work of Mendelssohn (d. 1847) stripped of the Biedermeier reputation unfairly attached to it, he can also be placed in this more appropriate context. After this period, with Chopin and Paganini dead, Liszt

retired from the concert platform at a minor German court, Wagner effectively in exile until he obtained royal patronage in Bavaria, and Berlioz still struggling with the bourgeois liberalism which all but smothered radical artistic endeavor in Europe, Romanticism in music was surely past its prime—giving way, rather, to the period of musical romantics.

Music after 1848

Romantic nationalism—the argument that each nation had a unique individual quality that would be expressed in laws, customs, language, logic, and the arts—found an increasing following after 1848. Some of these ideals, linked to liberal politics, had been exemplified in Beethoven's antipathy to Napoleon's adoption of the title of emperor, and can be traced through to the musical patriotism of Schumann, Verdi, and others. For these composers and their successors the nation itself became a new and worthy theme of music. Some composers sought to produce or take part in a school of music for their own nations, in parallel with the establishment of national literature. Many composers would take inspiration from the poetic nationalism present in their homeland. This is evident in the writings of Richard Wagner, especially after 1850, but can be clearly seen in Russia, where the *Kuchka* (handful) of nationalist composers gathered around [Mily Balakirev](#), including [Modest Mussorgsky](#), [Alexander Borodin](#), and [Nikolai Rimsky-Korsakov](#). These composers were concerned about the enormous influence of German music in [Russia](#), and they largely resented the founding of the conservatoires in [Moscow](#) and Saint Petersburg by the brothers Nikolai and Anton Rubinstein, which they believed would be Trojan horses for German musical culture (however, Russian romantic music is today now closely identified with Anton's favorite pupil, [Pyotr Ilyich Tchaikovsky](#)).

This movement continued forward through into the twentieth century with composers such as [Jean Sibelius](#), although nationalism found a new musical expression in study of folk-song which was to be a key element in the development of [Béla Bartók](#), [Ralph Vaughan Williams](#), and others.

Labels like “Late Romantic” and “Post-Romantic” are sometimes used to link disparate composers of various nationalities, such as [Giacomo Puccini](#), [Jean Sibelius](#), [Richard Strauss](#), Samuel Barber and [Ralph Vaughan Williams](#), all of whom lived into the middle of the twentieth century.

In the following pages I summarized all those lists about Romanticism in Literature, Art and Music, and underlined the important authors/artists/composers according to my preferences. In this survey I examined the most significant cultures in this twelfth - We define by French all the countries with French culture: almost exclusively France, and in France almost exclusively Paris. We define by English all the countries with English culture, mainly Great Britain, United States, Ireland. We define by German all the countries with German culture, mainly Germany, Austria, Switzerland. We define by Spanish all the countries with Spanish culture, mainly Spain and Latin America. We define by Russian all the countries with Russian culture, almost exclusively Russia. We define by Italian all the countries with Italian culture, almost exclusively Italy. As we do not want to encompass more than 30 categories we'll not analyze in this survey, as we have done with literature, the art and music of the: Portuguese, Brazilian, Dutch, Czech, Polish, Greek, Swedish, Norwegian, Danish, Finnish, as well as other European and non European cultures, and I am aware that we overlook giants as Grieg, Sibelius and Dvorak in music, Munch, Mondrian, etc. in art.

French Literature: Alexandre Dumas pere, Honore de Balzac, Theophile Gautier, Francois-Rene de Chateaubriand, Victor Hugo, Alphonse de Lamartine, Alfred de Musset, Charles Nodier, George Sand, Henri-Beyle dit Stendhal, Alfred de Vigny, Pierre-Jean de Beranger, Felicite Robert de Lammenais, Marceline Desbordes-Valmore, Charles-Augustin Sainte-Beuve, Gerard de Nerval, Pierre-Joseph Proudhon, Alexis de Tocqueville, Ernest Renan, Hippolyte Taine, Eugene-Francois Vidocq, Theophile Marion Dumersan, Francois Guizot, Theodor Leclercq, Prosper Merimee. Altogether 12 authors underlined.

French Art (if not mentioned otherwise in all this chapter – painter): Eugene Delacroix, Theodore Gericault, Emmanuel Viollet-le-Duc (architect), Antoine-Louis Barye (sculptor), Theodore Chasseriau, Antoine-Jean Gros, Paul Delaroche, Jean-Auguste-Dominique Ingres. 4 artists underlined.

French Music: Hector Berlioz, Georges Bizet, Charles-Valentin Alkan, Frederic Chopin (he lived the first part of his short life in Poland and the second part in France), Giacomo Meyerbeer. 4 composers underlined

English Literature: Lord George Gordon Byron, John Clare, Samuel Taylor, Thomas de Quincey, Ebenezer Elliot, William Hazlitt, John Keats, Charles Lamb, Mary Shelley, Percy Bisshe Shelley, Robert Southey, William Wordsworth, Dorothy Wordsworth, William Cullen Bryant, Wilfred Campbell, James Fenimore Cooper, Emily Dickinson, Ralph Waldo Emerson, Nathaniel Hawthorne, Washington Irving, Archibald Lampman, Henry Wadsworth Longfellow, James Russell Lowell, Herman Melville, Edgar Allan Poe, Charles Sangster, Henry David Thoreau, John Greeleaf Whittier, Thomas Davis, John Field, James Clarence Mangan, Padraic Pearse (also in Irish Gaelic), Oscar Wilde, Seba Smith, Benjamin Penhellow Shillaber, Johnson J. Hooper, Thomas Bangs Thorpe, George Washington Harris, Oliver Wendell Holmes Sr., Sir Walter Scott, Samuel Taylor Coleridge, Robert Southey, Felicia Hemans, Letizia Elizabeth Landon, Benjamin Disraeli, Charles Kingsley, John Ruskin, William Makepeace Thackeray, Charlotte Bronte, Emily Bronte, Anne Bronte, William Blake, Charles Robert Maturin. Altogether 20 underlined.

English Art: William Blake, John Constable, J.M.W. Turner, John William Waterhouse, Albert Bierstadt, George Catlin. 2 underlined.

English Music: Louis Moreau Gottschalk, Edward MacDowell, Sir William Sterndale Bennett, Sir Charles Hubert Hastings Parry. 1 underlined.

German Literature: Joseph Goerres, Jakob Grimm, Wilhelm Grimm, Adam Mueller, Joseph von Eichendorff, Friedrich Schlegel, August Wilhelm Schlegel, Ludwig Tieck, Ludwig Uhland, ETA Hoffmann, Zacharias Werner, Johan Wolfgang von Goethe, Friedrich Hoelderlin, Heinrich Heine, Friedrich Wilhelm Joseph Schelling, Friedrich Schleiermacher, Georg Wilhelm Friedrich Hegel, Arthur Schopenhauer, Annette von Droste Huelshoff, Adelbert von Chamisso, Eduard Moerike, Karl Gutzkow, Heinrich Laube, Theodor Mundt, Ludolf Wienbarg, Ludwig Boerne, Georg Buechner, Willibald Alexis, Jean Paul, Achim von Arnim, Clemens Brentano. 6 underlined.

German Art: Caspar David Friedrich, Carl Gustav Carus, Karl Friedrich Lessing, Adrian Ludwig Richter, Carl Spitzweg, Eberhard Waechter, Gerhard von Kuegelgen. 3 underlined.

German Music: Johannes Brahms, Franz Schubert, Robert Schumann, Adolf von Henselt, Ludwig van Beethoven, Richard Wagner, Carl Maria von Weber, Felix Mendelssohn, Franz Liszt, Sigismond Thalberg. 8 underlined.

Spanish Literature: Mariano Jose de Larra, Jose de Espronceda, Jose Zorilla, Gustavo Adolfo Becquer, Angel de Saavedra Duke of Rivas, Manuel Jose Quintana, Gertrudis Gomez de Avellaneda, Juan Arola, Nicomedes Pastor Diaz, Carolina Coronado, Serafin Estebanez Calderon, Juan Donoso Cortes, Jaime Balmes, Ramon de Mesonero Romanos, Francisco Martinez de la Rosa, Antonio Garcia Gutierrez, Juan Eugenio Hertenbusch, Esteban Echeverria, Juan Maria Gutierrez, Miguel Cane, Jose Marmol, Juan Bautista Alberdi. 3 underlined.

Spanish Art: Francisco Goya, Antonio Maria Esquivel, Eugenio Lucas Velazquez, Federico de Madrazo. 2 underlined.

Spanish Music: Juan Crisóstomo Jacobo Antonio de Arriaga y Balzola, Francisco Asenjo Barbieri, Ruperto Chapí, Federico Chueca, Tomás Bretón, Pablo Sarasate and Jesús de Monasterio. 3 underlined.

Russian Literature: Mikhail Lermontov, Aleksandr Pushkin, Vasily Zhukovsky, Konstantin Batyushkov, Yevgeny Baratynsky, Fyodor Tyutchev, Afanasy Fet, Nikolai Gogol, Ivan Goucharov, Mikhail Saltykov-Shchedrin, Ivan Krylov, Alexander Herzen. 4 underlined.

Russian Art: Ivan Aivazovsky, Karl Briullov, Orest Kiprensky, Vasily Tropinin. 4 underlined.

Russian Music: Mily Balakirev, Alexander Borodin, Cesar Cui, Mikhail Glinka, Modest Mussorgsky, Nikolai Rimsky-Korsakov, Pyotr Ilyich Tchaikovsky, Sergey Lyapunov, Nikolai Medtner, Sergei Bortkiewicz, Anton Arensky, Georgy Catoire, Sergei Rachmaninoff, Nikolai Rubinstein, Anton Rubinstein. 8 underlined.

Italian Literature: Aleardo Aleari, Giuseppe Gioacchino Belli, Giovanni Berchet, Ugo Foscolo, Giacomo Leopardi, Alessandro Manzoni, Giuseppe Mazzini, Ippolito Pindemonte, Carlo Porta, Giovanni Prati, Silvio Pellico, Piero Maroncelli, Massimo d'Azeglio, Ippolito Nievo, Giuseppe Giusti, Giuseppe Gioacchino Belli. 3 underlined.

Italian Art: Francesco Hayez, Pietro Aldi, Andrea Gastaldi, Giuseppe Molteni, Giovanni Servi, Alfonso Simonetti, Letterio Subba, Scipione Vannutelli, Tranquillo Cremona. 1 underlined.

Italian Music: Ferdinando Carulli, Gaspare Sontini, Niccolò Paganini, Gioachino Rossini, Gaetano Donizetti, Vincenzo Bellini. 4 underlined.

Note – Literature from other countries is surveyed extensively in other chapters and we analyzed there at length the contribution of giants such as Ibsen, Strindberg and Andersen to world literature. But in this survey we have not analyzed music and art from additional countries beside the 6 most prominent ones, in order not to exceed 30 ratings. Furthermore, we have included the Polish Chopin in French music as most of his active years were in France, and the Dutch Van Gogh in French art as most of his active years were in France.

Still, I would like to mention in a few words some romantic composers from other countries – the Czechs Antonin Dvorak, Bedrich Smetana, the Norwegian Edvard Grieg, the Finnish Jean Sibelius. Likewise, in other periods of this book's era we don't analyze the immense contribution of Norwegian Munch and Dutch Mondrian, although the later spent 20 of his most productive years in Paris. But Picasso although Spanish is perceived as a French artist, as the British Sisley, as the Italian Modigliani, and as the Russians Chagall and Soutine.

Analysis of the Results of the Romantic Era

We'll analyze in the following pages the most/more/significant romantic literature/art/music according to the origin of those cultures. We'll start with the analysis of the literatures. But in order to do so we have to decide what prevails – quantity or quality or both? If for example we have more underlined English writers (20) does it mean that it is better than the French literature, as far as romanticism is concerned? But among the 12 French we find the giants which are by far among the best if not **the** best novelists – Balzac, Hugo, Stendhal, the best poets – Vigny, Musset, Lamartine, the most popular – Dumas pere, Sand... On the other hand we have some of **the** best world poets by any standard – Byron, Wordsworth, Keats, Shelley, we have some of the best writers as Poe, Wilde, the Bronte sisters, Thackeray, the most popular – Scott, Cooper. So who prevails? I have stated from the beginning that this survey is finally subjective and gives my preferences. As I perceive myself as a cosmopolitan who can read fluently in the original languages French, English, Spanish, Italian, Portuguese, Hebrew literatures, quite well German literature, and Anna Karenina in Russian with a translation, I think that I am objective enough to state that my preferences are not biased by my fluency in the language, by my prejudices, background, etc., and uniquely by my literary preferences.

Thus in this difficult decision of which is the better Romantic literature I have decided that it is the French not because of its quantity, which is less than the English, but by its quality as Balzac and Hugo are so high above all the others, that even if we decide that the quality of the poets is similar and of the popular writers as well, none of the English writers can compare to the quality and the quantity of Balzac and Hugo's masterpieces, which are the best ever, today as in the 19th century. Furthermore, Balzac is not only a romantic author, he is also a realist/naturalist author, and maybe even more a modern author. He can be compared to Beethoven in music who is romantic, realist and modern, and even if the German music would not have been so prolific in this period only because of him I could perhaps decide that German music is the most significant music in the romantic period. But what about Goethe, the giant novelist, playwright and poet, who wrote autobiography, memoirs, correspondence, was a statesman, wrote literary and aesthetic criticism; and treatises on botany, anatomy, and colour. In addition, nearly 3,000 drawings by him have survived. He is considered the greatest German literary figure of the modern era. Should the German romantic literature only because of him prevail as the best? Possibly, if he didn't have to compete with Balzac and Hugo who were even better. And if we find the right equilibrium between quality and quantity we have to decide that although he is better than any other English writer in the romantic period, simply because of the quantity of the excellent English writers, it prevails as the second best literature in this period, while German literature reaches only the third position. So, we have to find a very delicate equilibrium between quality and quantity, weighing all the factors, the quality of every author, of the best of them, their innovation, immortality, but also the quantity of all the authors, or painters or composers, and decide what are the right ratings.

French Literature: Alexandre Dumas pere, Honore de Balzac, Theophile Gautier, Francois-Rene de Chateaubriand, Victor Hugo, Alphonse de Lamartine, Alfred de Musset, Charles Nodier, George Sand, Henri-Beyle dit Stendhal, Alfred de Vigny, Pierre-Jean de Beranger, Felicite Robert de Lammenais, Marceline Desbordes-Valmore, Charles-Augustin Sainte-Beuve, Gerard de Nerval, Pierre-Joseph Proudhon, Alexis de Tocqueville, Ernest Renan, Hippolyte Taine, Eugene-Francois Vidocq, Theophile Marion Dumersan, Francois Guizot, Theodor Leclercq, Prosper Merimee. Altogether 12 authors underlined.

English Literature: Lord George Gordon Byron, John Clare, Samuel Taylor, Thomas de Quincey, Ebenezer Elliot, William Hazlitt, John Keats, Charles Lamb, Mary Shelley, Percy Bisshe Shelley, Robert Southey, William Wordsworth, Dorothy Wordsworth, William Cullen Bryant, Wilfred Campbell, James Fenimore Cooper, Emily Dickinson, Ralph Waldo Emerson, Nathaniel Hawthorne, Washington Irving, Archibald Lampman, Henry Wadsworth Longfellow, James Russell Lowell, Herman Melville, Edgar Allan Poe, Charles Sangster, Henry David Thoreau, John Greeleaf Whittier, Thomas Davis, John Field, James Clarence Mangan, Padraic Pearse (also in Irish Gaelic), Oscar Wilde, Seba Smith, Benjamin Penhellow Shillaber, Johnson J. Hooper, Thomas Bangs Thorpe, George Washington Harris, Oliver Wendell Holmes Sr., Sir Walter Scott, Samuel Taylor Coleridge, Robert Southey, Felicia Hemans, Letizia Elizabeth Landon, Benjamin Disraeli, Charles Kingsley, John Ruskin, William Makepeace Thackeray, Charlotte Bronte, Emily Bronte, Anne Bronte, William Blake, Charles Robert Maturin. Altogether 20 underlined.

German Literature: Joseph Goerres, Jakob Grimm, Wilhelm Grimm, Adam Mueller, Joseph von Eichendorff, Friedrich Schlegel, August Wilhelm Schlegel, Ludwig Tieck, Ludwig Uhland, ETA Hoffmann, Zacharias Werner, Johan Wolfgang von Goethe, Friedrich Hoelderlin, Heinrich Heine, Friedrich Wilhelm Joseph Schelling, Friedrich Schleiermacher, Georg Wilhelm Friedrich Hegel, Arthur Schopenhauer, Annette von Droste Huelshoff, Adelbert von Chamisso, Eduard Moerike, Karl Gutzkow, Heinrich Laube, Theodor Mundt, Ludolf Wienbarg, Ludwig Boerne, Georg Buechner, Willibald Alexis, Jean Paul, Achim von Arnim, Clemens Brentano. 6 underlined.

Spanish Literature: Mariano Jose de Larra, Jose de Espronceda, Jose Zorilla, Gustavo Adolfo Becquer, Angel de Saavedra Duke of Rivas, Manuel Jose Quintana, Gertrudis Gomez de Avellaneda, Juan Arola, Nicomedes Pastor Diaz, Carolina Coronado, Serafin Estebanez Calderon, Juan Donoso Cortes, Jaime Balmes, Ramon de Mesonero Romanos, Francisco Martinez de la Rosa, Antonio Garcia Gutierrez, Juan Eugenio Hertenbusch, Esteban Echeverria, Juan Maria Gutierrez, Miguel Cane, Jose Marmol, Juan Bautista Alberdi. 3 underlined.

Russian Literature: Mikhail Lermontov, Aleksandr Pushkin, Vasily Zhukovsky, Konstantin Batyushkov, Yevgeny Baratynsky, Fyodor Tyutchev, Afanasy Fet, Nikolai Gogol, Ivan Goucharov, Mikhail Saltykov-Shchedrin, Ivan Krylov, Alexander Herzen. 4 underlined.

Italian Literature: Aleardo Aleardi, Giuseppe Gioacchino Belli, Giovanni Berchet, Ugo Foscolo, Giacomo Leopardi, Alessandro Manzoni, Giuseppe Mazzini, Ippolito Pindemonte, Carlo Porta, Giovanni Prati, Silvio Pellico, Piero Maroncelli, Massimo d'Azeglio, Ippolito Nievo, Giuseppe Giusti, Giuseppe Gioacchino Belli. 3 underlined.

The most significant literature in the Romantic Period is therefore the French literature, the more significant literature is the English literature, the significant literature is the German literature. Right after, are the Russian, Italian & Spanish romantic literatures.

What about the romantic art? Who prevails? Let's examine all the 6 arts in this period:

French Art (if not mentioned otherwise in all this chapter – painter): Eugene Delacroix, Theodore Gericault, Emmanuel Viollet-le-Duc (architect), Antoine-Louis Barye (sculptor), Theodore Chasseriau, Antoine-Jean Gros, Paul Delaroche, Jean-Auguste-Dominique Ingres. 4 artists underlined.

English Art: William Blake, John Constable, J.M.W. Turner, John William Waterhouse, Albert Bierstadt, George Catlin. 2 underlined.

German Art: Caspar David Friedrich, Carl Gustav Carus, Karl Friedrich Lessing, Adrian Ludwig Richter, Carl Spitzweg, Eberhard Waechter, Gerhard von Kuegelgen. 3 underlined.

Spanish Art: Francisco Goya, Antonio Maria Esquivel, Eugenio Lucas Velazquez, Federico de Madrazo. 2 underlined.

Russian Art: Ivan Aivazovsky, Karl Briullov, Orest Kiprensky, Vasily Tropinin. 4 underlined.

Italian Art: Francesco Hayez, Pietro Aldi, Andrea Gastaldi, Giuseppe Molteni, Giovanni Servi, Alfonso Simonetti, Letterio Subba, Scipione Vannutelli, Tranquillo Cremona. 1 underlined.

French art is the most significant in the Romantic Period with giants as Ingres, Gericault, Gros, Delacroix. Spanish art is the more significant with giants and innovators as Goya and Velasquez. English art is significant with giants as Constable and Turner, but only Turner can be perceived as innovator, being a precursor of Impressionism and Modern art. Followed by Russian art, German art and Italian art.

Finally, music, what romantic music prevails? Well, by far the Germans in quality & quantity.

French Music: Hector Berlioz, Georges Bizet, Charles-Valentin Alkan, Frederic Chopin (he lived the first part of his short life in Poland and the second part in France), Giacomo Meyerbeer. 4 composers underlined

English/American Music: Louis Moreau Gottschalk, Edward MacDowell, Sir William Sterndale Bennett, Sir Charles Hubert Hastings Parry. 1 underlined.

German/Austrian Music: Johannes Brahms, Franz Schubert, Robert Schumann, Adolf von Henselt, Ludwig van Beethoven, Richard Wagner, Carl Maria von Weber, Felix Mendelssohn, Franz Liszt, Sigismond Thalberg. 8 underlined.

Spanish Music: Juan Crisóstomo Jacobo Antonio de Arriaga y Balzola, Francisco Asenjo Barbieri, Ruperto Chapí, Federico Chueca, Tomás Bretón, Pablo Sarasate and Jesús de Monasterio. 3 underlined.

Russian Music: Mily Balakirev, Alexander Borodin, Cesar Cui, Mikhail Glinka, Modest Mussorgsky, Nikolai Rimsky-Korsakov, Pyotr Ilyich Tchaikovsky, Sergey Lyapunov, Nikolai Medtner, Sergei Bortkiewicz, Anton Arensky, Georgy Catoire, Sergei Rachmaninoff, Nikolai Rubinstein, Anton Rubinstein. 8 underlined.

Italian Music: Ferdinando Carulli, Gaspare Sontini, Niccolo Paganini, Gioachino Rossini, Gaetano Donizetti, Vincenzo Bellini. 4 underlined.

If we don't have any doubt about the predominance of the German romantic music with the best of the bests – Beethoven, Schubert, Schumann, Brahms, Wagner, Mendelssohn, Liszt, deciding that the German romantic music is the most significant, we don't have either any doubt about the more significant romantic music – the Russian with giants as Tchaikovsky, Rachmaninoff, Mussorgsky, Rimsky-Korsakov, quite numerous, but not as good as the Germans. What about the significant romantic music in the third place? Who is better – the French or the Italian? Chopin, Bizet and Berlioz, la crème de la crème, as opposed to Rossini, Donizetti and Bellini. Here again quality and originality prevails – and French music is more innovative than the Italian in this period, it will change soon, Chopin versus Rossini – no doubt Chopin prevails, as well as Bizet/Carmen and Berlioz – among the most romantic of all. So, French romantic music is significant, and right after Italian, and much less Spanish, and even much less – English. Well, English music was never as prominent as the other musics.

REALISM IN LITERATURE, ART AND MUSIC

Realism, sometimes called **Naturalism**, in the arts, literature and music is generally the attempt to represent subject matter truthfully, without artificiality and avoiding speculative fiction and supernatural elements. Realism has been prevalent at many periods, and can be in large part a matter of technique and training, and the avoidance of stylization. Realist movement that began in France in the 1850s, after the 1848 Revolution, and also social realism, regionalism, or kitchen sink realism. The Realist painters and writers rejected Romanticism, which had come to dominate French literature and art, with roots in the late 18th century. There have been various movements invoking realism in the opera style of verismo, literary realism, theatrical realism, Broadly defined as "the faithful representation of reality", Realism as a literary movement is based on "objective reality." It focuses on showing everyday activities and life, primarily among the middle or lower class society, without romantic idealization or dramatization. It may be regarded as the general attempt to depict subjects as they are considered to exist in third person objective reality, without embellishment or interpretation and "in accordance with secular, empirical rules." The Naturalist/Realist period encompasses the years 1850-1900/1920, with its peak in 1860-1899. A detailed description of Realism/Naturalism is given in our Appendix.

From Cory's Literature Lists above:

1. **FRENCH:** in the years 1860-1899: 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 1921), 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 1901), Maurice Maeterlink (Nobel Belgium 1911), Frederic Mistral (Nobel 1904, wrote in Provençal), Victor Cherbuliez (Switzerland), Louis-Honore Frechette (French Canada), Oswald Durand (Haiti, wrote in Haitian), Edouard David (wrote in Picard). **I underline in this book the authors I like most, but it doesn't mean necessarily that they are the best.**

Here, we encounter our first problem. In my survey of literatures in previous chapters I have divided the writers in 3 periods, not by romanticism/realism/modernism but by 40 years, one third of the era of 1820 to 1939 – 1820-1859, which is also the peak of romanticism, 1860-1899, which is also the peak of realism/naturalism, 1900-1939, which is also the peak of modernism. But, what can we do as some of the periods overlap and romantic authors as Dumas pere, Hugo and Sand were also active in the years 1860-1899? Well, actually 5 authors overlap - Alexandre Dumas pere, Theophile Gautier, George Sand, Victor Hugo, Prosper Merimee – & we'll substract them from our new list of the realism/naturalism period:

1. **FRENCH:** in the years 1860-1899/**net:** Emile Zola, Guy de Maupassant, Gustave Flaubert, Stephane Mallarme, 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 1921), Alphonse Daudet, La comtesse de Segur (children books), Paul Feval, Jules Valles, Jules Barbey d'Aurevilly, Les Freres de Goncourt (Edmond et Jules), Sully Prudhomme (Nobel 1901), Maurice Maeterlink (Nobel Belgium 1911), Frederic Mistral (Nobel 1904, wrote in Provençal), Victor Cherbuliez (Switzerland), Louis-Honore Frechette (French Canada), Oswald Durand (Haiti, wrote in Haitian), Edouard David (wrote in Picard). **I underline in this book the authors I like most, but it doesn't mean necessarily that they are the best.**

2. **ENGLISH:** in the years 1860-1899: 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.

Actually, only one author - Oscar Wilde (Irish), was in the romantic list, so the net list is:

2. **ENGLISH:** in the years 1860-1899/**net:** Henry James (US), Charles Dickens, 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).

3. **GERMAN:** in the years 1860-1899: Gerhard Hauptmann (Nobel Germany 1912), Theodor Mommsen (Nobel Germany 1902), 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 1919), Paul Johann Ludwig Heyse (Nobel Germany 1910), Rudolf Christoff Eucken (Nobel Germany 1908), Leopold von Sacher-Masoch (Austrian), Bertha von Suttner (Nobel Peace Prize, Austrian), Marie von Ebner-Eschenbach (Austrian), Ferdinand von Saar (Austria), Peter Rosegger (Austria), Klaus Groth (in Plattdeutsch, Germany), Michel Rodange (in Luxembourgish, Luxembourg), Auguste Lustig (in Alsatian, France), Auguste Corrodi (in Schwyzerdeutsch, Switzerland). The German authors in the 20th century (and especially in the first 40 years) 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 20th century, some would say that 19th century was better.

In this list there is no redundancy with the romantic authors, so it remains the same.

4. **SPANISH:** in the years 1860-1899: 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.

In this list there is no redundancy with the romantic authors, so it remains the same.

5. **RUSSIAN** 1860-1899: 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 over the authors in the 20th Century, although it was a very prolific century.

In this list there is no redundancy with the romantic authors, so it remains the same.

6. **ITALIAN:** in 1860-1899: Gabriele d'Annunzio, Giovanni Verga, Antonio Fogazzaro, Edmondo de Amicis, Carlo Collodi, Luigi Capuana, Giovanni Pascoli, Matilde Serao, Giosue Carducci, 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 & regional languages:

Italian (10), Friulian (1), Rumantsch (1), Corsican (1), Sardinian (1), Sicilian (1). From 3 countries: Italy (13), Switzerland (1), France (1). This is only an indicative list.

In this list there is no redundancy with the romantic authors, so it remains the same.

From another list:

The achievement of realism in the [theatre](#) was to direct attention to the social and psychological problems of ordinary life. In its dramas, people emerge as victims of forces larger than themselves, as individuals confronted with a rapidly accelerating world. These pioneering playwrights were unafraid to present their characters as ordinary, impotent, and unable to arrive at answers to their predicaments. This type of art represents what we see with our human eyes. [Anton Chekov](#), for instance, used camera works to reproduce an uninflected [slice of life](#), exposing the rhetorical and suasive character of realistic theatricality. Verismo was a post-Romantic operatic tradition associated with Italian composers such as [Pietro Mascagni](#), [Ruggero Leoncavallo](#), [Umberto Giordano](#), [Francesco Cilea](#) and [Giacomo Puccini](#). They sought to bring the naturalism of influential late 19th-century writers such as [Émile Zola](#), [Gustave Flaubert](#), and [Henrik Ibsen](#) into opera. This new style presented true-to-life drama that featured gritty and flawed lower-class protagonists while some described it as a heightened portrayal of a realistic event. Although an account considered [Giuseppe Verdi's *Luisa Miller*](#) and [La Traviata](#) as the first stirrings of the verismo, peaked in the early 1900s. Verismo also reached Britain where pioneers included the [Victorian-era](#) theatrical partnership of the [dramatist W. S. Gilbert](#) and the composer [Arthur Sullivan](#).

The chief exponents of Realism were [Gustave Courbet](#), [Jean-François Millet](#), [Honoré Daumier](#), and [Jean-Baptiste-Camille Corot](#). [Jules Bastien-Lepage](#) is closely associated with the beginning of *Naturalism*, an artistic style that emerged from the later phase of the Realist movement and heralded the arrival of [Impressionism](#). Realists used unpretentious detail depicting the existence of ordinary contemporary life, coinciding in the contemporaneous naturalist literature of [Émile Zola](#), [Honoré de Balzac](#) (**actually Balzac is romantic, realist, naturalist and modern as well** - JC), and [Gustave Flaubert](#).

Courbet was the leading proponent of Realism and he challenged the popular [history painting](#) that was favored at the state-sponsored art academy. His groundbreaking paintings [A Burial at Ornans](#) and [The Stonebreakers](#) depicted ordinary people from his native region. Both paintings were done on huge canvases that would typically be used for history paintings. Although Courbet's early works emulated the sophisticated manner of Old Masters such as [Rembrandt](#) and [Titian](#), after 1848 he adopted a boldly inelegant style inspired by [popular prints](#), shop signs, and other work of folk artisans. In [The Stonebreakers](#), his first painting to create a controversy, Courbet eschewed the pastoral tradition of representing human subjects in harmony with nature. Rather, he depicted two men juxtaposed against a charmless, stony roadside. The concealment of their faces emphasizes the dehumanizing nature of their monotonous, repetitive labor.

The French Realist movement had stylistic and ideological equivalents in all other Western countries, developing somewhat later. The Realist movement in France was characterized by a spirit of rebellion against powerful official support for history painting. In countries where institutional support of history painting was less dominant, the transition from existing traditions of [genre painting](#) to Realism presented no such schism. An important Realist movement beyond France was the [Peredvizhniki](#) or *Wanderers* group in Russia who formed in the 1860s and organized exhibitions from 1871 included many realists such as genre artist [Vasily Perov](#), [landscape](#) artists [Ivan Shishkin](#), [Alexei Savrasov](#), and [Arkhip Kuindzhi](#),

portraitist [Ivan Kramskoy](#), war artist [Vasily Vereshchagin](#), historical artist [Vasily Surikov](#) and, especially, [Ilya Repin](#), who is considered by many to be the most renowned Russian artist of the 19th century.

Courbet's influence was felt most strongly in Germany, where prominent realists included [Adolph Menzel](#), [Wilhelm Leibl](#), [Wilhelm Trübner](#), and [Max Liebermann](#). Leibl and several other young German painters met Courbet in 1869 when he visited Munich to exhibit his works and demonstrate his manner of painting from nature. In Italy the artists of the [Macchiaioli](#) group painted Realist scenes of rural and urban life. The [Hague School](#) were Realists in the Netherlands whose style and subject matter strongly influenced the early works of [Vincent van Gogh](#). In Britain artists such as the American [James Abbot McNeill Whistler](#), as well as English artists [Ford Madox Brown](#), [Hubert von Herkomer](#) and [Luke Fildes](#) had great success with realist paintings dealing with social issues and depictions of the "real" world.

In the United States, [Winslow Homer](#) and [Thomas Eakins](#) were important Realists and forerunners of the [Ashcan School](#), an early-20th-century art movement largely based in [New York City](#). The Ashcan School included such artists as [George Bellows](#) and [Robert Henri](#), and helped to define [American realism](#) in its tendency to depict the daily life of poorer members of society.

[Ian Watt](#) in *The Rise of the Novel* (1957) saw the novel as originating in the early 18th-century and he argued that the novel's 'novelty' was its 'formal realism': the idea 'that the novel is a full and authentic report of human experience'.^[43] His examples are novelists [Daniel Defoe](#), [Samuel Richardson](#) and [Henry Fielding](#). Watt argued that the novel's concern with realistically described relations between ordinary individuals, ran parallel to the more general development of philosophical realism, middle-class economic individualism and Puritan individualism. He also claims that the form addressed the interests and capacities of the new middle-class reading public and the new book trade evolving in response to them. As tradesmen themselves, Defoe and Richardson had only to 'consult their own standards' to know that their work would appeal to a large audience.

Later in the 19th century [George Eliot's](#) (1819–1880) *Middlemarch: A Study of Provincial Life* (1871–72), described by novelists [Martin Amis](#) and [Julian Barnes](#) as the greatest novel in the English language, is a work of realism.^{[45][46]} Through the voices and opinions of different characters the reader becomes aware of important issues of the day, including the [Reform Bill](#) of 1832, the beginnings of the railways, and the state of contemporary medical science. *Middlemarch* also shows the deeply reactionary mindset within a settled community facing the prospect of what to many is unwelcome social, political and technological change.

While [George Gissing](#) (1857–1903), author of *New Grub Street* (1891), amongst many other works, has traditionally been viewed as a naturalist, mainly influenced by [Émile Zola](#),^[47] Jacob Korg has suggested that [George Eliot](#) was a greater influence.^[48]

Other novelists, such as [Arnold Bennett](#) (1867–1931) and [Anglo-Irishman George Moore](#) (1852–1933), consciously imitated the French realists.^[49] Bennett's most famous works are the *Clayhanger* trilogy (1910–18) and *The Old Wives' Tale* (1908). These books draw on his experience of life in the [Staffordshire Potteries](#), an industrial area encompassing the six towns that now make up [Stoke-on-Trent](#) in [Staffordshire](#), England. George Moore, whose most famous work is *Esther Waters* (1894), was also influenced by the [naturalism](#) of Zola.^[50]

[William Dean Howells](#) (1837–1920) was the first American author to bring a [realist aesthetic](#) to the literature of the United States.^[51] His stories of middle and upper class life set in the 1880s and 1890s are highly regarded among scholars of American fiction.^[citation]

^{needed} His most popular novel, *The Rise of Silas Lapham* (1885), depicts a man who, ironically, falls from materialistic fortune by his own mistakes. Other early American realists include [Samuel Clemens](#) (1835–1910), better known by his pen name of [Mark Twain](#), author of *The Adventures of Huckleberry Finn* (1884), [Stephen Crane](#) (1871–1900), and [Horatio Alger, Jr.](#) (1832–1899).

Twain's style, based on vigorous, realistic, colloquial American speech, gave American writers a new appreciation of their national voice. Twain was the first major author to come from the interior of the country, and he captured its distinctive, humorous slang and iconoclasm. For Twain and other American writers of the late 19th century, realism was not merely a literary technique: It was a way of speaking truth and exploding worn-out conventions. Crane was primarily a journalist who also wrote fiction, essays, poetry, and plays. Crane saw life at its rawest, in slums and on battlefields. His haunting [Civil War](#) novel, *The Red Badge of Courage*, was published to great acclaim in 1895, but he barely had time to bask in the attention before he died, at 28, having neglected his health. He has enjoyed continued success ever since—as a champion of the common man, a realist, and a symbolist. Crane's *Maggie: A Girl of the Streets* (1893), is one of the best, if not the earliest, naturalistic American novel. It is the harrowing story of a poor, sensitive young girl whose uneducated, alcoholic parents utterly fail her. In love, and eager to escape her violent home life, she allows herself to be seduced into living with a young man, who soon deserts her. When her self-righteous mother rejects her, Maggie becomes a prostitute to survive, but soon commits suicide out of despair. Crane's earthy subject matter and his objective, scientific style, devoid of moralizing, earmark *Maggie* as a naturalist work.¹⁵⁴¹ [Horatio Alger Jr.](#) was a prolific 19th-century American [author](#) whose principal output was formulaic [rags-to-riches](#) juvenile novels that followed the adventures of bootblacks, newsboys, peddlers, buskers, and other impoverished children in their rise from humble backgrounds to lives of respectable middle-class security and comfort. His novels, of which *Ragged Dick* is a typical example, were hugely popular in their day.

[Gustave Flaubert](#)'s (1821–1880) acclaimed novels *Madame Bovary* (1857), which reveals the tragic consequences of romanticism on the wife of a provincial doctor, and *Sentimental Education* (1869) represent perhaps the highest stages in the development of French realism. Flaubert also wrote other works in an entirely different style and his romanticism is apparent in the fantastic *The Temptation of Saint Anthony* (final version published 1874) and the baroque and exotic scenes of ancient [Carthage](#) in *Salammbô* (1862).

In [German literature](#), 19th-century realism developed under the name of "Poetic Realism" or "Bourgeois Realism," and major figures include [Theodor Fontane](#), [Gustav Freytag](#), [Gottfried Keller](#), [Wilhelm Raabe](#), [Adalbert Stifter](#), and [Theodor Storm](#).

Later realist writers included [Fyodor Dostoevsky](#), [Leo Tolstoy](#), [Benito Pérez Galdós](#), [Guy de Maupassant](#), [Anton Chekhov](#), [Leopoldo Alas \(Clarín\)](#), [José Maria de Eça de Queiroz](#), [Machado de Assis](#), [Henryk Sienkiewicz](#), [Bolesław Prus](#) and, in a sense, [Émile Zola](#), whose [naturalism](#) is often regarded as an offshoot of realism.

[Theatrical realism](#) was a general [movement](#) in [19th-century theatre](#) from the time period of 1870–1960 that developed a set of dramatic and theatrical [conventions](#) with the aim of bringing a greater fidelity of real life to texts and performances. Part of a [broader artistic movement](#), it shared many stylistic choices with [naturalism](#), including a focus on everyday (middle-class) drama, ordinary speech, and dull settings. Realism and naturalism diverge chiefly on the degree of choice that characters have: while naturalism believes in the overall strength of external forces over internal decisions, realism asserts the power of the individual to choose (see *A Doll's House*).

Russia's first professional playwright, [Aleksey Pisemsky](#), [Fyodor Dostoevsky](#) and [Leo Tolstoy](#) (*The Power of Darkness* (1886)), began a tradition of psychological realism in Russia which culminated with the establishment of the [Moscow Art Theatre](#) by [Constantin Stanislavski](#) and [Vladimir Nemirovich-Danchenko](#). Their ground-breaking productions of the plays of [Anton Chekhov](#) in turn influenced [Maxim Gorky](#) and [Mikhail Bulgakov](#). [Stanislavski](#) went on to develop his '[system](#)', a form of actor training that is particularly suited to psychological realism.

19th-century realism is closely connected to the development of modern drama, which, as Martin Harrison explains, "is usually said to have begun in the early 1870s" with the "middle-period" work of the Norwegian dramatist [Henrik Ibsen](#). Ibsen's realistic drama in prose has been "enormously influential."

In [opera](#), [verismo](#) refers to a post-Romantic Italian tradition that sought to incorporate the naturalism of [Émile Zola](#) and [Henrik Ibsen](#). It included realistic – sometimes sordid or violent – depictions of contemporary everyday life, especially the life of the lower classes.

In France in addition to [melodramas](#), popular and bourgeois theater in the mid-century turned to realism in the "well-made" bourgeois farces of [Eugène Marin Labiche](#) and the moral dramas of [Émile Augier](#).

In [opera](#), [verismo](#) ([Italian](#) for "realism", from *vero*, meaning "true") was a post-Romantic operatic tradition associated with Italian composers such as [Pietro Mascagni](#), [Ruggero Leoncavallo](#), [Umberto Giordano](#), [Francesco Cilea](#) and [Giacomo Puccini](#). *Verismo* as an operatic genre had its origins in an [Italian literary movement of the same name](#). This was in turn related to the international literary movement of [naturalism](#) as practised by [Émile Zola](#) and others. Like [naturalism](#), the *verismo* literary movement sought to portray the world with greater [realism](#). In so doing, Italian *verismo* authors such as [Giovanni Verga](#) wrote about subject matter, such as the lives of the poor, that had not generally been seen as a fit subject for literature.

A short story by Verga called *[Cavalleria rusticana](#)* ([Italian](#) for "Rustic Chivalry"), then developed into a play by the same author, became the source for what is usually considered to be the first *verismo* opera: *[Cavalleria rusticana](#)* by Mascagni, which premiered on 17 May 1890 at the Teatro Costanzi in Rome. Thus begun, the operatic genre of *verismo* produced a handful of notable works such as *[Pagliacci](#)*, which premiered at Teatro Dal Verme in Milan on 21 May 1892, and Puccini's *[Tosca](#)* (premiering at the Teatro Costanzi in Rome on 14 January 1900.) The genre peaked in the early 1900s, and lingered into the 1920s.

In terms of subject matter, generally "[v]erismo operas focused not on gods, mythological figures, or kings and queens, but on the average contemporary man and woman and their problems, generally of a sexual, romantic, or violent nature."^[2] However, three of the small handful of *verismo* operas still performed today take historical subjects: Puccini's *[Tosca](#)*, Giordano's *[Andrea Chénier](#)* and Cilea's *[Adriana Lecouvreur](#)*. "Musically, verismo composers consciously strove for the integration of the opera's underlying drama with its music." These composers abandoned the "recitative and set-piece structure" of earlier Italian opera. Instead, the operas were "through-composed," with few breaks in a seamlessly integrated sung text. While *verismo* operas may contain arias that can be sung as stand-alone pieces, they are generally written to arise naturally from their dramatic surroundings, and their structure is variable, being based on text that usually does not follow a regular strophic format.

The most famous composers who created works in the *verismo* style were Giacomo Puccini, Pietro Mascagni, Ruggero Leoncavallo, Umberto Giordano and Francesco Cilea. There were, however, many other *veristi*: [Franco Alfano](#), [Alfredo Catalani](#), [Gustave](#)

[Charpentier \(Louise\)](#), [Eugen d'Albert \(Tiefland\)](#), [Ignatz Waghalter \(Der Teufelsweg and Jugend\)](#), [Alberto Franchetti](#), [Franco Leoni](#), [Jules Massenet \(La Navarraise\)](#), [Licinio Refice](#), [Spyridon Samaras](#), [Ermanno Wolf-Ferrari \(I gioielli della Madonna\)](#), and [Riccardo Zandonai](#).

The term *verismo* can cause confusion. In addition to referring to operas written in a realistic style, the term may also be used more broadly to refer to the entire output of the composers of the *giovane scuola* ("young school"), the generation of composers who were active in Italy during the period that the *verismo* style was created.^{[5][6]} One author (Alan Mallach) has proposed the term "plebeian opera" to refer to operas that adhere to the contemporary and realistic subject matter for which the term *verismo* was originally coined. At the same time, Mallach questions the value of using a term such as *verismo*, which is supposedly descriptive of the subject and style of works, simply to identify an entire generation's music-dramatic output. For most of the composers associated with *verismo*, traditionally veristic subjects accounted for only some of their operas. For instance, Mascagni wrote a pastoral comedy (*L'amico Fritz*), a symbolist work set in Japan (*Iris*), and a couple of medieval romances (*Isabeau* and *Parisina*). These works are far from typical *verismo* subject matter, yet they are written in the same general musical style as his more quintessential veristic subjects. In addition, there is disagreement among musicologists as to which operas are *verismo* operas, and which are not. (Non-Italian operas are generally excluded). Giordano's *Andrea Chénier*, Cilea's *Adriana Lecouvreur*, Mascagni's *Cavalleria rusticana*, Leoncavallo's *Pagliacci*, and Puccini's *Tosca* and *Il tabarro* are operas to which the term *verismo* is applied with little or no dispute. The term is sometimes also applied to Puccini's *Madama Butterfly* and *La fanciulla del West*. Because only four *verismo* works not by Puccini continue to appear regularly on stage (the aforementioned *Cavalleria rusticana*, *Pagliacci*, *Andrea Chénier* and *Adriana Lecouvreur*), Puccini's contribution has had lasting significance to the genre.

Some authors have attempted to trace the origins of *verismo* opera to works that preceded *Cavalleria rusticana*, such as [Georges Bizet's Carmen](#), or [Giuseppe Verdi's La traviata](#). [Modest Moussorgsky's Boris Godunov](#) should not be ignored as an antecedent of *verismo*, especially because of Moussorgsky's focus on peasants, alongside princes and other aristocracy and church leaders, and his deliberate relating of the natural speech inflexions of the libretto to the rhythms of the sung music, different from, for example, Tchaikovsky's use of Pushkin's verse as a libretto.

Verismo (Italian for "realism", from *vero*, meaning "true") was an Italian literary movement which peaked between approximately 1875 and the early 1900s. [Giovanni Verga](#) and [Luigi Capuana](#) were its main exponents and the authors of a *verismo* manifesto. Capuana published the novel *Giacinta*, generally regarded as the "manifesto" of Italian *verismo*.^[1] Unlike French naturalism, which was based on [positivistic](#) ideals, Verga and Capuana rejected claims of the scientific nature and social usefulness of the movement.

Literary *verismo* was begun between around 1875 and 1895 by a group of writers – mostly novelists and playwrights. It did not constitute a formal school, but it was still based on specific principles. Its birth was influenced by a positivist climate which put absolute faith in science, empiricism and research and which developed from 1830 until the end of the 19th century. It was also clearly based on [naturalism](#), a literary movement which spread in France in the mid-19th century. Naturalist writers included [Émile Zola](#) and [Guy de Maupassant](#); for them, literature should objectively portray society and humanity like a photograph, strictly representing even the humblest social class in even its most unpleasant aspects, with the authors analysing real modern life like scientists.

Literary *verismo* developed in the fruitful urban cultural life of [Milan](#), which brought together intellectuals from different areas, but tended to portray central and southern Italian life – Sicily is described in the works of Verga, Capuana and [Federico de Roberto](#), Naples in works by [Matilde Serao](#) and [Salvatore di Giacomo](#), Sardinia in the works of [Grazia Deledda](#), Rome in the poems of [Cesare Pascarella](#) and Tuscany in works by [Renato Fucini](#).

The first author to theorize on Italian *verismo* was Capuana, who theorized the "poetry of the real" – thus Verga, at first part of the late Romantic literary movement (he was called the poet of the duchesses and had considerable success), later shifted to *verismo* with his [novellas](#) *Vita dei campi* and *Novelle rusticane* and finally with the first novel of the 'Ciclo dei Vinti' cycle, *I Malavoglia* in 1881. Sicilian-born, Verga lived in [Florence](#) during the same period as the *verismo* painters – 1865 to 1867 – and his best known story, "*Cavalleria rusticana*", contains certain verbal parallels to the effects achieved on canvas by the [Tuscan](#) landscape school of this era. "Espousing an approach that later put him in the camp of *verismo* (verism), his particular sentence structure and rhythm have some of the qualities of the *macchia*. Like the *Macchiaioli*, he was fascinated by topographical exactitude set in a nationalist framework"— to quote from [Albert Boime](#)'s work, *The Art of the Macchia and the Risorgimento*. Verga and *verismo* differed from naturalism, however, in their desire to introduce the reader's point of view on the matter while not revealing the author's personal opinions.

Literary Naturalism traces back most directly to [Émile Zola](#)'s "The Experimental Novel" (1880), which details Zola's concept of a naturalistic novel,^[4] which traces philosophically to [Auguste Comte](#)'s [positivism](#), but also to physiologist [Claude Bernard](#) and historian [Hippolyte Taine](#). Comte had proposed a scientific method that "went beyond empiricism, beyond the passive and detached observation of phenomena". The application of this method "called for a scientist to conduct controlled experiments that would either prove or disprove hypotheses regarding those phenomena". Zola took this scientific method and argued that naturalism in literature should be like controlled experiments in which the characters function as the phenomena. Naturalism began as a branch of [literary realism](#), and realism had favored fact, logic, and impersonality over the imaginative, symbolic, and supernatural. [Frank Norris](#), an American journalist and novelist, whose work was predominantly in the naturalist genre, "placed realism, romanticism, and naturalism in a dialectic, in which realism and romanticism were opposing forces", and naturalism was a mixture of the two. Norris's idea of naturalism differs from Zola's in that "it does not mention materialistic determinism or any other philosophic idea".

Apart from Zola and Norris' views on the movement, there are various literary critics who have their own separate views on the matter. As said by Paul Civello, these critics can be grouped into four broad, and often overlapping, groups: early theorists, history-of-idea critics, European influence critics, and recent theorists. The early theorists saw naturalism thematically and in terms of literary technique. The history-of-idea critics understood it as an expression of the central ideas to an era. The European influence critics viewed it in much the same way as Zola. For example, according to theorist Kornelije Kvas, naturalism presents "forms of human experience not spoken of before – the physiological aspect of human behavior, sexuality, poverty – as literary topics worthy of being dealt with." And recent theorists have either re-conceptualized naturalism as a narrative form, or denied its existence entirely.

Some say that naturalism is dead, or that it "may have never lived at all: even in the works of [Émile Zola](#)", its founder. "In 1900 an obituary entitled "The Passing of Naturalism" in *The Outlook* officially declared the literary movement deceased", and that Zola's attempt to create

a scientific literature was a failure. This certainly wasn't the first time Zola's novel had been criticized however. After his novel *Thérèse Raquin* (1867) had been sharply criticized for both contents and language, in a foreword for its second edition (1868), in a mixture of pride and defiance, he wrote: "Le groupe d'écrivains naturalistes auquel j'ai l'honneur d'appartenir a assez de courage et d'activité pour produire des oeuvres fortes, portant en elles leur défense", which translates as: "The group of naturalist writers I have the honor to belong to have enough courage and activity to produce strong works, carrying within them their defense."

Naturalism was very popular in its time and was known in different literary traditions in [Western Europe](#). In the [Netherlands](#), there was Cooplandt, [Couperus](#), [Frederik van Eeden](#), etc. In [Germany](#), the most important naturalistic writer was [Theodor Fontane](#), who influenced [Thomas Mann](#). In Belgium, the most important writers were [Cyriel Buysse](#) and [Stijn Streuvels](#).

From another list:

[Painting](#)

[Gustave Courbet](#) was the first artist to self-consciously proclaim and practice the realist aesthetic. After his huge canvas "The Studio" (1854–55; Louvre, Paris) was rejected by the Exposition Universelle of 1855, the artist displayed it and other works under the label "Realism, G. Courbet" in a specially constructed pavilion. Courbet was strongly opposed to idealization in his art, and he urged other artists to instead make the commonplace and contemporary the focus of their art. He viewed the frank portrayal of scenes from everyday life as a truly democratic art. Such paintings as his "[Burial at Ornans](#)" (1849; Louvre) and the "[Stone Breakers](#)" (1849; private collection, Milan), which he had exhibited in the Salon of 1850–51, had already shocked the public and critics by the frank and unadorned factuality with which they depicted humble peasants and labourers. The fact that Courbet did not glorify his peasants but presented them boldly and starkly created a violent reaction in the art world.

The style and subject matter of Courbet's work were built on ground already broken by the painters of the [Barbizon School](#). Théodore Rousseau, Charles-François Daubigny, Jean-François Millet, and others in the early 1830s settled in the French village of Barbizon with the aim of faithfully reproducing the local character of the landscape. Though each Barbizon painter had his own style and specific interests, they all emphasized in their works the simple and ordinary rather than the grandiose and monumental aspects of nature. They turned away from melodramatic picturesqueness and painted solid, detailed forms that were the result of close observation. In such works as "The Winnower" (1848), [Millet](#) was one of the first artists to portray peasant labourers with a grandeur and monumentality hitherto reserved for more important persons.

Another major French artist often associated with the realist tradition, Honoré [Daumier](#), drew satirical caricatures of French society and politics. He found his working-class heroes and heroines and his villainous lawyers (*see* [photograph](#)) and politicians in the slums and streets of Paris. Like Courbet he was an ardent democrat, and he used his skill as a caricaturist directly in the service of political aims. Daumier used energetic linear style, boldly accentuated realistic detail, and an almost sculptural treatment of form to criticize the immorality and ugliness he saw in French society.

Pictorial realism outside of France was perhaps best-represented in the 19th century in the United States. There, Winslow Homer's powerful and expressive paintings of marine subjects and Thomas Eakins' portraits, boating scenes, and other works are frank, unsentimental, and acutely observed records of contemporary life.

Realism was a distinct current in 20th-century art and usually stemmed either from artists' desire to present more honest, searching, and unidealized views of everyday life or from their attempts to use art as a vehicle for social and political criticism. The rough, sketchy, almost journalistic scenes of seamy urban life by the group of American painters known as [The Eight](#) fall into the former category. The German art movement known as the [Neue Sachlichkeit](#) (New Objectivity), on the other hand, worked in a realist style to express the cynicism and disillusionment of the post-World War I period in Germany. The Depression-era movement known as [Social Realism](#) adopted a similarly harsh and direct realism in its depictions of the injustices and evils of American society during that period.

[Socialist Realism](#), which was the officially sponsored Marxist aesthetic in the Soviet Union from the early 1930s until that country's dissolution in 1991, actually had little to do with realism, though it purported to be a faithful and objective mirror of life. Its “truthfulness” was required to serve the ideology and the propagandistic needs of the state. Socialist Realism generally used techniques of naturalistic idealization to create portraits of dauntless workers and engineers who were strikingly alike in both their heroic positivism and their lack of lifelike credibility.

[The novel](#)

In [literature](#), the novelist [Honoré de Balzac](#) was the chief precursor of [realism](#), given his attempt to create a detailed, encyclopaedic portrait of the whole range of French society in his [La comédie humaine](#). But a conscious program of literary realism did not appear until the 1850s, and then it was inspired by the painter Courbet's aesthetic stance. The French journalist [Champfleury](#), who had popularized Courbet's painting style, transferred the latter's theories to literature in *Le Réalisme* (1857). In this influential critical manifesto Champfleury asserted that the hero of a novel should be an ordinary man rather than an exceptional figure. In 1857 [Gustave Flaubert's](#) novel [Madame Bovary](#) was published. This unrelentingly objective portrait of the bourgeois mentality, with its examination of every psychological nuance of an unhappy and adulterous middle-class wife, was both the principal masterpiece of realism and the work that established the movement on the European scene. Flaubert's [L'Éducation sentimentale](#) (1870), with its presentation of a vast panorama of France under Louis-Philippe, was another principal realist work. The brothers [Jules](#) and Edmond [Goncourt](#) were also important realist writers. In their masterpiece, [Germinie Lacerteux](#) (1864), and in other works they covered a variety of social and occupational milieus and frankly described social relations among both the upper and the lower classes.

Realist tenets entered the mainstream of European literature during the 1860s and '70s. Realism's emphasis on detachment, objectivity, and accurate observation, its lucid but restrained criticism of social environment and mores, and the humane understanding that underlay its moral judgments became an integral part of the fabric of the modern novel during the height of that form's development. Charles Dickens, Anthony Trollope, and George Eliot in England, Ivan Turgenev, Leo Tolstoy, and Fyodor Dostoyevsky in Russia, William Dean Howells in the United States, and Gottfried Keller and the early Thomas Mann in Germany all incorporated realist elements in their novels. A significant offshoot of literary realism was

[Naturalism](#) (*q.v.*), a late 19th- and early 20th-century movement that aimed at an even more faithful and unselective representation of reality. The French novelist [Émile Zola](#) was the leading exponent of Naturalism.

[Theatre](#)

Realism in the theatre was a general movement in the later 19th century that steered theatrical texts and performances toward greater fidelity to real life. The realist dramatists Henrik Ibsen and August Strindberg in Scandinavia and Anton Chekhov and Maksim Gorky in Russia, among others, rejected the complex and artificial plotting of the well-made play and instead treated themes and conflicts belonging to a real, contemporary society. They dispensed with poetic language and extravagant diction, instead using action and dialogue that looked and sounded like everyday behaviour and speech. Realism had no use for the declamatory delivery and the overblown virtuosity of past acting and replaced this style with one demanding natural movements, gestures, and speech. Realist drama also used stage settings that accurately reproduced ordinary surroundings.

[Motion pictures](#)

Like 20th-century drama and literature, the art of cinema has depended heavily on the 19th-century realist tradition for thematic material and often for structure. The nature of film, however, has lent itself to a kind of realism halfway between life and fiction. Such films, called [Neorealism](#) in Italy and sometimes [cinéma vérité](#) in France, tried to achieve a documentary-like objectivity by using non-actors in leading roles and incorporating segments of actual documentary footage into the story. The post-World War II films of [Roberto Rossellini](#) (such as *Open City* and *Paisan*) and Vittorio De Sica (*The Bicycle Thief*) best exemplify this genre.

Naturalism

Naturalism in literature and the visual arts, late 19th- and early 20th-century movement that was inspired by adaptation of the principles and methods of natural science, especially the Darwinian view of nature, to [literature](#) and art. In literature it extended the tradition of [realism](#), aiming at an even more faithful, unselective representation of reality, a veritable “slice of life,” presented without moral judgment. Naturalism differed from realism in its assumption of scientific determinism, which led naturalistic authors to emphasize man's accidental, physiological nature rather than his moral or rational qualities. Individual characters were seen as helpless products of heredity and environment, motivated by strong instinctual drives from within and harassed by social and economic pressures from without. As such, they had little will or responsibility for their fates, and the prognosis for their “cases” was pessimistic at the outset.

Naturalism originated in France and had its direct theoretical basis in the critical approach of Hippolyte [Taine](#), who announced in his introduction to *Histoire de la littérature anglaise* (1863–64; [History of English Literature](#)) that “there is a cause for ambition, for courage, for truth, as there is for digestion, for muscular movement, for animal heat. Vice and virtue are

products, like vitriol and sugar.” Though the first “scientific” novel was the Goncourt brothers' case history of a servant girl, *Germinie Lacerteux* (1864), the leading exponent of naturalism was [Émile Zola](#), whose essay “Le Roman expérimental” (1880; “The Experimental Novel”) became the literary manifesto of the school. According to Zola, the novelist was no longer to be a mere observer, content to record phenomena, but a detached experimenter who subjects his characters and their passions to a series of tests and who works with emotional and social facts as a chemist works with matter. Upon Zola's example the naturalistic style became widespread and affected to varying degrees most of the major writers of the period. [Guy de Maupassant's](#) popular story “The [Necklace](#)” heralds the introduction of a character who is to be treated like a specimen under a microscope. The early works of Joris-Karl Huysmans, of the German dramatist Gerhart Hauptmann, and of the Portuguese novelist José Maria Eça de Queirós were based on the precepts of naturalism.

The [Théâtre Libre](#) was founded in Paris in 1887 by André Antoine and the [Freie Bühne](#) of Berlin in 1889 by Otto Brahm to present plays dealing with the new themes of naturalism in a naturalistic style with naturalistic staging. A parallel development occurred in the visual arts. [Painters](#), following the lead of the realist painter [Gustave Courbet](#), were choosing themes from contemporary life. Many of them deserted the studio for the open air, finding subjects among the peasants and tradesmen in the street and capturing them as they found them, unpremeditated and unposed. One result of this approach was that their finished canvases had the freshness and immediacy of sketches. Zola, the spokesman for literary naturalism, was also the first to champion Édouard Manet and the Impressionists.

Despite their claim to complete objectivity, the literary naturalists were handicapped by certain biases inherent in their deterministic theories. Though they faithfully reflected nature, it was always a nature “red in tooth and claw.” Their views on heredity gave them a predilection for simple characters dominated by strong, elemental passions. Their views on the overpowering effects of environment led them to select for subjects the most oppressive environments—the slums or the underworld—and they documented these milieus, often in dreary and sordid detail. The drab palette of [Vincent van Gogh's](#) naturalistic painting “The [Potato Eaters](#)” (1885; Rijksmuseum, Amsterdam) was the palette of literary naturalism. Finally, they were unable to suppress an element of romantic protest against the social conditions they described.

As a historical movement, naturalism per se was short-lived; but it contributed to art an enrichment of realism, new areas of subject matter, and a largeness and formlessness that was indeed closer to life than to art. Its multiplicity of impressions conveyed the sense of a world in constant flux, inevitably junglelike, because it teemed with interdependent lives.

In [American literature](#), naturalism had a delayed blooming in the work of Hamlin Garland, Stephen Crane, Frank Norris, and Jack London; and it reached its peak in the art of [Theodore Dreiser](#). [James T. Farrell's](#) “[Studs Lonigan](#)” trilogy (1932–35) is one of the latest expressions of true naturalism.

From another list:

Standard literary histories have long dated the start of the realistic period in American literature at the end of the Civil War. Ostensibly, the pioneering works of realism were such volumes as John W. De Forest's novel, *Miss Ravenel's Conversion from Secession to Loyalty* (1867), and Mark Twain's satirical travelogues, *The Innocents Abroad* (1869)

and *Roughing It* (1872). With the critical recovery in the late twentieth century of women's writings from the mid-1800s, however, the beginning of the realistic period has been pushed back more than an entire generation to such texts as Caroline M. Kirkland's *A New Home, Who'll Follow? or, Glimpses of Western Life* (1839) and Rebecca Harding Davis's *Life in the Iron-Mills* (1861).

In the late twentieth century, too, proponents of poststructuralism assailed the notion of literary realism. How can any literary text replicate or imitate "reality" (whatever that may be?), they ask. Language creates the only reality we know. Any attempt to define the term absolutely is not only presumptuous but doomed. Roland Barthes, for example, has argued that so-called realistic texts are no more based on "reality" than other forms of writing and has indicted as simplistic the epistemological assumptions of those who purport to be realists. In effect, he suggested, the realists merely took reality for granted. Admittedly, it is easier to define what realism was not than what it actually was. (Mary E. Wilkins Freeman told an interviewer in 1890 that she "didn't even know" she was "a realist until [some reviewers] wrote and told me.") Such scholars as Donald Pizer, however, have attempted to recuperate or rehabilitate the terms "realism" and "naturalism." As Pizer writes in *The Cambridge Companion to American Realism and Naturalism* (1995), "Whatever the philosophical, moral, and social baggage that encumbers them, they will have to do." In a functional sense, the terms obviously meant something. What qualities in the writings of the self-described realists seemed innovative? Or, put another way, what was it about those writings that inspired such fierce opposition during the so-called Realism War of the 1880s and 1890s? Influenced by such European writers as Zola, Tolstoy, Guy de Maupassant, and Dostoyevsky, the realists certainly believed they were championing a new brand of fiction.

Howells and the Realism War

While he neither inspired nor founded a school or movement of realists, Howells was at the center of American literary culture for over fifty years. He was the most influential American novelist, editor, and critic of his generation. As editor of the *Atlantic Monthly* for over fifteen years and later as the contributor of the "Editor's Easy Chair" series to *Harper's Monthly*, he befriended and promoted such realists as Henry James, Mark Twain, Mary Freeman, John De Forest, Sarah Orne Jewett, Frank Norris, Charles Chesnut, Paul Laurence Dunbar, Hamlin Garland, Edith Wharton, Charlotte Perkins Gilman, Abraham Cahan, and Stephen Crane. For Howells, realism was a democratic movement in the arts, a focus on the normal and ordinary, distinct from romanticism or "romanticistic" fiction with its emphasis on more ideal, bizarre, sentimental, fantastic, exotic, melodramatic, or aristocratic topics. *In life*, he declared, the realist "finds nothing insignificant." In *The Rise of Silas Lapham* (1885), for example, Howells remarked on how "a great many novels" fail "as representations of life." The Reverend Mr. Sewell, a Howells spokesman, refers derisively to the "mischief" done by such popular fiction. "The novels might be the greatest possible good to us if they painted life as it is, and human feelings in their true proportion and relation, but for the most part they have been and are altogether noxious." The readers of such slop commit *psychical suicide*. The novelist "who could interpret the common feelings of commonplace people," another character in the novel avers, "would have the answer to 'the riddle of the painful earth' on his tongue." In *The Minister's Charge* (1887), which again features the character of Sewell, Howells realistically rewrote the sentimental juvenile fiction of such authors as Alger and Oliver Optic. Similarly, Basil March, another Howells persona, opines in *A Hazard of New Fortunes* (1890) that

I believe that this popular demand for the matrimony of others comes from our novel-reading. We get to thinking that there is no other happiness or good fortune in life except marriage, and it's offered in fiction as the highest premium for virtue, courage, beauty, learning, and saving human life. We all know it isn't. We know that in reality, marriage is dog-cheap.

Howells was profoundly influenced in the late 1880s by Tolstoy's ideas about nonviolence and economic equality. In 1887 he risked his reputation and livelihood by publicly repudiating the guilty verdicts brought against the Haymarket Square anarchists and what he called the "civic murder" of four of them. His novel *Annie Kilburn* (1889) glossed Tolstoy's *Anna Karenina* (1875–1877), as the identical initials of their respective heroines suggest. As a result, he became an easy target for some parochial critics. The so-called Realism War, waged in reviews and magazines throughout the 1880s and 1890s, pitted the realists, especially Howells, against editors and popular writers who espoused the sentimental or sensational brands of literary romance. For example, the genteel critic Hamilton Wright Mabie alleged in his review of Howells's *Silas Lapham* that realism was nothing more or less than "practical atheism applied to art." These skirmishes often smacked of politics; the controversy over realism began at the height of the debate over the fate of the Haymarket Square anarchists. Also, the war was fought largely along regional lines; the realists were largely easterners or transplanted westerners living in the East, whereas the most outspoken opponents of realism (including Maurice Thompson, author of *Hoosier Mosaics* [1875] and *Alice of Old Vincennes* [1901]; the poet James Whitcomb Riley; and Lew Wallace, author of the historical romances *The Fair God* [1873] and *Ben-Hur* [1880]) often resided in the Old South or the Old Northwest. The Association of Western Writers (later the Western Association of Writers), played a crucial role in the war by offering Thompson, its first president, a forum for his attacks. Over a period of some twenty years, beginning in 1887, Thompson repeatedly complained that Howells had foisted the "raw, nauseous realism of the Russians and the Zola school of France" onto a reading public hungry for "American books of a wholesome and patriotic kind." Realism was little more than decadent "worship of the vulgar, the commonplace and the insignificant." "Some years ago, before there had been so much said about realism in literature," Thompson declared in 1889, "I predicted that realism would in due time be found to mean materialism, socialism, and, at last, anarchy....The progression will be: Realism, sensualism, materialism, socialism, communism, nihilism, absolute anarchy." Thompson and Howells's other opponents often compared realism to mere photography, or worse, cheap Kodak snapshots, lacking the artistry of the painter.

The war, in the end, took its toll on Howells's reputation. By the early twentieth century his brand of realism seemed dull and timid, a movement within the spurned genteel tradition in American letters. Ambrose Bierce defined realism in his *Devil's Dictionary* (1906) as "the art of depicting nature as it is seen by toads." In 1915 Howells wrote James that he had become "comparatively a dead cult with my statues cast down and the grass growing over them in the pale moonlight." Sinclair Lewis famously, or infamously, attacked him by name in his Nobel Prize acceptance speech in 1930: "Mr. Howells was one of the gentlest, sweetest, and most honest of men, but he had the code of a pious old maid whose greatest delight was to have tea at the vicarage."

In addition to Howells, many other novelists of the period defended the aesthetics of realism. In the preface to his novel *The Mammon of Unrighteousness* (1891), for example, H. H. Boyesen asserted that he had "disregarded all romantic traditions, and simply asked myself in every instance, not whether it was amusing, but whether it was to the logic of reality—true in color and tone to the American sky, the American soil, the American character." Henry James implicitly compared realistic fiction to painting in his essay, *The Art of Fiction* (1884).

According to James, the novel should exude an “air of reality,” which is its “supreme virtue,” by “its immense and exquisite correspondence with life....The only reason for the existence of a novel is that it does attempt to represent life. When it relinquishes this attempt, the same attempt that we see on the canvas of a painter, it will have arrived at a very strange pass.” James's brand of realism was a form of literary portraiture, as may be inferred from several of his titles (including *Portraits of Places* [1883], *The Portrait of a Lady* [1881], *The American Scene* [1907], and *Partial Portraits* [1888]). And in his facetious essay, *Fenimore Cooper's Literary Offenses* (1895), Mark Twain listed “nineteen rules governing literary art.” Among them: “when the personages of a tale deal in conversation, the talk shall sound like human talk, and be talk such as human beings would be likely to talk in the given circumstances,” and “the personages of a tale shall confine themselves to possibilities and let miracles alone.” Cooper's romance, *The Deerslayer* (1841), however, was “simply a literary *delirium tremens*.” Similarly, Stephen Crane reminisced that he had

developed all alone a little creed of art which I thought was a good one. Later I discovered that my creed was identical with the one of Howells and Garland, and in this way I became involved in the beautiful war between those who say that...we are the most successful in art when we approach the nearest to nature and truth, and those who...don't say much.

Realism As Literary Practice

The literary landscape in the late nineteenth century featured no organized or monolithic group of realists. As Elizabeth Ammons has suggested, “the most important characteristic of American realism was its racial, ethnic, sexual, and cultural range.” There were, in effect, many “realities” or varieties of realism, including local color or regionalism (for example, the tales of Twain, Jewett, Freeman, Chopin, Bret Harte, James Lane Allen, Rose Terry Cooke, Joel Chandler Harris, Edward Eggleston, and Joseph Kirkland), psychological realism (James, Gilman, Sherwood Anderson), critical realism (Howells), and “veritism” (Garland's term for realism true to the perceptions of the writer, a protorealism or an overtly politicized form of realism). The various realists did not necessarily appreciate all contributions to the form; Mark Twain wrote Howells that he “would rather be damned to John Bunyan's heaven than read” James's *The Bostonians* (1886). Such Native-American storytellers as Zitkala-Sa and Sarah Winnemucca, the Jewish-American writer Anzia Yezierska, the Asian-American author Sui Sin Far, and such African Americans as W. E. B. Du Bois and Charles Chesnutt were also regarded as realists, though obviously their experiences were distinctly different from those of the canonical Anglo-American writers. With their interest in local customs, mores, and dialects, local colorists were local historians in a sense. They identified themselves with the communities they chronicled. Their tales often took the form of the anecdote or character sketch (Harte's “Tennessee's Partner” [1869], Freeman's “A New England Nun” [1891], and Harriet Beecher Stowe's *Oldtown Folks* [1869], for example). Both Eggleston, the author of *The Hoosier Schoolmaster* (1871), and Kirkland, the author of *Zury: The Meanest Man in Spring County* (1887), turned formally late in their careers to writing local history. Eggleston was even elected president of the American Historical Association in 1900. The difference between literary romance and realism, at least of the local color variety, may be underscored by comparing two of Twain's novels, *The Adventures of Tom Sawyer* (1876) and *Adventures of Huckleberry Finn* (1884). As Leslie Fiedler has suggested in *Love and Death in the American Novel* (rev. ed., 1966), the two novels retell essentially the same story, the first nostalgically and sentimentally through a soft lens and the second more rigorously, honestly, and truthfully. The two novels are “alternative versions of the same themes” or “the same dream dreamed twice over, the second time as nightmare.” *Huckleberry Finn* is a true book,” Fiedler adds, but *Tom Sawyer* only ‘mostly a true book’ with ‘some stretchers,’ one of which

is its ending.” The contrast is perhaps most apparent in the respective depictions of Twain's hometown of Hannibal, Missouri. The bucolic St. Petersburg of *Tom Sawyer* and the opening chapters of *Huckleberry Finn* are an idealized representation of Hannibal, which is more realistically rendered in the latter work as Bricksville, the dirty little river town where hogs root in the muddy streets and the town drunk is killed in cold blood. Though his masterwork is rarely regarded as an exercise in local color, Twain also carefully recreated in *Huckleberry Finn* the several distinct dialects spoken by his characters. “The shadings have not been done in a hap-hazard fashion, or by guess-work,” he insisted in an explanatory note, “but painstakingly, and with the trustworthy guidance and support of personal familiarity with those several forms of speech.” In the Uncle Julius dialect tales collected in *The Conjure Woman* (1899), moreover, Chesnutt satirized Harris's popular Uncle Remus tales and the plantation tradition they evoked. Local colorists seemed drawn to compiling short story cycles. In addition to Chesnutt's *The Conjure Woman*, examples include Jewett's *The Country of the Pointed Firs* (1896), Garland's *Main-Travelled Roads* (1891), George Washington Cable's *Old Creole Days* (1879), and Kate Chopin's *Bayou Folk* (1894).

James's psychological realism was a more aestheticized form of fiction. By experimenting with refined narrators or “centers of consciousness,” James presumed to recreate the play of their imaginations—in effect, to adapt his brother William's *Principles of Psychology* (1890) to the fictional page. Chapter 42 of *The Portrait of a Lady* (1881), in which Isabel Archer contemplates the state of her marriage to Gilbert Osmond, anticipated the modern stream of consciousness novels of Gertrude Stein, Virginia Woolf, James Joyce, and William Faulkner. In *The Turn of the Screw* (1898), Henry James recounted a ghost story from the point of view of a psychopathological narrator. Particularly in some of his later tales (including *The Beast in the Jungle* [1903]), he described almost no physical behavior, a technique that led to the joking complaint that James “chewed more than he bit off.”

Very few American poets of the period between 1865 and 1915 presumed to be realists in their verse. The major poets—such as Longfellow, Riley, E. C. Stedman, Edwin Markham, Sidney Lanier, Ina Coolbrith, Thomas Wentworth Higginson, William Vaughan Moody, and Thomas Bailey Aldrich—were heirs of the sentimental tradition of British romanticism. Howells and other realists wrote poetry, to be sure, but most of it was utterly conventional and forgettable. Twain parodied sentimental verse in both *Tom Sawyer* and *Huckleberry Finn*, as in Emmeline Grangerford's funeral poetry, but his own poetry was unremarkable. The African-American poet Paul Laurence Dunbar published dialect verse, much as Chesnutt wrote dialect stories, but he was an exception to the rule. Both Crane and Edwin Arlington Robinson penned a brand of naturalistic poetry around the turn of the century. Crane's verse was enigmatic and bitterly ironic, and Robinson wrote such dramatic monologues as *Richard Cory* and *Miniver Cheevy* and the sonnets *Zola* and *Annandale*, the latter a defense of euthanasia.

The forte of the realists, however, was topical fiction. Even James's stories on the international theme (for example, *Daisy Miller* [1879], *The American* [1877], and *The Ambassadors* [1903]) exploited the growth in international travel during the last third of the nineteenth century. (With the development of the steamship, passenger departures from the United States for Europe increased from around 20,000 in 1860 to around 110,000 in 1900.) More to the point, realists often protested conditions, pilloried hypocrisy, or proposed social reforms. Few topics escaped their notice. It was, as Mark Twain and Charles Dudley Warner averred in their collaborative novel, a “gilded age,” not a Golden Age. Among the topics that concerned them were political corruption (Twain and Warner's *The Gilded Age* [1873], Henry Adams's *Democracy* [1880], and Garland's *A Spoil of Office* [1892]); immigration and

integration (Cahan's *The Rise of David Levinsky* [1917], Sui Sin Far's *Mrs. Spring Fragrance* [1912], and Yeziarska's *Hungry Hearts* [1920]); marriage and divorce (Howells's *A Modern Instance* [1882] and Wharton's *The Age of Innocence* [1920]); small-town parochialism or "the revolt from the village" (E. W. Howe's *The Story of a Country Town* [1883], Edgar Lee Masters's *Spoon River Anthology* [1915], Robinson's *The Children of the Night* [1897], Wharton's *Ethan Frome* [1911], Sinclair Lewis's *Main Street* [1920], and Sherwood Anderson's *Winesburg, Ohio* [1919]); military imperialism during the Spanish-American War (Howells's "Editha" [1905] and Twain's *The War Prayer* [1916]); lynchings (Twain's "The United States of Lyncherdom" [1923] and Walter V. T. Clark's *The Ox-Bow Incident* [1940]); urban squalor, prostitution, and the "fallen woman" or "the shame of the cities" (Crane's *Maggie: A Girl of the Streets* [1893]); economic injustice (James's *The Princess Casamassima* [1886], Howells's *A Hazard of New Fortunes* [1890], and Twain's *A Connecticut Yankee in King Arthur's Court*); alcoholism (Howells's *The Landlord at Lion's Head* [1897] and Norris's *McTeague* [1899]); and euthanasia (Wharton's *The Fruit of the Tree* [1907]). Such texts complemented some of the social essays of the period, including Henry Demarest Lloyd's *Wealth against Commonwealth* (1894), Thorstein Veblen's *The Theory of the Leisure Class* (1899), and Jacob Riis's *How the Other Half Lives* (1890). In *Under the Lion's Paw* (1889), Garland specifically endorsed the "single tax" on "unearned increment" advocated by Henry George in his book, *Progress and Poverty* (1879).

Other narratives were devoted to the "woman question" and the contemporary feminist movement, including Chopin's *The Awakening* (1899) and "The Story of an Hour" (1894), James's *The Bostonians*, Howells's *Dr. Breen's Practice* (1881), Freeman's "A New England Nun" (1891) and *The Revolt of 'Mother'* (1890), and Gilman's *The Yellow Wall-Paper* (1892). The latter tale specifically critiqued the rest cure for women suffering from hysteria or neurasthenia prescribed by S. Weir Mitchell, a Philadelphia nerve specialist and part-time novelist.

Realistic fiction published during the final decade of the nineteenth century was often a race-inflected fiction as well. The 1890s, punctuated by the Chinese Exclusionary Act (1892) and the *Plessy v. Ferguson* decision of the Supreme Court (1896) sanctioning "separate but equal" public facilities for blacks and whites, were the nadir of race relations in the United States. The public debate about it notwithstanding, Twain's *Adventures of Huckleberry Finn* was not a race novel, certainly not in the same sense as Howells's *An Imperative Duty* (1891) or Twain's *The Tragedy of Pudd'nhead Wilson* (1894). In the former, a young woman raised to believe she is white discovers that she has a black ancestor. In the latter, two baby boys are switched in their cradles, one of them freeborn and the other a slave but otherwise indistinguishable, with tragic results. In both novels the authors probed the meaning of racial identity. A cluster of other realistic race novels appeared in the early 1890s, among them Anna J. Cooper's *A Voice from the South* (1892) and Frances E. W. Harper's *Iola Leroy; or, Shadows Uplifted* (1892). Chesnut also published a trio of realistic novels around the turn of the century that pondered the consequences of racial violence: *The House behind the Cedars* (1900); *The Marrow of Tradition* (1901), based on the race riot in Wilmington, North Carolina, in 1898; and *The Colonel's Dream* (1905), about the failure of the New South to secure racial justice.

Despite the early successes of the local colorists Bret Harte and Mark Twain, western American writers were slow to warm to realism. Western literature was epitomized by the sensational, blood-and-thunder of the dime novel westerns that celebrated westward expansion and conquest. As late as 1902, the same year Owen Wister's romanticized bestseller *The Virginian* appeared, Norris complained that rather than a school of western

realists there were “the wretched ‘Deadwood Dicks’ and Buffalo Bills of the yellowbacks” and writers “who lied and tricked and strutted in Pathfinder and Leather-Stocking series.” Still, a brand of western realism emerged in such neglected or unknown works as Mary Hallock Foote's novel *The Led-Horse Claim* (1883), Mary Austin's *Land of Little Rain* (1903), and Andy Adams's *The Log of a Cowboy* (1903), all of which deal with mining, ranching, or other forms of labor. Clarence Gohdes declared in 1951, in fact, that Foote was “more of a realist than either Harte or Clemens in portraying the life of the mining areas....In the history of fiction dealing with the Far West she may claim attention as the first realist of the section.”

American realists contributed to the national literary culture in another way; they belonged to the first generation of true literary professionals in America, as Howells suggested in his essay, *The Man of Letters As a Man of Business* (1893). The realists hired the first literary agents in the early 1880s, contributed to the first newspaper fiction syndicates in the mid-1880s, and lobbied for passage of legislation governing international copyright, finally adopted in 1891. They introduced marketing gimmicks such as subscription sales (Mark Twain was a director of the American Publishing Company of Hartford) and composite novels (such as *The Whole Family* [1908], to which Howells, James, Freeman, and nine other writers each contributed a chapter). Partly as a result of the invention of the Linotype machine, the number of magazines published in the nation increased from about two hundred in 1860 to some eighteen hundred in 1900, with a corresponding increase in the opportunities for literary careers. To be sure, most commercially successful novels were still pitched to middle-class women readers. Howells estimated that some 75 percent of all books sold in the United States were bought by women, and the novelist John W. De Forest similarly declared that women comprised four-fifths of the novel-reading public. The novel, even the realistic novel, usually contained a love interest (*Huckleberry Finn* was a rare and notable exception) if only to spur sales—but it was a love interest often disappointed. Many of the realists also scripted plays, often adaptations of their own stories and novels, because the market for new drama was more lucrative than for fiction. As Harte would write, plays were potentially “vastly more profitable” or lucrative than novels. A “good play” in production ought to pay its author about three thousand dollars per year, he thought. Similarly, James noted privately that he “simply *must* try, and try seriously, to produce half a dozen—a dozen, five dozen—plays for the sake of my pocket, my material future.” In all, Twain, Howells, James, and Harte produced some sixty scripts, though many of them were never produced professionally.

Naturalism As a Literary Theory

In his essay *Le roman expérimental* (The Experimental Novel) (1880), the French novelist Émile Zola developed an elaborate analogy between experimental or empirical fiction and the medical science of the French physician Claude Bernard. According to Zola, the experimental (that is, the naturalistic) novelist simply adopts “the scientific method, which has been in use for a long time.” He “institutes the experiment, that is, sets the characters of a particular story in motion, in order to show that the series of events therein will be those demanded by the determinism of the phenomena under study.” Richard Wright deployed a similar trope in his essay *How Bigger Was Born* (1940), often reprinted as an introduction to his *Native Son* (1940), one of the last American naturalistic novels: “Why should I not, like a scientist in a laboratory, use my imagination and invent test-tube situations, place Bigger in them, and...work out in fictional form a resolution of his fate?” The influence of Zola on American naturalists can hardly be understated. Norris, for example, sometimes signed his letters “the boy Zola,” and Crane wrote that his character Maggie Johnson “blossomed in a mud puddle,” much as Zola's character Nana was “a plant nurtured on a dung heap.”

In a word, the strategies of both realism and naturalism depend upon a quasi-scientific method of detailed observation, but in the case of naturalism the science is rooted in Darwin's theory of evolution. As Malcolm Cowley explained in *'Not Men': A Natural History of American Naturalism* (*Kenyon Review*, Summer 1947), "The Naturalistic writers were all determinists in that they believed in the omnipotence of abstract forces. They were pessimists so far as they believed that men and women were absolutely incapable of shaping their own destinies." Similarly, Lars Åhnebrink, in *The Beginnings of Naturalism in American Fiction* (1950), allowed that the naturalist "portrays *life as it is in accordance with the philosophical theory of determinism.*" Dreiser variously described Carrie Meeber, for example, as "a waif amid forces," "a wisp in the wind," a "wisp on the tide," and he referred in *Sister Carrie* (1900) and *An American Tragedy* in pseudoscientific terms to such body chemicals as "katastates" and "anastates" and to "chemisms" in an attempt to explain all thoughts and emotional responses as mere chemical reactions in the blood.

In the following pages I summarized all those lists about Realism/Naturalism in Literature, Art and Music, and underlined the important authors/artists/composers according to my preferences. In this survey I examined the most significant cultures in this twelfty - We define by French all the countries with French culture: almost exclusively France, and in France almost exclusively Paris. We define by English all the countries with English culture, mainly Great Britain, United States, Ireland. We define by German all the countries with German culture, mainly Germany, Austria, Switzerland. We define by Spanish all the countries with Spanish culture, mainly Spain and Latin America. We define by Russian all the countries with Russian culture, almost exclusively Russia. We define by Italian all the countries with Italian culture, almost exclusively Italy. As we do not want to encompass more than 30 categories we'll not analyze in this survey, as we have done with literature, the art and music of the: Portuguese, Brazilian, Dutch, Czech, Polish, Greek, Swedish, Norwegian, Danish, Finnish, as well as other European and non European cultures, and I am aware that we overlook giants as Grieg, Sibelius and Dvorak in music, Munch, Mondrian, etc. in art.

French Literature: Emile Zola, Guy de Maupassant, Gustave Flaubert, Stephane Mallarme, 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 1921), Alphonse Daudet, La comtesse de Segur (children books), Paul Feval, Jules Valles, Jules Barbey d'Aurevilly, Les Freres de Goncourt (Edmond et Jules), Sully Prudhomme (Nobel 1901), Maurice Maeterlink (Nobel Belgium 1911), Frederic Mistral (Nobel 1904, wrote in Provençal), Victor Cherbuliez (Switzerland), Louis-Honore Frechette (French Canada), Oswald Durand (Haiti, wrote in Haitian), Edouard David (wrote in Picard). **I underline in this book the authors I like most, but it doesn't mean necessarily that they are the best.**

French Art/Realism/Impressionism/Post Impressionism, etc.: Honoré Daumier (1808–1879), painter, lithographer, sculptor, Jean-Baptiste-Camille Corot (1796–1875), painter, Théodore Rousseau (1812–1867), painter, Charles Jacque (1813–1894), painter, Jean-François Millet (1814–1875), painter, Thomas Couture (1815–1879), painter, Jean-Louis-Ernest Meissonier (1815–1891), painter, Charles-François Daubigny (1817–1878), painter, Johan Barthold Jongkind (1819–1891) (Dutch, worked in France), painter, Gustave Courbet (1819–1877), painter, Eugène Fromentin (1820–1876), painter, Nadar (Gaspard Félix Tournachon, called "Nadar") (1820–1910), photographer, Rosa Bonheur (1822–1899),

painter, **Alexandre Cabanel** (1823–1889), painter, **Eugène Boudin** (1824–1898), painter, **Pierre Puvis de Chavannes** (1824–1898), painter, **William-Adolphe Bouguereau** (1825–1905), painter, **Gustave Moreau** (1826–1898), painter, **Jean-Baptiste Carpeaux** (1827–1875), sculptor, **Elie Delaunay** (1828–1891), painter, **Achille Empeaire** (1829–1898), painter and a friend of **Paul Cézanne**, **Camille Pissarro** (1830–1903), painter, **Édouard Manet** (1832–1883), painter, **Gustave Doré** (1832–1883), engraver, **Edgar Degas** (1834–1917), painter, sculptor, **Henri Fantin-Latour** (1836–1904), painter, **Jules Chéret** (1836–1932), painter, other media, **Paul Cézanne** (1839–1906), painter, **Odilon Redon** (1840–1916), painter, draftsman, **lithographer**, **Auguste Rodin** (1840–1917), sculptor, **Claude Monet** (1840–1926), painter; a founder of French impressionist painting, **Pierre-Auguste Renoir** (1841–1919), painter, **Frédéric Bazille** (1841–1870), painter, **Berthe Morisot** (1841–1895), painter, **Henri Rousseau** ("Le Douanier Rousseau") (1844–1910), painter, **Jean-Joseph Benjamin-Constant** (1845–1902), painter, **Gustave Caillebotte** (1848–1894), painter, **Paul Gauguin** (1848–1903), painter, sculptor, **Vincent van Gogh** (1853–1890) (Dutch, worked in France), painter, **Georges-Pierre Seurat** (1859–1891), painter, **Antoine Bourdelle** (1861–1929), sculptor, **Aristide Maillol** (1861–1944), sculptor, **Antonio de la Gandara** (1861–1917), painter, **Paul Signac** (1863–1935), painter, **Henri Marie de Toulouse-Lautrec** (1864–1901), painter, **Paul Sérusier** (1864–1927), painter, **Suzanne Valadon** (1865–1938), painter, **Pierre Bonnard** (1867–1947), painter, **Édouard Vuillard** (1868–1940), painter, **Émile Bernard** (1868–1941), painter, **Henri Matisse** (1869–1954), painter, other media. The problem with this list is not whom to include but whom to exclude, whom to underline or bold, as I have **underlined and bold 45** and could have introduced and underlined much more.

French Music: **Charles Gounod** (1818–1893), **Jacques Offenbach** (1819–1880), **Édouard Lalo** (1823–1892), **Camille Saint-Saëns** (1835–1921), **Léo Delibes** (1836–1891), **Emmanuel Chabrier** (1841–1894), **Jules Massenet** (1842–1912), **Gabriel Fauré** (1845–1924), **Vincent d'Indy** (1851–1931), **André Messager** (1853–1929), **Ernest Chausson** (1855–1899), **Gustave Charpentier** (1860–1956). 10 composers are underlined and bold.

English Literature: Henry James (US), Charles Dickens, Mark Twain/Samuel Clemens (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), George Gissing, Arnold Bennett, George Moore, Horatio Alger Jr., John W. De Forest, Jack London, Hamlin Garland, Frank Norris, James T. Farrell. Altogether 18 writers underlined.

English/American Art: **James Abbot McNeill Whistler**, Hubert von Herkomer, Luke Fildes, **Winslow Homer**, **Thomas Eakins**, **George Bellows**, Robert Henri, **William Holman Hunt** (1827–1910), **Dante Gabriel Rossetti** (1828–1882), **John Everett Millais** (1828–1896), **Ford Madox Brown** (1821–1893), **John Ruskin** (1819–1900), **William Morris** (1834–1896), **William Powell Frith** (1819–1909), **George Frederic Watts** (1817–1904), John Edward Chapman 'Chester' Mathews (1843–1927); Lady Butler (1846–1933); Frank Dadd (1851–1929); Edward Matthew Hale (1852–1924); Charles Edwin Fripp (1854–1906); Richard Caton

Woodville, Jr. (1856-1927); Harry Payne (1858–1927); George Delville Rowlandson (1861-1930); and Edgar Alfred Holloway (1870-1941). Thomas Davidson (1842-1919), Aubrey Beardsley (1872-1898). 8 painters underlined and bold.

English/American Music: English - Arthur Sullivan, Michael Balfe, John Pyke Hullah, **Sir Julius Benedict**, William Vincent Wallace, Frederic Clay, Ebenezer Prout, **Frederic Hymen Cowen**, George Alexander Macfarren, Arthur Goring Thomas, Sir Michael Costa, John Liptrot Hatton, Joseph Barnby, William Cusins, Alfred R. Gaul, Sir John Stainer, Sir Hubert Parry, Sir Charles Villiers Stanford, American - John Knowles Paine, George Whitefield Chadwick, Amy Beach, Edward MacDowell, Arthur Foote, Horatio Parker. Altogether 3 composers underlined and bold.

German Literature: Gerhard Hauptmann (Nobel Germany 1912), Theodor Mommsen (Nobel Germany 1902), 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 1919), Paul Johann Ludwig Heyse (Nobel Germany 1910), Rudolf Christoff Eucken (Nobel Germany 1908), Leopold von Sacher-Masoch (Austrian), Bertha von Suttner (Nobel Peace Prize, Austrian), Marie von Ebner-Eschenbach (Austrian), Ferdinand von Saar (Austria), Peter Rosegger (Austria), Klaus Groth (in Plattdeutsch, Germany), Michel Rodange (in Luxembourgish, Luxembourg), Auguste Lustig (in Alsatian, France), Auguste Corrodi (in Schwyzerdeutsch, Switzerland). 10 authors underlined.

German Art: Adolph Menzel, Wilhelm Leibl, Wilhelm Trübner, Max Liebermann. 3 artists underlined.

German/Austrian Music: Eugen d'Albert, Ignatz Waghalter, Alexander von Zemlinsky, Hugo Wolf, Johann Strauss the Younger, Gustav Mahler. 2 composers underlined, but among the best ever of classical music.

Spanish Literature: 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), Rosalía de Castro (Galego), Angel Guimera (Catalan), Pachín de Melas (Asturianu), Nikolas Ormaetxea/Orixe (Basque). 6 authors underlined.

Spanish Art: Francisco Pradilla Ortiz, Cano de la Peña, Antonio Gisbert, José Casado del Alisal. 3 painters underlined and bold.

Spanish Music: Isaac Albeniz, Enrique Granados, Francisco Tarrega. 2 composers underlined.

Russian Literature: Lev Tolstoy, Fyodor Dostoyevsky, Anton Chekhov, Ivan Turgenev, Nikolay Leskov, Nikolay Nekrasov, Alexei Konstantinovich Tolstoy, Alexander Ostrovsky, Valery Bryusov, Konstantin Balmont, Alexey Pisemsky. 6 authors underlined, 3 of them – Tolstoy, Dostoyevsky and Chekhov are among the best of world literature.

Russian Art: Vasily Perov, Ivan Shishkin, Alexei Savrasov, Arkhip Kuindzhi, Ivan Kramskoy, Vasily Vereshchagin, Vasily Surikov, Ilya Repin. 6 painters underlined.

Russian Music: Vladimir Rebikov, Alexander Dargomyzhsky, Semen Hulak-Artemovsky, Alexander Serov, Eduard Naprovnik, Sergey Taneyev. 3 composers underlined.

Italian Literature: Gabriele d'Annunzio, Giovanni Verga, Antonio Fogazzaro, Edmondo de Amicis, Carlo Collodi, Luigi Capuana, Giovanni Pascoli, Matilde Serao, Giosue Carducci, Salvatore Farina, Carlo Favetti (Friulian, Italy), Peider Lansel (Rumantsch, Switzerland), Rinatu Coti (Corsican, France), Gavino Contini (Sardinian, Italy), Nino Martoglio (Sicilian, Italy), Federico de Roberto, Salvatore di Giacomo, Cesare Pascarella, Renato Fucini. 7 authors underlined.

Italian Art: Giovanni Fattori, Silvestro Lega, Telemaco Signorini, Giuseppe Abbati. 2 painters bold and underlined.

Italian Music/Verismo: Pietro Mascagni, Ruggero Leoncavallo, Umberto Giordano, Francesco Cilea, Giacomo Puccini, Giuseppe Verdi, Franco Alfano, Alfredo Catalani, Alberto Franchetti, Franco Leoni, Licinio Refice, Spyridon Samaras, Ermanno Wolf-Ferrari, Riccardo Zandonai. 6 composers underlined, 2 of them among the world best – Verdi and Puccini.

Analysis of the Results of the Realism/Naturalism Era

We'll analyze in the following pages the most/more/significant realism/naturalism literature/art/music, according to the origins of those cultures. We'll start with the analysis of the literatures. We'll judge them according to quantity, quality and innovation.

French Literature: Emile Zola, Guy de Maupassant, Gustave Flaubert, Stephane Mallarme, 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 1921), Alphonse Daudet, La comtesse de Segur (children books), Paul Feval, Jules Valles, Jules Barbey d'Aurevilly, Les Freres de Goncourt (Edmond et Jules), Sully Prudhomme (Nobel 1901), Maurice Maeterlink (Nobel Belgium 1911), Frederic Mistral (Nobel 1904, wrote in Provençal), Victor Cherbuliez (Switzerland), Louis-Honore Frechette (French Canada), Oswald Durand (Haiti, wrote in Haitian), Edouard David (wrote in Picard). 28 authors are underlined. **I underline in this book the authors I like most, but it doesn't mean necessarily that they are the best.**

English Literature: Henry James (US), Charles Dickens, Mark Twain/Samuel Clemens (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), George Gissing, Arnold Bennett, George Moore,

Horatio Alger Jr., John W. De Forest, Jack London, Hamlin Garland, Frank Norris, James T. Farrell. Altogether 18 writers underlined.

German Literature: Gerhard Hauptmann (Nobel Germany 1912), Theodor Mommsen (Nobel Germany 1902), 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 1919), Paul Johann Ludwig Heyse (Nobel Germany 1910), Rudolf Christoff Eucken (Nobel Germany 1908), 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). 10 authors underlined.

Spanish Literature: 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). 6 authors underlined.

Russian Literature: Lev Tolstoy, Fyodor Dostoyevsky, Anton Chekhov, Ivan Turgenev, Nikolay Leskov, Nikolay Nekrasov, Alexei Konstantinovich Tolstoy, Alexander Ostrovsky, Valery Bryusov, Konstantin Balmont, Alexey Pisemsky. 6 authors underlined, 3 of them – Tolstoy, Dostoyevsky and Chekhov are among the best of world literature.

Italian Literature: Gabriele d'Annunzio, Giovanni Verga, Antonio Fogazzaro, Edmondo de Amicis, Carlo Collodi, Luigi Capuana, Giovanni Pascoli, Matilde Serao, Giosue Carducci, Salvatore Farina, Carlo Favetti (Friulian, Italy), Peider Lansel (Rumantsch, Switzerland), Rinatu Coti (Corsican, France), Gavino Contini (Sardinian, Italy), Nino Martoglio (Sicilian, Italy), Federico de Roberto, Salvatore di Giacomo, Cesare Pascarella, Renato Fucini. 7 authors underlined.

The most significant literature in the Realism/Naturalism Period is therefore the French literature, the more significant literature is the English literature, the significant literature is the Russian literature, mainly because the quality and innovation of the authors. Right after, are the German, Italian and Spanish literatures.

French Art/Realism/Impressionism/Post Impressionism, etc.: Honoré Daumier (1808–1879), painter, lithographer, sculptor, Jean-Baptiste-Camille Corot (1796–1875), painter, Théodore Rousseau (1812–1867), painter, Charles Jacque (1813–1894), painter, Jean-François Millet (1814–1875), painter, Thomas Couture (1815–1879), painter, Jean-Louis-Ernest Meissonier (1815–1891), painter, Charles-François Daubigny (1817–1878), painter, Johan Barthold Jongkind (1819–1891) (Dutch, worked in France), painter, Gustave Courbet (1819–1877), painter, Eugène Fromentin (1820–1876), painter, Nadar (Gaspard Félix Tournachon, called "Nadar") (1820–1910), photographer, Rosa Bonheur (1822–1899), painter, Alexandre Cabanel (1823–1889), painter, Eugène Boudin (1824–1898), painter, Pierre Puvis de Chavannes (1824–1898), painter, William-Adolphe Bouguereau (1825–

1905), painter, [Gustave Moreau](#) (1826–1898), painter, [Jean-Baptiste Carpeaux](#) (1827–1875), sculptor, [Elie Delaunay](#) (1828–1891), painter, [Achille Emperaire](#) (1829–1898), painter and a friend of [Paul Cézanne](#), [Camille Pissarro](#) (1830–1903), painter, [Édouard Manet](#) (1832–1883), painter, [Gustave Doré](#) (1832–1883), engraver, [Edgar Degas](#) (1834–1917), painter, sculptor, [Henri Fantin-Latour](#) (1836–1904), painter, [Jules Chéret](#) (1836–1932), painter, other media, [Paul Cézanne](#) (1839–1906), painter, [Odilon Redon](#) (1840–1916), painter, draftsman, [lithographer](#), [Auguste Rodin](#) (1840–1917), sculptor, [Claude Monet](#) (1840–1926), painter; a founder of French impressionist painting, [Pierre-Auguste Renoir](#) (1841–1919), painter, [Frédéric Bazille](#) (1841–1870), painter, [Berthe Morisot](#) (1841–1895), painter, [Henri Rousseau](#) ("Le Douanier Rousseau") (1844–1910), painter, [Jean-Joseph Benjamin-Constant](#) (1845–1902), painter, [Gustave Caillebotte](#) (1848–1894), painter, [Paul Gauguin](#) (1848–1903), painter, sculptor, [Vincent van Gogh](#) (1853–1890) (Dutch, worked in France), painter, [Georges-Pierre Seurat](#) (1859–1891), painter, [Antoine Bourdelle](#) (1861–1929), sculptor, [Aristide Maillol](#) (1861–1944), sculptor, [Antonio de la Gandara](#) (1861–1917), painter, [Paul Signac](#) (1863–1935), painter, [Henri Marie de Toulouse-Lautrec](#) (1864–1901), painter, [Paul Sérusier](#) (1864–1927), painter, [Suzanne Valadon](#) (1865–1938), painter, [Pierre Bonnard](#) (1867–1947), painter, [Édouard Vuillard](#) (1868–1940), painter, [Émile Bernard](#) (1868–1941), painter, [Henri Matisse](#) (1869–1954), painter, other media. The problem with this list is not whom to include but whom to exclude, whom to underline or bold, as I have **underlined and bold 45** and could have introduced & underlined much more.

English/American Art: [James Abbot McNeill Whistler](#), [Hubert von Herkomer](#), [Luke Fildes](#), [Winslow Homer](#), [Thomas Eakins](#), [George Bellows](#), [Robert Henri](#), [William Holman Hunt](#) (1827-1910), [Dante Gabriel Rossetti](#) (1828-1882), [John Everett Millais](#) (1828-1896), [Ford Madox Brown](#) (1821-1893), [John Ruskin](#) (1819-1900), [William Morris](#) (1834-1896), [William Powell Frith](#) (1819-1909), [George Frederic Watts](#) (1817-1904), [John Edward Chapman](#) 'Chester' Mathews (1843-1927); [Lady Butler](#) (1846-1933); [Frank Dadd](#) (1851-1929); [Edward Matthew Hale](#) (1852-1924); [Charles Edwin Fripp](#) (1854-1906); [Richard Caton Woodville, Jr.](#) (1856-1927); [Harry Payne](#) (1858–1927); [George Delville Rowlandson](#) (1861-1930); and [Edgar Alfred Holloway](#) (1870-1941). [Thomas Davidson](#) (1842-1919), [Aubrey Beardsley](#) (1872-1898). 8 painters underlined and bold.

German Art: [Adolph Menzel](#), [Wilhelm Leibl](#), [Wilhelm Truebner](#), [Max Liebermann](#). 3 artists underlined.

Spanish Art: [Francisco Pradilla Ortiz](#), [Cano de la Peña](#), [Antonio Gisbert](#), [José Casado del Alisal](#). 3 painters underlined and bold.

Russian Art: [Vasily Perov](#), [Ivan Shishkin](#), [Alexei Savrasov](#), [Arkhip Kuindzhi](#), [Ivan Kramskoy](#), [Vasily Vereshchagin](#), [Vasily Surikov](#), [Ilya Repin](#). 6 painters underlined.

Italian Art: [Giovanni Fattori](#), [Silvestro Lega](#), [Telemaco Signorini](#), [Giuseppe Abbati](#). 2 painters bold and underlined.

French art is by far the most significant in the naturalism/impressionism/realism period, English/American art is the more significant, Russian art is the significant, followed by German, Spanish and Italian art.

French Music: [Charles Gounod](#) (1818–1893), [Jacques Offenbach](#) (1819–1880), [Édouard Lalo](#) (1823–1892), [Camille Saint-Saëns](#) (1835–1921), [Léo Delibes](#) (1836–1891),

Emmanuel Chabrier (1841–1894), Jules Massenet (1842–1912), Gabriel Fauré (1845–1924), Vincent d'Indy (1851–1931), André Messager (1853–1929), Ernest Chausson (1855–1899), Gustave Charpentier (1860–1956). 10 composers are underlined and bold.

English/American Music: English - Arthur Sullivan, Michael Balfe, John Pyke Hullah, Sir Julius Benedict, William Vincent Wallace, Frederic Clay, Ebenezer Prout, Frederic Hymen Cowen, George Alexander Macfarren, Arthur Goring Thomas, Sir Michael Costa, John Liptrot Hatton, Joseph Barnby, William Cusins, Alfred R. Gaul, Sir John Stainer, Sir Hubert Parry, Sir Charles Villiers Stanford, American - John Knowles Paine, George Whitefield Chadwick, Amy Beach, Edward MacDowell, Arthur Foote, Horatio Parker. Altogether 3 composers underlined and bold.

German/Austrian Music: Eugen d'Albert, Ignatz Waghalter, Alexander von Zemlinsky, Hugo Wolf, Johann Strauss the Younger, Gustav Mahler. 2 composers underlined, but among the best ever of classical music.

Spanish Music: Isaac Albeniz, Enrique Granados, Francisco Tarrega. 2 composers underlined.

Russian Music: Vladimir Rebikov, Alexander Dargomyzhsky, Semen Hulak-Artemovsky, Alexander Serov, Eduard Naprovnik, Sergey Taneyev. 3 composers underlined.

Italian Music/Verismo: Pietro Mascagni, Ruggero Leoncavallo, Umberto Giordano, Francesco Cilea, Giacomo Puccini, Giuseppe Verdi, Franco Alfano, Alfredo Catalani, Alberto Franchetti, Franco Leoni, Licinio Refice, Spyridon Samaras, Ermanno Wolf-Ferrari, Riccardo Zandonai. 6 composers underlined, 2 of them among the world best – Verdi and Puccini.

Based mainly by the quality and innovation criteria, the Italian music is the most significant in the naturalism/realism/verismo period, the French music is the more significant music, German music is the significant music, followed by Spanish, English and Russian music.

MODERNISM IN LITERATURE, ART AND MUSIC

Modernism is both a philosophical movement and an art movement that arose from broad transformations in Western society during the late 19th and early 20th centuries. The movement reflected a desire for the creation of new forms of art, philosophy, and social organization which reflected the newly emerging industrial world, including features such as urbanization, new technologies, and war. Artists attempted to depart from traditional forms of art, which they considered outdated or obsolete. The poet Ezra Pound's 1934 injunction to "Make it new!" was the touchstone of the movement's approach.

Modernist innovations included abstract art, the stream-of-consciousness novel, montage cinema, atonal and twelve-tone music, and divisionist painting. Modernism explicitly rejected the ideology of realism and made use of the works of the past by the employment of reprise, incorporation, rewriting, recapitulation, revision and parody. Modernism also

rejected the certainty of [Enlightenment](#) thinking, and many modernists also rejected religious belief. A notable characteristic of modernism is [self-consciousness](#) concerning artistic and social traditions, which often led to experimentation with form, along with the use of techniques that drew attention to the processes and materials used in creating works of art.

From Cory's Literature lists above:

French Literature : 100 very prominent authors such as: Marcel Proust, Andre Gide (Nobel 1947), Joseph Kessel, Tristan Tzara, Andre Breton, Marcel Pagnol, Paul Eluard, Jean Cocteau, Georges Bernanos, Sait-John Perse (Nobel 1960), Blaise Cendrars, Roland Dorgeles, Francis Carco, Pierre Benoit, Alain-Fournier, Jules Romains, Andre Maurois, Francois Mauriac (Nobel 1952), Sacha Guitry, Georges Duhamel, Jean Giraudoux, Roger Martin du Gard (Nobel 1937), Leon Werth, Guillaume Apollinaire, Jacques Bainville, Max Jacob, Charles Peguy, Claude Simon (Nobel 1985), Louis Artus, Pierre Louys, Paul Valery, Henry Bataille, Paul Fort, Henri Barbusse, Colette, Emile Guillaumin, Paul Claudel, Francis James, Gaston Leroux, Charles Maurras, Hector Malot, Victorien Sardou, Francois Coppee, Octave Mirbeau, Paul Bourget, Rene Bazin, Emile Verhaeren, Jean Moreas, Jules Lemaitre, Gustave Kahn, Henri Bergson (Nobel 1927), Michel Zevaco, Paul Roux, Paul Adam, Maurice Barres, Maurice Leblanc, Jules Renard, Tristan Bernard, Romain Rolland (Nobel 1915), Marcel Schwob, Alain, Andre Malraux, Albert Cohen, Jean-Paul Sartre (Nobel 1964), Henry de Montherlant, Elsa Triolet, Louis Aragon, Marcel Achard, Armand Salacrou, Antoine de Saint-Exupery, Jacques Prevert, Julien Green, Nathalie Sarraute, Marcel Ayme, Louise de Vilmorin, Vercors, Raymond Queneau, Raymond Radiguet, Robert Desnos, Georges Simenon, Marguerite Yourcenar, Raymond Aron, Samuel Beckett (Nobel Ireland 1969), Claude Levi-Strauss, Jean Anouilh, Jean Giono, Henri Troyat, Edmond Jabes, Albert Camus (Nobel 1957), Romain Gary, Simone de Beauvoir, Maurice Dekobra, Eugene Sue, Pierre Loti, Pierre Souvestre, Marcel Allain. 24 authors underlined, & this is just a partial indicative list...

English Literature : The authors in English (American, British and Irish) in the years 1900-1939 – the last 40 years of the twelfty 1820-1939 reviewed in this book, in this list are the 70 very prominent authors such as: Joseph Conrad, George Bernard Shaw (Nobel Ireland 1925), William Butler Yeats (Nobel Ireland 1923), Edward Thomas, Wilfred Owen, Isaac Rosenberg, Siegfried Sassoon, Sean O'Casey, H.G. Wells, John Galsworthy (Nobel 1932), E.M. Forster, Walter de la Mare, T.S. Eliot (Nobel UK 1948), Dorothy Richardson, D.H. Lawrence, James Joyce, Virginia Woolf, David Jones, James Hanley, Harold Heslop, Aldous Huxley, John Cowper Powys, Graham Greene, W.H. Auden, Stephen Crane, Theodore Dreiser, Upton Sinclair, Sinclair Lewis (Nobel US 1930), Edwin Markham, William Vaughn Moody, Henry Adams, Pauline Hopkins, Sir Winston Churchill (Nobel UK 1953), Maria Cristina Mera, Gertrude Stein, Ezra Pound, Patrick White (Nobel Australia 1971), F. Scott Fitzgerald, Ernest Hemingway (Nobel US 1954), Sherwood Anderson, William Faulkner (Nobel US 1949), John Dos Passos, Tennessee Williams, Arthur Miller, John Steinbeck (Nobel 1962), William Saroyan, Pearl S. Buck (Nobel US 1938), Nathanael West, James Agee, Henry Miller, Margaret Mitchell, Eugene O'Neill (Nobel US 1936), Arthur Conan Doyle, James Hadley Chase, Raymond Chandler, Agatha Christie, Ayn Rand, W. Somerset Maugham, Dylan Thomas, Clifford Odets, Robert Frost, Noel Coward, Arthur Koestler, Isaac Asimov, A. J. Cronin, Bertrand Russell (Nobel UK 1950), Rudyard Kipling (Nobel UK 1907), Anais Nin, Lawrence Durrell, Howard Fast, and so many other excellent authors.

German Literature: The 20 prominent authors who wrote in German (German, Austrian, Swiss, Czech...) in the years 1900-1939 – the last 40 years of the twelfty 1820-1939 reviewed

in this book, are: Franz Kafka (Czech), Thomas Mann (Nobel Germany 1929), Bertolt Brecht, Heinrich Mann, Sigmund Freud (Austria), Hans Fallada, Stefan Zweig (Austria), Hannah Arendt, Franz Werfel (Austrian), Arthur Schnitzler (Austrian), Robert Musil (Austrian), Rainer Maria Rilke (Austrian), Erich Maria Remarque, Erich Kaestner, Lion Feuchtwanger, Herman Hesse (Nobel Switzerland 1946), Vicky Baum (Austrian), Hans Habe (lived in Hungary, Austria, France, Switzerland & the US), Max Frisch (Swiss), Elias Canetti (born in Bulgaria, lived also in Germany, Austria, UK & Switzerland, Nobel 1981).

To them we can add 29 more prominent authors: Georg Trakl, Werner Bergengruen, Ricarda Huch, Walter von Molo, Friedrich Reck-Malleczewen, Carl von Ossietzky was awarded the Peace Nobel Prize in 1935, Georg Heym, Ernst Juenger, Frank Thiess, Georg Kaiser, Paul Scheerbart, Reinhard Sorge, Walter Hasenclever, Arnolt Bronnen, Jakob van Hoddis, Gottfried Benn, Christa Winsloe, Klaus Mann, Alfred Doebelin, Ernst Toller, August Stramm, Anna Elizabet Weirauch, Erich Ebermayer, Herbert Marcuse, Gertrud Fussenegger, Else Lasker-Schueler, Ernst Wiechert, Reinhold Schneider, Hans Blueher, and other prominent authors from the “Exil Literatur”, who fled Germany, mentioned earlier in this book.

Spanish Literature: The best 31 Spanish authors in 1900-1939 are: Emilia Pardo Bazan, Vicente Blasco Ibanez, Jose Echegaray (Nobel Spain 1904), Juan Ramon Jimenez (Nobel Spain 1956), Jacinto Benavente y Martínez (Nobel Spain 1922), Pio Baroja, Ramon del Valle-Inclan, Jose Martinez Ruiz, Antonio Machado, Ramiro de Maeztu, Jose Ortega Y Gasset, Ramon Menendez Pidal, Manuel Azana, Eugeni d’Ors, Gabriel Miro, Ramon Perez de Ayala, Ramon Gomez de la Serna, Federico Garcia Lorca, Pedro Salinas, Jorge Guillen, Miguel Hernandez, Vicente Aleixandre (Nobel Spain 1977), Damasco Alonso, Manuel Altolaguirre, Benjamin Jarnes, Rosa Chacel, Francisco Ayala, Octavio Paz (Nobel Mexico 1990), Salvador de Madariaga, Armando Palacio Valdez, and Jacinto Grau. However, in those years there were 10 excellent Latin American authors as well: Miguel Angel Asturias (Nobel Guatemala 1967), Jorge Luis Borges (Argentina), Roberto Arlt (Argentina), Jose Maria Arguedas (Peru), Delmira Agustini (Uruguay), Romulo Gallegos (Venezuela), Alejo Carpentier (Cuba), Mariano Azuela (Mexico), Pablo Neruda (Nobel Chile 1971), Gabriela Mistral (Nobel Chile 1945). To those we add Narcis Oller who wrote in Catalan, altogether 42.

Russian Literature: The 48 best authors in 1900-1939 were: Alexander Blok, Sergei Yesenin, Mikhail Kuzmin, Ygor Severyanin, Sasha Chorny, Nikolai Gumilyov, Maximilian Voloshin, Innokenty Annensky, Zinaida Gippius, Anna Akhmatova, Marina Tsvetaeva, Osyp Mandelstam, Boris Pasternak (Nobel 1958), Velimir Khlebnikov, David Burliuk, Aleksei Kruchenykh, Vladimir Mayakovsky, Alexandr Kuprin, Ivan Bunin (Nobel 1933), Leonid Andreyev, Fyodor Sologub, Aleksey Remizov, Yevgeny Zamyatin, Dmitry Merzhkovsky, Andrei Bely, Maxim Gorky, Alexander Fadeyev, Nikolai Ostrovsky, Daniil Kharms, Isaac Babel, Konstantin Vaginov, Mikhail Bulgakov, Alexander Vvedensky, Nikolay Zabolotsky, Yury Olesha, Andrei Platonov, Mikhail Zoshchenko, Viktor Shklovsky, Yuri Tynyanov, Georgy Ivanov, Vyacheslav Ivanov, Mark Aldanov, Gaito Gazdanov, Vladimir Nabokov, Vasily Grossman, Nikolai Bukharin, Mikhail Sholokhov (Nobel 1965), Alexandr Isayevich Solzhenitsyn (Nobel 1970). 4 Russian authors received Nobel Prizes in Literature.

Italian Literature: 25 authors in 1900-1939: Italo Svevo, Luigi Pirandello (Nobel 1934), Federigo Tozzi, Grazia Deledda (Nobel 1926), Sibilla Aleramo, Maria Messina, Alberto Moravia, Albade Cespedes, Filippo Marinetti, Salvatore Quasimodo (Nobel 1959), Giuseppe Ungareto, Umberto Saba, Eugenio Montale (Nobel 1975), Cesare Pavese, Corrado Alvaro,

Elio Vittorini, Dino Buzzati, Curzio Malaparte, Carlo Emilio Gadda, Guido Gozzano, Sergio Corazzini, Corrado Govoni, Antonio Baldini, Massimo Bontempelli, Elsa Morante.

From another list:

Modernism is both a philosophical movement and an art movement that arose from broad transformations in Western society during the late 19th and early 20th centuries. The movement reflected a desire for the creation of new forms of art, philosophy, and social organization which reflected the newly emerging industrial world, including features such as urbanization, new technologies, and war. Artists attempted to depart from traditional forms of art, which they considered outdated or obsolete. The poet Ezra Pound's 1934 injunction to "Make it new!" was the touchstone of the movement's approach.

Modernist innovations included abstract art, the stream-of-consciousness novel, montage cinema, atonal and twelve-tone music, and divisionist painting. Modernism explicitly rejected the ideology of realism and made use of the works of the past by the employment of reprise, incorporation, rewriting, recapitulation, revision and parody.^{[b][c][4]} Modernism also rejected the certainty of Enlightenment thinking, and many modernists also rejected religious belief. A notable characteristic of modernism is self-consciousness concerning artistic and social traditions, which often led to experimentation with form, along with the use of techniques that drew attention to the processes and materials used in creating works of art.^[7]

While some scholars see modernism continuing into the 21st century, others see it evolving into late modernism or high modernism. Postmodernism is a departure from modernism and rejects its basic assumptions.

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)

From another list:

Introduction

in the arts, a radical break with the past and the concurrent search for new forms of expression. Modernism fostered a period of experimentation in the arts from the late 19th to the mid-20th century, particularly in the years following World War I.

In an era characterized by [industrialization](#), rapid [social change](#), and advances in [science](#) and the [social sciences](#) (e.g., Freudian theory), Modernists felt a growing alienation incompatible with Victorian morality, optimism, and convention. New ideas in psychology, philosophy, and political theory kindled a search for new modes of expression.

Modernism in literature

The Modernist impulse is fueled in various literatures by industrialization and [urbanization](#) and by the search for an authentic response to a much-changed world. Although prewar works

by [Henry James](#), [Joseph Conrad](#), and other writers are considered Modernist, Modernism as a literary movement is typically associated with the period after World War I. The enormity of the war had undermined humankind's faith in the foundations of Western society and culture, and postwar Modernist literature reflected a sense of disillusionment and fragmentation. A primary theme of [T.S. Eliot](#)'s long poem *[The Waste Land](#)* (1922), a seminal Modernist work, is the search for redemption and renewal in a sterile and spiritually empty landscape. With its fragmentary images and obscure allusions, the poem is typical of Modernism in requiring the reader to take an active role in interpreting the text.

The publication of the Irish writer [James Joyce](#)'s *[Ulysses](#)* in 1922 was a landmark event in the development of Modernist literature. Dense, lengthy, and controversial, the novel details the events of one day in the life of three Dubliners through a technique known as [stream of consciousness](#), which commonly ignores orderly sentence structure and incorporates fragments of thought in an attempt to capture the flow of characters' mental processes. Portions of the book were considered obscene, and *Ulysses* was banned for many years in English-speaking countries. Other European and American Modernist authors whose works rejected chronological and narrative continuity include [Virginia Woolf](#), [Marcel Proust](#), [Gertrude Stein](#), and [William Faulkner](#).

The term Modernism is also used to refer to literary movements other than the European and American movement of the early to mid-20th century. In Latin American literature, [Modernismo](#) arose in the late 19th century in the works of [Manuel Gutiérrez Nájera](#) and [José Martí](#). The movement, which continued into the early 20th century, reached its peak in the poetry of [Rubén Darío](#). (See also [American literature](#); [Latin American literature](#).)

Modernism in other arts and architecture

Composers, including [Arnold Schoenberg](#), [Igor Stravinsky](#), and [Anton Webern](#), sought new solutions within new forms and used as-yet-untried approaches to tonality. In dance a rebellion against both balletic and interpretive traditions had its roots in the work of [Émile Jaques-Dalcroze](#), [Rudolf Laban](#), and [Loie Fuller](#). Each of them examined a specific aspect of dance—such as the elements of the human form in motion or the impact of theatrical context—and helped bring about the era of modern dance. In the visual arts the roots of Modernism are often traced back to painter [Édouard Manet](#), who, beginning in the 1860s, broke away from inherited notions of [perspective](#), modeling, and subject matter. The [avant-garde](#) movements that followed—including [Impressionism](#), [Post-Impressionism](#), [Cubism](#), [Futurism](#), [Expressionism](#), [Constructivism](#), [de Stijl](#), and [Abstract Expressionism](#)—are generally defined as Modernist.

Over the span of these movements, artists increasingly focused on the intrinsic qualities of their media—e.g., line, form, and colour—and moved away from inherited notions of art. By the beginning of the 20th century, architects also had increasingly abandoned past styles and conventions in favour of a form of architecture based on essential functional concerns. They were helped by advances in building technologies such as the steel frame and the curtain wall. In the period after World War I these tendencies became codified as the [International style](#), which utilized simple geometric shapes and unadorned facades and which abandoned any use of historical reference; the steel-and-glass buildings of [Ludwig Mies van der Rohe](#) and [Le](#)

[Corbusier](#) embodied this style. In the mid-to-late 20th century this style manifested itself in clean-lined, unadorned glass skyscrapers and mass housing projects.

The birth of postmodernism

In the late 20th century a reaction against Modernism set in. Architecture saw a return to traditional materials and forms and sometimes to the use of decoration for the sake of decoration itself, as in the work of [Michael Graves](#) and, after the 1970s, that of [Philip Johnson](#). In literature, irony and self-awareness became the postmodern fashion and the blurring of fiction and nonfiction a favoured method. Such writers as [Kurt Vonnegut](#), [Thomas Pynchon](#), and [Angela Carter](#) employed a postmodern approach in their work.

From another list:

Modernism, here limited to aesthetic modernism (see also modernity), describes a series of sometimes radical movements in art, architecture, photography, [music](#), literature, and the applied arts which emerged in the three decades before 1914. Modernism has philosophical antecedents that can be traced to the eighteenth-century [Enlightenment](#) but is rooted in the changes in Western society at the end of the nineteenth and beginning of the twentieth centuries.

Modernism encompasses the works of artists who rebelled against nineteenth-century academic and historicist traditions, believing that earlier aesthetic conventions were becoming outdated. Modernist movements, such as [Cubism](#) in the arts, [Atonality](#) in music, and Symbolism in poetry, directly and indirectly explored the new economic, social, and political aspects of an emerging fully industrialized world.

Modernist art reflected the deracinated experience of life in which tradition, community, collective identity, and faith were eroding. In the twentieth century, the mechanized mass slaughter of the [First World War](#) was a watershed event that fueled modernist distrust of reason and further sundered complacent views of the steady moral improvement of human society and belief in progress.

Initially an avant garde movement confined to an intellectual minority, modernism achieved mainstream acceptance and exerted a pervasive influence on culture and popular entertainment in the course of the twentieth century. The modernist view of truth as a subjective, often intuitive claim has contributed to the elevation of individualism and [moral relativism](#) as guiding personal ethics and contributed to far-reaching transformations regarding the spiritual significance of human life.

From the 1870s onward, the ideas that [history](#) and [civilization](#) were inherently progressive and that progress was always good came under increasing attack. Arguments arose that not merely were the values of the artist and those of [society](#) different, but that society was antithetical to progress, and could not move forward in its present form. [Philosophers](#) called into question the previous optimism.

Two of the most disruptive thinkers of the period were, in [biology](#), [Charles Darwin](#) and, in political science, [Karl Marx](#). Darwin's theory of evolution by [natural selection](#) undermined religious certainty and the sense of human uniqueness, which had far-reaching implications in the arts. The notion that [human beings](#) were driven by the same impulses as "lower animals" proved to be difficult to reconcile with the idea of an ennobling spirituality. Marx seemed to present a political version of the same proposition: that problems with the economic order were not transient, the result of specific wrong doers or temporary conditions, but were fundamentally contradictions within the "capitalist" system. [Naturalism](#) in the visual arts and literature reflected a largely [materialist](#) notion of human life and society.

Separately, in the arts and letters, two ideas originating in [France](#) would have particular impact. The first was [Impressionism](#), a school of painting that initially focused on work done, not in studios, but outdoors (*en plein air*). Impressionist paintings demonstrated that human beings do not see objects, but instead see light, itself. The second school was [Symbolism](#), marked by a belief that language is expressly symbolic in its nature, and that poetry and writing should follow connections that the sheer sound and texture of the words create.

At the same time, social, political, religious, and economic forces were at work that would become the basis to argue for a radically different kind of art and thinking. In religion, biblical scholars argued that that the biblical writers were not conveying God's literal word, but were strongly influenced by their times, societies, and audiences. Historians and archaeologists further challenged the factual basis of the Bible and differentiated an evidence-based perspective of the past with the worldview of the ancients, including the biblical authors, who uncritically accepted oral and mythological traditions.

Chief among the physical influences on the development of modernism was steam-powered industrialization, which produced buildings that combined art and engineering, and in new industrial materials such as cast iron to produce bridges and skyscrapers—or the [Eiffel Tower](#), which broke all previous limitations on how tall man-made objects could be—resulting in a radically different urban environment.

The possibilities created by scientific examination of subjects, together with the miseries of industrial urban life, brought changes that would shake a European civilization, which had previously regarded itself as having a continuous and progressive line of development from the [Renaissance](#). With the [telegraph](#) offering instantaneous communication at a distance, the experience of time itself was altered.

The breadth of the changes can be sensed in how many modern disciplines are described as being "classical" in their pre-twentieth-century form, including physics, economics, and arts such as [ballet](#), theater, or architecture.

The roots of Modernism emerged in the middle of the nineteenth century; and rather locally, in [France](#), with [Charles Baudelaire](#) in literature and [Édouard Manet](#) in painting, and perhaps with [Gustave Flaubert](#), too, in prose fiction. (It was a while later, and not so locally, that Modernism appeared in music and architecture). The "avant-garde" was what Modernism was called at first, and the term remained to describe movements which identify themselves as attempting to overthrow some aspect of tradition or the status quo.

In the 1890s, a strand of thinking began to assert that it was necessary to push aside previous norms entirely, instead of merely revising past knowledge in light of current techniques. The

growing movement in art paralleled such developments as Einstein's Theory of Relativity in physics; the increasing integration of the internal combustion engine and industrialization; and the increased role of the [social sciences](#) in public policy. It was argued that, if the nature of reality itself was in question, and if restrictions which had been in place around human activity were falling, then art, too, would have to radically change. Thus, in the first 15 years of the twentieth century a series of writers, thinkers, and artists made the break with traditional means of organizing literature, painting, and music.

[Sigmund Freud](#) offered a view of subjective states involving an [unconscious mind](#) full of primal impulses and counterbalancing self-imposed restrictions, a view that [Carl Jung](#) would combine with a belief in natural essence to stipulate a [collective unconscious](#) that was full of basic typologies that the conscious mind fought or embraced. Jung's view suggested that people's impulses towards breaking social norms were not the product of childishness or ignorance, but were instead essential to the nature of the human animal, the ideas of Darwin having already introduced the concept of "man, the animal" to the public mind.

[Friedrich Nietzsche](#) championed a philosophy in which forces, specifically the 'Will to power', were more important than facts or things. Similarly, the writings of [Henri Bergson](#) championed the vital "life force" over static conceptions of reality. What united all these writers was a [romantic](#) distrust of the Victorian positivism and certainty. Instead they championed, or, in the case of Freud, attempted to explain, irrational thought processes through the lens of rationality and holism. This was connected with the century-long trend to thinking in terms of holistic ideas, which would include an increased interest in the occult, and "the vital force."

Out of this collision of ideals derived from [Romanticism](#), and an attempt to find a way for knowledge to explain that which was as yet unknown, came the first wave of works, which, while their authors considered them extensions of existing trends in art, broke the implicit contract that artists were the interpreters and representatives of bourgeois culture and ideas. These "modernist" landmarks include [Arnold Schoenberg's](#) atonal ending to his Second String Quartet in 1908; the Abstract-Expressionist paintings of [Wassily Kandinsky](#) starting in 1903 and culminating with the founding of the Blue Rider group in [Munich](#); and the rise of [Cubism](#) from the work of [Picasso](#) and [Georges Braque](#) in 1908.

Powerfully influential in this wave of modernity were the theories of Freud, who argued that the mind had a basic and fundamental structure, and that subjective experience was based on the interplay of the parts of the mind. All subjective reality was based, according to Freud's ideas, on the play of basic drives and instincts, through which the outside world was perceived. This represented a break with the past, in that previously it was believed that external and absolute reality could impress itself on an individual, as, for example, in [John Locke's](#) [tabula rasa](#) doctrine.

This wave of the Modern Movement broke with the past in the first decade of the twentieth century, and tried to redefine various art forms in a radical manner. Leading lights within the literary wing of this trend included Basil Bunting, [Jean Cocteau](#), [Joseph Conrad](#), [T. S. Eliot](#), [William Faulkner](#), Max Jacob, [James Joyce](#), [Franz Kafka](#), [D. H. Lawrence](#), Federico García Lorca, [Marianne Moore](#), [Ezra Pound](#), [Marcel Proust](#), [Gertrude Stein](#), [Wallace Stevens](#), [Virginia Woolf](#), and [W. B. Yeats](#) among others.

Composers such as [Schoenberg](#), [Stravinsky](#), and [George Antheil](#) represent Modernism in [music](#). Artists such as [Gustav Klimt](#), [Picasso](#), Matisse, [Mondrian](#), and the movements Les Fauves, [Cubism](#) and the [Surrealists](#) represent various strains of Modernism in the visual arts, while architects and designers such as Le Corbusier, Walter Gropius, and Mies van der Rohe brought modernist ideas into everyday [urban](#) life. Several figures outside of artistic Modernism were influenced by artistic ideas; for example, [John Maynard Keynes](#) was friends with Woolf and other writers of the Bloomsbury group.

The explosion of Modernism: 1910-1930

On the eve of [World War I](#) a growing tension and unease with the social order, seen in the Russian Revolution of 1905 and the agitation of "radical" parties, also manifested itself in artistic works in every medium which radically simplified or rejected previous practice. In 1913, famed [Russian composer Igor Stravinsky](#), working for [Sergei Diaghilev](#) and the Ballets Russes, composed *Rite of Spring* for a ballet, choreographed by [Vaslav Nijinsky](#) that depicted human sacrifice, and young painters such as [Pablo Picasso](#) and [Henri Matisse](#) were causing a shock with their rejection of traditional perspective as the means of structuring paintings—a step that none of the [Impressionists](#), not even [Cézanne](#), had taken.

These developments began to give a new meaning to what was termed 'Modernism'. It embraced disruption, rejecting or moving beyond simple [Realism](#) in literature and art, and rejecting or dramatically altering tonality in [music](#). This set Modernists apart from nineteenth-century artists, who had tended to believe in "progress." Writers like [Dickens](#) and [Tolstoy](#), painters like [Turner](#), and musicians like [Brahms](#) were not 'radicals' or 'Bohemians', but were instead valued members of society who produced art that added to society, even if it was, at times, critiquing less desirable aspects of it. Modernism, while it was still "progressive" increasingly saw traditional forms and traditional social arrangements as hindering progress, and therefore the artist was recast as a revolutionary, overthrowing rather than enlightening.

Futurism exemplifies this trend. In 1909, F.T. Marinetti's first manifesto was published in the Parisian newspaper *Le Figaro*; soon afterward a group of painters (Giacomo Balla, Umberto Boccioni, Carlo Carrà, Luigi Russolo, and Gino Severini) co-signed the Futurist Manifesto. Modeled on the famous "Communist Manifesto" of the previous century, such manifestos put forward ideas that were meant to provoke and to gather followers. Strongly influenced by Bergson and Nietzsche, Futurism was part of the general trend of Modernist rationalization of disruption.

Modernist philosophy and art were still viewed as being only a part of the larger social movement. Artists such as Klimt and [Cézanne](#), and composers such as [Mahler](#) and [Richard Strauss](#) were "the terrible moderns"—other radical avant-garde artists were more heard of than heard. Polemics in favor of geometric or purely abstract painting were largely confined to 'little magazines' (like *The New Age* in the United Kingdom) with tiny circulations. Modernist primitivism and [pessimism](#) were controversial but were not seen as representative of the Edwardian mainstream, which was more inclined towards a Victorian faith in progress and liberal optimism.

However, [World War I](#) and its subsequent events were the cataclysmic upheavals that late nineteenth-century artists such as Brahms had worried about, and avant-gardists had anticipated. First, the failure of the previous status quo seemed self-evident to a generation that had seen millions die fighting over scraps of earth—prior to the war, it had been argued

that no one would fight such a war, since the cost was too high. Second, the birth of a machine age changed the conditions of life—machine warfare became a touchstone of the ultimate reality. Finally, the immensely traumatic nature of the experience dashed basic assumptions: Realism seemed to be bankrupt when faced with the fundamentally fantastic nature of trench warfare, as exemplified by books such as Erich Maria Remarque's *All Quiet on the Western Front*. Moreover, the view that mankind was making slow and steady moral progress came to seem ridiculous in the face of the senseless slaughter of the Great War. The First World War at once fused the harshly mechanical geometric rationality of technology with the nightmarish irrationality of myth.

Thus in the 1920s, Modernism, which had been a minority taste before the war, came to define the age. Modernism was seen in Europe in such critical movements as [Dada](#), and then in constructive movements such as [Surrealism](#), as well as in smaller movements of the Bloomsbury Group. Each of these "modernisms," as some observers labeled them at the time, stressed new methods to produce new results. Again, Impressionism was a precursor: breaking with the idea of national schools, artists and writers and adopting ideas of international movements. Surrealism, [Cubism](#), [Bauhaus](#), and [Leninism](#) are all examples of movements that rapidly found adherents far beyond their original geographic base.

Exhibitions, theater, cinema, books, and buildings all served to cement in the public view the perception that the world was changing. Hostile reaction often followed, as paintings were spat upon, riots organized at the opening of works, and political figures denounced modernism as unwholesome and immoral. At the same time, the 1920s were known as the "Jazz Age," and the public showed considerable enthusiasm for [cars](#), air travel, the [telephone](#), and other technological advances.

By 1930, Modernism had won a place in the establishment, including the political and artistic establishment, although by this time Modernism itself had changed. There was a general reaction in the 1920s against the pre-1918 Modernism, which emphasized its continuity with a past while rebelling against it, and against the aspects of that period which seemed excessively mannered, irrational, and emotional. The post-World-War period, at first, veered either to systematization or nihilism and had, as perhaps its most paradigmatic movement, [Dada](#).

While some writers attacked the madness of the new Modernism, others described it as soulless and mechanistic. Among Modernists there were disputes about the importance of the public, the relationship of art to audience, and the role of art in society. Modernism comprised a series of sometimes-contradictory responses to the situation as it was understood, and the attempt to wrestle universal principles from it. In the end science and scientific rationality, often taking models from the eighteenth century [Enlightenment](#), came to be seen as the source of logic and stability, while the basic primitive sexual and unconscious drives, along with the seemingly counter-intuitive workings of the new machine age, were taken as the basic emotional substance. From these two poles, no matter how seemingly incompatible, Modernists began to fashion a complete worldview that could encompass every aspect of life, and express "everything from a scream to a chuckle."

Modernism's second generation: 1930-1945

By 1930, Modernism had entered popular culture. With the increasing urbanization of populations, it was beginning to be looked to as the source for ideas to deal with the

challenges of the day. As Modernism gained traction in academia, it was developing a self-conscious theory of its own importance. Popular culture, which was not derived from high culture but instead from its own realities (particularly mass production), fueled much Modernist innovation. Modern ideas in art appeared in commercials and logos, the famous London Underground logo being an early example of the need for clear, easily recognizable and memorable visual symbols.

Another strong influence at this time was [Marxism](#). After the generally primitivistic/irrationalist aspect of pre-World-War-One Modernism, which for many Modernists precluded any attachment to merely political solutions, and the Neo-Classicism of the 1920s, as represented most famously by [T. S. Eliot](#) and Igor Stravinsky—which rejected popular solutions to modern problems—the rise of [Fascism](#), the Great Depression, and the march to war helped to radicalize a generation. The Russian Revolution was the catalyst to fuse political radicalism and utopianism with more expressly political stances. [Bertolt Brecht](#), [W. H. Auden](#), [Andre Breton](#), [Louis Aragon](#), and the philosophers Gramsci and Walter Benjamin are perhaps the most famous exemplars of this Modernist Marxism. This move to the radical left, however, was neither universal nor definitional, and there is no particular reason to associate Modernism, fundamentally, with 'the left'. Modernists explicitly of "the right" include [Wyndham Lewis](#), [William Butler Yeats](#), T. S. Eliot, [Ezra Pound](#), the Dutch author Menno ter Braak, and many others.

One of the most visible changes of this period is the adoption of objects of modern production into daily life. Electricity, the telephone, the automobile—and the need to work with them, repair them, and live with them—created the need for new forms of manners, and social life. The kind of disruptive moment which only a few knew in the 1880s became a common occurrence as telecommunications became increasingly ubiquitous. The speed of communication reserved for the stockbrokers of 1890 became part of family life.

Modernism in social organization would produce inquiries into sex and the basic bondings of the nuclear, rather than extended, family. The Freudian tensions of infantile sexuality and the raising of children became more intense, because people had fewer children, and therefore a more specific relationship with each child: the theoretical, again, became the practical and even popular. In the arts as well as popular culture sexuality lost its mooring to marriage and family and increasingly came to be regarded as a self-oriented biological imperative. Explicit depictions of sex in literature, theater, film, and other visual arts often denigrated traditional or religious conceptions of sex and the implicit relationship between sex and procreation.

Modernism's goals

Many modernists believed that by rejecting tradition they could discover radically new ways of making art. [Arnold Schoenberg](#) believed that by rejecting traditional tonal harmony, the hierarchical system of organizing works of music which had guided music-making for at least a century and a half, and perhaps longer, he had discovered a wholly new way of organizing sound, based on the use of 12-note rows. This led to what is known as serial music by the post-war period.

Abstract artists, taking as their examples from the Impressionists, as well as [Paul Cézanne](#) and [Edvard Munch](#), began with the assumption that [color](#) and [shape](#) formed the essential characteristics of art, not the depiction of the natural world. [Wassily Kandinsky](#), [Piet Mondrian](#), and [Kazimir Malevich](#) all believed in redefining art as the arrangement of pure

color. The use of photography, which had rendered much of the representational function of visual art obsolete, strongly affected this aspect of Modernism. However, these artists also believed that by rejecting the depiction of material objects they helped art move from a [materialist](#) to a spiritualist phase of development.

Other Modernists, especially those involved in design, had more pragmatic views. Modernist architects and designers believed that new [technology](#) rendered old styles of building obsolete. Le Corbusier thought that buildings should function as "[machines](#) for living in," analogous to [cars](#), which he saw as machines for traveling in. Just as cars had replaced the [horse](#), so Modernist design should reject the old styles and structures inherited from [Ancient Greece](#) or from the [Middle Ages](#). Following this machine aesthetic, Modernist designers typically reject decorative motifs in design, preferring to emphasize the materials used and pure geometrical forms. The [skyscraper](#), such as Ludwig Mies van der Rohe's Seagram Building in [New York](#) (1956–1958), became the archetypal Modernist building.

Modernist design of houses and furniture also typically emphasized simplicity and clarity of form, open-plan interiors, and the absence of clutter. Modernism reversed the nineteenth-century relationship of public and private: in the nineteenth century, public buildings were horizontally expansive for a variety of technical reasons, and private buildings emphasized verticality—to fit more private space on more and more limited land.

In other arts, such pragmatic considerations were less important. In literature and visual art, some Modernists sought to defy expectations mainly in order to make their art more vivid, or to force the audience to take the trouble to question their own preconceptions. This aspect of Modernism has often seemed a reaction to consumer culture, which developed in Europe and North America in the late-nineteenth century. Whereas most manufacturers try to make products that will be marketable by appealing to preferences and prejudices, High Modernists rejected such consumerist attitudes in order to undermine conventional thinking.

Many Modernists saw themselves as apolitical. Others, such as [T. S. Eliot](#), rejected mass popular culture from a conservative position. Indeed, one could argue that Modernism in literature and art functioned to sustain an [elite](#) culture which excluded the majority of the population.

Modernism's reception and controversy

The most controversial aspect of the Modern movement was, and remains, its rejection of tradition. Modernism's stress on freedom of expression, experimentation, radicalism, and primitivism disregards conventional expectations. In many art forms this often meant startling and alienating audiences with bizarre and unpredictable effects: the strange and disturbing combinations of motifs in [Surrealism](#), the use of extreme dissonance and [atonality](#) in Modernist music, and depictions of nonconventional sexuality in many media. In literature Modernism often involved the rejection of intelligible plots or characterization in novels, or the creation of poetry that defied clear interpretation.

The [Soviet Communist](#) government rejected Modernism after the rise of [Stalin](#) on the grounds of alleged elitism, although it had previously endorsed Futurism and [Constructivism](#); and the Nazi government in [Germany](#) deemed it narcissistic and nonsensical, as well as "Jewish" and "Negro." The Nazis exhibited Modernist paintings alongside works by the mentally ill in an exhibition entitled [Degenerate art](#).

Modernism flourished mainly in consumer/capitalist societies, despite the fact that its proponents often rejected consumerism itself. However, High Modernism began to merge with consumer culture after [World War II](#), especially during the 1960s. In [Britain](#), a youth sub-culture even called itself "moderns," though usually shortened to Mods, following such representative music groups as The Who and The Kinks. [Bob Dylan](#), [The Rolling Stones](#), and [Pink Floyd](#) combined popular musical traditions with Modernist verse, adopting literary devices derived from Eliot, Apollinaire, and others. [The Beatles](#) developed along similar lines, creating various Modernist musical effects on several albums, while musicians such as [Frank Zappa](#), Syd Barrett, and Captain Beefheart proved even more experimental. Modernist devices also started to appear in popular cinema, and later on in music videos. Modernist design also began to enter the mainstream of popular culture, as simplified and stylized forms became popular, often associated with dreams of a space age high-tech future.

This merging of consumer and high versions of Modernist culture led to a radical transformation of the meaning of "modernism." Firstly, it implied that a movement based on the rejection of tradition had become a tradition of its own. Secondly, it demonstrated that the distinction between elite Modernist and mass-consumerist culture had lost its precision. Some writers declared that Modernism had become so institutionalized that it was now "post avant-garde," indicating that it had lost its power as a revolutionary movement. Many have interpreted this transformation as the beginning of the phase that became known as [Post-Modernism](#). For others, such as, for example, art critic Robert Hughes, Post-Modernism represents an extension of Modernism.

"Anti-Modern" or "counter-Modern" movements seek to emphasize [holism](#), connection, and spirituality as being remedies or antidotes to Modernism. Such movements see Modernism as reductionist, and therefore subject to the failure to see systemic and emergent effects. Many Modernists came to this viewpoint; for example, [Paul Hindemith](#) in his late turn towards mysticism. Writers such as Paul H. Ray and Sherry Ruth Anderson, in *The Cultural Creatives*, Fredrick Turner in *A Culture of Hope*, and Lester Brown in *Plan B*, have articulated a critique of the basic idea of Modernism itself—that individual creative expression should conform to the realities of technology. Instead, they argue, individual creativity should make everyday life more emotionally acceptable.

In some fields, the effects of Modernism have remained stronger and more persistent than in others. Visual art has made the most complete break with its past. Most major capital cities have museums devoted to 'Modern Art' as distinct from post-[Renaissance](#) art (*circa* 1400 to *circa* 1900). Examples include the [Museum of Modern Art](#) in [New York](#), the Tate Modern in [London](#), and the Centre Pompidou in [Paris](#). These galleries make no distinction between Modernist and Post-Modernist phases, seeing both as developments within 'Modern Art.'

Analysis of the Results of the Modern Era

We'll analyze in the following pages the most/more/significant modern literature/art/music according to the origins of those cultures. We'll start with the analysis of the literatures and take into consideration factors of quality, quantity and innovation in rating those cultures.

French Literature : 100 very prominent authors such as: Marcel Proust, Andre Gide (Nobel 1947), Joseph Kessel, Tristan Tzara, Andre Breton, Marcel Pagnol, Paul Eluard, Jean Cocteau, Georges Bernanos, Sait-John Perse (Nobel 1960), Blaise Cendrars, Roland Dorgeles, Francis Carco, Pierre Benoit, Alain-Fournier, Jules Romains, Andre Maurois, Francois Mauriac (Nobel 1952), Sacha Guitry, Georges Duhamel, Jean Giraudoux, Roger Martin du Gard (Nobel 1937), Leon Werth, Guillaume Apollinaire, Jacques Bainville, Max Jacob, Charles Peguy, Claude Simon (Nobel 1985), Louis Artus, Pierre Louys, Paul Valery, Henry Bataille, Paul Fort, Henri Barbusse, Colette, Emile Guillaumin, Paul Claudel, Francis James, Gaston Leroux, Charles Maurras, Hector Malot, Victorien Sardou, Francois Coppee, Octave Mirbeau, Paul Bourget, Rene Bazin, Emile Verhaeren, Jean Moreas, Jules Lemaitre, Gustave Kahn, Henri Bergson (Nobel 1927), Michel Zevaco, Paul Roux, Paul Adam, Maurice Barres, Maurice Leblanc, Jules Renard, Tristan Bernard, Romain Rolland (Nobel 1915), Marcel Schwob, Alain, Andre Malraux, Albert Cohen, Jean-Paul Sartre (Nobel 1964), Henry de Montherlant, Elsa Triolet, Louis Aragon, Marcel Achard, Armand Salacrou, Antoine de Saint-Exupery, Jacques Prevert, Julien Green, Nathalie Sarraute, Marcel Ayme, Louise de Vilmorin, Vercors, Raymond Queneau, Raymond Radiguet, Robert Desnos, Georges Simenon, Marguerite Yourcenar, Raymond Aron, Samuel Beckett (Nobel Ireland 1969), Claude Levi-Strauss, Jean Anouilh, Jean Giono, Henri Troyat, Edmond Jabes, Albert Camus (Nobel 1957), Romain Gary, Simone de Beauvoir, Maurice Dekobra, Eugene Sue, Pierre Loti, Pierre Souvestre, Marcel Allain. 50 authors underlined, & this is just a partial indicative list...

English Literature : The authors in English (American, British and Irish) in the years 1900-1939 – the last 40 years of the twelfty 1820-1939 reviewed in this book, in this list are the 70 very prominent authors such as: Joseph Conrad, George Bernard Shaw (Nobel Ireland 1925), William Butler Yeats (Nobel Ireland 1923), Edward Thomas, Wilfred Owen, Isaac Rosenberg, Siegfried Sassoon, Sean O’Casey, H.G. Wells, John Galsworthy (Nobel 1932), E.M. Forster, Walter de la Mare, T.S. Eliot (Nobel UK 1948), Dorothy Richardson, D.H. Lawrence, James Joyce, Virginia Woolf, David Jones, James Hanley, Harold Heslop, Aldous Huxley, John Cowper Powys, Graham Greene, W.H. Auden, Stephen Crane, Theodore Dreiser, Upton Sinclair, Sinclair Lewis (Nobel US 1930), Edwin Markham, William Vaughn Moody, Henry Adams, Pauline Hopkins, Sir Winston Churchill (Nobel UK 1953), Maria Cristina Mera, Gertrude Stein, Ezra Pound, Patrick White (Nobel Australia 1971), F. Scott Fitzgerald, Ernest Hemingway (Nobel US 1954), Sherwood Anderson, William Faulkner (Nobel US 1949), John Dos Passos, Tennessee Williams, Arthur Miller, John Steinbeck (Nobel 1962), William Saroyan, Pearl S. Buck (Nobel US 1938), Nathanael West, James Agee, Henry Miller, Margaret Mitchell, Eugene O’Neill (Nobel US 1936), Arthur Conan Doyle, James Hadley Chase, Raymond Chandler, Agatha Christie, Ayn Rand, W. Somerset Maugham, Dylan Thomas, Clifford Odets, Robert Frost, Noel Coward, Arthur Koestler, Isaac Asimov, A. J. Cronin, Bertrand Russell (Nobel UK 1950), Rudyard Kipling (Nobel UK 1907), Anais Nin, Lawrence Durrell, Howard Fast, 31 of them are underlined.

German Literature: The 20 prominent authors who wrote in German (German, Austrian, Swiss, Czech...) in the years 1900-1939 – the last 40 years of the twelfty 1820-1939 reviewed in this book, are: Franz Kafka (Czech), Thomas Mann (Nobel Germany 1929), Bertolt Brecht, Heinrich Mann, Sigmund Freud (Austria), Hans Fallada, Stefan Zweig (Austria), Hannah Arendt, Franz Werfel (Austrian), Arthur Schnitzler (Austrian), Robert Musil (Austrian), Rainer Maria Rilke (Austrian), Erich Maria Remarque, Erich Kaestner, Lion Feuchtwanger, Herman Hesse (Nobel Switzerland 1946), Vicky Baum (Austrian), Hans Habe (lived in Hungary, Austria, France, Switzerland & the US), Max Frisch (Swiss), Elias Canetti (born in Bulgaria, lived also in Germany, Austria, UK & Switzerland, Nobel 1981).

To them we can add 29 more prominent authors: Georg Trakl, Werner Bergengruen, Ricarda Huch, Walter von Molo, Friedrich Reck-Malleczewen, Carl von Ossietzky was awarded the Peace Nobel Prize in 1935, Georg Heym, Ernst Juenger, Frank Thiess, Georg Kaiser, Paul Scheerbart, Reinhard Sorge, Walter Hasenclever, Arnolt Bronnen, Jakob van Hoddis, Gottfried Benn, Christa Winsloe, Klaus Mann, Alfred Doebelin, Ernst Toller, August Stramm, Anna Elizabet Weirauch, Erich Ebermayer, Herbert Marcuse, Gertrud Fussenegger, Else Lasker-Schueler, Ernst Wiechert, Reinhold Schneider, Hans Blueher, and other prominent authors from the “Exil Literatur”, who fled Germany, mentioned earlier in this book. Altogether there are 18 underlined authors, much less than the French & the English authors.

Spanish Literature: The best 31 Spanish authors in 1900-1939 are: Emilia Pardo Bazan, Vicente Blasco Ibanez, Jose Echegaray (Nobel Spain 1904), Juan Ramon Jimenez (Nobel Spain 1956), Jacinto Benavente y Martínez (Nobel Spain 1922), Pio Baroja, Ramon del Valle-Inclan, Jose Martinez Ruiz, Antonio Machado, Ramiro de Maeztu, Jose Ortega Y Gasset, Ramon Menendez Pidal, Manuel Azana, Eugeni d’Ors, Gabriel Miro, Ramon Perez de Ayala, Ramon Gomez de la Serna, Federico Garcia Lorca, Pedro Salinas, Jorge Guillen, Miguel Hernandez, Vicente Aleixandre (Nobel Spain 1977), Damasco Alonso, Manuel Altolaguirre, Benjamin Jarnes, Rosa Chacel, Fransisco Ayala, Octavio Paz (Nobel Mexico 1990), Salvador de Madariaga, Armando Palacio Valdez, and Jacinto Grau. However, in those years there were 10 excellent Latin American authors as well: Miguel Angel Asturias (Nobel Guatemala 1967), Jorge Luis Borges (Argentina), Roberto Arlt (Argentina), Jose Maria Arguedas (Peru), Delmira Agustini (Uruguay), Romulo Gallegos (Venezuela), Alejo Carpentier (Cuba), Mariano Azuela (Mexico), Pablo Neruda (Nobel Chile 1971), Gabriela Mistral (Nobel Chile 1945). To those we add Narcis Oller who wrote in Catalan, altogether 42, 12 are underlined.

Russian Literature: The 48 best authors in 1900-1939 were: Alexander Blok, Sergei Yesenin, Mikhail Kuzmin, Ygor Severyanin, Sasha Chorny, Nikolai Gumilyov, Maximilian Voloshin, Innokenty Annensky, Zinaida Gippius, Anna Akhmatova, Marina Tsvetaeva, Osyp Mandelstam, Boris Pasternak (Nobel 1958), Velimir Khlebnikov, David Burliuk, Aleksei Kruchenykh, Vladimir Mayakovsky, Alexandr Kuprin, Ivan Bunin (Nobel 1933), Leonid Andreyev, Fyodor Sologub, Aleksey Remizov, Yevgeny Zamyatin, Dmitry Merzhkovsky, Andrei Bely, Maxim Gorky, Alexander Fadeyev, Nikolai Ostrovsky, Daniil Kharms, Isaac Babel, Konstantin Vaginov, Mikhail Bulgakov, Alexander Vvedensky, Nikolay Zabolotsky, Yury Olesha, Andrei Platonov, Mikhail Zoshchenko, Viktor Shklovsky, Yuri Tynyanov, Georgy Ivanov, Vyacheslav Ivanov, Mark Aldanov, Gaito Gazdanov, Vladimir Nabokov, Vasily Grossman, Nikolai Bukharin, Mikhail Sholokhov (Nobel 1965), Alexandr Isayevich Solzhenitsyn (Nobel 1970). 4 Russian authors received Nobel Prizes, 7 writers are underlined.

Italian Literature: 25 authors, 7 are underlined: Italo Svevo, Luigi Pirandello (Nobel 1934), Federico Tozzi, Grazia Deledda (Nobel 1926), Sibilla Aleramo, Maria Messina, Alberto Moravia, Albade Cespedes, Filippo Marinetti, Salvatore Quasimodo (Nobel 1959), Giuseppe Ungareto, Umberto Saba, Eugenio Montale (Nobel 1975), Cesare Pavese, Corrado Alvaro, Elio Vittorini, Dino Buzzati, Curzo Malaparte, Carlo Emilio Gadda, Guido Gozzano, Sergio Corazzini, Corrado Govoni, Antonio Baldini, Massimo Bontempelli, Elsa Morante.

The most significant literature in the Modern Period is therefore the French literature, the more significant literature is the English literature, the significant literature is the German literature. Right after, are the Spanish, Russian and Italian literatures.

Rating of the art in the Modern period:

French Art: Georges Rouault (1871–1958), painter, Léon Printemps (1871–1945), painter, František Kupka (1871–1957) (Czech, worked in France), painter, Henri-Charles Manguin (1874–1943), painter, Louis Mathieu Verdilhan (1875–1928), painter, Albert Marquet (1875–1947), painter, Jacques Villon (1875–1963), painter, Constantin Brâncuși (1876–1957) (French, born in Romania), sculptor, Maurice de Vlaminck (1876–1958) (Flemish, worked in France), painter, Raymond Duchamp-Villon (1876–1918), sculptor, Raoul Dufy (1877–1953), painter, Jeanne Baudot (1877–1957), painter, Jean Crotti (1878–1958) (Swiss), painter, Louis Marcoussis (Louis Markus) (1878–1941 or 1883–1941) (Polish, worked in France), painter, Francis Picabia (1879–1953), painter, André Derain (1880–1954), painter, Joseph Hémard (1880–1961), illustrator, Pablo Picasso (1881–1973), born in Spain, Albert Gleizes (1881–1952), painter, writer, theorist, Henri Le Fauconnier (1881–1946), painter, Jacob Macznik (1905–1945), painter, Fernand Léger (1881–1955), painter, Georges Braque (1882–1963), painter, Auguste Chabaud (1882–1955), painter, Auguste Herbin (1882–1960), painter, Jean Metzinger (1883–1956), painter, engraver, poet, writer, theorist, Marie Laurencin (1883–1956), painter, Maurice Utrillo (1883–1955), painter, Georges Ribemont-Dessaignes (1884–1974), painter, Jacques Maroger (1884–1962), painter, Amedeo Modigliani (1884–1920), painter, born in Italy, painter, André Dunoyer de Segonzac (1884–1974), painter, Raymond Wintz (1884–1956), painter, Robert Delaunay (1885–1941), Pierre Brissaud (1885–1964), painter, Roger de La Fresnaye (1885–1925), painter, Robert Antoine Pinchon (1886–1943), Amédée Ozenfant (1886–1956), painter, Jean (Hans) Arp (1886–1966), painter, sculptor, Marc Chagall (1887–1985) (born in Belarus), painter, Marcel Duchamp (1887–1968), painter, sculptor, other media, Juan Gris (1887–1927), born in Spain, painter, Suzanne Duchamp-Crotti (1889–1963), painter, Ossip Zadkine (1890–1967) (Russian born), sculptor, Jacques Lipchitz (1891–1973) (born in Lithuania), sculptor, Max Ernst (1891–1976) (German born), painter, sculptor, Louis Favre (1892–1956), painter, creator of lithographs, Bram van Velde (1892–1981) (Dutch, worked in France), painter, Chaim Soutine (1894–1943) (born in Belarus), painter, Jacques Henri Lartigue (1894–1986), photographer, Jean Maurice Rothschild (1902–1998), furniture artist, interior designer, muralist, Gen Paul (1895–1975), painter, engraver, Albert Gilles (1895–1979), metal embosser, working with copper, André Masson (1896–1987), painter, René Iché (1897–1954), sculptor, painter, Jean Fautrier (1898–1964), painter, Georges Gimel (1898–1962), painter, engraver, sculptor, Henri Michaux (1899–1984) (Belgian), painter, Brassai (Gyula Halasz) (1899–1984) (born in Hungary), photographer, Yves Tanguy (1900–1955), painter. 25 artists underlined and bold.

English/American Art: English: Walter Sickert (1860–1942), Philip Wilson Steer (1860–1942), Paul Nash (1889–1946), Henry Tonks (1862–1937), Harold Gilman (1876–1919), Spencer Gore (1878–1914), David Bomberg (1890–1957), Stanley Spencer (1891–1959), Mark Gertler (1891–1939), Wyndham Lewis (1882–1957), Henry Moore (1898–1986), Barbara Hepworth (1903–1975), L. S. Lowry (1887–1976). American: Robert Henri, Everett Shinn, George Benjamin Luks, William Glackens, John Sloan, John Marin, Marsden Hartley, Alfred Henry Maurer, Arthur B. Carles, Arthur Dove, Henrietta Shore, Stuart Davis, Wilhelmina Weber, Stanton MacDonald-Wright, Morgan Russell, Patrick Henry Bruce, Andrew Dasburg, Georgia O'Keeffe, Gerald Murphy, Grant Wood, Reginald Marsh, Guy Pène du Bois, Charles Sheeler, Charles Demuth, Ralston Crawford, Edward Hopper, Walter Ufer, Bert Geer Phillips, E. Irving Couse, William Henry Jackson, Marsden Hartley, Andrew Dasburg, Romare Bearden, Jacob Lawrence, Charles Alston, Augusta

Savage, Archibald Motley, Lois Mailou Jones, Palmer Hayden, Sargent Johnson, Thomas Hart Benton, John Steuart Curry, Grant Wood, Maxine Albro, Ben Shahn, Joseph Stella, Reginald Marsh, Isaac Soyfer, Raphael Soyfer, Spencer Baird Nichols and Jack Levine, Milton Avery, Joseph Cornell. 10 artists are underlined.

German/Austrian Art: German: Fritz Bleyl (1880–1966), Erich Heckel (1883–1970), Ernst Ludwig Kirchner (1880–1938), Karl Schmidt-Rottluff (1884–1976), Max Pechstein, Emil Nolde (1867–1956), Franz Marc, August Macke, Alexej von Jawlensky, Marianne von Werefkin, George Grosz, Otto Dix, Max Beckmann, Kurt Schwitters, Hannah Höch, Paul Klee, Lyonel Feininger, Christian Schad, Rudolf Schlichter, Georg Scholz, Elfriede Lohse-Wächtler, Karl Hubbuch, Anton Räderscheidt, Georg Schrimpf, Alexander Kanoldt, Carl Grossberg. Austrian: Gustav Klimt, Carl Moll, Koloman Moser, Ernst Stöhr, Max Kurzweil, Otto Wagner, Egon Schiele, Oskar Kokoschka. 18 artists underlined and bold.

Spanish/Latin American Art: Spain: Salvador Dalí, Joan Miró, Ignacio Zuloaga, José Gutiérrez Solana, Julio González, Pablo Gargallo. Latin America: Joaquín Torres García, Manuel Rendón, Diego Rivera, David Alfaro Siqueiros, José Clemente Orozco, Rufino Tamayo, José Venturelli, Pedro Nel Gómez, Santiago Martínez Delgado, Gabriel Bracho, José Vela Zanetti, Oswaldo Guayasamín, Frida Kahlo. 6 underlined and bold artists.

Russian Art: El Lissitzky, Kazimir Malevich, Wassily Kandinsky, Vladimir Tatlin, Alexander Rodchenko, Pavel Filonov, Aleksandra Ekster, David Burliuk, Alexander Archipenko. 4 artists bold and underlined, and of course March Chagall who lived in France.

Italian Art: Giorgio de Chirico, Giacomo Manzù, Marino Marini, Lucio Fontana, Umberto Boccioni, Carlo Carrà, Luigi Russolo, Giacomo Balla, Gino Severini, Anselmo Bucci, Leonardo Dudreville, Achille Funi, Gian Emilio Malerba, Piero Marussig, Ubaldo Oppi, Mario Sironi and the art critic Margherita Sarfatti. 5 artists bold and underlined.

French Art in the modern period, where Paris was the center of modern art, is the most significant, German/Austrian art is the more significant modern art, Spanish/Latin American art is the significant art because of its innovation, followed by English/American Art, Russian Art and Italian Art. All of them are important arts.

Rating of the classical music in the modern period of 1900-1939:

French Music: Claude Debussy, Maurice Ravel, Albert Roussel, Joseph Canteloube, Darius Milhaud, Francis Poulenc, Olivier Messiaen, Paul Dukas. 5 underlined composers.

English/American Music: Frederick Delliuss, Scott Joplin, Ralph Vaughan Williams, Gustav Holst, Charles Ives, Ernest Bloch, George Gershwin, Aaron Copland, William Walton, Leroy Anderson, Samuel Barber. 10 underlined composers.

German/Austrian Music: Richard Strauss, Arnold Schoenberg, Anton Webern, Max Reger, Fritz Kreisler, Robert Stolz, Alban Berg, Arthur Honegger, Paul Hindemith, Carl Orff, Erich Wolfgang Korngold, Kurt Weill. 9 underlined composers.

Spanish/Latin American Music: Manuel de Falla, Joaquin Rodrigo, Joaquin Turina, Ernesto Lecuona. 4 underlined composers.

Russian Music: Alexander Glazunov, Igor Stravinsky, Alexander Scriabin, Sergei Prokofiev, Dmitri Shostakovich. 5 underlined composers.

Italian Music: Ferruccio Busoni, Ernesto de Curtis, Ottorino Respighi, Mario Castelnuovo-Tedesco. 3 underlined composers.

English/American music is the most significant music in the modern period, German/Austrian music is the more significant music, Russian music is the significant music. Followed by French music, Spanish music and Italian music.

Analysis of the Results of the Total Period of 1820-1939

The rating of the cultures is according to their achievements: the most significant are rated 1, the more significant are rated 2, the significant are rated 3, followed by 4, 5, and 6. Therefore, the lower is the total – the better is the result. We'll figure the ratings for all the categories. French culture is predominantly from France in French, English culture is predominantly from the UK, US and Ireland in English, German is predominantly from Germany, Austria and Switzerland in German, Spanish is predominantly from Spain and Latin America in Spanish, Russian is predominantly from Russia in Russian, Italian is predominantly from Italy in Italian. Ratings for other cultures/languages were given above only about Literature.

LITERATURE

CULTURES	ROMANTIC	REALISM	MODERN	TOTAL
French	1(1)	1(1)	1(1)	3(1)
English	2(1)	2(1)	2(1)	6(2)
German	3(1)	4(3)	3(1)	10(3)
Spanish	6(2)	6(2)	4(1)	16(5)
Russian	4(2)	3(1)	5(3)	12(4)
Italian	5(1)	5(1)	6(3)	16(5)

French is the most significant literature in the Romantic era, English is the more significant literature, German is the significant literature, followed by Russian, Italian & finally Spanish.

French is the most significant literature in the Realism era, English is the more significant literature, Russian is the significant literature, followed by German, Italian & finally Spanish.

French is the most significant literature in the Modern era, English is the more significant literature, German is the significant literature, followed by Spanish, Russian and Italian.

French is the most significant literature in the whole period of 1820-1939, English is the more significant literature, German is the significant literature, followed by Russian and then with the same ranking: Spanish and Italian.

French literature was the most significant, with the best rating, in all the 3 eras – Romantic, Realism, Modern. English literature was the more significant in all the 3 eras – Romantic, Realism, Modern. German literature was the most significant among the 3 eras of German literature in the Modern era and equally in the Romantic era. German literature was significant in the Realism era. Spanish literature was the most significant among the 3 eras of Spanish literature in the Modern era, followed equally by the Romantic and Realism eras with the more significant literatures. Russian literature was the most significant in the Realism era, was the more significant in the Romantic era, and significant in the Modern era. Italian literature was the most significant literature equally in the Romantic and Realism eras, followed by the significant literature in the Modern era, among Italian literatures in the eras.

ART

CULTURES	ROMANTIC	REALISM	MODERN	TOTAL
French	1(1)	1(1)	1(1)	3(1)
English	3(2)	2(1)	4(3)	9(2)
German	5(3)	4(2)	2(1)	11(4)
Spanish	2(1)	5(3)	3(2)	10(3)
Russian	4(2)	3(1)	5(3)	12(5)
Italian	6(1)	6(1)	6(1)	18(6)

French is the most significant art in the Romantic era. Spanish is the more significant art, English is the significant art, followed by Russian, German & Italian art in the Romantic era.

French is the most significant art in the Realism era. English is the more significant art, Russian is the significant art, followed by German, Spanish & Italian art in the Realism era.

French is the most significant art in the Modern era. German is the more significant art, Spanish is the significant art, followed by English, Russian and Italian art in the Modern era.

French is the most significant art in the whole period of 1820 to 1939. English is the more significant art. Spanish is the significant art, followed by German, Russian & Italian art.

French art is the most significant art, with best rating, in the 3 eras of French art – Romantic, Realism & Modern. English Realism is the most significant art of the 3 eras in English art, the more significant art is in the Romantic era, and the significant art is in the Modern era. German Modern is the most significant art of the 3 eras in German art, the more significant art is in the Realism era, and the significant art is in the Romantic era. Spanish Romantic art is the most significant art of the 3 eras in Spanish art, Modernism art is the more significant, Realism art is the significant art. Russian Realism art is the most significant art of the 3 eras in Russian art, Romantic art is the more significant, Modern art is the significant art. Italian art is the most significant art in the 3 eras of Italian art – Romantic, Realism & Modern.

MUSIC

CULTURES	ROMANTIC	REALISM	MODERN	TOTAL
French	3(2)	2(1)	4(3)	9(2)
English	6(3)	5(2)	1(1)	12(5)

German	1(1)	3(3)	2(2)	6(1)
Spanish	5(2)	4(1)	5(2)	14(6)
Russian	2(1)	6(3)	3(2)	11(3)
Italian	4(2)	1(1)	6(3)	11(3)

German is the most significant music in the Romantic era, Russian is the more significant music, French is the significant music, then come Italian, Spanish & English Romantic music.

Italian is the most significant music in the Realism era, French is the more significant music, German is the significant music, followed by Spanish, English & Russian Realism music.

English is the most significant music in the Modern era. German is the more significant music. Russian is the significant music, followed by French, Spanish & Italian Modern music.

German is the most significant music in the whole period of 1820-1939, French is the more significant music, Italian and Russian are the significant music, followed by English & Italian.

French Realism music is the most significant music in the 3 eras of French music – Romantic, Realism & Modern. French Romantic music is the more significant music, French Modern music is the significant music. English Modern music is the most significant music in the 3 eras of English music, English Realism is the more significant music. English Romantic is the significant music. German Romantic music is the most significant music in the 3 eras of German music, German Modern music is the more significant music, German Realism music is the significant music. Spanish Realism music is the most significant music in the 3 eras of Spanish music. Spanish Romantic and Modern music are the more significant music. Russian Romantic music is the most significant music in the 3 eras of Russian music. Russian Modern music is the more significant music. Russian Realism music is the significant music. Italian Realism music is the most significant music in the 3 eras of Italian music. Italian Romantic music is the more significant music. Italian Modern music is the significant music.

CULTURE (LITERATURE+ART+MUSIC) IN PERIOD 1820-1939 BY ERAS

CULTURES	ROMANTIC	REALISM	MODERN	TOTAL
French	5(2)	4(1)	6(3)	15(1)
English	11(3)	9(2)	7(1)	27(2)
German	9(2)	11(3)	7(1)	27(2)
Spanish	13(2)	15(3)	12(1)	40(5)
Russian	10(1)	12(2)	13(3)	35(4)
Italian	15(2)	12(1)	18(3)	45(6)

French is by far the most significant culture in the Romantic era, twice as much as the next one. German is the more significant culture in the Romantic era. Russian is the significant culture in the Romantic era. Followed by the English, Spanish and Italian Romantic cultures.

French is by far the most significant culture in the Realism era, twice as much as the next one. English is the more significant culture in the Realism era. German is the significant culture in the Realism era. Russian and Italian come together next, and finally the Spanish culture.

French is the most significant culture in the Modern era. Right after the English and German cultures are the more significant. But those three are twice as much cultural than the Spanish culture in the 4th place, followed closely by Russian, and one third less by Italian culture.

In the whole period of 1820-1939 the French culture is by far the most significant culture, twice as much as the more significant cultures at the same ranking – English and German. Russian culture is in the fourth place, followed by Spanish and finally by Italian culture.

Once again – those results are just indicative, based on my judgement and research, and not “scientific”, as nobody can rate cultures by quantity or quality. Nevertheless, I have tried humbly to find common denominators to culture, but of course Literature, Art and Music are only a part of the culture of those countries, I have compared only 6 cultures, not even all or most of the European cultures (I have done it only with Literature), but this survey is a good indication on a relative comparison of the main cultures of Europe in Literature, Art & Music.

CULTURE IN THE PERIOD 1820-1939 BY LITERATURE, ART, MUSIC

CULTURES	LITERATURE	ART	MUSIC	TOTAL
French	3(1)	3(1)	9(3)	15(1)
English	6(1)	9(2)	12(3)	27(2)
German	10(2)	11(3)	6(1)	27(2)
Spanish	16(3)	10(1)	14(2)	40(5)
Russian	12(2)	12(2)	11(1)	35(4)
Italian	16(2)	18(3)	11(1)	45(6)

French is by far the most significant literature in the period 1820-1939, twice better than the more significant literature – English, which is 40% better than the significant literature – German. In the 4th place is the Russian literature, and finally together – Spanish & Italian. Just to get an idea of the relative positioning of the literatures. The French literature is 3 times better than the German, 4 times better than Russian, and 5 times better than Spanish & Italian.

French is by far the most significant art in the period 1820-1939, 3 times better than the more significant art – English. Followed closely by the significant art – Spanish. And right after – German art, followed closely by Russian art, and far below, one third, is the Italian art. French art is 3.5-4 better than the Spanish, German & Russian art, and 6 times better than Italian art.

German music is the most significant music in the period 1820-1939, one third better than the more significant music – French. The significant music is at the same ranking – Russian and Italian. Followed in the 5th place by English music and finally by Spanish music.

In the whole period of 1820-1939 the French culture is by far the most significant culture, twice as much as the more significant cultures at the same ranking – English and German. Russian culture is in the fourth place, followed by Spanish and finally by Italian culture.

French Literature and Art are both by far the most significant, 3 times more, as compared to French Music, which is the significant French culture. The French excel especially in Literature and Art. English Literature is the most significant culture, as compared to the more significant segment culture – English Art, and the significant culture – English Music. The English excel most in Literature, as compared to Art and Music. German Music is by far the

most significant culture, as compared to the more significant German Literature, and the significant German Art. German Music excel especially as compared to Literature and Art. Spanish Art is the most significant, Spanish Music is the more significant, Spanish Literature is the significant, Spanish Art excels relatively to the other segments of Spanish culture. Russian Music is the most significant of the Russian segments of culture, but followed immediately by the more significant Russian Literature and Art in the same ranking.

Basically, Russian 3 segments of culture are at the same level of excellence, in the 4th place, compared to the other European cultures. Italian Music is the most significant segment of culture, by far better than the more significant Italian Literature, followed by the significant Italian Art. Italian Art was by far the best Art in the Renaissance period and even subsequently, you can't win them all... German were the best in Music at least since Bach, Spanish excelled relatively in Art, Russian were good in the last couple of centuries, English Literature was always very good since Shakespeare, followed by Art, especially English Art in the 19th century and American Art in the 20th century. English music was not the best, but improved drastically, especially American Music in the Modern era. The French were always excellent, in Literature from the classics Moliere, Racine and Corneille to Balzac, Hugo and Zola in the 19th century, and in Modern times – Sartre, Proust and Camus. They excelled also in Art since the 18th century, but especially in the 19th and early 20th century, becoming the world capital of Art. In Music they excelled relatively less, but were still second best, right after the Germans, and slightly better than the Italian and Russian. Overall, French culture is by far the best culture, at least in the period 1820-1939, in Literature, Art and Music, but they also excelled in most of the other aspects of culture at least until 1939 – innovation, science, technology, philosophy, social sciences, democracy, medicine, theater, cinema, fashion, etc.

THOUGHTS & QUOTES ON 12 LITERATURES

THOUGHTS & QUOTES ON LITERATURE IN ENGLISH

Most of the works surveyed in this chapter were written in the twelfth of 1820-1939, except Shakespeare's dilemmas in *The Merchant of Venice* and *Julius Caesar*, that are actual forever:

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 had 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*, *Advice and Consent*, etc. See also a chapter describing the ethical dilemmas of *All My Sons* with the English Text in Plays.

We cannot discuss English literature without referring to Shakespeare, who is one of my favorite playwrights. At the age of 18 when most of my friends dated girls I spent my nights as a true intellectual nerd reading almost all the plays by Shakespeare and attending courses on his plays and English poetry at the University of Jerusalem. We bring here from one of my favorite plays [Julius Caesar](#), the [most dramatic](#) scene [where Brutus](#) which [I like most](#) and [have read](#) also a [biography on](#) him, [explains why](#) he, Cassius, and others made a revolution against Julius Caesar.

(Brutus) "If then that friend demand why Brutus rose against Caesar,
This is my answer: Not that I loved Caesar less, but that I loved Rome more.
Had you rather Caesar were living, and die all slaves,
Than that Caesar were dead, to live all free men?
As Caesar loved me, I weep for him;
As he was fortunate, I rejoice at it;
As he was valiant, I honour him;
But, as he was ambitious, I slew him.
There is tears for his love; joy for his fortune;
Honour for his valour; and death for his ambition.
Who is here so base that would be a bondman?"

If any, speak; for him I have offended.”
(Shakespeare, Julius Caesar, Act III, Scene II, p.834)

I deal at length in this book about anti-Semitism and I chose to teach [The Merchant of Venice](#) in most [of my business](#) ethics courses. Many say that the play and Shakespeare were anti-Semitic, but I think the opposite, they relate to anti-Semitism and those who truly understand the play perceive Shylock as the true hero of the play, while most of the others are the true rascals. One of the best known cases that illustrates anti-Semitism is the controversial case of Shylock, the Jew of Venice, who insisted on preferring justice over mercy, by getting the pound of flesh that he asked for as a collateral. This is the case of an individual who feels persecuted by the community and wants to avenge himself. This is the case of a person who knows that if he is satisfied in the short term he is going to lose in the long term. This is the case of the businessman who has his own truth, which is opposed to the [loyalty that](#) he owes to the Duke of Venice. And Shylock exposes his point of view in the well-known dialogue with Salarino, that has become a 'classic':

“I am a Jew. Hath not a Jew eyes? hath not a Jew hands, organs, dimensions, senses, affections, passions? fed with the same food, hurt with the same weapons, subject to the same diseases, healed by the same means, warmed and cooled by the same winter and summer, as a Christian is? If you prick us, do we not bleed? if you tickle us do we not laugh? if you poison us, do we not die? and if you wrong us, shall we not revenge?”

(Shakespeare, The Merchant of Venice, Act III, Scene I, p. 203-4)

Shakespeare's plays are the most sophisticated plays as they raise fundamental issues about the conduct of men and women, not giving always answers, letting the reader or viewer to decide by himself what is the right answer, creating protagonists who are multi faceted and not black and white as in most of the melodramas. I have analyzed at length the Merchant of Venice in my courses and books and I bring here some of my thoughts on the play which I share with my readers. The play conveys the dilemma between law and ethics, what is more important? Obedience to an immoral law: slavery laws, racial discrimination, apartheid, totalitarian laws - communist, Nazi, aristocratic laws of Louis XVI, French occupation laws in 1940, British laws in the American colonies prior to the revolution, etc. It raises the issues: Is The Merchant of Venice an anti-Semitic play? Can it be played by geniuses like Laurence Olivier who shows Shylock as a tragic hero, similar to Oedipus, more aristocratic than the Duke of Venice, Antonio and Bassanio? Does the play still perpetuate the pejorative ideas about Jews in business?

Bassanio, a young Venetian and close friend to Antonio, the Merchant of Venice, needs money in order to woo a beautiful and wealthy heiress Portia. Antonio wants to give him 3,000 ducats but cannot do it as all of his ships are tied at sea. They approach Shylock, a moneylender Jew, for a loan. Shylock hates Antonio because he lends money without interests thus ruining his business, he mocks and despises him and spat on him, but he proposes that if Antonio is unable to repay the loan at the specified date he can take a pound of Antonio's flesh from wherever he pleases. Antonio is surprised by the generosity of Shylock and signs the agreement. Bassanio succeeds to woo Portia, but Antonio's ships are reported lost at sea. As he is unable to repay the loan, Shylock asks at the court of the Duke of Venice to exercise the bond. Bassanio, married to the rich Portia, offers Shylock 6,000 ducats but he refuses and asks for justice. The Duke refers the case to Balthazar (the disguised Portia), supposedly a young doctor of the law. Portia asks Shylock to show Christian mercy

but he still refuses. At the moment that Shylock is about to cut Antonio with his knife, Portia points out a flaw in the contract - the bond only allows Shylock to remove the flesh, not blood of Antonio. If Shylock were to shed Christian blood, his lands and goods will be forfeited under Venetian laws. The Duke pardons Shylock's life, who is forced to convert to Christianity, half of his wealth is given to the government and half of it is to be bequeathed to Jessica, Shylock's daughter who ran away and married a Christian - Lorenzo.

The main dilemmas of the play: Are Bassanio and Antonio more ethical than Shylock? Are their motives to take the loan ethical? The "close" connection between the motives of the protagonists of the play and the invisible hand of Adam Smith. Is the economy driven uniquely by rational forces, or by sentiments? Sentimental motives in the business world: hate, envy, racism, love, compassion, friendship. The pound of flesh as a parable of deals that you shouldn't do in any case: transactions with doubtful people, with the Mafia, with people you don't trust, with unethical people... Did Antonio take all the necessary precautions before taking the loan? Unnecessary risks, "it won't happen to me!", unfounded overconfidence? What kind of businessman is Shylock: sensible, balanced, wants to liquidate competition (Antonio), racist, tragic, comic, lunatic, obsessed, rational, irrational, "typically Jewish", vindictive, shark, street fighter, unethical, ethical, respectful of laws? What lessons can we draw from the play: go in the golden mean as advocated by Aristotle, don't do business with Jews as still advocated by certain Christian textbooks (in bibliography), don't take unnecessary risks, don't be a guarantor for reckless friends, don't take loans. Why does society see the reckless Bassanio and the careless Antonio as positive figures and the industrious Shylock as negative? What would happen if Bassanio and Antonio were Jews and Shylock Christian? Who prospers more in the business world: Shylock the ant or Bassanio the grasshopper? Who is the winner who takes it all?

Is Shylock right in not belonging to the elites and not mingling socially with his business partners? What is the importance in business to belong to the same milieu, going to the same parties, operas and dinners, playing golf together? Is it ethical to honor commitments only towards "old buddies", our people, our kind? Antonio and Shylock quote frequently the Bible, but who is more attached to biblical principles (an eye for an eye), or should we differentiate between the New and the Old Testament? Antonio thinks of Shylock as Satan but doesn't hesitate to do business with him. Is it possible to deal with Satan, what happens to those who do so (figuratively)? Maybe he does it because he feels secured that if worse comes to worse his friend the duke of Venice and his buddies will rescue him and he will not need to reimburse the loan. Antonio asks Shylock not to do business with him as a friend but as an enemy. What happens today in the business world, is business made friendly, based on trust or not? Why does Antonio perceive the bond of a pound of flesh as a generous offer made by a Jew? Who outsmarts whom with the pound of flesh: Antonio or Shylock? Is it ethical? Ethics is very ambiguous in this play.

What are the ethical considerations in Jessica's theft of Shylock's jewels and in giving the money to Lorenzo who is willing to forgive her Judaism in return to her money? How does Shylock behave towards the stakeholders: Jessica his daughter, his servant, his clients, his colleagues, the authorities? What are the ethics of the whistleblower (Jessica) who discloses to her father's enemies Shylock's intentions? What do we think of Jessica? Does Shylock change his decision on requesting the pound of flesh after Jessica runs away with Antonio's friend Lorenzo? What is the meaning of Shylock's famous words: "I am a Jew. Hath not a Jew eyes?..." Does it reinforce the belief that all businessmen behave in the same manner or on the contrary that business conduct varies according to temperament, religion, country, gender?

What is the impact of shaky health conditions, personal catastrophes, childhood traumas etc. on business conduct? Does it make people tougher or softer, how does it affect Shylock? What is the real reason of the inflexibility of Shylock towards Antonio: his Christianity, the insults he received, his friendship with Lorenzo, insolvency, or a cool business consideration? Does Shylock apply Milton Friedman's theories of maximizing profits without making other considerations, including ethical ones? Why does he decline Bassanio's generous offers of reimbursement of the loan and he insists on observing the contractual terms with the bond? Is the Duke of Venice objective and impartial towards Shylock in the trial? When are the rulers and judges truly impartial today?

Shylock who dared to sue Antonio, who belongs to the elites, not only didn't receive his money back but had to pay half of his wealth to Antonio as fine and become a Christian. Can we cite other examples that the underdogs or minority shareholders or poor stakeholders had to pay fines for daring to sue the mighty tycoons and how the judge treated their pleas as nuisance? Is there a universal ethics? Or ethics specific to Jews, Christians, Muslims, Venetians, Americans, British, French or Israelis? The issue of Ethics towards the weak parties, the minorities, the underdogs. If they don't participate as consenting victims with their aggressors those say of them that they have a harsh Jewish heart. Shylock justifies his harshness by saying that the Venetians are harsh also to their slaves. Is it a justified excuse? Everybody does it, so can I? Is Shylock the strong or the weak party in the play? What are the pros and cons. Bending of the law on behalf of the strong parties and to the detriment of the weak ones in the play (Portia in the trial), with the legalistic hair-splitting of lawyers who can convince consenting judges that the criminals are benefactor to the victims. Are the judges in the modern business world really impartial as they are supposed to be? Are they impressed with the first rate lawyers representing the tycoons and despising towards the third rate lawyers representing the weak parties? The issue of double standards towards the Jews or the weak parties who are asked to show Christian mercy toward the strong parties. What would happen if the situation was opposite, would the Duke of Venice ask Antonio to show mercy towards Shylock if he was not able to reimburse his loan?

Shakespeare unties the drama in a manner that favors ethics as being stronger than law, morals being stronger than a given promise. But Shakespeare's ethics is quite equivocal, as it is applied against a Jew, who is treated by the Duke as a stranger. Would the same ethics be implemented if the situation was opposite, and Shylock was a poor Jew who owed money to Antonio, the Merchant of Venice, a Christian originating from an ancient Venetian family? Would we ask Antonio to conduct himself ethically toward a poor Jew in order to prove Christian mercy toward him? The issue of double standards is emphasized here in the most acerbic manner, because in order to conduct ourselves ethically we should apply our ethics first of all toward the weak, the poor, the strangers, the minority shareholders, who do not have in most cases the possibility to confront the mighty in court, as justice and law are unfortunately apart in too many cases.

True ethics is revealed only when you do not have a sympathizing Duke of Venice and a collaborating population on your side... Clemency toward the mighty at the expense of the weak is the height of hypocrisy, and unfortunately this is what is practiced in many cases where the mighty and rich are brought to justice. If a poor thief steals a few hundred dollars he is sentenced to jail for many years, but if an Israeli financial tycoon is found guilty of manipulating the price of the shares of his bank, causing the Israeli minority shareholders and the state of Israel billions of dollars in losses, he is not even sent to jail, as we have learned from recent history. So, we should inlay in golden characters the speech of Portia, who

appears at the court disguised as a jurist doctor, and hang it on the walls of all the board rooms in modern companies to be applied for stakeholders and minority shareholders, on the walls of all the government ministries, as it has to be applied first of all to 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)

One of the most important books of the 20th century is [‘The Great Gatsby’](#) by F. Scott Fitzgerald (1925). 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 that do not belong to our clan do not matter. The author concludes: “I couldn’t forgive him or like him, but I saw that what he had done was, to him, entirely justified. It was all very careless and confused. They were careless people, Tom and Daisy – they smashed up things and creatures and then retreated into their money or their vast carelessness, or whatever it was that kept them together, and let other people clean up the mess they had made... I shook hands with him; it seemed silly not to for I felt suddenly as though I were talking to a child. Then he went into the jewelry store to buy a pearl necklace – or perhaps only a pair of cuff buttons – rid of my provincial squeamishness forever... Gatsby believed in the green light, the orgiastic future that year by year recedes before us. It eluded us then, but that’s no matter – to-morrow we will run faster, stretch out our arms farther... And one fine morning - So we beat on, boats against the current, borne back ceaselessly into the past.” (Scott Fitzgerald, *The Great Gatsby*, p.107)

As long as the world will continue to treat the Buchanans as spoiled children who are not responsible for their actions, it will be impossible to change fundamentally the situation. But we should blame those who forgive them - usually because of cowardice. We hesitate to condemn the mighty. And we continue to shout at the donkey, as we are too afraid to confront the lion, the wolf or the fox. We cannot hope that the Buchanans of this world will all of a sudden be overcome by remorse. They will always continue to retreat in their wealth and appease their conscience by buying a pearl necklace. Therefore, it is necessary to fight and not condescend their immoral conduct, exactly as we condemn crimes performed by highway robbers. There is no difference between a bank robbery and a stakeholder or minority shareholder wrongdoing. And we have to define as theft every unethical act, even if the law cannot punish it. We could always sanction ethical crimes publicly, as this book and my other books advocate.

It is difficult for me to say what English literature I like most – American, British or Irish – it is like asking me to choose what child I like most – Joseph, Amir or Shirly. Furthermore, as I

like very much most of European literature – French, Spanish, Russian, German, Italian... - and to a lesser extent world literature, the question is completely superfluous as the good authors are "All My Sons", as much as the theater fans that I encounter in New York, Paris or London are "All My Brothers". We are all members of the same family – the intellectuals, who has no boundaries as we live in the same nation, the same people, we share the same values, we don't look alike, we speak different languages, we may be white, black, or yellow, but we belong all to the same community, and above all we love each other. But, still I feel closer to Sinclair Lewis when I read *Babbitt* or *Main Street*, to Joshua Sobol when I see his plays, to Emile Zola when I read his novels. I try to find the right balance between the classics and the moderns, literature in the ten languages I read fluently, in the languages which I have learned recently. And now that I have retired finding the right balance between writing books, reading books, watching films and plays, visiting foreign countries, and of course spending precious time with my wife, children and grandchildren. I have my priorities – when I worked work was the first priority, now writing books is the first priority, but even when I don't write or work, I divide my time proportionately between all the languages, literatures, festivals, theater, films, music and art. It was much simpler in my youth when I read one book at a time, studied one language at a time. Anyhow, I like most literature about the middle class which is my class, about non conformism which is my motto, although I live as a bourgeois with a standard family, in a wealthy neighborhood, with normal friends (almost all of them live with their same wife/husband for almost 50 years...), much like the French "communistes de salon", who had communist ideas but would never liked to live in a communist country like the Soviet Union. So, am I a "nonconformist" if I live like a conformist but think as a nonconformist? I think that the answer is affirmative, as thru all my life I acted in the important issues as a nonconformist: At the age of 11 I rebelled against my teachers, headmaster and the ministry of education when I decided not to study metalworking and for two years I didn't attend school. At the age of 15 I became an intellectual reading classical books and hearing classical music instead of going to parties, where I was not invited. At the university I read classics, learned languages, and attended courses of Shakespeare, philosophy, drama, art... instead of focusing my studies on Economics and Political Sciences, where I was a mediocre student. In my business career I worked in high tech when nobody did, raised money at a Nasdaq IPO – one of the first Israeli company to do so, having allegiance first of all to my employees and not to my management, which was completely unorthodox. I always found the right path of success in the middle way between business and ethics, which "cost" me a lot. I chose to make an academic career when all my friends continued to make a lot of money in business, reducing my income by more than 90%, writing a dissertation on ethics to minority shareholders, the first in the world to write a dissertation, write academic books, and teach this subject at universities. Even now, when I write this book, I could be like all my friends who play golf and go to the beach, and instead I am staying at home for months writing a book that 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 scholar, out of eure sanscreed into oure eryl! Hircus Civis Eblanensis! He had buckgoat paps on him, soft ones for orphans. Ho, Lord! Twins of his bosom. Lord save us! And ho! Hey? What all men. Hot? His tittering daugh-ters of. Whawk? Can't hear with the waters of. The chittering waters of. Flitter-ing bats, fieldmice bawk talk. Ho! Are you not gone ahome? What Thom Malone? Can't hear with bawk of bats, all thim liffey-ing waters of. Ho, talk save us! My foos won't moos. I feel as old as yonder elm. A tale told of Shaun or Shem? All Livia's daughter- sons. Dark hawks hear us. Night! Night! My ho head halls. I feel as heavy as yonder stone. Tell me of John or Shaun? Who were Shem and Shaun the living sons or daughters of? Night now! Tell me, tell me, tell me, elm! Night night! Telmetale of stem or stone. Beside the rivering waters of, hitherandthithering waters of. Night!" James Joyce, *Finnegans Wake*, 1939, his last book finished shortly before his death.

Sarcastically, I maintain that there are many affinities between me and James Joyce, who is perceived as the best author of the XXth Century. First of all, both books on Ulysses were written with stream of consciousness, as I have written the synopsis of my play/novel in 24 hours on 60 pages, while the protagonists dictated me what they wanted to do and what to write, in a stream of consciousness, with all the dialogues already present in the synopsis. In the next 18 days I only made final touches to my work and typed it. Both authors base their novels on the Odyssey – Ulysses – Leopold Bloom – is the modern counterpart of Ulysses, like Uly Doron (the Israeli Ulysses) is. Both are tolerant, humanistic, detest violence, and live through an Odyssey in Dublin/Tel Aviv. Furthermore, both are even Jewish. Molly Bloom is Penelope and so is the Israeli Nelly. While Penelope is eternally faithful, Molly is not, having an affair with her manager, after ten years of her celibacy within the marriage. And so is Nelly, who after being faithful to her husband for 20 years, is having an affair with Uly's former manager. Both women are also Jewish, as Molly was born in Gibraltar, the daughter of Lunita Laredo, a Gibraltarian of Spanish Jewish descent, and of course Nelly is also Sephardic, but was born in Larissa, Greece.

Finally, I chose the name of my Diary – A portrait of the idealist as a young man, after Joyce's "diary" – A portrait of the artist as a young man. And if this not enough, Joyce invented a unique polyglot-language for his final book *Finnegans Wake* composed of composite words from some sixty to seventy languages, in a similar way that I use in this book texts from more than 120 languages (Anything you can do I can do better... Annie Get Your Gun), as both are polyglots and use the following languages in their texts – English, French, German, Romansh, Serbian, Croatian, Spanish, Russian, Danish, Dutch, Swedish, Icelandic, Norwegian, Italian of course as Joyce lived in Italy, Greek, Latin, Hebrew. As a matter of fact, the only language that I don't use in my book and Joyce uses is Irish Gaelic, but this is because Joyce was Irish. Well, after all, it maybe incorrect to state that I read twice *Ulysses* and did not understand it, as subconsciously it probably affected my writing in my novel, play, diary, as well as in this book.

But, as a matter of fact you can find in my library many books, plays and dictionaries in all the languages that I have learned, but also in languages that I haven't learned. And so, I once bought a long time ago a dual language book of stories by the Irish writer Padraic Pearse. I thought that I would understand the language but was completely mistaken as it is totally different from the languages that I know or want to learn. I wish to pay tribute to Irish literature that most of it was written in English – to Padraic Pearse, William Butler Yeats, John Millington Synge, but especially to some of my preferred writers who write in English – George Bernard Shaw, Oscar Wilde, Samuel Beckett, Sean O'Casey, and of course James Joyce. My favorite plays by Samuel Beckett [are *Waiting for Godot*](#), *Endgame*, *Happy Days*. Sean O'Casey: *Juno and the Paycock*, *Within the Gates*, *Red Roses for Me*, *Cock-a-Doodle- Dandy*, *The Shadow of a Gunman*, *The Plough and the Stars*, *The Silver Tassie*, *Purple Dust*, *Hall of Healing*. Oscar Wilde – *A Woman of No Importance*, *Lady Windermere's Fan*, *An Ideal Husband*, *The Importance of Being Earnest*, *Salome*. George Bernard Shaw – *Man and Superman*, *Arms and the Man*, *Candida*, *The Man of Destiny*, *You Never Can Tell*. All my preferred Irish playwrights wrote about social issues, siding the underprivileged, telling the truth about the rich and mighty, hypocrisy, aristocrats and working class. I have seen on stage most of Oscar Wilde's plays, some of George Bernard Shaw's plays, and as far as I recall none of Sean O'Casey's plays although those are the plays that I enjoyed most reading as they dealt with the most important issues that I care about.

Don Juan in Hell by George Bernard Shaw is probably the best philosophical discourse in a play, which exceeds by far all attempts of Goethe in *Faust*. I don't need action in a play or in a film, and of course not in a book. And as such *Man and Superman* with its third act *Don Juan in Hell* is a masterpiece. *Don Juan in Hell* lasts an hour and a half on stage and with the other three acts of *Man and Superman* it lasts like an opera by Wagner. Unfortunately I have only read several times the play, although I noticed that there were many performances of the two parts of the play, that I did not see. That is why I'll bring here only a few lines on the play from Wikipedia and an extract of the play. *Man and Superman* is a four-act [drama](#) written by [George Bernard Shaw](#) in [1903](#). The series was written in response to calls for Shaw to write a play based on the [Don Juan](#) theme. *Man and Superman* opened at [The Royal Court Theatre](#) in London on 23 May 1905, but omitted the third act. A part of the act, *Don Juan in Hell* (Act 3, Scene 2), was performed when the drama was staged on 4 June 1907 at the Royal Court. The play was not performed in its entirety until 1915, when the Travelling Repertory Company played it at the [Lyceum Theatre](#), [Edinburgh](#). The plot of the play is as follows: Mr. Whitefield has recently died, and his [will](#) indicates that his daughter Ann should be left in the care of two men, Roebuck Ramsden and Jack Tanner. Ramsden, a venerable old man,

distrusts Jack Tanner, an eloquent youth with revolutionary ideas, saying "He is prodigiously fluent of speech, restless, excitable (mark the snorting nostril and the restless blue eye, just the thirty-secondth of an inch too wide open), possibly a little mad". In spite of what Ramsden says, Ann accepts Tanner as her [guardian](#), though Tanner doesn't want the position at all. She also challenges Tanner's revolutionary beliefs with her own ideas. Despite Tanner's professed dedication to [anarchy](#), he is unable to disarm Ann's charm, and she ultimately persuades him to marry her, choosing him over her more persistent suitor, a young man named Octavius Robinson. *Don Juan in Hell* consists of a philosophical debate between Don Juan (played by the same actor who plays Jack Tanner), and the [Devil](#), with Doña Ana (Ann) and the [Statue](#) of Don Gonzalo, Ana's father (Roebuck Ramsden) looking on. This third act is often performed separately as a play in its own right, most famously during the 1950s in a concert version, featuring [Charles Boyer](#) as Don Juan, [Charles Laughton](#) as the Devil, [Cedric Hardwicke](#) as the Commander and [Agnes Moorehead](#) as Doña Ana. This version was also released as a [spoken word album](#) on [LP](#), the complete performance recording is now available on the internet. In 1974–75, [Kurt Kaszner](#), [Myrna Loy](#), [Edward Mulhare](#) and [Ricardo Montalban](#) toured nationwide in [John Houseman](#)'s reprise of the production, playing 158 cities in six months.

Although *Man and Superman* can be performed as a light [comedy of manners](#), Shaw intended the drama to be something much deeper, as suggested by the title, which comes from [Friedrich Nietzsche](#)'s philosophical ideas about the "[Übermensch](#)". The plot centres on John Tanner, author of "The Revolutionist's Handbook and Pocket Companion", which is published with the play as a 58-page appendix. Both in the play and in the "Handbook" Shaw takes Nietzsche's theme that mankind is evolving, through [natural selection](#), towards "superman" and develops the argument to suggest that the prime mover in selection is the woman — Tanner is a confirmed bachelor despite the pursuits of Ann Whitefield and her persistent efforts to entice him to marry her. Ann is referred to as "the [Life Force](#)" and represents Shaw's view that in every culture, it is the women who force the men to marry them rather than the men who take the initiative. We bring here an extract from Don Juan in Hell, in the third act of Shaw's *Man and Superman*.

THE DEVIL. [nettled] Well, you've no capacity for enjoyment. Will that satisfy you?

DON JUAN. It is a somewhat less insufferable form of cant than the other. But if you'll allow me, I'll take refuge, as usual, in solitude.

THE DEVIL. Why not take refuge in Heaven? That's the proper place for you. [To Ana] Come, Senora! could you not persuade him for his own good to try a change of air?

ANA. But can he go to Heaven if he wants to?

THE DEVIL. What's to prevent him?

ANA. Can anybody—can I go to Heaven if I want to?

THE DEVIL. [rather contemptuously] Certainly, if your taste lies that way.

ANA. But why doesn't everybody go to Heaven, then?

THE STATUE. [chuckling] I can tell you that, my dear. It's because heaven is the most angelically dull place in all creation: that's why.

THE DEVIL. His excellency the Commander puts it with military bluntness; but the strain of living in Heaven is intolerable. There is a notion that I was turned out of it; but as a matter of fact nothing could have induced me to stay there. I simply left it and organized this place.

THE STATUE. I don't wonder at it. Nobody could stand an eternity of heaven.

THE DEVIL. Oh, it suits some people. Let us be just, Commander: it is a question of temperament. I don't admire the heavenly temperament: I don't understand it: I don't know

that I particularly want to understand it; but it takes all sorts to make a universe. There is no accounting for tastes: there are people who like it. I think Don Juan would like it.

DON JUAN. But—pardon my frankness—could you really go back there if you desired to; or are the grapes sour?

THE DEVIL. Back there! I often go back there. Have you never read the book of Job? Have you any canonical authority for assuming that there is any barrier between our circle and the other one?

ANA. But surely there is a great gulf fixed.

THE DEVIL. Dear lady: a parable must not be taken literally. The gulf is the difference between the angelic and the diabolic temperament. What more impassable gulf could you have? Think of what you have seen on earth. There is no physical gulf between the philosopher's class room and the bull ring; but the bull fighters do not come to the class room for all that. Have you ever been in the country where I have the largest following—England? There they have great racecourses, and also concert rooms where they play the classical compositions of his Excellency's friend Mozart. Those who go to the racecourses can stay away from them and go to the classical concerts instead if they like: there is no law against it; for Englishmen never will be slaves: they are free to do whatever the Government and public opinion allows them to do. And the classical concert is admitted to be a higher, more cultivated, poetic, intellectual, ennobling place than the racecourse. But do the lovers of racing desert their sport and flock to the concert room? Not they. They would suffer there all the weariness the Commander has suffered in heaven. There is the great gulf of the parable between the two places. A mere physical gulf they could bridge; or at least I could bridge it for them (the earth is full of Devil's Bridges); but the gulf of dislike is impassable and eternal. And that is the only gulf that separates my friends here from those who are invidiously called the blest.

ANA. I shall go to heaven at once.

THE STATUE. My child; one word of warning first. Let me complete my friend Lucifer's similitude of the classical concert. At every one of those concerts in England you will find rows of weary people who are there, not because they really like classical music, but because they think they ought to like it. Well, there is the same thing in heaven. A number of people sit there in glory, not because they are happy, but because they think they owe it to their position to be in heaven. They are almost all English.

THE DEVIL. Yes: the Southerners give it up and join me just as you have done. But the English really do not seem to know when they are thoroughly miserable. An Englishman thinks he is moral when he is only uncomfortable.

THE STATUE. In short, my daughter, if you go to Heaven without being naturally qualified for it, you will not enjoy yourself there.

ANA. And who dares say that I am not naturally qualified for it? The most distinguished princes of the Church have never questioned it. I owe it to myself to leave this place at once.

THE DEVIL. [offended] As you please, Senora. I should have expected better taste from you.

ANA. Father: I shall expect you to come with me. You cannot stay here. What will people say?

THE STATUE. People! Why, the best people are here—princes of the church and all. So few go to Heaven, and so many come here, that the blest, once called a heavenly host, are a continually dwindling minority. The saints, the fathers, the elect of long ago are the cranks, the faddists, the outsiders of to-day.

THE DEVIL. It is true. From the beginning of my career I knew that I should win in the long run by sheer weight of public opinion, in spite of the long campaign of misrepresentation and calumny against me. At bottom the universe is a constitutional one; and with such a majority as mine I cannot be kept permanently out of office.

DON JUAN. I think, Ana, you had better stay here.

ANA. [jealously] You do not want me to go with you.

DON JUAN. Surely you do not want to enter Heaven in the company of a reprobate like me.

ANA. All souls are equally precious. You repent, do you not?

DON JUAN. My dear Ana, you are silly. Do you suppose heaven is like earth, where people persuade themselves that what is done can be undone by repentance; that what is spoken can be unspoken by withdrawing it; that what is true can be annihilated by a general agreement to give it the lie? No: heaven is the home of the masters of reality: that is why I am going thither.

ANA. Thank you: I am going to heaven for happiness. I have had quite enough of reality on earth.

DON JUAN. Then you must stay here; for hell is the home of the unreal and of the seekers for happiness. It is the only refuge from heaven, which is, as I tell you, the home of the masters of reality, and from earth, which is the home of the slaves of reality. The earth is a nursery in which men and women play at being heroes and heroines, saints and sinners; but they are dragged down from their fool's paradise by their bodies: hunger and cold and thirst, age and decay and disease, death above all, make them slaves of reality: thrice a day meals must be eaten and digested: thrice a century a new generation must be engendered: ages of faith, of romance, and of science are all driven at last to have but one prayer, "Make me a healthy animal." But here you escape the tyranny of the flesh; for here you are not an animal at all: you are a ghost, an appearance, an illusion, a convention, deathless, ageless: in a word, bodiless. There are no social questions here, no political questions, no religious questions, best of all, perhaps, no sanitary questions. Here you call your appearance beauty, your emotions love, your sentiments heroism, your aspirations virtue, just as you did on earth; but here there are no hard facts to contradict you, no ironic contrast of your needs with your pretensions, no human comedy, nothing but a perpetual romance, a universal melodrama. As our German friend put it in his poem, "the poetically nonsensical here is good sense; and the Eternal Feminine draws us ever upward and on"—without getting us a step farther. And yet you want to leave this paradise!

ANA. But if Hell be so beautiful as this, how glorious must heaven be!

The Devil, the Statue, and Don Juan all begin to speak at once in violent protest; then stop, abashed.

DON JUAN. I beg your pardon.

THE DEVIL. Not at all. I interrupted you.

THE STATUE. You were going to say something.

DON JUAN. After you, gentlemen.

THE DEVIL. [to Don Juan] You have been so eloquent on the advantages of my dominions that I leave you to do equal justice to the drawbacks of the alternative establishment.

DON JUAN. In Heaven, as I picture it, dear lady, you live and work instead of playing and pretending. You face things as they are; you escape nothing but glamor; and your steadfastness and your peril are your glory. If the play still goes on here and on earth, and all the world is a stage, Heaven is at least behind the scenes. But Heaven cannot be described by

metaphor. Thither I shall go presently, because there I hope to escape at last from lies and from the tedious, vulgar pursuit of happiness, to spend my eons in contemplation—

We give here from the Internet an excellent review on the Irish Sean O'Casey's life and plays:

Sean O'Casey, a child of the Dublin slums, was born in 1880 to a Protestant family. He had a grim childhood of poverty, poor eyesight, and ill health. Sean O'Casey was an idealist with a strong sense of justice that marked his life and work. Early in his adult life he was caught up in the fervour of the Gaelic League and in the amateur theatre movement. O'Casey claimed he found his "faith" in the socialist ideals of Jim Larkin's crusade for the Irish working class. (The general strike of 1913 began the first demands for Irish liberation.) In his early forties, while continuing to support himself as a labourer, he wrote, in quick succession three realistic plays about the slums of Dublin. *The Shadow of a Gunman*, *Juno and the Paycock*, and *The Plough and the Stars* were performed at the Abbey Theatre in 1923, 1924, and 1926 respectively. The first takes up the terrors of the Black and Tans in Dublin. The second has a Civil War theme, and the last is focused on the Irish Citizen Army and the Easter Rising. These plays provoked public outcry mainly because of O'Casey's consistent refusal to glorify the violence of the nationalist movement, instead mocking the heroics of war and presenting the theme that dead heroes were far outnumbered by dead innocent people. Frank O'Connor, in *A Short History of Irish Literature: A Backward Look*, says that what unifies these plays and sets them apart from O'Casey's later works is "the bitter recognition that while the men dream, drink, drivel, dress up and go play-acting, some woman with as much brains and far more industry sacrifices herself to keep the little spark of human life from going out altogether." O'Casey followed these plays of realism with *The Silver Tassie*, which was submitted to the Abbey Theatre in 1927. It was a play considered more symbolic and expressionistic than the previous Abbey plays. While three acts were in typical lively O'Casey style, the second act included chants and dance movement.

Most of his plays which followed, filled with symbolism and fantasy, were infused with the evangelical view that became the theme of the rest of O'Casey's life. These plays include *Within the Gates*, *The Star Turns Red*, *Purple Dust*, *Red Roses for Me*, *Oak Leaves and Lavender*, and *Cock A Doodle Dandy*. With the exception of *Within the Gates*, none of the later plays had the critical acclaim or success that were given his earlier work. O'Casey's alleged communism represents another aspect of his life and work which calls for interpretation. Brooks Atkinson, in his *Introduction to The Sean O'Casey Reader*, presents a balanced view of O'Casey's professed allegiance. Like other aspects of O'Casey's creativity, Atkinson saw him as an original in his thinking, for O'Casey saw Keats, Shelley, Dickens, Whitman, even Jesus Christ as Communists. "Any man who is honest and gives all he can to the community is a Communist," O'Casey said. His only humourless play, *The Star Turns Red*, put on by a leftist group in London in 1940, was his salute to Communism. As Atkinson points out, despite O'Casey's public comments, his play, and his articles for "The London Daily Worker," the author's "Communism had a flamboyant style. But it must have perplexed orthodox Communists. As usual, he made his own rules and preserved his personal independence." O'Casey's finest writing after his self-imposed exile from Ireland in 1926 is considered to be his six volumes of autobiography: *I Knock at the Door*, *Pictures in the Hallway*, *Drums Under the Window*, *Inishfallen Fare Thee Well*, *Rose and Crown*, and *Sunset and Evening Star*. They were written as stream of consciousness works and in a brilliantly subjective style and voice of the third person named Johnny Casside.

David Krause, author of *Sean O'Casey and His World*, says of the autobiography: "Like the voluble characters in his plays, O'Casey can be profligate and exuberant with words, playing with their sounds and meanings, indulging in the Joycean game of puns, parodies, malapropisms and comic invective." Brooks Atkinson remarks that Sean O'Casey "wrote the most glorious English of his era - the English nearest in colour and strength to the Elizabethan. . . He had the moral courage of an idealist. I think God had reason to be proud of Sean O'Casey." - <http://www.irish-society.org/home/hedgemaster-archives-2/people/o-casey-sean>

Most of the Irish writers didn't write in Irish Gaelic, a Goidelic language spoken only by 140,000 native speakers but by one million as a second language. **Irish** (*Gaeilge*), sometimes referred to as **Gaelic** or **Irish Gaelic**, is a [Goidelic language](#) of the [Indo-European languages family](#), originating in [Ireland](#) and historically spoken by the [Irish people](#). Irish is spoken as a [first language](#) by a small minority of Irish people, and as a [second language](#) by a rather larger group. Irish enjoys [constitutional](#) status as the [national and first official language](#) of the [Republic of Ireland](#), and is an officially recognised [minority language in Northern Ireland](#). It is also among official [languages of the European Union](#). The public body [Foras na Gaeilge](#) is responsible for the promotion of the language throughout 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 Chainte* – *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/אלוהים 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 Raifteiri'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 Raifteiri 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.	Of the number who drowned from Anach Cuain.
'S mo thrua 'márach gach athair 's máthair	And the keening after of mother and father
Bean is páiste 'tá á sileadh súl!	And child by the harbour, the mournful croon!
A Rí na nGrást a cheap neamh is párthas,	King of Graces, who died to save us,
Nar bheag an tábhacht dúinn beirt no triúr,	T'were a small affair but for one or two,
Ach lá chomh breá leis gan gaoth ná báisteach	But a boat-load bravely in calm day sailing
Lán a bháid acu scuab ar shiúl.	Without storm or rain to be swept to doom.
Nár mhór an t-íonadh ós comhair na ndaoine	What wild despair was on all the faces
Á bhfeicáil sínte ar chúl a gcinn,	To see them there in the light of day,
Screadadh 'gus caoineadh a scanródh daoine,	In every place there was lamentation,

Gruaig á cíoradh 's an chreach á roinnt.

And tearing of hair as the wreck was shared.

Bhí buachaillí óg ann tíocht an fhómhair,

And boys there lying when crops were ripening,

Á síneadh chrochar, is a dtabhairt go cill.

From the strength of life they were borne to

'S gurb é gléas a bpósta a bhí dá clay dtoramh

In their wedding clothes for their wake they robed them

'S a Rí na Glóire nár mhór an feall.

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 it

A thosaigh mé ag ól.

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 there

I bhfogas dhá mhíle

two miles close

Do Bhéal an Átha Mhóir

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 light,
ciúineas gan crá	silence without torment.
Dul siar ar m'aistear,	Going back on my journey,
le solas mo chroí	with the light of my heart
Fann agus tuirseach,	Weak and tired,
go deireadh mo shlí	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:

<i>Traetha fy mod, lle nodant</i>	Now I live quietly
<i>I'm plwy gyda'm gwraig a'm plant</i>	With my dear wife and family
<i>Ag a'm bryd, dros ennyd aeth</i>	And for a while at least I till
<i>Is mynydd ar ysmonaeth</i>	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: 10
 Ten thousand saw I at a glance,
 Tossing their heads in sprightly dance.

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 20
 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

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	Ce Reding, en Prizono Reding,
There is a pit of shame,	Pri honto kav' atestas;
And in it lies a wretched man	Mizera homo en gi kusas,
Eaten by teeth of flame,	Flamdentoj lin digestas;
In a burning winding-sheet he lies,	Lin volvas brula tuko, tombe
And his grave has got no name.	Neniu nomo estas.

And there, till Christ call forth the dead,	Gis Krist' mortintojn vekos, pace
In silence let him lie:	Atendu li la tagon:
No need to waste the foolish tear,	Malsagan larmon ne malsparu,
Or have the windy sigh:	same suspirosvagon;
The man had killed the thing he loved,	I' amajon murdis li kaj donis
And so he had to die.	Per sia viv' la pagon.

And all men kill the thing they love,	L' amajon murdas ciu homo;
By all let this be heard,	Auskultu! Per okulo
Some do it with a bitter look,	Amara kelkaj, kelkaj dume
Some with a flattering word,	Per flato kaj simulo;
The coward does it with a kiss,	Perkise faras gin poltrono,
The brave man with a sword!	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.

THOUGHTS & QUOTES ON GERMAN & HEINE

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 choose 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 velit, bedeuten, Daß ich so traurig bin, Ein Märchen aus uralten Zeiten, Das kommt mir nicht aus dem Sinn. Die Luft ist kühl und es dunkelt, Und ruhig fließt der Rhein; Der Gipfel des Berges funkelt, Im Abendsonnenschein.	1. Ignoro, quid id sibi Tristissimus cur sim, Antiqui aevi fabellam Cur saepe voverim. Vesperascit et frigescit, Et Rhenus leniter it, Cacumen montis lucescit, Dum Phoebus occidit.	1. I cannot determine the meaning Of sorrow that fills my breast: A fable of old, through it streaming, Allows my mind no rest. The air is cool in the gloaming And gently flows the Rhine. The crest of the mountain is gleaming In fading rays of sunshine.
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2. Die schönste Jungfrau sitzet Dort oben wunderbar, Ihr gold'nes Geschmeide blitzet, Sie kämmt ihr goldenes Haar, Sie kämmt es mit goldenem Kamme, Und singt ein Lied dabei;	2. Sedet in summo Virgo pulcherrima, Auro nitet gemma frontis, Se pectit auricoma. Aureolo pectine pectit, Carmen canens procul,	2. The loveliest maiden is sitting Up there, so wondrously fair; Her golden jewelry is glist'ning; She combs her golden hair. She combs with a gilded comb, And sings a song, passing time. It has a most wondrous, appealing
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Das hat eine wundersame, Mirandum id habet And pow'rful melodic rhyme.
 Gewalt'ge Melodei. modum
 Nec non virilem simul. 3. The boatman aboard his small
 3. Den Schiffer im kleinen skiff, -
 Schiffe, 3. In cymba navitam Enraptured with a wild ache,
 Ergreift es mit wildem Weh; mille Has no eye for the jagged cliff, -
 Er schaut nicht die Felsenriffe, Angores feri tenent, His thoughts on the heights fear
 Er schaut nur hinauf in die Höh'. Non videt scopulos forsake.
 Ich glaube, die Wellen ille, I think that the waves will devour
 verschlingen Ocli non si sursum Both boat and man, by and by,
 Am Ende Schiffer und Kahn, vident. And that, with her dulcet-voiced
 Und das hat mit ihrem Singen, Opinor 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, Shirly and me. Inside the Glacier we found a couple of men who were disguised to bears, they told us that if we want to take a photo with them it would cost us a substantial amount and it will be sent by mail to our Israeli address. Ruthy asked me: "How can we be sure that they'll send the picture to Israel after we pay them now", and the bear answered her in Hebrew (he was an Israeli student): "Madam, this is Switzerland not Israel"... I made also with Ruthy a visit of [ten days to Vienna](#), Prague and Budapest. We enjoyed visiting those beautiful cities, went to the theater in Prague and Budapest, not understanding a word, but in order to enjoy the theater you have to enjoy the ambience. 20 years later we also visited Tallinn, capital of Estonia, on a Baltic cruise, and enjoyed the visit. In Vienna we had an Insead reunion, where we had a rehearsal of Waltz dancing before the ball that was held at a sumptuous hall. It didn't improve much my dancing, as I sing and dance so well that I was asked several times to appear on Broadway... We visited Schoenbrunn, and I thought all the time about L'Aiglon, Napoleon II, who died at this palace in 1832, and of Edmond Rostand's play that was the earliest memory I had as a child. So, from Cairo where I saw the play L'Aiglon, via Insead that was located initially at Fontainebleau's Napoleon palace, to the Schoenbrunn palace in Vienna where Napoleon's son died, a loop was closed – who thought that the poor kid Cory would have made such a voyage on the footsteps of Napoleon and his son...

THOUGHTS & QUOTES ON HERZL & LADINO

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 reinstatement 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 owe we owe to the preparatory work of other peoples. Therefore, we have to repay our debt. There is only one way to do it, the highest tolerance. Our motto must therefore be, now and ever: 'Man, you are my brother.'"

In his novel, Herzl wrote about an electoral campaign in the new state. He directed his wrath against the nationalist party, which wished to make the Jews a privileged class in Israel. Herzl regarded that as a betrayal of Zion, for Zion was identical to him with humanitarianism and tolerance—and that this was true in politics as well as religion. Herzl wrote: "Matters of faith were once and for all excluded from public influence. ... Whether anyone sought religious devotion in the synagogue, in the church, in the mosque, in the art museum, or in a philharmonic concert, did not concern society. That was his [own] private affair." *Altneuland* was written both for Jews and non-Jews: Herzl wanted to win over non-Jewish opinion for Zionism. When he was still thinking of [Argentina](#) as a possible venue for massive Jewish immigration, he wrote in his diary: "When we occupy the land, we shall bring immediate benefits to the state that receives us. We must expropriate gently the private property on the estates assigned to us. We shall try to spirit the penniless population across the border by procuring employment for it in the transit countries, while denying it any employment in our country. The property owners will come over to our side. Both the process of expropriation and the removal of the poor must be carried out discretely and circumspectly ... It goes without saying that we shall respectfully tolerate persons of other faiths and protect their property, their honor, and their freedom with the harshest means of coercion. This is another area in which we shall set the entire world a wonderful example ... Should there be many such immovable owners in individual areas [who would not sell their property to us], we shall simply leave them there and develop our commerce in the direction of other areas which belong to us". Do we have in Israel a "third way society" or a neoliberal capitalistic regime? Are we a wonderful example to the entire world or a society that is boycotted by more and more states and peoples? Are we a country with the highest tolerance to others or a quasi-theocratic state ruled by ultra-orthodox and ultra-right parties? Where have the mutualist precepts vanished, the welfare state disappeared, most of Herzl's vision sunk into oblivion? I leave to the reader to answer those questions by himself, as sic transit gloria mundi?

Altneuland tells the story of Friedrich Löwenberg, a young [Jewish](#) Viennese intellectual, who, tired with European decadence, joins an Americanized [Prussian](#) aristocrat named Kingscourt

as they retire to a remote [Pacific](#) island (it is specifically mentioned as being part of the [Cook Islands](#), near [Raratonga](#), which may explain why this country and other Pacific tiny states support vehemently Israel...). Stopping in [Jaffa](#) on their way to the Pacific, they find [Palestine](#) a backward, destitute and sparsely populated land, as it appeared to Herzl on his visit in 1898. Löwenberg and Kingscourt spend the following twenty years on the island, cut off from civilization. As they pass through Palestine on their way back to Europe, they discover a land drastically transformed, showcasing a free, open and [cosmopolitan modern](#) society, and boasting a thriving [cooperative](#) industry based on state-of-the-art technology. In the two decades that have passed, European Jews have rediscovered and re-inhabited their *Altneuland*, reclaiming their own destiny in the [Land of Israel](#). Herzl's novel depicts his blueprint for the realization of Jewish national emancipation, as put forward in his book *Der Judenstaat* (The Jewish State) published in 1896. Both ideological and utopian, it presents a model society which was to adopt a [liberal](#) and [egalitarian](#) social model, resembling a modern welfare state. Herzl called his model "Mutualism" and it is based on a mixed economy, with public ownership of the land and natural resources, agricultural cooperatives, [state welfare](#), while at the same time encouraging [private entrepreneurship](#). A true modernist, Herzl rejected the European [class system](#), yet remained loyal to Europe's cultural heritage. Rather than imagining the Jews in *Altneuland* speaking exclusively [Hebrew](#), the society is multi-lingual – with German, Hebrew and Yiddish being the main languages and reproducing European customs, going to the opera and enjoying the theatre. I share of course Herzl's vision, as I think that Israel has to be a cosmopolitan multi-lingual very cultural 'third way' society, quite opposite to the present situation. While Jerusalem is the capital, with the seat of parliament ("Congress") and the Jewish Academy, the country's industrial center is the modern city of [Haifa](#). In the actual Israel, this role was to be taken by [Tel Aviv](#), a city which did not yet exist at the time of writing and whose name was inspired by the book itself.

Herzl saw the potential of Haifa Bay for constructing a modern deep-water port. However, in reality it would be the [British Empire](#) rather than the Zionists which would realise that potential and make considerable strategic use of it during the [Second World War](#). Though Israel would eventually inherit the Haifa port and city, by 1948 the central role of Tel Aviv (*Altneuland* in Hebrew) was established, with Haifa – though a major Israeli city – relegated to a secondary position. As envisioned by Herzl, "All the way from Acco to Mount Carmel stretched what seemed to be one great park". In Israel of today the very same area became a giant industrial zone, reckoned the most heavily polluted part of the country, and Haifa where I live has the highest rate of cancers in Israel. The final sentences of *Altneuland* emphasize what was the basis of this old new state, according to the main protagonists of the novel. We bring it here in English and in Ladino in Hebrew/Rashi letters as it was written about a hundred years ago in the Feuilleton *El Tiempo* of Saloniki, Greece, and translated into Ladino (from which language?) by Jean Florian. My humble contribution was in transcribing the Rashi writing into Latin writing:

At last Friedrich put a question, and every man answered it after his fashion.

אין איסטי איסטאדו די אלמה, פרידריק ליב'ניברג סוליב'אנטו אונה קיסטיין אלה קואלה טודוס לוס אסיסטיינטים ריספונדירון אונג דיספואיס די אוטרו קאדה אונג אסו מאנירה. לה קואסטיין אדריסאדה אירה לה סיגואינט:
 En este estado de alma, Friedrich Loewenberg solevanto una kuestion ala kuela todos los asistentes respondieron uno despues de otro kada uno asu manera. La kuestion adresada era la siguiente:

"We see a new and happy form of human society here," he said. "What created it?"

- נוזוטרוס ב'מוס אקי אונה פ'ורמה נואיב'ה, מאס ב'ינטורוזה, די לה ב'ידה אין קומון די לוס אומבריס, קיין קריאו איסטו?

- Nosotros vimos aki una forma nueva, mas venturosa, de la vida en komun de los ombres, ken kreo esto?

"Necessity!" said Littwak the elder.

איל ב'ייז'ו ליטב'אק ריספונדייו: איל אפריטו.

El viejo Littwak respondió: El apreto.

"The reunited people!" said Steineck the architect.

איל ארשיטיקטה שטאייניק ריספונדייו: איל פואיב'לו אאונאדו!

El arshitekta Steineck respondió: El puevlo aunado!

"The new means of transportation!" said Kingscourt.

קינגסקורט דישו: לוס נואיב'וס מיזוס די קומוניקאסיון!

Kingscourt disho: Los nuevos medios de komunikasion!

"Knowledge!" said Dr. Marcus.

איל דוקטור מארקוס דישו: איל סאב'יר!

El doktor Marcus disho: El saver!

"Will Power!" said Joe Levy.

יוסף לוי דישו: לה ב'ולונטאד!

Joseph Levy disho: La voluntad!

"The Forces of Nature!" said Professor Steineck.

איל פרופ'סור שאטייניק דישו: לאס פ'ואירסאס די לה נאטורה.

El Profesor Steineck disho: Las fuersas de la natura.

"Mutual Toleration!" said the Reverend Mr. Hopkins.

איל פרידיקאדור אינגלס אופ'קינס דישו: לה טולירנסיה מוטואלה!

El Predikador ingles disho: La toleransia mutuala!

"Self-Confidence!" said Reschid Bey.

ראשיד ביי דישו: לה קונפ'יאנסה אין סי!

Reshid Bey disho: La konfiensa en si!

"Love and Pain!" said David Littwak.

דוד ליטב'אק דישו: איל אמור אי לה סופ'ריאנסה!

David Littwak disho: El amor i la sufriensa!

But the venerable Rabbi Samuel arose and proclaimed: "God!"

מה איל ב'ייז'ו רבי שמואל סי ליב'אנטו סולאנילמינטי אי דישו: איל דייו!

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 לקמא ענגא די אכלו אבהתנא בארעא דמצרים . כל דכפין ייתי ויכול . כל דצריך ייתי ויפסח . השתא הקא . 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."

THOUGHTS & QUOTES ON ITALIAN CULTURE

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

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

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

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

First verse:
Avanti o popolo, alla riscossa,
[Bandiera rossa, Bandiera rossa.](#)
Avanti o popolo, alla riscossa,
Bandiera rossa trionferà.
Refrain:
Bandiera rossa la trionferà
Bandiera rossa la trionferà
Bandiera rossa la trionferà
Evviva il comunismo e la libertà.

Literal Translation:
Forward people, to the rescue,
the Red Flag, the Red Flag.
Forward people, to the rescue,
the Red Flag will triumph.
The Red Flag will triumph,
the Red Flag will triumph,
the Red Flag will triumph,
Long live communism and freedom.

Freedom and communism don't go so well together, as we know, except in the song. Why fascists, communists, and neoliberals like Milton Friedman (in his famous book: *Capitalism and Freedom*), preach so much about freedom, while in practice they do exactly the opposite? (more on neoliberal totalitarian approach - read Naomi Klein's *The Shock Doctrine*). Anyhow, at the age of 16 Albert didn't mind so much about freedom, which did not exist in the Ottoman Empire either. Unfortunately or fortunately, after six months, the police arrested him and he was told: *Ritorna a tu paese straniero...* Go back to your country, stranger! He left for Cairo, where he met my mother Pauline, they married, and that is how I was born, in another cosmopolitan city - Cairo, where there were hundreds of thousands of Europeans – Italians, Greeks, Armenians, Jews, English and French. So, Jacques and Albert, could sympathize with the old gypsy in the French song of Dalida, another Egyptian/Italian/French: *Je viens d'un pays qui n'existe plus*, I come from a country that doesn't exist anymore, as Turkey is now 99% Moslem, and Egypt doesn't have foreigners anymore. *La Forza del Destino*, Albert could have been killed in Smyrna if he would have stayed there during the war between Greece and Turkey in 1922, or in Milano, staying there through World War II, like all his uncles who died in the Holocaust. Dozens of my relatives died in the Holocaust, mostly Italians, but also Greeks from Rhodes and other places.

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
E di pensiero.

Sempre un amabile,
Leggiadro viso,
In pianto o in riso,

[Woman is flighty](#)

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

Always sweet,
Pretty face,
In tears or in laughter,

È menzognero.

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 unseccessful, and you get on your savings interests of 0.1 percent, although you planned your pension with a rate of 5% – you should look at the bright side of things, and find a new direction – in business, in ethics, in teaching, as a self-employed businessman, in community working, or writing this book... Actually, many friends boast that they always succeeded in their surgical procedures, their investments, in their jobs, with women, they are very lucky in whatever they do. I have always apprehension about the evil eye/malocchio (everybody knows that I am not superstitious, hamsa hamsa), so I don't boast about my successes, but once when it was too much, I answered that I used 99% of my luck allotment when Ruthy and me fell in love and married, so I don't have any luck left for the other events. But, as a matter of fact, I feel myself very lucky with my family – wife, children and grandchildren. I was quite lucky as well with my career when I achieved more than I have ever planned as an executive, consultant, in academics, and also in achievements that I have not planned as writing more than ten books that were purchased by thousands of the best universities' libraries, teaching and educating thousands of students, lecturing to audiences of hundreds with a great success, writing important articles and essays, and being perceived as one of the most influential ethical persons in Israel.

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

Italy has contributed to the world invaluable presents – first of all one of the happiest, most intelligent, hearty, hospitable people in the world, the best paintings and sculptures, some of the best novels, films, and plays, the best songs, operas, and music, one of the most beautiful sceneries in the world, a remarkable history – ancient and modern, a thriving economy, the most melodious language, a religion that in its finest moments was humane and contributed to society so much, a healthy attitude to life looking at the bright side of things... In my worst moments I did not resort to Zola, Beethoven, Shakespeare, Tolstoy or Brecht. I was moved to tears when hearing the aria of Rigoletto: [Cortigiani, vil razza](#) dannata/per qual prezzo vendeste il mio bene?/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 form 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!

THOUGHTS & QUOTES ON SPANISH ORIGINS

The first book I have 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, hazanias 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
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

THE GORING AND THE DEATH

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

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

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!

when the bull ring was covered with iodine
at five in the afternoon,
 death laid eggs in the wound
at five in the afternoon.
At five in the afternoon.
 At five o'clock in the afternoon.

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

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

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

Hoy resulta que es lo mismo ser derecho que traidor...!
 Ignorante, sabio o chorro, generoso o estafador!...

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

(Enrique Santos Discepolo, Tango, Cambalache/The Junk Shop, 1934)

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

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

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

Balkans, Italy, Portugal, Germany, Switzerland, but most of all I enjoy visiting Spain (but as a city nothing compares to Paris), where I feel at home.

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

THOUGHTS & QUOTES ON PORTUGUESE

The first book I have read in Portuguese was: *Dona flor e seus dois maridos* by [Jorge Amado](#). When you study a new language you are carried on the wings of the muses to a new country, and reading a book, a play or a poem, you feel submerged by the new atmosphere. With Portuguese you benefit from two atmospheres – from Brazil and Portugal. And indeed, you cannot find two greater opposites than the Brazilian and Portuguese literature. *Dona Flor* or *Jubiaba* are completely opposite to *O crime do padre Amero*, 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 corraera 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 rebolou como rebolavam 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 ponteadado 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 lantejoula doirada -, anunciou:
- Lá vou eu, minha russa do *Tororo*...

I didn't know until recently that I had Portuguese ancestry. I knew that probably my family came from *Coria* in Spain, but only when I visited the town and assisted the town's archeologist to discover the ancient synagogue, I learned that as *Coria* is very near Portugal, the Jews from *Coria* when they were expelled from Spain in 1492 opted to go to Portugal, which received the Jews willingly. Only five years later, in 1497, the Portuguese king decided to convert by force all the Jews to Christianity, without giving them the choice to leave the country. So, probably, my ancestors were *Marranos/Conversos/Anusim* and left Portugal only dozens of years later, with the help of *Dona Gracia Mendes* who assisted them in fleeing to Italy, Greece and Turkey, where my ancestors settled. Apparently, my antecedents are Spanish (*Coria*), Portuguese (*Marranos*), Italian (uncles/part of my family), Greek (mother), Turkish (father), and Israelis (country of residence and of course of my Jewish ancestors). I was born in Egypt, my culture was primarily French, my business environment is American, my wife is Romanian, her father was born in a town now in Ukraine, my professional mentality is German, my socioeconomic ideals are Scandinavian, and my grandchildren have

also antecedents from Iraq, Argentina, Lithuania, Russia, Poland, etc. In short, quite a cosmopolitan mix, making me a man of the world!

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

Uma Casa Portuguesa

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

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

Ycabo.

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

deffalefcidos espiritos, lassos equebrantados
membros, graue peço de foster, esforçaiuos:
olhos cansados da jaa tam fecca vea foltai mil
a mil lagrimas de fangue; altas e çerradas
ramas que os rayos da debilitada vista me
detendes, afastaiuos hum pouco, fayram sobel-
las nuues meus continos e lastimosos sospiros:
e day lugar que se ouçam meus bramidos em
todafas quatro partes da terra. Tu larga bem
auenturada e grande Afia de preçiofas Joyas
femeada: de nobres e ricos aruores plantada,
con infinita riqueza, con fuaues e marauilhosos
cheiros, teus toftados moradores deleitosamente
recreas.

Tu montanhofa aspera e queimada Africa,
prenhe de finiffimo ouro, de doçes e fermofos
tamaraes vestida e parte de leite, e mel regada,
con soterrada prosperidade, naturaes e fabo-
rosos mâtimentos contentes fostentas teus filhos.
E tu guerreira fabia e temperada Europa, de
emgenhofas poliçias, toberbos e marauilhosos
triunfos çeuada, e num terreste paraifo conuer-
tida, cõ desmedido viço de tuas cheas tetas,
mimofamente mamã tuas creaturas: de maneira
que todos os q cria em fi cada húa e húa

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

Sadness has no end

Felicidade sim

Happiness yes

A felicidade é como a gota

Happiness is like a drop

De orvalho numa pétala de flor

Of dew on a flower petal

Brilha tranquila

Shines quietly

Depois de leve oscila

After light oscillates

E cai como uma lágrima de amor

And falls like a tear of love

A felicidade do pobre parece

Happiness of the poor seems

A grande ilusão do carnaval

The great illusion of Carnival

A gente trabalha o ano inteiro

We work all year

Por um momento de sonho

For a dream moment

Pra fazer a fantasia

To make the fantasy

De rei ou de pirata ou jardineira

Of king or pirate or gardener

Pra tudo se acabar na quarta-feira

For everything was finished in

Wednesday

Tristeza não tem fim

Sadness has no end

Felicidade sim

Happiness yes

A felicidade é como a pluma

Happiness is like a feather

Que o vento vai levando pelo ar

That the wind lifts into the air

Voa tão leve

Flying so light

Mas tem a vida breve

But life is short

Precisa que haja vento sem parar

It needs to have the wind without

stopping

A minha felicidade está sonhando

My happiness is dreaming

Nos olhos da minha namorada

In the eyes of my lover

É como esta noite, passando, passando

It is like tonight, passing, passing

Em busca da madrugada

In search of the dawn

Falem baixo, por favor

Keep it down, please

Pra que ela acorde alegre com o dia

For her to wake up happy as the day

Oferecendo beijos de amor

Offering kisses of love

Tristeza não tem fim

Sadness has no end

Felicidade sim

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](#)

THOUGHTS & QUOTES ON FRENCH LITERATURE

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

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

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

At the age of 11, I had to fight the Israeli ministry of education, my school headmaster, teachers and pupils, who decided that the new immigrants had to cease their studies and become metalworkers. All the pupils learned for the remaining years of their primary education metalwork, but I rebelled with the backing of my parents, as I wanted to be a diplomat and not a worker. I was ostracized, hated, beaten, ridiculed, but I didn't give up, practically not going to school for two years, and studying on my own the curriculum. My consolation was in reading the French classics – Racine, Corneille, Moliere, Hugo, Dumas, Maupassant, Gide, Flaubert, Sand, Maurois, Mauriac, Aragon, Verne, Romain Rolland, Voltaire, Malraux, Balzac, Proust, Sartre, and especially Zola, at the age of 11 to 13... from the huge library of my family. I dreamed that one day I'll visit Paris and study there. This was

my solace, those books gave me the moral justification to fight back the system, to feel superior to my "oppressors". This was my bibliotherapy, long before it became an academic term, those were the roots of my intellectual personality, of my love to France and French culture, and also of my cosmopolitan background. See the story of my earliest memory at a performance of L'Aiglon by the Comedie Francaise in Cairo, with a detailed description of the event, and extract of the French text of the play in Plays.

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

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

English version

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

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

(Refrain :)

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

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 would like to quote from the Wikipedia a few lines on Marcel Pagnol and Emile Zola, my favorite authors originating from Provence and living in Paris, the two sites in France which I like most.

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 Provençal I write at length on Zola's role in the Dreyfus affair as well as on his premature death and what ensued subsequently.

I visited Provence and South West France in 2014 (Avignon, Aix-en-Provence, Albi, Marseille, Nimes, Carpentras, Orange, Roussillon, Cassis, Calanques, Isle-sur-la-Sorgue, Fontaine de Vaucluse, Pont du Gard, Les Baux, Arles, Camargue, Aigues Mortes, Sainted 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 delightful 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,
strayed,*

*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 ourt 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 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 choose a Jew as a scapegoat while the French army did not want to sentence the real traitor Esterhazi. 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 fenêtres, 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-la; 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 échangeèrent un salut d'amitié. Et Claude, qui avait certainement oublié de diner la veille, pris de colère a 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 mere](#), [Le temps des secrets](#), [Le temps des amours](#)...), and his films ([La femme du boulanger](#), [Topaze](#), [Marius](#), [Fanny](#), [Cesar](#), [Manon des sources](#), [Ugolin](#), [La belle meuniere](#), [La fille du puisatier](#)...). Pagnol was one of the first writers who dared to show Judah as a positive person and not as a traitor. He loved all his protagonists, even the evil ones, as he could not hate anybody. Pagnol was one of the playwrights who understood most human nature. I have read almost all his books, plays and screenplays – about 30, as I have also read about 30 novels by Emile Zola, the 20 of the Rougon-Macquart and novels wrote before and after. These are two examples of my method of reading, where if I like a playwright, a novelist or a poet, I read almost all his work in order to understand him the best. Thus, I have read almost all the works by Arthur Miller, Tennessee Williams, Jean Anouilh, Joshua Sobol, Eugene O'Neill, Henrik Ibsen, William Shakespeare, Honore de Balzac, Albert Cohen, Benjamin Tammuz, Shai Agnon, Jean-Paul Sartre, Henry James, Franz Kafka, Racine, Moliere, and most of their biographies. From Pagnol's works I taught and wrote about Topaze, Jean de Florette, Manon des sources. 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 befriending 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 Completes 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 ou son fils est mort!’

‘Oyayaie!’ dit Pamphile, consterne, ‘personne ici ne l’a jamais su!’

(Manon) ‘Le vieux voleur, la-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 Provençal 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 Provençal 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 Provençal their French was with a Provençal accent.

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. Fauchelevent 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. Fauchelevent 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. Fauchelevent 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'Indépendante*, which supported the Italian unification effort. In 1864 he returned to Paris.

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

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

The book is considered a [literary classic](#) today. According to [Luc Sante](#), "[The Count of Monte Cristo](#) has become a fixture of Western civilization's literature, as inescapable and immediately identifiable as [Mickey Mouse](#), [Noah's flood](#), and the story of [Little Red Riding Hood](#)." [George Saintsbury](#) stated: "[Monte Cristo](#) is said to have been at its first appearance, and for some time subsequently, the most popular book in Europe. Perhaps no novel within a given number of years had so many readers and penetrated into so many different countries."

This popularity has extended into modern times as well. The book was "translated into virtually all modern languages and has never been out of print in most of them. There have been at least twenty-nine motion pictures based on it ... as well as several television series, and many movies [have] worked the name 'Monte Cristo' into their titles." The title *Monte Cristo* lives on in a "famous gold mine, a line of luxury Cuban cigars, a sandwich, and any number of bars and casinos—it even lurks in the name of the street-corner hustle three-card monte."

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

I almost never punished the wicked, not by cowardice, sometimes because it was impossible, always never prayed for vengeance. I prayed for success, to overcome the wrongdoings done to me, but I've never prayed or acted in a vengeance mode. I tried my best to disclose the wrongdoings and point the finger to the wicked, more in order to avoid the perpetuation of wickedness to others than out of vengeance. Sometimes it cost my opponents a very high price of millions (don't worry, they gained much more from their schemes), or they lost a client or did not get a job, but in general all the crooks were compensated much more than what they lost, in jobs, goodwill or money. Often, awful things occurred to them or their relatives, death, diseases, but it was not a result of my prayers as I never prayed for their destruction and I don't believe in God anyhow, and awful things occurred also to friends who were kind hearted and never wronged anybody – so, one can attribute to coincidence what happened to some of my opponents, rather than Providence, and the most wicked were not even touched and they continue to prosper rich from their schemes, healthy as ever, with longevity.

Neither have I forgiven those who wronged me – I am not Jesus and don't have an obligation or an inclination for forgiveness. I can forgive the people that I love and have wronged me and I expect them to forgive me as well. A family is an institution based on love and forgiveness. But in business, academics, or politics it is a different story. To the best of my knowledge I've never wronged substantially or deliberately anybody, I have fired employees rarely and always because they deserved so (but maybe they think otherwise), in litigation I sued or was sued very few times and here again the issues could have been not so clearcut (except in one case when I defended the company's wrongdoing to a client although my responsibility was minimal, but as all the "rats" ran away from the sinking boat, I remained alone to defend my company and we lost rightly so the case). I cannot say that I never thought of vengeance, but I declined to consider it seriously for several reasons: first of all as I saw

what were the ramifications of the revenge of Monte Cristo on those responsible for his imprisonment, as his plans had devastating consequences for the innocent as well as the guilty. The intellectual man who reads a lot draws lessons for the future from all the classics that he reads or watches – novels, plays, films, philosophy, history – and he avoids making the same mistakes as Monte Cristo, Julius Caesar, King Lear, Jean de Florette or Dr. Stockmann. But also from a deliberate choice to act only ethically and it is very difficult to get revenge ethically from unethical people backed by the richest tycoons, the most powerful politicians, with the lenience of the judges towards the rich.

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

So, instead of seeking revenge and ask the God of vengeance to yield to me his power, I decided to adopt the last couple of words of the book – *Attendre et esperer* – wait and hope, wait and hope for social and economic justice, for business ethics prevailing in business, for the just being rewarded and the wicked being ostracized instead of the other way round as it is now. That is why, we bring here the final pages of the novel in English and the last page in French too.

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

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

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

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

"Oh, yes, with all my soul."

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

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

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

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

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

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

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

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

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

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

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

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

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

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

"I should die; yes, my lord."

"Do you then love me?"

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

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

"What do you mean, my lord?"

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

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

An hour had nearly passed, during which Valentine, breathless and motionless, watched steadfastly over Morrel. At length she felt his heart beat, a faint breath played upon his lips, a

slight shudder, announcing the return of life, passed through the young man's frame. At length his eyes opened, but they were at first fixed and expressionless; then sight returned, and with it feeling and grief. "Oh," he cried, in an accent of despair, "the count has deceived me; I am yet living;" and extending his hand towards the table, he seized a knife.

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

The next morning at daybreak, Valentine and Morrel were walking arm-in-arm on the 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 noces que fait Edmond Dantès au fils de son patron Morrel. Mademoiselle de Villefort voudra bien en prendre la moitié, car je la supplie de donner aux pauvres de Paris toute la fortune qui lui revient du côté de son père, devenu fou, et du côté de son frère, décédé en septembre dernier avec sa belle-mère.

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

« *Comte de Monte-Cristo.* »

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

Morrel regarda autour de lui avec inquiétude.

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

Jacopo étendit la main vers l'horizon.

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

— Regardez, dit Jacopo.

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

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

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

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

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

— *Attendre et espérer !*

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

But, Dumas has also a Jewish great-grandson Alexandre Lippmann. **Alexandre Lippmann** (11 June 1881 – 23 February 1960) was a French [épée fencer](#). He won five medals, including two [gold medals](#), at three different Olympic Games: a team gold and an individual silver in 1908, a team bronze and individual silver in 1920, and a team gold in 1924. Lippmann was Jewish and was inducted into the [International Jewish Sports Hall of Fame](#) in 1984. Lippmann

was also a genre painter. Through his mother, Marie-Alexandrine-Henriette Dumas, he was the great-grandson of French writer [Alexandre Dumas](#). In Hebrew we write about the predilection of finding a Jewish connection to every event and celebrity. Thus, Christopher Columbus, Cervantes, and many others are of Jewish descent and if not - have a Jewish connection. My father even thought that Charlie Chaplin and Yves Montand were Jews, as well as dozens others. I didn't know about the Jewish connection of Alexandre Dumas and I was curious to learn about it, but I'll refer no more to such curiosities in this book, and try to maintain a universal approach.

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

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

Before and during his career as a writer, Balzac attempted to be a publisher, printer, businessman, critic, and politician; he failed in all of these efforts. *La Comédie Humaine* reflects his real-life difficulties, and includes scenes from his own experience. Balzac had health problems throughout his life, possibly brought on by scant attention to proper nutrition,

strict nightly rest, or daily heart-healthy exercise. His relationship with his family was often strained by financial and personal difficulties, and he ended several friendships over critical reviews. In 1850 Balzac married [Ewelina Hańska](#), a Polish aristocrat and his longtime love; he died in Paris five months later. In 1833 Balzac released [Eugénie Grandet](#), his first best-seller. The tale of a young lady who inherits her father's miserliness, it also became the most critically acclaimed book of his career. The writing is simple, yet the individuals are dynamic and complex.

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

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

Many of his novels were initially serialized, like those of [Dickens](#). Their length was not predetermined. *Illusions Perdues* extends to a thousand pages after starting inauspiciously in a small-town print shop, whereas [La Fille aux yeux d'or](#) (*The Girl with the Golden Eyes*, 1835) opens with a broad panorama of Paris but becomes a closely plotted novella of only fifty pages. Balzac's work habits are legendary—he did not work quickly, but toiled with an incredible focus and dedication. His preferred method was to eat a light meal at five or six in the afternoon, then sleep until midnight. He then rose and wrote for many hours, fueled by innumerable cups of black coffee. He would often work for fifteen hours or more at a stretch; he claimed to have once worked for 48 hours with only three hours of rest in the middle. When I see students who can focus only 8 minutes, I think – sic transit gloria mundi – where have vanished the working habits of Balzac and Zola who wrote dozens of masterpieces. I can say humbly that even I come to my desk at 8 in the morning and work consecutively until 8 in the evening and nothing can disturb me, least of all my cellular phone, unless of course my mother in law comes to read me the latest news in the Romanian newspaper, my wife misses me and comes to chat or just lie on the sofa looking at me working when I am very busy, and my son who is living in Palo Alto phones me in the afternoon almost every day for half an

hour on his way to work. Now, that I have retired, I have relaxed my discipline and find time to play with my grandchildren, but yet I can achieve much more than most of my friends who have a divided attention, while I can focus at best.

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

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

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

"Ah! my angels!"

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

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

The father's last breath must have been a sigh of joy, and in that sigh his whole life was summed up; he was cheated even at the last. They laid Father Goriot upon his wretched bed with reverent hands. Thenceforward there was no expression on his face, only the painful traces of the struggle between life and death that was going on in the machine; for that kind of cerebral consciousness that distinguishes between pleasure and pain in a human being was extinguished; it was only a question of time—and the mechanism itself would be destroyed.

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

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

"She has come too late," said Rastignac.

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

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

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

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

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

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

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

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

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

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

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

"He knew it," said Rastignac.

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

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

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

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

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

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

"My father is dead!" shrieked the Countess.

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

Bianchon came down to them.

"Yes, he is dead," he said.

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

The two students sat down together.

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

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

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

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

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

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

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

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

"Let us play those wretches a trick," said he. "Go to the cemetery, buy a grave for five years at Pere-Lachaise, and arrange with the Church and the undertaker to have a third-class

funeral. If the daughters and their husbands decline to repay you, you can carve this on the headstone—'*Here lies M. Goriot, father of the Comtesse de Restaud and the Baronne de Nucingen, interred at the expense of two students.*'"

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

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

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

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

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

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

"How dared you take it?" he asked.

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

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

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

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

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

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

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

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

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

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

"Henceforth there is war between us."

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

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

- Il n'y a point de suite, dit le prêtre, nous 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 coeur 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!" Beranger 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.

THOUGHTS & QUOTES ON ARABIC LITERATURE

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 مُلِكِ يَوْمِ الدِّينِ

4 Master of the Day of Judgment.

٥ إِيَّاكَ نَعْبُدُ وَإِيَّاكَ نَسْتَعِينُ

5 It is You we worship, and upon You we call for help.

٦ أَهْدِنَا الصِّرَاطَ الْمُسْتَقِيمَ

6 Guide us to the straight path.

٧ صِرَاطَ الَّذِينَ أَنْعَمْتَ عَلَيْهِمْ غَيْرِ الْمَغْضُوبِ عَلَيْهِمْ وَلَا الضَّالِّينَ

7 The path of those You have blessed, not of those against whom there is anger, nor of those who are misguided

Surah 1

Bismillaah ar-Rahman ar-Raheem

Al hamdu lillaahi rabbil 'alameen

Ar-Rahman ar-Raheem Maaliki yaumid Deen

Iyyaaka na'abudu wa iyyaaka nasta'een

Ihdinas siraatal mustaqeem

Siraatal ladheena an 'amta' alaihim

Ghairil maghduubi' alaihim waladaaleen

Aameen

In the name of God, the infinitely Compassionate and Merciful.
 Praise be to God, Lord of all the worlds.
 The Compassionate, the Merciful. Ruler on the Day of Reckoning.
 You alone do we worship, and You alone do we ask for help.
 Guide us on the straight path,
 the path of those who have received your grace;
 not the path of those who have brought down wrath, nor of those who wander astray.
 Amen.

Translated by Kabir Helminski

And from the Quran we quote one of the best Arabic books which I am reading – [Midaq Alley](#) by my compatriot [Naguib Mahfouz](#), who won the Nobel Prize of Literature in 1988. Mahfouz espoused Egyptian nationalism in many of his works, and expressed sympathies for the post-World-War era Wafd Party. He was also attracted to socialist and democratic ideals early on in his youth. The influence of socialist ideals is strongly reflected in his first two novels, *Al-Khalili* and *New Cairo*, and also in many of his latter works. Parallel to his sympathy for socialism and democracy was his antipathy towards Islamic extremism as expressed by the Muslim Brotherhood in Egypt. He strongly criticized radical Islam in his works and contrasted between the merits of socialism and the demerits of Islamic extremism in his first two novels. He perceived Islamism as critically delineated and rejected it as unsuitable for all times. In his memoirs, he purportedly stated that of all the forces active in Egyptian politics during his youth, he most despised the Muslim Brotherhood. Mahfouz did not shrink from controversy outside of his work. As a consequence of his outspoken support for Sadat's Camp David peace treaty with Israel in 1978, his books were banned in many Arab countries until after he won the Nobel Prize. Like many Egyptian writers and intellectuals, Mahfouz was on an Islamic fundamentalist "death list". He defended [Salman Rushdie](#) after Ayatollah [Ruhollah Khomeini](#) condemned Rushdie to death in 1989, but also criticized his *The Satanic Verses* as "insulting" to Islam. Mahfouz believed in freedom of expression and, although he did not personally agree with Rushdie's work, he did not believe that there should be a *fatwa* condemning him to death for it. In 1989, after Ayatollah Ruhollah Khomeini's *fatwa* calling for Salman Rushdie and his publishers to be killed, Mahfouz called Khomeini a terrorist. Shortly after Mahfouz joined 80 other intellectuals in declaring that "no blasphemy harms Islam and Muslims so much as the call for murdering a writer." From this Wikipedia survey on Mahfouz we can learn that those who tend to paint all Arabs as fundamentalists and anti-democratic overlook a large segment of the population. However, it is unthinkable that most of the Egyptian intelligentsia condemned him for supporting the peace process with Israel. Out of fear from the fundamentalists or out of super nationalism the majority is often silent and the extremists have their way and this maybe the worst enemy of Arab liberal society, and only a writer of the stature of Mahfouz can dare to express his opinions. This conduct despairs the peace camp in Israel, as they see that even if there is peace and all the territories are restituted Israel does not gain anything from the peace process, and even if the Egyptian or Jordanian governments intend to maintain a cold peace, still it is at the mercy of a fundamentalist coup that may ruin peace as it almost happened in Egypt.

We bring here the first page of the book in Arabic (from the book in my library) and in English:

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تنطق شواهد كثيرة بأن زقاق المدق كان من تحف العهود الغابرة ، وأنه تألق يوماً في تاريخ القاهرة المعزية كالكوكب الدرى . أى قاهرة 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 كروور الزمن عطارة اليوم والغد !..

ومع أن هذا الزقاق يكاد يعيش فى شبه عزلة عما يحدى به من مسارب الدنيا ، إلا أنه على رغم ذلك يضح بحياته الخاصة ، حياة تتصل فى أعماقها بمجذور الحياة الشاملة ، وتحفظ — إلى ذلك — بقدر من أسرار العالم المنطوى .

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أذنت الشمس بالمغيب ، والتف زقاق المدق فى غلالة سمراء من شفق الغروب ، زاد من سمرتها عمقا أنه منحصر بين جدران ثلاثة كالمصيدة له باب على الصنادقية ، ثم يصعد صعودا فى غير انتظام ، تحف بجانب منه دكان وقهوة وفرن ، وتحف بالجانب الآخر دكان ووكالة ، ثم ينتهى سريعا — كما انتهى مجده الغابر — بيتين متلاصقين ، يتكون كلاهما من طوابق ثلاثة .

سكنت حياة النهار ، وسرى ديب حياة المساء ، همسة هنا وهمهمة هناك : يارب يا معين . يارزاق يا كريم . حسن الختام يارب . كل شىء بأمره . مساء الخير يا جماعة .. تفضلوا جاء وقت السمر . اصح باعم 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.

THOUGHTS & QUOTES ON RUSSIAN CULTURE

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 into 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 vsegda 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,
Людам 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 '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 вдали 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

Toujours, toujours elle disait
 T'en vas pas chez les filles
 Fais donc pas toujours c'qui t'plait
 Dans les prisons y a des grilles
 J'ai pas tué, j'ai pas volé
 Mais j'ai cru Madeleine
 J'ai pas tué, j'ai pas volé
 J'voulais pas lui faire de peine

J'ai pas tué, j'ai pas volé
 J'voulais courir la chance
 J'ai pas tué, j'ai pas volé
 J'voulais qu'chaque jour soit dimanche
 Je m'souviens ma mère pleurait
 Dès que je passais la porte
 Je m'souviens comme elle pleurait
 Elle voulait pas que je sorte

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

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.

Finally, the [Hebrew song](#) Ruthy, like my wife's name, a [Hebrew folk](#) song, an adaptation of Russian folk song **Вот мчится тройка почтовая**. The Hebrew words written by Haim Hefer tell about 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 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.

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 US, you are not sent to Siberia as in the USSR, just sent to hell...

THOUGHTS & QUOTES ON GREEK CULTURE

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, feeling young.

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.

I like very much modern Greek poetry that I try to read both in Greek and English. I'll bring here one of my favorite poems – Ithaca, by one of the best poets of our twelfth – C. Kavafis, who lived between 1863-1933. The translation by Thegeby. I find in this poem a consolation that even if I've not accomplished all what I planned, I am satisfied with what I have done, as what matters after all is the journey, making it ethically, with integrity, with passion, being of significance to my family, my country and humankind in general, achieving a very successful 30 years in international business, 10 years in lecturing at the best universities in Israel and at INSEAD, 10 years in writing more than twenty important books, and I continue my journey.

I am not afraid of Poseidon, I fought with courage tycoons and corrupted businessmen and CEOs, I published books, essays and articles that changed the way thousands of people thought. I paid the price, I endangered my life, I lost money, positions and jobs, but I couldn't do otherwise, as I had to do it my way, as Ulysses did thousands years ago. I even wrote a novel and plays, case studies and academic books, describing my journey, with no fear at all from Cyclops, Laestrygonians, betrayed by my allies who changed sides allured by corruption, knowing that the journey will be long, but I have visited with joy, curiosity and delight harbors and capitals, met outstanding people that I couldn't meet before, receiving a PhD in Business Ethics from one of the best universities in Europe. I didn't acquire "beautiful merchandise" in my journey but I acquired a vision, a backbone, a spiritual identity, a purpose in life – to make a better life for my country, the world economy, for human society.

Ithaca was always on my mind, my destination was to arrive there. More than 20 years have elapsed since I started my ethical journey, and unlike Ulysses/Odysseus I have not arrived yet to Ithaca. But fortunately Penelope is with me, my children are with me, and they give me the strength and stamina to continue my journey. And I don't feel old, I continue to create, to influence people, tens, hundreds or thousands, it doesn't matter, what matters is the journey. Ithaca did not give me wealth, it gave me a splendid journey, without her I would not have set out. And if I find her poor, Ithaca has not deceived me, as I have acquired such wisdom, so much experience, that I will have already realized what Ithaca means – personal redemption.

Ιθάκη

Σα βγεις στον πηγαιμό για την Ιθάκη,
να εύχεται νάναι μακρύς ο δρόμος,
γεμάτος περιπέτειες, γεμάτος γνώσεις.
Τους Λαιστρυγόνες και τους Κύκλωπας,
τον θυμωμένο Ποσειδώνα μη φοβάσαι,
τέτοια στον δρόμο σου ποτέ σου δεν θα βρεις,
αν μεν' η σκέψις σου υψηλή, αν εκλεκτή
συγκίνησις το πνεύμα και το σώμα σου αγγίζει.
Τους Λαιστρυγόνες και τους Κύκλωπας,
τον άγριο Ποσειδώνα δεν θα συναντήσεις,
αν δεν τους κουβανείς μες στην ψυχή σου,
αν η ψυχή σου δεν τους στήνει εμπρός σου.

Να εύχεται νάναι μακρύς ο δρόμος.
Πολλά τα καλοκαιρινά πρωϊά να είναι
που με τι ευχαρίστησι, με τι χαρά
θα μπαίνεις σε λιμένας πρωτοειδωμένους,
να σταματήσεις σ' εμπορεία Φοινικικά,
και τες καλές πραγμάτειες ν' αποκτήσεις,
σεντέφια και κοράλλια, κεχριμπάρια κ' έβενους,
και ηδονικά μυρωδικά κάθε λογής,
όσο μπορείς πιο άφθονα ηδονικά μυρωδικά,
σε πόλεις Αιγυπτιακές πολλές να πας,
να μάθεις και να μάθεις απ' τους σπουδασμένους.

Πάντα στον νου σου νάχεις την Ιθάκη.
Το φθάσιμον εκεί ειν' ο προορισμός σου.
Αλλά μη βιάζεις το ταξίδι διόλου.
Καλλίτερα χρόνια πολλά να διαρκέσει
και γέρος πια ν' αράξεις στο νησί,
πλούσιος με όσα κέρδισες στο δρόμο,
μη προσδοκώντας πλούτη να σε δώσει η Ιθάκη.

Η Ιθάκη σ'έδωσε τ' ωραίο ταξίδι.
Χωρίς αυτήν δεν θάβγαινες στον δρόμο.
Άλλα δεν έχει να σε δώσει πια.

Κι αν πτωχική την βρεις, η Ιθάκη δε σε γέλασε.
 Έτσι σοφός που έγινες, με τόση πείρα,
 ήδη θα το κατάλαβες οι Ιθάκες τι σημαίνουν

Ithaca

When you set out for Ithaca
 Hope your journey will be long
 Filled with adventure, filled with knowledge.
 The laestrygones and the cyclopes,
 And wrathful Poseidon do not fear.
 You'll never encounter them on the road,
 Unless your mind is clear and you decide
 To grab it with your spirit and your body
 And you don't meet the wild Poseidon
 The laestrygones and the cyclopes
 unless you embrace them in your soul,
 Unless your soul confronts them

Hope your journey will be long
 With many summer mornings
 Full of pleasure, full of joy
 The first time coming into port
 To stop at Phoenician trading places
 And buy the finest samples of their wares
 Mother of pearl and coral, amber and ebony
 And hedonistic herbs of every kind.
 But you need yet more hedonistic herbs
 To many Egyptian cities you'll go
 To study and learn from their wise men

Keep always in mind the getting to Ithaca.
 The arrival there is remaining your goal.
 But do not do violence to the journey.
 Better take many years
 And be old by the time you get to the island
 rich with all that you gained on the road
 Don't expect Ithaca to provide you with that

Ithaca gave you the wonderful journey
 Without it you never would get on the path
 She does not owe you more than that

And if you find her poor, Ithaca didn't make sport of you.
 So wise you've become, so experienced
 That already you know what these Ithacas mean

Out of [the Odyssey](#), in English [and Greek](#) from Ulysses' [journey to the](#) underworld, we read how he met the ghost of Theban Teiresias, who asks him why he had come to visit the dead:

Then came also the ghost of Theban Teiresias, with his golden sceptre in his hand. He knew me and said, 'Ulysses, noble son of Laertes, why, poor man, have you left the light of day and come down to visit the dead in this sad place? Stand back from the trench and withdraw your sword that I may drink of the blood and answer your questions 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.

Ἦλθε δ' ἐπὶ ψυχῇ Θηβαίου Τειρεσίαο,
 χρύσειον σκῆπτρον ἔχων, ἐμὲ δ' ἔγνω
 καὶ προσέειπε· [διογενὲς Λαερτιάδη,
 πολυμήχαν' Ὀδυσσεῦ,] τίπτ' αὐτ', ὦ
 δύστηνε, λιπῶν φάος ἠελίοιο ἤλυθες,
 ὄφρα ἴδη νέκυας καὶ ἀτερπέα χῶρον;
 ἀλλ' ἀποχάζεο βόθρου, ἄπισχε δὲ
 φάσγανον ὀξύ, αἵματος ὄφρα πῖω καὶ
 τοι νημερτέα εἶπω.

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

νόστον δίξῃαι μελιηδέα, φαίδιμ'
 Ὀδυσσεῦ· τὸν δέ τοι ἀργαλέον θήσει
 θεός. οὐ γὰρ οἴω λήσειν ἐννοσίγαιον, ὅ
 τοι κότον ἐνθετο θυμῶ, χωόμενος ὅτι οἴ
 υἱὸν φίλον ἐξαλάωσας. ἀλλ' ἔτι μὲν κε
 καὶ ὦς, κακὰ περ πάσχοντες, ἴκοισθε,
 αἶ κ' ἐθέλης σὸν θυμὸν ἐρκακέειν καὶ
 ἐταίρων, ὅπποτε κεν πρῶτον πελάσης
 εὐεργέα νῆα Θρινακίη νήσω,
 προφυγῶν ἰοειδέα πόντον, βοσκομένας
 δ' εὖρητε βόας καὶ ἴφια μῆλα Ἥελίου,
 ὅς πάντ' ἐφορᾷ καὶ πάντ' ἐπακούει.
 τὰς εἰ μὲν κ' ἀσινέας ἐάας νόστου τε
 μέδῃαι, καὶ κεν ἔτ' εἰς Ἰθάκην, κακὰ
 περ πάσχοντες, ἴκοισθε· εἰ δέ κε σίνῃαι,
 τότε τοι τεκμαίρομ' ὄλεθρον νηϊ τε καὶ
 ἐτάροισ'. αὐτὸς δ' εἶ πέρ κεν ἀλύξης,
 ὄψ' ἐ κακῶς νεῖαι, ὀλέσας ἄπο πάντας
 ἐταίρους, νηὸς ἐπ' ἀλλοτρίης· δήεις δ'
 ἐν πῆματα οἴκῳ, ἄνδρας ὑπερφιάλους,
 οἳ τοι βίοτον κατέδουσι μνώμενοι
 ἀντιθέην ἄλοχον καὶ ἔδνα διδόντες.

THOUGHTS & QUOTES ON HEBREW LITERATURE

One could get the false impression that I, Jacques Cory, Yaakov Cory in Hebrew, am a citizen of the world, a cosmopolitan, with no roots in Israel, loving France, being a Europocentrist, wanting to assimilate in Europe and to forget my Jewish roots. But, I fell in love with Israel, when I settled there, if not at the age of 9, surely at the age of 13, when at last I was among Sabra friends born in Israel, who admired my intellect and were not jealous of my scholar achievements as during my primary school education, in an environment that despised culture, when Cowboys books were the most sophisticated intellectual achievements of the kids. I went at the age of 13 to a youth movement (socialist, of learning and working kids...) and felt there an integral part of society. The army was also a very important melting pot, but the most important decision of my life was taken on June 5, 1967, on my 23rd birthday. I terminated my BA studies in Economics and Political Sciences in 1964/5 at the age of 20, when I started to work as an Economist officer at the Israeli army until February 1967. By then, Israel was in the middle of a recession, and having found no work, although I earned a lot in temporary works, I applied for work to Omega in Bienne, Switzerland, where I was received (Israel didn't offer me work but Swietzerland did...). I was frustrated that after my military service and BA, I had no work in Israel.

I had to start my work in mid June and had purchased a ticket for a ship sailing from Haifa on June 5, 1967, my birthday. A few days before this date, started the tension between Egypt and Israel, after the Egyptian broke all the agreements, leading to the [Six-Day War](#), starting on June 5, 1967. I phoned my reserve unit and they told me that I can leave Israel, as I am not needed. So, I had to decide, am I going to leave Israel, maybe forever, when the country is being attacked by the Egyptians, Syrians and Jordans, or am I staying in my homeland, although I was not needed and could leave. If I would have leaved, I could have become a Swiss citizen, as I had many affinities with French Swiss. But I decided to remain in my country that maybe didn't need me right away but they would need me in the near future.

And, indeed, I was called to duty, right after the war for a month, and in the meantime I received a notification that I was admitted to the MBA studies at Insead with a full scholarship. In August I left for Berlin and later for Paris, visiting for the first time Paris. In France, I encountered for the first time anti-Semitism, which shocked me, as I had the impression that the French had all the qualities and no drawbacks. At a Rotary meeting right after I came to France, I was asked how the Jews dared to conquer East Jerusalem, which is holy to the Christians and Muslims (they forgot to mention that the Jews were there first, and built the Temple, but who remembers David and Salomon?). I answered them that the Arabs started the war as they did also in 1948, but when they lose they call the Israelis aggressors, and the situation now is far better for the Christians than it was before. Ultimately, they befriended me, as they were not accustomed to receive blunt answers by the French Jews who were too "apologetic"...

I dated at Fontainebleau a young woman aged 18 who studied at a Catholic school in her last year of high school. One evening when we were in my room she said that she has to return home to prepare a composition on the superiority of Christianity over Judaism. I told her that I will write for her the composition as I am an expert on the matter. I dictated her all the "usual" lies about the Jews, we killed Jesus, we refuse to recognise the Messiah, we like too much money, we are presumptuous, misers, we have a double allegiance to France and Israel, in short all the lies that I have heard in the past few months. I didn't go too far as to say that

we drink the blood of young Christian boys in Passover, as I wanted the composition to sound genuine. My girlfriend was hilarious, she laughed a lot, as she of course was pro-Semite, otherwise she wouldn't have dated me. Well, she received the first prize! It became the joke of all her class to whom she told the truth that the composition was written by her Jewish boyfriend. The nuns of course didn't know about that and praised her for the excellent "balanced and objective" composition. Her composition was submitted to the Paris contest where all the religious schools contested. The first prize was a scholarship and the second prize was a week of a religious seminar in a convent. Guess what? She received the second prize, the Catholic management found that the composition was too old-school Catholic and didn't match the new doctrines of the Pope. She wanted to kill me, as because of me she had to attend the religious seminar, and told me that this was the problem with the Jews – they excel too much even when they write an anti-Semitic composition!

After encountering many more revelations of anti-Semitism, I came to the conclusion that I had only one homeland and I decided to return to Israel right after graduation and not find a lucrative job there, as others did. But, once again, fate intervened at the crossroads between cosmopolitanism and nationalism. Cosmopolitan is derived from the Greek *κοσμοπολίτης*, or *kosmopolitês*, formed from "κόσμος", *kosmos*, i.e. "world", "universe", or "cosmos", and *πολίτης*, "*politês*", i.e. "citizen" or "[one] of a city". Contemporary usage defines the term as "citizen of the world". In April 1969, I worked at IAI, Israel Aircraft Industries, when the company decided to purchase two aerospace companies in Belgium - Sabca and Cobelda. As I worked for the VP who was responsible of the purchasing it was decided that I will relocate to Belgium and supervise the merger. After all, 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"ה) **וְאָהַבְתָּ לְרֵעֶךָ כָּמוֹךָ** – love your friend as yourself. Or in Chinese/Mandarin: chi so pu yu wu shih yu jen 己所不欲，勿施于人. Alternatively, One should not treat others in ways that one would not like to be treated. In the original, in Aramaic: dealeikha sani lehaverha lo taavid – (שבת לא א דעליך סני לחברך לא תעביד) . As I am Aristotelian in my belief – advocate of the middle way, the mean between extremes, the "golden mean", nothing in excess, harmony, in short – I believe in moderation

and not on extreme conduct. If you substitute Ethics/Justice/Middle Way/Harmony/Humanism instead of God, you found the gist of the Bible, happiness and peace. Actually, God was probably invented by the prophets in order to convince men and women to conduct righteously, as most of the people have to fear the wrath of God in order to be ethical, and even so, they "buy" forgiveness by donating to the church, mosque or synagogue, in order to be forgiven by God. Today, the unethical tycoons, even if they are not religious, donate to charity, to universities, hospitals, public buildings, culture, or sports activities, and society forgives them that they got rich by unethical means. Well, not all of them donate, and not all of those who donate are unethical, like Warren Buffett, one of the most ethical businessmen, who donates back to society almost all what he has.

I like to read from time to time the Bible, and the chapter I like the most is Psalm 92, that summarizes my belief that people should live with a clean conscience, based on a humanistic approach to life, faith in Ethics, harmonious and holistic conduct, admiration of a moderate and wise existence, justice for the righteous and the wicked – the righteous flourish like the palm tree, they still bear fruit in old age, and though the wicked sprout like grass, evildoers shall be scattered. To declare that Lord/ethics/justice is upright, he is my rock, with no unrighteousness. Those who want to hear this psalm in Hebrew can hear it on this Hebrew link: [האזנה לפרק זה](#)

◀ Psalm 92 ▶

English Standard Version - How Great Are Your Works

A Psalm. A Song for the Sabbath.

1It is good to give thanks to the Lord,
to sing praises to your name, O Most High;
2to declare your steadfast love in the morning,
and your faithfulness by night,
3to the music of the lute and the harp,
to the melody of the lyre.
4For you, O Lord, have made me glad by your work;
at the works of your hands I sing for joy.

5How great are your works, O Lord!
Your thoughts are very deep!
6The stupid man cannot know;
the fool cannot understand this:
7that though the wicked sprout like grass
and all evildoers flourish,
they are doomed to destruction forever;
8 but you, O Lord, are on high forever.
9For behold, your enemies, O Lord,
for behold, your enemies shall perish;
all evildoers shall be scattered.

10But you have exalted my horn like that of the wild ox;
you have poured over me fresh oil.

11My eyes have seen the downfall of my enemies;

my ears have heard the doom of my evil assailants.

12The righteous flourish like the palm tree
and grow like a cedar in Lebanon.

13They are planted in the house of the Lord;
they flourish in the courts of our God.

14They still bear fruit in old age;
they are ever full of sap and green,

15to declare that the Lord is upright;
he is my rock, and there is no unrighteousness in him.

תהילים פרק צב

א מְזֻמֹּר שִׁיר, לְיוֹם הַשַּׁבָּת.
ב טוֹב, לְהַדוֹת לַיהוָה; וּלְזַמֵּר לְשִׁמְךָ עָלֵינוּ.
ג לְהַגִּיד בְּבֵקֶר חֶסֶדְךָ; וַיִּאֱמֹנְתָךְ, בְּלִילוֹת.
ד עָלֵי-עֵשׂוֹר, וְעָלֵי-נָבֶל; עָלֵי הַגִּיּוֹן בְּכִנּוֹר.
ה כִּי שִׁמְחַתְנִי יְהוָה בְּפִעֲלֶךָ; בְּמַעֲשֵׂי יְדֶיךָ אֲרַגֵּן.
ו מֵה-גִּדְלוֹ מַעֲשֵׂיךָ יְהוָה; מֵאֵד, עֲמָקוֹ מִחֻשְׁבְּתֶיךָ.
ז אִישׁ-בַּעַר, לֹא יִדַּע; וְכַסִּיל, לֹא-יָבִין אֶת-זֹאת.
ח בְּפָרֶחַ רְשָׁעִים, כְּמוֹ עֵשֶׂב, וַיִּצְיָאוּ, כָּל-פְּעָלֵי אָוֶן: לְהַשְׁמָדֵם עַד־עַד.
ט וְאַתָּה מְרוֹם-- לְעֵלָם יְהוָה.
י כִּי הִנֵּה אֲבִיךָ, יְהוָה-- כִּי-הִנֵּה אֲבִיךָ יֹאבְדוּ:
יִתְפָּרְדוּ, כָּל-פְּעָלֵי אָוֶן.
יא וַתֵּרָם כְּרֵאִים קִרְנֵי; בְּלַתִּי, בְּשִׁמּוֹן רַעְנָן.
יב וַתִּבֹט עֵינַי, בְּשׁוֹרֵי:
בְּקַמִּים עָלֵי מְרַעִים-- תִּשְׁמַעְנָה אָזְנִי.
יג צְדִיק, כַּתְמֵר יִפְרַח; כְּאֶרֶז בְּלִבְנוֹן יִשְׁגָה.
יד שְׁתוּלִים, בְּבַיִת יְהוָה; בְּחֻצְרוֹת אֱלֹהֵינוּ יִפְרִיחוּ.
טו עוֹד, יִנּוּבוּן בְּשִׁיבָה; דְּשָׁנִים וְרַעְנָנִים יִהְיוּ.
טז לְהַגִּיד, כִּי-יִשֶׁר יְהוָה; צוּרֵי, וְלֹא-עֲלָתָה (עוֹלָתָה) בּוֹ.

I visited most of Israel – I studied for three years at the Hebrew University of Jerusalem, I worked for nine years in Tel Aviv, but most of the time I lived in Haifa, where I prefer to live, with my family, my parents lived there, and Ruthy's parents lived in the nearby town of Nahariya. I live on Mount Carmel in a cottage with a fantastic view of Mount Carmel, the woods and the sea. I stayed several times at Eilat, visiting a few times Beer Sheba, Nazareth, Tiberias, Safed, the Golan Heights, and only once the touristic sites of the West Bank. Some people say that I visit more foreign countries than my own country, but this is common to many of my friends, who are cosmopolitan as I am. When you study so many languages, read so many literatures, visit so many countries, you are bound to read less Hebrew books and tour less your own country. When walking on the walls of Carcassonne I was criticized that I have not walked yet on the walls of Jerusalem, and I really don't want to divulge if I have ever visited the Knesset, Israeli parliament, while I visited the American Congress, the British Parliament, the French Assemblée Nationale, the Romanian Parliament, and the German Reichstag, where I dined with the group of INSEAD 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 Beaud, Jacques Brel, Beatle songs, South American – Peruvian Indian, Brazilian sambas, Mexican mariachis, Argentinian tangos, Cuban salsa, American Country songs, Spirituals, Italian songs – Napolitan, San Remo, Eurovision songs, Irish songs (Israelis don't boycott Irish music...), Abba songs, Frank Sinatra and oldies songs, Greek songs, Musical songs, and even Opera arias and Oriental songs. The Israeli songs were songs of the repertoires of the best Israeli singers, poets, and composers: [Chava Alberstein](#), [Naomi Shemer](#), [Nurit Hirsh](#), [Ehud Manor](#), [Yehudit Ravitz](#), [Arik Einstein](#), [Nathan Alterman](#), [Ofra Haza](#), [Uzi Hitman](#), [Effi Netzer](#), [Ilanit](#), [Rita](#), and links to more Israeli singers 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. *Alik's Story* was translated into English, adapted into radio plays, and even merited an adaptation for television. It is one of the greatest Israeli bestsellers of all time, selling to date over 150,000 copies. It became part of the program of study in schools.

Under the Sun (1950) and *That You Are Naked* (1959) are autobiographical pieces based on his life in the thirties and forties. Shamir wrote additional books about the members of his family: *With His Own Heart* about his father, and *Not Far From the Tree* about his family history. Besides *The King of Flesh and Blood*, his most translated book was a children's book, *The Fifth Wheel* (1961). It is about the adventures of a kibbutznik, dispatched to bring a tractor from the port, who at every step meets various and sundry obstacles and adventures.

[Joseph Klausner](#) was critical of *The King of Flesh and Blood*, whose central character is the Hasmonean king [Alexander Jannæus](#). [Menachem Begin](#) recalled Klausner's words in a later day when Moshe Shamir, as a member of the [Knesset](#), crossed the political lines from left to right to oppose the [Israel-Egypt Peace Treaty](#). As the prime minister at the time, Begin spoke out against Shamir in the Knesset, indicating that Shamir's objections showed a lack of awareness of the historic moves taking place. He said to Shamir (in Hebrew): Certainly you recall that, in his day, the late Prof. Joseph Klausner wrote, when you published your book *The King of Flesh and Blood*, these words: "There may sometimes be a writer who is not a historian, but to such an extent?" And now I say: "There may sometimes be a politician who

does not recognize the rustling wings of history, but to such an extent?" Moshe Shamir also wrote poetry. However, most of his trade was in prose. He was a prolific author, publishing in the course of his life more than 25 books. Thus he is best recognized as a novelist and playwright. He died at the age of 83.

We bring here an extract in Hebrew from the book: The king of flesh and blood:

משבא ינאי להוליך את שלומית לסעודה עטוי היה בסדין של בוץ לבן, ואין עליו דבר זולת חרב החבויה בין קפליו. לעומתו היתה שלומית מפוארת בשיראים של מלכות ומעוטרת בחפצי חן. הוליכה ואמר לה: "כיון ששמעו שמעה של סעודה טובה – נתלקטו גרגרניה של ירושלים ובאו, ברוב עם הדרת מלך." נכנסה לטרקלין וראתה שדחה סעודתה מפני סעודתו. שולחנות היו ערוכים, ועליהם כנוסים בני אדם רבים. הללו נתרוממו עכשיו באחת וקמו על רגליהם, לתת כבוד למלך וכוהן גדול. עמדו ולא זזו כל אימת שהוליך את שלומית על פניהם, והוסיפו לעמוד בשעה שבא עמה למקומה והושיבה. כיון שישב ישבו, ונשתררה דממה כבדה בחללו של טרקלין. אף על פי שהיו עיניה תקועות לפנים בלא 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 נתראו 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 מטוב 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 שליחיות.

נכנסו ובאו עבדים שנשאו את אדונם, והיה זה אלעזר בן פתורה, שהבהילו ינאי ממשכבו. שלח כנגדם ינאי את העומד עליו, והלה מיהר וזימנם למושב של כבוד. ראתה שלומית כן ומיד שלחה אף היא את העומד עליה, והלה מיהר וזימן את שמעון בן שטח למושב של כבוד. התבוננה כיצד מקשיב שמעון לנאמר לו, כיצד הוא מתרומם ממקומו, נפטר מעל שכניו ופוסע בשופי אל מקומו בראש. רק משקרב מאוד ראהו ינאי והטיל מבטו החריף 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 יקנהו. אכן, לא מתנתו קנתה אלא שכרון רוחו והפליא. 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 ושאוּנָם. 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](#): אַלכסנדר ינאי) was king of [Judea](#) from 103 BC to 76 BC. The son of [John Hyrcanus](#), he inherited the throne from his brother [Aristobulus I](#), and appears to have married his brother's widow, *Shlomtzion* or "Shelomit", also known as [Salome Alexandra](#), according to the Biblical law of [Yibbum](#) ("levirate marriage"), although [Josephus](#) is inexplicit on that point. Since Alexander Jannaeus 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 noticed 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 from 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 he young boy's mother committed suicide, murdering his youth, murdering his father's hopes, making you cry as you feel that you are the little boy, forcing you to read five times this chapter in order to understand it as you cried in the first time, were so emotioned in the second time, remembered tragic events that you encountered in your life in the third time, starting to grasp the horror of the situation but not yet all its scope in the fourth time. The novel is one of the best books that I have ever read and the best book in Hebrew literature to my opinion. When I decided to write my book, I hesitated between a standard or non standard autobiography, like Charlie Chaplin's, Lee Kuan Yew's, Charles de Gaulle's, or

Amos Oz's autobiography – all of them excellent autobiographies written in different styles and formats. But then I understood that I have not the stature of any of them, and have not achieved even 1% of what they have achieved. I knew that I could not interest and move my readers as the other biographers, and in no way arrive even to a fraction of the emotions of Oz's book, the admiration of Chaplin's book, the historical scope of De Gaulle's book, and the personal story of Lee Kuan Yew. So, I opted for an autobiography that would bring small stories from my life appearing in the relevant chapters of linguistics, literature, history, plays, business ethics, and so on. So, it is not a standard biography in a chronological order but rather on the basis of stream of consciousness in the relevant context, as my life is not so interesting as Charlie Chaplin's, not so tragic as *les gens heureux n'ont pas d'histoire*, or as in the first sentence of Tolstoy's *Anna Karenina* – Happy people don't have a history, which is all alike, while unhappy people's history is very interesting and differs from each other. But what I have to say on all the topics of my autobiography can interest very much the reader or at least the intellectual reader, as it deals with universal subjects as literature, drama, linguistics, with thousands of links to books, plays, classical music, songs, paintings, biographies, conflicts, etc.

When Amos Oz starts his autobiography I thought that he was writing mine. "I was born and bred in a tiny, low-ceilinged ground-floor apartment. My parents slept on a sofa bed that filled their room almost from wall to wall when it was opened up each evening. Early every morning they used to shut away this bed into itself, hide the bedclothes in the chest underneath, turn the mattress over, then scatter a few embroidered oriental cushions on top, so that all evidence of their night's sleep disappeared. In this way their bedroom also served as a study, library, dining room, and living room. Opposite this room was my little green room, half taken up with a big-bellied wardrobe. A narrow, low passage, dark and slightly curved, like an escape tunnel from a prison, linked the little kitchenette and toilet to these two small rooms. A lightbulb imprisoned in an iron cage cast a gloomy half-light on this passage even during the daytime." Well, this is almost exactly our apartment, which I described in my diary almost word by word. The same tiny apartment but not on a ground-floor, on the fourth floor without elevator. My parents slept on a small sofa, with a few oriental cushions on top. Their bedroom served also as a study, library (my father had a huge library, much larger than their tiny sofa), dining room, and living room. I made my homeworks on the table which served of course also as a dining table, and the study table. I describe in my diary in a couple of pages the shabby tablecloth of the unstable table. The same narrow, dark, and low passage. The same room where I could only sleep (with my brother) as it was half taken up with a big-bellied wardrobe, and on top of it – the huge suitcases, that were useless as we never travelled anywhere. Books filled his home – books filled our home, but also a collection of thousands bounded newspapers on shelves all over the tiny two-room apartment, rendering the rooms and passage even narrower. His parents spoke many languages, my parents also. Oz writes: "On my parents' scale of values, the more Western something was, the more cultural it was considered. Europe for them was a forbidden promise land." This sentence applies also to my parents, but what is worse – my parents worshipped European culture and values while they almost never lived or even visited them, living all their lives in Turkey (my father, although at the age of 16 he sold for six months newspapers in Milano, Italy), in Egypt (except for a week stopover in Marseilles in our trip from Egypt to Israel), and in Israel.

נולדתי וגדלתי בדירת-קרקע קטנה מאוד, נמוכת תקרה, כשלושים מטרים רבועים: הורי ישנו על ספת-מגירה שהיתה ממלאת את חדרם כמעט מקיר לקיר כאשר נפתחה מדי ערב. השכם בבוקר היו מדחיקים את הספה הזאת עמוק אל תוך עצמה, מעלימים את כלי המיטה בחשכת הארגז התחתון, הופכים את המזרון, סוגרים, מהדקים, פורשים על הכול כיסוי אפור בהיר, מפזרים כמה כריות מזרחיות רקומות, מעלימים כל ראייה לשנת הלילה שלהם.

כך שימש חדרם גם חדר שינה גם חדר עבודה גם ספרייה גם חדר אוכל וגם חדר אורחים.

מול החדר הזה היה החדרון שלי, הירקרק, שאת חצי שטחו מילא ארון בגדים עב־כרס. פרווזדור 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 גרניים חיוור שנשתל בתוך פח זיתים חלוד. על אדני האשנבים עמדו אצלנו תמיד צנצנות חתומות ובהן מלפפונים נכבשים וכן קקטוס קשה־יום מחופר לו באדמת אגרטל שנסדק והוסב לשרת בתפקיד עציץ.

היתה זו דירה מרתפית: קומת־הקרקע של הבניין נחצבה אל תוך צלע הר. ההר הזה היה השכן שלנו שמעבר לקיר - שכן כבד, מופנם וחרישי, הר קשיש ומלנכולי בעל הרגלי רווק קבועים, תמיד הקפיד על שקט גמור, הר מנומנם כזה, חורפי, אף פעם לא גרר רהיטים לא קיבל אורחים לא הרעיש ולא הטריד, אבל דרך שני הקירות המשותפים לו ולנו היו מחלחלים אלינו תמיד, כמו ריח־עובש קל ועקשן, הקור החושך הדומייה והלחות של השכן העגמומי הזה. כך יצא שלכל אורך הקיץ היה נשמר אצלנו קצת חורף. אורחים היו אומרים: כל־כך נעים אצלכם ביום שרב, כל־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: שְׁטוּ סְ טְבוּי! ויִדְשׁ מְלִצ'יק ריאדום סְ נאמי!). מתוך שיקולי תרבות הם קראו ספרים בעיקר בגרמנית ובאנגלית, את חלומותיהם בלילה ודאי חלמו בידיש. 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, מחוז־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 ניהוח 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 book even 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)

קוים לך לך אל עיר ההרגה ובאת אל-התצרות,
 ובעיניך תראה ובךדך תמשש על-הגדרות
 ועל העצים ועל האבנים ועל-גבי טיח הכתלים
 את-הדם הקרוש ואת-המח הנקשה של-התללים.
 ובאת משם אל-ההרבות ופסקת על-הפריצים
 ועברת על-הכתלים הנקובים ועל התנורים הנמצים,
 במקום העמיק קרקר המפץ, הרחיב הגדיל החורים,
 מחשוף האבן השחרה וערות הלבנה השרופה,
 והם נראים כפיות פתוחים של-פצעים אנושים ושחרים
 אשר אין להם תקנה עוד ולא-תהי להם תרופה,
 וטבעו רגליך בנוצות והתנגפו על תלי-תלים
 של-שברי שברים ורסיסי רסיסים ותבוסת ספרים וגוילים,
 כליון עמל לא-אנוש ופרי משנה עבודת פךך;
 ולא-תעמד על-ההרס ועברת משם הדרך –
 ולבלבו השטים לנגדך וזלפו באפך בשמים,
 וציציהו חצים נוצות וריחו פריח דמים;
 ועל-אפך ועל-חמתך תביא קטרמן הנרה
 את-עדנת האביב בלבבך – ולא-תהי לך לזרא;
 וברבבות חצי זקב יפלח השמש כבךך
 ושבע קרנים מכל-רסיס זכוכית משמחנה לאיךך,
 פי-קרא אדני לאביב ולטבח גם-יחד:
 השמש זרחה, השטה פרחה והשוטט שחט.

THOUGHTS ABOUT THE CONTRIBUTION OF JEWS TO EUROPEAN LITERATURE IN THE TWELFTY 1820-1939

Whether I write as Jacque Corot or Jacques Cory it is impossible to survey the literature in the twelfth 1820-1939 without mentioning the contribution of Jews to European and American culture and especially to literature. I would not deal on this issue if it was not for the anti-Semitism which was preponderant in this twelfth and in those countries. Israel didn't exist, yet Jews were persecuted, and immediately after this twelfth six million Jews, almost all the European Jews, were massacred in the Holocaust by the Germans and their aides. Jews and converted Jews contributed out of proportionally to culture, literature, business and finance in Paris, France & Europe. Did it provoke fear, jealousy, hate, inferiority/superiority complexes?

King Solomon, the wisest man in history, said "Don't be right often". 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" are convinced the anti-Semites, but is it true?

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, 13% in Literature and 9% of all Peace awards. Yet they 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 (if the prizes were distributed proportionately and not qualitatively) out of the 112 Literature laureates 1 prize and not 14, which is 1 of 8, or 12.5% of all laureates, however they received: 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). And this is if we extend the survey beyond the twelfth of 1820-1939, as these trends have continued.

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? Decades after the end of the twelfth, 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 to the world, the economy, business, the culture in literature, music, philosophy, psychology, economics, sciences, art...

In this extremely pervasive, perverse, and defamatory situation we have to compare what is the contribution of the Jews 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 the Jews and exterminate the Jews. 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 the Jews slanderers in wars starting with World War II, launched by the worst anti-Semite in world history Hitler, 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 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 the causes of anti-Semitism – most of all envy and complexes.

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. And this is if we extend the list beyond the book's twelfth.

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, Marin 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. A large proportion of them in the book's twelfth.

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 Ophuls, Claude Berri, Gerard 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, Francois Truffaut, Robert Hossein, & Jewish preponderance in Hollywood.

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 Apex 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 almost not involved in terror.

We give here a partial list of the contribution of Jews in France, Germany & Austria. We have similar lists for the contribution of Jews in the UK, US, Russia, Italy, and many other states.

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 Winner (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]

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]
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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 Österreicher), 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](#))

UK AUTHORS, POETS, PLAYWRIGHTS, HISTORIANS ([LIST OF BRITISH JEWS](#))

US AUTHORS, PLAYWRIGHTS, POETS, ECONOMISTS ([LIST OF AMERICAN JEWS](#))

LISTS OF PROMINENT JEWS IN ITALY, SWITZERLAND, BELGIUM, IRELAND, SPAIN, PORTUGAL, NETHERLANDS ([LINK](#))

- [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](#)

BIOGRAPHIES ON 18 GREAT CULTURAL & INNOVATIVE FIGURES IN 1820-1939

I read hundreds of biographies, many of them about great cultural figures in Europe and the US - authors, playwrights, poets, musicians, composers, actors, scientists, painters, philosophers, inventors, “prophets”, etc. from the twelfty 1820-1939. I present here a survey on 18 ״ן of some of the most illustrious persons of this twelfty: Honore de Balzac, Felix Mendelssohn, Theodor Herzl who was also an author, Henrik Ibsen, Alma Mahler, Karl Marx, Victor Hugo, Mahatma Gandhi who wrote also books, Federico Garcia Lorca, George Sand, Emile Zola, Lev Tolstoy, Rachel, Giuseppe Verdi, Auguste Renoir, Benjamin Disraeli who was also an author, Coco Chanel, Sarah Bernhardt. But I could give also a similar survey on biographies that I read on 18 additional illustrious persons who were active in this twelfty: Thomas Mann, Heinrich Mann, Thomas Edison, Marcel Pagnol, Sigmund Freud, Charles Chaplin, Jean-Paul Sartre, Enrico Caruso, Baron Hausmann, Shai Agnon, Alberto Moravia, Frederic Chopin, Claude Monet, Amadeo Modigliani, Vincent Van Gogh, Alfred de Musset, Arthur Rubinstein, Marie Curie. Not counting 12 biographies on Ben Gurion, de Gaulle, Churchill, Roosevelt, Lincoln, Dreyfus, Talleyrand but also on Greta Garbo, Valentino, Clark Gable, Claudette Colbert, Katharine Hepburn... And I have started to read 12 biographies on Heine, Shaw, Tennessee Williams (I also read an outstanding autobiography by Arthur Miller), Proust, Goethe, Canetti, Brecht, Darwin, Einstein, Hemingway, Strindberg.

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, Fouche 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 – Lelia 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 marvelous 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 comédie 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 père 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.

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 embarassed 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!

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 77 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. 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 Juliano 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 my books 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 harrassment, 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 lazar 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 Brand, 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)

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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 contemporary: literature and drama, the twelfty of this book – Zola, Ibsen, Sartre, Chekhov, Tolstoy, Brecht, Pirandello, Proust, Lorca, Strindberg, painting and sculpture - Monet, Renoir, Cezanne, Rodin, Klimt, classical music, opera and ballet – Mahler, Verdi, Puccini, Tchikovsky, 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. She may be not one of the greatest figures of this twelfty, although she was very talented, but she was associated to some of the giants of our twelfty and influenced them, and she was one of the most interesting and typical persons.

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 win back what they have lost in the last century, return us to the state of slavery, ruled by a chosen few & we have the right to choose 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!

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 incomparable 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.

*J'entreprends de conter l'année épouvantable,
Et voilà que j'hésite, accoudé sur ma table.
Faut-il aller plus loin ? dois-je continuer ?
France ! ô deuil ! voir un astre aux cieux
diminuer !
Je sens l'ascension lugubre de la honte.
Morne angouisse ! un fléau descend, un autre
monte.
N'importe. Poursuivons. L'histoire en a besoin.
Ce siècle est à la barre et je suis son témoin.*

I take up pen to tell of the terrible year,
And suddenly I stop, elbows on my desk.
Must I proceed? must I go on?
France! what horror! to see a star fade in the
heavens!
I feel the lugubrious ascent of disgrace.
Dismal anguish! one curse falls, a new one rises.
No matter. Let's continue. History needs this.
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. But, fortunately the inheritance that I received from my mother and father was the love of knowledge, reading books, getting a higher education than they received, as the aim of every generation, at least in our family, is that the children will be “better” than the parents, and the grandsons even “better”, that is Darwinism in its best form, by “better” I mean in education, success, achievements, intellectualism, moral attitude, but all should be identically “good”.

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, and especially since December 2018. 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 77th 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 my books 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 my books 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 choose 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 oxymoron? 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 does not suit 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 preëempting 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 cooperative 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.

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 choose his own way regardless of the society's norms. She cared for the poor 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 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 Bodge, [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 Independante*. 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 plenshable 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 Férat* (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 penchants 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.

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 an old man like me should be surprised that society (and I myself as a youngster) denounces 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 I 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 11-17 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.)

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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.

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 was 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 was 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 *Villette* 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 Dupont'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 Legouvé'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 requited.

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](#)-style 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 Périochole](#) (1868)...

Not only in drama, in films also – my favorite directors 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, directors, 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 director, 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 "sophisticatedly" 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 Gropius' wife Alma Mahler would disagree.

So, am I objective or subjective in my judgments? Frankly, I couldn't care less – I wrote 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 revolutionary 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 encoored 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.

[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, Haomanut/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 "shticks" 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 grenouillere, 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 sixtyeight 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

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](#)

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, but 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, Milicent 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 laudatory:

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 café 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 Témoign*, which encouraged an irrational fear of foreigners and preached anti-Semitism. In 1936, one year after *Le Témoign* stopped publication, Chanel veered to the opposite end of the ideological continuum by financing Pierre Lestringuez'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.⁴ 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 raised 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 Époque](#) 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 Bénic* (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 Dictionary

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* (Camilletto 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](#). Bernhardt 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 Bernhardt'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)

THOUGHTS AND QUOTES ON FAVORITE PLAYS

MY FAVORITE PLAYWRIGHTS OF THE TWELFTY

I enjoy very much playwrights from the twelfth 1820-1939 – Hugo, Ibsen, Strindberg, Rostand, Chekhov, Shaw, Wilde, Sholom Aleikhem, Brecht, Feydeau, Pirandello. I enjoy most all those playwrights, but 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, Racine, Aeschylus, Sophocles, Euripides, Aristophanes, Lope de Vega, Tirso de Molina, Virgil (The Aeneid), Calderon, Goethe, Seneca, Schiller, 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 in the twelfth 1820-1939, and in this book “twelfth” means also era or period when it refers to the era of 1820-1939 covered in this book). I read most of those playwrights in their original language – French, English, Spanish, Italian, Hebrew, Ladino, Yiddish, German, but I read all the plays written originally 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 bring here extracts of texts of modern plays in translations and in: French - *L'Aiglon* by Rostand, in Italian by Pirandello - *Six Characters in Search of an Author*, in Spanish by Lorca - *The House of Bernarda Alba*, in Swedish by Strindberg - *Miss Julie*, in Russian by Chekhov - *Three Sisters*, in Ladino by Avraam Papo - *The Vineyard of Navot*, in Catalan by Guimera - *Terra Baixa*, in Portuguese by Garrett - *Frei Luis de Sousa*. *Rigoletto* in Italian, Verdi's opera with Piave's libretto, based on Victor Hugo's play *Le Roi S'amuse* – analysis and text, *Revizor* by Nikolai Gogol – analysis, *An Enemy of the People* by Henrik Ibsen – analysis and text in Norwegian, *The Threepenny Opera* by Bertolt Brecht – analysis and text in German, *Topaze* by Marcel Pagnol – Analysis. Finally the analysis of the novel *The Great Gatsby* by Frances Scott Fitzgerald. Altogether a survey of 11 plays, 2 operas, and a novel.

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

My earliest memory was of a play I saw with my parents at the age of 3 or 4. La Comedie Francaise, the best French theater, has come on tour to Cairo, the French Diaspora, with Edmond Rostand's *L'Aiglon*. A very long play of more than 3 hours with 6 acts, yet for the young boy it was a revelation, the best childhood experience I ever had, and I remembered well the play, staying awake until the end, and hearing among the last verses of the play, those immortal lines of [L'Aiglon](#). [L'Aiglon](#) is a play in six acts by [Edmond Rostand](#) based on the life of [Napoleon II](#), who was the son of Emperor [Napoleon I](#) and his second wife, Empress [Marie Louise](#). The title of the play comes from a nickname for Napoleon II, the [French](#) word for "eaglet" (a young [eagle](#)). The title role was created by [Sarah Bernhardt](#) in the play's premiere on 15 March 1900 at the [Théâtre Sarah Bernhardt](#). In October of the same year, the play (in an English translation by [Louis N. Parker](#)) premiered at New York's [Knickerbocker Theatre](#), with [Maude Adams](#) in the title role. Its first performance in London was at [Her Majesty's Theatre](#) in 1901, with Bernhardt again playing the leading role. Rostand had written

L'Aiglon specifically for Bernhardt, and it became one of her signature roles. [Arthur Honegger](#) and [Jacques Ibert](#) composed an [opera](#) in five acts, also with the title *L'Aiglon*, to a libretto by [Henri Cain](#), based on Rostand's play. It was first performed at the [Opéra de Monte-Carlo](#) in [1937](#).

Napoleon II, the son of the emperor, died in Vienna, sick and hopeless. He says that he lived between his cradle and his death bed, without encountering any glory. History will not remember the sick young prince, but will always recall the baby who held the globe as a ball. Before dying, *L'Aiglon* forgives his mother who betrayed his father, left him to return with the child to Vienna, to her father the Emperor. But then he forgives the Empress...

*“Oh! comme mon berceau touche mon lit de mort!
(Il met la main entre le berceau et le lit en murmurant :)
Ma vie est là dans la ruelle.
[...]Et le sort,
Dans la ruelle mince - oh! trop mince et trop noire!-
N'a pu laisser tomber une épingle de gloire!”*

Alas ! how near my cradle to my death-bed !

[He points to the gap between the cradle and the
bed.]

And all my life lies in that narrow space !

THERESA.
Oh!

THE DUKE.

In that gap, too narrow and too dark,
Fate ne'er let fall a single pin of glory.
Lay me upon the bed.

*“Et l’Histoire, d’ailleurs, ne se souviendra pas
Du prince que brûlaient toutes les grandes fièvres...
Mais elle reverra, dans sa voiture aux chèvres,
L’enfant au col brodé qui, rose, grave, et blond,
Tient le globe du monde ainsi qu’un gros ballon!”*

“ Inspirez-moi, mon Dieu,

La parole profonde et cependant légère

Avec laquelle on peut pardonner à sa mère!”

“(Vivement, et posant avec une noblesse infinie la main sur les cheveux de

Marie Louise agenouillée.)

De l'Impératrice!

(A ce mot qui pardonne et qui la recouronne, la mère éclate en sanglots.)”

I tried to find a record of this performance during many hours on the Internet, the only thing that I found was that the Comedie Francaise was on tour in Cairo in 1950 (in this case it was not my earliest memory as I was six years old), and that Jean Weber who was most of his life an actor at the Comedie Francaise acted in L'Aiglon in 1949 at the Theatre des Celestins and in 1950 at the Theatre Sarah Bernhardt, but not at the Comedie Francaise, although of course he played the role of Napoleon II L'Aiglon [in a film](#) of 1931 when he was 25. [Sarah Bernhardt](#), the best known French actress, was the first actor of L'Aiglon in 1900 at the age of 56 and she [continued to play](#) the role until she was 70, although the role is of a young man aged 21. I saw also several times the [best known](#) play of [Edmond Rostand](#) Cyrano de Bergerac ([play/film](#)).

I saw many performances at the Comedie Francaise when I studied at Insead in 1967 and 1968, and later on when I came to Paris on business, tourism, or for my PhD dissertation, and to many other theaters as well, most of it excellent theaters, with unforgettable plays, remarkable actors and directors, performing the best classical and modern plays. I remembered most my visit at the Odeon, where [Jean-Louis Barrault](#) directed the best plays, and he acted with his wife Madeleine Renaud. In the past Barrault performed there in 1960 the premiere of Ionesco's Rhinoceros. He was Berenger and directed the play. On the same year he was Cassius in Julius Caesar, Trofimov in Tchekhov's The Cherry Orchard, and also played in a comedy by Feydeau. But in May 1968, during the Students' Revolution in Paris, where I participated, Barrault opened his theater l'Odeon to the students who occupied it during a month. I was there, of course, and I heard Barrault trying to explain to the students that his theater was relevant in the class struggle and was not a frozen vestige of the past, irrelevant to the sufferings of French society, students and workers. What a long way for Cory, since L'Aiglon and the Lycee in Cairo...

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

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 (1921). 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... I saw the play several times but unfortunately not in Italian, yet I saw it in Italian and in translations on the Internet also.

Costernazione generale. La Madre, spaventata, cercherà di interporli, 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 ritengo 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'angosciosa 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 ritengo 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 Figliastro 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 corridojo 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.

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. I read Lorca's biography and I gave a summary of it in this book. One of his best plays is La casa de Bernarda Alba/The House of Bernarda Alba (written in 1936), 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 arrebatada 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! Llévala 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.

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 (1889), nothing happens, or rather everything happens in the mind of Miss Julie, a modern masterpiece. I saw it several times at the theater and on the Internet in Swedish and in other languages, but nothing can compare with the original.

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

yttreligt ängslig.
Vad sa han? Herre Jesus, vad sa han?

JEAN

Han begärde sina stövlor 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. Ridå.

[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.

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 (1901) 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 Наташа.

Наташа (*горничной*). Что? С Софочкой посидит Протопопов, Михаил Иванович, а Бобика пусть покатает Андрей Сергеич. 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»!
Кулыгин. 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... сажу 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.

Чебутикин (*тихо напевает*). Тара... ра... бумбия... сажу на тумбе я... (*Читает газету.*) Все равно! Все равно!

Ольга. 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.

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 salvasión.

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* (1909) by Papo is in verses, but Racine's influence is only in the composition of the protagonists and the construction of the action.

[Shena tersera]

[Yeoyada:] enteramente aboreser la verdad. Vos amostraran la virtud en una afroza imaje, Siendo eyos supieron azer trazyerar 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.

Acte IV Scène III

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

<p>En akodrandovos mi ijo ke</p> <p>Komo eyos un dia fuistesh prove, i komo eyos guerfano. Yoash: (djurando sovre el libro) 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, pue drash 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 asistensia ke yo bivo.</p>	<p>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 Paissez. 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>
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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 rehmision,

Ya vino goel para tu nasion.

Nuestro Dio fiel, kon su bendision,

Ara korrer miel dentro 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 rehmision

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 orozo.
 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 muncho 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 everbody
 Es para rengrasiar a Dios ke me regalo a ti !– it is to thank God who gave you as a present to me.

Onde estas mujer kerida? איפה את אשתי היקרה

Onde estas mujer kerida? איפה את אשתי היקרה

Andjel, amor, onde estas? מלאכי, אהובתי, אייך

Un momento esto kon mi padre רגע אחד אני עם אבי

Ke esta hazino en el eshpital, הגוסס בבית החולים,

Lo ayudo, le do a komer, מאכילה אותו, מסייעת לו,

Le ago karizias, lo konsolo. מלטפת אותו, מנחמת אותו.

En el otro vijito a mi madre ברגע הבא מבקרת אני את אמי

Ke esta sola en kaza, שנותרה לבדה בביתה,

Para konfortarla על מנת לחזק אותה

I darle koraje. ולנסוך בה אומץ רוח.

Despues me vo a mi nuera אחר כך אני הולכת לכלתי

Ke pario ayer un ijo tempranero, שילדה אמש פג בטרם עת,

I la embezo ke deve azer ואני מלמדת אותה מה עליה לעשות

En este tiempo difisil. בעתות קשות אלה.

Me vo tambien a mi ijo אני הולכת גם כן לבני

Traerle a komer מביאה לו אוכל

Lavarle la ropa מכבסת את בגדיו

Limpiarle la kaza. מנקה את ביתו.

Ma tengo tambien ke lavorar אך עלי גם לעבוד

Y ensenyar a los elevos ולחנך את תלמידי

Amarles komo mis ijos לאהוב אותם כמו את ילדי

Darles mi alma. לתת להם את נשמתי.

No ulvido vijitar איני שוכחת לבקר

La tomba de mi nona את קברה של סבתי

Meterle flores מביאה לה פרחים

Insindiendo kandelas de neshama. מדליקה לה נרות נשמה.

Aziendo munchas mitsvot עושה מצוות רבות

En una semana בשבוע אחד

Ke otras azen שאחרות עושות

En una vida entera... במשך חיים שלמים

Ma por ti marido kerido אבל עבורך בעלי היקר

Tengo la mas grande mitsva : אני עושה את המצווה הגדולה מכולן :

Amarte sin fin לאהוב אותך ללא קץ

En siendo siempre fiel. ולהישאר תמיד נאמנה לך.

I si no tengo mucho tiempo para ti ואם אין לי זמן רב להקדיש לך

Ke sepas que sos todo mi mundo עליך לדעת שאתה כל עולמי

I si ago tantas mitsvot para todos ואם עושה אני כה הרבה מצוות עבור כולם

Es para rengrasiar a Dios ke me regalo a ti ! זה בשביל להודות לאל על שהעניק לי אותך במתנה !

Jacques Cory יעקב קורי

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

Angel 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 (1896) 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 [Pyrenées-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; mengien.*)

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'atreveixes!
 (*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 quedi.*)
 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! (*Tropezando 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.

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* (1843). I read the play in Portuguese, 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, desalinhas e cahidas, os cabellos soltos, o rosto macerado, mas inflammado com as rosetas ethicas, os olhos desvairados; pára um momento, reconhece os pais e vai direita a elles.--Espanto geral: a cerimonia interrômpe-se_.

Maria. Meu pae, meu pae, minha mãe! levantae-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 ninguem sem mim. Que quereis fazer? Que ceremonias 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 mattar?... 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 ânimo...--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 o 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*.

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.

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 Petersbourg 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.

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 clear-cut. 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 justifies 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 Dreyfus 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.

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

In order to illustrate this chapter on Plays, we chose to bring the last lines of [An Enemy of the People](#) in [Norwegian](#) and English. No play has succeeded to give the reader and viewer a better notion on business ethics than this play, which I have seen several times in Israel and abroad, read many times in Norwegian and other languages (Ibsen wrote it in [Danish](#)...), seen the film in an English version with Steve McQueen (!) and in an [Indian version](#) (with a happy ending...), taught it to my students, showing them extracts of the plays and films. Ibsen wrote the play in 1882, describing Norway which was extremely unethical. Yet, a hundred years later, Norway is the most ethical country in the world, due in a large part to Ibsen's play. Ibsen, who was ostracized in his country and had to work abroad in Italy and Germany, was the forefather of modern ethics, like the Jewish prophets thousands of years ago. Outside Scandinavia, in the US, Israel and neoliberal countries, teachers of business ethics continue to be ostracized or marginalized, but ethics will prevail everywhere not in 100 years, but hopefully within 10 years.

Ibsen illustrates in a dramatic way the ethical dilemma of Dr. Stockman, the officer of the municipal Baths, who has discovered that the water of the Baths is polluted, and announces it publicly at the risk of alienating himself from his whole town, which could be ruined as a result of his discovery. He is indeed called The Enemy of the Public, dismissed from his job and ostracized by his community. In a decisive confrontation with the citizens' assembly, Dr. Stockman maintains that the majority has not the monopoly over truth and morality, and he advocates with vehemence the right of the minority to embrace the truth, which can be opposed to that of the majority, but which nevertheless is the unique moral truth, over which he will fight without heeding the consequences. Stockman, the individualist, who fights alone against everybody else, has even a predestined name very relevant to this book, as he is called stock-man, the man with a stock, the individual shareholder.

“I propose to raise a revolution against the lie that the majority has the monopoly of the truth. What sort of truths are they that the majority usually supports? They are truths that are of such advanced age that they are beginning to break 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 maintain that you cannot argue with success and that everything is permitted to obtain this success, there could still exist a minority that maintain that the absolute value is ethics and it is despicable to succeed by despoiling the rights of minority shareholders, stakeholders and, ultimately, everybody. The author of this book believes that this minority is probably right. They will ridicule us as they have done to Don Quixote, they will fight us as they have done to The Enemy of the People, but finally, the truth of the minority will be perceived as self-evident, as democracy, as Human Rights, as equality of mankind, black, yellow or white, men and women, Christians, Muslims or Jews, Americans, French, British, Dutch or Israelis. The play ends with the following lines brought here in Norwegian and English.

MORTEN

Men hvad skal vi gøre, når vi er ble't fri og fornemme mænd da?

DOKTOR STOCKMANN

Da skal I jage alle gråbenene over til det fjerne vesten, gutter!

Ejlif ser noget betænkelig ud; Morten hopper og råber hurra.

FRU STOCKMANN

Ak, bare det ikke blir disse her gråbenene, som jager dig, Tomas.

DOKTOR STOCKMANN

Er du rent gal, Katrine! *Jage mig! Nu*, da jeg er byens stærkeste mand!

FRU STOCKMANN

Den stærkeste – *nu?*

DOKTOR STOCKMANN

Ja, jeg tør sige så stort et ord, at *nu* er jeg en af de stærkeste mænd i hele verden.

MORTEN

Å nej da!

DOKTOR STOCKMANN *sænker stemmen*

Hys; I skal ikke tale om det endnu; men jeg har gjort en stor opdagelse.

FRU STOCKMANN

Nu igen?

DOKTOR STOCKMANN

Ja visst, ja visst! (*samlers dem om sig og siger fortroligt*) Sagen er den, ser I, at den stærkeste mand i verden, det er han, som står mest alene.

FRU STOCKMANN *smiler og ryster på hodet*

Å du Tomas —!

PETRA *trøstigt, griber hans hænder*

Far!

Morten. And what are we going to do, when you have made liberal-minded and high-minded men of us?

Dr. Stockmann. Then you shall drive all the wolves out of the country, my boys! (EJLIF looks rather doubtful about it; MORTEN jumps about crying "Hurrah!")

Mrs. Stockmann. Let us hope it won't be the wolves that will drive you out of the country, Thomas.

Dr. Stockmann. Are you out of your mind, Katherine? Drive me out! Now—when I am the strongest man in the town!

Mrs. Stockmann. The strongest—now?

Dr. Stockmann. Yes, and I will go so far as to say that now I am the strongest man in the whole world.

Morten. I say!

Dr. Stockmann (lowering his voice). Hush! You mustn't say anything about it yet; but I have made a great discovery.

Mrs. Stockmann. Another one?

Dr. Stockmann. Yes. (Gathers them round him, and says confidentially:) It is this, let me tell you—that the strongest man in the world is he who stands most alone.

Mrs. Stockmann (smiling and shaking her head). Oh, Thomas, Thomas!

Petra (encouragingly, as she grasps her father's hands). Father!

Henrik Johan Ibsen (20 March 1828 – 23 May 1906) was a major [19th-century](#) Norwegian [playwright](#), theatre director, and [poet](#). He is often referred to as "the father of [realism](#)" and is one of the founders of [Modernism](#) in theatre. His major works include [Brand](#), [Peer Gynt](#), [An Enemy of the People](#), [Emperor and Galilean](#), [A Doll's House](#), [Hedda Gabler](#), [Ghosts](#), [The Wild Duck](#), [Rosmersholm](#), and [The Master Builder](#). He is the most frequently performed dramatist in the world after [Shakespeare](#), and *A Doll's House* became the world's most performed play by the early 20th century. Several of his later dramas were considered scandalous to many of his era, when European theatre was expected to model strict morals of family life and propriety. Ibsen's later work examined the realities that lay behind many façades, revealing much that was disquieting to many contemporaries. It utilized a critical eye and free inquiry into the conditions of life and issues of morality. The poetic and cinematic early play *Peer Gynt*, however, has strong [surreal](#) elements. Ibsen is often ranked as one of the truly great playwrights in the European tradition. Richard Hornby describes him as "a profound poetic dramatist—the best since [Shakespeare](#)". He is widely regarded as the most important playwright since Shakespeare. He influenced other playwrights and novelists such as [George Bernard Shaw](#), [Oscar Wilde](#), [Arthur Miller](#), [James Joyce](#), [Eugene O'Neill](#) and [Miroslav Krleža](#). Ibsen was nominated for the [Nobel Prize in Literature](#) in 1902, 1903 and 1904. Ibsen wrote his plays in [Danish](#) (the common written language of [Denmark](#) and [Norway](#)) and they were published by the Danish publisher [Gyldendal](#). Although most of his plays are set in Norway—often in places reminiscent of [Skien](#), the port town where he grew up—Ibsen lived for 27 years in [Italy](#) and [Germany](#), and rarely visited Norway during his most productive years. Born into a [merchant family](#) connected to the [patriciate](#) of Skien, his dramas were shaped by his family background. He was the father of Prime Minister [Sigurd Ibsen](#). Ibsen's dramas continue in their influence upon contemporary culture and film with notable film productions including *A Doll's House* featuring Jane Fonda and [A Master Builder](#) 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.

CORRUPTION, BUSINESS, CRIME AND GOVERNMENT - THE PLAY "THE THREEPENNY OPERA" - SUMMARY AND ANALYSIS

Based on the play "The Threepenny Opera" (1928) by Bertolt Brecht.

The film is based on the play with substantial changes:

Die Dreigroschenoper, 1931, 112 min., Director Georg Pabst, with Lotte Lenya, Rudolf Forster. Based on Bertolt Brecht and Kurt Weill's opera "The Threepenny Opera".

Summary and Analysis:

The musical play was written by the German Bertolt Brecht with music by Kurt Weill. It is adapted from an 18th century English play The Beggar's Opera by John Gay. The Threepenny Opera is perceived even today as a socialist critique of the capitalist world. It is set in London's Soho. The central character is Mack the Knife - Macheath, a murderer and robber who sees himself as a businessman. Mack the Knife "marries" Polly Peachum, whose father Jonathan controls the beggars of London. He is the boss of the "labor unions" of those days and is interested only in enriching himself at the expense of the poor. Peachum wants Macheath to be hanged, and he deserves so because of his crimes, but the robber is a personal friend of Tiger Brown the chief of police of London. Macheath is arrested, escapes and is imprisoned once more. Both Polly and his former "wife" - Lucy Brown, the daughter of Tiger Brown, try to rescue him but to no avail. When Mack the Knife is about to be hanged he is rescued by a messenger of the Queen with a happy ending. The most ethical character of the play is Jenny, a whore who loved Mack, who sings a ballad on how she leads a pirate assault on the city. The opening song about Mack has become a classic, describing the robber with white gloves and a hidden knife that nobody sees.

The play raises crucial dilemmas as: What is the danger in the cooperation between government and tycoons? Financing their political campaigns in return to subsidies to their companies, tips on economical measures, refraining from being sued even when caught on unlawful acts, etc. What are the dangers in the cooperation between crime, gambling, drugs and government, trade unions, leaders of the mob? How do the governments in some countries utilize the mob in their policy? How can democracies increase corruption? For example by permitting to the Mafia to infiltrate in the parties' organizations and influence the politicians. What about lobbying in favor of gambling, the tobacco industries, real estate companies? Examples where old buddies from the military service help each other when they get to key positions in the economy, government and trade unions. Is it legitimate, to what extent? Should civil servants be prohibited from going to work for companies which they were supposed to control?

Brecht describes in a captivating way the degeneration of wealth and power. How comes that this subject is modern and relevant from the times of John Gay's opera to nowadays? Who is today Mack the Knife and how does he manage to keep his gloves white, while nobody sees his knife? Do the governments of today support only tycoons and strong parties or weaker parties as well? Is it the purpose of democracy, the rule of the people, by the people and for their benefit? Is it true that today the rich get richer, the poor get poorer, and the middle class are disappearing? What will happen to democracies if this tendency will continue? Why is corruption bad for the economy, equality, minimizing the gaps between people, growth? Who benefits from corruption? Crime likes darkness, and unethical companies are looking for anonymity, just like Mackheath in the opening and ending song:

Moritatensanger:

“Und der Haifisch, der hat Zahne

Und die tragt er im Gesicht

Und Machheath, der hat ein Messer

Doch das Messer sieht man nicht.

Ach, es sind des Haifisch Flossen

Rot, wenn dieser Blut vergiesst.

Mackie Messer tragt ‘nen Handschuh

Drauf man keine Untat liest.

An ‘nem schonen blauen Sonntag

Liegt ein toter Mann am Strand

Und ein Mensch geht um die Ecke

Den man Mackie Messer nennt.

Und Schmul Meier bleibt verschwunden

Und so mancher reiche Mann

Und sein Geld hat Mackie Messer

Dem man nichts beweisen kann.”

(Brecht, Die Dreigroschenoper, The Threepenny Opera, Die Moritat von Mackie Messer, The Ballad of Mack the Knife, Act I, scene I)

“Streetsinger:

And the shark has teeth

And he wears them in his face

And Macheath, he has a knife,

But the knife one does not see.

Oh, the shark’s fins appear

Red, when he spills blood.

Mack the Knife, he wears his gloves

On which his crimes leave not a trace.

On a nice, clear-skied Sunday

A dead man lies on the beach

And a man sneaks round the corner

Whom they all call Mack the Knife.

And Schmul Meier disappeared for good

And many a rich man.

And Mack the Knife has all his money,

Though you cannot prove a thing.”

In order to denounce immoral crimes in companies, as for discovering the crimes of Mack the Knife, we have to be assisted by disclosers, as nobody sees the knives of immoral companies, which keep 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 stakeholders, whether they are rich like Schmul Meier or poor like Smith. Therefore, only light can raise the curtain on the unethical acts of companies.

Moritatensinger:

“Denn die einen sind im Dunkeln

Und die andern sind im Licht.

Und man siehet die im Lichte

Die im Dunkeln sieht man nicht.”

(Brecht, Die Dreigroschenoper,

Die Schluss-Strophen der Moritat, The Final Verses of the Moritat,

Act III, last scene)

“For the ones they are in darkness

And the others are in light.

And you see the ones in brightness

Those in darkness drop from sight.”

Other issues raised in the opera are: Has Mack the Knife any ethical dilemmas? Why does he cooperate with the authorities? Why he is not punished and pardoned by the authorities? Peachum as a trade union leader who collaborates with crime, tycoons and government to the detriment of those he is supposed to protect, reminding of analogies with trade unions in the US, France and the Soviet Union. Brown the Sheriff as a moral character, is he ethical? How does he compromise between Peachum and Macheath? Is Jenny the only moral character in the play although she is a whore? Why does she betray Mack? Ultimately, Brecht is an author of modern business ethics, who perceived eighty years ago the dangers of corruption.

THE THREEPENNY OPERA IN BERLIN IN GERMAN & TI'S LECTURE BASED ON IT

This was not the only time that I saw a play on the last row, as compared to the hundreds of times that I saw plays on the first rows. When I was in Berlin in 2010, I saw ten plays, each night a play, but most of all I wanted to see my favorite play - Brecht's and Weill's [Threepenny Opera in German](#) at the same theater when it was first performed in 1928. It was

also sold out, but I decided to go with Ruthy, my wife, to a performance and try to purchase at the last minute a ticket. And indeed we got two tickets in the last row at the last moment and had a fantastic and unique experience. The unique spell of this play can be achieved only in German.

On the day after, I gave a lecture on business ethics at the headquarters of Transparency International in Berlin, the largest ethical organization in the world. I based my lecture on the three acts of the play and gave a memorable speech to the top management of the organization:

Dr. Jacques Cory, gave a lecture on June 4, 2010, as Keynote Speaker to the management of Transparency International - TI - at its headquarters in Berlin. Moderator: Dr. Francois Valerian, Head of Private Sector Programmes, with the participation of Dr. Miklos Marschall, Regional Director Europe and Central Asia, and other executives. The topic of the lecture was "Drawing Lessons from the Great Recession of 2007-2010", and it was divided in three parts along the main themes of *Die Dreigroschenoper*, *The Threepenny Opera*, by Bertolt Brecht. The response to the lecture was enthusiastic, with a vivid Q&A of more than half an hour.

The first part on transparency, common to TI and Cory's books, appears in the first act of the play: The ballad singer in the Prologue - the ballad of Mack the Knife: "Und Macheath, der hat ein Messer, Doch das Messer sieht man nicht", And Macheath has got a knife, but the knife is seen by no one. Analogies between Mack the Knife and the criminals of Wall Street who hid their schemes and thefts offshore and off balance sheet, and no one saw their knives.

Und der Haifisch, der hat Zähne
Und die trägt er im Gesicht
Und MacHeath, der hat ein Messer
Doch das Messer sieht man nicht

And the shark, he has teeth
And he wears them in his face
And MacHeath, he has a knife
But the knife you don't see

An 'nem schönen blauen Sonntag
Liegt ein toter Mann am Strand
Und ein Mensch geht um die Ecke,
Den man Mackie Messer nennt

On a beautiful blue Sunday
Lies a dead man on the Strand
And a man goes around the corner
Whom they call Mack the Knife

Und Schmul Meier bleibt verschwunden
Und so mancher reiche Mann
Und sein Geld hat Mackie Messer
Dem man nichts beweisen kann

And Schmul Meier is missing
And many a rich man
And his money has Mack the Knife,
On whom they can't pin anything.

Jenny Towler ward gefunden
Mit 'nem Messer in der Brust
Und am Kai geht Mackie Messer,
Der von allem nichts gewußt

Jenny Towler was found
With a knife in her chest
And on the wharf walks Mack the Knife,
Who knows nothing about all this.

Und die minderjährige Witwe
Deren Namen jeder weiß
Wachte auf und war geschändet
Mackie welches war dein Preis?

And the minor-aged widow,
Whose name everyone knows,
Woke up and was violated
Mack, what was your price?

Refrain

Und die einen sind im Dunkeln

And some are in the darkness

Und die anderen sind im Licht
Doch man sieht nur die im Lichte
Die im Dunklen sieht man nicht

And the others in the light
But you only see those in the light
Those in the darkness you don't see

Doch man sieht nur die im Lichte
Die im Dunklen sieht man nicht

But you only see those in the light
Those in the darkness you don't see

The second part on the dilemma of profitability versus ethics, which according to Cory are compatible but according to many businessmen are an oxymoron. At the end of the second act Macheath and Jenny sing: "Erst kommt das Fressen, dann kommt die Moral", Voracity is the first thing, Morals follow on. We do not talk just about food, but voracity, excess, lavishness, salaries of hundreds of million dollars to the CEOs in parallel to layoffs of millions. When "Fressen" comes first, we never have time or resources for Ethics or Social Responsibility. That is why most of the translations of the play are wrong, as the following one, when they translate *Erst kommt das Fressen* by *First comes food*. My knowledge of German is quite limited by I know for sure that *fressen* is devour (and so says the dictionary), eat like an animal, like a pig. This changes completely the moral content of the play. If you translate *fressen* by *eat* or *food* you imply that those who are thieves and murderers do so out of necessity because they are hungry. But Mack the Knife was not hungry, and the crooks of Wall Street who caused unethically but legally the Great Recession are not hungry either. They devour like pigs the savings of the poors, of the middle class, of our pensions, they are rich people who steal because they are criminals, because they know that they will not be punished, that others will foot the bill of their crimes!

**Ballade über die Frage "Wovon lebt der Mensch" (What keeps mankind alive?) -
Deutsch**

Macheath:

Ihr Herrn, die ihr uns lehrt, wie man brav leben,
Und Sünd und Missetat vermeiden kann,
Zuerst müsst ihr uns was zu fressen geben,
Dann könnt ihr reden, damit fängt es an.
Ihr, die ihr euren Wanst und unsre Bravheit liebt,
Das eine wisset ein für allemal,
Wie ihr es immer dreht, und wie ihr's immer schiebt,
Erst kommt das Fressen, dann kommt die Moral.
Erst muss es möglich sein auch armen Leuten,
Vom grossen Brotlaib sich ihr Teil zu schneiden.

Jenny:

Denn wovon lebt der Mensch?

Macheath:

Denn wovon lebt der Mensch?
Indem er stündlich, den Menschen peinigt, auszieht, anfällt, abwürgt und frisst.
Nur dadurch lebt der Mensch,
Vergessen kann, dass er ein Mensch doch ist.

Chor:

Ihr Herren, bildet euch nur da nichts ein,

Der Mensch lebt nur von Missetat allein!

English

Macheath:

You gentlemen who tell us how to live properly,
 And how to avoid all sins and crime,
 Must first makes sure that we have food to eat.
 Then you can resume your talking, that's where it begins.
 You with your paunch and us with our bravery,
 You know what's best for all of us.
 No matter how much you twist it, or try to change the truth,
 First comes food, then comes the morals.
 And it also must be possible for the poor,
 To cut themselves a slice of the bread.

Jenny:

What keeps mankind alive?

Macheath:

What keeps mankind alive?
 It's a fact that hourly people torture, oppress, strangle, and eat.
 Only after man goes through that,
 Can he forget that he is a man.

Chorus:

Your Gentlemen, imagine there is only you,
 Mankind lives on crime alone!

The third part of the lecture and of the play is at the end of the third act when Mack the Knife is "Gerettet, gerettet!", reprieved, reprieved, and instead of being hanged for all his crimes the Queen of England (or the US President, European Prime Ministers, and so on), gives Mack the castle of Marmarel, likewise a pension of ten thousand pounds, like the criminals of the Great Recession who were bailed out (they could indeed sing with Mack the Knife – bailed out, bailed out...), whose schemes cost the world more than ten trillion dollars, as they were too big to fail, transferring the losses from their companies to the governments, i.e. to us. After socializing the losses in 2008 , they privatized the profits in 2009, with salaries and bonuses of billions leading the world as the pied piper of Hamelin to a 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 nich aufgehängt,
 Sondern wir haben uns einen anderen Schluss ausgedacht,
 Damit ihr wenigstens in der Oper seht,
 Wie einmal Gnade vor Recht ergeht.
 Und darum wird, weil wir's gut mit euch meinen,
 Jetzt der reitende Bote des Königs erscheinen.

Chor:

Horch, horch, horch,
 Horch, horch, horch,
 Horch, wer kommt!
 Horch, wer kommt!
 Horch, wer kommt!
 Horch, wer kommt!
 Des Königs reitender Bote
 Horch, wer kommt!
 Des Königs reitender Bote,
 Des Königs reitender Bote kommt, Bote kommt, Bote kommt!
 Horch, wer kommt!
 Horch, wer kommt!
 Des Königs reitender Bote kommt, Bote kommt, Bote kommt!
 Horch, wer kommt!
 Horch, wer kommt!
 Des Königs reitender Bot

Macheath:

Gerette gerette!
 Ja, ich wusste es ja, ich wusste es,
 Wenn die Not am höchsten, ist die Rettung am nächsten.
 Wenn die Not am höchsten, ist die Rettung am nächsten.

Polly:

Gerettet, gerettet, mein lieber Mackie ist,
 Ich bin sehr glücklich.

Frau Peachum:

So wendet alles sich am End zum Glück.
 So leicht und freidlich wäre unser Leben, wenn die reitenden Boten des Königs immer kämen.

Peachum:

Darum 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.

EDUCATION, SOCIETY, SOCIAL RESPONSIBILITY THE PLAY "TOPAZE" - SUMMARY AND ANALYSIS

Based on the play:

Topaze (1928) by Marcel Pagnol

The films are based on the play with some changes:

Topaze, 1951, 136 min., Director Marcel Pagnol, with Fernandel, Jacqueline Pagnol

Topaze, 1933, 78 min., Director Harry d'Abbadie d'Arrast, with John Barrymore, Mirna Loy

Summary and Analysis:

Albert Topaze, a sincere and ethical schoolteacher works at a private school run by a supremely money-grubbing M. Muche, whose daughter also a schoolteacher makes cynical use of the knowledge that Topaze loves her. Topaze's naïve honesty brings him unjust dismissal. It makes him fair game for the "aunt" of his private pupil Suzy Courtois, really the mistress of the crooked politician Regis Castel-Vernac, who is looking for a new straw man for his schemes after the former one wanted too much money and left. Topaze, dazzled by Suzy, is lured to become the new straw man, but he soon discovers of the schemes and has a moral crisis. Should he continue cooperation, as he earns a lot of money or should he beat his employer in his own game and takeover the company as he is already its "official" owner. He decides to beat the system, ruins Regis, gets Suzy, bring Tamise as his assistant, and loses his ethics, according to the maxim: If you can't beat them join them and then beat them. The conclusion could be that ethics can't prevail in a corrupted world that manages to corrupt even the most ethical men and women. The attitude of society towards unethical businessmen is in many cases benevolent, admiring and respectful, while it scorns ethical conduct. The crooks are the smart guys, they are envied, and members of society want to resemble them.

In the beginning of the play we see maxims on the walls of Topaze's class: Poverty is not a vice, You would better suffer than cause sufferance, Money doesn't bring happiness. Topaze teaches his pupils moral, but his pupils don't seem to understand what it is all about. When Muche, his headmaster, wants Topaze to raise the grades of a bad pupil coming from a rich and noble family he is fired from the school. After Topaze discovers the schemes of Regis Castel-Vernac and cooperates with his employer, we see different maxims in his office:

‘Soyez brefs’ – be brief, ‘Le temps, c’est de l’argent’ – time is money, ‘Parlez de chiffres’ – speak in numbers. Topaze is a front man, a man of straw. He feels soiled and cannot suffer the look of an honest man. Topaze 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.

The play describes the metamorphosis of Topaze from an ethical teacher to an unscrupulous crook, the temptation of Tamise, Topaze's friend, to cooperate with Topaze, the conduct of Muche, the headmaster, who is willing to sacrifice Topaze in order to keep a rich client's son in his school, the conduct of Suzy Courtois, who respects and admires money and who leaves Regis, who corrupted Topaze after Topaze manages to con his boss and takes over the company. In confrontation with his old friend, Tamise, he justifies himself: ‘All that I have done is legal. If society was just, I would have been in prison.’ And Topaze concludes: “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 Topaze 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 corrupted 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 members into its image. Tell me who your friends are, and I will tell you who you are.

WEALTH, FAIRNESS AND ETHICS –

THE NOVEL "THE GREAT GATSBY"

SUMMARY AND BASIS FOR DISCUSSION

Based on the novel "The Great Gatsby" (1925) by Frances Scott Fitzgerald

The film is based on the novel with slight changes:

The Great Gatsby, 1974, 140 min., Director Jack Clayton, with Robert Redford, Mia Farrow

Summary and Analysis:

Nick Carraway, a New York bond dealer from the Midwest, befriends his neighbor Jay Gatsby, an extremely wealthy young man known for hosting lavish evenings in his Long Island mansion. Gatsby's great wealth is a subject of much rumor, nobody knows for sure anything about his past. Nick is the cousin of Daisy married to a millionaire Tom Buchanan, who has an affair with Mirtle Wilson, the wife of a cheap car garage owner. Daisy and Gatsby were in love before she met Nick, but she couldn't marry Gatsby as he was poor. With Nick's help they meet once again and begin an affair. When Tom discovers it he confronts Gatsby in an hotel room, Daisy runs away and Gatsby follows her. She drives his car and in a hit and run accident crashes into Mirtle who ran out to meet the car. Gatsby takes the blame on him, and Tom directs Wilson to him as the one who killed Mirtle. Wilson kills Gatsby and commits suicide. None of Gatsby's friends attend his funeral, except Nick. Nick describes Tom and Daisy as rich people who leave it to others to clean up their messes, but he pardons Tom and Daisy and moves back home.

The main issues raised by the book are: The turnabout of Nick, the narrator's attitude towards Gatsby, from scorn to whatever he stands for to admiration and friendship. Nick Carraway finds a career in bonds not because he likes it but because all his friends do the same. It shows the conformism of the narrator. West Egg and East Egg as a parable: West Egg where the nouveau riches, such as Gatsby, live, and East Egg where New York's "aristocrats" live, such as Tom and Daisy Buchanan. Tom comes from a very wealthy family and spends huge amounts of money without working in any field. His main occupation is playing Polo and conducting a very active social life. Daisy also comes from a very wealthy family. Nick describes Tom as an arrogant, aggressive, choleric, despising person, who is also a racist,

believes in the supremacy of the white race, very superficial intellectually, cheating his wife on every occasion and responsible for her miserable life. Gatsby was a Major during the war, a hero, a self-made man, who became rich in dubious ways, loves truly Daisy who is Nick's cousin, very sociable, a perfect host, a good friend. Why is it him and not Tom who gets murdered for a crime he has not committed and the wealthy criminals Tom and Daisy are not punished?

Nick believes that he is one of the most ethical people he knows, is it true? Even so, how comes that he admires more Gatsby with the dubious past and not Tom who comes from a respectable family? Who is more ethical, Tom or Gatsby, in what respect? What considerations were taken into account in Daisy's decision to marry Tom and remain married to him despite his despicable conduct? Is it because he is rich, they come from the same milieu, her family approves it, he is handsome, good-hearted? Why hasn't Daisy decided to choose Gatsby even when he got rich although she loved him and knew that he will remain faithful? All that in the context of American's society in the early twentieth century that was too much impregnated with prejudices against nouveau riches, Jews, Afro-Americans, Italians, Irish, poor people, everyone who did not belong to the elites. Wolfsheim and Gatsby believe that they can "buy" Nick, but he tells them that integrity is for him a supreme value. All the wealth of Gatsby, his house, his luxurious parties, were meant only to impress Daisy. Is it really effective, is he correct in his assumption that only wealth impresses her, even after she got disappointed from Tom's wealth and character?

Scott Fitzgerald manages to describe in a brilliant way how wealth and poverty are only a façade that beyond it are hidden eternal human behaviors, such as love, hate, envy, arrogance, cruelty, hypocrisy, greed... Is it not an oversimplification to say that money makes the world go around, is it true, in all cases, in the past, today, only in American society? Scott Fitzgerald describes brilliantly the phenomenon of the nouveau riches (reminding of Moliere's play *Le Bourgeois Gentilhomme*), what are their motives, how they despise the world that they come from, their envy to the old bourgeoisie, and their wish to be like them, even though it can never be achieved because of the poverty "smell" emanating from them? Napoleon said that he prefers lucky generals to talented generals. What are the reasons that Gatsby is so unlucky? A loser, who does not get satisfaction from anything? He remains an outsider, without any true friends, Daisy remains with Tom and he is murdered instead of him. The double standards of Tom who loses his temper when he learns that Daisy has a lover, although he has also a lover. Why is Gatsby more dangerous than the Wilsons? The double standards of Tom

who despises Gatsby because of the dubious way by which he got rich associating with the Jewish Mafia, while he himself is an idler who never earned a dollar from work, and maybe his ancestors got also rich being robber barons?

Daisy describes the "dilemmas" of the rich bums who do not have a positive contribution to society by asking what will they do in the afternoon, and tomorrow and in the next thirty years? When there is no *raison d'être* it brings to corruption, unethical conduct and degeneration. Gatsby believes that the voice of Daisy is silvery, this is her charm, her rich background, forever unattainable for the depressed Gatsby. He probably loves her because of what she represents and not because of her personality and this could be the reason why she leaves him. Nick arrives to the conclusion that there is no basic difference between human beings. Wilson reacts when he learns that his wife betrays him in a similar way to Tom when he learns that Daisy betrays him, however Wilson draws the conclusion of his crime and commits suicide while Tom cowardly commits an indirect crime going unpunished. The exorbitant eyes of T. J. Eckelberg in the huge poster near Wilson's garage: Those are the eyes of God, or of conscience, or of fate, morality and ethics. They see and know everything, and one cannot escape from them except the wealthy who always get away unpunished. Most of the novel takes place in a rich environment, in Gatsby's house, Tom's house, the Plaza hotel and so on. But in spite of this the protagonists are unhappy. The reason could be that if you haven't earned your money in an ethical way and with your own efforts you can never be satisfied by your fate. Or is it a wishful thinking?

The novel takes place a few years before the collapse of 1929, they live in a decadent world, without morals and ethics, and Scott Fitzgerald as a biblical prophet prophesizes what is going to happen. Is this situation similar to the modern era? Tom succeeds to deprecate Gatsby's image to Daisy when he tells her what are the origins of his wealth. She is horrified from it although the conduct of Tom is no less corrupted. The ethical criminals always find a moral justification to their crimes. They commit them for the benefit of the victims, they want to help society. Tom suspects that Gatsby ran over Wilson's wife on purpose, and that's why he convinces Wilson that Gatsby was his wife's lover. He gets rid of Gatsby with his white gloves with clean hands and conscience. However, it is Daisy who made the accident, but the loving Gatsby doesn't divulge it and because of his kindness he is murdered. Daisy knows the truth, that she killed Wilson's wife and Gatsby, but this does not disturb her peace of mind, because they do not belong to their world and their lives do not count anyway. It strengthens

her ties with Tom as they share those secrets and crimes. The victim is the underdog and the wealthy remain unpunished.

Scott Fitzgerald describes the cowardice of the wealthy who ran away from the scene of the crime, from their crimes and from Gatsby. The others behave bravely - Gatsby who was a Major at war protects Daisy and Wilson is not afraid of committing suicide. Daisy and Tom are not happy from what happened but are not also sad, they have a natural intimacy, egoistic to the extreme, despising the others and knowing that nothing would happen to them because of their wealth. The most transient difference between Tom and Gatsby is their self-confidence. Tom is confident that because of his background and wealth he is immune, the end justifies the means. While Gatsby is insecure because of his origins, instead of insisting to take Daisy from Tom, he waits passively until he is murdered as he cannot reach a decision. Gatsby is a novel on wealth and ethics. The narrator cannot forgive his rich friends or like them. He acknowledges that what they have done was entirely justified to them. They were careless people, Tom and Daisy - they smashed up things and creatures and then retreated back into their money or their vast carelessness, and let other people clean up the mess they had made... He shakes hands with them as he feels as though he is talking to a child. Nick doesn't tell the police of what he knows because of his cowardice and the pointlessness as he doesn't have any proof although he knows the truth. He forgives the criminals because they are children. What do you think, should they be forgiven, what is the point in calling criminals children or finding excuses for criminal conduct in a traumatic childhood? What is the analogy between the conduct of Tom and Daisy and the conduct of unethical companies? Should they be forgiven or should we fight this conduct relentlessly?

THE BEST BOOK BY THE BEST AUTHOR - "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

Another film based on the book with substantial changes:

L'Argent, 1928, 195 minutes, Director Marcel L'Herbier, with Pierre Alcover, Alfred Abel, Brigitte Helm

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 Otoman 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 Sigsimond 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 Sigsimond 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". Sigsimond reads the letter and tells Saccard that the Banker's answer is affirmative. Sigsimond 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!

THE WORK OF EMILE ZOLA, THE ULTIMATE ETHICIST

Based on the book: "La Curee" (1871) by Emile Zola

The film is based on the book with substantial changes:

The Game is Over, La Curee, 1966, 98 min., Director Roger Vadim, with Jane Fonda, Michel Piccoli, P. McEnery

Based also on the books:

"Le ventre de Paris" (1873) by Emile Zola

"L'Argent" (1891) by Emile Zola

"Zola" (1992) by Henry Troyat

Based on the film:

Life of Emile Zola 1937, 116 m., Director William Dieterle, with Paul Muni, Henry O'Neill

Summary and Analysis:

Renee, a young woman, is married to an elderly tycoon Aristide Saccard who sacrifices her in order to get richer. She loves his son from a first marriage and is ready to leave all her wealth in order to live with him. However, Maxime, much like his father although a weaker person, prefers to abandon her in order to marry a rich woman, whose father can assist Aristide in his business. Aristide Saccard, the hero of L'Argent as well, has no scruples or ethics, and his wife, son and friends are merely pawns in his ambitious schemes. La Curee describes also insider dealings, real estate speculation, endless ambition, the world of get-rich-quick, and many more topics treated in business ethics courses. If we compare the family relations in La Curee to An Enemy of the People, can we draw conclusions on the secret of a happy marriage, is it ethics? Or is there no correlation between family and ethics? Can a man be ethical in his family relations and unethical in his business relations? Can a man betray his wife and conduct ethically to stakeholders? Or rather can a man be an exemplary family man and be the worst unethical and corrupted businessman?

La Curee describes the degeneration that comes to a family because of excessive richness, but Zola who describes all the layers of society describes similar family degeneration in the lower classes as well, such as in L'Assomoir and Nana. 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 vécu en paix. Les mauvaises pensées me dérangent 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 même savoir que je suis à Paris; mais je suis plus fière qu'eux, je me moque pas mal de leurs millions. On dit que Saccard trafique dans les démolitions, qu'il vole tout le monde. Ça ne m'étonne pas, il partait pour ça. Il aime l'argent à se rouler dessus, pour le jeter ensuite par les fenêtres, 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 à 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. 238-239) "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-la; 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." 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 diner 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!' "

But the simplistic segmentation of Lisa between simple and honest people and rich and corrupted people has no value, as we should not personify the minority shareholders as weak and honest. The majority shareholders can be more honest than the minority shareholders and this book does not intend to idealize the honesty of the weak. Those weak masses can become wolves when they have the opportunity, exactly like Lisa has become a wolf to Florent. Human nature is the same, among the mighty and the weak. The only reason to safeguard the interests of the stakeholders and minority shareholders is for justice and ethics to prevail and allocate the same rights to the strong as to the weak, exactly like in the democracies. The same rights, even if they abuse them, even if they do not deserve them. For it is impossible to pronounce an ethical judgment on the personal value of every one of us. We can always find excuses why we have to abolish the rights of others, legitimate or not, as we are wolves or lambs subsequently or simultaneously, depending on who describes the case.

Zola describes in a magnificent way the panacea of the board of directors in his famous book 'L'Argent', Money. One would think that Zola had participated in hundreds of board meetings in recent days in the US, Israel or France. Only a genius writer like Zola can remain immortal and stay modern, even after more than 100 years. "Saccard avait acheve de mettre la main sur tous les membres du conseil, en les achetant simplement, pour la plupart. Grace a lui, le marquis de Bohain, compromis dans une histoire de pot-de-vin frisant l'escroquerie, pris la main au fond du sac, avait pu etouffer le scandale, en desinteressant la compagnie volee; et il etait devenu ainsi son humble creature, sans cesser de porter haut la tete, fleur de noblesse, le plus bel ornement du conseil. Huret, de meme, depuis que Rougon l'avait chasse, apres le vol de la depeche annoncant la cession de la Venetie, s'etait donne tout entier a la fortune de l'Universelle, la representant au Corps legislatif, pechant pour elle dans les eaux fangeuses de la politique, gardant la plus grosse part de ses effrontes maquignonnages, qui pouvaient, un beau matin, le jeter a Mazas. Et le vicomte de Robin-Chagot, le vice-president, touchait cent mille francs de prime secrete pour donner sans examen les signatures, pendant les longues absences d'Hamelin; et le banquier Kolb se faisait egalement payer sa

complaisance passive, en utilisant à l'étranger la puissance de la maison, qu'il allait jusqu'à compromettre, dans ses arbitrages; et Sedille lui-même, le marchand de soie, ébranlé à la suite d'une liquidation terrible, s'était fait prêter une grosse somme, qu'il n'avait pu rendre. Seul, Daigremont gardait son indépendance absolue vis-à-vis de Saccard; ce qui inquiétait ce dernier, parfois, bien que l'aimable homme restât charmant, l'invitant à ses fêtes, signant tout lui aussi sans observation, avec sa bonne grâce de Parisien sceptique qui trouve que tout va bien, tant qu'il gagne." (Zola, *L'Argent*, p. 310-311)

"Saccard had succeeded in getting hold of all the members of the board of directors, in buying them out literally, in most of the cases. It is due to him, that the marquis de Bohain, compromised in a story of bribing equivalent to a swindle, discovered with his hand in the bag, could escape from a scandal, by compensating the robbed company; and he became subsequently his humble servant, while remaining with his head high, an aristocrat, the best ornament of the board. Huret, as well, since Rougon has dismissed him, after the theft of the wire that announced the transfer of Venetia, has committed himself fully to the success of the Universelle, representing it at the Parliament, fishing for it in the dirty waters of politics, keeping the largest part of the shameless scams, that could throw him one day to prison. And the vicomte de Robin-Chagot, the vice-president, received a hundred thousand francs as a secret fee for signing without examination during the long absences of Hamelin; and the banker Kolb was paid also for his passive readiness to oblige, while utilizing abroad the strength of the company, which put it even in jeopardy in his arbitrations; and Sedille himself, the silk merchant, undermined by the consequences of a terrible liquidation, was lent a huge sum, that he was unable to reimburse. Only, Daigremont kept his full independence toward Saccard; which bothered the latter, sometimes, although the nice person remained charming, inviting him to his feasts, signing everything without inquiring, with his amiability of a skeptical Parisian that finds that all is well, as long as he is gaining money."

Insider trading is surely not a modern invention. Zola described it brilliantly in *L'Argent* – *The Money*, where Saccard and his colleagues commit insider trading and speculations to the detriment of the minority shareholders and remain practically unpunished. "L'Argent serait-il donc un conte moral où les méchants sont punis et les bons récompensés? Bien sûr, l'escroc Saccard est emprisonné – pas pour longtemps. Mais le 'filou' Sabatini, l' 'adroit' Nathanson et le malhonnête Fayeux courent encore. Et surtout beaucoup de gens honnêtes dont la seule erreur a été leur pitoyable naïveté restent des victimes. C'est le cas de l'agent de change Mazaud mais surtout de tous les petits actionnaires. Les gros s'en tirent mieux. Si la justice

n'est pas retablie par la condamnation effective des profiteurs dans la diegese elle-meme, du moins l'est-elle par leur condamnation verbale." (Commentaires par Therese Ioos, Zola, *L'Argent*, p. 502) "Is *L'Argent* a moral tale where the bad people are punished and the good ones rewarded? Of course, the swindler Saccard is imprisoned – not for long. But the 'crook' Sabatini, the 'skillful' Nathanson and the dishonest Fayeux are still at large. And especially many honest people whose only mistake was their pitiful naivete remain their victims. It is the case of the broker Mazaud but especially of all the small minority shareholders. The big ones succeed more. If justice is not reestablished by the effective condemnation of the profiteers in the story, at least it is done in their verbal condemnation."

One and a half century have elapsed since the events that took place in the French stock exchange that inspired Zola to write his masterpiece *L'Argent*. His book that should be the bible of the minority shareholders concludes by describing the outcome of the schemes to which they have succumbed. Every small shareholder should read the following lines before deciding to invest in the stock exchange today as in the times of Zola. "Mais les morts inconnus, les victimes sans nom, sans histoire, emplissaient surtout d'une pitie infinie le coeur de Mme. Caroline. Ceux-la etaient legion, jonchaient les buissons ecartes, les fosses pleins d'herbe, et il y avait ainsi des cadavres perdus, des blesses ralanant d'angoisse, derriere chaque tronc d'arbre. Que d'effroyables drames muets, la cohue des petits rentiers pauvres, des petits actionnaires ayant mis toutes leurs economies dans une meme valeur, les concierges retirees, les pales demoiselles vivant avec un chat, les retraites de province a l'existence reglee de maniaques, les pretres de campagne denudes par l'aumone, tous ces etres infimes dont le budget est de quelques sous, tant pour le lait, tant pour le pain, un budget si exact et si reduit, que deux sous de moins amenant des cataclysmes! Et, brusquement, plus rien, la vie coupee, emportee, de vieilles mains tremblantes, eperdues, tatonnantes dans les tenebres, incapables de travail, toutes ces existences humbles et tranquilles jetees d'un coup a l'epouvante du besoin!" (Emile Zola, *L'Argent*, p. 440)

"But the unknown dead, the nameless victims, with no history, filled especially with infinite pity the heart of Mme. Caroline. Those were legions, were strewn all over the remote bushes, the ditches full of grass, lost corpses, wounded people moaning from anxiety, behind every trunk of a tree. How many dreadful silent dramas, the crowd of the small poor retired people, the small shareholders who have invested all their savings in the same stock, the retired concierges, the pale old maids living with a cat, the old people living in the country in a well-ordered obsessive existence, the priests in the villages resorting to begging, all those tiny little

people with tight budgets, so much for milk, so much for bread, such a small and exact budget, that any reduction can cause a cataclysm! And, all of a sudden, a void, life is cut off, taken away, old shaky hands, desperate, groping in the dark, unable to work, all those humble and quiet lives thrown all of a sudden to the terror of poverty!" (All translations in this chapter are by Cory Jacques)

Emile Zola is probably the best symbol of social responsibility. He devoted his life to improve French society, was condemned by large segments of the conservative French society, the militarists, the religious, high society and the elites, while he was admired by the liberal and socialist segments of the French society, the intellectuals, artists and the press. Zola fought all his life on behalf of the oppressed, the poor, women, minorities, ecology, the stakeholders, and was the pillar of the humane and social conscious France of today. But in his times he was called enemy of the people and he was probably murdered by suffocation. He is worldwide renowned because of the Dreyfus affair, when he accused, in his famous article in *L'Aurore* "J'accuse" in 1898, the French government and the French army of sentencing Dreyfus to life imprisonment for treason although he was not guilty. Dreyfus, a Jewish Captain in the French Army, one of the first Jews to enroll the Army, was accused of treason on behalf of Germany, then France's worst enemy, while Colonel Picquart discovered that he was innocent and Esterhazy was the traitor. But Esterhazy was a member of the elites, an aristocrat while Dreyfus was only a Jew and could be the scapegoat, disregarding justice and truth. The honor of the French Army and the government was at stake as they couldn't admit the mistake. So, Zola was sued for diffamation on his article and sentenced to one year imprisonment. He escaped to England (like Victor Hugo forty years before) and returned to France only after the Dreyfus case was revised. Yet, if we compare the "guilt" of the French government, army and people and their anti-Semitism, it is insignificant in comparison to the atrocities that other European people have committed to minorities in the twentieth century.

France was divided almost equally between the Dreyfusards and the Anti-Dreyfusards, and Zola alone was responsible for changing the opinion of half the population, as before his article and trial most of the French were either indifferent or against Dreyfus. Zola put all his reputation in favor of justice and against the wrongdoers and by blowing the whistle he managed to change the public opinion. His courageous interference as well as his excellent books, mainly the *Rougon-Macquart*, changed the whole history of France. Zola's books revealed the flaws of French society, the bourgeoisie, the proletariat, the government, the nobility, the rich and the poor, corruption, business ethics, wickedness and goodness, filth and

beauty, the worst and the most sublime facets of mankind. Zola was driven to the Dreyfus case against his will. He was not pro-Semitic to say the least but he met Dreyfus's wife who gave him evidence of her husband's innocence. Zola was particularly outraged by the conduct of the Army towards Picquart, who very courageously maintained that Dreyfus was innocent and because of that he was demoted of his functions and sentenced to jail. The personification of the victims, Dreyfus and his wife as well as Picquart, made him change his mind as you become aware of a wrongdoing more often when it is personified by a victim you know or when it happens to you. Zola, who all his life fought against prejudices against the poor, the women or the liberals, decided to fight the prejudices against the Jews. Many Frenchmen thought that the Jews had to be guilty, they were perceived as foreigners, a lot of them came from Germany and spoke Yiddish, so they should probably be also in contact with their brethren over there and assist Germany, France's worst enemy.

Nevertheless, Petain who was still young during the Dreyfus affair, collaborated with the Germans and sent thousands of Jews to the Holocaust, to the same Germans they supposedly loved so much. But anti-Semitism is always the same, the excuses only change. Sometimes the Jews are accused to be the richest men in the world, with the famous Protocols and they oppress the poor Christians, while sometimes they are accused to be revolutionary Trotskists, Bolsheviks, wanting to kill the bourgeoisie. Zola understood it and decided to fight those prejudices in the same way that he fought the prejudices against the workers.

In the film on Zola, Picquart is perceived as the worst whistleblower and the worst traitor for the French conservatists, Dreyfus was a Jew, and those people could not be trusted anyway after killing Christ, Zola was half Italian, even Esterhazi if he was the traitor did it because he was not a real French, but Picquart one of our own, how has he the the Hutzpeh of accusing the Army who could never be wrong or make mistakes? The judge is hostile from the beginning of the trial to Zola and to Picquart who was also a witness. Picquart maintains that the incriminating document against Dreyfus is forged. The judge doesn't want to have a trial on the Dreyfus affair only about the slander by Zola. Zola says in his trial that some people fight with their swords, but he fights with his pen. As a matter of fact we could say that all his life he fought in his books and articles for integrity, honesty, conscience, justice, social responsibility, business ethics, in favor of the meek who don't have a say. Zola cannot resist the temptation to do it, he is bound to be a whistleblower even if it is against his welfare, his peace of mind, his reputation, his wealth and his freedom.

ON JEWISH CULTURAL BOURGEOISIE IN PARIS

I base this chapter inter alia on two books: “Une Elite Parisienne: Les Familles de la Grande Bourgeoisie Juive 1870-1939” by Cyril Grange, CNRS Editions, Paris, 2016, and “Les Juifs Viennois a la Belle Epoque” by Jacques Le Rider, Editions Albin Michel, 2013. When we say cultural bourgeoisie we mean primarily cultivated Jewish women with a literary salon. And who epitomizes most those women if not **Gertrude Stein** (February 3, 1874 – July 27, 1946), an American novelist, poet, playwright, and art collector. Stein moved to [Paris](#) in 1903, and made France her home for the remainder of her life. She hosted a Paris [salon](#), where the leading figures of modernism in literature and art, such as [Pablo Picasso](#), [Ernest Hemingway](#), [F. Scott Fitzgerald](#), [Sinclair Lewis](#), [Ezra Pound](#), [Sherwood Anderson](#) and [Henri Matisse](#), would meet. But even much sooner, we can read in Grange, p. 368 that - Those Jewish women who received an excellent education “do the honors of a salon with a rare distinction, a grace and a perfect esprit”. They are socialites, “femmes du monde”, worldly, with musical or literary “salons”, they are the upper-class, the “salonnières parisiennes”, high society but not vulgar, sophisticated, intellectual. In those salons would meet the Christian and Jewish cultural elite, the salons of Leontine Arman de Caillavet, Elena Beer, Louise Cahen d’Anvers, Rosalie de Fitz-James, Marie Kann, Flore Singer, Ernesta Stern, and others.

Léon **Gustave Schlumberger** (17 October 1844 – 9 May 1929) was a French historian and numismatist who specialized in the era of the [crusades](#) and the [Byzantine Empire](#). I would not bother to mention his name with giants as Proust, if not for the acute dichotomy between his laudatory remarks on the “Jewish salons” and his anti-Dreyfusards attitudes. He was an ultra-conservative, an active supporter of the [anti-Dreyfusard](#) movement. With [Edgar Degas](#), [Jean-Louis Forain](#) and [Jules Lemaître](#), he stormed out of the salon of the hostess Genevieve Straus when her friend [Joseph Reinach](#) pointed out Dreyfus' innocence. In his memoirs, he wrote of his old friend Charles Haas (a model for [Marcel Proust's](#) character Swann): "The delightful Charles Haas, the most likeable and glittering socialite, the best of friends, had nothing Jewish about him except his origins and was not afflicted, as far as I know, with any of the faults of his race, which makes him an exception virtually unique." Following his failure to be elected a member of the [Académie française](#) in 1908, Proust, who was Jewish, and who disliked him, described him as a 'disabused pachyderm'. In his memoirs, Schlumberger, who received a passing mention in Proust's *À la recherche du temps perdu*, described the novelist as 'bizarre' and described his books as 'admired by some, and quite incomprehensible to others, including myself'. In his “memoires” Schlumberger writes about those Jewish salons that he knew very few except the Pereires, until in 1885 following his friendship with Mme. Potocka, he was invited to the salons of about ten of those “grandes Juives”, salons extremely agreeable, by the unique charm, grace and intelligence of those women, where the distinguished who’s who in literature, politics, arts would meet. But the Dreyfus Affair would later envenom this idyll.

And this is what I “admire” in French anti-Semitism, they hate the Jews, except “our” Jews, Jews are despicable but “my” friends are admirable. I had a friend, a descendant of an illustrious family, who liked me very much, as “although” I was Jewish, I was not as all the Jews whom he knew. And the Bellifontains where I studied would tell me that I was much nicer than the French Jews that they knew. And that is because I don’t look “like” a Jew, don’t behave “like” a Jew, in short I am not like the stereotype of the “Jew” whom they know, in France of 1968, but also in France of the 2000s. And all that in spite of the assimilation of

the Jews that reached its peak in the twelfth 1820 to 1939, before being crushed in France's Vichy regime and the Holocaust. Europeans of today remember longingly the Jews who assimilated when they compare them to some of the Arabs who refuse to assimilate, keeping their customs, language, religious practice, women clothes, who are proud of their heritage and not willing to replace it by European heritage. Another issue is why they don't stay in Arab countries where they can practice all their customs without hindrance, probably because of the wars, poverty and hatred which are even more acute than the European Islamophobia...

Flore Singer (1824-1915) (Grange, p. 369) received on Thursdays at her apartment in Hotel Chimay where the "habitues" – regulars would meet and decide in many instances on the candidates to the Academie Francaise. At her salon would meet Alfred de Vigny, Ernest Renan, Adolphe Cremieux, Edmond About, a mixed society, where Jews were only a minority. Elena Goldschmidt (1864-1948) runs a literary salon and writes also with the pseudonym of Jean Dornis. She was married to the wealthy Guillaume Beer. They had a house at rue des Mathurins where she received on Mondays (the socialites schedule was very busy...) and had the chateau de Voisins at Louveciennes. Well, she received at her evenings Gabriele d'Annunzio, Pierre Loti, Lucien Daudet, Henri de Reigner and Leconte de Lisle who names her in his poem "La Rose de Louveciennes". She is a member of l'Academie des Dames" a women counterpart of l'Academie Goncourt, and where they distribute the Prix Femina. Our dear friend the anti-pro-Semite Gustave Schlumberger is very laudatory on her literary achievements, her popular and much loved salon, where most of the authors gather. In the Journal des Goncourt she receives much less laudatory descriptions, but the Goncourts were not very philosemites to say the least. But Edmond de Goncourt was also quite misogynic as he said ""There are no women of genius; the women of genius are men."

Ernesta de Hirschel, married to Louis Stern, received at the "hotel particulier" at 68, rue du Faubourg Saint-Honore, very near the hotel where I stayed dozens of times for whole months when I resided in Paris (and I didn't know of the illustrious vicinity). The regulars of her salon were la crème de la crème of Paris elites (I would love to be there but I intend to send there at least Jacques Corot) – Auguste Rodin, Leon Bonnat, Carolus-Duran, Paul Adam, the one and only Edmond Rostand, Camille Flammarion, Jose-Maria de Heredia, Joeph Reinach, Jean Richepin, Henri de Reigner, the one and only Marcel Proust, Edmond Fleg, Anna de Noailles, but also musicians as Reynaldo Hahn and Gabriel Fauré are her habitués and she invites the great Caruso to sing at her evenings. She writes under the pseudonym of Maria Star - L'anneau d'or aux six colombes (1920), Autour du coeur (1904), Quinze jours a Londres (1898), Impressions d'Espagne (1900) and a novel in English "Alistair" in 1911.

Louise and Marie Warschawsky are the two daughters of Adam Warschawsky, tycoon of the Russian Railroads (yes, a century before the modern Jewish Russian Oligarchs), runs a salon at their hotel of rue de Bassano, with the habitués – Paul Bourget, Guy de Maupassant and Marcel Proust. Louise is married to Albert Cahen d'Anvers and Marie to Jacques Edouard Kann. The brothers Goncourt describe her in their Journal in not very laudatory terms, and especially her "liaisons" with Paul Bourget and Guy de Maupassant. Her husband tells her in 1890 that she has to choose between him and Paul Bourget, but she would choose him as without him she wouldn't have his money that Bourget doesn't have. But Kann tolerates Maupassant as he is afraid of him, who treats him as a "negre". Quite an interesting life...

All that changes with the Dreyfus Affair. The most engaged salon is that of Genevieve Straus (Grange, 373), second daughter of Fromental Halevy and Leonie Rodrigues, born in 1849. Her father is nominated in 1854 perpetual secretary of l'Academie des Beaux-Arts. At Quai Conti the Halevys mingle at their "Salon de Fromental" well-known artists, young pupils of

the Conservatoire and celebrities of all types. In 1869 Genevieve marries the composer George Bizet, who describes her as “an adorable creature whose intelligence is open to all progress, all reforms, who doesn’t believe in the Jewish God nor the Christian God, but who believes in honor, duty and morals in one word.” (Grange, p. 373). Widowed in 1875 she remarries with Emile Straus, a financier working with Rothschild. She runs a salon from the eighties at Boulevard Haussmann, and since 1898 at rue Miromesnil. Her regular guests are Jules Renard, Tristan Bernard, Victorien Sardou, Rejane, Sarah Bernhardt, Lucien Guitry, Anna de Noailles, Henri Meilhac and Jules Lemaitre. Marcel Proust a “regular” meets there Charles Haas. It is in August 1897 at Trouville that Joseph Reinach tells the Straus that he has the proof of the innocence of capitain Dreyfus. In October Genevieve takes publicly a standpoint in favor of Dreyfus and many habitués desert her salon. Among those who left are Jules Lemaitre, Jean-Louis Forain, Arthur Meyer. Our friend Gustave Schlumberger also leaves her salon, as they become “fanatic protagonists of the innocence of Dreyfus” (Grange, 374).

Another Dreyfusard salon is the one of Leontine Arman de Caillavet, becoming famous because Proust, a habitué of the salon, describes her as a model of Madame Verdurin. Leontine is the daughter of the Viennese banker Auguste Lippmann who lived in Paris under Louis-Philippe. Emile her brother marries Colette Dumas, the daughter of Alexandre Dumas fils, Leontine marries Mathurin Arman de Caillavet. She receives on Wednesdays since the eighties Heredia, Leconte de Lisle, Houssaye, Renan and Proust. Anatole France (Nobel 1921) began a relationship with Madame Arman de Caillavet in 1888. The affair lasted until shortly before her death in 1910. He was elected to the Académie française in 1896. France took a part in the Dreyfus affair. He signed Émile Zola's manifesto supporting Alfred Dreyfus, and wrote about the affair in his 1901 novel *Monsieur Bergeret*. France wrote that without Leontine he would not have written books and she inspires him “Thais” (1890) and “Le Lys Rouge” (1894). Because of this liaison France lives his wife in 1892 and divorces in 1893. Leontine’s salon becomes political after the Dreyfus affair and she hosts many supporters of the revision of the trial, such as Clemenceau, Leon Blum, Louis Barthou, Raymond Poincare and Jaures. And our dear Schlumberger once again expresses his bewilderment how such “mondaines” salonnières decided to turn into a “tribal woman”, trying furiously to demolish all the “old France”. Leontine writes to France “I am a Semite, I, prone to the joys of life, I belong to the old Law, I ignore the subtleties of forgiveness, the wounds that I suffer would bleed for me forever.” Between the two World Wars the salons lose their charm.

The Jewish upper class elites are involved even more in musical salons where they finance privately in the vacuum that the Republican governments have left the organization of concerts and lyrical performances. The notorious anti-Semite writes in “La France Juive” – “The book so French, that makes you think, the book that had such an importance position in the 17th century doesn’t exist anymore; it is music, sensitive art, soft art of sickly people, that is now on the forefront. After the crocodile, the Jew is the most musical (melomane) of all animals. All the Jews are musicians or comedians by instinct. Camondo plays the cello, Mme. Saly Stern sings operettas like Judic. Herman Bemberg composes... Mme. Goldschmidt gives also superb concerts in salons that are in a row.” Such hatred, fake news and prejudices in such a short statement, there is a direct line between such statements and France’s Vichy, as between the Wagner’s anti-Semitism and Nazism. Instead of admiring the culture affinities of the Jews they reproach them their culture, exactly in the same words of Wagner and the soft music of the Jews. Only Brunhildes are divine, Mendelssohn’s violin concerto is too soft.

Jewish elites are particularly present in the society of Grandes auditions musicales de France, they have 815 of the 2208 subscribers places of Opera Garnier, the most expensive places. Isaac de Camondo is much more than a musical lover banker, he is a musical patron, he composes an opera “The Clown”. But Jews are also patrons of arts, they collect the best

paintings even of new unknown painters. The Rothschilds are well-known collectors for generations and generations. Another famous collector is Rodolphe Kann, as also his brother Maurice Kann and their distant cousin Alphonse Kann. Others as well: David David-Weill, Ernest May, Charles Ephrussi, Isaac de Camondo. Ernest May starts his collections with paintings of Delacroix & Corot, so he contributed to Jacques Corot's relative the painter Corot. He purchases paintings by Monet, Degas, Manet, Sisley, Pissarro, but he remains faithful to Corot in spite of his new tastes. Charles Ephrussi is very close to Renoir and introduces him to the Fould and the Cahen d'Anvers. Louise Cahen d'Anvers orders from Renoir the famous portrait of her 3 daughters – Irene, Elisabeth and Alice. Renoir paints Ephrussi as one of the canotiers in his famous painting *Le Dejeuner des Canotiers*, with an *haut de forme*. Camondo purchases 30 paintings by Degas and paintings by other impressionists & Cezanne. Finally, the Jew donors contribute 72% of the *pieces artistiques* donated to the Louvre and the Luxembourg, while they are only 47 compared to the 380 total donors, about 12% only.

Between 1857 and 1910 the Viennese population increased fivefold but the Jews increased by a factor of 28. About 10% of the Viennese population were Jews, in Warsaw – 32%, in Budapest – 23%, in Lvov/Lemberg – 28%, but in Berlin only 4%. Modernism in Vienna, particularly in cultural, literary, artistic, politic and theoretic aspects, has increased much in this period. But a large part of the newcomers to Vienna are from Galicia, they speak Yiddish, behave differently, have “weird” Hassidic clothes, they don't assimilate as much as the other Viennese Jews. However, one has to remember that among the newcomers were the families of Sigmund Freud, Theodor Herzl, Arthur Schnitzler, Hugo von Hofmannstahl, Stefan Zweig, Gustav Mahler, Arnold Schoenberg, in fact most of the prominent Jews were newcomers. This is similar to the situation in Paris where most of the prominent Jews came from outside France – the Camondos from Turkey, the Rothschilds from Germany, the Pereires from Portugal, the Cahen d'Anvers from Germany, the Bischoffsheim from Germany, the Morpugos from Italy, the Ephrussi from Russia. But all those families assimilated so well that within a generation or two they became more Parisians than the French (Offenbach and French Cancan...), more Viennese than the Austrians (who is more Viennese than Freud?), and in fact more Americans than Americans (Irving Berlin, Gershwin, Arthur Miller), more Germans than the Germans (Heine, Mendelssohn), more Russians than the Russians (Trotsky...), more British than the British (Disraeli...), more Italians than Italians (Moravia).

Jews in Vienna live in specific neighborhoods, in Leopoldstadt which is called a voluntary Ghetto, where one third of the population is Jewish, the Berggasse where Freud lives, as well as lawyers, physicians, academics, professors, journalists, with a 20% Jewish population, the 1st Quarter where the aristocracy and haute bourgeoisie reside Jews are also 20% of the population (Le Rider, p. 18). However, mixed marriages are less than 10%. Anti-Semitism in Vienna is widespread, but not only against the Jews, against all the “strangers” and newcomers as well. It exists also if Jews are “invisible” and fully assimilated, in fact they are much more afraid from the assimilated Jews than from the “visible” Jews, as they don't have objective reasons to hate them, unless their jealousy, which is at the base of every anti-Semitism, from anti-Dreyfusards, from Nazis and from Islamic fundamentals and Palestinian leadership. They envy the Jews who have succeeded as businessmen, lawyers, physicians, writers, playwrights, composers, painters, philosophers, psychiatrists, scientists, but also if they have succeeded as the Israelis in agriculture, industry, army, high tech, culture, economy. Jews in Vienna, Paris, and all over Europe, are at the forefront of culture, economy, political thought, philanthropy, science, Nobel Prizes, they excel in innovation, much more than their relative weight in the population, and ameliorate the world in which all of us live.

SENSITIVITY ANALYSIS OF 100-160 YEARS OF CULTURE

In my career as a businessman I wrote more than a hundred business plans, specialized in strategic planning, made sensitivity analyses in order to test the results' validity of the plans. Sensitivity analysis is the study of how the uncertainty in the output of a model or system can be allocated to different sources of uncertainty in its inputs. As all this book is based on uncertainty, is it fiction or reality, are my basic assumptions valid or invalid? I even suggested a voyage in time to validate my arguments, or a voyage into my imagination. If we change some of the assumptions, because of the uncertainty, we have to recalculate outcomes, as we are dealing with variables which are also interrelated. So, how can we test the robustness of the results of our model in presence of uncertainty? How do we increase understanding of the relationships between input and output of the variables in the model? It is preferable to reduce uncertainty as much as possible, to simplify it, to eliminate errors, to calibrate the model, investigate the parameters, and identify important connections between observations & inputs.

So, what are the assumptions? I focus my cultural research in Paris, France, Europe. I think that I have proven in this book that they were the center of a unique process of innovation in world's cultural history. I have made the necessary adjustments and tried to find a sensitivity analysis in other European cultures, comparing them to the French, focusing on the relative advantages of the other European cultures in literature, painting, music, science, and even making a survey, I admit that superficial, on Indian, Chinese, Japanese, African, Arab and Hebrew cultures, to put the European cultures into the right proportion. The centrality of Paris in France is obvious, as there is plenty of evidence that most, even quite all the culture of France was focused in Paris, at least in the period of 1820 to 1939. So, the main sensitivity analysis required is in the epoch. Here quantity prevails, if it is difficult to assess quality. The excessive quantity of excellent and innovative literature, painting, music, science, etc. is obvious in this twelfth according to most of the research conducted in this matter. But what is exactly the span of this twelfth? Is it 100 years, 110 years, 120 years or 160? From when?

Our book surveys and encompasses culture in three important periods: Romanticism, Realism/Naturalism, Modernism. From an academic point of view we have surveyed the peaks of those periods – Romanticism 1820-1860, Realism/Naturalism 1860-1900, Modernism 1900-1940. But in our sensitivity analysis we shall survey also the period starting in 1800. I wanted to delineate the period of the book to a twelfth, or at least a lifetime of a person who could have lived in this twelfth, even if it is a virtual person, who could be active throughout all this period. If we had to choose a century of 100 years we could have chosen 1830-1929 but this would comprise only 30 years of modernism and we would miss some of the most important figures of modernism. Finally, we compromised by choosing 120 years starting in 1820. Our books cover the last years of Romanticism beyond 1860, as our twelfth extends to 1939, as well as the beginning and the end of the Realism/Naturalism period which are fully covered in our twelfth. What about the latest years of Modernism? We have included in our survey most of the modern authors, even if until 1939 they published or started to write only their first books, and so our book includes most of the modern giants, such as Arthur Miller, Williams, Solzhenitsyn, Sartre, Beauvoir, Anouilh, Moravia, Pasternak, Faulkner, Mauriac, Camus, Jimenez, Steinbeck, Beckett, Neruda, Canetti, most of them Nobelists in much later years, to name just the writers, if not the composers and painters.

In order to give a full sensitivity analysis we bring in the following pages Wikipedias' lists by years of the most important events in literature, arts and music in 1800-1819 & 1940-1959.

The list of the important authors and books in the period 1800-1819 in Wikipedia's lists:

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](#)

Arts by years in the period 1800-1819

1810s

- **1819 in art** – Birth of [Gustave Courbet](#); [Théodore Géricault](#) paints *The Raft of the Medusa*,
- **1818 in art**
- **1817 in art**
- **1816 in art**
- **1815 in art**
- **1814 in art** – [Francisco Goya](#) paints *The Third of May 1808*, Birth of [Jean-François Millet](#)
- **1813 in art**
- **1812 in art**
- **1811 in art**
- **1810 in art** – [Francisco Goya](#) begins painting his 82-piece series *The Disasters of War*; Birth of: [Paul Kane](#)

1800s

- **1809 in art**
- **1808 in art** – [William Blake](#) completes *Satan Watching the Endearments of Adam and Eve*. Birth of [Honoré Daumier](#)
- **1807 in art**
- **1806 in art** – Death of [Jean-Honoré Fragonard](#)
- **1805 in art**
- **1804 in art**
- **1803 in art**
- **1802 in art** – Death of [Thomas Girtin](#)
- **1801 in art** – Birth of [Thomas Cole](#)
- **1800 in art** – [Francisco Goya](#) paints *The Naked Maja*

Music by years in the period 1800-1819

1810s

- **1819 in music** – April 16, The publication of [Muzio Clementi](#)'s *Gradus ad Parnassum* Volume II is entered at Stationer's Hall, London. September 13, Birth of [Clara Schumann](#), German pianist and composer.
- **1818 in music** – *Hammerklavier sonate* by [Ludwig van Beethoven](#); "Silent Night" written by [Josef Mohr](#) and composed by [Franz Xaver Gruber](#), – The first performance of *Silent Night* on December 25, (Church of St. Nikolaus in [Oberndorf, Austria](#)).
- **1817 in music** – March 1, [Muzio Clementi](#)'s *Gradus ad Parnassum* Volume I is published simultaneously in London, Paris and Leipzig.
- **1816 in music** – *Il barbiere di Siviglia* (The Barber of Seville) by [Gioachino Rossini](#), premieres in Rome
- **1815 in music**

- [1814 in music](#)
- [1813 in music](#) – Birth of French-Jewish composer and ultra virtuoso pianist [Charles-Valentin Alkan](#); Birth of German composer [Richard Wagner](#); Birth of Italian composer [Giuseppe Verdi](#).
- [1812 in music](#) – Birth of German composer [Friedrich von Flotow](#); Birth of Swiss composer and virtuoso pianist [Sigismund Thalberg](#).
- [1811 in music](#) – Birth of Hungarian composer and virtuoso pianist [Franz Liszt](#).
- [1810 in music](#) – Birth of Polish composer and virtuoso pianist [Frédéric Chopin](#); Birth of German composer and virtuoso pianist [Robert Schumann](#); [Ludwig van Beethoven](#) completes his [Fifth Piano Concerto Emperor](#).

1800s

- [1809 in music](#) – Birth of [Felix Mendelssohn-Bartholdy](#), German composer, pianist, organist and conductor; Death of [Joseph Haydn](#), Austrian composer
- [1808 in music](#) – [Beethoven](#) completes his [6th Symphony "Pastoral"](#), [Beethoven's 5th Symphony](#)
- [1807 in music](#) – [La Vestale](#) by [Gaspard Spontini](#)
- [1806 in music](#) – [Fourth Piano Concerto](#), [Violin Concerto](#) by [Ludwig van Beethoven](#)
- [1805 in music](#) – [Fidelio](#) by [Ludwig van Beethoven](#)
- [1804 in music](#) – [Symphony No. 3 'Eroica'](#) by [Ludwig van Beethoven](#)
- [1803 in music](#) – Birth of [Hector Berlioz](#), French composer
- [1802 in music](#) – [Bach's Sonatas and partitas for solo violin](#) are published by [Bote and Bock](#)
- [1801 in music](#) – Birth of [Vincenzo Salvatore Carmelo Francesco Bellini](#), Italian opera composer, [Beethoven's Moonlight Sonata](#)
- [1800 in music](#) –

The list of the important authors and books in the two decades following the book's twelfth include the 1940s and the 1950s. Thus the sensitivity analysis gives a comprehensive survey of the literature from 1800 to 1960, or the 90 years of the Romantic Period 1800-1860/1890 (in our book we have included only 1820-1890) but this sensitivity analysis gives us a survey of the missing period of 1800-1820. The Naturalist/Realist period encompasses the years 1850-1900/1920 and the Modernist period encompasses the years 1900-1940/1960 and we give in the sensitivity analysis the 20 missing years of 1940-1960. The periods overlap, some of the writers, as Balzac, are romantic, realist and mostly modern as well. Others as Zola, Ibsen and Twain are only naturalists/realists. Proust, Sartre and Pirandello are only Modern. But Goethe, Chateaubriand and Dumas pere are only romantic. Yet, Beethoven is romantic, realist and mostly modern. And what about the Impressionists are they realist or modern? So, there is a lot of ambiguity here and I have tried to describe the full picture in the Appendix.

List of the important books and authors by years in the 1940s and 1950s:

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](#)

Arts by years in the period 1940-1959:

1950s

- **1959 in art** – Birth of [Caio Fonseca](#), Death of [Frank Lloyd Wright](#), Sir [Jacob Epstein](#)
- **1958 in art** – [Frank Stella](#) begins black [pinstripe](#) paintings
- **1957 in art** – Death of [Diego Rivera](#), [Jack Butler Yeats](#)
- **1956 in art** – Birth of [David D. Stern](#), Death of [Jackson Pollock](#)
- **1955 in art** – Death of [Fernand Léger](#), [Nicolas de Staël](#), [Bradley Walker Tomlin](#); Birth of [Jeff Koons](#), [Jasper Johns](#) completes [*Flag*](#), (American Flag Painting)
- **1954 in art** – Death of [Henri Matisse](#), [André Derain](#), [Frida Kahlo](#), Birth of [David Wojnarowicz](#)
- **1953 in art** – Death of [Raoul Dufy](#), [John Marin](#), [Francis Picabia](#)
- **1952 in art** – Jackson Pollock paints [*Blue Poles*](#), and *Number Twelve* (damaged by fire in the Governors Mansion, Albany, NY in 1961) an influential and large-scale, colorful stain painting that predicts both [Color Field](#) painting and [Lyrical Abstraction](#)
- **1951 in art** – Death of [Wols](#), [Willem de Kooning](#) paints *Woman I*, the [Ninth Street Show](#) of 1951, NYC. A seminal event of [abstract expressionism](#).
- **1950 in art** – [Jackson Pollock](#) paints *Autumn Rhythm [1]*

1940s

- **1949 in art** – Birth of [Ross Bleckner](#), [Alberto Giacometti](#) completes *Three Men Walking II*
- **1948 in art** – Birth of [Eric Fischl](#), [Hollis Sigler](#), Death of [Arshile Gorky](#), [George Ault](#)
- **1947 in art** – Birth of [Ronnie Landfield](#), Death of [Pierre Bonnard](#), [Peggy Guggenheim](#) closes *The Art of This Century gallery*
- **1946 in art** – Birth of [Robert Mapplethorpe](#), [Kirk Varnedoe](#), Death of [Arthur Dove](#)
- **1945 in art** – Birth of [Sean Scully](#), [Peter Reginato](#)
- **1944 in art** – Birth of [Odd Nerdrum](#), death of [Wassily Kandinsky](#), [Piet Mondrian](#), [Edvard Munch](#), [Francis Bacon](#) completes *Three Studies for Figures at the Base of a Crucifixion*
- **1943 in art** – Death of [Chaim Soutine](#), [Marsden Hartley](#), [Piet Mondrian](#) completes *Broadway Boogie-Woogie*
- **1942 in art** – Birth of [Dan Christensen](#), [Peggy Guggenheim](#) opens *The Art of This Century gallery*
- **1941 in art** – Birth of [Bruce Nauman](#), [Dale Chihuly](#), Death of [Robert Delaunay](#)
- **1940 in art** – Birth of [Mary Ellen Mark](#), [Nancy Graves](#), [Elizabeth Murray](#), Death of [Paul Klee](#), [Édouard Vuillard](#)

Music by years in the period 1940-1959:

1950s

Main article: [1950s in music](#)

1959 in music, **1959 in British music**, **1959 in Norwegian music**

- Births of [Sheena Easton](#), [Irene Cara](#), "[Weird Al](#)" [Yankovic](#), [Pete Burns](#) (from Dead or Alive), and [Marie Osmond](#).
- Deaths of [Billie Holiday](#), [Ritchie Valens](#), [Buddy Holly](#), [the Big Bopper](#), and [Heitor Villa-Lobos](#).
- [Motown Records](#) is founded, with their first hit being [Barrett Strong](#)'s "[Money \(That's What I Want\)](#)".
- [Jule Styne](#) and [Stephen Sondheim](#)'s musical *Gypsy* first performed
- Notable releases:
 - [Miles Davis](#) – *Kind of Blue*.
 - [Charles Mingus](#) – *Mingus Ah Um*
 - [Odetta](#) – *My Eyes Have Seen*
 - [Bobby Darin](#)'s "[Mack the Knife](#)", a No. 1 hit for nine weeks
 - [Rodgers and Hammerstein](#) – *The Sound of Music*.
- [1st Grammy Awards](#) are awarded
- **1958 in music**, **1958 in British music**, **1958 in Norwegian music** – Death of [Ralph Vaughan Williams](#); [Cannonball Adderley](#) records *Somethin' Else*; [Art Blakey](#) and the Jazz Messengers, [Moanin'](#); [Alvin and the Chipmunks](#) release "[The Chipmunk Song \(Christmas Don't Be Late\)](#)", [Bruce Dickinson](#), [Nikki Sixx](#), [Prince](#), [Madonna](#) and [Michael Jackson](#) are born. Born [Bossa Nova](#) a Brazilian kind of music. [Carl Ruggles](#), *Exaltation* in honour of

his late wife, Charlotte. [Cliff Richard](#) and The Drifters release [Move It](#), considered Britain's first rock and roll hit single. [Little Richard](#) enters seminary.

- [1957 in music](#), [1957 in British music](#), [1957 in Norwegian music](#) – Death of [Jean Sibelius](#); Birth of [Anita Ward](#); "That'll Be the Day" by [Buddy Holly](#) and [The Crickets](#) becomes a [US No. 1](#) hit; [Arthur Laurents](#)'s (book), [Leonard Bernstein](#)'s (music), and [Stephen Sondheim](#)'s (lyrics) musical [West Side Story](#) first performed; [Harry Belafonte](#) has a big hit that reached number five on the [Billboard](#) charts with the calypso song "Day-O"; [At the Gate of Horn](#) is the second solo album by American folk singer [Odetta](#) who was a seminal influence on the [folksingers](#) of the 1960s. [John Lennon](#) and [Paul McCartney](#) meet in Liverpool.
- [1956 in music](#), [1956 in British music](#), [1956 in Norwegian music](#) – The first [Eurovision Song Contest](#) is held on 24 May, [Elvis Presley](#) appears on [The Ed Sullivan Show](#); [Leonard Bernstein](#)'s opretta [Candide](#) first performed; [Odetta Sings Ballads and Blues](#) is the influential debut solo album by American folk singer [Odetta](#).
- [1955 in music](#), [1955 in British music](#), [1955 in Norwegian music](#) – Cole Porter's [Silk Stockings](#); Deaths of [George Enescu](#) and [Charlie Parker](#); "Rock Around the Clock" becomes first worldwide No. 1 rock and roll record; [Little Richard](#) records "Tutti-Frutti", one of the first rock and roll songs; Birth of [Yo-Yo Ma](#), [Harry James](#) signs with Capitol releasing [Harry James in Hi-Fi](#), [Lonnie Donegan](#) released "Rock Island Line".
- [1954 in music](#), [1954 in British music](#), [1954 in Norwegian music](#) –
- Death of [Billy Murray](#)
- [Elvis Presley](#)'s debut single, "That's All Right", is released on [Sun Records](#)
- First [Fender Stratocaster](#) produced
- The British musical [Salad Days](#) by [Julian Slade](#) and [Dorothy Reynolds](#) first performed
- [1953 in music](#), [1953 in British music](#), [1953 in Norwegian music](#) – Cole Porter's [Can-Can](#); Death of [Hank Williams](#), Death of [Sergei Prokofiev](#), Soviet composer and pianist
- [1952 in music](#), [1952 in British music](#), [1952 in Norwegian music](#) – Birth of [Joe Strummer](#), [Johnny Thunders](#), The official UK singles chart is launched; [Recording Industry Association of America](#) (or RIAA) established
- [1951 in music](#), [1951 in British music](#), [1951 in Norwegian music](#) – "Rocket 88" is recorded by [Ike Turner](#) and hailed as the first rock 'n' roll song; [The Rake's Progress](#) by [Igor Stravinsky](#) premieres in Venice. Birth of [Joey Ramone](#); [The King and I](#) by [Rodgers and Hammerstein](#); death of [Arnold Schoenberg](#)
- [1950 in music](#), [1950 in British music](#), [1950 in Norwegian music](#) – Births of [Stevie Wonder](#), [Tom Petty](#), [Agnetha Fältskog](#); Cartoon voice actor [Mel Blanc](#) releases the song "I Tawt I Taw a Puddy Tat" as [Looney Tunes](#) characters [Tweety](#) and [Sylvester](#); Deaths of [Kurt Weill](#), [Al Jolson](#), [Vaslav Nijinsky](#)

1940s

Main article: [1940s in music](#)

- [1949 in music](#), [1949 in British music](#), [1949 in Norwegian music](#) – Birth of [Bruce Springsteen](#), [Maureen McGovern](#), [Valery Leontiev](#), [Paul Rodgers](#), [Billy Joel](#), [Steve Perry](#), [Rick Springfield](#), [Gene Simmons](#), [Lionel Richie](#), [Roger Taylor](#) and [Mark Knopfler](#); [RCA Victor](#) introduces 45 RPM records; [South Pacific](#) by [Rodgers and Hammerstein](#)
- [1948 in music](#), [1948 in British music](#), [1948 in Norwegian music](#) – Birth of [Robert Plant](#), [John Bonham](#), [Steven Tyler](#), [Donna Summer](#), [Johnny Ramone](#), [Ted Nugent](#), [Andrew Lloyd Webber](#), [James Taylor](#), [Alice Cooper](#), [Jackson Browne](#), [Kenny](#)

Loggins, Ian Paice, Olivia Newton-John, Stevie Nicks, and Ozzy Osbourne; *Kiss Me, Kate* – Cole Porter; *Four Last Songs* – Richard Strauss; Columbia Records introduces 331/3 RPM (LP) records.

- **1947 in music, 1947 in British music, 1947 in Norwegian music** – Birth of Elton John, David Bowie, Bob Weir, Brian Johnson, Emmylou Harris, Arlo Guthrie, Tracy Nelson, Paul Brady, Tim Buckley, Jim Messina, Mick Fleetwood, *Organum*, Jeff Lynne and Carlos Santana
- **1946 in music, 1946 in British music, 1946 in Norwegian music** – Birth of Freddie Mercury, Toquinho, Keith Moon, Benny Andersson, Bon Scott, Donovan, Linda Ronstadt, Marianne Faithfull, Gram Parsons, Cher, Patti Smith, David Gilmour, John Paul Jones and Dolly Parton
- **1945 in music, 1945 in British music, 1945 in Norwegian music** – Birth of Bob Marley, Pete Townshend, Neil Young, Van Morrison, Bob Seger, Bette Midler, Deborah Harry, Anne Murray, Carly Simon, John Fogerty, Rod Stewart, Kim Carnes, Davy Jones, Micky Dolenz, Anni-Frid Lyngstad, Björn Ulvaeus, John McVie, Ian Gillan, Roger Glover, Ritchie Blackmore, Itzhak Perlman, Debbie Harry and Eric Clapton; Death of Jerome Kern; *Peter Grimes* by Benjamin Britten premieres in London; *Carousel* – Rodgers and Hammerstein; *Metamorphosen* by Richard Strauss;
- **1944 in music, 1944 in British music, 1944 in Norwegian music** – Birth of Keith Emerson, Barry White, Diana Ross, Jeff Beck, Chico Buarque, Marvin Hamlisch, Roger Daltrey, John Entwistle, Booker T. Jones, Joe Cocker, Patti LaBelle, Gladys Knight, Gary Glitter, Brenda Lee, Townes Van Zandt, Mary Wilson (singer) and Jimmy Page; Disappearance of Glenn Miller,
- **1943 in music, 1943 in British music, 1943 in Norwegian music** – Birth of Mick Jagger, Keith Richards, Jim Morrison, George Harrison, Janis Joplin, Joni Mitchell, Robbie Robertson, Richard Manuel, John Denver, Jack Bruce, Barry Manilow, Christine McVie, Jim Croce, Carlos, Gavin Bryars, Bobby Sherman, Roger Waters and Richard Wright; Death of Lorenz Hart, Sergei Rachmaninoff, Formation of Rodgers and Hammerstein, Carl Ruggles, *Evocations*; The original Broadway production of *Oklahoma!* opened on March 31, 1943 at the St. James Theatre in New York City.
- **1942 in music, 1942 in British music, 1942 in Norwegian music** – Birth of Paul McCartney, Jimi Hendrix, Brian Jones, John P. Hammond, Ronnie James Dio, Brian Wilson, Jerry Garcia, Peter Tork, Michael Nesmith, Aretha Franklin, Barbra Streisand, Carole King, Rick Danko, Lou Reed, Paul Butterfield, Jerry Jeff Walker and Tammy Wynette; Death of George M. Cohan
- **1941 in music, 1941 in British music, 1941 in Norwegian music** – Birth of Bob Dylan, Joan Baez, Paul Simon, Art Garfunkel, Hank Marvin, Otis Redding, Jon Lord, Chubby Checker, Aaron Neville, Charlie Watts, Neil Diamond, Richie Havens, Cass Elliot, Wilson Pickett, Linda McCartney and Ritchie Valens; Les Paul builds one of the first solid-body electric guitars;
- **1940 in music, 1940 in British music, 1940 in Norwegian music** – Birth of John Lennon, Ringo Starr, Frank Zappa, Tom Jones, Vicente Fernández, Dionne Warwick, Cliff Richard, Phil Ochs, Levon Helm, Nancy Sinatra, Denny Doherty, Smokey Robinson, Ricky Nelson, Tim Hardin, Dionne Warwick, Bobby Hatfield, Bill Medley and (both of the Righteous Brothers)

FAMOUS SALONNIERES OF THE 19TH & 20TH CENTURIES

Salons in the tradition of the French literary and philosophical movements of the 17th and 18th centuries were carried on in the 19th century, until the 1920s in urban settings. But most of all salons are a Parisian invention which reached their apotheosis in the epoch 1820-1939.

At that time women/salonnières had powerful influence over the salon. Women were the center of life in the salon and carried very important roles as regulators. They could select their guests and decide the subjects of their meetings. These subjects could be social, literary, or political topics of the time. They also served as mediators by directing the discussion.

The salon was an informal education for women, where they were able to exchange ideas, receive and give criticism, read their own works and hear the works and ideas of other intellectuals. Many ambitious women used the salon to pursue a form of higher education.

Two of the most famous 17th-century literary salons in [Paris](#) were the [Hôtel de Rambouillet](#), established in 1607 near the [Palais du Louvre](#) by the [marquise de Rambouillet](#), where gathered the original [précieuses](#), and, in 1652 in [Le Marais](#), the rival salon of [Madeleine de Scudéry](#), a long time *habituée* of the Hôtel de Rambouillet. *Les bas-bleus*, borrowed from England's "[blue-stockings](#)," soon found itself in use upon the attending ladies, a nickname continuing to mean "intellectual woman" for the next three hundred years.

Paris salons of the 18th century hosted by women include the following:

- [Madame Geoffrin](#)
- [Madame de Tencin](#)
- [Jeanne Quinault](#), hostess of the Bout-du-Banc
- [Madame Dupin](#)
- [Françoise de Graffigny](#), author of *Lettres d'une Péruvienne*
- [Julie de Lespinasse](#): her chief draw was [d'Alembert](#), but "though the name of M. d'Alembert may have drawn them thither, it was she alone who kept them there."
- the [marquise du Deffand](#), the friend of [Horace Walpole](#)
- the [marquise de Lambert](#)
- the [duchesse du Maine](#)
- [Madame d'Épinay](#)
- [Madame Necker](#), the wife of the financier [Jacques Necker](#)
- [Madame de Staël](#), daughter of the Neckers, took over from her mother and in exile hosted the international [Coppet group](#)^[41]
- [Madame Helvétius](#), the wife of [Helvétius](#)
- [Sophie de Condorcet](#), wife of the mathematician and philosopher [Condorcet](#), visited by foreign notables and French thinkers alike
- [Juliette Récamier](#), socialite and friend of Germaine de Staël
- [Madame Roland](#), the political salon that was the resort of the [Girondists](#) at the first stages of the [Revolution](#)
- [Madame Swetchine](#), wife of General Swetchine
- [Julie Talma](#), a friend of [Benjamin Constant](#)

Some 19th-century salons were more inclusive, verging on the raffish, and centered around painters and "literary lions" such as [Madame Récamier](#). After the shock of the [1870 Franco-Prussian War](#), French aristocrats withdrew from the public eye. However, [Princess Mathilde](#) still held a salon in her mansion, rue de Courcelles, later rue de Berri. From the middle of the 19th century until the 1930s, a lady of society had to hold her "day", which meant that her *salon* was opened for visitors in the afternoon once a week, or twice a month. Days were announced in *Le Bottin Mondain*. The visitor gave his visit cards to the [lackey](#) or the *maître d'hôtel*, and he was accepted or not. Only people who had been introduced previously could enter the *salon*.

[Marcel Proust](#) called up his own turn-of-the-century experience to recreate the rival salons of the fictional duchesse de Guermantes and Madame Verdurin. He experienced himself his first social life in *salons* such as [Mme Arman de Caillavet](#)'s one, which mixed artists and political men around [Anatole France](#) or [Paul Bourget](#); [Mme Straus](#)' one, where the cream of the aristocracy mingled with artists and writers; or more aristocratic *salons* like [Comtesse de Cheigné](#)'s, [Comtesse Greffulhe](#)'s, Comtesse Jean de Castellane's, Comtesse Aimery de La Rochefoucauld's, etc. Some late 19th- and early 20th-century Paris salons were major centres for contemporary music, including those of [Winnaretta Singer](#) (the princesse de Polignac), and [Élisabeth, comtesse Greffulhe](#). They were responsible for commissioning some of the greatest songs and chamber music works of [Fauré](#), [Debussy](#), [Ravel](#) and [Poulenc](#).

Until the 1950s, some *salons* were held by ladies mixing political men and intellectuals during the IVth Republic, like Mme Abrami, or Mme Dujarric de La Rivière. The last salons in Paris were those of [Marie-Laure de Noailles](#), with [Jean Cocteau](#), [Igor Markevitch](#), [Salvador Dalí](#), etc., Marie-Blanche de Polignac ([Jeanne Lanvin](#)'s daughter) and Madeleine and [Robert Perrier](#), with [Josephine Baker](#), [Le Corbusier](#), [Django Reinhardt](#), etc.

In the following survey we present an overview on the famous Parisian and other salonnières.



[Adèle de Boigne](#) (1781-1866)

The July Monarchy (1830-1848) was to be the zenith of Adèle d'Osmond's glory. The Osmond family was closely linked to the Orleans family, and Adele herself was an intimate of the French queen, [Marie-Amélie de Bourbon](#) (1782–1866). With age, her salon took a distinctly political character. Starting in 1835, she wrote her famous memoirs, published in 1907 in an abridged version and in full in 1921, under the title *Stories of an Aunt, Memoirs of the Countess de Boigne, born Osmond*. It is a unique record of the July Monarchy. [Marcel Proust](#) was an enthusiastic reader, and was inspired by it to create the character of Madame de Villeparisis in [À la recherche du temps perdu](#). Her novel *Une Passion dans le grand monde*, published in 1867 after her death, described the artificiality and corruption of the life led by high society.



[Dorothee de Courlande](#) (1793-1862)

Dorothea von Biron, Princess of Courland, Duchess of Dino, Talleyrand, and Sagan, was a [Baltic German noblewoman](#). For a long time, she accompanied the French statesman [Charles Maurice de Talleyrand-Périgord](#); she was the separated wife of his nephew, [Edmond de Talleyrand-Périgord](#). The opinions she inspired are various; those of men, admiring her beauty and intelligence, praise her, but those of women, jealous of her position and wealth, are more venomous. It is strange that she had no close female friends but instead was a solitary figure, despite keeping up a wide correspondence with many personalities of her era. She was a true European, in an era where that word was unknown. Born between two cultures, speaking three languages, in contact with all the political personalities of Europe, she could have been, in another era, thanks to her intelligence, a scholar or politician. But in that era, only men had a career, and so she was unable to realize her numerous talents. As Guizot said of her: "une personne rare et grande". [Greville](#) noted in his diary on 20 September 1831 that Talleyrand described her as "the cleverest man or woman he ever knew".



[Olympe Pélissier Rossini](#) (1799-1878)

Olympe Pélissier was a [French artists' model](#), [courtesan](#) and the second wife of the [Italian composer Gioachino Rossini](#). She sat for [Vernet](#) for his painting of [Judith and Holofernes](#). [Honoré de Balzac](#) described her as "the most beautiful courtesan in [Paris](#)". Olympe Pélissier was born in Paris on 9 May 1799, the illegitimate daughter of an unmarried woman who later married Joseph Pélissier. She was sold by her mother at age fifteen to a young duke, who installed her in a small furnished house. The duke contracted a venereal disease and had to give her up. Pélissier was then sold to a rich Anglo-American. She soon gained her independence and began to look for other lovers. Under the [Bourbon Restoration](#), Pélissier had been a notable figure in [Parisian](#) society, admired by the Comte de Girardin, holding [salons](#) attended by Baron Schikler, and in 1830 had a liaison with the writer Eugène Sue, who introduced her to Honoré de Balzac. Pélissier and Balzac were lovers for a year, starting in 1830. After Pélissier rejected him, the affair left Balzac full of resentments. A few years later Balzac called Pélissier "an evil courtesan." Amongst her lovers, which included aristocrats, artistic and literary figures, were the painters Horace Vernet and [Alfred d'Orsay](#), and the musician [Vincenzo Bellini](#). The affair with Sue was longer lasting, but the relationship consisted of a frequent swing between quarrels and strong passions. It ended when Pélissier met Gioacchino Rossini. She and Rossini first met in the 1830s in the aftermath of his separation from his first wife [Isabella Colbran](#). The couple lived in his house in Paris until a cholera epidemic forced them to leave the city in favour of Italy. In November 1837 they moved to Milan where they held musical evenings every Friday night. Among the regular guests was [Franz Liszt](#). In October 1845 Isabella, Rossini's first wife died, and in August 1846 Rossini and Pélissier married. Bologna was being affected by uprisings as part of the [1848 Revolution](#), so the couple moved to Florence. They stayed for seven years, during which time Rossini's health declined. Pélissier missed Paris, and wished to return there to seek medical help for Rossini, so May 1855 they returned there, taking a large apartment on the [Rue de la Chaussée-d'Antin](#). In Paris they restarted their musical evenings, which became legendary within Paris society. Guests included [Alexandre Dumas fils](#), [Eugène Delacroix](#), Franz Liszt, and [Giuseppe Verdi](#). The couple had a new villa constructed in the [Passy](#) suburb of Paris in 1859. Rossini died a rich man in 1868, allowing Pélissier to live a comfortable life after his death. Olympe Pélissier died on 22 March 1878.



Apollonie Sabatier (1822-1890)

Sabatier hosted a salon in Paris on Rue Frochot, near the Place Pigalle, where she met nearly all of the French artists of her time, such as Gérard de Nerval, Nina de Villard, Arsène Houssaye, Edmond Richard, Gustave Flaubert, Louis Bouilhet, Maxime du Camp, Gustave Ricard, Judith Gautier, daughter of Théophile; Ernest Feydeau, father of Georges Feydeau, Hector Berlioz, Paul de Saint-Victor, Alfred de Musset, Henry Monnier, Victor Hugo, Ernest Meissonnier, Charles Augustin Sainte-Beuve, Charles Jalabert, Ernesta Grisi, Gustave Doré, the musician Ernest Reyer, James Pradier, Auguste Préault, Jules Barbey d'Aurevilly, Auguste Clésinger and Édouard Manet. Gustave Flaubert, Théophile Gautier and some others have written articles about her and she was one of four women who inspired Charles Baudelaire's famous work Les Fleurs du Mal. Sabatier and Baudelaire were lovers from 1857 to 1862. Edmond de Goncourt was the first to nickname Sabatier *La Présidente*. A term used by Gautier in his *Lettre à la Présidente*, which was published in print in 1890.



Delphine de Girardin (1804-1855)

Delphine de Girardin was born at Aachen, and christened Delphine Gay. Her mother, the well-known Madame [Sophie Gay](#), brought her up in the midst of a brilliant literary society. Gay's marriage in 1831 to [Émile de Girardin](#) opened up a new literary career. The contemporary sketches which she contributed from 1836 to 1839 to the *La Presse*, under the *nom de plume* of **Charles de Launay**, were collected under the title of *Lettres parisiennes* (1843), and obtained a brilliant success. *Contes d'une vieille fille a ses neveux* (1832), *La Canne de Monsieur de Balzac* (1836) and *Il ne faut pas jouer avec la douleur* (1853) are among the best-known of her romances; and her dramatic pieces in prose and verse include *Judith* (1843), *Cléopâtre* (1847), *Lady Tartuffe* (1853), and the one-act comedies, *C'est la faute du mari* (1851), *La Joie fait peur* (1854), *Le Chapeau d'un horloger* (1854) and *Une Femme qui deteste son mari*, which did not appear till after the author's death, which occurred in Paris. Madame Girardin exercised considerable personal influence in contemporary literary society, and in her drawing-room were often to be found [Théophile Gautier](#), [Honoré de Balzac](#), [Alfred de Musset](#) and [Victor Hugo](#). Her collected works were published in six volumes (1860-1861).



Geneviève Straus (1849-1926)

Geneviève Halévy, later **Geneviève Bizet** and **Geneviève Straus** was a French [salonnière](#). She inspired [Marcel Proust](#) as a model for the Duchesse de Guermantes and Odette de Crécy in *À la recherche du temps perdu*. Geneviève Halévy was the daughter of the composer [Jacques-Fromental Halévy](#) and his wife Léonie (née Rodrigues-Henriques), both Jewish. Her father is nominated in 1854 perpetual secretary of l'Academie des Beaux-Arts. At Quai Conti the Halevys mingle at their "Salon de Fromental" well-known artists, young pupils of the Conservatoire and celebrities of all types. Geneviève Halévy's youth was sad: She lost her father when she was 13 years old, her elder sister when she was 15 years old, and her mother suffered from periods of mental instability. In 1869, she married [Georges Bizet](#), pupil of her father, and gave birth in 1871 to their son Jacques, who became a school friend of [Marcel Proust](#). George Bizet describes her as "an adorable creature whose intelligence is open to all progress, all reforms, who doesn't believe in the Jewish God nor the Christian God, but who believes in honor, duty and morals in one word." Bizet died suddenly of a heart attack in 1875. Geneviève moved to live with her uncle, [Léon Halévy](#), and opened a salon for her cousin [Ludovic Halévy](#), where she helped him in receiving the artistic society of the time. This was known as *Ludovic's Thursdays* (Les jeudis de Ludovic). She remarries with Emile Straus in 1886, a financier working with Rothschild. She runs her own salon from the eighties at Boulevard Haussmann, and since 1898 at rue Miromesnil. Her regular guests are Jules Renard, Tristan Bernard, Victorien Sardou, Rejane, Sarah Bernhardt, Lucien Guitry, Anna de Noailles, Henri Meilhac and Jules Lemaitre. Marcel Proust a "regular" meets there Charles Haas. Her salon became increasingly fashionable: She received [Robert de Montesquiou](#) and his cousin [Comtesse Greffulhe](#), painters and journalists, Baron and Baronness [Alphonse de Rothschild](#), Comtesse Potocka, Duchesse de Richelieu, and [Comtesse de Chevaligné](#), [Guy de Maupassant](#), [Georges de Porto-Riche](#), [Paul Bourget](#), [Paul Hervieu](#), [Joseph Reinach](#), & her cousin Ludovic. Many supporters of [Dreyfus](#) socialized at Mme Straus's salon, including [Marcel Proust](#), who was one of the first intellectuals to sign a petition in *L'Aurore* during the [Dreyfus Affair](#). It is in August 1897 at Trouville that Joseph Reinach tells the Straus that he has the proof of the innocence of Dreyfus. Genevieve takes publicly a standpoint in favor of Dreyfus and many habitués desert her salon, as Jules Lemaitre, Jean-Louis Forain, Arthur Meyer. After the Affair, the salon became less prominent. After 1910, Mme. Straus became increasingly depressed, and removed herself from society. Her son committed suicide in 1922, weeks before Proust's death. She died in 1926.



George Sand (1804-1876)

Amantine Lucile Aurore Dupin, best known by her pen name **George Sand** was a French novelist, memoirist, and Socialist. One of the more popular writers in Europe in her lifetime, being more renowned than both [Victor Hugo](#) and [Honoré de Balzac](#) in England in the 1830s and 1840s, Sand is recognised as one of the most notable writers of the European Romantic era. Sand was well-known around the world, while her social practices, writings, and beliefs prompted much commentary, often by other members of the world of arts and letters. Sand was one of many notable 19th-century women who chose to wear male attire in public. Sand was one of the women who wore men's clothing without a permit, justifying them as being less expensive and far sturdier than the typical dress of a noblewoman at the time. Sand's male attire 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.

In 1822, at the age of eighteen, Sand married [Casimir Dudevant](#) out-of-wedlock son of Baron Jean-François Dudevant. In early 1831, she left her husband & entered upon a 4-5-year period of "romantic rebellion." In 1835, she was legally separated from Dudevant, and took custody of their children. Sand had romantic affairs with [Jules Sandeau](#) (1831), [Prosper Mérimée](#), [Alfred de Musset](#) (summer 1833 – March 1835), [Pierre-François Bocage](#), [Charles Didier](#), [Félicien Mallefille](#), [Louis Blanc](#), and composer [Frédéric Chopin](#) (1837–1847). Later in her life, she corresponded with [Gustave Flaubert](#), and despite their differences in temperament and aesthetic preference, they eventually became close friends. She engaged in an intimate romantic relationship with actress [Marie Dorval](#).

In addition, Sand wrote [literary criticism](#) and political texts. In her early life, she sided with the poor and working class as well as [women's rights](#). When the [1848 Revolution](#) began, she was an ardent republican. Sand started her own newspaper, published in a workers' co-operative. Politically, she became very active after 1841 and the leaders of the day often consulted with her and took her advice. She was a member of the provisional government of 1848, and during Louis-Napoléon Bonaparte's coup d'état of December 1851, she negotiated pardons and reduced sentences for her friends. Sand was 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." She was appalled by the violence of the [Paris Commune](#). She wrote: "The horrible adventure continues. They ransom, they threaten, they arrest, they judge. They have taken over all the city halls, all the public establishments, they're pillaging the munitions and the food supplies." Sand was far more than a salonniere, author, feminist or lover, she was the essence of an epoch, of Paris, of culture.



Juliette Adam (1836-1936)

In 1852, Juliette married a doctor named La Messine, and published in 1858 her *Idées antiproudhoniennes sur l'amour, la femme et le mariage*, in defense of Daniel Stern (pen name of [Marie d'Agoult](#)) and [George Sand](#). After her first husband's death in 1867, Juliette married Antoine Edmond Adam (1816–1877), [prefect](#) of police in 1870, who subsequently became [life-senator](#). She established a salon which was frequented by [Gambetta](#) and the other republican leaders against the conservative reaction of the 1870s. In this salon first at 23, boulevard Poissonniere, and since 1887, at 190, boulevard Malesherbes, she hosted [Georges Clemenceau](#), [Adolphe Thiers](#), [Émile de Marcère](#), [Eugène Pelletan](#), [Gabriel Hanotaux](#), [Edmond About](#), [Louis Blanc](#), [Alphonse Daudet](#), [Camille Flammarion](#), the publisher [Jules Hetzel](#), the poet [Sully Prudhomme](#), [Émile de Girardin](#), [Gustave Flaubert](#), [Gaston Paris](#), [Victor Hugo](#), [Guy de Maupassant](#), [Ivan Tourguéniev](#), [Aurélien Scholl](#), and [Dimítrios Vikélas](#). She is most influential, the incarnation of “la Grande Française”, determined to reconstitute to France her leading role in Europe, thus favoring an alliance with Russia and opposing Germany which defeated France. She founded the *Nouvelle Revue* in 1879, which she edited for 8 years, and retained influence in its administration until 1899.

She published writings by [Paul Bourget](#), [Pierre Loti](#), and [Guy de Maupassant](#) as well as [Octave Mirbeau](#)'s novel *Le Calvaire*. She became involved in the *Avant-Courrière* (Forerunner) association founded in 1893 by [Jeanne Schmahl](#), which called for the right of women to be witnesses in public and private acts, and for the right of married women to take the product of their labor and dispose of it freely. The most famous of her numerous novels is *Païenne* (1883). Her reminiscences, *Mes premières armes littéraires et politiques* (1904) and *Mes sentiments et nos idées avant 1870* (1905), contain much interesting gossip about her distinguished contemporaries. She lived 100 years, almost the same as the book's twelfty, and she emblems this era, hosting the twelfty's most important cultural persons.



[Marie d'Agoult](#) (1805-1876)

Marie Catherine Sophie, Comtesse d'Agoult was a Franco-German [romantic](#) author and historian, known also by her pen name, **Daniel Stern**. Marie was born in [Frankfurt am Main](#), Germany, as **Marie Catherine Sophie de Flavigny**, the daughter of Alexander Victor François, Vicomte de Flavigny (1770–1819), a footloose émigré French aristocrat, and his wife Maria Elisabeth [Bethmann](#) (1772–1847), a German banker's daughter. The young Marie spent her early years in Germany and completed her education in a French convent after the [Bourbon Restoration](#). She entered into an early [marriage of convenience](#) with Charles Louis Constant d'Agoult, Comte d'Agoult (1790–1875) on 16 May 1827, thereby becoming the Comtesse d'Agoult. They had two daughters, Louise (1828–1834) and Claire (1830–1912). Marie never divorced the count, even though she had left him for Franz Liszt. From 1835 to 1839, she lived with [virtuoso](#) pianist and composer [Franz Liszt](#), who was six years younger, and was then a rising concert star. She became close to Liszt's circle of friends, including [Frédéric Chopin](#), who dedicated his [12 Études, Op. 25](#) to her (his earlier set of [12 Études, Op. 10](#) had been dedicated to Liszt). Liszt's "Die Lorelei", one of his very first songs, based on text by [Heinrich Heine](#), was also dedicated to her. D'Agoult had three children with Liszt; however, she and Liszt did not marry, maintaining their independent views and other differences while Liszt was busy composing and touring throughout Europe. Her children with Liszt were: Blandine (1835–1862), who was the first wife of future French prime minister [Émile Ollivier](#) but died at the age of 26. [Cosima](#) (1837–1930), who first married pianist and conductor [Hans von Bülow](#) and then composer [Richard Wagner](#). Daniel (1839–1859), who was already a promising pianist and gifted scholar when he died of [tuberculosis](#). During the Second Empire, Marie d'Agoult hosted a salon where republicans met, such as [Émile Ollivier](#), [Jules Grévy](#), [Carnot](#), [Émile Littré](#) and [Dupont-White](#).



Juliette Récamier (1777-1849)

Jeanne Françoise Julie Adélaïde Récamier, known as **Juliette**, was a French socialite, whose [salon](#) drew Parisians from the leading literary and political circles of the early 19th century. As an icon of [neoclassicism](#), Récamier cultivated a public [persona](#) of herself as a [great beauty](#) and her fame quickly spread across Europe. She befriended many intellectuals, sat for the finest artists of the age, and spurned an offer of marriage from [Prince Augustus of Prussia](#). At the age of fifteen, she was married on 24 April 1793 to [Jacques-Rose Récamier](#) (1751–1830), a banker nearly thirty years her senior. From the earliest days of the [French Consulate](#) to almost the end of the [July Monarchy](#), Récamier's [salon](#) in Paris was one of the chief resorts of literary and political society that followed what was fashionable. The [habitués](#) of her house included many former royalists, with others, such as [General Jean Bernadotte](#) and [General Jean Victor Moureau](#), more or less disaffected to the government. This circumstance, together with her refusal to act as lady-in-waiting to Empress consort [Joséphine de Beauharnais](#) and her friendship for [Germaine de Staël](#), brought her under suspicion. In 1800 [Jacques-Louis David](#) began [his portrait](#) of her, but left it unfinished on learning [François Gérard](#) had been commissioned to paint a portrait before he had. Despite old age, ill-health, partial blindness, and reduced circumstances, Récamier never lost her attractiveness, though at least one man who met her, artist [Guillaume Gavarni](#), opined that she "stank of the lower middle class." And although she numbered among her admirers [Mathieu de Montmorency](#), [Lucien Bonaparte](#), Prince Augustus of Prussia (whose proposal was accepted but the marriage never occurred), [Pierre-Simon Ballanche](#), [Jean-Jacques Ampère](#), and Benjamin Constant, none of them obtained over her so great an influence as did Chateaubriand, though she suffered much from his imperious temper. If she had any genuine affection, it seems to have been for the [baron de Barante](#), whom she met at Coppet. In 1849, Récamier died in Paris of [cholera](#) at the age of 71, thus living under Louis XVI, the First Republic, Napoleon I, Louis XVIII, Charles X, Louis-Philippe, and Napoleon III's 2nd Republic.



[Léontine Lippmann, Mme. Arman de Caillavet](#), 1844-1910. Private Hotel, 12 Avenue Hoche, Paris

Léontine Lippmann, better known by her married name of **Madame Arman de Caillavet** was the [muse](#) of [Anatole France](#) and the hostess of a highly fashionable literary [salon](#) during the [French Third Republic](#). She is the model of Madame Verdurin in [Proust's](#) *Remembrance of Things Past*. Born into a wealthy Jewish family as a banker's daughter, she married Albert Arman, whose wealthy father was a friend of Emperor Napoleon III, who was present at their wedding. Beautiful in her youth, with clear blue eyes, black hair, and a mocking mouth, she was intelligent, cultivated and spoke four languages. She often attended the salons of [Lydie Aubernon](#) and it was there that she met [Anatole France](#), in 1883. From 1888 there followed years of a passionate, exclusive liaison between the pair, often all the stormier for the jealousy of both parties. She inspired his *Thaïs* (1890) and *Le Lys rouge* (1894). Mme de Caillavet started her own salon in the *hôtel particulier* at 12 [avenue Hoche](#), near the [Place de l'Étoile](#). Sitting in a *bergère* to the right of the fireplace, with Anatole France standing in front of the fireplace, every Sunday she welcomed the French fashionable, intellectual and political elites, including writers, actors, lawyers and députés (but not musicians, since she or France did not like music). On Wednesdays, Mme de Caillavet held conversational dinners on the model of those of Mme Aubernon, where could be found [Alexandre Dumas](#), the Hellenist Brochard, Professor Pozzi, Leconte de Lisle, [José-Maria de Heredia](#), [Ernest Renan](#) and, of course, Anatole France. Other important habitués/attendees were: [Maurice Barrès](#), [Louis Barthou](#), [Tristan Bernard](#), [Sarah Bernhardt](#), Prince & Princess Bibesco, [Léon Blum](#), [Antoine Bourdelle](#), [Georg Brandes](#), [Aristide Briand](#), [Georges Clemenceau](#), [Colette](#) & her husband Willy), Dr. [Paul-Louis Couchoud](#), [François Crucey](#), [Marie and Pierre Curie](#), [Jean-Élie](#), [Duke Decazes](#), [Guglielmo Ferrero](#), [Robert de Flers](#), the dancer [Loïe Fuller](#), [Fernand Gregh](#), [Paul de Grunebaum](#), the actor [Lucien Guitry](#) and his son [Sacha Guitry](#), [Gabriel Hanotaux](#), [Jean Jaurès](#), [Léopold Kaher](#), [Jules Lemaitre](#), [Count de Lisle](#), [Pierre Loti](#), [Charles Maurras](#), [Pierre Mille](#), [Robert de Montesquiou](#), the abbot and astronomer [Théophile Moreux](#), abbé [Mugnier](#), the painter [Munkacsy](#), [Anna de Noailles](#), [Hugo Ogetti](#), [Raymond Poincaré](#), Prof. [Samuel-Jean Pozzi](#), [Marcel Prévost](#), Count [Giuseppe Primoli](#), [Marcel Proust](#), [Charles Rappoport](#), [Joseph Reinach](#), the actress [Réjane](#), [Commandant Rivière](#), [J.-H. Rosny the elder](#), Baron and Baroness Rothschild, [Marcel Schwob](#), [Raymond Poincaré](#), Michel Corday, and [Marcelle Tinayre](#). Leontine's salon becomes political after the Dreyfus affair and she hosts many supporters of the revision of the trial, such as Clemenceau, Leon Blum, Louis Barthou, Raymond Poincare and Jaures.



[Marie-Anne de Loynes](#) (1837-1908)

Marie-Anne Detourbay was a French demimonde & salon-holder. She was a famous [courtesan](#) during the [Second Empire](#), and also hosted a literary salon which had some influence during the Second Empire and the [Third Republic](#). Marie-Anne was born in [Reims](#) to a poor and large family. She moved to [Paris](#) when she was 15, where under the name of *Jeanne de Tourbey* she was discovered in a [brothel](#) by [Alexandre Dumas fils](#). She soon became part of the Parisian [demimonde](#). Her first protector, Marc Fournier, was director of the [Théâtre de la Porte Saint-Martin](#), who introduced her to [Prince Napoleon](#), cousin of [Napoleon III](#). Napoleon installed her in a beautiful flat in rue de l'Arcade, close to the [Avenue des Champs-Élysées](#). She would host an exclusively male assembly of the Parisian *men of letters*: [Ernest Renan](#), [Sainte-Beuve](#), [Théophile Gautier](#), [Prévost-Paradol](#) and [Emile de Girardin](#). In 1872, she married Count Victor Edgar de Loynes. This marriage gave her access to high society, but the Count soon left for America, where he disappeared. Her visitors became more prestigious; received every day between five and seven o'clock. Her visitors included [Georges Clemenceau](#), [Georges de Porto-Riche](#), [Alexandre Dumas fils](#), [Ernest Daudet](#), [Henry Houssaye](#), [Pierre Decourcelle](#), [Maurice Barrès](#), [Paul Bourget](#), [Marcel Proust](#), [Georges Bizet](#) and Henri Kowalski. Between 1880 and 1885, through [Arsène Houssaye](#), she met the critic [Jules Lemaître](#), who was 15 years younger than her. Under his leadership, she founded, the [League of the French Homeland](#) in 1899 and became passionately anti-Dreyfusard. This led to a break with some of her friends including Georges Clemenceau and [Anatole France](#). From then on she received into her home [Édouard Drumont](#), [Jules Guérin](#) and [Henri Rochefort](#). In her latter years she supported the political position of [Charles Maurras](#), and shortly before her death, she helped Maurras & [Léon Daudet](#) to found Royalist newspaper *L'Action française* by donating 100,000 gold francs.



[Mathilde Bonaparte](#), Princesse Mathilde (1820-1904)

Mathilde Laetitia Wilhelmine Bonaparte, Princesse Française, [Princess of San Donato](#) was a [French](#) princess and [salonnière](#). She was a daughter of [Napoleon's](#) brother [Jérôme Bonaparte](#) and his second wife, [Catharina of Württemberg](#), daughter of [King Frederick I of Württemberg](#). Princess Mathilde lived in a mansion in [Paris](#), where she was a prominent member of the new aristocracy during and after the [Second French Empire](#) as a hostess to men of arts and letters as a salon hostess. She disliked etiquette, but welcomed her visitors, according to [Abel Hermant](#), with an extreme refinement of snobbery and politeness. [Théophile Gautier](#) was employed as her librarian in 1868. Referring to her uncle, [Emperor Napoleon I](#), she once told [Marcel Proust](#): "If it weren't for him, I'd be selling oranges in the streets of [Ajaccio](#)." At the fall of the monarchy in 1870, she lived in [Belgium](#) for a while, but soon returned to Paris. In 1873, following the death of Prince Demidoff in 1870, she married the artist and poet [Claudius Marcel Popelin](#) (1825–1892). She was the only member of the [Bonaparte family](#) to stay in France after May 1886, when the French Republic expelled the princes of the former ruling dynasties. In 1896, she was invited to a ceremony at [Invalides](#) by [Félix Faure](#) at a visit of [Emperor Nicholas II Russia](#) and his wife [Alexandra](#). She died in Paris in 1904, aged 83.

An aged Princess Mathilde makes a brief appearance in Proust's *À l'ombre des jeunes filles en fleurs* (*In the Shadow of Young Girls In Flower*), the second volume of *In Search of Lost Time*. She mentions that if she wants to visit [les Invalides](#), she does not need an invitation: she has her own set of keys. From 1848 to 1852 Mathilde becomes the first Lady of her cousin Louis-Napoleon, president of the Second Republic, who was not married. She runs a literary salon during the Second Empire and the Third Republic in Paris, attended by [Paul Bourget](#), [les frères Goncourt](#), [Gustave Flaubert](#), [Tourgueniev](#), and even authors who opposed the Emperor, although she was a Bonapartiste. When the young Marcel Proust visited her salon in his youth at her private hotel in 20, rue de Berri, there were only old Bonapartistes there as Charles Haas (model of Charles Swann), Paul Bourget (model of Bergotte), count Primoli, count Benedetti (model of M. de Norpois), or the Straus. She resided and received from 1849 to 1857 at [l'hôtel de la Princesse Mathilde](#), n° 10, [rue de Courcelles](#), from 1857 to 1870 at 22-28 rue de Courcelles, since 1871 at the private hotel, 20, rue de Berri.



[Gertrude Stein](#) (1874-1946) Portrait by Pablo Picasso (1906)

Gertrude Stein was an American novelist, poet, playwright, socialite, and art collector. Stein moved to [Paris](#) in 1903, and made France her home for the remainder of her life. She hosted a Paris [salon](#) at 27, Rue de Fleurus, where the leading figures of modernism in literature and art, such as [Pablo Picasso](#), [Ernest Hemingway](#), [F. Scott Fitzgerald](#), [Sinclair Lewis](#), [Ezra Pound](#), [Sherwood Anderson](#), [Gavin Williamson](#), [Thornton Wilder](#), [Francis Cyril Rose](#), [Bob Brown](#), [René Crevel](#), [Élisabeth de Gramont](#), [Francis Picabia](#), [Claribel Cone](#), [Mildred Aldrich](#), [Jane Peterson](#), [Carl Van Vechten](#), and [Henri Matisse](#), would meet. Saturday evenings had been set as the fixed day and time for formal congregation so Stein could work at her writing uninterrupted by impromptu visitors. It was Stein's partner Alice Toklas who became the de facto hostess for the wives and girlfriends of the artists in attendance, who met in a separate room. Gertrude attributed the beginnings of the Saturday evening salons to Matisse, as people began visiting to see his paintings and those of Cézanne: "Matisse brought people, everybody brought somebody, and they came at any time and it began to be a nuisance, and it was in this way that Saturday evenings began." Among Picasso's acquaintances who frequented the Saturday evenings were: [Fernande Olivier](#) (Picasso's mistress), [Georges Braque](#) (artist), [André Derain](#) (artist), [Max Jacob](#) (poet), [Guillaume Apollinaire](#) (poet), [Marie Laurencin](#) (artist, and Apollinaire's mistress), [Henri Rousseau](#) (painter), and [Joseph Stella](#). Hemingway frequented Stein's salon, but the two had an uneven relationship. They began as close friends, with Hemingway admiring Stein as a mentor, but they later grew apart, after Stein called Hemingway "yellow" in *The Autobiography of Alice B. Toklas*. Upon the birth of his son, Hemingway asked Stein to be the godmother of his child. Stein has been credited with inventing the term "[Lost Generation](#)" for those whose defining moment in time and coming of age had been World War I and its aftermath. In 1931, Stein advised the composer & writer [Paul Bowles](#) to go to [Tangier](#), where she & Alice had vacationed.



[Flore Singer](#) (1824-1915) and her Chateau du Chemin at [Neufmoutiers-en-Brie](#)

Flore Singer, daughter of Adolphe Ratisbonne, Jewish banker from Strasbourg, and of Charlotte Oppenheim, granddaughter of the bankers Auguste Ratisbonne and Salomon Oppenheim, descendant of the financier Cerf Beer. She was adopted by the banker Benoit Fould. Flore marries in 1846 to the stockbroker Alexandre Singer, son of the industrialist and philanthropist David Singer. Flore was an important Parisian salonniere, who received on Thursdays for almost half a century at her apartment in Hotel de Chimay where the “habitueés” – regulars would meet and decide in many instances on the candidates to the Academie Francaise. At her salon would meet Alfred de Vigny, Adolphe Franck, Elme Caro, John Lemoinne, Octave Feuillert, Emile Deschanel, Ernest Renan, Adolphe Cremieux, Edmond About, a mixed society, where Jews were only a minority. It was said that her salon was the antechamber of Quai Conti. Quai Conti is the location of the Institut de France, a French learned society grouping 5 academies, including the Academie Francaise. Located at Quai Conti, constructed as the College des Quatre-Nations by Cardinal Mazarin under Louis XIV, the Institut de France was established on October 25, 1795 by the French Government (CNAM – Conservatoire National des Arts et Metiers, from which I obtained my PhD in 2004, was founded a year earlier on October 10, 1794). Institut de France comprises:

- [Académie française](#) (French Academy, concerning the French language and literature) – initiated 1635, suppressed 1793, restored 1803 as a division of the institute. 40 members.
- [Académie des inscriptions et belles-lettres](#) (Academy of Humanities, history and archeology) – initiated 1663. 55 members.
- [Académie des sciences](#) (Academy of Sciences) – initiated 1666. 263 members.
- [Académie des beaux-arts](#) (Academy of Fine Arts) – 63 members, created 1816 as the merger of
 - [Académie de peinture et de sculpture](#) (Academy of Painting and Sculpture, initiated 1648)
 - [Académie de musique](#) (Academy of Music, initiated 1669) and
 - [Académie d'architecture](#) (Academy of Architecture, initiated 1671)
- [Académie des sciences morales et politiques](#) (Academy of Moral and Political Sciences) – initiated 1795, suppressed 1803, reestablished 1832. 50 members.

In 1870, when the Prussians approached, Alexandre Singer her husband left their Chateau du Chemin, at Neufmoutiers-en-Brie to Versailles. The Prussians emptied the wine caves at a sumptuous banquet in honor of the creation of the German Empire and invited them by telegraph to participate in the banquet. This historic telegram is part of the family’s archives. During the Dreyfus Affair Flore was a vehement Dreyfusarde, against the beliefs of many of her habitués. She tried to convince her long-time friend Ferdinand Brunetiere to change his view. In her last years she retired to her Chateau du Chemin.



[Jean Dornis](#), pseudonym of Elena Goldschmidt-Franchetti (1864-1948)

Elena Goldschmidt, daughter of Isaac “John” Goldschmidt and Sophie Franchetti was born in Florence in 1864. She was married to the wealthy Guillaume Beer, son of Regina Bischoffsheim. Beer was the manager of the Banque Internationale du Credit. Elena runs a literary salon and writes also with the pseudonym of Jean Dornis. They had a house in Paris at rue des Mathurins where she received on Mondays (the socialites schedule was very busy...) and had the chateau de Voisins at Louveciennes. She received at her evenings Gabriele d’Annunzio, Pierre Loti, Lucien Daudet, Henri de Reigner and Leconte de Lisle (they met in 1888) who names her in his poem “La Rose de Louveciennes”. She is a member of l’Academie des Dames” a women counterpart of l’Academie Goncourt, and where they distribute the Prix Femina. Gustave Schlumberger is very laudatory on her literary achievements, her popular and very loved salon, where most of the authors gather. In the Journal des Goncourt she receives much less laudatory descriptions, but the Goncourts were not very philosemites to say the least. But Edmond de Goncourt was also quite a mysogine as he said ““There are no women of genius; the women of genius are men.” Elena is a great admirer of the poet Leconte de Lisle and attends regularly his salon on Saturday which was active once again after his election to the Academie Francaise. She receives his friends at her salon on Mondays. In 1893 she invites him to the pavillon of her Chateau de Voisins where he stays for the first fortnight of August, and he comes there once again in 1894 and dies there.



[Ernesta de Hierschel Stern](#) (1854-1926) at the wedding of her granddaughter

Ernesta Stern, born Maria Ernesta de Hierschel, also known as Maria Star, was an Italian-born French author. Her father was Leon de Hierschel and her mother Clementina Minerbi. She was Jewish. Ernesta married Louis Stern, a banker and a member of the Stern family. She wrote many Venetian tales and novels. She held a salon at her “hotel particulier” of 68, rue du Faubourg Saint-Honore. The regulars of her salon were la crème de la crème of Paris elites (I would love to be there but I intend to send there at least Jacques Corot, especially since I stayed for months at a very close hotel) – Auguste Rodin, Leon Bonnat, Carolus-Duran, Paul Adam, the one and only Edmond Rostand, Camille Flammarion, Joseph Reinach, the Italian poet Filippo Tommaso Marinetti, Jose-Maria de Heredia, Jean Richepin, Henri de Reigner, she was friends with Marcel Proust, Edmond Fleg, Anna de Noailles, but also musicians as Reynaldo Hahn and Gabriel Fauré are her habitués and she invites the great Caruso to sing at her evenings. She writes under the pseudonym of Maria Star - *Au fil des pensees* (1896), *L’anneau d’or aux six colombes* (1920), *Autour du coeur* (1897), *Quinze jours a Londres* (1898), *Impressions d’Espagne* (1900), *Ames de chefs-d’oeuvre* (1901), *Chaines de fleurs* (1903), *Terre des symbols* (1903), *Visions de beaute* (1907), *Les legendes de Venise* (1909), *Les deux glories* (1909), *Faut-il pardonner* (1911), *Qui l’emporte* (1912), *Supreme amour* (1914), *Le Bapteme du courage* (1916), *L’epervier d’or* (1923), *Semiramis* (1924), and a novel in English “Alistair” in 1911. Stern became a knight of the Legion of Honour in 1920. She was widowed in 1900 and built the Villa Torre Clementina in Roquebrune-Cap-Martin in 1904. Her house is listed as an official historical monument by French Ministry of Culture.



[Marguerite Charpentier \(1848-1904\)](#) – painting by Renoir, 1876

Marguerite Charpentier was a French [salonist](#) and art collector who was one of the earliest champions of the [Impressionists](#), especially [Pierre-Auguste Renoir](#). She was born Marguerite Louise Lemonnier in Paris to Alexandre-Gabriel Lemonnier, the court jeweler, and Sophie Raymonde (née Duchâtenet). In 1871, Marguerite married the publisher [Georges Charpentier](#) and they had four children: Georgette, Marcel, Paul, and Jeanne. On Fridays from the mid 1870s to the early 1890s, Charpentier ran a political and literary salon at her house to which she invited writers, artists, musicians, actors, and politicians. Among those who attended were writers represented by her husband, including [Gustave Flaubert](#), [Alphonse Daudet](#), [Guy de Maupassant](#), [Théodore de Banville](#), [Joris-Karl Huysmans](#), and [Émile Zola](#). Artists who came ranged from traditional realists like [Carolus-Duran](#) and [Jean-Jacques Henner](#) to Impressionists such as [Édouard Manet](#), [Claude Monet](#), [Edgar Degas](#), [Alfred Sisley](#), [Gustave Caillebotte](#), and [Pierre-Auguste Renoir](#). Other visitors included the art critic [Théodore Duret](#), the art collector [Charles Ephrussi](#), the composers [Camille Saint-Saëns](#) and [Jules Massenet](#), and the actor [Sarah Bernhardt](#). Charpentier and her husband amassed a small but significant collection of paintings, mostly by French [Impressionist](#) painters. In 1875, Charpentier acquired three Impressionist paintings by Renoir, making her one of the very first art collectors to buy Impressionist work. Renoir executed half a dozen commissioned portraits of Charpentier and her family, and even described himself at one point as the Charpentiers' "private painter". His 1878 portrait of Charpentier and 2 of her children was acclaimed at the 1879 Paris Salon, and the writer [Marcel Proust](#) refers to this painting in the last volume of his novel cycle [In Search of Lost Time](#). In the early 1880s, Georges Charpentier's publishing firm ran into financial difficulties and the Charpentiers were forced to sell off part of the art collection. After Marguerite Charpentier died in 1904 and Georges in 1905, their surviving children auctioned the remainder of the art collection. Some of it is now in major museums, including the [Musée d'Orsay](#) and the [Metropolitan Museum of Art](#).



[Countess Melanie de Pourtales](#) (1836-1914), portraits by Renoir & Winterhalter

Mélanie de Pourtalès, Countess Edmond de Pourtalès (*née* **Louise Sophie Mélanie Renouard de Bussière**) was a French *salonnière* and courtier. She was born at the [Château de Robertsau](#) in [Strasbourg](#). She was introduced to the French imperial court by the Austrian ambassador, [Richard von Metternich](#), and appointed as *lady-in-waiting* to the empress, [Eugénie de Montijo](#), the wife of [Napoleon III](#). Pourtalès' *salon* was regarded as one of the most famed during the [Second French Empire](#), when she was one of the leading figures in Parisian high society and imperial court life. In her letters, she writes about the pending marriage of [Antonin-Just-Léon-Marie de Noailles](#), [Duc de Mouchy](#) to the Princess Anne Murat, daughter of [Prince Lucien Murat](#) and granddaughter of the [King of Naples Joachim Murat](#) and Queen [Caroline](#) (younger sister of the Emperor [Napoleon](#)). According to French writer [Alfred Mézières](#), "three people saw clearly what was coming before 1870, Lieutenant-Colonel Stoffel, [General Ducrot](#), and Madame de Pourtalès."

On 30 June 1857, she married banker [Count Edmond de Pourtalès](#) (1828–1895), a son of Count [James-Alexandre de Pourtalès](#) of the [Château de Gorgier](#), a prominent banker and art collector who had served as *chamberlain* the [King of Prussia Frederick William III](#). From her father, she inherited the family's château, the [Château de la Robertsau](#) (which today is known as the [Château de Pourtalès](#)) in the *département* of [Bas-Rhin, Alsace](#). At their château, they hosted [Franz Liszt](#), [Napoléon III](#), [Empress Eugénie](#), the king and queen of Belgium, The Prince of Wales, Prince Napoleon, Albert Schweitzer, Leon Bakst, the Princes of Belgium and Russia, [Ludwig I of Bavaria](#), [Louis II de Bavière](#), Kaiser [Guillaume II](#), the [Grand Duke of Baden](#) and the [Princess Metternich](#). Many plays were played at the park, including *Folies Amoureuses* by Jean-Francois Regnard in 1911. Her husband inherited the [Pourtalès mansion](#), a *hôtel particulier* (essentially a grand townhouse) on [Rue Tronchet](#) in the [6th arrondissement of Lyon](#) that was built for his father between 1838 and 1839 by [Félix Duban](#).



[Anne-Marie Gaillard, Nina de Callias](#) (1843-1884), portraits by Manet

Anne-Marie Gaillard, known as *Nina de Villard de Callias*, *Nina de Callias* or *Nina de Villard*, was a French writer and poet. The daughter of a rich [Lyon](#) lawyer, after her marriage to Hector de Callias (comte de Callias, a writer and journalist on [Le Figaro](#)) hosted one of the most prominent literary and artistic Salons of Paris at 17, rue Chaptal. She was a lover of [Charles Cros](#) and the inspiration for his *Coffret de santal*. She is also the *Dame aux éventails* by [Édouard Manet](#). She contributed two poems to [Le Parnasse contemporain](#). The [Franco-Prussian War](#) forced her to flee with her mother to [Geneva](#), where she stayed three years before returning to re-assume the dissolved artistic circles there. Although she never recovered her former prominence, she did join various movements and attract new members to her salon, before her early death. She was separated from her husband in 1867.



[Rachilde](#), pen name of Marguerite Vallette-Eymery (1860-1953)

Rachilde was the [pen name](#) and preferred identity of novelist and playwright **Marguerite Vallette-Eymery**. Born near [Périgueux](#), Rachilde went on to become a [symbolist](#) author and the most prominent woman in literature associated with the [Decadent Movement](#) of *fin de siècle*. A diverse and challenging author, Rachilde's most famous work includes the darkly erotic novels [Monsieur Venus](#) (1884), [La Marquise de Sade](#) (1887), and [La Jongleuse](#) (1900). She also wrote a 1928 monograph on gender identity, *Pourquoi je ne suis pas féministe* ("Why I am not a Feminist"). Her work was noted for being frank, fantastical, and always with a suggestion of autobiography underlying questions of gender, sexuality, and identity. Between 1878 and 1881, Marguerite moved to Paris with money that her father had raised by selling his prize hounds. She cut her hair short, went out publicly in men's clothing, and intentionally shocked the society around her with suggestions of gender ambiguity. Her cousin Marie de Saverny had introduced her to famous actress [Sarah Bernhardt](#), who was known for her libertine interests and her own willingness to create her own identity. Bernhardt used her connections to help make sure that Rachilde's career could get off to a good start. Rachilde began to hold a salon in her apartment each Tuesday and it quickly became a gathering place for young non-conformist writers and their allies, placing her at the center of activity for the symbolist and decadent movements. She met [Alfred Vallette](#) in 1885 and they married in 1889, despite his disapproval of her writing and her sometimes shocking public behavior. With their marriage, she regrew her hair and adopted a more subdued presentation of herself. A few months after their civil ceremony wedding, their only child was born. When Vallette helped launch the avant-garde magazine [Mercure de France](#) in 1890, Rachilde was a leading force on the editorial staff. There, she not only got to write her own material, but helped select and refine the work of others and to express her opinions in a way that would help define literature for fin de siècle France. Rachilde began to hold her Tuesday salon in the *Mercure* offices. She took great pride in the luminaries who attended, a group which included not only the established inner circle of symbolist writers, but other notable counter-cultural figures such as [Alfred Jarry](#), [Oscar Wilde](#), painters [Toulouse-Lautrec](#) and [Gauguin](#), composer [Maurice Ravel](#), [Jules Renard](#), [Maurice Barrès](#), [Pierre Louÿs](#), [Émile Verhaeren](#), [Paul Verlaine](#), [Jean Moréas](#), [Paul](#) et [Victor Margueritte](#), [Francis Carco](#), [André Gide](#), [Catulle Mendès](#), [Léo d'Orfer](#) (Marius Pouget), [Natalie Clifford Barney](#), [Henry Bataille](#), [Guillaume Apollinaire](#), [Léon Bloy](#), [Remy de Gourmont](#), [Joris-Karl Huysmans](#), [Camille Flammarion](#), [Stéphane Mallarmé](#), [Henry Gauthier-Villars](#) dit « Willy », [Jean Lorrain](#), [Laurent Tailhade](#), [Louis Dumur](#). She was an early friend and supporter of fellow writer [Colette](#) and American ex-patriate [Natalie Clifford Barney](#). In 1935, however, when Rachilde was 75, her husband died at his desk. Her active social presence ended with his death. After more than fifty years, her Tuesday salons came to an end. She also had a note-worthy impact on the career and legacy of British Oscar Wilde. She hosted him and his lover at her salon.



[Virginie Ancelot](#) (1792-1875)

Marguerite-Louise Virginie Chardon Ancelot was a [French](#) painter, writer and playwright. Ancelot was born to a parliamentary family in [Dijon](#), and was married to playwright [Jacques-François Ancelot](#). From 1824 to 1866 Ancelot hosted a [literary salon](#) on [Paris's rue de Seine](#). Her plays were collected in four volumes and published as *Theâtre complet* in 1848. She published two memoirs: *Les Salons de Paris, foyers éteints* (1858) and *Un salon de Paris 1824-64* (1866). Her most important novels include *Georgine* (1855), *Une route sans issue* (1857), and *Un nœud de ruban* (1858). Virginie's mother holds a salon and initiates her to painting. In 1810 Virginie participates as a painter at the Salon of 1810. At the 1828 Salon she exhibits *Une lecture de M. Ancelot* where almost all the authors from her time appear. Virginie marries in 1818 [Jacques-François Ancelot](#), who would be known soon for his tragedy *Louis IX*. He writes subsequently vaudevilles and light comedies. Virginie succeeds very much with 20 plays staged at the best theaters and published in 1848 in 4 volumes. She has much success also with novels such as *Gabrielle* (1839), *Une famille parisienne* (1856) and others.

Virginie hosts at her salon of l'hôtel de La Rochefoucauld-Liancourt, [rue de Seine](#), from 1824 onwards, [Victor Hugo](#), [Rachel](#), [Stendhal](#), [Chateaubriand](#), [Alphonse de Lamartine](#), [Alfred de Vigny](#), [Prosper Mérimée](#), [Eugène Delacroix](#), [Saint-Simon](#), [Alfred de Musset](#), [Alphonse Daudet](#), [Pierre-Édouard Lémontey](#), [Lacretelle](#), [Baour-Lormian](#), [Sophie Gay](#) et sa fille [Delphine de Girardin](#), [Henri de Rochefort-Luçay](#), [Mélanie Waldor](#), [Jacques Babinet](#), [Juliette Récamier](#), [Anaïs Ségalas](#), [François Guizot](#), her husband [Jacques-François Ancelot](#) who was admitted in 1841 to the [Académie française](#), and many others, thus becoming one of the best literary salons in Paris.



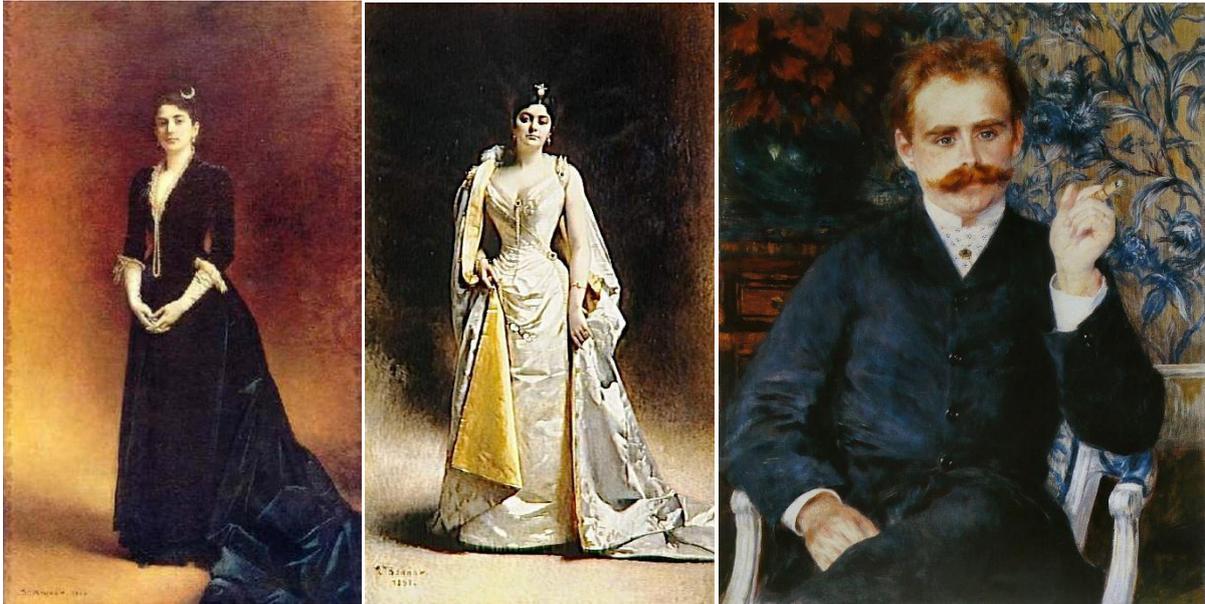
Marie-Louise Jeanne Peyrat, marquise [Arconati-Visconti](#) (1840-1923)

French collector, patron and salonniere. Daughter of the journalist and politician Alphonse Peyrat. She was educated in the spirit of the French Revolution by her father and became progressist. As a young woman she lived in boulevard Saint-Michel in Paris. She attends courses at the Sorbonne and Ecole du Louvre. Her fields of interests are philosophy, politics and history, and she visits often the Assemblee Nationale where her father advocates republican, socialist and anti-clericalism views. He is also an adherent of the Italian Risorgimento and befriends the marquis Giuseppe Arconati Visconti. Marie meets his son Gianmartino, born in 1839, an artist and intellectual who participates in the battles of Italy in 1860/1861. They fall in love and marry in November 1873, in spite of the disapproval of Visconti's family. But he dies 3 years later in 1876. Marie inherits an immense fortune and decides to live in Paris and at their chateau Gaasbeek. She starts a salon literaire that will last until 1914 at her private hotel in 16, rue Barbet-de-Jouy. On Tuesday she receives artists, art lovers and collectors. On Thursday she has a political salon where she receives progressive personalities, such as [Léon Blum](#), [Georges Clemenceau](#), [Émile Combes](#), [Léon Gambetta](#), [Jean Jaurès](#) & [Raymond Poincaré](#). They are called "jeudistes" as they meet on jeudi - Thursday. In those meetings she becomes an ardent Dreyfusard, and she will later exchange with Alfred Dreyfus a sustained correspondence. At her Tuesday meetings she meets the collector and art lover Raoul Duseigneur who will become her compagnon from 1889 until his death in 1916. The Thursday salon dissolves at the outbreak of World War I, because of the tension between the pacifists as Jean Jaures and the nationalists as Marie and most of the other members. Finally she leaves her hotel in 1914 and ceases altogether her salonniere's activities.



[Laure Hayman](#) (1851-1939)

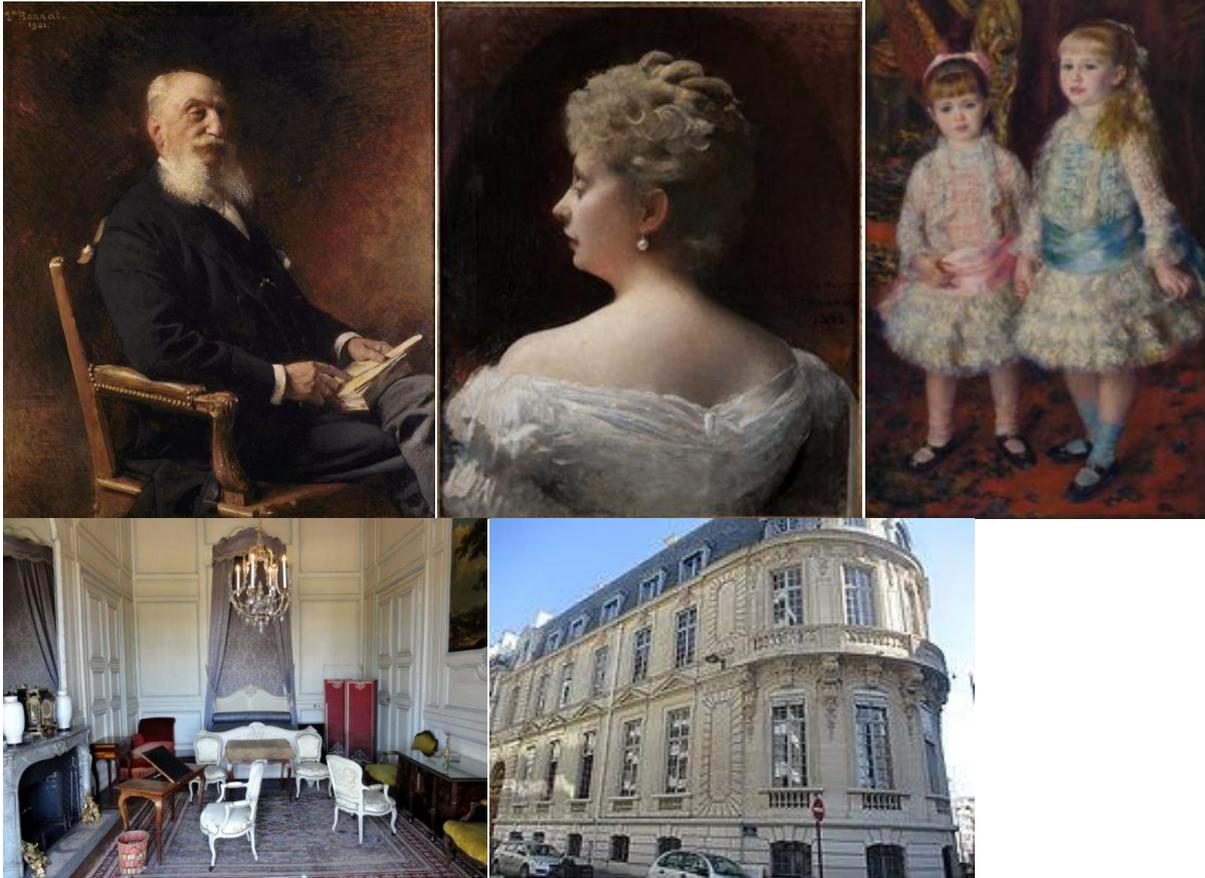
Laure Hayman is a French sculptor, salonniere and demi-mondaine. She is related to the painter Francis Hayman who was the teacher of Thomas Gainsborough. She was born in Chile where her father was an engineer. After the death of her father she becomes a courtesan and has great success. Among her lovers are the Duc D'Orleans, Charles de La Rochefoucauld Duc D'Estrees, the King of Greece, Charles-Egon IV of Furstenberg, Louis Weil the great uncle of Marcel Proust and Adrien Proust the father of Marcel. The only lover whom she really loved was Prince Alexis Karageorgevich, heir to the throne of Serbia. She enjoys the "liberalites" of the financier Raphael Bischoffsheim. But she lives with her lover Mimi Pegere. Her salon is at a small private hotel 4, rue La Perouse, and is one of the most brilliant of her time. Among her habitués are Marcel Proust whom she meets in 1888 when he was 17 and would remain a close friend and habitué of the salon, Paul Bourget and Jacques-Emile Blanche. She moves subsequently to 34, avenue du President-Wilson. Laure was the model of Odette de Crecy in Proust's novel *A la recherche du temps perdu*. She was probably Paul Bourget's mistress and is the model of Gladis Harvey in one of his novels. Laure is a sculptor and exhibits at the Salon d'automne of 1905. Isadora Duncan and Gertrude Norman were her models for her sculptures.



[Marie Kann](#), nee Warschawsky (1861-1928), portrait by [Léon Bonnat](#) in 1881
 Louise Cahen, nee Warschawsky (1854-1918), portrait by Leon Bonnat in 1891
 Albert Cahen d'Anvers (1846-1903), Louise's husband, portrait by Renoir, 1881

Marie Warschawsky, called “Mariek” was born in Poltava in the Russian Empire and died in Paris. She was a French salonniere, a muse of Paul Bourget and Guy de Maupassant. Louise and Marie Warschawsky were the two daughters of Adam Warschawsky, tycoon of the Russian Railroads (yes, a century before the modern Jewish Russian Oligarchs). Louise was married to Albert Cahen d'Anvers and Marie to Jacques Edouard Kann (1857-1919), a rich banker. Louise and Marie run jointly a salon at Louise's hotel and at Marie's hotel of 33, rue de Monceau, with the habitués – Paul Bourget, Guy de Maupassant and Marcel Proust. Albert Cahen, Louise's husband, was the pupil of Cesar Franck and a friend of Paul Bourget. They lived at 118, rue de Grenelle, at the hotel de Villars. He was quite known as a composer and enjoyed access to the elite social circles of his day. Marie was the friend of Mme. Pol Neveux, of the painter Leon Bonnat, the countess Emmanuela Potocka, Elizabeth de Forceville (nee Cahen d'Anvers), and of Fanny and Jules Ephrussi. She was also an intimate friend of the Princess Mathilde, niece of Napoleon I. The brothers Goncourt described her in their Journal in not very laudatory terms, and especially her “liaisons” with Paul Bourget and Guy de Maupassant. Her husband tells her in 1890 that she has to choose between him and Paul Bourget, but she would choose him as without him she wouldn't have his money. But Kann tolerates Maupassant as he is afraid of him, who treats him as a “negre”. Quite an interesting life, but so complicated, with so many lovers, so many salons to attend & social obligations, one doesn't know when all the habitues had time to work.

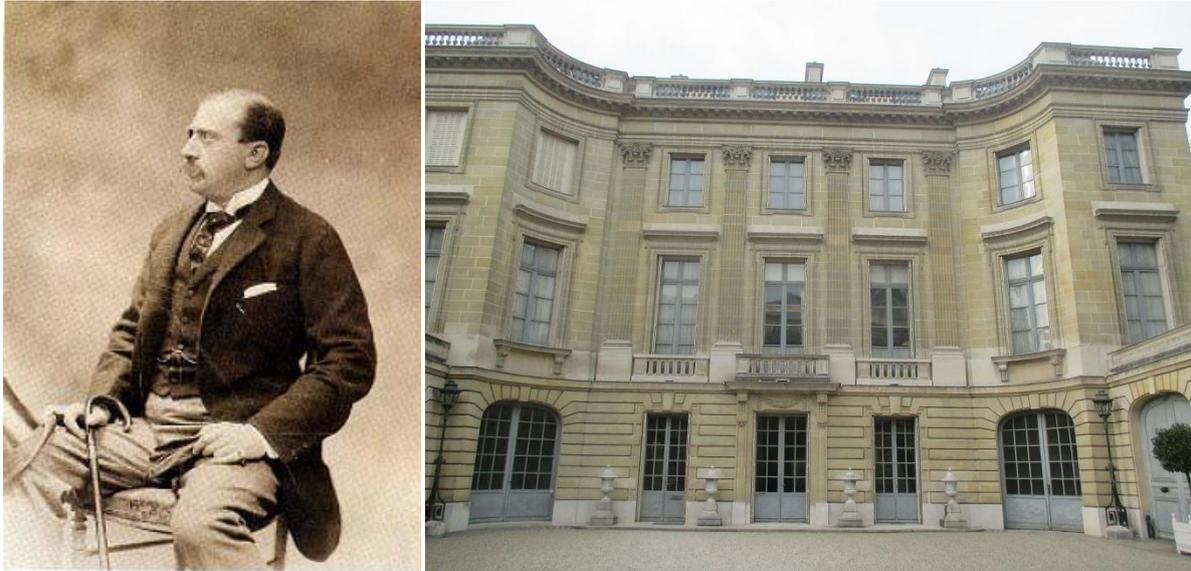
All those rich Jewish families were far more than salonnières, they were the financial and cultural elites of French society in 1820-1939 – the Beer, Goldschmidt, Bischoffsheim, Kann, Cahen d'Anvers, Ratisbone, Oppenheim, Lippmann, Straus, Camondo, Ephrussi, especially the Rothschilds, etc. They were influential in the cultural domain, in philanthropy, they purchased paintings and were painted by the best painters, financed musical performances, assisted authors, promoted education and gave scholarships, some of them until today. Jews, who a century ago were not admitted into European society, could not even reside in European cities and capitals, became a century later the paragons of society, famous salonnières, at the forefront of culture and philanthropy. But they became in the book's twelfth 1820-1939 also famous authors, composers, scientists, painters, musicians, physicians, economists – Proust, Kafka, Maurois, Einstein, Freud, Mendelssohn, Mahler, Offenbach, Rubinstein, Modigliani, Chagal, Pissarro, Werfel, Feuchtwanger, Weill, Marx, Eisenstein, Eric von Stroheim, to name but a few, 18 out of the hundreds mentioned in this book... And yet, the Nazis called the Jews [Untermenschen](#), inferior people, with a degenerate culture, while Germany in their epoch contributed nothing to culture, as almost all the cultural icons emigrated ([Exilliteratur](#)), while the Nazis, backed by the German and Austrian people and their allies, only sowed death, violence and plunder in Europe.



[Count Louis Raphael Cahen d'Anvers](#) (1837-1922) & wife Louise (1845-1926)

Pink & Blue by Renoir – their daughters – Alice (1876-1965) & Elizabeth (1874-1944 KZ Auschwitz)
 Room of Gilbert Cahen d'Anvers – their grandson (1909-1995) at their Chateau de Champs-sur-Marne
 Hotel Cahen d'Anvers at the corner of rue de Bassano and of avenue d'Iena.

Count Louis Raphael Cahen d'Anvers was a French banker, son of 2 wealthy Jewish banking families the Cahen d'Anvers and the Bischoffsheim, he married Louise de Morpugo, of a Sephardi wealthy Jewish family from Triest. He is one of the largest financiers at the Bourse de Paris, with come Camondo and the Rothschilds. Louise his wife, very beautiful and with a strong character, had many lovers, including Charles Ephrussi. She was probably not the lover of Alphonse XIII of Spain but she hosted him at their chateau de Champs-sur-Marne. Baudelaire was one of her admirers. They hosted among others, also Marcel Proust, Isadora Duncan, Paul Bourget and King Alphonse XIII of Spain. The couple had 5 children: 1. Robert Cahen d'Anvers (1871-1931), husband of Sonia Warshawsky, who was a banker as his father. One of their daughters married the banker Anthony Gustav de Rothschild (1887-1961). 2. Irene Cahen d'Anvers (1872-1963) married in 1891 count Moise de Camondo, divorced him in 1902 and then married count Charles Sampieri for whom she converted to Catholicism but whom she divorced also. Her portrait as a child is a masterpiece by Renoir. 3. Elisabeth Cahen d'Anvers (1874-1944) portraited with her sister Alice by Renoir, married count Jean de Forceville and then Louis Denfert-Rochereau. In spite of being for 50 years Catholic she was murdered by the Germans somewhere between Drancy and Auschwitz. It is politically correct to mention that she was murdered by the Nazis as mentions Wikipedia, but I prefer to say the truth that she was murdered by the Germans, as all the atrocities of World War II, including the murder of 6 million Jews were not committed only by the Nazis but by the German people and their allies. 4. Alice Cahen d'Anvers (1876-1965) married in 1898 the British general Charles Townshend, Lord Townshend of Kut. 5. Charles Cahen d'Anvers (1879-1957), banker, mayor of Champs-sur-Marne & husband of Suzanne Levy (1884-1955). He is the father of Gilbert Cahen d'Anvers (1909-1995). They had a hotel particulier at 2, rue de Bassano, where they lived with their 5 children, their paintings, etc. It goes without saying that the Germans who occupied Paris plundered all the Jewish art collections.



[Moïse de Camondo](#) (1860-1935) and wife Irene Cahen d'Anvers (1872-1963)
Hôtel Camondo, nowadays [Musée Nissim de Camondo](#)

Count Moïse de Camondo was an [Ottoman Empire](#)-born French banker and art collector. He was a member of the prominent [Camondo family](#). As a child, Camondo moved with his family from their home in [Constantinople, Ottoman Empire](#), to [Paris](#) around 1869, where he grew up and continued the career of his father, Nissim de Camondo (1830-1889), as a banker. The family was ennobled by the King of Italy in 1867. He was born into a [Sephardic Jewish](#) family that owned one of the largest banks in the Ottoman Empire, established in France since 1869. Starting in 1911, he completely rebuilt the family's Parisian mansion on the [Parc Monceau](#) in order to house his collection of 18th-century French furniture and artwork. The entryway is inspired by the [Petit Trianon](#) of [Versailles](#). The home includes a [kosher](#) kitchen with separate sections for meat and dairy. The dining room includes a beautifully-carved green marble fountain in the shape of a shell, with a dolphin spigot for the ritual washing of hands before eating a meal. Some highlights of his collection include a French silver service that had been ordered by Russian Empress [Catherine the Great](#), a set of [Buffon porcelain](#) (with exact reproductions of ornithological drawings) from the [Sèvres](#) manufacturer, and perhaps the only existing complete set of Gobelin royal tapestry sketches. He married Irène Cahen d'Anvers, daughter of [Louis Cahen d'Anvers](#), in 1891. They separated in August 1897 after her affair with de Camondo's stable master, Count Charles Sampieri, whom she would later marry and divorce after her divorce from Camondo in 1902. The children, Nissim and Beatrice, remained with de Camondo. The mansion was completed in 1914, but his son did not reside there very long, as he rejoined the French Army to fight in The Great War. It had been de Camondo's great hope that his son, whom he adored, would take over the family empire. Following Nissim's death in 1917, de Camondo closed all banking activities.

Camondo largely withdrew from society and devoted himself primarily to his collection and to hosting dinners for a club of [gourmets](#) at regular intervals. Camondo died in 1935, and the museum opened the following year. He donated the home to Paris's Decorative Arts society as a museum ([Musée Nissim de Camondo](#)) in honor of the loss of his son [Nissim](#) in [World War I](#). In addition to the collection, the meticulously-restored service areas, elevator and woodwork of the mansion are noteworthy. During the [German occupation of France during World War II](#), his daughter [Béatrice](#), his son-in-law Léon Reinach and their children (Fanny and Bertrand) were deported from France and died in the [Auschwitz concentration camp](#). As a result, the de Camondo family died out. Camondo's hotel initially at 63, rue de Monceau, was described in Emile Zola's immortal masterpiece *La Curee* as hotel Saccard. The children of the Camondos remained with their father after the divorce at rue Hamelin – the son Nissim (1892-1917) dies at war, the daughter Beatrice (1894-1944) married to Leon Reinach dies in the Holocaust, as her husband (1893-1943), daughter Fanny (1920-1943), son Bertrand (1923-1943). Germans blinded by their hatred to the Jews didn't make any difference between rich & poor...



[Irène Cahen d'Anvers](#) as a child – painting by Renoir (1880)

The *Portrait of Irène Cahen d'Anvers*, or *The Little Girl with the Blue Ribbon* or *Little Irène*, is an oil painting by French Impressionist artist [Pierre-Auguste Renoir](#). Commissioned by the wealthy French Jewish banker [Louis Cahen d'Anvers](#) in 1880, the painting depicts his daughter Irène Cahen d'Anvers at the age of 8. In the 1870s-80s, Renoir frequently painted portraits for the families of the Parisian Jewish community. Through the collector [Charles Ephrussi](#), proprietor of the *Gazette des Beaux-Arts*, Renoir met [Louis Cahen d'Anvers](#). In 1880, *The Portrait of Irène Cahen d'Anvers*, also commonly called *Little Irène*, is considered today as one of Renoir's masterpieces. At the time, for an unknown reason, Louis was so dissatisfied with the painting that he hung it in the servants' quarters and delayed Renoir's payment of 1500 francs. In 1883, the painting was first exhibited in the first exhibition dedicated exclusively to Renoir, held in [Paul Durand-Ruel's Boulevard des Capucines](#) gallery. In 1910 the painting was purchased by the wealthy [Camondo family](#), which Irène had married into in 1891. After the [fall of France](#), the painting was looted from [Château de Chambord](#) by the Nazis, it became a part of [Hermann Göring's](#) personal collection. In 1946 it resurfaced and was exhibited in Paris as one of the "French masterpieces found in Germany". The painting along with dozens of other artwork stolen by the Nazis was later acquired by [Emil Georg Bührle](#), a Swiss industrialist, and a wartime supplier of the German military. The painting remains part of the [E.G. Bührle Collection](#) in [Zürich](#). In 2014, it appeared in the movie [The Monuments Men](#).



[Charles Ephrussi](#) (1849-1905)

Charles Ephrussi was a French [art critic](#), [art historian](#), and [art collector](#). He also was a part-owner (from 1885) and then editor (from 1894) as well as a contributor to the *Gazette des Beaux-Arts*, the most important art historical periodical in France, with [Laforgue](#), [Taine](#), [Gustave Geffroy](#), [Bourget](#), [Berenson](#), [Jules Laforgue](#). A member of the wealthy [Ephrussi family](#), he spent the first ten years of his life in Odessa, a major port on the Black Sea where his grandfather was a grain industrialist, before moving to Vienna. His father Léon and his uncle Ignace were in charge of establishing branches of the family business in Europe. In 1871, Charles Ephrussi moved to the newly built Hôtel Ephrussi, 81 rue de Monceau, in Paris, with his parents and brothers. The next year, he traveled to Italy, where he began to collect art. On his return to Paris, he became more involved in both the purchase of art and writing about it, publishing his first article in *Gazette des Beaux-Arts* in 1876. Like most of his publications, it concerned [Renaissance art](#). He also gave two works of art to the [Louvre](#) at this time. In about 1880, Charles Ephrussi became interested in the art of the [Impressionists](#) and, within the next few years, purchased some 40 works by [Monet](#), [Manet](#), [Degas](#), [Renoir](#), [Puvis de Chavannes](#), and [Pissarro](#), among others. He has been identified as the man in a top hat standing with his back to us in Renoir's *Luncheon of the Boating Party*. But, to the distress of some of the Impressionists, he continued to buy other types of art, including pictures by his friends [Gustave Moreau](#) and [Paul Baudry](#).

It also was at this time that he began to collect [Japanese lacquers](#) and [netsukes](#). In 1891, Ephrussi moved with his brother Ignace to a grander Parisian hôtel at 11, avenue d'Iéna. His taste had changed, and he decorated his part in the [Empire style](#). By this time, he was a well-established figure in the Paris art world, and a welcome guest at some of the most famous salons. He was one of the inspirations for the figure of Swann in [Marcel Proust's](#) *À la recherche du temps perdu*. He was a friend of Proust. All of this changed with the [Dreyfus affair](#) in 1894, which polarized France and caused many doors to be closed to Jews. The Ephrussi family was very prominent and thus became the target of [anti-Semitic](#) attacks. Charles died in 1905, before Dreyfus was exonerated. He had never married, and left much of his estate to his niece Fanny Kann and her husband [Théodore Reinach](#).



Emile Pereire (1800-1875), Isaac Pereire (1806-1880) – brother of Emile & father of Eugene, Eugene Pereire (1831-1908), portrait by Charles Louis Gratia (1884)

The **Pereire brothers** were prominent 19th-century financiers in [Paris, France](#), who were rivals of the [Rothschilds](#). Like the Rothschilds, they were [Jews](#), but the Pereire brothers were [Sephardi Jews](#) of [Portuguese origin](#). [Jacob Rodrigues Pereira](#), one of the inventors of [manual language](#) for the deaf, was their grandfather. He was born in Peniche, [Portugal](#) and established himself in France in 1741, where he became an interpreter for King [Louis XV](#). Both brothers were followers of [Saint-Simonism](#) until their break with [Enfantin](#) in the early 1830s. [Émile](#) and his brother [Isaac](#) founded a business [conglomerate](#) that included creating the [Crédit Mobilier](#) bank. It became a powerful and dynamic funding agency for major projects in France, Europe and the world at large. It specialized in mining developments; it funded other banks including the Imperial Ottoman Bank or the Austrian Mortgage Bank; it funded railway construction and insurance companies, as well as building contractors. Their bank had large investments in a [transatlantic](#) steamship lines, urban [gas lighting](#), a newspaper and the Paris [public transit](#) system. In 1866/7, the bank underwent a severe crisis, and the Pereires were forced to resign at the demand of the Banque de France; the bank never recovered. Eugène Pereire, son of Isaac, joined the enterprise and took over the running of the business empire on his father's death in 1880. He was the founder, in 1881, of the [Banque Transatlantique](#), which still operates today and is one of the oldest [private banks](#) in France. In 1909, Eugène's granddaughter [Noémie Halphen](#) married banking competitor, [Maurice de Rothschild](#), son of Edmond James and father of Edmond – see next pages. In 1835 the Pereire brothers built the Saint-Germain Railroad, the first passenger railroad in France. The guarantee to the financing of 5 millions was made by James de Rothschild, father of Edmond James, Adolphe d'Eichtal and others. Following the success of the project the Pereire Brothers built many more railroads in France, Austria, Spain, Russia. Emile was a patron of the arts, financed the art exhibition of Paul Delaroche, as well as buildings and roads in Paris – rue de Rivoli, Boulevards de [Sébastopol](#), [Haussmann](#), [Malesherbes](#), [Prince-Eugène](#), the Monceau neighborhood, etc. In Paris of today are called after him a Boulevard, place and metro station. His brother Isaac finances the newspaper La Liberte and writes there many articles on economy, finances essays on economy and a deaf-mute school in Paris. In 1855 they purchase the hotel du Chevalier de Montigny at 35-37 faubourg Saint-Honore (today the location of the UK embassy). All the Pereire family lives and receives in this luxurious hotel, designed by the architect Alfred Armand (1805-1888), since 1859. In their hotel one could find famous paintings by Rembrandt, Vermeer, French Rococo painters. Isaac marries Rachel da Fonseca and they have a son Eugene Pereire, who was a French financier and politician. Eugene founded [Banque Transatlantique](#) in 1881. In 1857, Eugene married Juliette Fould of the [Fould family](#). They had two daughters: Alice Pereire (1858–1931), married to [Salomon Halfon](#), President of Banque Transatlantique 1909–23, and Marie Pereire (1860–1936), married to Jules Halphen, son of [Eugène Halphen](#) of the [Halphen family](#). Marie and Jules had a daughter Noemie who married Maurice de Rothschild – see next page.



Maurice Edmond de Rothschild (1881-1957) & wife Noemie Pereire Halphen (1888-1968)

Maurice Edmond Karl de Rothschild was a French art collector, vineyard owner, financier and politician. He was born into the [Rothschild banking family of France](#). Maurice de Rothschild was the second child of [Edmond James de Rothschild](#) (1845–1934) – see next page - and [Adelheid von Rothschild](#). He grew up at the [Château Rothschild](#) in [Boulogne-Billancourt](#). Rothschild inherited a fortune from the childless [Adolphe Carl von Rothschild](#) (1823–1900) of the [Naples branch](#) of the family and moved to [Geneva, Switzerland](#) where he perpetuated the new [Swiss branch](#) of the family. Rothschild served as a member of the [French Senate](#). In 1909 Maurice de Rothschild married [Noémie de Rothschild](#). Her mother was Marie Hermine Rodrigues Péreire (1860–1936), daughter of [Eugène Péreire](#) of the [Péreire banking family](#) whose [Crédit Mobilier](#) were arch-competitors of the Rothschilds. Noémie Halphen and Maurice de Rothschild had one child, a son [Edmond](#) – see next page. In June 1940, during the [Battle of France](#), Rothschild and several family members received Portuguese visas from [Aristides de Sousa Mendes](#), allowing them to flee France for Portugal. Maurice de Rothschild sailed from Lisbon to Scotland the following month. Maurice de Rothschild is commemorated in the [scientific name](#) of a species of [Malagasy](#) lizard, [Paracontias rothschildi](#). Maurice de Rothschild's African expedition 1904-1905, zoological in nature, was conveyed in a three-volume archive and published in 1922, entitled "*Voyage de M. le baron Maurice de Rothschild en Éthiopie et en Afrique orientale anglaise (1904-1905) : résultats scientifiques : animaux articulés*". It is housed at the Biological Diversity Heritage Library. He was an advisor of the Musees nationaux since 1935 and the [Académie des beaux-arts](#) since [1937](#). He succeeds his father at the bank [Rothschild Frères](#) since 1934.

Baroness **Noémie Halphen de Rothschild** was a French philanthropist and property developer. She was the granddaughter of financier [Eugène Péreire](#) of the [Sephardic-Jewish Péreire family](#) of Portugal who were banking rivals of the Rothschilds – see previous page. Rothschild turned her [hôtel particulier](#) in Paris into a hospital during [World War I](#). In 1916, she decided to develop a ski resort in France to avoid having to holiday alongside the Germans in [St. Moritz](#), Switzerland. By 1919, she founded Société Française des Hôtels de Montagne. Rothschild developed the [Domaine du Mont d'Arbois](#), a luxury hotel in [Mont d'Arbois](#) near [Megève](#) in [Haute-Savoie](#). It was completed in 1921.



[Edmond de Rothschild](#) (1845-1934) and his grandson [Edmond de Rothschild](#) (1926-1997)

Baron Abraham Edmond Benjamin James de Rothschild was a French member of the [Rothschild banking family](#). A strong supporter of [Zionism](#), his large donations lent significant support to the movement during its early years, which helped lead to the establishment of the [State of Israel](#), where he is simply known as "the baron Rothschild". A member of [the French branch](#) of the Rothschild banking dynasty, he was born in the Paris suburb of [Boulogne-Billancourt](#), [Hauts-de-Seine](#), the youngest child of [James Mayer Rothschild](#) and Betty von Rothschild. He grew up in the world of the [the Second Empire](#) and was a soldier "[Garde Mobile](#)" in the first [Franco-Prussian War](#). In 1877, he married [Adelheid von Rothschild](#) of [Naples](#), the daughter of [Wilhelm Carl von Rothschild](#), one of the Rothschild banking family of [Naples](#), with whom he had three children: [James Armand Edmond](#), [Maurice Edmond Karl](#) and Miriam Caroline Alexandrine. Edmond de Rothschild inherited [Château Rothschild](#), [Boulogne-Billancourt](#) and owned the [Château Rothschild d'Armainvilliers](#) in [Gretz-Armainvilliers](#) in the [Seine-et-Marne département](#). Edmond took little active part in banking but pursued artistic and philanthropic interests, helping to found scientific research institutions such as the [Institut Henri Poincaré](#), the [Institut de Biologie physico-chimique](#), the pre-Centre National de la Recherche Scientifique, the [Casa Velázquez](#) in [Madrid](#), and the [French Institute](#) in [London](#). In 1907, as a cofounder member, he also provided funds and support for the foundation of the [Friends of the French National Museum of Natural History Society](#). He served as a member of the French [Académie des Beaux-Arts](#) and through it sponsored the archaeological digs of [Charles Simon Clermont-Ganneau](#) in [Egypt](#), [Eustache de Lorey](#) in [Syria](#), and [Raymond Weill](#) in [Palestine](#).

In 1876 he purchases the hotel de Pontalba, 41, rue du Faubourg-Saint-Honore (today residence of the US ambassador) demolishes and rebuild it by Louis Visconti. In its orientalist 1890 fumoir designed by Ambroise Baudry he collections important Islamic pieces of art. Edmond de Rothschild acquired an important collection of [drawings](#) and [engravings](#) that he bequeathed to the [Louvre](#) consisting of more than 40,000 engravings, nearly 3,000 drawings, and 500 illustrated books. Included in this gift were more than one hundred engravings and drawings by [Rembrandt](#). A portion of his art collection was bequeathed to his son James A. de Rothschild and is now part of the [National Trust](#) collection at [Waddesdon Manor](#). However, in 1882 Edmond cut back on his purchases of art and began to buy land in [Southern Syria](#) (Ottoman Palestine). He became a leading proponent of the [Zionist](#) movement,

financing the first site at [Rishon LeZion](#). In his goal for the establishment of a Jewish homeland, he promoted industrialization and economic development. In 1924, he established the [Palestine Jewish Colonization Association](#) (PICA), which acquired more than 125,000 acres of land and set up business ventures. Edmond de Rothschild also played a pivotal role in Israel's wine industry. Under the supervision of his administrators in [Ottoman Palestine](#), farm colonies and vineyards were established, and two major wineries were opened in Rishon LeZion and [Zikhron Ya'akov](#). It is estimated that Rothschild spent over \$50 million in supporting the settlements and backed research in electricity by engineers and financed development of an electric generating station. Rothschild funded a glass factory that would supply bottles for his wineries. Rothschild met [Meir Dizengoff](#) in Paris and chose him to manage the new factory. Mizaga was the first Jewish-owned factory in [Ottoman Palestine](#).

Edmond Adolphe Maurice Jules Jacques de Rothschild or **Baron Edmond de Rothschild** was a French-Swiss banker, the founder of the [Edmond de Rothschild Group](#) in 1953. His investments extended to vineyards, yacht racing, farming and hospitality. Scion of the [Rothschild banking family of France](#), he was the only son of [Maurice](#) and [Noémie de Rothschild](#). He married [Nadine Lhopitalier](#) in 1963 with whom he had one child, [Benjamin de Rothschild](#). He was reportedly the richest member of the [Rothschild family](#) until his death in 1997. The only son of Baron [Maurice de Rothschild](#) (1881-1957) and Baroness [Noémie de Rothschild](#) (née Halphen, 1888-1968), Edmond Adolphe was born into the [Rothschild banking family of France](#). He was the grandson of [Edmond James de Rothschild](#) (1845-1934) and great-grandson of the French branch's founder [James Mayer de Rothschild](#) (1792-1868). Edmond de Rothschild's family was forced to move from France to Switzerland in July 1940, after Maurice de Rothschild, Edmond's father, was declared a noncitizen. Maurice was part of the 80 members of France's Upper House to oppose the pro-Nazi [Vichy regime](#) openly, voting against giving full powers to Maréchal [Philippe Pétain](#). Shortly after finishing his studies, Edmond de Rothschild joined the [de Rothschild Frères](#) bank where he worked for 3 years. In 1953, he founded his first company, La [Compagnie Financière Edmond de Rothschild](#), which became his main investment arm. In 1965, he launched Banque Privée Edmond de Rothschild, and developed branches in [Lugano](#) (1968), [Luxembourg](#) (1969), [Fribourg](#) (1989) and [Lausanne](#) (1992). In 1969, he established the first hedge [fund of funds](#). In 1961, after visiting a [Club Med](#) vacation center in Israel, the Baron decided to settle the business debt of the company, back then on the brink of bankruptcy, and invest in its development. He owned 34% of [Club Med](#) (around 10 million francs worth of shares) which was listed in the [Paris stock exchange](#) in 1966. He acquired a major stake in the [Bank of California](#) in 1973, for \$22 million, establishing it as a holding company for his investments in the United States. He kept his share of the company until 1984, year he sold it at three times its original value to [Mitsubishi Bank](#). Edmond de Rothschild was also a major shareholder of the Israel General Bank. His investments included hotels in the Alps, shares in [De Beers Consolidated Mines](#) Ltd. in South Africa, publishing houses in Paris, and a television company in Luxembourg.

Edmond de Rothschild's grandfather, Baron [Edmond James de Rothschild](#), had set up the acquisition of lands in [Ottoman Palestine](#) for Jewish development in the 1800s. In the 1950s, Edmond de Rothschild donated the family's property to the new Israeli State. The Foundation was tasked with the redistribution of Caesarea's profits to education programs in Israel. Edmond de Rothschild invested heavily in the Tel-Aviv-based Israel General Bank, contributing to the young country's economy. After the [Six-Day War](#), the Baron contributed to the creation of the [Israel Corporation Investment](#) fund when, in 1968, he was invited to the so-called Millionaire's Conference. Each guest was asked to invest \$100,000 in the Corporation's creation. The Baron was President of the Caesarea Development Corporation and of the Israel European Company Isrop (in Luxembourg). He contributed to the creation of the [Supreme Court building in Jerusalem](#) and was the founder of multiple cultural and educational institutions in Israel. And finally, a personal remark – I owe all my business career to the “baron” who gave me a full scholarship for my MBA studies at INSEAD. He came to visit us at Fontainebleau and made a reception to all the Israelis grantees once a year at his Caesaria's estate ([in this photo with my wife](#)) This is my private “connection” to the salons of Paris, to the philanthropists, to the barons of culture, wine and art, besides staying for months at a hotel very near La Compagnie Financiere and some of the other salons' hotels at rue du Faubourg Saint-Honore, visiting the LCF frequently, and having successful business ties and an exhilarating cultural life (but no salons) in Paris.

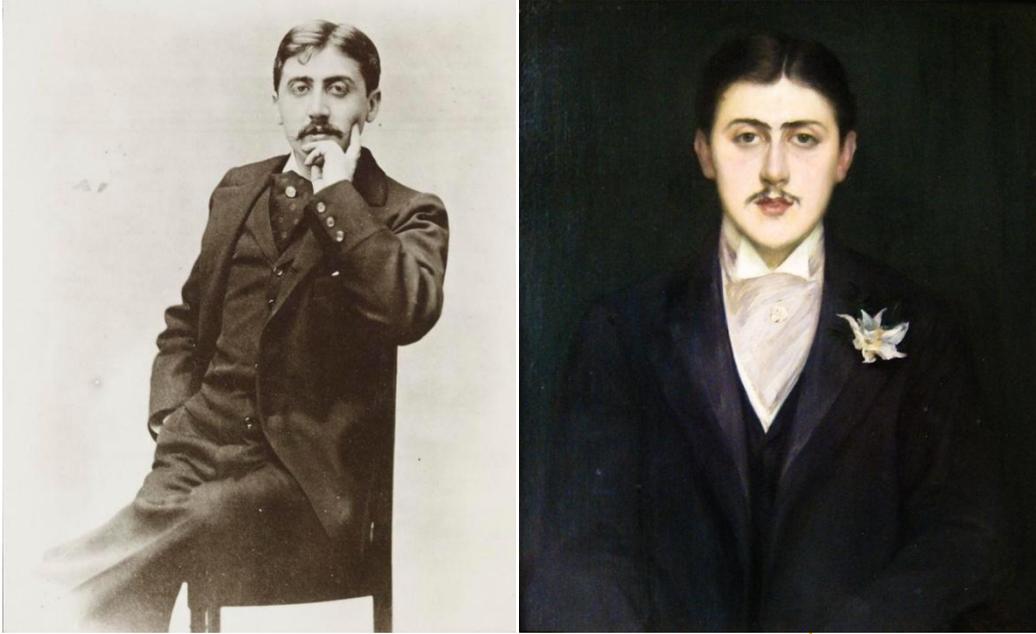


Photo of Marcel Proust (1871-1922), Portrait by [Jacques-Émile Blanche](#), 1892

I counted 14 salonnières who hosted Marcel Proust and then lost control – Genevieve Straus, Leontine Arman de Caillavet, Marie-Anne de Loynes, Princesse Mathilde, Ernesta Stern, Laure Hayman, the two Louise Cahen d’Anvers (Morpugo & Warschawsky), Marie Kann, Helene Standish, Elizabeth Greffulhe, Madeleine Lemaire, Anna de Noailles, Pauline Hugo, etc. The unfortunate Marcel Proust with his poor health, how could he cope with so many invitations when every salonnière had “her day” – and they overlapped as there are only 7 days a week but there were dozens of salons where the Tout Paris could be seen, where all the action occurred, if you were not present you didn’t count (visita me, ergo sum). And what about work for those who had to work, writing for the authors, painting for the painters, composing for the composers. But then I thought that exactly because of that Marcel Proust had to attend all those salons as he met there the protagonists, the models of his novel “*À la recherche du temps perdu*”, with its 2000 characters, and a lot of research still exists to decipher who is who.

Valentin Louis Georges Eugène Marcel Proust was a French novelist, critic, and essayist who authored the monumental novel *À la recherche du temps perdu* (*In Search of Lost Time*). Proust's father, [Adrien Proust](#), was a prominent [pathologist](#) and [epidemiologist](#). Proust's mother, Jeanne Clémence (Weil), was the daughter of a wealthy [Jewish](#) family from [Alsace](#). Literate and well-read, she demonstrated a well-developed sense of humour in her letters. Proust was raised in his father's [Catholic faith](#). He became an atheist and was something of a mystic. By the age of nine, Proust had had his first serious [asthma](#) attack, and thereafter he was considered a sickly child. Proust spent long holidays in the village of [Illiers](#). In 1882, at the age of eleven, Proust became a pupil at the [Lycée Condorcet](#), but his education was disrupted by his illness. Despite this, he excelled in literature, receiving an award in his final year. Thanks to his classmates, he was able to gain access to some of the salons of the upper bourgeoisie, providing him with copious material for *In Search of Lost Time*. He never worked at a job, and he did not move from his parents' apartment until after both were dead. His health throughout this period continued to deteriorate. Proust spent the last three years of his life mostly confined to his bedroom, sleeping during day & working at night to complete his novel.

Begun in 1909, when Proust was 38 years old, *À la recherche du temps perdu* consists of seven volumes totaling around 3,200 pages and featuring more than 2,000 characters. He argued that socialism posed a greater threat to society than the Church. Proust always rejected the bigoted and illiberal views harbored by many priests at the time. Proust was among the earliest [Dreyfusards](#), even attending [Émile Zola](#)'s trial and proudly claiming to have been the one who asked [Anatole France](#) to sign the petition in support of Dreyfus's innocence. Proust's work questions the existence of time, the relativity and impossibility of living the present. He analyzes the snobbery of society and questions the social motives of people and their interrelations, social climbing, morality, jealousy, ambition...



[Anastasia Christine, comtesse de Circourt](#), nee Klustine (1808-1863)

Anastasia Christine, comtesse de Circourt was born in Moscow in 1808, daughter of a high ranking officer and the countess Vera Tolstoi. She died in Paris in 1863 and was a French salonniere. At the age of 16 she spoke fluently Russian, German, French and English. She marries in 1830 count Adolphe de Circourt, after spending a few years in France, Switzerland and Italy and learning Italian. She befriends the opera contretenor Carmignani, the actor Niccolini, the art critic Cicognara, the author Giustina Renier Michiel, the archeologist Pietro Ercole Visconti, followed subsequently by general Filangieri, Gino Capponi, Pellegrino Rossi, and count Cavour. During the first year of marriage she befriends in Switzerland Sismondi, Bonstetten, Pyrame de Candolle, and then spends 3 winters in Italy in Pisa, Rome, Genova, Milano, Firenze, Napoli and Venice. After Italy the young couple visits Russia and Germany, increasing the large number of their friends. She befriended the Prince and then King Jean de Saxe, the 2 kings of Prussia Frederic-Guillaume III and IV, as well as Cornelius, Kaulbach, Rauch, Lepsius, Humboldt, Ranke, Bettina von Arnim, Schelling, Tieck, all the best authors, artists and scientists of Germany. But she had also many Russian friends as Pouchkine and Sophie Swetchine. She admired and was devoted especially to Cavour “the most magnanimous person in his epoch”. They maintained a very important correspondence and he knew that he can count on her as a true friend to the Italian cause. Since 1836 she lived in Paris (at last, as I became dizzy from her wanderings and social gatherings). In 1855 her hair caught fire from a candle, and she suffered intensely until the end of her life from burns in her neck and shoulders. Nevertheless she continued her social life and receptions in Paris and Bruyeres, where she held her salons. All Paris attended her salons, where she judged people according to their merits and not on their beliefs or birth. Only at her gatherings met people who otherwise would not agree to meet anywhere else, such as: [Prévost-Paradol](#) & [Drouyn de Lhuys](#), [Sophie Swetchine](#) & Mrs Austin, la comtesse de Pimodan & la duchesse Colonna, [Ranke](#) and [Tocqueville](#), M^{gr} de Bonnechose and [Vitet](#), [Falloux](#) and Munier, [Mgr de Dreux-Brézé](#) and [Mérimée](#), [Lamartine](#), [Salvandy](#), [Vigny](#), [Cobden](#) and [Thiers](#), [Edmond Schérer](#), Lady Holland and M^{me} de Goyon, [Eckstein](#), [Cousin](#), [Ticknor](#), [Cavour](#) and the marquises du faubourg Saint-Germain, Stanley, Prescott, Senior, [de La Rive](#), [Dolgorukov](#), Oliphant, Geffcken, Scherer, [Parieu](#), Filangieri, [Scialoja](#), a whole series of illustrious personalities distant from each other by politics, religion or prejudice, coming from all countries, professing beliefs and opinions far apart.



[Natalie Clifford Barney](#) (1876-1972)

Natalie Clifford Barney, born in Dayton, Ohio, was an American playwright, poet and novelist who lived as an [expatriate](#) in Paris. Barney's [salon](#) was held at her home at 20 rue Jacob in Paris's [Left Bank](#) for more than 60 years and brought together writers and artists from around the world, including many leading figures in French literature along with American and British [Modernists](#) of the [Lost Generation](#). She worked to promote writing by women and formed a "Women's Academy" in response to the all-male [French Academy](#) while also giving support and inspiration to male writers. She was openly lesbian and began publishing love poems to women under her own name as early as 1900. She wrote in both French and English. In her writings she supported [feminism](#) and [pacifism](#). She opposed [monogamy](#) and had many overlapping long and short-term relationships, including on-and-off romances with poet [Renée Vivien](#) and dancer [Armen Ohanian](#) and a 50-year relationship with painter [Romaine Brooks](#). For over 60 years, Barney hosted a literary [salon](#), a weekly gathering at which people met to socialize and discuss literature, art, music and any other topic of interest. In the 1900s Barney held early gatherings of the salon at her house in [Neuilly](#). The entertainment included poetry readings and [theatricals](#) (in which [Colette](#) sometimes performed). [Mata Hari](#) performed a dance once, riding into the garden as [Lady Godiva](#). Soon she rented the [pavilion](#) at 20, Rue Jacob in Paris's [Latin Quarter](#) and her salon was held there until the late 1960s. Frequent guests during this period included [Pierre Louÿs](#), [Paul Claudel](#), [Philippe Berthelot](#), [J. C. Mardrus](#). During [World War I](#) the salon became a haven for those opposed to the war. [Henri Barbusse](#) once gave a reading from his anti-war novel *Under Fire* and Barney hosted a Women's Congress for Peace at the Rue Jacob. Other visitors during the war included [Oscar Milosz](#), [Auguste Rodin](#), [Alan Seeger](#). In the early 1920s, Ezra Pound was a close friend of Barney's and often visited. Other visitors to the salon during the 1920s included [Jeanne Galzy](#), [André Gide](#), [Anatole France](#), [Max Jacob](#), [Louis Aragon](#) and [Jean Cocteau](#) along with English-language writers [Ford Madox Ford](#), [W. Somerset Maugham](#), [F. Scott Fitzgerald](#), [Sinclair Lewis](#), [Sherwood Anderson](#), [Thornton Wilder](#), [T. S. Eliot](#) and [William Carlos Williams](#), [Rainer Maria Rilke](#), [Rabindranath Tagore](#), Romanian [aesthetician](#) and diplomat [Matila Ghyka](#), [Janet Flanner](#), [Nancy Cunard](#), [Caresse](#) and [Harry Crosby](#), [Blanche Knopf](#), [Peggy Guggenheim](#), [Sylvia Beach](#) (the bookstore owner who published [James Joyce's Ulysses](#)), [Tamara de Lempicka](#) and [Marie Laurencin](#) and dancer [Isadora Duncan](#). At a Friday salon in the 1930s [Virgil Thomson](#) sang from *Four Saints in Three Acts*, an opera based on a libretto by [Gertrude Stein](#).



[Helene de Perusse des Cars, Helene Standish](#) (1847-1933)

Helene de Perusse des Cars was born in Paris in 1847. She marries Henry Noailles Widdrington Standish on October 17, 1870. She is a famous femme du monde who hosts at her salon many artists and authors including Marcel Proust who is inspired by her. I admire Proust who in spite of his poor health could attend so many salons without offending any salonnières and who got inspiration by all of them. The cultural salon of the Standish is one of the most famous in Paris, and among their guests are the King of England Edouard VII and his wife Alexandra, the organist Charles-Marie Widor, the painter Detaille and the author Sardou. Other guests are Lord Randolph Henry Spencer-Churchill, and the couple Standish are present at the Wedding of Lord Randolph Churchill and Jennie Jerome at the British Embassy, rue du Faubourg Sain-Honore on April 15, 1874. Winston Churchill was born 7.5 months later, on November 30, 1874. Mrs. Standish participates in charitable works in various events and the funds collected on this occasion from the great of this world, are given to the benefit of the most needy. Henry Standish frequents often with his friends Alfred de Gramont, Daniel Thuret and General de Galliffet, Marienbad where the most famous people of the Belle Epoque meet. Helene Standish who is a devoted Catholic and monarchist hosts at her salon also the secular republican Raymond Poincare who was prime minister and president of the French Republic. She appreciates in him his moderation, his tolerant attitude towards religion and his opposition to anticlericalism.



An aristocratic salon in Paris by James Tissot, 1875. An elegant soiree by Victor-Gabriel Gilbert, 1880



[Elisabeth, Countess Greffulhe](#) (1860-1952), portrait by Philip de Laszlo, 1905, with her daughter Elaine, 1886, photo by Paul Nadar, 1895

Marie Anatole Louise Elisabeth, Countess Greffulhe, nee de Riquet de Caraman-Chimay, was a French socialite, known as a renowned beauty and queen of the salons of the Faubourg Saint-Germain in Paris. The countess entertained a necessarily unrequited love for her cousin, the exquisite aesthete Count [Robert de Montesquiou](#), in concert with whom she was in contact with the cream of Parisian society, whom she regularly entertained at her *salon* in the *rue d'Astorg*. She married [Henri, Count Greffulhe](#) (1848–1932), of the [Belgian](#) family of bankers, on 28 September 1881. He was an unfaithful, quick-tempered man. They had one daughter, [Élaine](#) (1882–1958), who married [Armand, 12th Duke of Gramont](#), half-brother of the openly bisexual writer the [Duchess of Clermont-Tonnerre](#), who wrote about Élisabeth: "The Comtesse Greffulhe is always beautiful and always elsewhere. After a restricted youth (...) she set herself to attracting musicians, scholars, physicists, chemists, doctors."

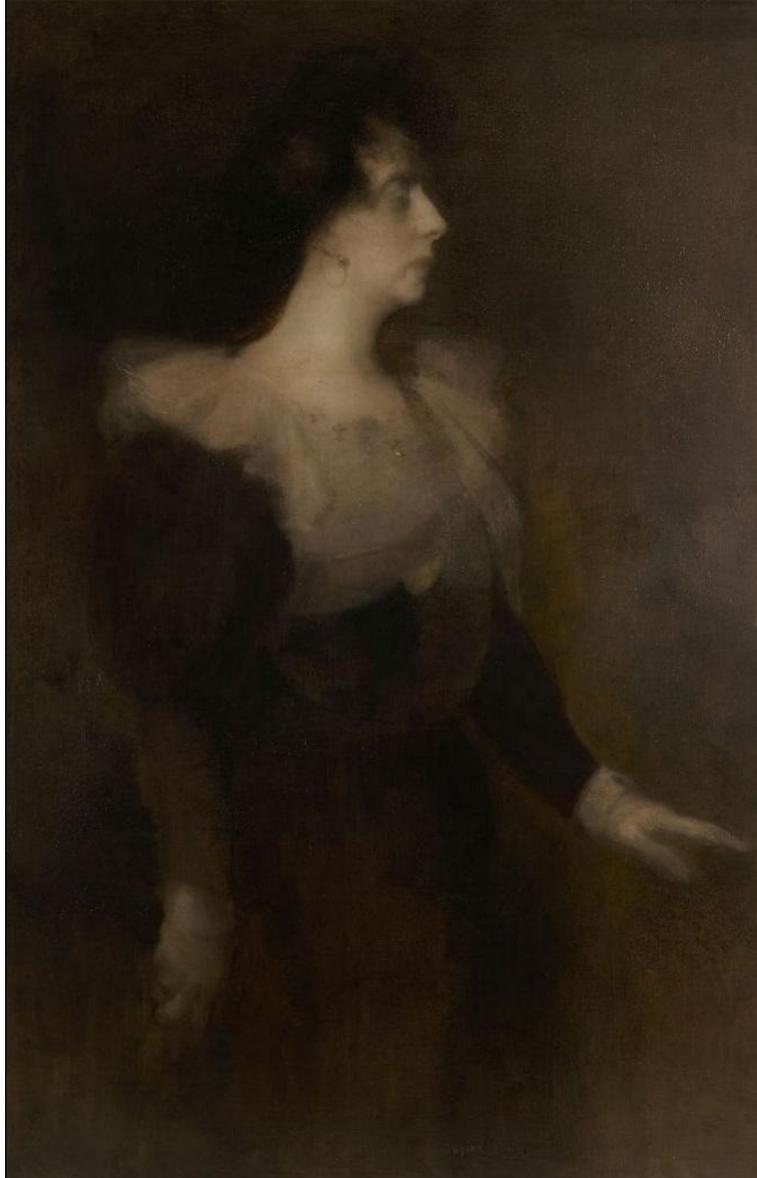
The countess helped establish the art of [James Whistler](#), and she actively promoted such artists as [Auguste Rodin](#), [Antonio de La Gandara](#) and [Gustave Moreau](#). [Gabriel Fauré](#) dedicated to her his *Pavane*, which received its first full performance, with the optional chorus, at a garden party she held in the [Bois de Boulogne](#). She was a patron of [Sergei Diaghilev's Ballets Russes](#), and launched a fashion for [greyhound](#) racing. Fascinated by science, she helped [Marie Curie](#) to finance the creation of the Institute of Radium, and [Édouard Branly](#) to pursue his research on radio transmission and telemechanical systems. She is one of the main inspirations for the character of the *duchesse de Guermantes* in [Marcel Proust's À la recherche du temps perdu](#). Her husband, Count Greffulhe, is the main and almost unique inspiration for the character of the *duc de Guermantes*. She hosted regularly at her salon the same "cercleux" that one would find at the countess de Chevigne or at Lady Standish.

She invited also Charles Haas, model of Proust's Swann. She was a monarchist but hosted republicans as Theophile Delcasse, Pierre Waldeck-Rousseau, General de Galliffet who became War Minister in 1899. As a result of their influence she took sides in favor of Dreyfus and was accused by the press that she intervened in his favor with Kaiser Wilhelm II in 1899. She hosted also Jules Roche, Edmond de Goncourt, Jose-Maria de Heredia, Stephane Mallarme, Judith Gautier, Anatole France, l'abbe Mugnier, and occasionally Marcel Proust. She played the guitar and organized concerts of chamber music, Beatrice et Benedict by Hector Berlioz at the Theatre de l'Odeon in 1890, the Parisian premiere of Tristan und Isolde by Richard Wagner in October 1899. She met Franz Liszt during his last stay in Paris in 1886. She founded in 1890 the Societe des grandes auditions musicales with Princess Edmond de Polignac. She hosted the Russian Grand-Duc Paul. When she gave at her home the famous diner in 1910 for King Edward VII & Queen Alexandra she invited only marquis de Breteuil and the painter Edouard Detaille, whom the king admired very much, although she preferred more delicate paintings.



[Madeleine Lemaire](#) (1845-1928), photo by Paul Nadar. [Pierre Georges Jeannot](#), *Une Chanson de Gibert dans le salon de Madame Madeleine Lemaire* (1891)

Madeleine Lemaire, née Coll was a [French](#) painter specialized in elegant [genre works](#), and flowers. [Robert de Montesquiou](#) said she was *The Empress of the Roses*. She introduced [Marcel Proust](#) and [Reynaldo Hahn](#) to the Parisian [salons](#) of the aristocracy. She herself held a *salon* where she received high society. Lemaire exhibited her work at the [Palace of Fine Arts](#) and [The Woman's Building](#) at the 1893 [World's Columbian Exposition](#) in Chicago, Illinois. [George Painter](#) stated in his book *Marcel Proust* she is one of the models of Proust's Madame Verdurin (*In Search of Lost Time*). Lemaire specializes in still life and flowers. She starts exhibiting her paintings at the 1862 Salon, where she exhibits throughout all her life and obtains prizes in 1877 and 1900. She illustrates also books such as *Les Plaisirs et les Jours* by [Marcel Proust](#), *L'Abbé Constantin* by [Ludovic Halévy](#), or poems by [Robert de Montesquiou](#). Every Tuesday from April to June Lemaire receives the [Tout-Paris](#) at her hotel particulier of 31, rue de Monceau. She receives the aristocracy of [faubourg Saint-Germain](#) - [La Rochefoucauld](#), [Boni de Castellane](#), [Luynes](#), [Uzès](#), [Haussonville](#), [Chevigné](#), [Greffulhe](#), [comtesse de Pourtalès](#), marquise de Casa Fuerte, duchesse Grazioli, the [Brissac](#), as well as young artists and celebrities of the theater and politics. She launches young Marcel Proust, who is invited since 1892 and describes her salon to the readers of *Figaro*, Reynaldo Hahn, [Victorien Sardou](#), [Guy de Maupassant](#), [Paul Bourget](#), [Mounet-Sully](#), [Sarah Bernhardt](#), [François Coppée](#). Opera singers give recitals, such as [Emma Calvé](#), [Gabrielle Krauss](#) or [Marie Van Zandt](#). Lemaire specializes in music, while Mme. Arman de Caillavet specializes in literature. She invites Camille Saint-Saens, Jules Massenet, but also Lucien Guitry, Rejane, Tony – Marshall le grand, [Henri Rochefort](#), [Robert de Flers](#), [Francis de Croisset](#), [Georges de Porto-Riche](#), the young [Gaston Arman de Caillavet](#), the poet [Robert de Montesquiou](#). Lemaire invites also grande-duchesse Wladimir, Marie Diemer, the singer Felix Mayol, Coquelin aine, journalist Gaston Calmette, Anatole France. Politics are represented with [Raymond Poincaré](#), [Paul Deschanel](#), or [Émile Loubet](#), painting with Jean-Louis Forain, Jean Beraud, Pierre Puvis de Chavannes, Antonio de La Gandara, Raimundo de Madrazo, Edouard Detaille, etc. General Brugere and other generals meet there the Russian, German or Italian ambassadors. Andre Germain, who was her guest, calls her “la massacreuse de roses” and finds her ugly, disgraceful and authoritarian. Her evenings are described by him as suffocating, painful, with too long musical playing. In the summers Lemaire invites her habitués at her Chateau de Reveillon in the Marne, or at her house in Dieppe at 32, rue Aguado, where Proust and Reynaldo Hahn are also invited. On June 9, 1903, she gives a bal costume, with the theme of Athens in the times of Peicles. The guests are disguised accordingly, except Montesquiou who disapproved and Proust who observed hidden at a corner, who refused to disguise. And this reminds me of a bal costume with a similar theme, of Israeli high society with Israeli Tycoon [Idan Ofer](#), who threw a glitzy party on Mykonos, Greece, in August 2019, or as in the words of Mme. Angot – plus ca change plus c'est la meme chose. Except that no Proust or Montesquiou were invited or even present undisguised. More than 700 VIP guests gathered at a club to celebrate the tenth anniversary of Ofer's wedding to his fourth wife, Batia Ofer, According to [mykonoslive.tv](#), the party cost approximately 5 million euros and the preparations for it took weeks.



Pauline Ménéard-Dorian (1870-1941), portrait by Eugène Carrière, 1890

Pauline Ménéard-Dorian was a French woman of letters and a [literary salon](#) hostess of [La Belle Époque](#). Pauline Ménéard-Dorian was born at the Château du Fraisse on 21 July 1870 to Paul-François Ménéard, a wealthy politician and businessman, and Louise-Aline Dorian. A member of a prominent [Republican](#) family, her maternal grandfather, [Pierre Frédéric Dorian](#), served as the [Minister of Public Works](#) for the [French Third Republic](#). She was raised as a [Protestant](#). She spent her childhood between living in a hotel in the [Rue de la Faisanderie](#) and her family's properties in [Fraisse](#) and [Lunel](#). Her mother hosted Republican [salons](#) attended by [Jules de Goncourt](#), [Edmond de Goncourt](#), [Émile Zola](#), [Alphonse Daudet](#), [Auguste Rodin](#), [Élie-Abel Carrière](#), [Victor Considerant](#), and [Georges Clemenceau](#), [Georges Périn](#), [Allain-Targé](#), [Challemel-Lacour](#), and [Henri Rochefort](#). Her mother was one of the models of Madame Verdurin in Proust's [À la recherche du temps perdu](#).

In 1894 Ménéard-Dorian married the painter Georges Victor-Hugo, a grandson of [Victor Hugo](#). They had two children, Marguerite and [Jean](#). Through her marriage she was a sister-in-law of the socialite [Jeanne Hugo](#). She and her husband hosted popular literary and political salons in Paris attended by [Zola](#), [Marcel Proust](#), [Léon Daudet](#), the [Goncourt brothers](#), [Jean Cocteau](#), [Max Jacob](#), [Eugène Carrière](#), and [Erik Satie](#). The marriage was an unhappy one, and Ménéard-Dorian filed for divorce in 1899. She remarried the painter René Georges Hermann-Paul.



[Anna de Noailles](#) (1876-1933), photo, portrait by Jean-Louis Forrain (1914)

Anna, Comtesse Mathieu de Noailles was a Romanian-French writer and a socialist feminist. Born **Princess Anna Elisabeth Bibesco-Bassaraba de Brancovan** in [Paris](#), she was a descendant of the [Bibescu](#) and [Craiovești](#) families of [Romanian boyars](#). In 1897 she married Mathieu Fernand Frédéric Pascal de Noailles (1873–1942), the fourth son of the [7th Duke de Noailles](#). The couple soon became the toast of Parisian high society. They had one child, a son, Count Anne-Jules de Noailles (1900–1979). Anna de Noailles wrote three novels, an autobiography, and many collections of poetry. She had friendly relations with the intellectual, literary and artistic elite of the day including [Marcel Proust](#), [Francis Jammes](#), [Colette](#), [André Gide](#), [Frédéric Mistral](#), [Robert de Montesquiou-Fezensac](#), [Rainer Maria Rilke](#), [Paul Valéry](#), [Jean Cocteau](#), [Pierre Loti](#), [Paul Hervieu](#), and [Max Jacob](#). So popular was Anna de Noailles that various notable artists of the day painted her portrait, including [Antonio de la Gandara](#), [Ignacio Zuloaga](#), [Kees van Dongen](#), [Jacques Émile Blanche](#), and the [British](#) portrait painter [Philip de László](#). In 1906 her image was sculpted by [Auguste Rodin](#); the clay model can be seen today in the [Musée Rodin](#) in Paris, and the finished marble bust is on display in New York's [Metropolitan Museum](#). Anna de Noailles was the first woman to become a Commander of the [Legion of Honor](#), the first woman to be received in the Royal Belgian Academy of French Language & Literature. She was honored with the "Grand Prix" of the [Académie Française](#) in 1921. At her salon of l'[avenue Hoche](#) in the beginning of the 20th century one could find the intellectual, literary and artistic elites of her times, such as [Edmond Rostand](#), [Francis Jammes](#), [Paul Claudel](#), [Colette](#), [André Gide](#), [Maurice Barrès](#), [René Benjamin](#), [Frédéric Mistral](#), [Robert de Montesquiou](#), [Paul Valéry](#), [Jean Cocteau](#), [Léon Daudet](#), [Pierre Loti](#), [Paul Hervieu](#), [l'abbé Mugnier](#), [Max Jacob](#), [Robert Vallery-Radot](#), [Georges Clemenceau](#), and [François Mauriac](#). But there were not only salonnières. Apparently there were also salonniers, such as [Henri Le Savoureux](#) (1881-1961) who was a physician, psychiatrist, author and salonnier. He attended the salon of Natalie Clifford Barney in the 1900s and marries in 1923, his second wife Sophie Lydie Plekhanov (1881-1978). In 1914 he buys the estate of Francois-Rene de Chateaubriand in Vallee-aux-Loups at Chatenay-Malabry to establish a psychiatric hospital. Later, with Sophie Lydie Le Savoureux they host jointly there a literary salon attended by painters, authors and artists, such as Arthur Mugnier, Anna de Noailles, Princess Marthe Bibesco, [Marthe Bibesco](#), [Berenice Abbott](#), [Henri de Régnier](#), [Julien Benda](#), [Édouard Herriot](#), [Antoine de Saint-Exupéry](#), [Paul Valéry](#), [Jean Fautrier](#), [Vladimir Jankélévitch](#), [Paul Léautaud](#), [Paul Morand](#), [Jean Paulhan](#), [René Plevin](#), [Francis Ponge](#), [Jacques Audibert](#), [Claude Sernet](#), [Marc Bernard](#), [Gaëtan Gatian de Clérambault](#), [Paul Valéry](#), [Jules Supervielle](#) and [Marc Chagall](#).



[Edith Wharton](#) (1862-1937), photo (1889) and portrait by Edward Harrison May

Edith Newbold Jones, Edith Wharton, was born to a prominent American family in New York. She was an [American novelist](#), [short story](#) writer, & [designer](#). Wharton drew upon her insider's knowledge of the upper class New York "aristocracy" to realistically portray the lives and morals of the [Gilded Age](#). In 1921, she became the first woman to win the [Pulitzer Prize](#) in Literature, for her novel [The Age of Innocence](#). She was inducted into the [National Women's Hall of Fame](#) in 1996. Among her other well known works are the [The House of Mirth](#) and the novella [Ethan Frome](#). On April 29, 1885, at age 23, Wharton married Edward (Teddy) Robbins Wharton, who was 12 years her senior, at the [Trinity Chapel Complex](#). He was from a well-established Boston family. In 1908 her husband's mental state was determined to be incurable. In the same year, she began an affair with [Morton Fullerton](#), a journalist for [The Times](#), in whom she found an intellectual partner. She divorced Edward Wharton in 1913 after 28 years of marriage She eventually crossed the Atlantic 60 times. In Europe, her primary destinations were Italy, France, and England. Wharton was for four years a tireless and ardent supporter of the French war effort. In 1915 Wharton edited [The Book of the Homeless](#), which included essays, art, poetry, and musical scores by many major contemporary European and American artists, including Henry James, [Joseph Conrad](#), [William Dean Howells](#), [Anna de Noailles](#), Jean Cocteau, and [Walter Gay](#), among others. She also kept up her own work during the war, continuing to write novels, short stories, and poems, as well as reporting for [The New York Times](#) and keeping up her enormous correspondence. Wharton settled ten miles north of Paris in [Saint-Brice-sous-Forêt](#), buying an 18th-century house on seven acres of land which she called Pavillon Colombe. She lived there in summer and autumn for the rest of her life. She spent winters and springs on the French Riviera at Sainte Claire du Vieux Chateau in [Hyères](#). Wharton was friend and confidante to many gifted intellectuals of her time: [Henry James](#), Sinclair Lewis, [Jean Cocteau](#), and [André Gide](#) were all her guests from time to time. [Theodore Roosevelt](#), [Bernard Berenson](#), and [Kenneth Clark](#) were valued friends as well. Particularly notable was her meeting with [F. Scott Fitzgerald](#). She hosted also [Paul Bourget](#), [Jacques-Émile Blanche](#), [Anna de Noailles](#), [André Gide](#), [Jean Cocteau](#), [Henri Adams](#), [Henry James](#), [Theodore Roosevelt](#), [Walter Gay](#). Wharton died of a [stroke](#) in 1937 at [Le Pavillon Colombe](#).



[Ersilia Caetani Lovatelli](#) (1840-1925)

But there were not only salonnières in Paris only, other famous salonnières were Italian, Austrian, etc. **Ersilia Caetani-Lovatelli** or **Ersilia Caetani** was an [Italian](#) art historian, cultural historian and archaeologist. Caetani-Lovatelli was born in [Rome](#) in 1840 to [Michelangelo Caetani](#) and the Polish Countess Calixta Rzewuski. Her mother was from the important Rzewuski family and the aristocratic [Caetani](#) family had featured in the history of Rome and Pisa. Ersilia learnt Greek, Latin and Sanskrit and in 1859 she married [Giovanni Lovatelli](#). Lovatelli was the first woman to become a member of the [Accademia Nazionale dei Lincei](#), which is the oldest Italian scientific academy. Ersilia's work focused on Roman life, including ancient Roman dress, inscriptions, traditions, private life, and poetry. She wrote about archaeological field techniques and philology. Ersilia was supported not only by her father but also by her husband, Count Giacomo Lovatelli who died in 1879, leaving Ersilia responsible for the upbringing of their six children. Many of her friends were amazed that she even had time left to host what became known as the most important meeting place of Rome between 1870 and 1915. But it was hereditary in her family as her mother and grandmother were also famous salonnières. Her mother, the Polish Countess Calista Rzewuska (1810–1842) not only showed talent as a composer but also befriended famous colleagues like Chopin and Beethoven. Calista started extending her own invitations inspired by Ersilia's grandmother (i.e. Rosalie Rzewuska-Lubomirska, 1788–1865), who hosted one of the most influential Viennese 'Teetischen' of her time. Ersilia's salon attracted writers and composers such as [Stendhal](#), [Honoré de Balzac](#), [Nikolai Gogol](#), [Ferdinand Brunetière](#), [Émile Zola](#), [Theodor Mommsen](#), [Franz Liszt](#), Italian and German archeologists as [Giovanni Battista de Rossi](#), [Rodolfo Lanciani](#), [Carlo Ludovico Visconti](#), [Eduard Gerhard](#), [Georg Karo](#), [Ludwig Curtius](#), [Wilhelm Henzen](#) and Ludwig Pollak. Ersilia received guests in the Palazzo Lovatelli at the Piazza Campitelli, also in the heart of Rome, not far from her father's palace. Her receptions were open to all persons involved in politics, science and culture regardless of their political or philosophical views. Ersilia invited her guests not by sending official invitations but by delivering a small card with her name and address, or by writing a short but personal message. She also allowed regular attendees to introduce new guests. In contrast to many other gatherings of her time, Ersilia's were set up without clear rules. The lack of a fixed seating arrangement shocked many diplomats, for instance, while the French novelist Émile Zola was surprised to see most guests wearing casual clothing. Partly the result of her flexibility, Caetani-Lovatelli's receptions grew so popular that she decided to receive on two regular days, Thursdays and Sundays. She continued to do so until 1915, when she was forced to withdraw from public life because of an illness that would keep her bedridden.



[Clara Maffei](#) (1814-1886)

Elena Clara Antonia Carrara Spinelli was an Italian woman of letters and backer of the [Risorgimento](#), usually known by her married name of countess **Clara Maffei** or **Chiarina Maffei**. At 17 years old she married [Andrea Maffei](#) in 1832, author, translator and journalist, twice as old, but they separated by mutual consent on 15 June 1846. She had a long and lasting relationship with [Carlo Tenca](#). She is well known for the [salon](#) she hosted in via dei Tre Monasteri in [Milan](#), known as the "[Salotto Maffei](#)". Starting in 1834 and organised by [Tommaso Grossi](#) and [Massimo d'Azeglio](#), it attracted several well-known literati, artists, scholars, composers and pro-[Risorgimento](#) figures to meet to discuss art and literature. These included [Alessandro Manzoni](#), [Francesco Hayez](#) (who painted a portrait of Clara – above - which he then gave to her husband), count [Opprandino Arrivabene](#), [Luciano Manara](#), poet [Giulio Carcano](#), critic Luigi Toccagni, [Giuseppe Verdi](#) and [Giovanni Prati](#). After the triumph of Nabucco at La Scala on March 9, 1842 and until her death in 1886, Clara remains a confidant of Verdi and corresponds with him extensively. Balzac is also her host and flirts with her. In 1837 she receives him with all due respect, he is hypnotized by her and writes: "I would have given ten years of my life for being loved by her three months. None of the women I have met have impressed me as being so lively, profound and instantaneous." When he leaves Milan to visit other Italian cities he sends her letters with his impressions. Finally, after returning to France, he writes *La fausse maitresse*, praising friendship, and Clara is probably countess Clementina. When Franz Liszt arrives to Milan with his pregnant mistress Marie d'Agoult, that leaved for him a husband and children, she is the only one to host them in her house although they were an "illegitimate" couple. Liszt also is fascinated by her and finds her so different from other salonnières. During the revolution of 1848 she is part of a group of 50 women from the Milanese high society who assist the wounded. She has to flee to Switzerland where she lives with Trenca, one of the leaders of the liberal movement. In 1859 Frances assists Italy in its war against Austria and in the night between 4 and 5 June the Austrians have to leave Milan. In June 8 Vittorio Emanuele II and Napoleon III enter Milan triumphantly and Clara as homage to their ally insists on maintaining the conversation in France and sings *La Marseillaise* to thank the French whom she hosted. Napoleon wanting to respond transmits to her with count Francesco Arese Lucini his autographed photo. In the 1860s she receives at her salon the scapigliati (la bohème) whom she calls her dear sons, including Arrigo Boito, futur librettist of Verdi.



[Olympia Savio](#) (1815-1889)

Olimpia Savio was an [Italian](#) salon-holder and writer. She was considered one of the most influential women in Turin and was later recognised internationally as a patriotic mother who lost her children to an Italian nationalist cause. Savio was born Olimpia Rossi in [Turin](#) to the [Ligurian](#) nobleman Giovan Battista Rossi and his wife the [Biellese](#) Joséphine Ferrero. Her father was the director of the Royal College of the Provinces of Turin and her mother was considered among the smartest women of her time. She was educated by the Sisters of the Sacred Heart and was a debutant in 1830, at a festival for Princess [Maria Cristina of Savoy](#). She married the lawyer Andrea Savio with whom she had four children, Alfredo, Emilio, Federico and Adele. She was Baroness di Bernstiel. Savio hosted salons in Turin during the 19th century and wrote her memoirs leaving a portrait of her visitors and guests - *Memorie della Baronessa Olimpia Savio*, 1911. The period was a turbulent time in the region and Savio left a detailed description of major events. She worked with newspapers and magazines including the "Gazzetta Piemontese", "Le Scintille", "Rivista Contemporanea" and "La Donna e la Famiglia". Savio attended the inauguration of the Turin-Genoa railway in 1854 and the inauguration of the Frejus Tunnel of 1871. Savio wrote poetry and was considered a nationalist and patriotic poet. Her son, Alfredo, was killed during the siege of [Ancona](#) in 1860. In 1861 at the [siege of Gaeta](#) her son Emilio was killed. Savio became the personification of [Our Lady of Sorrows](#) of the Italian crown and cause. [Elizabeth Barrett Browning](#) wrote a poem, *Mother and Poet*, in honour and memory of her loss. Savio died in [Turin](#) and was buried in the Monumental Cemetery of Turin. She is remembered by a road in Mirandola, a province of Modena, Italy which is called the Via Olimpia Rossi Savio.



[Henriette Julie Herz](#) (1764-1847)

Henriette Julie Herz (née **de Lemos**) is best known for the "salonnieres" or literary [salons](#) that she started with a group of emancipated Jews in Prussia. She was the daughter of a physician, descended from a [Portuguese Jewish](#) family of [Hamburg](#), [Benjamin de Lemos](#) (1711–1789) and Esther de Lemos (née Charleville) (1742–1817). Henriette Herz had grown up in the [Berlin](#) of the [Jewish emancipation](#) and had shared tutors apparently with [Moses Mendelssohn](#)'s daughters. At age fifteen, she married a physician, seventeen years her senior. [Markus Herz](#) had studied medicine at the [University of Königsberg](#), one of only three universities that accepted Jews—but only in its medical faculty. She was said to be an extremely beautiful woman. After a few years the salon split in two, a science-seminar led by her husband and a literary salon by Henriette herself. Most notable men and women in Berlin were said to have attended her salon. Among her friends and acquaintances were [Friedrich Schiller](#), [Mirabeau](#), [Dorothea von Schlegel](#), [Wilhelm von Humboldt](#), [Jean Paul](#), [Friedrich Rückert](#), [Karl Wilhelm Ramler](#), [Johann Jakob Engel](#), [Georg Ludwig Spalding](#), the Danish [Barthold Georg Niebuhr](#), [Johannes von Müller](#), the sculptor [Schadow](#), [Salomon Maimon](#), [Friedrich von Gentz](#), [Fanny von Arnstein](#), [Madame de Genlis](#), [Alexander zu Dohna-Schlobitten](#), Gustav von Brinkmann, and [Friedrich Schlegel](#). [Alexander von Humboldt](#) often visited and even received Hebrew lessons from Henriette. The theologian [Friedrich Schleiermacher](#) was another frequent visitor. After the death of her husband she came under the powerful influence of Schleiermacher and converted to [Protestantism](#). Her grave is preserved in the [Protestant Friedhof II der Jerusalems- und Neuen Kirchengemeinde](#) (Cemetery No. II of the congregations of [Jerusalem's Church](#) and [New Church](#)) in [Berlin-Kreuzberg](#), south of [Hallesches Tor](#).



[Johanna Schopenhauer](#) (1766-1838)

Johanna Schopenhauer (née Trosiener, born in Gdansk) was the first German woman to publish books without a pseudonym, an influential literary salon host, and in the 1820s the most famous female author in Germany. In these days, she is known primarily for being the mother of philosopher [Arthur Schopenhauer](#). Before turning 10, she already knew [Polish](#), [French](#), and [English](#) apart from her native [German](#). The young Johanna had aspirations to become a painter, a desire her parents nipped right at the bud, considering it improper that a girl of her class exercised "a trade." At 18 years of age she married Heinrich Floris Schopenhauer, a much wealthier merchant twenty years her senior. He was to become the father of her 2 children, Arthur and Adele Schopenhauer, who were born in 1788 and 1797, respectively. The marriage was stable, but from the beginning Johanna felt that her happiness and that of her husband depended on her resignation to his will. One year after her husband's death in 1805, Johanna and her daughter moved to [Weimar](#), a town where Johanna had neither relatives nor close friends and which was, moreover, about to be the stage of war between Prussia and the invading troops of [Napoleon](#). In Weimar Johanna Schopenhauer made a name as an author. After the war, she gained a high reputation as a *salonnière* (as she had planned before she left Hamburg), and for years to come there attended her semiweekly parties several literary celebrities: [Wieland](#), the Schlegel brothers [August](#) and [Friedrich, Tieck](#), and, above all, [Goethe](#), whose acquaintance was probably what attracted Johanna to Weimar in the first place. Goethe's endorsement was a big factor behind Johanna's social success, and it greatly contributed to their friendship the fact that Johanna was the first upper-class woman in Weimar to open the doors of her house to [Christiane Vulpius](#), Goethe's mistress, who had hitherto been excluded from the shining social scene of the city owing to her lowly background, but also to the fact that Goethe & Vulpius were no more than lovers, despite living together. In letters written to Schopenhauer, Johanna makes it very clear how distressed she was at her son Arthur's pessimism, his arrogance, and his imperious ways.



Princess Volkonskaia, portraits by Kiprenskiy, 1830, Muneret, 1814. Zinaida's Moscow salon by Myasoyedov, Facade of Palais Poli & Trevi Fountain in Rome

Princess **Zinaida Aleksandrovna Volkonskaya** (1792-1862), was a Russian writer, [poet](#), singer, [composer](#), [salonist](#) and [lady in waiting](#). She was an important figure in 19th-century Russian cultural life. She performed in [Paris](#) and [London](#) as an amateur [opera](#) singer. She was born in [Turin](#) in the family of a Russian ambassador, Prince Alexander [Beloselsky-Belozersky](#). Zinaida was lady-in-waiting to Queen [Louise of Prussia](#) in 1808 and was close to Emperor [Alexander I of Russia](#), who became her lifelong correspondent and, possibly, lover. To stem gossip, Zinaida married Alexander's aide-de-camp, Prince [Nikita Volkonsky](#), in 1810. They were prominent during the [Congresses of Vienna](#) and [Verona](#). She moved to Russia in 1817, and to Moscow in 1822. In the 1820s she hosted a literary and musical [salon](#) on [Tverskaya Street](#) in Moscow with [Adam Mickiewicz](#), Prince [Yevgeny Baratynsky](#), [Dmitry Venevitinov](#), [Prince Wiazemski](#), [Stepan Netchaïev](#), [Alexander Pushkin](#) frequented her house. She became member of the Society of Russian History and Antiquity in 1825. Following the displeasure and pressures of the new Tzar Nicholas I, Zinaida moved to [Rome](#) in 1829. She was accompanied by her son and [Stepan Shevyrev](#), the son's tutor. Among her lodgings in Rome were [Palazzo Poli](#), [Villa Volkonsky](#), and a smaller house in the [Via degli Avignonesi](#). Her salon was frequented by [Karl Brullov](#), [Alexander Ivanov](#), [Bertel Thorvaldsen](#), [Vincenzo Camuccini](#), [Stendhal](#), & [Sir Walter Scott](#). [Nikolai Gogol](#), the famous Russian author, wrote much of [Dead Souls](#) at her villa.



Bertha Zuckerkandl (1864-1945), portrait by Vilma Lwoff-Parlaghy, 1886

Berta Zuckerkandl-Szepe (born **Bertha Szepe**) was an Austrian writer, journalist, and [art critic](#). Bertha Szepe was the daughter of a [Galician Jewish](#) liberal newspaper publisher [Moritz Szepe](#) and was raised in Vienna. She was married to the Hungarian anatomist [Emil Zuckerkandl](#). For half a century from 1889 until 1938, she led an important [literary salon](#) in Vienna, originally from a villa in [Döbling](#), later in the Opolzergasse near the [Burgtheater](#). Many famous Viennese artists and personalities including [Auguste Rodin](#), [Gustav Klimt](#), [Gustav Mahler](#), [Alma Mahler](#), Alexander Girardi, Max Burckhardt, [Hermann Bahr](#), [Hugo von Hofmannsthal](#), [Max Reinhardt](#), [Arthur Schnitzler](#), [Stefan Zweig](#), [Egon Friedell](#), Josef Hoffmann, and others frequented the salon. Protégés of the salon include [Anton Kolig](#) and [Sebastian Isepp](#) of the [Nötsch Circle](#). Her sister Sophie (1862–1937) was married to Paul Clemenceau, the brother of the French President [Georges Clemenceau](#), and, therefore, she also had good ties to Parisian artistic circles, and met there Auguste Rodin, Eugene Carriere, Emile Zola and Gustave Geoffroy at the salon of [Aline Ménard-Dorian](#). She translated a number of plays from French to German, by [Paul Gerdely](#), [Tristan Bernard](#) & [Sacha Guitry](#), and was a cofounder of the [Salzburg Music Festival](#). Berta published articles and art criticism in Die Zeit, in Wiener Allgemeine Zeitung, and in Neue Wiener Journal. She engaged in the defense of modern Austrian art, in particular the Viennese Secession, which was created in her salon. In 1938, she emigrated to Paris and later to [Algiers](#). She returned very sick in 1945 to Paris and died there the same year.



Portrait of Maria Sanchez de Thompson (1786-1868), with her children by Jean-Philippe Goulu, 1830s, portrait by Johann Moritz Rugendas (1845), photo from 1854, the Argentine National Anthem being played for the first time at her salon, Pedro Subercaseaux, 14/5/1813

Mariquita Sánchez de Thompson Y de Mendeville, also known simply as **Mariquita Sánchez de Thompson**, was a patriot from Buenos Aires and one of its leading *salonnières*, whose *tertulias* gathered many of the leading personalities of her time. She is widely remembered in the Argentine historical tradition because the [Argentine National Anthem](#) was sung for the first time in her home, on May 14th, 1813. One of the first politically outspoken Argentine women, Mariquita Sánchez de Thompson has been considered the most active female figure in the revolutionary process. She married her cousin, [Martín Thompson](#), in 1805. She became a widow in 1817, and remarried in 1819/1820, to the French expatriate Washington de Mendeville. Sánchez hosted *tertulias*, social gatherings similar to salons, that were some of the most renowned in all the [Viceroyalty](#), and which were attended by many aristocrats and officials of the time. After the revolution, the house of Sánchez and Thompson became a center for artistic meetings. At her *tertulias*, her guests danced, played cards, listened to music, discussed business, books, religion, and politics. After marrying Mendeville, she continued to host tertulias in her house, continuing her home's status as a center for "music, plastic arts, and welfare work as well as politics." In 1823, she worked with [President Rivadavia](#) and founded the "[Sociedad de Beneficencia](#)" the first philanthropic institution run by Buenos Aires women to protect and educate women, which allowed them to participate in public life. During the dictatorship of Juan Manuel de Rosas, the Sociedad de Beneficencia was dismantled and Sánchez went into exile in Montevideo, during which she wrote a significant portion of her letters and recorded works. In 1846, Sánchez went to Rio de Janeiro, and when she returned to Montevideo she wanted to go to Europe, but she ultimately decided to settle down. She died in Buenos Aires on October 23, 1868.



Tertulianos in café de Levante (1839) by Leonardo Alenze. Galdos in a literary tertulia, 1897

A **tertulia** is a social gathering with literary or artistic overtones, especially in [Iberia](#) or in [Latin America](#). Tertulia also means an informal meeting of people to talk about current affairs, arts, etc. A tertulia is rather similar to a [salon](#), but a typical tertulia has been a regularly scheduled event in a public place, although some tertulias are held in more private spaces, such as someone's living room. Participants, share their recent creations such as [poetry](#), [short stories](#), and even artwork or songs. The aristocracy gathered in their homes' salons to differentiate themselves from the bourgeois tertulias in cafes. At the end of 19th century tertulias started at the private hotel of the barons del Castillo de Chirel. On Mondays the de Bauers received in their calle San Bernardo Palace, on Fridays at the house of marquesa de Bolaños, Wednesdays at the house of marquesa de Esquilache, who invited Eduardo Datao, Emilia Pardo Bazan... The invitations were in French. In the 19th and 20th century tertulias were held at the Sevillan Palace of [Juan Pérez de Guzmán y Boza](#), with [Manuel Gómez Imaz](#), José María de Hoyos y Hurtado, [Luis Montoto](#), [José Gestoso y Pérez](#), [Francisco Rodríguez Marín](#), Enrique Rasco and [Marcelino Menéndez Pelayo](#). In Salamanca since 1905 were held at Café Novelty tertulias with [Miguel de Unamuno](#), [Ortega y Gasset](#), [Torrente Ballester](#), [V́ctor García de la Concha](#). In [Granada](#) at the [tertulia del Rinconcillo](#), met at the [café Alameda](#), [Federico García Lorca](#) and [Manuel de Falla](#). In the 1920s gathered at the [tertulia de San Gregorio](#) in [Segovia](#) [Antonio Machado](#), [Blas Zambrano](#), [Emiliano Barral](#). In 1862 gathered at tertulias in the cafes in Madrid Galdos and his friends. One of the most important tertulias described by Galdos in his memories (1915-1916) was at the Ateneo in calle de la Montera. At the café del Gato Negro in calle del Principe was held a modernist tertulia with Jacinto Benavente and at the Café del Prado met [Gustavo Adolfo Bécquer](#), [Ramón y Cajal](#), [Menéndez Pelayo](#), [Buñuel](#), [Lorca](#), [Melchor Fernández Almagro](#). At the Europeo met Manuel and Antonio Machado with friends. Jose Ortega y Gasset met friends in 1931 at the [café Granja El Hénar](#). All this ended during the Civil War of 1936/9.



Ulrika Ulla Sofia De Geer, nee Sprengtporten (1793-1869)

Ulrika "Ulla" Sofia De Geer, née *Sprengtporten* was a politically influential Swedish countess and salon holder. She was married to the politician count [Carl De Geer](#), over whom she is believed to have exerted influence, and was a central figure in the Stockholm high society in the mid-19th century. Ulla De Geer was a leading member of the Stockholm high society life and hosted a salon which was a center of political discussions. She used the ritualized system of visits and regular receptions to create valuable contacts which could be used to gather information and wield influence. She adhered strictly to ceremony, and it is described how her guests were to pass through three salons before reaching her, where she greeted them ceremoniously. She rivaled [Claire Lucie Mouradgea d'Ohsson](#) (1776-1861), in whose salon foreign diplomats were to be introduced to the Swedish aristocracy, but Ulla De Geer has been described as the leading Swedish society hostess of her generation: through her connections, she belonged to those who set the tone for what was acceptable, and was described as a "powerful person in high society". [Carl Gustaf von Brinkman](#) was known to frequent her salon. When she was widowed in 1861, she retired from social life and stopped entertaining: her position as leading society hostess being taken over by the stepdaughter of her rival, Aurore Palin (1837-1909), and she restricted herself to socializing with her family and her English lady's companion Miss Carus. F. U. Wrangel described her as: "the only one, who upheld the tradition with regular evening receptions within the Stockholm aristocracy. In her home, the *crème de la crème* of the highest society gathered, where the same cultivated conversation and manner thrived as in its role model in [Faubourg Saint-Germain](#) in Paris... she was in my opinion Sweden's last [grande dame](#) in the true meaning of the word."



Magdalena Sofia “Malla” Silfverstolpe, nee Montgomery (1782-1861)

Magdalena Sofia "Malla" Silfverstolpe (*née* [Montgomery](#)) was a [Swedish](#) writer and [salon](#) hostess. Her house in [Uppsala](#) was a meeting place for many prominent writers, composers and intellectuals. Her diaries, published in four parts between 1908 and 1911, offer a unique insight into the lives of those who formed part of her circle. Silfverstolpe's father, Robert Montgomery, was commissioned into the French army in 1754 and by 1777 had achieved the rank of [colonel](#). Serving in the [County of Nyland and Tavastehus](#), in modern-day [Finland](#), he married Charlotte Rudbeck in 1781. Rudbeck died in April 1782, two months after their daughter was born; Montgomery returned to Sweden with his daughter in 1783. Montgomery was held in high regard by [Gustav III](#) at the time of his return. Silfverstolpe was married to David Gudmund Silfverstolpe, a colonel in the Swedish [General Staff](#), in 1807; the marriage was not a happy one. Her husband suffered from [depression](#). The couple moved to [Uppsala](#) in 1812 and Silfverstolpe was widowed in 1819. In 1820, Silfverstolpe, inspired by the prominent women of [Paris](#), began running her Friday night [salon](#). Silfverstolpe's salon welcomed leading figures in Swedish science, literature and high society and even hosted influential foreign visitors to the country. The salon was a powerful presence within the culture of Sweden for two decades and was the centre of the country's [romantic](#) movement. Aside from her support for romantic poets and novelists, Silfverstolpe was also a [patron](#) to a number of songwriters, including [Per Ulrik Kernell](#) and [Adolf Fredrik Lindblad](#). Silfverstolpe, who had kept diaries throughout her life, began writing her memoirs from 1822 following Kernell's insistent suggestion. Excerpts from these were eventually released in four parts from 1908 to 1911, a second edition was published in 1914. The memoirs are rich in personal and historical detail. Silfverstolpe described Sweden and many of her most famous contemporaries with great tact and familiarity. Her writings provide an important contemporary account of figures such as [Carl Jonas Love Almqvist](#), [Per Daniel Amadeus Atterbom](#), [Erik Gustaf Geijer](#), Lindblad, [Anders Fredrik Skjöldebrand](#), [Esaias Tegnér](#), [Adolf Törneros](#) and [Johan Olof Wallin](#). Numerous contemporaries of Silfverstolpe dedicated poetry to her.



Catharina Frederika Linnell nee Forssberg (1816-1897)

Catharina Frederika Linnell was a [Swedish](#) philanthropist, [mecenate](#), [feminist](#) and [salonist](#). Fredrika Forssberg was born in [Härnösand Municipality](#) in [Västernorrland County](#), Sweden, as the daughter of [lektor](#) Olof Fredrik Forssberg and Catharina Margareta Svedbom. Fredrika Linnell was raised in a literary home and had the ability to cultivate her interests in literature and music. In 1842 in Stockholm, she married her cousin, [Per Erik Svedbom](#) (1811–1857), headmaster at Nya Elementar in Stockholm and editor of [Aftonbladet](#) with whom she had two sons. After the death of her first husband, she was married in 1858 to [Carl Abraham Linnell](#) (1823–1882), a lieutenant in the Civil Engineering Corps and later office manager at the Swedish Royal Railway Board. Together with Carl Linnell, she built *Villa Lyran*, an exclusive summer villa in the district [Bredäng](#), a suburb in south-west Stockholm. The couple also maintained a winter residence at Gustav Horns palats at Fredsgatan 2 in Stockholm, today the site of the [Medelhavsmuseet](#). Already during her first marriage, she moved to the capital of Stockholm, where she became the center of a literary salon. She was a benefactor of artists: she partially financed [Fredrika Bremer](#)'s trip to Palestine, and supported [Selma Lagerlöf](#) economically so she could concentrate on her writing. She held a salon for the artist elite, and gathered artists as guests at *Villa Lyran*, her country villa on [Lake Mälaren](#) from May–September, where [Jenny Lind](#), [Gunnar Wennerberg](#), [Victoria Benedictsson](#), [Carl Snoilsky](#), [Carl David af Wirsén](#), [Emil Sjögren](#), [Christina Nilsson](#) and [Henrik Ibsen](#) were among the guests. King [Oscar II of Sweden](#) also visited it. The so-called Linnellska salongen (The Linnell Salon) was particularly popular during the 1870s- and 1880s, and known as a hospitable center of the Swedish cultural elite. Among her guests were [Björnstjerne Björnson](#), W F Dalman, [Ivar Hallström](#), L J Hierta, [Elise Hwasser](#), [Henrik Ibsen](#), [Carl Snoilsky](#), [Sophie Adlersparre](#), [Amanda Kerfstedt](#) and [Anna Hierta-Retzius](#). Her son, the composer [Vilhelm Svedbom](#) (1843–1904), arranged soirees at her salon, and [Pontus Wikner](#) held lectures in philosophy. She also arranged for new authors to read their work in her salon, or have actors to read their works for them in her salon. She herself read aloud poems from [Werner von Heidenstam](#) before he became known, and [Selma Lagerlöf](#) read excerpts from her novel [Gösta Berlings saga](#) in her salon before it was printed and published.



*Miss Mrs Vincent
Mentia Taylor*

Clementia Taylor (1810-1908)

Clementia Taylor (née Doughty) was an English women's rights activist and radical. Clementia (Mentia) was born in Brockdish, Norfolk, 1 of 12 children. Her family was Unitarian. Clementia became the governess to the daughters of a Unitarian minister who ran a boys' boarding school at Hove. In 1842 Clementia married Peter Alfred Taylor, the cousin of her pupils. Taylor was later the Liberal Member of Parliament for Leicester. In 1863, Peter Taylor bought Aubrey House in the Campden Hill district of Holland Park in West London. The Taylors opened the **Aubrey Institute** in the grounds of the house; the institute gave young people the chance to improve a poor education they might have had. The lending library & reading room of the institute had 500+ books.

Taylor, Mary Estlin and Eliza Wigham were active in anti-slavery movement in England and in 1863 they all served on Ladies' London Emancipation Society which Taylor led. The Taylors were also closely involved in the movement for Italian unification and Giuseppe Mazzini was a frequent visitor to Aubrey House. During his celebrated 1864 visit to London, a reception was held at Aubrey House for Giuseppe Garibaldi and after Garibaldi visited Mazzini. Noted radical figures at the reception included feminist Emilie Ashurst Venturi; Aurelio Saffi, Karl Blind, Ferdinand Freiligrath, Alexandre Auguste Ledru-Rollin and Louis Blanc. In Moncure D. Conway's autobiography he describes the Taylor's salon at Aubrey House, and Clementia's "Pen and Pencil Club" at which the work of young writers and artists was read and exhibited. Conway, an American abolitionist and clergyman, moved to Notting Hill to be near the Taylors at Aubrey House. The Taylor's social gatherings were also noted by the American author Louisa May Alcott. Attendees of the "Pen and Pencil Club" included the diarist Arthur Munby, and many poets and authors who later achieved fame. Aubrey House was also visited by feminists Barbara Bodichon, Lydia Becker, Elizabeth Blackwell, and Elizabeth Malleon.^[4] Clementia Taylor was on the organizing committee of the 1866 petition in favour of women's suffrage that John Stuart Mill presented to the British parliament; the 1499 signatures were collated in Aubrey House. It was in the house that the Committee of the London National Society for Women's Suffrage, held its first meeting in July 1867. In 1873, the Taylors sold Aubrey House due to Peter's ill health, established an apartment near parliament house for when the Commons sat, and moved to Brighton. Mentia Taylor died in Brighton in 1908.



Florine Stettheimer (1871-1944), American artist in her Bryant Park Garden, Spring Sale at Bendel's, 1920, oil on canvas by Stettheimer

Florine Stettheimer was an [American modernist](#) painter, [feminist](#), theatrical designer, poet, and [salonnière](#). Stettheimer developed a feminine, theatrical painting style depicting her friends and experiences of [New York City](#). She painted the first feminist nude self-portrait, executed paintings depicting controversial issues of race and sexual preference, depicted the leisure activities and parties of her family and friends. With her sisters, she hosted a salon that attracted members of the avant-garde. In the mid-1930s, Stettheimer created the stage designs and costumes for [Gertrude Stein](#) and [Virgil Thomson's](#) avant-garde opera, [Four Saints in Three Acts](#). She is best known for her four monumental works illustrating what she considered to be New York City's "Cathedrals": [Broadway](#), [Wall Street](#), [Fifth Avenue](#), and New York's three major art museums. Stettheimer exhibited her paintings at more than 40 museum exhibitions and salons in New York and [Paris](#). In 1938, when the curator of the [Museum of Modern Art](#) sent the first exhibition of American art to Europe, Stettheimer and [Georgia O'Keeffe](#) were the only women whose work was included. A book of her poetry, *Crystal Flowers*, was published by her sister Ettie Stettheimer in 1949.

Florine Stettheimer was born in [Rochester, New York](#), on August 19, 1871. Her mother, Rosetta Walter, was one of nine daughters from a wealthy German-Jewish family in New York. Stettheimer's father, Joseph, had five children with Rosetta Walter but deserted his family for [Australia](#). Stettheimer grew up in between New York City and [Europe](#), in a matriarchal family. By the time Stettheimer was ten, Rosetta and her five children spent part of every year in Europe. The four Stettheimer women moved in 1914 into an apartment on West 76th Street in Manhattan, where they began holding [salons](#), inviting recent expatriate artists such as Marcel Duchamp, [Albert Gleizes](#), and [Francis Picabia](#), as well as members of [Alfred Stieglitz's](#) circle, such as [Marsden Hartley](#) and Georgia O'Keeffe, and other musicians, writers, poets, dancers, and members of New York's avant-garde. A unique aspects of the Stettheimer salon was that their numerous gay, bisexual, and lesbian friends and acquaintances did not need to disguise their sexual orientation at the gatherings as they did at other salons (such as the [Arensberg Salon](#)). Stettheimer often previewed her newest paintings to her friends at her salons, as in her painting *Soirée* (1917–19). During the summers, the Stettheimers often held day-long, salon-like parties for friends at rented summer houses. Stettheimer painted these gatherings of her family members and friends enjoying outdoor festivities, including *Sunday Afternoon in the Country* (1917).



Maryana Marrash (1848-1919)

Maryana bint Fathallah bin Nasrallah Marrash was a [Syrian](#) writer and poet of the [Nahda](#) or the Arab Renaissance. She revived the tradition of [literary salons](#) in the Middle East and was the first Syrian woman to publish a collection of poetry. She may have been the first woman to write in the [Arabic-language daily newspapers](#). Maryana Marrash was born in [Aleppo](#), a city of [Ottoman Syria](#) (present-day [Syria](#)), to an old [Melkite](#) family of merchants known for their literary interests. Aleppo was then a major intellectual center of the [Ottoman Empire](#), featuring many thinkers and writers concerned with the future of the Arabs. Although she had many suitors, she initially wished to remain single. However, she was persuaded to marry after her mother's death, and chose for husband Habib Ghadban, a scion of a local Christian family. They had one son and two daughters. As early as 1870, Marrash started contributing articles and poems to journals—especially [Al-Jinan](#) and [Lisan al-hal](#), both of Beirut. In her articles, she criticized the condition of Arab women, urging them, regardless of their religious affiliations, to seek education and express themselves on matters of concern to them. Her collection of poetry *Bint fikr* (A Daughter of Thought) was published in Beirut in 1893. Sami Kayyali said about Marrash: The emergence of a woman writing in the press and composing poetry in this dark era was a significant event. Our recent history shows that it was rare for even men to read and write; her appearance in these dark nights was thus like a bright star in the center of heavens. Her non-fiction works include a history of late Ottoman Syria, the first book on the subject.

Marrash was famous for the salon she held in the home she shared with her husband. She had travelled to Europe once, and was impressed by what she saw of life there. As related by Joseph Zeidan: Upon her return in Aleppo, Maryana Marrash turned her house into a gathering place for a group of celebrated writers who met there on a regular basis to cultivate each other's friendship and discuss literature, music, and political and social issues. However, according to Joseph Zeidan, there are no proofs supporting whether or not she created her salon after seeing similar ones in Europe; in any case, it did not start from scratch, since "most of the participants were regular visitors to her family's home, where they used to meet with her father and two brothers." The members of Maryana's salon included prominent Aleppine intellectuals of both sexes, in addition to politicians and members of the foreign diplomatic corps. Marrash was fully engaged in the intellectual discourse and would also entertain her guests by playing the *qanun* and singing. Antun Sha'arawi has described typical evenings spent at Marrash's salon: Wearing either all black or all white dresses ordered from Paris, Marrash hosted the mixed evening get-togethers in which literary topics as varied as the [Mu`allaqat](#)—a cycle of seven pre-Islamic poems—or the work of Rabelais were discussed. Chess and card games were played, and complicated poetry competitions took place; wine & ['araq](#) flowed freely; participants sang & danced.



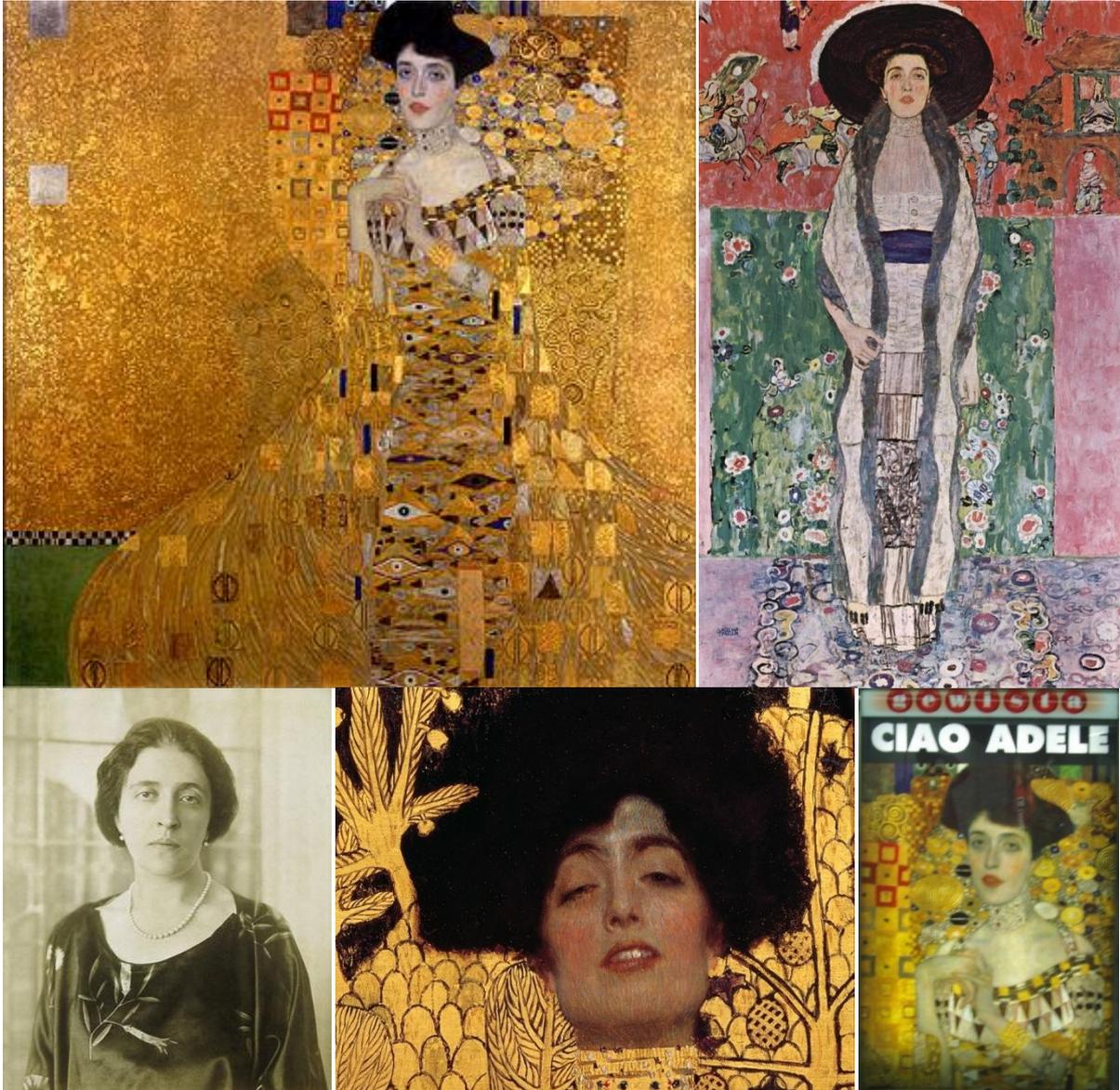
Princess Nazli Fazil (1853-1913)

Princess Zainab Nazlı Khanum Effendi was an Egyptian princess from the dynasty of [Muhammad Ali of Egypt](#) and one of the first women to revive the tradition of the [literary salon in the Arab world](#), at her palace in Cairo from the 1880s until her death. Of [Turkish](#) origin, Princess Nazlı Fazil was born in [Constantinople, Ottoman Empire](#), in 1853, the eldest child of [Mustafa Fazıl Pasha](#), son of [Ibrahim Pasha of Egypt](#) and brother of the future Khedive [Isma'il Pasha](#), and Dilazad Hanim. Her mother was Dazad Hanim. At the age of 13, she left Egypt for Constantinople upon her father's falling out with his brother, the [Khedive](#), in 1866. In Constantinople, she was highly educated, against prevailing tradition, and entertained foreign visitors. She was a well educated and cultured lady who spoke Turkish, Arabic, French and English, and also Italian and German. In December 1872, she married Turkish ambassador [Halil Şerif Paşa](#) (Khalil Bey), and moved briefly to Paris with him on his last post there. It was not a happy marriage, and her one daughter, Hayya Khanum, died in infancy. Upon his death, she moved back to [Cairo, Khedivate of Egypt](#), and settled in a palace located nearby to the royal [Abdeen Palace](#), named "Villa Henry". In this palace, she began hosting [soirees](#), and was friendly with the intellectual elites of her day, including the Egyptians, [Muhammad Abduh](#), [Saad Zaghloul](#), and [Qasim Amin](#), and the British, [Lord Cromer](#) and [Herbert Kitchener](#). It is rumored that she was the individual who encouraged Saad Zaghlul to learn French in order to disseminate his writings more widely and also arranged his marriage to [Safiyya Zaghlul](#). Additionally, it was at her insistence that Lord Cromer coordinated 'Abduh's return from exile in 1888. She married [Khelil Bouhageb](#), son of [Salem Bouhageb](#) and eventual Prime Minister of [Tunisia](#). In memoirs of her acquaintances, it is said that she had a quick wit and loved photographs, champagne, cigarettes and her [pianola](#). She died from cardiac failure and was buried at the Fazil Mausoleum, *Imam al-Shafi'i*.



May Elias Ziadeh (1886-1941)

May Elias Ziadeh was a [Lebanese-Palestinian](#) poet, essayist and translator, who wrote different works in [Arabic](#) and in [French](#). After schooling in her native [Nazareth](#) and in Lebanon, Ziadeh immigrated with her family to Egypt in 1908, and started publishing her French works (under the pen name **Isis Copia**) in 1911. [Kahlil Gibran](#) entered into a well-known correspondence with her in 1912. A prolific writer, she wrote for Arabic-language newspapers and periodicals besides publishing [poems](#) and books. She held one of the [most famous literary salons in the modern Arab world](#). She called upon Arab women to aspire toward freedom, as in a 1921 conference. After suffering personal losses at the beginning of the 1930s, she returned to Lebanon where her relatives placed her in a psychiatric hospital. However she was able to get out of it, and left for [Cairo](#), where she died later. Ziadeh is considered to have been a key figure of the [Nahda](#) in the early 20th-century Arab literary scene, and a "pioneer of Oriental feminism." Ziadeh was born to a [Lebanese Maronite](#) father and a [Palestinian](#) mother in [Nazareth, Palestine](#). Her father, Elias Ziadeh, was editor of *al-Mahrūsah*. Ziadeh attended primary school in [Nazareth](#). She is reported to have published her first articles at age 16. In 1908, she and her family emigrated to [Egypt](#). Ziadeh never married, but from 1912 onward, she maintained an extensive written correspondence with one of the literary giants of the twentieth century, the Lebanese-American poet and writer [Khalil Gibran](#). Although the pair never met, as he was living in [New York City](#), the correspondence lasted 19 years until his death in 1931. Ziadeh was completely bilingual in [Arabic](#) and [French](#), and had working knowledge of [English](#), [Italian](#), [German](#), [Spanish](#), [Latin](#) as well as [Modern Greek](#). Ziadeh was well known in Arab literary circles, receiving many male and female writers and intellectuals at a literary salon she established in 1912 (and which Egyptian poet [Gamila El Alaily](#) attempted to emulate after Ziadeh's death). Among those that frequented the salon were [Taha Hussein](#), [Khalil Moutrane](#), [Ahmed Lutfi el-Sayed](#), [Antoun Gemayel](#), Walieddine Yakan, [Abbas el-Akkad](#) and [Yacoub Sarrouf](#). Ziadeh is credited with introducing the work of Khalil Gibran to the Egyptian public. Unlike her peers [Princess Nazli Fazil](#) and [Huda Sha'arawi](#), Mayy Ziyadah was more a 'woman of letters' than a social reformer. However, she was also involved in the women's emancipation movement. Ziadeh was deeply concerned with the emancipation of the Arab woman; a task to be effected first by tackling ignorance, and then anachronistic traditions. She considered women to be the basic elements of every human society and wrote that a woman enslaved could not breastfeed her children with her own milk when that milk smelled strongly of servitude. She specified that female evolution towards equality need not be enacted at the expense of femininity, but rather that it was a parallel process. In 1921, she convened a conference under the heading, "Le but de la vie" ("The goal of life"), where she called upon Arab women to aspire toward freedom, and to be open to the [Occident](#) without forgetting their [Oriental](#) identity. Her writings still represent the ideals of the first wave of Lebanese feminism.



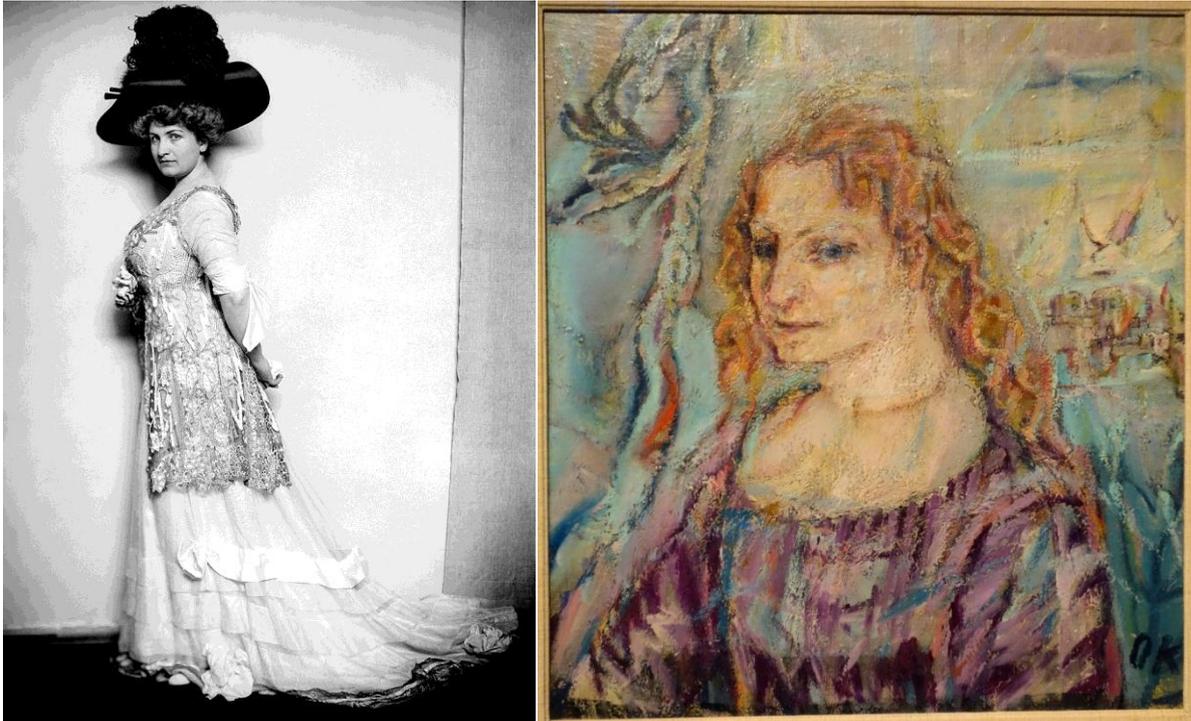
Portrait of Adele Bloch-Bauer (1881-1925) no. I, 1907 & no. II, 1912, by Gustav Klimt, photo 1915, detail of Judith I (1901) by Klimt for which Adele modeled, & a public poster concerning the restitution of the painting by Austria

Adele Bloch-Bauer was an Austrian socialite, from a wealthy Jewish Viennese family, and is remembered by all because of the famous painting “Golden Adele” or Adele Bloch-Bauer I by Gustav Klimt, 1907, one of the best paintings of the Wiener Art Nouveau. She was the daughter of Moritz Bauer (1840-1905), director of the [Großbank Wiener Bankverein](#), the seventh largest bank in [Austria-Hungary](#), and the general director of Oriental Railroads. She married in 1899 the banker and sugar manufacturer Ferdinand Bloch. She was 18 and he was 35. The couple, who had no children, both changed their surnames to Bloch-Bauer. Adele and Ferdinand met in their salon of the Jewish high society in Vienna artists, authors and social democratic politicians such as Karl Renner, who later became the first prime minister of the young republic, Julius Tandler, and many prominent people. Socially well-connected, Adele brought together writers, politicians and intellectuals for regular [salons](#) at their home. The couple shared a love of art, and patronised several artists, collecting primarily nineteenth-century Viennese paintings and modern sculpture. Ferdinand also had a passion for [neoclassical](#) porcelain, and by 1934 his collection was over 400 pieces and one of the finest in the world Maria Altmann, her niece, described Adele from her childhood impressions as “sick, suffering, always with a headache, smoking like a chimney, terribly tender, dark. A completely spiritual face,

slim, elegant, smug, arrogant... Always looking for spiritual stimulation.” Gustav Klimt was a friend of the family and Adele modeled for him in several pictures, although opinion is divided on whether they had an affair. Adele died in 1925 from meningitis. In mid-1903 Ferdinand Bloch-Bauer commissioned Klimt to paint a portrait of his wife. The Lady in Gold was completed between 1903 and 1907. The painting was [stolen by the Nazis](#) in 1941 and displayed at the [Österreichische Galerie Belvedere](#). The portrait is the final and most fully representative work of Klimt's [golden phase](#). It was the first of two depictions of Adele by Klimt—the [second](#) was completed in 1912; these were two of several works by the artist that the family owned. In 1998 [Hubertus Czernin](#), the Austrian [investigative journalist](#), established that the Galerie Belvedere contained several works stolen from Jewish owners in the war, and that the gallery had refused to return the art to their original owners, or to acknowledge a theft had taken place. One of Ferdinand's nieces, [Maria Altmann](#), hired the lawyer [E. Randol Schoenberg](#) to make a claim against the gallery for the return of five works by Klimt. After a seven-year legal claim, which included a hearing in front of the [Supreme Court of the United States](#), an arbitration committee in Vienna agreed that the painting, and others, had been stolen from the family and that it [should be returned](#) to Altmann. She sold it the same year for \$135 million, at the time a [record price for a painting](#) to the businessman and art collector [Ronald Lauder](#), who placed the work in the [Neue Galerie](#), the New York-based gallery he co-founded. A novel and a film describe this saga.

Nazi plunder was [stealing of art](#) and other items as a result of the [organized looting of European countries](#) during the time of the [Third Reich](#) by agents acting on behalf of the ruling [Nazi Party](#) of [Germany](#). Plundering occurred from 1933 until the end of [World War II](#), particularly by military units known as the [Kunstschutz](#), although most plunder was acquired during the war. In addition to [gold](#), [silver](#) and currency, cultural items of great significance were stolen, including paintings, ceramics, books and religious treasures. Although most of these items were recovered by agents of the [Monuments, Fine Arts, and Archives program](#), on behalf of the [Allies](#) immediately following the war, many are still missing. There is an international effort underway to identify Nazi plunder that still remains unaccounted for, with the aim of ultimately returning the items to the rightful owners, their families or their respective countries. [Adolf Hitler](#) was an unsuccessful artist who was denied admission to the [Vienna Academy of Fine Arts](#). Nonetheless, he thought of himself as a connoisseur of the arts, and in [Mein Kampf](#) he ferociously attacked modern art as degenerate, including [Cubism](#), [Futurism](#), and [Dadaism](#), all of which he considered the product of a decadent twentieth century society. In 1933 when Hitler became [Chancellor of Germany](#), he enforced his aesthetic ideal on the nation. The types of art that were favored amongst the Nazi party were classical portraits and landscapes by [Old Masters](#), particularly those of Germanic origin. Modern art that did not match this was dubbed [degenerate art](#) by the Third Reich and all that was found in Germany's state museums was to be sold or destroyed. With the sums raised, the Führer's objective was to establish the European Art Museum in [Linz](#). Other Nazi dignitaries, like [Reichsmarschall Hermann Göring](#) and Foreign Affairs minister [von Ribbentrop](#), were also intent on taking advantage of German military conquests to increase their private art collections. Art collections from prominent Jewish families, including the [Rothschilds](#), the Rosenbergs, the Wildensteins and the Schloss Family were the targets of confiscations because of their significant value. Also, Jewish art dealers sold art to German organizations – often under duress, e.g. the art dealerships of [Jacques Goudstikker](#), Benjamin and Nathan Katz and [Kurt Walter Bachstitz](#). Also non-Jewish art dealers sold art to the Germans. By the end of the war, the Third Reich amassed hundreds of thousands of cultural objects.

On November 21, 1944, at the request of [Owen Roberts](#), [William J. Donovan](#) created the Art Looting Investigation Unit (ALIU) within the [OSS](#) to collect information on the looting, confiscation and transfer of cultural objects by [Nazi Germany](#), its allies and the various individuals and organizations involved; to prosecute war criminals and to restitute property. The ALIU compiled information on individuals believed to have participated in art looting, identifying a group of key suspects for capture and interrogation about their roles in carrying out Nazi policy. Although most of the stolen artworks and antiques were documented, found or recovered "by the victorious Allied armies ... principally hidden away in salt mines, tunnels, and secluded castles", many artworks have never been returned to their rightful owners. Approximately 20% of the art in Europe was looted by the Nazis, and there are well over 100,000 items that have not been returned to their rightful owners. But the process is time-consuming and slow, and very few disputed works have been found in public collections.



Alma Mahler (1879-1964), photo 1908, painting by Oskar Kokoschka, 1912

Alma Maria Mahler Gropius Werfel (born **Alma Margaretha Maria Schindler**) was a Viennese-born composer, author, editor and socialite. Alma Maria Schindler was born on 31 August 1879 in Vienna, Austria to the famous landscape painter [Emil Jakob Schindler](#) and his wife Anna Sofie. She was tutored at home and brought up in the Roman Catholic Church. After her father's death, Alma focused on the piano. As she grew older, a case of childhood measles left her with decreased hearing. At fifteen, she was mentored by [Max Burckhard](#). Musically active from her early years, she was the composer of at nearly 50 songs for voice and piano, and works in other genres as well. Alma met [Gustav Klimt](#) through Carl Moll. Moll and Klimt were both founding members of the [Vienna Secession](#). Klimt fell in love with Alma. While she initially was interested in Klimt her desire cooled soon after. Klimt and Alma were friends until Klimt's death. In her early years, she fell in love with composer and conductor [Alexander von Zemlinsky](#), but their relationship did not last long. **On 7 November 1901 she attended [Zuckermandl's](#) salon where she began a flirtation with [Gustav Mahler](#).** On 9 March 1902, she married Gustav Mahler, who was 19 years her senior and the director of the Vienna Court Opera. [Gustav Mahler](#) insisted (as a condition of their marriage) that she give up composing. Eventually she fell into depression from being artistically stifled. While her marriage was struggling, she had an affair with [Walter Gropius](#). Gustav started to encourage Alma's composing and helped prepare some of her compositions for publication, but died soon after this attempted reconciliation in 1911. After Gustav's death, Alma 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. Alma subsequently distanced herself from Kokoschka and resumed contact with Walter Gropius, who was also serving in combat at that time. Alma married Gropius in 1915 and the couple had a daughter together, [Manon Gropius](#). During her marriage to Gropius, Alma had an affair with [Franz Werfel](#). Alma and Werfel were eventually married after Alma separated from Gropius. In 1938, after the [Anschluss](#), Werfel and Alma were forced to flee Austria as it was unsafe for Jews. Eventually the couple settled in Los Angeles, where he died in 1945. Alma Mahler's salon became part of the artistic scene, first in Vienna, then in Los Angeles, **Alma continued her role as a hostess, bringing together [Arnold Schoenberg](#), [Igor Stravinsky](#), [Thomas Mann](#), and many artists.** Several years later she moved to New York, where she remained a cultural figure, meeting [Leonard Bernstein](#), who was a champion of Mahler's music, Alma's 2 books on Gustav Mahler influenced studies of the latter.

NEW CENTURY'S EVE WITH THE CREATIVE PARAGONS:
CULTURAL FIREWORKS AT THE PARISIAN SALON OF
ERNESTA STERN ON A 31/12/1899 REVEILLON – A PLAY

BY JACQUES CORY ALIAS JACQUE COROT

DRAMATIS PERSONAE

In order of appearance

Ernesta Stern, 45, French, Salonniere, Author – Host

Jacque Corot, 80, French, Witness – (Greek) Chorus

Émile Zola, 59, French, Author and Journalist

Lev Tolstoy, 71, Russian, Author

Henrik Ibsen, 71, Norwegian, Playwright

Georges Clemenceau, 58, French, Statesman and Journalist

Oscar Wilde, 45, Irish/British, Playwright

* Oscar Wilde recites from his poem The Ballad of Reading Gaol

George Bernard Shaw, 43, Irish/British, Playwright and Polemicist

Claude Monet, 59, French, Painter

* Monet's paintings are screened, while Claude Debussy plays on the piano his Arabesques

Claude Debussy, 37, French, Composer

Giacomo Puccini, 41, Italian, Composer

Enrico Caruso, 26, Italian, Operatic Tenor

* Enrico Caruso sings 12 opera arias by Puccini, Verdi, Donizetti, Leoncavallo, Gounod, Bizet

Edmond Rostand, 31, French, Playwright

Sarah Bernhardt, 55, French, Stage Actress

* Sarah Bernhardt plays Duke Reichstadt's monologues from Edmond Rostand's L'Aiglon

Louis Lumière, 35, French, Engineer, Industrialist, Inventor of the Cinematograph

* 10 short films by Lumiere are screened accompanied by Scott Joplin's ragtime piano music played by Arthur Rubinstein, who continues with a recital by Chopin, Brahms, Mendelssohn

Theodor Herzl, 39, Austrian Jewish Journalist, Playwright, Writer, Father of Political Zionism

José Echegaray, 67, Spanish, Civil Engineer, Mathematician, Statesman, Playwright

Gustave Eiffel, 67, French, Civil Engineer

Jules Chéret, 63, French, Painter and Lithographer

* Photos & films of Paris around 1899 are screened, as well as Jules Chéret's posters, with a performance of a Moulin Rouge can-can show and scenes from famous French operettes

Marcel Proust, 28, French, Author

Marie Curie, 32, Polish/French, Physicist and Chemist

Ragnar Sohlman, 29, Swedish, Chemical Engineer, Manager, Creator of Nobel Foundation

Wilhelm Röntgen, 54, German, Mechanical Engineer, Physicist

Sigmund Freud, 43, Austrian, Neurologist and Founder of Psychoanalysis

Mark Twain (Samuel Langhorne Clemens), 64, American, Author and Humorist

Yvette Guilbert, 34, French, Cabaret Singer and Actress

* Yvette Guilbert sings 10 French Belle Epoque's songs, as well as traditional songs

Henri de Toulouse-Lautrec, 35, French, Painter, Printmaker and Caricaturist

W.S. (William Schwenck) Gilbert, 63, English, Dramatist, Librettist, collaborated with composer Arthur Sullivan

* 4 actors play famous scenes from The Mikado, The Pirates of Penzance, H.M.S. Pinafore...

Jules Verne, 71, French, Author and Futurist

Isadora Duncan, 22, American, Dancer, Mother of Modern Dance

* Isadora Duncan dances, accompanied by the piano music of Reynaldo Hahn

Eça de Queirós, 54, Portuguese, Author and Diplomat

Richard Strauss, 35, German, Composer and Conductor

Camille Saint-Saens, 64, French, Composer, Conductor, Organist, Pianist, Writer, Critic

* Armand Silvestre recites his poem Les fils de Promethee, accompanied alternately by piano extracts from Le feu celeste by Camille Saint-Saens, performed by him & Arthur Rubinstein

Joseph Joachim, 68, Hungarian, Violinist, Conductor, Composer and Teacher.

* Joseph Joachim & Edvard Grieg play a recital of piano and violin compositions by Chopin, Saint-Saens, Grieg, Fauré, Brahms, Liszt, Beethoven, Schubert, Schumann & Mendelssohn

Georges Feydeau, 37, French, Playwright

* Potpourri of 1899 Georges Melies films, including a film on the Dreyfus Affair. Accompanied by Bronislaw Huberman on the violin in a classical, sacred and popular recital

Auguste Rodin, 59, French, Sculptor

Dmitri Mendeleev, 65, Russian, Chemist

Emile Durkheim, 41, French, Sociologist

Ernesta Stern

* Jeanne Hugo recites a poem from *La Legende des Siecles* by Victor Hugo, her grandfather

* Jose-Maria de Heredia recites poems by the Spanish poet Pedro Antonio de Alarcon

* Olga Knipper plays Tatiana writing to Eugene Onegin by Pushkin and Tchaikovsky's opera

* A concert of compositions by composers who died recently, with Orchestre Lamoureux ensemble and soloists Pablo Casals, Bronislaw Huberman, Lionel Tertis and Maurice Ravel

* Arias & ballets with Garnier Opera group and Adelina Patti, Antonio Paoli, Karl Mantzius, Luisa Tetrazzini, Leon Rothir, Edyth Walker, Francesco Tamagno, Clara Butt

* Isaac Albeniz, Francisco Tarrega and Pablo de Sarasate give a recital of their compositions

* Standing ovation to Giuseppe Verdi, while singing a cappella *Va Pensiero* from *Nabucco*. The opera singers sing arias from Verdi's operas, ending with *Triumphal March* from *Aida*

* The actors, musicians and guests sing and play the *Ode to Joy* from Beethoven's Ninth Symphony, while the Parisian New Century fireworks outside the windows are seen & heard

Jacque Corot

* Screening of the 1900 Paris World Exposition's new buildings/monuments, John Philip Sousa enters with his March Band performing American, English & French military marches

Others - Guests, actors, musicians, et al: Gabriele d'Annunzio, Anton Chekhov, Konstantin Stanislavski, Olga Knipper, Arthur Schnitzler, Henry James, Machado de Assis, Arturo Toscanini, Constant Coquelin, Rosemonde Gerard, Arthur Rubinstein, John Philip Sousa, Charles Lecocq, Robert Planquette, Andre Messager, Ludovic Halevy, Aristide Bruant, Reynaldo Hahn, Armand Silvestre, Max Bruch, Edvard Grieg, Georges Méliès, Bronislaw Huberman, Jeanne Hugo, Jean-Baptiste Charcot, Isaac Albeniz, Pablo de Sarasate, Francisco Tarrega, Jane Avril, Camille Pissarro, Gustave Kahn, Alfred Jarry, Willy, Colette, Marguerite Durand, Gustav Mahler, Alexander Glazunov, Antonin Dvorak, Tomas Masaryk, Marcellus Emants, Ion Luca Caragiale, Tevfik Fikret, Ahmed Shawqi, Khalil Mutran, Giuseppe Verdi, Sholem Aleikhem, Hayim Nahman Bialik, Elia Carmona, Jacob Chemla, Kostis Palamas, Pierre de Coubertin, Henryk Sienkiewicz, Selma Lagerlof, Georg Brandes, Johan Jacob Ahrenberg, Pablo Casals, Camille Chevillard, Lionel Tertis, Maurice Ravel, Adelina Patti, Antonio Paoli, Karl Mantzius, Luisa Tetrazzini, Edmond de Rothschild, Maurice de Rothschild, Zoe de Rothschild, Leon Lambert, Fernand Halphen, Sophie Croizette, Manuel de Falla, Carl Spitteler, Janko Veselinovic, Rabindranath Tagore, Lie Kim Hok, Koda Rohan, Maurice Maeterlinck, Antun Gustav Matos, Anna de Noailles, Leon Bonnat, Carolus-Duran, Paul Adam, Camille Flammarion, Jose-Maria de Heredia, Joseph Reinach, Jean Richepin, Henri de Regnier, Marie de Regnier, Pierre Louys, Ferdinand von Zeppelin, Camille Jenatzy, et al; Moulin Rouge can-can show, 4 actors of the Gilbert show, ensemble of musicians from the Lamoureux Orchestra, ensemble of singers and dancers from the Garnier Opera in Paris.

New Year's eve, 31/12/1899 at Ernesta Stern's Parisian Salon, located at 68, rue du Faubourg Saint-Honore, Paris. On the tables foie gras, champagne, oysters, wines. Through the open windows of the hotel particulier one can see and hear fireworks to celebrate the new year, the new century, the new era, at the height of Parisian Belle Epoque. Ernesta Stern's Salon is the most exclusive in Paris, where the cultural crème de la crème has gathered: authors, playwrights, actors, scientists, inventors, politicians, composers, painters, sculptors, dancers... When the name of a protagonist is mentioned we see projected on a screen photos and events.

Jacque Corot sees and hears everything but cannot be seen by the other protagonists, he likes all the celebrities, understands them, envy or pity them, with hindsight of what might or will happen. A feeling of insouciance is in the air, we are on top of the world, living in the cultural world's capital, where every important event occurs, and this Belle Epoque will last forever.

To my beloved wife Ruthy Cory, my inspiration, every atom of your flesh is as dear to me as my own: in pain and sickness it would still be dear, fogata de amor y guía, razon de vivir mi vida, der du von dem Himmel bist, alles Leid und Schmerzen stillest, yet I see you, like the sun, even without looking, come Dante ti dico - l'amor che move: i sole e l'altre stelle, car vois-tu, chaque jour je t'aime davantage, aujourd'hui plus qu'hier et bien moins que demain.

When the guns roar and the missiles fly over our heads, when buildings collapse and the dead pile up on all sides, when a pandemic rages and slays millions all over the world, paralyzes the economy, culture and life, when society disintegrates and the regime is in existential crisis, when incited rioters rave freely in our towns, reminding me of childhood traumas, of the vandals setting fire to entire neighborhoods, butchering and wounding without mercy, almost burning me alive, while I was reading Alice in the Wonderland, about the Queen of Hearts screaming COUPEZ LUI LA TETE – Off with his head; I find myself balm, bibliotherapy, writing catharsis, immersing in culture at its best, as the muses are not silent but speak or rather whisper to my deaf ears: get up, shake off, sail on the wings of the imagination, on the wings of time, to another reality in another place, to the most creative century in culture, innovation, spiritual life, literature, arts, music, theater, cinema, inventions, science, democracy & human rights, write about it, about the cultural paragons, the premieres of the best plays, operas and exhibitions, the fascinating and interesting salons, in order to heal my ailing soul, to cure the physical and mental pain of my beloved readers. 13/5/2021



[Ernesta Stern](#) – Chers amis, dear friends, thank you for coming tonight to celebrate the new century that will be even better than the former one. We'll spend together the whole night, with speeches by the best cultural figures of the fin du siècle, with a sumptuous dinner of course, with opera arias, chansons, scenes from plays, with famous dancers, recitals, paintings, photos & posters exhibitions, with films. We'll end well after midnight with a ball.

We are all friends here, we probably don't agree on everything but on the key issues we share the same opinions, of humanism and justice, of culture and education, we oppose any form of racism and anti-Semitism, and we are dedicated [Dreyfusards](#). That is why I first of all would like to welcome here our dear friend Emile Zola, the conscience of our nation, who has returned to Paris from his London exile on June 4 and has published since then his new masterpiece *Fecondite* at Fasquelle. Cher Emile, vous nous avez manqué, we missed you so much, and we are happy to have you here with, this time forever I hope. I propose that at his solemn moment, at the dawn of a new century, each one will share with us his thoughts and wishes for the next 50, 100, 120 years... Anyhow, we'll not live to see if you were right.

Jacque Corot (aside) – And I'll share with you, dear audience, in aside remarks, my insights on the dramatis personae, as if I was the Greek Chorus, but I don't sing and am all by myself.

[Emile Zola](#) – Thank you my dear Ernesta, you are a true friend, it is indeed the first evening that I allow myself to celebrate because the tides are at last on our favor, not personally as I know that I'll never be elected to the [Academie Francaise](#) after 25 times that I tried, but at the national level, with the fulfillment of my wishes and of many others in France, as the Dreyfus Affair was only a symptom of the ailments of our nation, of Europe, of the world, the lack of justice, equality, freedom, fraternity, all the ideals of our centennial revolution, that are far from being achieved. What I mean is that on 9/9/99, a really historic date, the court rendered its verdict that Alfred [Dreyfus](#) had extenuating circumstances for his alleged treason and after our dear friend Alfred filed an appeal for a retrial he was released 12 days later. We are continuing to fight for an acquittal but in the meantime France needs civil peace and harmony, on the eve of the [Universal Exhibition of 1900](#), don't forget that the whole world is looking at us and we cannot afford to be divided. We'll continue to fight for what we really aspire for – freedom of association and secularism, justice and equality. If you shut up truth and bury it under the ground, it will but grow, and gather to itself such explosive power that the day it bursts through it will blow up everything in its way. We've proved in the last few years that la verite est en marche, we've started our journey towards truth and freedom, and we shall overcome some day, if not today, in 100, 120 years from now. I believe in a better future, because when there is no hope in the future, the present appears atrociously bitter. I have but one passion: to enlighten those who have been kept in the dark, in the name of humanity which has suffered so much and is entitled to happiness. My fiery protest is simply the cry of my very soul. Actually, those are the subjects of my next novels and what I intend to write in the next 30 years will eclipse what I have achieved in the previous 30 years, the *Rougon-Macquart*, *les trois villes*, my essays. I am not even 60 and I have so much to do!

Jacque Corot (aside) – L'homme propose et Dieu dispose, Mann tracht und Gott lacht, my dear Emile... not 30, not 20, not 10, not even 5, you'll be assassinated because of your beliefs within a couple of years and it will be such a loss for humanity, for culture, for France!

Ernesta Stern – As you all know, our Salon is cosmopolitan and we try to gather here, if they live in Paris or visit it, prominent authors, artists and composers from all over Europe. I am honored to have with us here one of the best authors in the world - Lev Tolstoy. He loves us so much that half of his novel *War and Peace* is written in French, but his other novels are no

less brilliant Anna Karenina, the Death of Ivan Ilyich, Childhood, Boyhood and Youth. He is an author, a philosopher, a historian, but most of all he is the personification of humanity.

Lev Tolstoy – I wanted to tell you about my last book Resurrection published recently which exposes the injustice of man-made laws and the hypocrisy of the institutionalized church, but as far as I have heard I'll be preaching to the choir. That is why I want to travel into the past. I traveled many times to Europe but the trip which influenced me most was in 1860-1861 when I met Victor Hugo, his novel Les Miserables was a revelation to me, my meeting with Proudhon contributed much to my vision on education, and following this visit I returned to Yasnaya Polyana and founded 13 schools for the Children of Russia's peasants who had just been emancipated from serfdom in 1861. You mentioned War and Peace as a novel but it is not at all a novel, it is a historical canvas where hundreds of characters are being depicted, many historical and others fictional. France is not only like a mother tongue, when I wrote this book I really thought like a Frenchman and Russian as I understand both people perfectly well and I have empathy for both of them, although we were allegedly enemies. I believe that Napoleon and Alexander I were completely insignificant as compared to the historic perspective. I write my books primarily for the examination of social and political issues, because everyone thinks of changing the world, but no one thinks of changing himself, and that is what matters after all. And if I have influenced thousands of people to start changing the world by reading my books I have accomplished my task on earth. Don't try to be perfect, because otherwise you'll never be content. I think that most of you here are freethinkers because you are willing to use your minds without prejudice and without fearing to understand things that clash with your own customs, privileges, or beliefs. Wrong does not cease to be wrong because the majority shares in it in France, in England, in Italy, in Germany and especially in Russia. You Zola, Shaw and Wilde, each in his own way, are individuals who think differently from the majority, and this does not mean that you are wrong, on the contrary it may prove that you are right, as a very wise man present here, Henrik Ibsen, said in An enemy of the people. And so Zola was right when he wrote his article J'accuse. And I think that I am right too, although I have much more influence and adherence outside Russia than in my own country, but Hugo had to go on exile, and so Proudhon, Wilde, Ibsen & Zola. You asked me to try and forecast what will be the fate of humanity, that I don't know, but what I do know is that the sole meaning of life is to serve humanity. Without knowing what you are and why you are on earth life is impossible, and finally, the changes in your life must come from the impossibility to live otherwise than according the demands of your conscience.

Jacque Corot (aside) – You are so wise Tolstoy that you stand above all of us, you know it all, and you have achieved in your life more than whole nations did. It is however a pity that such Russian giants as you, Chekhov and Dostoevsky have not managed to influence your own people, as much as Ibsen has influenced Norwegians or Zola has influenced his compatriots.

Ernesta Stern – You mentioned Ibsen dear Tolstoy and indeed we have tonight a miraculous mixture of giants, older and wise men as Tolstoy, Ibsen, Clemenceau, Jose Echegaray, Monet and Zola, with young and brilliant people as Rostand, Wilde, Shaw, Puccini, Caruso, Debussy and Herzl. Henrik Ibsen is one of us, he spent 27 years most of his adult life in Italy and Germany far away from his Norway. He wrote there his masterpieces A doll's house, An enemy of the people, The pillars of society, Ghosts, The Wild Duck, Hedda Gabler. He returned triumphantly to Kristiania in Norway in 1891, where he has written additional masterpieces, the latest was published recently – When we dead awaken. His plays are staged all over Europe, the festivities of his 70th birthday a year ago were endless. It is a cliché if I would say that Henrik Ibsen is the conscience of Europe, so I would confine myself into saying that he is the conscience of the family, of society, of us women whom he knows best.

Henrik Ibsen – It is amazing how great minds think alike. You called your new book, dear Tolstoy, Resurrection, and this is exactly the name of my last play The Resurrection Day which finally I called “When we dead awaken”. And indeed I fully agree that although we are thinking on resurrection being old as we are, a miracle has happened and we met here and elsewhere young and talented authors who resurrect us, and who will be more pioneering than us. I was always perceived to be controversial because I tackled the most important dilemmas of family and society, which are today revolutionary but in 50 or 100 years will become the consensus. What we think today that they are social questions will be perceived tomorrow psychological issues, as has explained to me the young Sigmund Freud tonight. Women liberation or Nora’s identity dilemmas will be no more an issue 100 years from now, as it will be selbstverständlich that women are entitled to their own career and care of the children and the house has to be divided equally between men and women. We Scandinavians will start with it but all Europe will rally and maybe even Asia and Africa as well if they will set free from fundamentalism. Not that I am a great believer in democracy, as I believe that at present the stupid people are in absolute majority all over the world, the majority is never right until it does right. I have arrived to all these insights being in exile, but mostly being alone, as the strongest men are those who stand alone. All the pioneers, the social reformers will continue to be perceived as enemies of the people even in 120 years from now and they will pay the price, as you should never wear your best trousers when you go out to fight for freedom and truth. I am more optimistic about women liberation than about democracy and social justice. The world will no more be able to overlook the fact that women have duties to themselves, not only to their husbands and children. It took 20 years before the authorities allowed Ghosts to be performed in Norway and each new play that I wrote had an explosive effect on intellectual circles. That is why my plays were promptly translated into German, French and English, during the decade following the initial publication. The topics that I raise in my plays are so relevant and explosive that they became the centre of every conversation at every social gathering in Kristiania, and the hostess begged her guests not to mention Ibsen’s new play.

Jacque Corot (aside) – Ibsen is probably the best playwright ever, he sounds modern in 1900 as in 2000, but so do Shakespeare and Moliere. He proves that you don’t need to come from one of the leading cultures in order to become immortal, even a small country as Norway can contribute to world culture as large countries like Russia, England and France. However, this is true only in a few exceptions as small countries may contribute giants like Ibsen, Strindberg, Andersen, Munch, Grieg, or Kafka, but those will be rare cases for each of the countries as compared to the hundreds of prominent authors and artists in the larger countries.

Ernesta Stern – Emile Zola mentioned before that we share so much in common, that it will be a waste to remain divided. Actually, this is the motto of our dear President Emile Loubet and our beloved Prime Minister Pierre Waldeck-Rousseau, who settled at last the Dreyfus Affair. I have invited both of them to our reveillon but Pierre and Marie, his sculptor wife that you all know, as well as Emile and his wife Marie-Louise, preferred to celebrate in private, they are so modest these two couples, completely the opposite of our late president Felix Faure, to whom you addressed your famous article J’accuse in L’Aurore, dear Emile. No need to remind you in what circumstances our Felix died, we all know that he was with his mistress Meg – Marguerite Steinheil, both of them were with us last year, they came for just a few moments, because as you know le palais de l’Elysee is just en face. Anyhow, tonight we have another friend, who retired from politics in 1893 but I am convinced that when he’ll return it will be as prime minister, but in the meanwhile he contributes immensely to France with his newspaper L’Aurore, taking an active & courageous part as a supporter of Dreyfus, Zola and the Dreyfusards, an opponent to the anti-Semitic and nationalist campaigns, in hundreds of articles, at the detriment of his political career but at the benefit of the conscience of France.

Georges Clemenceau – I mourn as you do our dear friend Felix Faure who was with us last year but unlike you I think that he had the best of deaths, probably shouting “Heaven, I’m in Heaven” until God, in whom I don’t believe being a mecreant as you all know, complied to his wishes, taking him to Heaven. The only obituary that I can think of is: «Il se voulait César, mais ne fut que Pompée », but I don’t want to corrupt young Edmond Rostand.

Oscar Wilde – Don’t you worry Edmond, I can explain it to you later if you wish so.

Georges Clemenceau – Personally I believe that by entering nothingness, he must have felt at home. However, dear Ernesta, to answer your question, I do believe that within a few years church will be separated from the state, we’ll recover Alsace and Lorraine, and France will have a brilliant future, but for that you have to be strong, to stand firm on your principles, implement social reforms and passing a law on 8-hour-day work to all workers. Because, whether we like it or not, whether it pleases us or shocks us, the French Revolution is a bloc from which nothing can be separated, because historical truth does not permit it. The Revolution is not finished, it is still continuing, we are actors in it, the same men are still in conflict with the same enemies. The struggle will go on, until the final day of victory, and until that day we will not allow anyone to throw mud at the Revolution. I believe in revolution, in a secular republic, in patriotism not nationalism. I’m not like the jury of the tribunal that accused you, my dear Emile, as I told them: “Your verdict will be less upon us than upon yourselves. We appear before you, you appear before history!” and indeed history has proved who was right and who was wrong. It’ll be a catastrophe to leave to those military officers the fate of France, as we might lose the war against the Germans when it will occur and it will occur. We are the true patriots, they are just a caricature that will crumble in front of the enemy, they are “courageous” towards Dreyfus, towards the weak, but cowards towards the strong enemy! Finally, we have to find the middle way between pacifism and militarism.

Jacque Corot (aside) – A day will come that you’ll be remembered as the best prime minister of France’s third republic, you’ll be called The Tiger, win the war, quite the opposite of the weaklings in France’s late thirties, you’ll become also the role model of Churchill.

Ernesta Stern – As Wilde intervened, I’ll present you to those guests who don’t know you yet if it’s at all possible. So, Oscar Wilde thanks for coming from Saint-Germain to our Faubourg, as you have chosen to live in France, even writing your fantastic play Salome in French, which was produced only in Paris, I wonder if it is because of the dance of the seven veils.

Oscar Wilde – Thank you dear Ernesta, as a matter of fact, I had quite a dilemma choosing between the reveillon dinner at our Hotel d’Alsace and yours, but ultimately I’ve decided to come because of the excellent guests that you have invited - so many artists and composers, Caruso, Puccini, and even my compatriots Shaw and one which I have invited, Henry James, the famous American/English author, a good friend of Zola, who recently published one of the novels I like most, The Turn of the Screw. He is here with his young friend the Norwegian/American sculptor who lives in Rome Hendrik Christian Andersen, don’t confuse him with the Danish Andersen. It is no secret why I have left forever England and the hypocrite Victorian society, only in France one can feel truly free and I enjoy every moment of my stay, although my health is quite precarious after the long years in jail which I have described in The Ballad of Reading Gaol, which only recently was attributed to me. If you ask me what do I wish for the next 120 years it is that in 2020 people will disclose overtly their sexual orientations and still succeed as prime ministers, authors, actresses, musicians, kings...

But seeking justice for homosexuals does not turn me into a ferocious fighter for social justice or for justice to Dreyfus. Very few of the human rights campaigners stood by me at the time

of my conviction. As a matter of fact Zola, a strict moralist, had refused to sign a petition on my behalf when I was sentenced to jail. And I reciprocated by refusing to co-operate with him against Esterhazi. You might wonder how come that I associate with such dubious people as Esterhazi, but since my release from Reading Gaol, I am attracted to thieves, liars and assassins, as I find them more interesting than honest men, something to do with the seduction of sin and the kingdom of the wicked. Esterhazi confessed to me at a dinner one night that he had been selling secret military intelligence to the Germans. I have nothing against this Esterhazi, whom I find unkempt and a crook, but he admired my witticisms, and very few do so lately. You may be shocked that I feel largely indifferent to the poor Dreyfus and to anti-Semitism in general and I care very little for the Dreyfusards. I don't agree with Marx that all those who are wronged by the bourgeois society should unite, on the contrary let each one seek to achieve his own justice. So I was unperturbed by Esterhazi's confession, he was drunk anyhow, but not so Chris Healy who was with me and contacted Zola. Zola contacted journalists and events at last were set in train that would expose and destroy the whole rotten edifice that had been built in the case of Captain Dreyfus. La morale de cette histoire is, dear Ernesta, that ultimately I was pivotal in obtaining justice for Dreyfus, reluctantly, without my cooperation, but nevertheless my dinner with Esterhazi changed the face of history.

This is what I believe, not obtaining justice or equality, as you do, Emile and Georges, because it is absurd to divide people into good and bad. People are either charming or tedious, there is no such thing as a moral or an immoral book. Books are well written, or badly written. That is all. Yet, I am a dreamer. For a dreamer is one who can only find his way by moonlight, and his punishment is that he sees the dawn before the rest of the world. Otherwise I am not too optimistic about the fate of humanity, as I know that a good friend will always stab you in the front and hearts are made to be broken. But if I don't believe in the future, what is left for us if not death. Death must be so beautiful. To lie in the soft brown earth, with the grasses waving above one's head, and listen to silence. To have no yesterday, and no tomorrow. To forget time, to forgive life, to be at peace. But cheer up, a new century is born!

Ernesta asked me to read for you the last stanzas of my poem *The Ballad of Reading Gaol* qui fait fureur and was sold in thousands of copies. I told her it was too gloomy but she insisted.

(We watch on the screen photos of poverty, jails & violence in Victorian England & Ireland, photos of imperialistic wars, while we hear Wilde reading from *The Ballad of Reading Gaol*)

Oscar Wilde -

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.

And there, till Christ call forth the dead,
 In silence let him lie:
 No need to waste the foolish tear,
 Or heave the windy sigh:
 The man had killed the thing he loved,
 And so he had to die.

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.

Jacque Corot (aside) – Yes, dear Oscar, you were right, it took more than 50, more than 100 years, until the prime ministers of Iceland and Serbia were lesbians, of Luxembourg, Belgium and Ireland were gays. Even gay and lesbian marriages are allowed in many important countries, and yet they have to fight for recognition in most countries of the world.

Ernesta Stern – As we have tonight tens of guests I present each one of you and we hold our conversation in French, that all of you know perfectly well, and some of you are really polyglots speaking most of the cultural languages of Europe, as we cannot truly understand the subtleties of *The Importance of Being Earnest*, dear Oscar, if we don't master English, as you need also to understand Italian in order to fully appreciate Gabriele d'Annunzio's *La città morta*, although the premiere of your play, *Gabriele*, was only in Paris last year at the Theatre de la Renaissance, with you Sarah Bernhardt. It was a brilliant idea to write a play following the public interest on archeology, after the successful excavations of Troy and Mycenae by the German Heinrich Schliemann. The flavor of the original is lost as can tell you here our Spanish friend Jose Echegaray with his play *El Gran Galeoto*, translated into English for the Shaftesbury production a decade ago. Dear Anton Chekhov, I read in Russian your most recent play *Дядя Ваня*, *Dyádyá Ványá*, *Uncle Vanya*, which was premiered last month at the Moscow Art Theater and received favorably. I think it is a masterpiece and you'll have much success in France and over the world, but of course nothing can compare to the sadness and melancholy in the Russian original. You were so kind to bring with you here the director and actor Konstantin Stanislavski and the brilliant actress Olga Knipper. My Austrian friend Arthur Schnitzler let me read yesterday his new play *Reigen* in German, it is not even printed and of course was not published or staged. *La Ronde* or *Reigen* is a round dance, portrayed in the English rhyme *Ring a Ring o'Roses*, as you can tell us dear Oscar. This sensational play scrutinizes the sexual morality and class ideology of our times through successive encounters between pairs of characters before or after sexual encounters. By choosing characters across all levels of society, the play offers social commentary on how sexual contact transgresses class boundaries. Believe me, the play will be sensational and I foresee for it a tremendous success provided that brave theaters will have the courage to stage it, if not today maybe in 20 years from now, although the German acerbic sense of humor might be lost in the translation. And the same reservations apply to Henrik Ibsen's *En Folkefiende*, whom you heard before. Believe me, it is worthwhile to learn Norwegian or Danish just to understand better this extraordinary and revolutionary play, and you should explain to me dear Henrik what is the difference between written Danish and Norwegian if there is any at all. And how can you appreciate *Cyrano* if you don't master French? You have mentioned your compatriots, dear Oscar, and I am so pleased to have here at our dinner George Bernard Shaw, whose play *Arms and the Man* is my favorite, and also has to be read and seen in English. He befriended Zola in his London exile, as they share similar social values. Shaw was delighted to come to Paris and meet so many friends in the legion of social fighters – Zola, Ibsen, Clemenceau...

George Bernard Shaw – I don't share with Emile only political and social views, we denounce together as well Victorien Sardou's plays, although he is extremely popular in your country, especially after the tremendous success of *Madame Sans-Gene*. He exalts the mechanics of playmaking at the expense of honest characterization and serious content, which I call "Sardoodledom". He writes well-made plays, creates an illusion of life, exactly the opposite

of the realistic elements of Zola's novels and my plays. Yet Sardou was elected to the Academie Francaise and Emile was not, what an aberration. When shall we understand that without art, true art, the crudeness of reality would make the world unbearable, as you use a glass mirror to see your face; but you use works of art to see your soul. Literature's purpose is to improve our lives, not only to entertain us, we have a social mission on earth, to denounce hypocrisy, bigotry, injustice, poverty, racism, tyranny. But I am not a blind supporter of democracy, as democracy is just a device that ensures we shall be governed no better than we deserve. And the people may elect presidents who will rule even worse than absolute kings. We shall arrive to the conclusion what is the best form of government by trial and error, as a life spent making mistakes is not only more honorable, but more useful than a life spent doing nothing. Success does not consist in never making mistakes but in never making the same one a second time. And if I have a wish it is that within 50 years, if I am still alive, England and France will achieve the welfare of their population, but not only them - the whole of Europe!

Jacque Corot (aside)– Yes George, you managed to live as wished until 1950 and at the age of 94 you could witness European welfare state, based on Leon Blum's reforms, and Clement Attlee's aim to maintain full employment, a mixed economy and a greatly enlarged system of social services provided by the state. You were a prophet and changed the attitude of society.

Ernesta Stern – We have here another guest from London – it is our friend Claude Monet, who spends most of his time in London with his son nowadays but agreed to come just for the holidays to Paris. Well, actually, to tell the truth he divides his time between his lovely house and garden at Giverny, which I visited. Maybe Claude you can tell us what are you painting?

Claude Monet – First of all, as a fervent Dreyfusard, I want to congratulate all of you on your successes, and especially you dear Emile who have returned from exile. A few months ago I began painting in Giverny the water lilies, you can ask what is the purpose of painting over and over water lilies, but I see there an extraordinary opportunity to paint their alternating light and mirror-like reflections and it quite concurs with what I am painting now in London where I paint Charing Cross Bridge, with the same concept of light and impressions, as with the Rouen Cathedral, the Poplars and the water lilies. Color is my day-long obsession, joy and torment. I would like to paint the way a bird sings. It's on the strength of observation and reflection that one finds a way. So we must dig and delve unceasingly. Every day I discover more and more beautiful things. It's enough to drive one mad. I have such a desire to do everything, my head is bursting with it. The essence of the motif is the mirror of water, whose appearance alters at every moment. Nevertheless, my work is quite different from Matisse's works, Cezanne's or Gauguin's. I think that I am the modernist, but I may be mistaken. And who knows, if I started to decompose light tomorrow a young painter would decompose a nude, maybe he has even started working, here in Paris, and will expose his works tomorrow.

Jacque Corot (aside) – You were so right Claude. Pablo Picasso, who is only 19 will come within a few months to Paris and in 1907 will expose his famous Les demoiselles d'Avignon, which revolutionized modern art. But the friendship between the two Dreyfusards – Monet and Clemenceau resulted in building one of the most exhilarating museums, the Orangerie, to host Monet's Water Lilies, as Monet is also a precursor of Modern Art, no less than Picasso.

Ernesta Stern – I have brought here at our Salon some of Claude's latest masterpieces that you can watch. He is the painter that I love most and is the accomplished artist and humanist. While you watch Monet's paintings, Debussy will play for us on the piano his Arabesques.

(We can watch Monet's paintings on the screen, while we hear Debussy's piano Arabesques)

Ernesta Stern – Many of you are over 50, except Sarah Bernhardt who is forever young, but we have also some young artists, as our dear Claude Debussy, another Claude. I like so much his music, which is quite the opposite of Wagner's cacophony whom I abhor, not only because he was such an anti-Semite. Debussy is impressionism in music, poetry. He revolutionized music with *Prelude a l'apres-midi d'un faune*, and he played now *Arabesques*.

Claude Debussy – I agree with what you said Monet, that there is much in common between us, as there is nothing more musical than a sunset. Music is the arithmetic of sounds as optics is the geometry of light, music is the silence between the notes, music is the expression of the movement of the waters, the play of curves described by changing breezes, I wish to sing of my interior visions with the naive candour of a child. I love music passionately. And because I love it I try to free it from barren traditions that stifle it. Some people wish above all to conform to the rules, I wish only to render what I can hear. There is no theory. You have only to listen. Pleasure is the law. Extreme complication is contrary to art. Works of art make rules; rules do not make works of art. Composers aren't daring enough. They're afraid of that sacred idol called 'common sense', which is the most dreadful thing I know - after all, it's no more than a religion founded to excuse the ubiquity of imbeciles! Beauty must appeal to the senses, must provide us with immediate enjoyment, must impress us or insinuate itself into us without any effort on our part. Some people call me a revolutionary, but if we look at the works of Bach ... on each page we discover things which we thought were born only yesterday, from delightful arabesques to an overflowing of religious feeling greater than anything we have since discovered. How much has to be explored and discarded before reaching the naked flesh of feeling. The sound of the sea, the curve of a horizon, wind in leaves, the cry of a bird leave manifold impression in us. And suddenly, without our wishing it at all, one of these memories spills from us and finds expression in musical language... I want to sing my interior landscape with the simple artlessness of a child. So what we do common, dear Monet, is to collect impressions and we are not in a hurry to write them down.

Jacque Corot (aside) – I am speechless from the dissertation of Debussy, which is a verbatim account of what he has said in his lifetime, word by word. The two Claudes – Monet and Debussy – have sung and painted an ode to minimalism, condensing the essence of expression in art, as opposed to the huge canvases of Gericault and endless operas of Wagner.

Ernesta Stern – Allow me, dear friends, to present now a flamboyant composer, Giacomo Puccini, we all thought that he reached the peak of art with his *La Boheme*, with *Manon Lescaut*, all based on French themes and authors, as Giacomo you may be Italian by birth, but you are one of us, more French than the Frenchmen. And this time he told me that his new opera *Tosca* is on an Italian theme, but is based on a work by a French author. We all were at Victorien Sardou's premiere of his play *La Tosca*, 12 years ago at the Theatre de la Porte Saint-Martin with the one and only Sarah Bernhardt who is with us tonight. I enjoyed it despite negative reviews from the Paris critics, and we just heard by Shaw why he and Zola don't like too much Sardou. It was a most successful play and Sarah toured with it throughout the world for a few years, but she has another surprise for us that she'll disclose later on. Nevertheless, I managed to convince our dear Puccini who is now rehearsing his new opera at the Teatro Costanzi in Rome, to come to Paris for a couple of days, because cultural Paris is the place to be at the dawn of the new century, the last one of the second millennium. Actually, he still didn't want to come, so I told him that as we are compatriots, being born in Trieste in December, I'll not tell you how many years ago, this would be my birthday present!

Giacomo Puccini – My dear friends, it is indeed such a pleasure to be here at your Salon, I invite you all to the premiere that shall be held within a few days in Rome. Don't pay

attention to the warnings of an anarchist bombing of the theatre, the premiere will be attended by Queen Margherita, Luigi Pelloux our prime minister, and even my rivals as Mascagni and Cilea will come. This time I am attempting a foray into verismo, with a realistic depiction of many facets, including violence. I wanted very much to adapt Sardou's play since I saw it a decade ago. I felt that it was the opera I needed, with no overblown proportions, no elaborate spectacle, no excessive amount of music. I do assure you, dear Ernesta, that as you abhor Wagner, I was not influenced by him in my new opera, and if I employ musical signatures for the opera's characters and emotions, it does not mean that I have adopted his leitmotifs, this opera is a pure Puccini opera, no more no less. I only have two regrets, that I couldn't take Arturo Toscanini to conduct my opera, being fully engaged at La Scala in Milan and that the young Enrico Caruso whom I wanted to create the role of Cavaradossi in my opera was passed over in favor of a more experienced singer, but I have brought them with me, and Caruso will sing for you some of the most beloved arias. I'll say just one word of warning – when Caruso auditioned for me in 1897, I exclaimed: "Who sent you to me? God himself?"

Enrico Caruso – Nobody expects to hear my insights at such a young age, but I was asked what the secret of my singing is. I had always sung, as far back as I can remember, for the pure love of it. My voice was contralto, and I sang in a church in Naples from fourteen till I was eighteen. To become a singer requires work, work, and again, work! I know that I am a singer and an actor, yet in order to give the public the impression that I am neither one nor the other, but the real man conceived by the author, I have to feel and to think as the man the author had in mind. I never step upon a stage without asking myself whether I will succeed in finishing the opera. The fact is that a conscientious singer is never sure of himself or of anything. He is ever in the hands of Destiny. And, finally, I know that I have to save my voice in order to sing a few more times in my career. But when I go before the audience, when I hear the music and begin to sing, I cannot hold back. I give the best there is in me. I give all!

I'll sing for you tonight first of all, and it is a surprise for you caro Puccini, E lucevan le stele from Tosca, so at least here I'll be Cavaradossi, then I'll sing from La Boheme as Rodolfo Che gelida manina and O Soave fanciulla with a young and talented Mimi, and finally from Puccini's repertoire – Donna non vidi mai, as Chevalier from Manon Lescaut. Then, I'll sing some arias from my Verdi's repertoire – La donna e mobile as the Duke from Rigoletto of course, Libiamo ne lieti calici/Brindisi as Alfredo with another talented Violetta, from La Traviata, and Celeste Aida as Radames from Aida. To finish my Italian repertoire I'll sing Una furtive lagrima as Nemorino in Donizetti's L'Elisir d'amore, and from Paglacci Ridi Pagliaccio as Canio. You probably met Ruggiero Leoncavallo from the years he lived in Paris and he has of course also a French wife Berthe Rambaud. And this brings me to the final part of my performance, unless there is time also for Italian songs, the French arias – from Bizet's Carmen – as Jose – La fleur que tu m'avais jetee, Nadir's aria je crois entendre encore in Les pecheurs de perles, and from Gounod's Faust, as Faust, the aria Salut demeure chaste et pure.

(We see and hear the original Caruso on the screen, then we hear 12 opera arias by the actor)

Jacque Corot (aside) – What a treat! Caruso and Puccini, Monet and Debussy, what a fine artistic taste has this beloved Ernesta, I just need to hear Sarah Bernhardt as Rostand's L'Aiglon, and it might become the most exhilarating cultural night of my first 80 years.

Ernesta Stern – I promised you a surprise, I'll let our young friend Edmond Rostand, whom you all know after the unforgettable premiere of Cyrano, to tell you about it de vive voix.

Edmond Rostand – I have a problem! A couple of years ago, when I was only 29, most of you here were present at one of the most astounding successes in French Theater, the premiere of

my *Cyrano de Bergerac* with Constant Coquelin, here with us. It came as a total surprise for me as well as for everybody. It took me 18 days to write the play, the rehearsals were chaotic, yet the audience at the Theatre de la Porte Saint-Martin was exhilarated and a full hour after the curtain fell, they still applauded. Since then it was played all over the world for hundreds of times, in Paris only for 300 consecutive nights. Dear Sarah Bernhardt who was playing on the night of the premiere in another play came only for the last act. She made me promise that she'll have a leading role on my next play. We started to collaborate in 1895 when she created the role of Melisandre in my *La princesse lointaine* at the Theatre de la Renaissance. When she performed it in London later the same year it received a bad review by you George Bernard Shaw, but we forgive you as you are biased only for realistic plays. Sarah, undeterred asked me to write another play for her. She created the role of Photine in *La Samaritaine* in April 1897 at the same theater, and I fell satisfied that I had proven to the public that I am more than a writer of comedies. And of course right after that came *Cyrano*. So I had two challenges – to prove that I can surpass myself in my next play and even more important – to write a play where our dear Sarah will have the role of her life. And all of you know how difficult it is, especially after Sarah triumphed recently as Hamlet. But that gave me an idea, why not create for her a role of a young man, as in Hamlet but a Frenchman, and who is more French than the son of Napoleon – L'Aiglon, the young eagle, the Duke of Reichstadt. This would be the ideal role for Sarah Bernhardt. She was enthusiastic and I started to write the play in six acts – 4 hours long that will premiere within a few weeks and that we are rehearsing at the Theatre Sarah Bernhardt, the new name of the Theatre Lyrique, but she'll tell you all about it in a few moments and, surprise, she will play some monologues of our new play. What can I add? That I hope that my new play will be better and more successful than *Cyrano*, if not for my humble talent at least for the formidable performance of Bernhardt.

As for the future, I just hope that when I am aged 50 my plays will still be performed, and that L'Aiglon in 1950 will be performed successfully from Paris to Cairo, from London to New York, *Cyrano* in 2000 will be performed from Moscow to Palestine, from Buenos Aires to Tokyo, maybe also as an opera, a ballet, or even a film in this new media. What might happen in 2020, as you asked dear Ernesta? I hope that by then the world will not be ruined by world wars, as it almost happened last year because of the Fashoda Incident, or a war with Germany, Turkey, Russia, or even a pandemic, a flu of some sort, that can kill me and millions others, but these may happen in 1920, in 1940, or 1914, or 1918. I am not so optimistic as Zola here who wants to live and create until 90, I'll be happy if I can create until I reach your age Emile of 60. I noticed that I spoke too much, but what can I do if I'm used to write 6-acts plays?

Jacque Corot (aside) – It is true that you write 4 hours-long plays and in verse on top of that, but unlike Sardou's plays your plays are immortal and *Cyrano* is probably the most popular play in the world because of his eternal themes. Every time that I see *Cyrano* or L'Aiglon I am thrilled as in the first time, and last but not least – *Cyrano* died at the age of 36, L'Aiglon died at the age of 21, and you, dear Edmond, will die at the age of 50 from the Spanish Flu.

Sarah Bernhardt - What can I say? If I was ten years younger, at the age of Edmond Rostand, I would seduce him, but I am too old for him, he loves too much his young wife Rosemonde Gerard. And how can I compete with a poetess as talented as you dear Rosemonde who wrote at the age of 18 the immortal lines: "For, you see, each day I love you more, Today more than yesterday and less than tomorrow." Immediately after that he married you. I plan to make a record of this poem *Les Vieux*, whenever I find the time to do it, imagine, a 18 year old writes a poem on lovers who grow older together. Maybe you don't know but we once played together as Rosemonde was Roxane and I was *Cyrano*. But seriously, Edmond and I are a winning couple at least on the theater and together we'll surpass Rostand's success

of *Cyrano* with our new play *L'Aiglon*. What could be more successful than this play to be performed during the Exposition Universelle in Paris, a patriotic subject about Napoleon, and I can tell you a story or two about that, as I was intimately involved with Napoleon's family as you all know, although not with Napoleon himself, as those who maintain that I am old are joking about. Anyhow, Edmond didn't want me to work too hard and he distributed the roles evenly with many other actors. I hope that this role will become one of my signature roles, maybe my magnum opus, and not just a gimmick of an old lady playing a 21 years-old man.

This year I opened my own theater with a revival of Sardou's *La Tosca* (yes Puccini, what a small world!), as well as revivals of my major successes – *Phedre*, *Theodora*, *Gismonda*, *La Dame aux Camélias*, *Dalila*, and Rostand's *La Samaritaine*. I had an unprecedented success with *Hamlet*, in a prose adaptation which I had commissioned from Eugene Morand and Marcel Schwob. I didn't play *Hamlet* as most of the other players, but in a direct, natural and very feminine way, as *Hamlet's* question To be or not to be, may well be To be or not to be a man or a woman. And as usual the British critics were not pleased with my interpretation of their hero, but unlike you my dear George that I cannot be cross with you, as all the women succumb to your charm, I told this despicable Max Beerbohm what I truly think of him.

Oscar Wilde – All these long speeches make me dizzy, I am too weak to suffer them, can I at least smoke? And by the way, are you sure, dear Sarah, about *Hamlet's* sexual identity?

Sarah Bernhardt – I don't mind if you smoke and I don't care if you burn, and don't interfere anymore when I speak! I could volunteer to Max and George even more acerbic critics, as "Bernhardt is too prone to exaggerate her powers; she wants to play *Hamlet* when her appearance is more suitable to *King Lear*." Or "Bernhardt is so fond of playing male parts, as it is not male parts but male brains that she prefers". Anyhow, I need someone here to teach me the walk and posture of young cavalry officers to impersonate the young Duke. I have a problem as Marie-Louise is allegedly younger than me, although I am ageless, and how can I play her son? But I promise you that by the premiere the critics will say that I died (in the play not in real life, as I intend to outlive all of you) so I died as dying angels would die if they were allowed to. And the play will be so successful during the Exposition and after that it will run for years, and a standing-room place will cost as much as 600 gold francs. The play will inspire the creation of Bernhardt souvenirs, statuettes, medallions, fans, perfumes, postcards, pastries, cakes. As for the forecasts in 1950, 2000, 2020, I don't have to make any forecasts, as I intend to live until 2020 and experience personally what will happen to humanity!

Jacque Corot (aside) – Mark Twain said: "There are five kinds of actresses: bad actresses, fair actresses, good actresses, great actresses— and then there is Sarah Bernhardt". Rostand called her "the queen of the pose and the princess of the gesture", while Hugo praised her "golden voice". She made theatrical tours around the world, was one of the first prominent actresses to make sound recordings and to act in motion pictures. This summarizes quite well who Sarah Bernhardt was, as she personified (and lived) perfectly our century in all its aspects.

Ernesta Stern – Sarah has agreed to play in avant-premiere parts of her role in *L'Aiglon*. Coquelin, come here and be useful, you'll just have to say the replica "Vive l'Empereur!" Our dear Coquelin is forever linked to Bergerac, as he now plays in *Plus que reine* by Emile Bergerat and he is scheduled to tour in America with Sarah Bernhardt at Broadway's Garden Theatre in a production of *Cyrano de Bergerac* with Bernhardt playing Roxane. The Americans are planning to film with him the duel scene from *Cyrano* with sound recording on phonograph cylinder and it will have both color and sound, imagine! On their return to France both will continue to appear in *L'Aiglon* at Theatre Sarah Bernhardt. What a busy schedule!

(We watch Sarah Bernhardt in films, hear her voice from records, then the actress starts to recite Duke Reichstadt's monologues from Edmond Rostand's avant-premiere play L'Aiglon)

LE DUC Eh bien ! moi, sans pouvoir, sans titre, sans royaume, Moi qui ne suis qu'un souvenir dans un fantôme ! Moi, ce duc de Reichstadt qui, triste, ne peut rien Qu'errer sous les tilleuls de ce parc autrichien En gravant sur leurs troncs des N dans la mousse, Passant qu'on ne regarde un peu que lorsqu'il tousse ! Moi qui n'ai même plus le plus petit morceau De la moire rouge, hélas ! dans mon berceau ! Moi dont ils ont en vain constellé l'infortune ! (Il montre les deux plaques de sa poitrine.) Moi qui ne porte plus que deux croix au lieu d'Une ! Moi malade, exilé, prisonnier je ne peux Galoper sur le front des régiments pompeux En jetant aux héros des astres ! Mais j'espère, J'imagine... il me semble enfin que, fils d'un père Auquel un firmament a passé par les mains, Je dois, malgré tant d'ombre et tant de lendemains, Avoir au bout des doigts un peu d'étoile encore... Jean-Pierre-Séraphin Flambeau, je te décoire !

LE DUC Régner !... Régner ! — C'est dans ton vent, dont le parfum de gloire Commence à me rapatrier Qu'au moment de partir je devais venir boire Wagram, le coup de l'étrier ! Régner ! Qu'on va pouvoir servir de grandes causes Et se dévouer à présent ! Reconstruire, apaiser, faire de belles choses ! Ah ! Prokesch, que c'est amusant ! Prokesch, tous ces vieux rois dont les âmes sont sourdes, Oh ! comme ils doivent s'ennuyer ! J'ai les larmes aux yeux. Je me sens les mains lourdes Des grâces que je vais signer ! Peuple qui de ton sang écrivis la Légende, Voici le fils de l'Empereur ! Oh ! toute cette gloire, il faut qu'il te la rende. Et qu'il te la rende en bonheur ! Peuple, on m'a trop menti pour que je sache feindre ! J'ai trop souffert pour t'oublier ! Liberté, Liberté, tu n'auras rien à craindre D'un prince qui fut prisonnier ! La guerre, désormais, ce n'est plus la conquête, Mais c'est le droit que l'on défend ! (Ah ! Je, vois une mère, au-dessus de sa tête Élever vers moi son enfant !) D'autres noms, désormais, je veux qu'on s'émerveille Que Wagram et que Rovigo Mon père aurait voulu faire prince Corneille Je ferai duc Victor Hugo ! Je ferai... je ferai... je veux faire... je rêve... (Il va et vient, s'enivrant, s'enfiévrant ; on s'écarte avec respect.) Ah ! je vais régner ! J'ai vingt ans ! Une aile de jeunesse et d'amour me soulève ! Ma Capitale, tu m'attends ! Soleil sur les drapeaux ! multitudes grisées ! Ô retour, retour triomphal ! Parfum des marronniers de ces Champs-Élysées Que je vais descendre à cheval ! Il m'acclamera donc, ce grand Paris farouche ! Tous les fusils seront fleuris ! On doit croire embrasser la France sur la bouche Lorsqu'on est aimé de Paris ! Paris ! j'entends déjà tes cloches !

LE DUC Et tous ces bras ! tous ces bras que je vois ! Tous ces poignets sans mains, toutes ces mains sans doigts ! Monstrueuse moisson qu'un large vent qui passe Semble coucher vers moi pour me maudire !... (Et défaillant, jetant en avant des mains suppliantes.) Grâce ! Grâce, vieux cuirassier qui tends en gémissant D'atroces gants crispins aux manchettes de sang ! Grâce, pauvre petit voltigeur de la Garde Qui lèves lentement cette face hagarde ! — Ne me regardez pas avec ces yeux ! — Pourquoi Rampez-vous, tout d'un coup, en silence, vers moi ? Dieu ! vous voulez crier quelque chose, il me semble !... Pourquoi reprenez-vous haleine tous ensemble ? Pourquoi vous ouvrez-vous, bouches pleines d'horreur ? (Et courbé par l'épouvante, voulant fuir, ne pas entendre :) Quoi ? Qu'allez-vous crier ? Quoi ?

TOUTES LES VOIX Vive l'Empereur !

LE DUC, tombant à genoux. Ah ! oui ! c'est le pardon à cause de la gloire ! (Il dit doucement et tristement à la Plaine :) Merci. (Et se relevant :) Mais j'ai compris. Je suis expiatoire. Tout n'était pas payé. Je complète le prix. Oui, je devais venir dans ce champ. J'ai compris. Il fallait qu'au-dessus de ces morts je devinsse Cette longue blancheur, toujours,

toujours plus mince, Qui, renonçant, priant, demandant à souffrir, S'allonge pour se tendre, et mincit pour s'offrir ! Et lorsque entre le ciel et le champ de bataille, Là, de toute mon âme et de toute ma taille, Je me dresse, — je sens que je monte, je sens Qu'exhalant ses brouillards comme un énorme encens, Toute la plaine monte afin de mieux me tendre Au grand ciel apaisé qui commence à descendre, Et je sens qu'il est juste et providentiel Que le champ de bataille ainsi me tende au ciel, Et m'offre, pour pouvoir, après cet Offertoire, Porter plus purement son titre de victoire ! (Il se dresse en haut du tertre, tout petit dans l'immense plaine, et se détachant les bras en croix, sur le ciel.) Prends-moi ! prends-moi, Wagram ! et, rançon de jadis, Fils qui s'offre en échange, hélas, de tant de fils, Au-dessus de la brume effrayante où tu bouges, Élève-moi, tout blanc, Wagram, dans tes mains Il le faut, je le sais, je le sens, je le veux, rouges ! Puisqu'un souffle a passé ce soir dans mes cheveux, Puisque par des frissons mon âme est avertie, Et puisque mon costume est blanc comme une hostie ! (Il murmure comme si quelqu'un seulement devait l'entendre.) Père ! à tant de malheur que peut-on reprocher ? Chut !... J'ajoute tout bas Schoenbrunn à ton rocher ! (Il reste un moment les yeux fermés, et dit :) C'est fait !... (L'aube commence à poindre... Il reprend d'une voix forte :) Mais à l'instant où l'aiglon se résigne À la mort innocente et ployante d'un cygne, Comme cloué dans l'ombre à quelque haut portail, Il devient le sublime et doux épouvantail Qui chasse les corbeaux et ramène les aigles ! Vous n'avez plus le droit de crier, champs de seigles ! Plus d'affreux rampements sous ces bas arbrisseaux : J'ai nettoyé le vent et lavé les ruisseaux ! Il ne doit plus rester, plaine, dans tes rafales, Que les bruits de la Gloire et les voix triomphales ! (Tout se dore. Le vent chante.) Oui ! j'ai bien mérité d'entendre maintenant Ce qui fut gémissant devenir claironnant !... (De vagues trompettes sonnent. Une rumeur fière s'élève. Les Voix, qui gémissaient tout à l'heure, lancent maintenant des appels, des ordres ardents.) De voir ce qui traînait de triste au ras des chaumes S'enlever tout d'un coup en galops de fantômes ! (Des brumes qui s'envolent semblent galoper. On entend un bruit de chevauchée.) LES VOIX, au loin. En avant !

LE DUC Le berceau dont Paris m'a fait don ! Mon splendide berceau, dessiné par Prudhon ! J'ai dormi dans sa barque aux balustres de nacre, Bébé dont le baptême eut la pompe d'un sacre ! — Approchez ce berceau du petit lit de camp Où mon père a dormi dans cette chambre, quand La Victoire éventait son sommeil de ses ailes ! (Le berceau est maintenant contre le petit lit.) Plus près, — faites frôler le drap par les dentelles ! 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...

Ernesta Stern – Sarah wanted to recite some pages from my books as well – Au fil des pensees, Autour du Coeur, Quinze jours a Londres, but I've spared you this ordeal and I'll just hand you some copies of my books before you leave our modest home. In sharp contrast to L'Aiglon, I invite my friend Louis Lumiere to speak about his invention - cinematography.

Louis Lumiere – Well, dear Ernesta, this is a cultural evening and I am flattered that you agreed to speak to this distinguished audience about the curiosity of the Cinematographe. We didn't invent it of course, my brother Auguste and me, we just perfected an apparatus that took, printed and projected film here in Paris, at Salon Indien du Grand Café, exactly 5 years ago. We are pioneers only as we were the first to present projected, moving, photographic pictures to paying audience, 10 very short films, that you'll see in a moment and I hope that you'll enjoy them. There was quite a riot, as 2000 people wanted to watch the films and only 33 people were allowed to the premiere, one of them was you, dear Ernesta, who saw the tremendous potential of the industry. In the last few years movie theaters were open all over in France, in Italy, in Brussels and even in London. A lot of progress was done also in the United States, were Thomas Edison showed his improved Vitascope projector in 1896, the

first commercially successful projector in the US. I really don't know what will become from our invention, will it remain a curiosity, will it grow to be an art, what will happen in 10, 20, 50 years from now – will we watch films of two or four hours as your plays and operas with plays written especially for this media, of course films will need to be talking not silent as they are now, maybe also in colour, possibly with music, imagine what are the possibilities that culture will be spread all over the world, not just entertainment, that we'll watch Rostand's *Cyrano* in Bombay & Rio de Janeiro, Zola's *L'Argent* in New York, hear Puccini's *La Boheme* in Capetown & Peking, with translations into the local languages as well...

Jacque Corot (aside) – Not even in their wildest dreams the people gathered in Ernesta Stern's salon could imagine that within just a few years cinema will become the most popular entertainment all over the world, and will raise to be an art within one or two decades, eclipsing theater and opera, becoming the most important vehicle of culture to the masses.

Ernesta Stern – To accompany Lumiere's films which are silent of course we need modern music, but not classical music, something completely different. And I received recently from an American friend ragtime music, a completely bizarre music, composed by a young American named [Scott Joplin](#), whose father was a slave, and I am told that it is based on rhythms coming from African music with a modification of the march style popularized by [John Philip Sousa](#), with us tonight and who will be with us at the World Exposition in Paris. We'll hear two piano medleys, *qui font fureur aux Etats Unis*, they are called *Original Rags* and *Maple Leaf Rag*. But this is not the end of surprises. I have asked our dear Joseph Joachim, who'll be playing later on in a unique recital with [Edvard Grieg](#), who could play for us this music and he suggested that his protégé, the young Polish [Arthur Rubinstein](#) could do it. This young pianist, he is not even 13, is a prodigy with a photographic memory. I was sure that the child would be thrilled by the exposure to French Society, but he said that he is a serious classic performer, and not a cabaret pianist. His reputation was at stake, as he'll make his debut with the Berlin Philharmonic in a few months, you understand, he has a reputation to maintain at the age of 12. Finally, after tough negotiations we compromised that he'll play the two medleys with the short films and after that he'll give us a short recital of piano compositions by Chopin, Brahms, and Mendelssohn. I heard him yesterday and I can assure you that he is unique. I invited this precocious teenager to move to Paris, I'm sure that he'll interact with the cream of our cultural society, composers, painters, authors and salonnières.

(While we watch the 10 short films by Lumiere, we hear Scott Joplin's ragtime piano music played by Arthur Rubinstein, 12, who continues with a short classical recital)

Ernesta Stern – I would like to introduce to you a dear friend who was completely anonymous until a few years ago, although he lived with us in Paris from 1892 to 1895, before he became the King of the Jews, and no need to say what happened to the last King of the Jews – Jesus. We met about five years ago in the courtyard of the Ecole Militaire in the Invalides, where our dear Alfred Dreyfus was formally degraded by having the rank insignia, buttons and braid cut from his uniform, his sword was broken, his heart was broken too, all that before silent ranks of soldiers, while a large crowd of onlookers around us shouted *Mort aux juifs!* Dreyfus cried out "I swear that I am innocent. I remain worthy of serving in the Army. Long live France! Long live the Army!" As a matter of fact no one knew if Dreyfus was really a traitor or not, but the incident proved how deep was anti-Semitism rooted in France. To me it was a personal shock as I was convinced that we the Jews were completely assimilated in France, but millions of Frenchmen didn't think so, and on the first occasion proved to us that we were Frenchmen as long that none of us is accused of a crime, conditional Frenchmen, *avec sursis*. Theodor Herzl was a correspondent of the Viennese *Neue Freie Presse* and followed the

Dreyfus Affair. He was standing near me, and we were probably the only Jews who dared to come, I noticed how he was flabbergasted, il a ete completement bouleverse, it shattered all his beliefs. We kept in touch in the following years, but he'll tell you better than me about that.

Theodor Herzl – As a matter of fact I met many French Jews when I lived in Paris, most of them did not admit that they were Jews, some of them converted to Catholicism, and you were Ernesta one of the few who were proud of your origins. But you were right it shattered by belief that an assimilation of Jews in Europe was possible and in February 1896 I published my book *Der Judenstaat* to immediate acclaim and controversy. The book argued that the Jewish people should leave Europe for Palestine, their historic homeland. Only through a Jewish State could they avoid anti-Semitism, express their culture freely and practice their religion. I met important people and received a warm support from the Kaiser's family and presented my proposal to the Turkish Grand Vizier. The Turks even granted me a medal - the Commander's Cross of the Order of the Medjidie. Among the Jews the Eastern Jews were mostly enthusiastic by my ideas and the Zionist movement grew rapidly. In 1897 I founded the First Zionist Congress of Basel and was elected president of the Congress, and I am still president after three stormy Congresses. So, this is the story in a nutshell and to tell you the truth I am not sure what will be the outcome of my endeavors. I hope to live for at least 50 more years, as I am not even 40, to witness the establishment of a Jewish state, as I am convinced that great dangers lie ahead of Jews and only in Israel we would be free & safe!

Ernesta Stern – Amen, dear Theodor, and I volunteer my house to be the seat of the Jewish embassy in Paris. Anyhow, I have a feeling that it will reside not far from here, maybe at rue Rabelais, a deux pas d'ici. Imagine what a cultural center your country could be with so many gifted authors, artists and musicians. The Jews who gave the world the Bible would found a state that will become a cultural magnet, a moral compass, a scientific and economic miracle!

Jacque Corot (aside) – Hold your horses Ernesta, Herzl's vision materialized within 50 years as he has forecasted but not in his lifetime as he died four years later in 1904. Israel has many merits, but is far from being a moral compass and a cultural magnet, as Europe has remained the leader of ethics, culture, welfare and prosperity - Scandinavia, Netherlands, Switzerland. But to tell the truth Israel did indeed fulfill most of Herzl's vision and is a formidable success.

Ernesta Stern – Jose Echegaray is a polymath, a Spanish civil engineer, mathematician, statesman and one of the leading Spanish dramatists. He became a member of the Society of Political Economy, helped to found the magazine *La Revista* and took a prominent part in propagating free trade doctrines in the press. If it was not enough, he was appointed Spanish Minister of Education, of Public Works and Finance Minister successively between 1867 and 1874. From that date on he became a playwright in a career which eclipsed all his other achievements. But I prefer that Jose would tell you more about his plays which thrill us.

Jose Echegaray – Theater has always been my love although I truly became a dramatist only in 1874 after I retired from politics. In my plays I try to convey above all a sense of duty and morality, which were the driving force of my whole life. Some critics maintain that I replicated the achievements of my predecessors of the Spanish Golden Age, but I would say that I am only a prolific playwright, writing about two plays each year. And I am still young, at least I feel at my advanced age which is more than twice as much as Edmond Rostand's age, and know that I'm too young to die, since I need at least 40 more years. You see, dear Zola, I am not so modest as you who requests additional 30 years. My most famous play *El Gran Galeoto*, written 18 years ago, deals also as many of your works, dear friends, on the poisonous effect that unfounded gossip has on our happiness. But I personally prefer my last plays – *Mariana*, *El estigma*, and *La duda*. While my early works were Romantic, I turned to

thesis drama, mainly under your influence my dear Ibsen. I show that honesty is condemned as madness by society, much like your *An Enemy of the people*, however it never achieved the same amount of success, as I lack the formidable dramatic force that you possess Henrik. But at least my friend here George Bernard Shaw admires my work and for me it is worth more than the triumphs of my plays in London, Paris, Berlin, Stockholm and Madrid.

Jacque Corot (aside) – Who ever heard of Echegaray in 2016, a hundred years after his death? Yet, he obtained the Nobel Prize in 1904, 5 years after our reveillon, as well as George Bernard Shaw, much later. But Zola didn't receive the Nobel Prize, which was awarded in its first year, 1901, to a compatriot Sully Prudhomme, Sully who? as he is completely forgotten...

Ernesta Stern – We are all thrilled by the Exposition Universelle of 1900, to be opened within a few months, and we have with us here a famous civil engineer, Gustave Eiffel, who built for another Exposition a decade ago a Tour, which was ridiculed by all the bien pensants, and today has become the emblem of Paris, with millions of tourists coming from all over the world to admire it. Gustave will tell us about his Tour, modern buildings, and the Exposition.

[Gustave Eiffel](#) – During my whole life I tried to explore new grounds and not to be confined to the conservative thinking of the epoch. This progressive spirit unifies most of us here, Zola, Clemenceau, Shaw, Tolstoy, Ibsen. But I had to fight preconceived ideas, as my tower had been a subject of controversy, attracting criticism both from those who did not believe it feasible and from those who objected on artistic grounds. Just as work began at the Champ de Mars, a dozen years ago, the Committee of the 300 (one member for each meter of the tower's height) was formed, with distinguished members as Charles Garnier, Adolphe Bouguereau, Guy de Maupassant, Charles Gounod and Jules Massenet. A petition was sent to Alphand, the Minister of Works, and was published by *Le Temps*. A kind of *J'accuse* but on the opposite grounds. They maintained that my "ridiculous tower" dominating Paris will crush under its barbaric bulk Notre Dame, Tour Saint-Jacques, the Louvre, the Dome of Les Invalides and the Arc de Triomphe. Well, dear friends, where are they now all those who signed this ridiculous petition, but the Tour Eiffel will exist forever, as well as my metal framework of the Statue of Liberty. They have become the symbol of the spirit of change, of liberty, of modernism, of the industrial, cultural and social revolution. La dame de fer was constructed in a record time from 1887 to 1889, is the cultural icon of France, one of the most recognizable structures in the world, as well as the tallest building, raising to 324 meters, based on a square measuring 125 meters on each side. But progress has not ceased with my tower, as the new Paris exposition of 1900 has brought new constructions that I was not involved in their construction – the Grand Palais, the Petit Palais, Pont Alexandre III, the Gare d'Orsay, new entrances to Metro stations, and plenty of palaces and pavilions – of electricity, of optics, of motion pictures, of industry, of agriculture, with 40 national pavilions, theaters and music halls, while the Grand & Petit Palais in an art nouveau style exhibit art, paintings, sculptures. Our dear Lumiere brothers present their films on a colossal screen in the Gallery of Machines. We will even hear and see motion pictures, with the image on the screen synchronized to the sound from phonographs. On the Cineorama of Raoul Grimoin Sanson we'll watch a simulated voyage in a balloon projected on a screen of 93 meters in circumference by ten synchronized projectors. And at the Mareorama we'll watch a simulated voyage by ship to Constantinople, with the viewers watching images of the cities and seascapes en route. The illusion will be aided by machinery that rocks the ship and fans which blows gusts of wind. Well, dear friends, this is the image that we present to the millions of tourists and tens of millions of visitors. It will give a tremendous boost to the economy, to the industry and to the culture of France, Paris, Europe and the world. This will epitomize the progress that we have achieved in the last decades and will be a magnificent entrance to the new 20th century.

Jacque Corot (aside) – Well spoken, my dear Eiffel, especially in view of the fact that nobody present mentioned the Panama scandal, where you were involved. In 1893 you were found guilty on the charge of misuse of funds, fined and sentenced to two years in prison, although you were acquitted on appeal. You resigned from the Board of Directors of the Compagnie des Etablissements Eiffel and abstained from any participation in any manufacturing business in the future. But that it was quite common in Parisian bourgeois society, even if it is progressive and Dreyfusard, as in the Salon of Ernesta Stern, it is not bon ton, es passt nicht, it is impolite to say the least. Because after all, as Zola has beautifully described in *L'Argent*, everyone is involved in one scandal or another, and if not – at least he has an extramarital affair, as Zola had with a mistress who bore him two children. Only Alfred Dreyfus has not transgressed any law or any moral code, he was completely innocent and honest, had an impeccable family life, and that is why he was sent to the end of the world to Devil's Island...

Ernesta Stern – Jules Cheret is a good friend, all of us admire his works, as he became the master of poster art. In 1890 the French government awarded him the Legion of Honour, citing his creation of an art form that advanced printing and served the needs of commerce.

Jules Cheret – I am a Parisian, all my life I live in Paris, except for seven years in my youth when I was trained in lithography in London. Yet, my work is influenced by the scenes of frivolity depicted in the works of Rococo artists. I expanded my business to providing advertisements for the plays of touring troupes, municipal festivals, and then for beverages and liquors, perfumes, soaps, cosmetics and pharmaceutical products. But I am particularly proud of my large posters displaying modestly free-spirited females and I am often called the "father of the women's liberation." The women in my posters are joyous, elegant and lively—'Cherettes', as they are popularly called, heralded a noticeably more open atmosphere in Paris, where women are able to engage in formerly taboo activities, such as wearing low-cut bodices and smoking in public. As I own my firm, it allows me to maintain artistic control and to establish an innovative design approach, a simple dynamic approach in which compositions are dominated by large central figures, prominent hand-lettered titles, simplified backgrounds and large areas of glowing colour and gestural textures. This is a combination of Watteau, Fragonard, Tiepolo, with the flat colour and stylized linear contours of Japanese prints.

Jacque Corot (aside) – What a fantastic combination of excellence in those times in Paris – painting, literature, music, inventions, architecture, engineering, theater, films, even posters.

Ernesta Stern – We have with us tonight the dancers and singers of the Moulin Rouge, with [Jane Avril](#), that may be known as L'etrange and Jane la folle, but unlike her nicknames she is very serious and considers playing in your play *Peer Gynt* dear Ibsen. They'll perform for you their can-can show, which was very successful in London, as well as scenes from famous operettes, while you watch the exposition of Cheret's famous posters, photos of our Parisian monuments, buildings and bridges, photos of the plans and constructions of our forthcoming Exposition Universelle. We have invited the composer of *La fille de Madame Angot* [Charles Lecocq](#), the composer of *Les cloches de Corneville* [Robert Planquette](#), the composer of *Veronique* and *Les p'tites Michus* [Andre Messager](#), and the librettist [Ludovic Halevy](#) of [Jacques Offenbach](#)'s opera bouffes *Orphee aux enfers*, *Ba-ta-clan*, *Le pont des soupirs*, *Pomme d'api*, the librettist [Jules Barbier](#), a fellow Dreyfusard, who wrote the libretti of Offenbach's *Les contes d'Hoffman* and of Victor Masse's – *Les noces de Jeannette*. You'll watch scenes from those operettes and others, with a lot of French can-can and bonne humeur.

(Photos and films of Paris around 1899, with sights of the monuments and expositions, and with Cheret's famous posters, are projected on the screen, and performance of a Moulin Rouge can-can show, and scenes from famous operettes by the best composers present there)

Ernesta Stern – And now I want to introduce a new friend, well, new if you think that 5 years is new, as Marcel Proust is an habitu   of my Salon since 1894. He is young, only 28, takes notes all the time, but not only in my Salon, as he goes to most of the other Salons in Paris. I don't know where he takes time to write, but he published 3 years ago *Les plaisirs et les jours*, with a foreword by Anatole France and drawings by Mme Lemaire, a competitor Salonniere.

Marcel Proust – What you didn't mention my dear Ernesta is that I am a fervent Dreyfusard. But I don't only attend Salons, yours, Mme Straus, Madeleine Lemaire, Mme Arman de Caillavet, many others, where I take notes, as I plan to write a monumental novel, a kind of search of lost time, with the enigma of memory, the necessity of reflection, as leitmotifs. But I lack discipline to work on my novel and it may take ten or twenty more years until I finish it. My father whom you know Adrien Proust is a prominent pathologist and epidemiologist, studying cholera in Europe and Asia, he wrote numerous articles and books on medicine and hygiene and he hoped that I'll follow his path. To appease him, since he insisted that I pursue a career, any career, I obtained a volunteer position at Bibliotheque Mazarine in the summer of 1896, but I obtained a sick leave which is indefinite and I still live in my parents' apartment, what can I say I am an enfant gat  , blas   at the age of 28, what a loss for humanity.

I have abandoned a novel that I was working on, but I can share with you some insights that despite my young age or because of it I have arrived to. I believe that the real voyage of discovery consists not in seeking new landscapes, but in having new eyes. Remembrance of things past is not necessarily the remembrance of things as they were. Happiness is beneficial for the body, but it is grief that develops the powers of the mind, and not being so healthy deepens my sense of observation. But I have a problem, like many intellectuals, I am incapable of saying a simple thing in a simple way. Ultimately, I am a neurotic, everything great in the world is done by neurotics; they alone founded our religions and created our masterpieces. The only true voyage, the only bath in the Fountain of Youth, would be not to visit strange lands but to possess other eyes, to see the universe through the eyes of another, of a hundred others, to see the hundred universes that each of them sees, that each of them is, in your Salon my dear and in the other ones; and this we do, we do really fly from star to star.

Jacque Corot (aside) – You are not a total loss, dear Marcel, you are only a late bloomer, as you are about to write *A la recherche du temps perdu*, begun at last in 1909 and published from 1913 to 1927, 5 years after your death in 1922, at the age of 51, as Proust died from illness before he could edit the final parts of his work. Many of the ideas, motifs, in *In Search of Lost Time*, were anticipated in his unfinished novel *Jean Santeuil*, written in 1896 to 1899.

Ernesta Stern – You have probably noticed that there are very few women who contribute actively to culture in our times. We have of course the one and only Sarah Bernhardt, but so few female authors, painters and musicians. Well, at least we have today a young scientist, Marie Curie, a Polish and naturalized-French physicist and chemist, who conducts pioneering research, on what exactly I don't know and don't understand, as it is too complicated for me.

Marie Curie – I was born in Poland but moved to France in 1891. I immediately entered Sorbonne University in Paris where I read physics and mathematics – I had naturally discovered a love of the subjects through an insatiable appetite for learning. It was in Paris, in 1894, that I met Pierre Curie – a scientist working in the city – and we were married a year later. We became research workers at the School of Chemistry and Physics in Paris and there we began our pioneering work into invisible rays given off by uranium – a new phenomenon which had recently been discovered by Professor Henri Becquerel. In July 1898, my husband and I published a joint paper announcing the existence of an element we named "polonium",

and in December 1898, we announced the existence of a second element, which we named "radium", from the Latin word for "ray". But I am afraid that I am boring you already.

I would better tell you how I fell in love with Pierre my husband. He came to see me and showed a simple and sincere sympathy with my student life. Soon he caught the habit of speaking to me of his dream of an existence consecrated entirely to scientific research, and he asked me to share that life. During the year 1894, Pierre Curie wrote me letters that seemed to me admirable in their form. No one of them was very long, for he had the habit of concise expression, but all were written in a spirit of sincerity, with an evident anxiety to make the one he desired as a companion know him as he was. So, I fell in love, we married and we have now a daughter. I am afraid that you asked me on purpose to speak right after Marcel Proust, as you could not meet two more different people than the two of us, because I believe that we should be less curious about people and more curious about ideas, about nature.

We must have perseverance and above all confidence in ourselves. We must believe that we are gifted for something and that this thing must be attained. Nothing in life is to be feared. It is only to be understood. Now is the time to understand more, so that we may fear less. You cannot hope to build a better world without improving the individuals. To that end, each of us must work for our own improvement. And I was taught that the way of progress was neither swift nor easy. I am afraid that I sound like an old lady although I am only 32, but I have reached the conclusion that one never notices what has been done; one can only see what remains to be done. A scientist in his laboratory is not a mere technician: he is also a child confronting natural phenomena that impress him as though they were fairy tales, as the new sights of Nature make me rejoice like a child. We must believe that we are gifted for something, that this thing must be attained. Finally, I do believe that science has great beauty.

Jacque Corot (aside) – Dear Marie, so young and so wise, no wonder that you have become the role model for millions, especially women, in your quite way, you revolutionized the world of science, invented radioactivity, contributed so much to our health and medicine, but your inventions could also bring such havoc on humanity. Exactly, like Alfred Nobel, who died a few years before, and bequeathed his fortune to encourage scientists and authors, to promote peace, as his inventions were also multi faceted, as most of inventions are after all. Anyhow, Marie Curie was the first woman to win a Nobel Prize and the first person to win two Nobel Prizes, and the Nobel Prizes are largely associated with Marie Curie in history.

Ernesta Stern – How many of you have ever heard of the Nobel Prizes? But all of you have heard of Alfred Nobel, the famous Swedish chemist, engineer, inventor, businessman and philanthropist, who died 3 years ago. Nobel's will expressed a request that his money be used for prizes in physics, chemistry, peace, physiology or medicine and literature. As executors of his testamentary dispositions he appointed Ragnar Sohlman, here with us tonight, and Rudolf Lilljequist. Sohlman who is very young, not even 30, was occupied for several years with the task of establishing the Nobel Prizes, the regulations regarding selection of laureates and overcoming the problems with Nobel's relatives. Finally, he has managed to institute the Nobel Foundation that will be founded in a few months and manage the finances and administration of the Nobel Prizes, which will be the most prestigious prizes in the world and that will be distributed from 1901 onwards, and who knows, maybe you Zola, you Shaw, you Tolstoy and you Echegaray will be among the first to receive the Nobel Prize of Literature, and probably our dear Marie Curie will receive one of the first prizes on physics. It is a pity that prizes of arts and music will not be awarded otherwise you Monet and you Puccini would be receiving it, and maybe you Clemenceau will be awarded the Prize of Peace... after war.

Ragnar Sohlman – Indeed what a tremendous task has our dear Nobel bestowed on my humble and young shoulders. I am only a chemical engineer and all of a sudden I have to create the Nobel Foundation. But I was Nobel's assistant and he probably had enough confidence in me that I will carry on this arduous task successfully and Nobel's memory will be vivid also in 100 or 120 years from now. What Ernesta has not mentioned is the huge amount of each of the prizes – 150,000 Crowns, that will make each recipient a wealthy man. Let me emphasize just one facet of Nobel's will – he specifically mentioned that the Peace Prize will be awarded to the person who shall have done the most or the best work for fraternity among nations, for the abolition or reduction of standing armies and for the holding and promotion of peace congresses. He also emphasized that no consideration shall be given to the nationality of the candidates, so that the most worthy shall receive the prize, whether he be Scandinavian or not. Therefore, the prizes are not Scandinavians, they are for scientists and authors from all over the world, but if Nobel would have attended your gathering tonight, he would have decided possibly to award several prizes in each category, and in many more categories as well, as he would have l'embarras du choix with such distinguished celebrities.

Jacque Corot (aside) – Nobel Prizes will become the model for international recognition and will engender many more prizes in all the categories of culture. The award of the prizes on December 10 every year, date of death of Nobel, has become the climax of cultural events.

Ernesta Stern – Dear Sohlman, we have here another candidate for your new Nobel Prize – our friend Wilhelm Röntgen, a physicist who has discovered the X-rays, or Rontgen rays in many languages, over his great objection, as he is very modest, having renounced to receive patents for his discoveries. I have no doubt that even if he receives your Nobel Prize he'll donate it to the University of Wurzburg where he teaches. We are very curious to hear from you, our dear Rontgen, how indeed you discovered your famous rays, because our century is the century of innovation, pioneering in all fields – literature, arts, music, theater and science.

Wilhelm Röntgen – Our dear Marie Curie has not emphasized most on how she discovered polonium and radium, so I am afraid to bother you with my scientific terminology. As a matter of fact, unlike Descartes who said cogito ergo sum, I don't think – I experiment. Four years ago, I was working with a Crookes tube covered by a shield of black cardboard. A piece of barium platino-cyanide paper lay on the bench there. I had been passing a current through the tube, and I noticed a peculiar black line across the paper. ... The effect was one which could only be produced, in ordinary parlance, by the passage of light. No light could come from the tube, because the shield which covered it was impervious to any light known, even that of the electric arc. ... I did not think; I investigated. I assumed that the effect must have come from the tube, since its character indicated that it could come from nowhere else. I tested it. In a few minutes there was no doubt about it. Rays were coming from the tube which had a luminescent effect upon the paper. I tried it successfully at greater and greater distances, even at two metres. It seemed at first a new kind of invisible light. It was clearly something new, something unrecorded. Having discovered the existence of a new kind of rays, I of course began to investigate what they would do. It soon appeared from tests that the rays had penetrative power to a degree hitherto unknown. They penetrated paper, wood, and cloth with ease; and the thickness of the substance made no perceptible difference, within reasonable limits. The rays passed through all the metals tested, with a facility varying, roughly speaking, with the density of the metal. These phenomena I have discussed carefully in my report to the Würzburg society, and you will find all the technical results therein stated. I am not a prophet, and I am opposed to prophesying. I am pursuing my investigations, and as fast as my results are verified I shall make them public. We shall see what we shall see. We have the start now; the developments will follow in time. A few weeks after my discovery I took a

picture, a radiograph, using X-rays of my wife Anna Bertha's hand. When she saw her skeleton she exclaimed: "I have seen my death!" I published 3 papers on X-rays between 1895 and 1897, and the scientific community was thrilled at the possibilities of my invention, diagnostic radiology, the medical specialty which uses imaging to diagnose disease.

Jacque Corot (aside) – X-rays have become standard procedure in medicine, to identify pneumonia, lung cancer, intestinal obstruction, kidney stones, bone fractures, dental cavities. In airport security, border control, in World War I over a million wounded soldiers were treated with Marie Curie's X-ray units. The German Rontgen has contributed to humanity hugely, as well as the French Louis Pasteur, who died a few years before, and so many others.

Ernesta Stern – And who has made kind of X-rays to our brains, analyzing our subconscious, our dreams, if not our dear Sigmund Freud, who is with us tonight. A few months ago he published The Interpretation of Dreams in which, following a critical review of existing theory, Freud gives detailed interpretations of his own and his patients' dreams in terms of wish-fulfillments made subject to the repression and censorship of the "dream work". But before I mess up his revolutionary theories on human mind I prefer that he'll explain them.

Sigmund Freud – Actually, it is not so complicated. I just set out the theoretical model of mental structure (the unconscious, pre-conscious and conscious) on which this account is based. The interpretation of dreams is the royal road to a knowledge of the unconscious activities of the mind. Dreams are often most profound when they seem the most crazy. I seized the opportunity to come to Paris, as after Vienna it is my favorite city, since October 1885, when I lived in Paris on a three-month fellowship to study with Jean-Martin Charcot, a renowned neurologist who was conducting scientific research into hypnosis. This was a catalytic experience, as it turned me toward the practice of medical psychopathology. You all know how Charcot specialized in the study of hysteria and susceptibility to hypnosis, which he frequently demonstrated with patients on stage in front of an audience. It assisted me to develop my clinical method and set out my theory of the psychogenetic origins of hysteria, demonstrated in a number of case histories, in my Studies on Hysteria published in 1895.

But, eventually I abandoned hypnosis, and you'll not witness a séance tonight, having concluded that more consistent and effective symptom relief could be achieved by encouraging patients to talk freely, without censorship or inhibition, about whatever ideas or memories occurred to them. In conjunction with this procedure, which I called "free association", I found that patients' dreams could be fruitfully analyzed to reveal the complex structuring of unconscious material and to demonstrate the psychic action of repression which, I had concluded, underlay symptom formation. I use now the term "psychoanalysis" to refer to my new clinical method and the theories on which it is based. I even made "self-analysis" of my own dreams and memories of childhood. My explorations of my feelings of hostility to my father and rivalrous jealousy over my mother's affections led me to fundamentally revise his theory of the origin of the neuroses. But I have not invented anything new, as after reading in English Shakespeare throughout my whole life, I found how much he excelled in understanding human psychology. And if I even go further, my Jewish secular origins had a significant influence in the formation of my intellectual and moral outlook, especially with respect to my intellectual non-conformism, and to the substantial effect on the content of psychoanalytic ideas. But, enough of that, let me simplify my point.

The result of my research is that: Men are strong so long as they represent a strong idea they become powerless when they oppose it. That is the strong of my strength. Unlike the common belief, the ego is not master in its own house, we think we are, but from error to error one discovers the entire truth. I found that the mind is like an iceberg, it floats with one-seventh of

its bulk above water. So, one has to be honest with himself and not be afraid to talk about his problems, as it is a good exercise. You talked a lot about freedom, but most people do not really want freedom, because freedom involves responsibility, and most people are frightened of responsibility. In what I do concur with your ideas is that civilization began the first time an angry person cast a word instead of a rock. The first requisite of civilization is that of justice, in the Dreyfus Affair and anywhere else. Psychoanalysis helps us to acknowledge the fact that neurosis is the inability to tolerate ambiguity. A man should not strive to eliminate his complexes but to get into accord with them: they are legitimately what directs his conduct. Unexpressed emotions will never die. They are buried alive and will come forth later in uglier ways. So, you have to express your emotions as you heard me do about my childhood experience. Men are more moral than they think and far more immoral than they can imagine. My life has been until now a long series of struggles and I am afraid that in the future it will continue to be so. But, remember that one day, in retrospect, the years of struggle will strike you as the most beautiful. Finally, I am a European, completely so, even that America is the most grandiose experiment the world has seen, but, I am afraid, it is not going to be a success.

Jacque Corot (aside) – What is your secret, you revolutionary innovators, Freud, Tolstoy, Shaw, Zola, Ibsen, Curie, Eiffel, Monet, from what sources do you find the strength to develop your theories, your art? You are from different nationalities, different backgrounds, yet all of you are not conservative, nor religious, maybe the secret is in your childhood, in your dreams, maybe Freud has to psychoanalyze all of you in order to find your secret?

Ernesta Stern – You heard what our dear friend Freud said about America, so what do you answer Mark Twain, who are so American, although you are living now mostly in London.

Mark Twain – Actually, dear Ernesta, when I saw such a distinguished audience gathered here I was very glad because I hoped that you'll overlook me. It is better to keep your mouth closed and let people think you are a fool than to open it and remove all doubt. It usually takes me more than three weeks to prepare a good impromptu speech. I have not prepared a speech and now you'll know for sure that I am a fool. People might gather the wrong impression that there is an animosity between Freud and me. But it is quite the contrary, we are good friends and we share much in common, Freud attended one of my public readings in Vienna in February 1898. I also spoke a couple of years ago to the Concordia Press Club in Vienna and delivered a speech "Die Schrecken der Deutschen Sprache" on the horrors of German to the great amusement of the audience. Actually, during my stay in Germany in 1878 I had a dream, that maybe you can analyze my dear Sigmund, that all bad foreigners went to German heaven, couldn't talk and wished they had gone to hell. I have another dream, deeply rooted in the American dream that one day our nation will rise up and live out the true meaning of its creed – that all men are created equal. And then the most grandiose experiment that world has seen, dear Sigmund, America is really going to be a success and that the twentieth century will be the century of America. I am an anti-imperialist in the context of the schrecklich Philippine-American War, an adamant supporter of the abolition of slavery and the emancipation of slaves, a staunch supporter of women's rights and an active campaigner for women's suffrage. I am in favor of labor unions, support labor movement and am critical of organized religion. If Christ were here now there is one thing he would not be – a Christian. So, if America will adhere to its ideals, as I wish, the new century will indeed be American.

I would say even more, that probably within a decade or two America will prevail and the empires of Germany, Austria, Turkey and Russia will cease to exist. I quite doubt the future of Palestine dear Herzl that I visited in 1867, I found it dotted with nasty villages of miserable huts and the usual assemblage of squalid humanity, disfigured wretches fringed with filthy

rags and infested vermin, naked and sore-eyed children in all stages of mutilation and decay. But maybe when your pioneers, dear Herzl, will emigrate there the situation will improve.

I don't understand anything in psychology as Freud, but I have made some observations on human nature that I am willing to share with you instead of making a speech. I see here many aged people as I am, who might worry about old age. I can tell you that - Age is an issue of mind over matter. If you don't mind, it doesn't matter. Life would be infinitely happier if we could only be born at the age of eighty and gradually approach eighteen. And to you dear Ibsen I have an insight to Thomas Stockman - Whenever you find yourself on the side of the majority, it is time to pause and reflect. I hear Ernesta that the schooling system in France is excellent, as far as I experienced - I have never let my schooling interfere with my education. And to you dear Tolstoy I would say that the two most important days in a man's life are the day he is born and the day he finds out why. Dear Zola, who is always in search of the truth, I have found that if you tell the truth, you don't have to remember anything. Truth is the most valuable thing we have. Let us economize it. When in doubt tell the truth. Don't worry that you were not chosen to the Academie - It is better to deserve honors and not have them than to have them and not deserve them. I admire the inventiveness of Marie Curie and Rontgen but the greatest of all inventors in humanity is still - Accident. To you, Clemenceau I say that in America as in France, we have the best government that money can buy. You all love to travel and that is why you are so open-minded, as travel is fatal to prejudice, bigotry, and narrow-mindedness. Finally, do the right thing. It will gratify some people and astonish the rest. Don't expect too much from men - Man was made at the end of the week's work, when God was tired. Men's ideal life consists of good friends, good books and a sleepy conscience. When they argue - they get their facts first then they distort them as needed. When they die they can choose between Heaven for the climate and hell for the company. I found out that there are basically two types of people. People who accomplish things, and people who claim to have accomplished things. The majority belongs to the 2nd, but all of you belong to the 1st!

Jacque Corot (aside) - It is so refreshing to find a rare combination between wisdom, integrity and a vivid sense of humor. In too many cases ethicists and conscientious men and women take themselves so seriously, sometimes in a fundamentalism of extreme pacifism, human rights at all costs, equality equaling communism, being no less fanatic than bigots, neoliberals, racists and nationalists. One has to find the right proportion between the ideals, the middle way, and above all - doing it in humility, with a sense of humor, and empathy.

Ernesta Stern - I invite now the famous singer and actress Yvette Guilbert to sing some of her hits, we haven't seen her lately and I am glad that she seized the opportunity of the turn of the century to come and visit us. She is befriended to many of you, my dear guests, so welcome!

Yvette Guilbert - Thank you my dear Ernesta for inviting me. It is not a secret that since 1896 I am seriously ill and I am considering putting an end to my career shortly. But not only I am ill, France is also ill because of the Dreyfus Affair that divides families, friends and the whole French society in two between Dreyfusards and Antidreyfusards. We all know of your affinities dear Ernesta, and most of your friends and guests are Dreyfusards - Zola, Clemenceau, Monet, Sarah Bernhardt, Marcel Proust, Herzl, Freud... I personally was Antidreyfusarde as I truly believed in Dreyfus' guilt. And I was in good company too, with most of the politicians, the government, the army, the press and public opinion, with prominent people as Paul Valery, Edgar Degas, Auguste Rodin, Renoir, Toulouse-Lautrec. You would say, yes, but the fiercest opponent to Dreyfus was Edouard Drumont the anti-Semite, whom I abhor. Not all of us are Drumonts, how can I be called an anti-Semite by believing that Dreyfus is guilty, while my husband whom I married in 1897 and cherishes

most Max Schiller is Jewish. He is an impresario and has suffered much because of the anti-Semitism that was acerbated after the Dreyfus Affair. All of you here present maintain that you are open-minded, liberals, that you love France, yet many of you have broken their relations with people like me just because of our divergence of opinions a propos Dreyfus. You stigmatize us as anti-Semites, and this is racism, exactly as stigmatizing all the Jews as God-murderers because one of them Judas Iscariot denounced Jesus to the Romans, as stigmatizing all the Jews as traitors because one of them Dreyfus was proven guilty by our tribunals. So, please don't accuse me and the majority of Frenchmen of anti-Semitism just because Drumont and many others of us are anti-Semites. Give us the credit of our beliefs, even if we are wrong, which we probably are according to the latest developments, but this was not done mischievously by most of us, and if truth was distorted by some people in the army or the government they should be punished. At the dawn of the new century, Frenchmen should reunite, France should recover again its position as humanity's conscience, and old friends should hug each other in a spirit of forgiveness, empathy, containment and tolerance.

(Yvette and Ernesta hug and kiss with tears in their eyes as guests applaud with enthusiasm)

Jacque Corot (aside) – Life is short, except mine of course, as I live now for 80, 120 years or maybe forever, being a virtual protagonist anyhow. All this evening, anyhow, existed or not, I don't know, or I made it up in my feverish mind. Anyhow, I fully concur with Yvette's insight that people should reconcile, not be fanatic, live in harmony, in fraternity, peacefully.

Yvette Guilbert reappears, she is dressed in bright yellow with long black gloves and stands perfectly still, gesturing with her long arms as she sings. She accompanies her songs with monologues, being called a "disease", her lyrics are raunchy, their subjects are tragedy, lost love and the Parisian poverty from which she had come. And the audiences love her, at Ernesta Stern's Salon, as well as in Paris, the French Riviera, in England, Germany, the US.

Yvette Guilbert – I am pleased to see here so many friends. Sigmund Freud who attended many of my performances, corresponds with me despite our divergence of opinions on the Affair, and has my signed photo on his desk. The first time we met was in August 1889 when he came to see me at the Eldorado, at the recommendation of Mme Charcot. Toulouse-Lautrec who made so many of my portraits and caricatures, even a whole book, and I forgave him on presenting me in a distorted and distasteful manner. George Bernard Shaw who wrote a favorable review highlighting what he perceived my novelty. I am surprised that you didn't invite the Prince of Wales to whom I performed also in a private party. But my dear friend Sarah Bernhardt is here and so is Marcel Proust, who wrote about me his first article in *Le Mensuel*. I met all of you at the Moulin Rouge, Le Chat Noir, at private Salons. I do my utmost to revive also traditional French folk songs, besides my original chansons, with their sharp anti-bourgeois and anti-establishment tone, you see, dear friends, I am not always a supporter of the establishment. I'll sing for you a repertoire of 10 songs – 5 original and 5 folk songs: *Nini peau d'chien* by Aristide Bruant, *Je suis pocharde* by Louis Byrec, *Le fiacre* by Leon Xanrof, *Fleur de berge* by Jean Lorrain, *D'elle a lui* by Paul Marinier. And from the classics – *Le temps des cerises*, *Plaisir d'amour*, *Fanfan la Tulipe*, *Au pres de ma blonde* and finally *Vive la rose*. I hope that you'll enjoy those songs, with the spirit of Paris and France.

(We see and hear Yvette Guilbert from old records and films on the screen, then the actress sings 10 French Belle Epoque songs from the end of the 19th century, and traditional songs)

Ernesta Stern – No need to introduce to you Henri de Toulouse-Lautrec, a painter, printmaker, draughtsman, caricaturist and illustrator, whose immersion in the colorful, theatrical and

cabaret life of Paris in this fin-du-siecle, produced a collection of enticing, elegant and provocative images of the modern, sometimes decadent, affairs of Paris and our times.

Henri de Toulouse-Lautrec – In the spirit of what our dear Yvette has just said, what I admire in you dear Ernesta is that you are not a fanatic, you are befriended with the pillars of social justice as Zola, Tolstoy, Shaw, Ibsen and Clemenceau, but you allow in your salon more frivolous and less moral libertines as my dear friend Oscar Wilde and me. As you know I am an anglophile and while in London I met and befriended Wilde. When he faced imprisonment in Britain I was among the few who became a very vocal supporter of him and I made a portrait of Wilde during his trial. You've probably heard that my father is a Count, we are descendants of the counts of Toulouse, but my tastes are far more popular, in women and in alcohol, and I am not ashamed of it. I won't plead that the reason for my lousy conduct is because I am mocked for my short stature and physical appearance. I hope, dear Ernesta, that within 50 or 100 years, handicapped people like me would be treated more fairly and not as curiosities fit for the circus. I am proud that I have achieved on my own quite a career, since I started in 1885 to exhibit my work at the cabaret Mirliton of [Aristide Bruant](#) here present. By the way, Bruant was last year a candidate for the workers' district of Belleville and received only 525 votes... I made several portraits of Suzanne Valadon and supported her ambition as an artist and you know how difficult it is for women to be painters and even writers. As I am a gentleman, so-called, I won't disclose what the nature of our relationship was, I would just say that I had a great admiration for her as an artist. Anyhow, I painted for Moulin Rouge and other cabarets not only depictions of our Yvette Guilbert, but of the dancer Louise Weber, better known as La Goulue who created the can-can, and of the dancer Jane Avril as well. After achieving recognition I took part from 1889 to 1894 in the Salons des Independants with landscapes of Montmartre. It was an honor for me to expose with Cezanne and Gauguin.

Still, my talent is nothing in comparison to the talent of Van Gogh, with whom I exhibited in Paris. I have much in common with your Cyrano, dear Rostand, not because both of us are so handsome, with my nose and his legs one could draw the ideal man, but because in 1890 during the banquet of the XX exhibition in Brussels, I challenged to a duel the artist Henri de Groux who criticized Van Gogh works and refused to have his works displayed in the same gallery as Van Gogh. You all know that de Groux apologized and the duel never took place because he was afraid of La Botte de Toulouse which is even more fatal than Paul Feval's La Botte de Nevers, especially taking into consideration the size of mes bottes or my boots. And as Feval's Le Bossu was not really a Hunchback, I am not really a midget, and at a duel I recover my true nature, just as Le Bossu and Cyrano. In a decade, who will ever know a de Groux existed while Van Gogh will be acknowledged as one of the greatest painters in history. What you don't know probably is that this de Groux moved to Paris, befriended Emile Zola, and during the social unrest resulting from the Dreyfus Affair, he acted as one of Zola's bodyguards. Which is a pity because if Zola had asked me I could act as his bodyguard and nobody would dare touch him. But, treve de plaisanteries, I am pleased that you returned to Paris, dear Zola, and that you are free again and your life is not in danger anymore.

Despite my collapse from exhaustion I recovered at the sanatorium and I returned to work at my studio. I work quietly in my corner, as I don't belong to any school, I paint things as they are, I don't comment, I record, even if things are ugly, as ugliness has its beautiful aspects, it is thrilling to discover them where nobody else has noticed them. I am just trying to do what is true and not ideal. For me only the human figure exists, landscape should be no more than an accessory. I don't try to do something because it is new, novelty is not a quality per se, it is seldom the essential, my purpose is only to make a subject better from its intrinsic value. I hope to live for many more years to come, as I have plenty to say, and to paint, to experience.

But if the Angel of Death will arrive sooner than I choose so, I'll duel with him (raises his cane, fencing with an invisible enemy), borrowing the lines from your *Cyrano*, dear Edmond:

Prince, demande a Dieu pardon!
 Je quarte du pied, j'escarmouche,
 Je coupe, je feinte... He ! la, donc !
 A la fin de l'envoi, je touche.

Jacque Corot (aside) – What a tragedy, what a waste, such a talent, and to die so young at the age of 36, after a life of debauchery, you and Van Gogh have become much famous, 50 and 120 years later, with your paintings sold at astronomical sums. You'll live forever, even if both of you had such a miserable life. A year after your death Zola was murdered after all, probably because you were not there to guard him with your famous talent as escrimeur. But the attitude towards handicapped will change drastically within 50 and 100 years from your death. They'll become an integral part of society, respected and encouraged to study, to pursue a career, ceasing to be ridiculed, and even at the Comedie Francaise, deaf people will be seated in stage boxes at half a price with acoustic devices and captions in front of them.

Ernesta Stern – The night is young, this would be a night to remember. We have with us many guests from all over Europe and I am extremely pleased to invite for a speech a dear guest, William Schwenck Gilbert, the English dramatist, librettist, poet and illustrator, best known for his collaboration with composer Arthur Sullivan, which produced fourteen comic operas.

W. S. Gilbert – If you expect me to contribute something new or witty or important to your guests dear Ernesta you are probably mistaken. Furthermore, if they hear me they will probably confirm the general opinion that I've an irritating chuckle, I've a celebrated sneer, I've an entertaining snigger, I've a fascinating leer. Each little fault of temper and each social defect in my erring fellow creatures I endeavor to correct. Life is a joke that's just begun. Darwinian man, though well-behaved, at best is only a monkey shaved. You have no idea what a poor opinion I have of myself and how little I deserve it. Anyhow, dear Zola, Clemenceau, Ibsen and Tolstoy, I'm really very sorry for you all, but it's an unjust world, and virtue is triumphant only in theatrical performances. We live in a world where everyone is somebody, but actually no one's anybody. I think therefore, that it is my duty to live up to my reputation. Those are my impressions on the world that I conveyed in my 14 comic operas composed by Arthur Sullivan, and that you have probably seen most of them – H.M.S. Pinafore, *The Pirates of Penzance*, *Princess Ida*, *The Yeomen of the Guard*, and *The Mikado*. I really cannot understand why distinguished playwrights as Oscar Wilde and George Bernard Shaw who are with us tonight maintain that I have inspired them, maybe to write quite the opposite of what I've written, as their works are by far superior to mine, I'm joking of course, I have just lyrical facility and a modest mastery of metre, and this probably has contributed to the poetical quality of comic opera to a position it have never reached before, which was low.

Jacque Corot (aside) – Gilbert and Sullivan's comic operas are still as popular as in their premieres all over the world, even at schools. Gilbert's sense of humor is so subtle, so modern, so relevant, that we can hear his operas time and again and always enjoy them as in the first time. He understands human nature as well as Moliere, Aristophanes, Wilde & Shaw.

Ernesta Stern – Gilbert brought with him 4 actors who will perform some of his comic operas most famous scenes, from *The Mikado*, *The Pirates of Penzance*, H.M.S. Pinafore, and more.

(We see on the screen settings of Gilbert and Sullivan's operas, while we hear the 4 actors who perform famous scenes from *The Mikado*, *The Pirates of Penzance*, H.M.S. Pinafore...)

Ernesta Stern – I love Jules Verne, I think that he is one of the best authors in France and in the world, and I know that I'll receive because of that a lot of criticism by Feinschmeckers. But Vox populi vox Dei, as his novels are best sellers, he is the most translated French novelist, and he is perceived by serious scientists as a futurist whose forecasts are realistic.

[Jules Verne](#) – Thank you dear Ernesta, I am not going to tell you anything new about my books *Around the World in Eighty Days*, *Twenty Thousand Leagues under the Seas*, *Journey to the Center of the Earth*, *Michel Strogoff*, *L'île mystérieuse*, *Cinq semaines en ballon*, *De la terre à la lune*, *Les enfants du capitaine Grant*, my plays, my essays, my poems. But to answer your question about our forecasts for the next 50 or 100 years, I'll tell you and your guests about a book that I've written in 1863 but my publisher Pierre-Jules Hetzel refused to publish because he thought it was too unbelievable. I'll let you and posterity judge who were right.

The book is called "Paris in the Twentieth Century", I would call it a science fiction novel. It presents Paris in August 1960, where society places value only on business and technology. I know dear Ernesta and Marie Curie how much you value culture and literature, although you belong to the business and scientific elites, but this will gradually vanish in the next decades and society will become extremely materialistic. Anyhow, 36 years have elapsed since I wrote the book and in many cases I notice that my forecasts were true, but probably your grandsons in 1960 or great grandsons in 2020 will judge me. Who knows, maybe if in 2000 my book will finally be published it will become a best seller, better than *A voyage to the moon*, which might happen by 1960. My main character, Michel searches in the library classic literature from the 19th century – Hugo and Balzac, but he finds there only books about technology.

And what kind of technology we'll have by then – cars powered by internal combustion engines, gas stations, paved asphalt roads, elevated and underground passenger train systems, high-speed trains powered by magnetism and compressed air, skyscrapers, electric lights that illuminate entire cities at night (remember that I wrote it in 1863), fax machines that I call picture-telegraphs, elevators, primitive computers which can send messages to each other as part of a network sending information across vast distances, the utilization of wind power, automated security system, the electric chair, and remotely-controlled weapon systems, as well as weapons destructive enough to make war unthinkable, maybe following your new invention of radioactivity, dear Marie Curie. My book predicts the growth of suburbs, of mass-produced higher education, department stores, maybe as you described so well, my dear Emile Zola, massive hotels, electronic music, a new musical instrument similar to a synthesizer, and the replacement of classical music performances with a recorded music industry, which will leave you, dear Joseph Joachim unemployed, unless you record your music. The entertainment industry would be dominated by lewd stage plays, often involving nudity and sexually explicit scenes. But on the other hand, feminism shall prevail in the new society, with women moving into the workplace, but with a rise in illegitimate births. I know that all those inventions are far-fetched, but so were my inventions in *Around the World in 80 days*, submarines, flights, and who knows trips to the moon and to the center of the earth.

Jacque Corot (aside) – Dear spectators of the play, I admit that I have given myself poetic license and described in modern terms what Verne said in different terms, but all the inventions are there in his book, and the book indeed became a best seller when it was discovered and published in 1994. Verne was a true futurist and he had a scientific vision unprecedented in literature. He was belittled by Zola and by most "serious" authors, but he was loved by the French public, and is still loved by the world, in books, films and plays.

Ernesta Stern – I am pleased to introduce to you a young dancer, Isadora Duncan, she is only 22 but she reinvented dance in a modern technique that is completely revolutionary. She

moved to London last year from her native California, she divides her time between London and Paris, but I believe that she'll settle finally here, as the French society is breaking convention. She performs in the Salons of the Parisian society and returns to the Greek roots of classic dance as can be seen in Greek vases and bas-reliefs in the British Museum and the Louvre. She'll be accompanied with his piano music, by our dear [Reynaldo Hahn](#), who with Marcel Proust, comes regularly to my Salon. He was born in Venezuela 25 years ago, but lives in Paris and is a composer. He is known for his beautiful songs and admires Isadora Duncan. In fact he said about her: "In those moments where beauty and emotion fuse and climax, something of the immortal floats about the dancer; she wanders in a divine ray, in a mist where all works of art circle in unison with her." Isadora dear, the floor is yours.

[Isadora Duncan](#) – I'll just say a few words about my conception of dancing. I imagine that I have traced dance to its roots as a sacred art. I developed from this notion a style of free and natural movements inspired by the classical Greek arts, folk dances, social dances, nature and natural forces as well as an approach to the new American athleticism which included skipping, running, jumping, leaping and tossing. Let the dancers come forth with great strides, leaps and bounds, with lifted forehead and far-spread arms, to dance. Let us focus on natural movement emphasized steps, such as skipping, outside of codified ballet technique. I think that each movement was born from the one that preceded it, that each movement gave rise to the next, and so on in organic succession. I believe that this philosophy will create modern dance, not rigid as ballet, but natural, restoring dance to a high art form instead of merely entertainment, as I strive to connect emotions and movement: I spent long days and nights in the studio seeking that dance which might be the divine expression of the human spirit through the medium of the body's movement. I believe dance is meant to encircle all that life has to offer—joy and sadness. This is exemplified in my costume of a white Greek tunic and bare feet. Inspired by Greek forms, my tunics also allow me a freedom of movement that corseted ballet costumes and pointe shoes does not. In a word – we were once wild, don't let them tame us. It has taken me years of struggle, hard work, and research to learn to make one simple gesture, and I know enough about the art of writing to realize that it would take as many years of concentrated effort to write one simple, beautiful sentence. I dance before you but I don't tell you what it means, because otherwise there would be no point in dancing it.

Movements are as eloquent as words. The dancer's body is simply the luminous manifestation of the soul. The wind? I am the wind. The sea and the moon? I am the sea and the moon. Tears, pain, love, bird-flights? I am all of them. I dance what I am. Sin, prayer, flight, the light that never was on land or sea? I dance what I am. To awaken human emotion is the highest level of art. People don't live nowadays: they get about ten percent out of life. I hope to prove you that a dancer, if she is great, can give to the people something that they can carry with them forever. They can never forget it, and it has changed them, though they may never know it. My motto is "sans limites", in dancing and in life, as you'll see in a few moments.

(We see on the screen Isadora Duncan dancing, as well as photos of her on stage, then we watch the dancing actress who dances, accompanied by the piano music of Reynaldo Hahn)

Jacque Corot (aside) – Isadora Duncan has become a legend in her life time, as she has reinvented dancing, she is perceived as the "Mother of Dance". Duncan also had a relationship with the poet and playwright [Mercedes de Acosta](#), as documented in numerous revealing letters they wrote to each other. In one, Duncan wrote, "Mercedes, lead me with your little strong hands and I will follow you – to the top of a mountain. To the end of the world."

Ernesta – Dear friend, I want to welcome our Portuguese friend, the author and diplomat Eça de Queirós, one of ours as he lives in Paris since 1888 and before he lived in England for a

similar period, he lived a couple of years in Havana, Cuba, visited Egypt, the United States, central America, Canada, all over the world. But he is mostly known by his naturalist novels, which are among the best, and Zola his friend maintained to me that he is better than Flaubert. But Eca de Queiros is one of us, a Dreyfusard, he knows the French society better than most.

[Eça de Queirós](#) – If I would have to sum up my career as a diplomat in one sentence, I would say: Politicians and diapers have one thing in common. They should both be changed regularly, and for the same reason, as human nature is the same all over the world. Except Englishmen, of course, a strange people, for whom it is out of the question that anyone can be moral without reading the Bible, and strong without playing cricket, and a gentleman without being English! That is why I asked to be appointed consul-general in Paris, the best position in the world. Unfortunately the cultural world has not read my novels *O crime do Padre Amaro*, *O primo Basilio*, or *A reliquia*, and it is a pity because the Portuguese Almeida Garrett and Julio Dinis, the Brazilian [Machado de Assis](#), author of *Dom Casmurro* who is with us tonight, and Jose de Alencar, have much to offer to the world cultural patrimony.

Maybe I am less known because I don't possess absolute beliefs on social justice, as Zola, Ibsen or Tolstoy. I believe that - Human effort may manage at its best to transform a starving proletariat into a well-fed bourgeoisie; but then a worse proletariat emerges from the bowels of society. Jesus was right, there will always be the poor among us. Which proves that this humanity is the greatest error that God ever committed. Perhaps one day, when socialism is the State religion, there will be niches in the temples, with a little lamp in front, and inside, images of the Fathers of the Revolution: Proudhon complete with glasses, Bacunin looking like a bear under his Russian pelts, Karl Marx leaning on his staff – symbolic of the shepherd of souls. Superior forms of thought have a fatal tendency of later becoming revealed law: and all philosophy ends, in its last stages, by becoming religion. And a religion needs not be Christian or Moslem, it can be socialist, capitalist, or nihilist as well. So, if I have to convey a message to future generations it is to be moderate, don't be a fanatic, don't believe too much in what you read in the press, as the publications are either news or politics, and you described it so well in your fantastic book *L'argent*, dear Zola. But I speak too much, nothing is more difficult than being clear and brief, it takes a genius, and what a pity, genius I am not,

Jacque Corot (aside) – The house of literature masterpieces is so crowded that you have to make a selection. By language as you prefer to read literature in the languages that you master, by quality as you prefer to read all the Zola's 20 books of *Rougon-Macquart* than read another naturalist author, and by diversity as you don't want to read only naturalist literature, but also romantic and modern literatures. So, in those selections you might overlook excellent authors as Eca de Queiroz. Actually, I discovered him only after I have learned Portuguese and I wanted to read the best authors in this language, but how many intellectuals study Portuguese unless it is their mother tongue? You tend to read first of all literature in the six more significant European cultures: in French, English, German, Spanish, Russian & Italian. And Portuguese literature comes in at a lower place, with Dutch, Norwegian or Czech literatures. Unless of course you are a giant as Ibsen, Strindberg, Andersen, Homer or Plautus.

Ernesta Stern – I am pleased to have with us tonight one of the most promising composers and conductors, the German Richard Strauss, who has given us in recent years some extraordinary masterpieces, such as *Till Eulenspiegel's Merry Pranks*, *Don Quixote*, *Also sprach Zarathustra*, *Ein Heldenleben*. He is principal conductor of the *Staatskapelle Berlin* at the Berlin State Opera. Many critics describe him as the successor of Wagner and Liszt.

[Richard Strauss](#) – Well, I am proud to be compared to another Richard – Wagner, and to another Strauss – Johann, but unfortunately I am not famous like the first and popular like the

second. Actually, if there is a comparison to be drawn, it is between Gustav Mahler and me, as both of us represent the late flowering of German Romanticism, while pioneering subtleties of orchestration combined with a modern harmonic style. I would like to further elaborate on the origins of a composer's muse - The melodic idea which suddenly falls upon me out of the blue appears in the imagination immediately, unconsciously, uninfluenced by reason. It is the greatest gift of the divinity and cannot be compared with anything else. It is better to conduct with the ear instead of with the arm: the rest follows automatically. But even greater composers – like in Mozart's melodies, Beethoven's symphonies, Schubert's songs and acts two and three of Wagner's *Tristan* are symbols in which are revealed the most profound spiritual truths. They are not "invented", but are "given in their dreams" to those privileged to receive them. In my opinion, Gustav Mahler's work is one of the most important and interesting products in the history of modern creative arts. Ultimately, my wife, my child, my music, Nature and the sun; they are my happiness. I fully concur with the beliefs of most of you and it is clear to me that the German nation will achieve new creative energy only by liberating itself from Christianity. But I abstain to speak publicly as declarations about war and politics are not fitting for an artist, who must give his attention to his creations and works.

Jacque Corot – Mann tracht und God lacht, dear Richard, as you cannot abstain to take a position about politics. Zola and Hugo did it and paid the price, while you tried to abstain from being involved with the Nazis, but when your Jewish daughter-in-law Alice Strauss was placed under house arrest in Garmisch-Partenkirchen in 1938, you used your connections in Berlin, including opera-house General Intendant Heinz Tietjen, to secure her safety. And you were accused of collaboration with the Nazis because in 1933, you replaced Arturo Toscanini, tonight with us, as director of the Bayreuth Festival after Toscanini had resigned in protest to the Nazi regime. The Nazis banned Debussy and Mahler, who are also with us, and most of the guests tonight, but you tried to overlook those bans, without much success. Toscanini said about you: "To Strauss the composer I take off my hat; to Strauss the man I put it back on again". But at least a cooperation came out of our evening, or so I prefer to believe, following your meeting with Oscar Wilde, you composed one of the best operas *Salome*, based on Wilde's play. The combination of the Christian biblical theme, the erotic and the murderous, which so attracted Wilde to the tale, shocked opera audiences from its first appearance.

Ernesta Stern – Camille Saint-Saens is undoubtedly a polymath, as not one in our century masters so many proficiencies as he does. He is not only one of the best composers, conductors, organists and pianists of our era, he is a writer as prolific in prose as in music, he is a poet, a philosopher, a playwright, a travel writer, an animal rights activist (what about women?), a critic, and has published a few months ago a masterpiece "Portraits et Souvenirs", with critic portraits of Berlioz, Liszt, Gounod, Bizet, a brilliant essay on Wagner's music. He is called the French Beethoven, and we love and admire him for his brilliant Introduction and Rondo Capriccioso, the Second Piano Concerto, the First Cello Concerto, *Danse macabre*, his opera *Samson and Delilah*, his Third Violin Concerto, Third Organ Symphony, and finally for his world-wide masterpiece *The Carnival of the Animals*. Camille has also a surprise for us.

[Camille Saint-Saens](#) – You mentioned, dear Ernesta, my personal reflections regarding the Wagner Illusion. Personally, I believe that so long as commentators confine themselves to describing the beauties of Wager's opera, I have no quarrel with them. But as soon as they get down to details, trying to explain how this differs from opera, lyric drama, why music drama must deal in symbols and legends, one no longer understands anything about the subject at all. I travel a lot, all over the world, and I even compose when I am abroad, when my popular Fifth Piano Concerto was composed in Louxor in Egypt, and that's why it is called *L'Egyptien*. You forgot to mention many more occupations, acoustic expert and astronomy

among others, and I published an article in the journal of the French Societe Astronomique. You all remember also how last year we premiered at the new arena of Beziers Dejanire, a performance of Louis Gallet's epic verse-drama Dejanire, with my score of accompanying symphonic music, choruses and ballet. Some of you were among the 12,000 spectators and witnessed the ecstatic reception of the choir of hundreds, massed military bands, and an orchestra with 18 harps and 25 trumpets. But my most exhilarating experience was a concert that I gave at Cambridge in June 1893, when Bruch, Tchaikovsky a few months before he died, and me performed at an event marking the award of honorary degrees to all three of us. I was not active as most of you during the Dreyfus Affair, but I gave money for the Dreyfus defense, and because of that I was surnamed Kahn. But don't expect me, dear friends, to talk about music, as nothing is more difficult, the strongest and subtlest minds go astray. I'll just say that I produce music as an apple tree produces apples and that I like good company but I like hard work better. Yet, tonight I made an exception, as it combines business with pleasure.

And this is the surprise – I was commissioned by the managing committee of the Exposition Universelle to write a work for the opening of the concerts that will perform there in a few months. The work is not finished but in avant-premiere I give you extracts from my cantata *Le Feu Celeste*, written to celebrate the glories of electricity. It is a work for soprano soloist, narrator, chorus, orchestra and organ, a kind of metaphorical music on the new fairy electricity, based on the famous poem by [Armand Silvestre](#) “Les fils de Promethee”, from his recueil “Le pays des roses”. Ernesta guaranteed Armand immunity to recite his poem, because as you all know, he is a member of the Ligue de la patrie francaise, founded this year, which however moderate is anti-Dreyfusarde. But some of the crème de la crème of French cultural pillars are also members, such as [José-Maria de Heredia](#), [François Coppée](#), [Jules Lemaître](#), [Maurice Barrès](#), [Juliette Adam](#), [Paul Bourget](#), [Léon Daudet](#), [Edgar Degas](#), [Vincent d'Indy](#), [Pierre Louÿs](#), [Charles Maurras](#), [Frédéric Mistral](#), [Albert Sorel](#), [Suzanne Valadon](#), [Jules Verne](#). But we are tonight in a spirit of friendship and reconciliation by art, let bygones be bygones.

Jacque Corot (aside) – Camille Saint-Saens had 3 faults: he was too good, too frank and too modest. He was the perfect cultural person of the Belle Epoque, a polymath, a traveler, a composer, a writer, who died at the age of 86 after a rewarding career, after giving us some of the best musical works ever composed – cello, piano and violin concerti, symphonies, operas, chamber music, piano and organ music, choral music, sacred vocal music, songs, incidental. Yet, he had a problem, because of his combative nature, unafraid of controversy, his love of polemics fueled debates, on top of that he had a reputation of being peu mondain, not a socialite, and so he did not befriend people in official positions of power. Actually, he was in a category of his own, not appreciated as much as he deserved, but he was one of the best.

Camille Saint-Saens - I'll accompany Silvestre in a special adaptation for piano four hands, and I'll be accompanied, with my rusty hands, by the young Arthur Rubinstein, not yet 13.

(Armand Silvestre recites his poem “Les fils de Promethee”, accompanied alternately by a special adaptation for piano four hands, at the avant-premiere of extracts from *Le feu celeste* by Camille Saint-Saens, performed by the composer and Arthur Rubinstein on the piano).

Armand Silvestre –

[Armand Silvestre/ Les Fils de Prométhée](#)

Eripuit cælo fulmen.

I

Devant les splendeurs d'un autre-âge,
 Les siècles longtemps prosternés
 Tendaient vainement leur courage
 Vers la gloire de leurs aînés.
 Les spectres de Rome et d'Athènes
 Voilaient, de leurs ailes lointaines,
 La route à la postérité
 Et l'avenir demeuré sombre,
 Cheminaut, sans sortir de l'ombre
 De l'héroïque antiquité !

Soudain, comme un souffle s'élève
 Des bords pourprés de l'horizon,
 Ou comme luit l'éclair d'un glaive
 Sorti du fourreau, sa prison,
 Plus farouche qu'une épopée
 Et plus lumineux qu'une épée,
 L'esprit moderne a resplendi,
 Du bout de son aile sonore
 Secouant des clartés d'aurore
 Au front du vieux monde engourdi !

Quel réveil ! La science humaine,
 Levant son flambeau rajeuni,
 Par des chemins nouveaux ramène
 L'âme au chemin de l'infini :
 Tout navire emporte son hôte ;
 La toison d'or de l'Argonaute
 Se déchire aux mains des vainqueurs.
 L'homme fouille jusqu'en son être,
 Et la sainte ardeur de connaître
 Brûle en même temps tous les coeurs !

Tout est conquis dans la nature :
 Au ciel, restait à conquérir
 Sa flamme redoutable et pure,
 Le feu qui fait vivre et mourir !
 Aigle s'envolant de son aire,
 Volta lui ravit le tonnerre
 Et l'apporte à l'humanité.
 A servir l'homme condamnée,
 Par lui la foudre est enchaînée
 Et s'appelle Électricité !

Depuis ce jour que de merveilles
 Évoque ce nom triomphant !
 Quels trésors ont payé tes veilles,

Rival des dieux, humble savant !
 Cette flamme à l'azur volée
 Et, sous mille formes voilée,
 A tous nos vœux obéissant,
 Esclave douce et sans colère,
 Aux flancs du Monde qu'elle éclaire
 Circule comme un nouveau sang.

Par mille veines répandue
 A travers l'éther et le sol,
 Elle emporte dans l'étendue
 Votre âme attachée à son vol.
 Aux cordes d'une lyre immense,
 Par elle, sans fin recommence
 Le chant commencé dans nos cœurs :
 Temps et distance, tout est leurre !
 Devant elle, l'Espace et l'Heure
 Semblent fuir sur les fils vainqueurs.

II

De Phaéton brûlé magnifique folie !
 D'Icare aux flots tombant espoir audacieux !
 O rêves des vaincus ! Votre ère est accomplie :
 L'homme impie a tenté la profondeur des cieux !
 O grand voleur de feu, sublime Prométhée,
 Sous l'outrage des Temps relève enfin ton front !
 La race de tes fils, aux vents précipitée,
 Renaît dans l'air vengeur et lave ton affront !

Elle a, du firmament déchirant le mystère,
 Labouré l'infini de flamboyants sillons
 Et, de l'azur vaincu, fait pleuvoir sur la Terre
 L'or vibrant et poudreux des constellations !
 Grâce au germe éternel que son labeur féconde,
 D'une moisson de feu couvrant le sol dompté,
 Emprisonnant la foudre aux flancs meurtris du Monde
 Pour les envelopper d'un réseau de clarté,
 Tant d'éclairs jailliront de l'espace où nous sommes,
 Dans l'immensité morne où leur éclat s'enfuit,
 Que les Jours inquiets se diront que les hommes
 Ont volé leur clarté pour en parer la Nuit !

Et les astres jaloux, voyant dans l'étendue,
 Notre globe rouler dans ce nimbe vermeil,
 Croiront, qu'ayant repris leur puissance perdue,
 Les dieux ressuscités font un nouveau Soleil !

Ernesta Stern – We'll stay with classical music and welcome an old friend, one of the best musicians in the world, the Hungarian violinist Joseph Joachim. He was a close collaborator

of Johannes Brahms, and premiered his violin concerto, 20 years ago. But he started his career at the age of Arthur Rubinstein, not quite 13, with the London Philharmonic with Mendelssohn conducting, Joachim playing solo in Beethoven's Violin Concerto. Joachim studied with Mendelssohn himself his violin concerto. He was a friend of Liszt, Schuman and his wife Clara, and appeared with his own quartet as well as with Clara, Zerbini and Piatti. Our dear Shaw wrote that his popular concerts helped greatly to spread musical taste in England. So, when we say classical music in our century we mean the one and only Joachim.

[Joseph Joachim](#) – The tragic story of my career is that all the great composers that I was associated with are dead, except [Max Bruch](#), who is with us tonight. I still remember the first performance of his revised first violin concerto, which I helped him to complete, and performed in Bremen in 1868. It achieved a remarkable success and I thank him of dedicating to me his third violin concerto, after persuading him to expand a single movement into a full violin concerto. The Germans have four violin concertos and I have played them all. The greatest, most uncompromising is Beethoven's. The one by Brahms vies with it in seriousness. The most inward, the heart's jewel, is Mendelssohn's. But, the richest, the most seductive, was written by you my dear Max Bruch. Lesser known are of course my own compositions, as the Hebrew Melodies for viola and piano, and the Overture that I composed for the birthday of the Kaiser of Germany and that I performed 3 years ago. And of course, my three violin concerti, one of them performed on the opening day of the Karlsruhe Music Festival, with Franz Liszt conducting. I am a man of few words, so I'll just tell you that after [Edvard Grieg](#) has cancelled his concerts in France a few months ago in protest of the Dreyfus Affair, he said that he hoped France might soon return to the spirit of 1789 defending basic human rights, and he is not worried by the much French hate mail that he received. But after Dreyfus returned from the Devil's Island and you, dear Zola, returned from exile, Grieg has agreed to make with me a recital tonight of piano and violin compositions by him, Fauré, Saint-Saens, Chopin, Brahms, Liszt, Beethoven, Schubert, Schumann and Mendelssohn.

Jacque Corot (aside) – Better and better, now I'm convinced that tonight will be the most memorable cultural event of any Parisian salon ever. What a fine taste has this excellent Ernesta Stern, unless all this evening has never happened, because it is improbable to gather together so many celebrities under one roof, and it happens only in my old mind. But who cares, I enjoy it, the theater audience likes it, at least those who stayed for so many hours, the actors like it, it epitomizes the cultural environment of the Parisian Belle Epoque, that is what matters. I'd say therefore, *se non è vero, è ben trovato*, even if it is not true, it is a good story.

(Joseph Joachim & Edvard Grieg make a recital of piano and violin compositions by Chopin, Saint-Saens, Grieg, Fauré, Brahms, Liszt, Beethoven, Schubert, Schumann & Mendelssohn)

Ernesta Stern - Back to Paris. When we say Paris and Comedy, we can only mean Georges Feydeau. We laughed at the premiere of L'Hotel du libre echange, 5 years ago, but it was nothing in comparison to the hilarious receipt of La Dame de chez Maxim's a few months ago. The plays of Feydeau are marked by characters with whom the audiences can identify, plunged into fast-moving comic plots of mistaken identity attempted adultery, split-second timing and a precariously happy ending, *car tout est bien qui finit bien*, except in real life...

[Georges Feydeau](#) - Dear friends, I want you to love me, so I'll just say to the women here that when a woman speaks, it is to say nothing, so when she does not say anything, she is talking. And to the men who are laughing let me say that if my jokes come in your ear and come out immediately by the other, it's because, between the two, there is nothing to hold them. I see here among you many friends whose name I don't know, but I've known you for too long to

ask you. Some of us in your salon dear Ernesta are happily married because marriage is the art for two people to live together as happy as they would have lived on their own. But for the others who have lovers, let me ask: is it not more moral, the free union of two lovers who love each other, than the legitimate union of two beings without love? In praise of older women, let me say that if we could see how women would look twenty years later, we would not marry them twenty years before. And to those who want to succeed in a career let me say that if you are lazy and stubborn, you will certainly achieve something. I bought recently a painting by Alfred Sisley *La neige a Louveciennes* and I like it, but paintings are not bought because people like them, on the contrary, people like paintings because they've bought them.

Mais, *treve de plaisanteries*, I consider myself very lucky not only because of my lovely wife and children, but because I grew up in a literary and artistic environment, as my father was a friend of Gustave Flaubert, Theophile Gautier and Alexandre Dumas fils, and my mother was a very close friend of the Emperor Napoleon III and the Duc de Morny. When I was taken to the theater at the age of six I was so enthusiastic that I started to write a play of my own and since then I have not stopped. When Meilhac read one of my early plays he told me that it was stupid but I'll be a man of the theater, and since my first performed play *Tailleur pour dames* was premiered in 1886 the critics find my plays insubstantial, not even a comedy, but the audiences liked my imbrolios, good humor, gaiety, fun, madness, and that it what matters. Even the management of Theatre du Palais-Royal turned down Champignol *malgre lui*, as too unbelievable for the audiences to accept, but when the vaudeville opened ultimately in 1892 it achieved an extraordinary success, and never has one heard such laughter at a Paris theatre. And it ran for 434 performances, which is indeed unbelievable, as the success of its production in London, Berlin and New York. I hope that *La Dame de chez Maxim* will outrun the previous successes, because I need money to buy new paintings, even from Monet here.

Jacque Corot (aside) – I personally believe that there is no high culture or low culture. Victor Hugo is good culture, but so is Feydeau. Theater is divine, but film is also cultural. Opera is exhilarating and chansons are excellent too. Emile Zola is one of the best authors, but he is not better than Jules Verne. What matters is the quality of culture, comedy should be good, opera should not be boring, tragedy should not be ridiculous, philosophy should not be trivial.

Georges Feydeau – I cannot show you unfortunately scenes from my comedies because they are funny only in the context of the whole play. But I had an illumination, before films will be talking and one would see my plays, to show you silent films, funny and not funny, made by a personal friend, the film director [Georges Méliès](#), present here, who made for us a potpourri of the films that he has directed this year – it starts with the funeral of Felix Faure, the funeral not how he died, the robbing of Cleopatra's tomb, Cinderella, The bridegroom's dilemma, An up-to-date conjurer, The devil in a convent, The pillar of fire, The clown and motor-car, A mysterious portrait, Summoning the Spirits, The human pyramid, The mysterious knight, The snow man, and finally the plat de resistance that this audience will enjoy tremendously – [The Dreyfus Affair](#): Arrest of Dreyfus, Degradation of Dreyfus, Devil's Island, Suicide of Colonel Henri, Landing of Dreyfus at Quiberon, Dreyfus meets his wife, The court martial, etc. As you know I am a fervent Dreyfusard and it has been for me a pleasure to direct this film. Because the films are silent of course, I have asked the young Polish [Bronislaw Huberman](#), who will take part in a concert later this evening, to play on his violin whatever he likes from the classic and popular repertoire, from Rossini to Bizet, Jewish and Christian sacred music, Egyptian themes for Cleopatra, for Cinderella *Cendrillon* by Jules Massenet, and so on. You'll see – he is brilliant, only 17, a former pupil of Joachim, a good friend of Rubinstein. He is extremely expressive and flexible, in 1896 he performed the violin concerto of Johannes Brahms in the presence of the composer, who was stunned by his playing quality.

(We watch a potpourri of 1899 Georges Melies films prepared by him for the party, including Cinderella, Cleopatra, comedies and mysteries, finally the first film on the Dreyfus Affair. Accompanied by Bronislaw Huberman on the violin in a classical, sacred and popular recital)

Ernesta Stern – We have with us tonight the pillars of culture, French and international, we heard famous novelists, playwrights, poets, painters, engineers, scientists, composers, musicians, singers, actors, inventors, directors, managers, futurists, journalists, and prophets. But we still have not heard the best living sculptor Auguste Rodin, known for his masterpieces – The Thinker, The Kiss, The Burghers of Calais, Monument to Balzac, The Gates of Hell. His works departed from traditional themes of mythology and allegory, while modeling the human body with naturalism, his sculptures celebrate individual character and physicality. At the beginning he was criticized but today he has become consensus, his works favored by the government and the artistic community. He is invited to the best Parisian salons, yet he preferred to be with us tonight, displaying his loquaciousness and temperament for which he is better known. Oscar Wilde here is his follower, as well as Rilke and Mirbeau.

[Auguste Rodin](#) – Dear friends, I would like to clarify some misconceptions that were associated with my work over the years. I was called innovator, inventor, pioneer, but I invent nothing – I rediscover. At my age I have learned that patience is also a form of action, nothing is a waste of time if you use the experience wisely. Ultimately, art is contemplation, it is the pleasure of the mind, which searches into nature and which there divines the spirit of which nature herself is animated. The artist must create a spark before he can make a fire, and before art is born, the artist must be ready to be consumed by the fire of his own creation. True artists are almost the only men who do their work for pleasure. To the artist there is never anything ugly in nature, which has no ideal bodies. But you have to be simple, the more simple we are, the more complete we become. I grant you that the artist does not see Nature as she appears to the vulgar, because his emotion reveals to him the hidden truths beneath appearances. I do not correct nature, I incorporate myself into it, it directs me. And if this concept is in contradiction to the spirit of the age, I know very well that one must fight for his principles.

I really cannot understand those who maintain that art can be immoral. In art, immorality cannot exist, art is always sacred. There is no morality in nature. The human body is first and foremost a mirror to the soul and its greatest beauty comes from that. The nude alone is well dressed. Man's naked form belongs to no particular moment in history, it is eternal, and can be looked upon with joy by the people of all ages. I have unbounded admiration for the nude, I worship it like a god. In front of the model I work with the same will to reproduce truth as if I were making a portrait. I can only work with a model, the sight of human forms nourishes and comforts me. The dazzling splendor revealed to the artist by the model that divests herself of her clothes has the effect of the sun piercing the clouds. Venus, Eve, these are feeble terms to express the beauty of women. I see here also very young people, let me tell you that genius only comes to those who know how to use their eyes and their intelligence. Some people maintain that photography can also be an art, but it is the artist who is truthful, while the photographer is mendacious for in reality time never stops cold. He who is discouraged after a failure is not a real artist. The main thing is to be moved, to love, to tremble, to live, be a man before being an artist! And this applies to all forms of arts – visual arts, music and literature.

Jacque Corot (aside) – What a giant! Not only his sculptures are gigantic, he is himself a giant, like Michelangelo, but I prefer him to the Italian sculptor, as I think that Rodin is more humane, more natural, more modern. And since Rodin no sculptor has ever surpassed him.

Ernesta Stern – I would like to welcome a dear guest from Russia, the chemist Dmitri Mendeleev. I believe that culture is holistic, encompassing literature, arts, music, science and

innovations, theater, philosophy, geography, history, political and economic sciences, possibly also films, sports, fashion. One should not be at the expense of the other, and there should be equilibrium between all of them – less Latin and Greek with more chemistry and physics, if we want to have a brave, new world. Not only holistic, cosmopolite as well, encompassing all nations. Russia's culture is wrongly perceived as literature only, in the last decades also music, maybe in the next century it will be sciences and the Russians will be the first ones to send a rocket to space. In the meanwhile, our friend Mendeleev has reinvented the laws that govern chemistry, and made a vital, pioneering contribution to world's science. But maybe dear Dmitri you can explain to ordinary people as we are what is it all about.

[Dmitri Mendeleev](#) – I had a dream and in this dream I have envisioned the complete arrangements of the elements, they fell into place as required, and this gives you another facet to the interpretation of dreams, dear Freud. Following this dream I formulated the Periodic Law and created a farsighted version of the periodic table of elements. This corrected not only the accepted properties of known elements, such as the atomic weight of uranium, but also to predict the properties of new elements that are yet to be discovered, as Marie Curie has explained to you. I was a teacher and wanted only to prepare a textbook for my course, with a classification of the elements according to their chemical properties. I saw the forest, while many other scientists see only the trees. But I didn't confine myself only to chemistry, I explored also physics, chemical industry, hydrodynamics, meteorology, geology, explosives, petroleum, fuels, fertilizers, even economy, protectionist trade and agriculture, demography...

I see that I bore you as you don't expect to hear a scientific lecture on a reveillon evening. I prefer to give you some of the insights that I have found, which are far more valuable than my scientific discoveries, as there is nothing in this world that I fear to say and I have achieved an inner freedom, obtained by a lot of work, peaceful and calm work. Pleasures flit by - they are only for yourself; work leaves a mark of long-lasting joy, work is for others. It is the function of science to discover the existence of a general reign of order in nature and to find the causes governing this order. And this refers in equal measure to the relations of man - social and political - and to the entire universe as a whole. The establishment of a law, moreover, does not take place when the first thought of it takes form, or even when its significance is recognized, but only when it has been confirmed by the results of the experiment. There exists everywhere a medium in things, determined by equilibrium, and we should try to reach it.

We could live at the present day without a Plato, but a double number of Newtons is required to discover the secrets of nature, and to bring life into harmony with the laws of nature. In that pure enjoyment experienced on approaching to the ideal, in that eagerness to draw aside the veil from the hidden truth, we ought to see surest pledges of further scientific success. Science thus advances, discovering new truths, and at the same time obtaining practical results. Elaborating on your line of thought, dear Ernesta, I would say that knowing how contented, free and joyful is life in the realms of science, one fervently wishes that many would enter their portals. The edifice of science not only requires material, but also a plan. Without the material, the plan alone is but a castle in the air, a mere possibility, whilst the material without a plan is but useless matter. And, you asked us to make forecasts for the new century, let me say this: Why do the Americans quarrel, why do they hate Negroes, Indians, even Germans, why do they not have science and poetry commensurate with themselves, why are there so many frauds and so much nonsense? I cannot soon give a solution to these questions... It was clear that in the United States there was a development not of the best, but of the middle and worst sides of European civilization, the notorious general voting, the tendency to politics... all the same as in Europe. A new dawn is not to be seen on this side of the ocean.

Jacque Corot (aside) – It is quite funny to discover how in retrospective great men as Mendeleev who have revolutionized the basics of chemistry were totally wrong when they forecasted the future. To say that the twentieth century will not be the American century, was maybe reasonable to say in 1899, but without any vision of the future. In many aspects the United States has developed for the best many sides of European civilization – in literature, in sciences, definitely in films and inventions, some would say also in arts and music, in theater and political thought. But Mendeleev was also correct in some of his US forecasts – the obsessive tendency to politics, the discontents on their democratic system, too many frauds – the worst scams in world economy, so much nonsense – the excessive aspects of advertising, consumerism, reality programs, culture to the lowest standards in society, hate to black people, native Americans, xenophobia... But also civil rights, New Deal, ethical thought...

Ernesta Stern – Our last speaker for tonight, don't hide your smiles and sighs of relief, will be one of us, a Frenchman, a true revolutionary, who invented a new social science – Sociology – Emile Durkheim. Why have I kept him for the end? Because culture is to no avail if it will remain in the exclusive domain of the elites, of our salons, of the privileged 1% of the population. I don't want to comment on the revolutionary vision of communism of Marx and Engels, there is a limit to my liberal thought, I and many other rich people in France do not want to lose all our properties to the proletariat and live in a dictatorship. But I am in favor, and I hope that many of you will agree, that social justice should be achieved in our lifetime, liberte, egalite, fraternite, but not to the extreme – not anarchy, not communism, not loving others as oneself. Find the middle way – liberty but with law and order, equality based on meritocracy, fraternity without doing to others what you wouldn't want to be done to you. So, culture should be in the public domain, accessible to everybody, with tickets to the Comedie Francaise and the Opera Garnier costing as much as a cinema ticket, with libraries open to the general public, free education from kindergarten to university at the best schools and universities. This new order will be based on science and inventions that will make food, transportation, housing accessible to all, maybe not a hotel particulier but a decent flat in the suburbs for everybody, it will be based on huge government budgets for welfare, education, health, culture. We have to reinvent our social sciences – political, economical, and sociology.

[Emile Durkheim](#) – Well... I can go home now, as you have said much better than I can ever say what has to be done in the next century in social sciences. You all know that I am a Dreyfusard, because of my convictions but possibly also because my wife Louise Dreyfus comes from this illustrious family, although there is no direct connection to Alfred. I am not the only one to have founded sociology, although many call me the principal architect of modern social sciences, let posterity decide about that. You referred, dear Ernesta, to Liberty. Liberty is the daughter of authority properly understood. For to be free is not to do what one pleases; it is to be the master of oneself, it is to know how to act within reason and to do one's duty. Groups, when interacting, create their own culture and attach powerful emotions to it. I differ from Kant by maintaining that moral duties originate in society and are not be found in some universal moral concept such as the categorical imperative. The individual believes that by adhering to morality, they are serving the common Good, and for this reason, the individual submits voluntarily to the moral commandment. However, in order to accomplish its aims, morality must be legitimate in the eyes of those to whom it speaks. In general, men aspire to education only to the extent that they are freed from the yoke of tradition; for as long as she is mistress of intelligences, she is sufficient for everything and does not easily tolerate rival power. I am concerned with how societies could maintain their integrity and coherence in modernity, in an era in which traditional social and religious ties are no longer assumed. The tools that could be surveyed in sociology are polls, surveys, statistics. All these are observations that I made in my books published in the last few years – The Division of

Labour in Society and The Rules of Sociological method. Last year I established the journal *L'Annee Sociologique*. My main goal is the acceptance of sociology as a legitimate science.

I advocate beliefs that might be unacceptable to many nationalistic, traditional and religious groups. I am secular, republican, with a sympathy towards socialism, and of course Dreyfusard. Frankly, when mores are sufficient, laws are unnecessary; when mores are insufficient, laws are unenforceable. It is society which, fashioning us in its image, fills us with religious, political and moral beliefs that control our actions. Each new generation is reared by its predecessor; the latter must therefore improve in order to improve its successor. The movement is circular. Socialism is not a science, a sociology in miniature: it is a cry of pain. Our whole social environment seems to us to be filled with forces which really exist only in our own minds. When man discovered the mirror, he began to lose his soul. From top to bottom of the ladder, greed is aroused without knowing where to find ultimate foothold. Nothing can calm it, since its goal is far beyond all it can attain. Reality seems valueless by comparison with the dreams of fevered imaginations; reality is therefore abandoned.

Man is only a moral being because he lives in society, since morality consists in solidarity with the group, and varies according to that solidarity. If you cause all social life to vanish, and moral life would vanish at the same time, having no object to cling to. Science cannot describe individuals, but only types. If human societies cannot be classified, they must remain inaccessible to scientific description. The roles of art, morality, religion, political faith, science itself are not to repair organic exhaustion nor to provide sound functioning of the organs. All this supraphysical life is built and expanded not because of the demands of the cosmic environment but because of the demands of the social environment. Being secular, I am a strong believer in science, it is science, and not religion, which has taught men that things are complex and difficult to understand. Solidarity can grow only in inverse ratio to personality. Every society is a moral society. In certain respects, this character is even more pronounced in organized societies. As the individual is not sufficient unto himself, it is from society that he receives everything necessary to him, as it is for society that he works. Society is not a mere sum of individuals. Rather, the system formed by their association represents a specific reality which has its own characteristics... The group thinks, feels, and acts quite differently from the way in which its members would were they isolated. If, then, we begin with the individual, we shall be able to understand nothing of what takes place in the group.

Jacque Corot (aside) – Wow! Chers amis, I promised you giants and I am a man of my word. Emile Durkheim was indeed one of the gigantic figures of his era, comparable only to other giants as Tolstoy, Zola, Ibsen, Monet, Rodin. So, in case that you were not too bored by his dissertation, let's recreate with a musical interlude, but I interfere with the role of our hostess.

Ernesta Stern – Since our great Victor Hugo died in 1885, we have lost many of the cultural paragons of Europe. I'll just mention their names in order for us to remember them and their contributions to our society, to our culture, to our souls, among them many regulars of our salon: Victor Hugo, Louis Pasteur, Vincent Van Gogh, Rosa Bonheur, Alfred Sisley, John Everett Milais, Berthe Morisot, Lewis Carroll, Stephane Mallarme, Theodor Fontane, Henri Meilhac, Alphonse Daudet, Paul Verlaine, Harriet Beecher Stowe, Carlo Collodi, Edmond de Goncourt, Alfred Nobel, Friedrich Engels, Alexandre Dumas fils, Robert Louis Stevenson, Jose Zorrilla, Guy de Maupassant, Walt Whitman, Pedro Antonio de Alarcon, Herman Melville, Arthur Rimbaud, Emile Augier, Emily Dickinson, Jules Valles, Friedrich Engels, Georges-Pierre Seurat, Johan Strauss II, Amilcare Ponchielli, Alexander Borodin, Leo Delibes, Anton Rubinstein, Edouard Lalo, Emmanuel Chabrier, Ernest Chausson, Anton Bruckner, Johannes Brahms, Pyotr Ilyich Tchaikovsky, Charles Gounod and Franz Liszt.

I thought which text by one of them has any forecasts on the twentieth century and suddenly I had a revelation – Victor Hugo has written *La Légende des Siècles*, and one of its chapters was called *Le Vingtième Siècle*. I am grateful that Hugo's granddaughter Jeanne Hugo has accepted to read from this poem, which fits exactly into the spirit of our evening. Hugo was a prophet, the most important cultural person of the century, he fought for freedom and was exiled like you my dear Zola. [Jeanne Hugo](#), who is well-known in Parisian society, has come with her husband the scientist and explorer [Jean-Baptiste Charcot](#). Then, we'll hear the Cuban/French poet Jose-Maria de Heredia reciting poetry by the late Spanish writer Pedro Antonio de Alarcon. We'll hear also the Russian actress Olga Knipper playing Tatiana writing a letter to Eugene Onegin by Alexander Pushkin, adapted to Tchaikovsky's famous opera.

Following that, we'll hear a concert of works by the late composers who have died recently and that we have not heard works by them tonight – Johan Strauss II, Anton Bruckner, Charles Gounod, Amilcare Ponchielli, Alexander Borodin, Leo Delibes, Anton Rubinstein, Edouard Lalo, Emmanuel Chabrier, Ernest Chausson and Pyotr Ilyich Tchaikovsky. And of course operas that the late Henri Meilhac who died a couple of years ago wrote for them the libretto: by Offenbach – *Le Brésilien*, *La belle Hélène*, *Barbe-bleue*, *La vie Parisienne*, *La Grande-Duchesse de Gerolstein*, *La Perichole*, and by Bizet – the most famous *Carmen*.

The concert will be performed by an ensemble of Orchestre Lamoureux conducted by [Camille Chevillard](#), with soloists [Pablo Casals](#) – cello, [Bronislaw Huberman](#) – violin, [Lionel Tertis](#) – viola, [Maurice Ravel](#) – piano. They'll perform chamber music, sonatas and orchestral music, as well as opera, vocal and ballet music with an ensemble of opera singers and dancers from the Garnier Opera, and the soloists [Adelina Patti](#) – soprano, [Antonio Paoli](#) – tenor, [Karl Mantzius](#) – baritone, [Luisa Tetrazzini](#) – soprano, [Leon Rothier](#) – bass, [Edyth Walker](#) – mezzo-soprano, [Francesco Tamagno](#) – tenor, [Clara Butt](#) – contralto. So, be ready to hear music from operas, ballets and instrumental music, such as - *Faust*, *Mireille*, *Romeo et Juliette*, *Ave Maria*, songs, waltzes, *La Gioconda*, *Prince Igor*, *In the steps of Central Asia*, *Lakme*, *Sylvia*, *Coppelia*, lieder, sonatas, extracts from trios and quartets, concerti and symphonies as *Symphonie Espagnole* and Bruckner and Tchaikovsky's symphonies, rhapsodies as *Espana*, *Die Maccabaer*, *Poème de l'amour et de la mer*, *Die Fledermaus*, *Der Zigeunerbaron*, *Wiener Blut*, polkas, quadrilles and waltzes as *Emperor Waltz*, *Voices of Spring*, *Viennese Blood*, *Wine Women and Song*, *The Blue Danube*, and from operas written by Meilhac arias of – Offenbach's *Le Brésilien*, *La belle Hélène*, *Barbe-bleue*, *La vie Parisienne*, *La Grande-Duchesse de Gerolstein*, *La Perichole*, Bizet's *Carmen*, and of course by Tchaikovsky the ballets *Le lac des cygnes*, *The Sleeping Beauty*, *The Nutcracker*, and *The Queen of Spades*, *Eugene Onegin*, *Capriccio Italien*, *Romeo and Juliet*, *The Tempest*, and *Francesca da Rimini*.

(Jeanne Hugo recites a poem from *La Légende des Siècles* by Victor Hugo, her grandfather)

(Jose-Maria de Heredia recites poems by the Spanish poet Pedro Antonio de Alarcon)

(Olga Knipper plays Tatiana writing to Eugene Onegin by Pushkin and Tchaikovsky's opera)

(Then, a concert in memoriam of the late composers, with an ensemble of Orchestre Lamoureux conducted by [Camille Chevillard](#), with soloists [Pablo Casals](#) – cello, [Bronislaw Huberman](#) – violin, [Lionel Tertis](#) – viola, [Maurice Ravel](#) – piano. They'll perform chamber music, sonatas and orchestral music, as well as opera, vocal & ballet music with an ensemble of opera singers & dancers from the Garnier Opera, soloists [Adelina Patti](#) – soprano, [Antonio Paoli](#) – tenor, [Karl Mantzius](#) – baritone, [Luisa Tetrazzini](#) – soprano, [Leon Rothier](#) – bass, [Edyth Walker](#) – mezzo-soprano, [Francesco Tamagno](#) – tenor, [Clara Butt](#) – contralto.)

Jeanne Hugo -

Victor Hugo – La Legende des Siecles – Vingtieme Siecle – Pleine Mer

L'ancien monde, l'ensemble étrange et surprenant
 De faits sociaux, morts et pourris maintenant,
 D'où sortit ce navire aujourd'hui sous l'écume,
 L'ancien monde aussi, lui, plongé dans l'amertume,
 Avait tous les fléaux pour vents et pour typhons.
 Construction d'airain aux étages profonds,
 Sur qui le mal, flot vil, crachait sa bave infâme,
 Plein de fumée, et mû par une hydre de flamme,
 La Haine, il ressemblait à ce sombre vaisseau.
 Le mal l'avait marqué de son funèbre sceau.
 Ce monde, enveloppé d'une brume éternelle,
 Était fatal: l'Espoir avait plié son aile;
 Pas d'unité, divorce et joug; diversité
 De langue, de raison, de code, de cité;
 Nul lien; nul faisceau; le progrès solitaire,
 Comme un serpent coupé, se tordait sur la terre,
 Sans pouvoir réunir les tronçons de l'effort;
 L'esclavage, parquant les peuples pour la mort,
 Les enfermait au fond d'un cirque de frontières
 Où les gardaient la Guerre et la Nuit, bestiaires;
 L'Adam slave luttait contre l'Adam germain;
 Un genre humain en France; un autre genre humain
 En Amérique, un autre à Londres, un autre à Rome;
 L'homme au delà d'un pont ne connaissait plus l'homme;
 Les vivants, d'ignorance et de vices chargés,
 Se traînaient; en travers de tout, les préjugés,
 Les superstitions étaient d'âpres enceintes
 Terribles d'autant plus qu'elles étaient plus saintes;
 Quel créneau soupçonneux et noir qu'un alcoran!
 Un texte avait le glaive au poing comme un tyran;
 La loi d'un peuple était chez l'autre peuple un crime;
 Lire était un fossé, croire était un abîme;
 Les rois étaient des tours; les dieux étaient des murs;
 Nul moyen de franchir tant d'obstacles obscurs;
 Sitôt qu'on voulait croître, on rencontrait la barre
 D'une mode sauvage ou d'un dogme barbare;
 Et, quant à l'avenir, défense d'aller là.
 Le vent de l'infini sur ce monde souffla.
 Il a sombré. Du fond des cieux inaccessibles,
 Les vivants de l'éther, les êtres invisibles
 Confusément épars sous l'obscur firmament
 A cette heure, pensifs, regardent fixement
 Sa disparition dans la nuit redoutable.
 Qu'est-ce que le simoun a fait du grain de sable?
 Cela fut. C'est passé. Cela n'est plus ici.
 Ce monde est mort. Mais quoi! l'homme est-il mort aussi?

Cette forme de lui disparaissant, l'a-t-elle
 Lui-même remporté dans l'énigme éternelle?
 L'océan est désert. Pas une voile au loin.
 Ce n'est plus que du flot que le flot est témoin.
 Pas un esquif vivant sur l'onde où la mouette
 Voit du Léviathan rôder la silhouette.
 Est-ce que l'homme, ainsi qu'un feuillage jauni,
 S'en est allé dans l'ombre? Est-ce que c'est fini?
 Seul, le flux et reflux va, vient, passe et repasse.
 Et l'oeil, pour retrouver l'homme absent de l'espace,
 Regarde en vain là-bas. Rien.
 Regardez là-haut.

Jose-Maria de Heredia – poetry in Spanish by Pedro Antonio de Alarcón

Fuego y nieve

Fire and Snow

Duro es tu corazón como el granito;
 mi corazón como la cera tierno:
 verano ardiente soy; tú helado invierno;
 tú nieve eterna; fuego yo infinito.

Your heart is hard like granite ;
 my heart is tender like wax:
 I am hot summer; you are frozen winter;
 you are eternal snow ; I am endless fire.

Yo me acerco a tu nieve, y no tiritó;
 antes crece la furia de este infierno;
 y hiélate a ti más mi fuego eterno,
 y ni me apagas ¡ay! ni te derrito.

I approach your snow, & I do not shiver ;
 the fury of this hell grows before;
 and you cool more my eternal fire,
 and you don't even turn me off! Oh! Nor do I melt you.

¿Cómo encuentro calor donde no hay llama?
 ¿Cómo no da calor la llama mía?
 ¿Cómo mi incendio tu esquivéz no inflama?

How do I find heat where there is no flame?
 How doesn't my flame give heat?
 How doesn't my fire ignite your elusiveness?

¿Cómo tu hielo mi pasión no enfría?
 ¡Oh! ¿por qué no nos hizo el hado alevé,
 o de fuego a los dos, o a ambos de nieve?

How doesn't your ice cool my passion?
 Oh! Why didn't fate make us
 Or both fire, or both snow?

SEGUIDILLA MANCHEGA PARA GUITARRA

Ayer te he visto en cuerpo:
 ¡qué cuerpo tienes!
 Ayer te vi en el baile...
 ¡cómo te mueves!-
 ¡Es una burla
 que haya en cuerpo tan pícaro
 alma tan pura!

Yesterday I have seen you in body :
 What body do you have!
 I saw you at the dance yesterday...
 How do you move ! -
 It is a jest
 That in such a mischievous body
 There is such a pure soul!

Ernesta Stern – I want to welcome guests who have just arrived: the Swiss poet [Carl Spitteler](#), the Serbian writer [Janko Veselinovic](#), the Indian polymath [Rabindranath Tagore](#), the Chinese writer [Lie Kim Hok](#), the Japanese author [Koda Rohan](#), the Croatian poet [Antun Gustav Matos](#), and the Belgian playwright [Maurice Maeterlinck](#), the author of *Pelleas & Melisande*.

Olga Knipper - (acting tenderly, lovingly, passionately, childishly, womanly, determined, with despair, hope, in agony)

Tatyana's Letter (from Eugene Onegin by Alexander Pushkin & Tchaikovsky's opera)

Tatyana's letter to Onegin.

Письмо Татьяны к Онегину

Я к вам пишу - чего же боле?
 Что я могу еще сказать?
 Теперь, я знаю, в вашей воле
 Меня презреньем наказать.
 Но вы, к моей несчастной доле
 Хоть каплю жалости храня,
 Вы не оставите меня.
 Сначала я молчать хотела;
 Поверьте: моего стыда
 Вы не узнали б никогда,
 Когда б надежду я имела
 Хоть редко, хоть в неделю раз
 В деревне нашей видеть вас,
 Чтоб только слышать ваши
 речи,
 Вам слово молвить, и потом
 Все думать, думать об одном
 И день и ночь до новой встречи.

Но говорят, вы нелюдим;
 В глуши, в деревне всё вам
 скучно,
 А мы... ничем мы не блесним,
 Хоть вам и рады простодушно.

Зачем вы посетили нас?
 В глуши забытого селенья
 Я никогда не знала б вас,
 Не знала б горького мученья.
 Души неопытной волненья
 Смирив со временем (как
 знать?),
 По сердцу я нашла бы друга,
 Была бы верная супруга
 И добродетельная мать.

I write this to you - what more can be
 said?
 What more can I add to that one fact?
 For now I know it is in your power
 To punish me contemptuously for this
 act.
 But you, keeping for my unhappy lot
 Even one drop of sympathy
 Will not entirely abandon me.
 At first I wished to remain silent;
 Believe me, my shame, my agony,
 You never ever would have heard.
 As long as hope remained preserved

That rarely, even once a week,
 I'd see you in our country house,
 To hear your voice, to hear you speak,
 To say a few words, and then, and then
 To think, and think, and think again
 All day, all night, until the next
 meeting.

But it is said you are unsociable,
 And in this backwater all is tedious to
 you,
 While we... well here we shine at
 nothing,
 Although we're glad to welcome you.

Why did you come to visit us?
 In this forgotten rural home
 Your face I never would have known
 Nor known this bitter suffering.
 The fever of inexperience
 In time (who can tell?) would have
 died down,
 And I'd have found another lover,
 Dear to my heart, to whom I'd be true,
 And a loving wife, and virtuous
 mother.

Другой!.. Нет, никому на свете
 Не отдала бы сердца я!
 То в вышнем суждено совете...
 То воля неба: я твоя;
 Вся жизнь моя была залогом
 Свиданья верного с тобой;
 Я знаю, ты мне послан богом,
 До гроба ты хранитель мой...
 Ты в сновиденьях мне являлся,
 Незримый, ты мне был уж мил,
 Твой чудный взгляд меня
 томил,
 В душе твой голос раздавался
 Давно... нет, это был не сон!
 Ты чуть вошел, я вмиг узнала,
 Вся обомлела, запылала
 И в мыслях молвила: вот он!
 Не правда ль? я тебя слыхала:
 Ты говорил со мной в тиши,
 Когда я бедным помогала
 Или молитвой улаждала
 Тоску волнуемой души?
 И в это самое мгновенье
 Не ты ли, милое виденье,
 В прозрачной темноте
 мелькнул,
 Приникнул тихо к изголовью?
 Не ты ль, с отрадой и любовью,
 Слова надежды мне шепнул?

Кто ты, мой ангел ли
 хранитель,
 Или коварный искуситель:
 Мои сомненья разреши.
 Быть может, это всё пустое,
 Обман неопытной души!
 И суждено совсем иное...
 Но так и быть! Судьбу мою
 Отныне я тебе вручаю,
 Перед тобою слезы лью,
 Твоей защиты умоляю...
 Вообрази: я здесь одна,
 Никто меня не понимает,
 Рассудок мой изнемогает,

Another!... No, no one on this earth
 Is there to whom I'd give my heart!
 That is ordained by highest fate...
 That is heaven's will - that I am yours;
 My life till now was but a pledge,
 Of meeting with you, a forward image;
 You were sent by heaven of that I'm
 sure,
 To the grave itself you are my
 saviour...
 In dreams you have appeared to me,
 Though yet unseen, I held you dear,
 Your glance and strangeness tortured
 me,
 To my soul your voice was loud and
 clear
 From long ago... It was not a dream!
 You came, and I knew that very
 instant,
 I was struck dumb, my heart flared up,
 And in my thoughts said "He is the
 one!"
 Is it not true? I heard you often:
 In the silence did you not speak to me,
 Both when I helped the poor, and
 when
 With prayer I sought to ease and soften
 The pain inside my anguished head?
 And at this very moment, is it not you,
 Oh sweetest, lovely vision who
 In the night's transparency flits by
 And quietly nestles by the bed's head?
 And you, who with love and
 rapturously
 Whispered a word of hope to me?
 Who are you, my guardian angel?
 Or a wily devil, a tempter fatal?
 Disperse these doubts, this agony.
 Perhaps all this is nothingness,
 A foolish mind's self-aberration,
 And something other is fate's decree...
 So be it! Whatever my destiny,
 To you I give it from this day,
 Before you the tears roll down my
 cheek,
 And your protection I beseech...
 For consider: here I am alone,
 No one understands what I say,
 My reason tortures me every day,

И молча гибнуть я должна.
 Я жду тебя: единым взором
 Надежды сердца оживи,
 Иль сон тяжелый перерви,
 Увы, заслуженным укором!

Кончаю! Страшно перечесть...
 Стыдом и страхом замираю...
 Но мне порукой ваша честь,
 И смело ей себя вверяю...

And silently I am doomed to perish.
 You I await: With a single glance
 Revive the hope that's in my heart,
 Cut short this heavy dream I cherish,
 Deserving, I know, reproach and
 scorn.

I finish - I tremble to read it through,
 With shame and terror my heart sinks
 low,
 But your honour is my guarantee
 And to that I entrust my destiny.

Ernesta Stern (with great emotion, tears in her eyes) - As you all know my dear husband Louis, who is by my side, is very ill and we pray hard for his convalescence. When I decided to organize this evening in his honor all the participants - guests and artists - enthusiastically accepted to honor him with their presence. But I hope that this evening is not a farewell party but the dawn of a new century and that, cher Louis, you will recover from your illness. Louis, personally chose the program for this evening, the artists, the guests, and he warmly thanks you for coming. You all know of Louis' banking activities, being associated with the Stern Bank since 1865, but he has also a very refined taste in art. Our art collection was collected mainly by his choices and he is an assiduous member of the Cercle du Palais Royal. We thank members from all our family, first of all our dear son, [Jean Stern](#), one of the best fencers.

In case that you are confused about our connections with the Rothschild family, who are here our dear guests, it is very simple. Betty von Rothschild was the granddaughter of Mayer Amschel, founder of the Rothschild Dynasty, and the daughter of Salomon Mayer von Rothschild and Caroline Stern. Salomon Mayer was the brother of James Mayer de Rothschild, who was the founder of the Rothschild Bank in France and the father of Edmond Benjamin de Rothschild. Caroline Stern was the aunt of Antoine Jacob Stern, who founded the Stern Bank in Paris in 1832 and was the father of my husband Louis. If this is not complicated enough our dear Betty also married her uncle James Mayer. So, all of us are cousins, as we are also cousins to the other bankers' families. We welcome tonight [Edmond de Rothschild](#) and his son [Maurice](#). Edmond is not only active in banking but he pursues artistic and philanthropic interests. Furthermore, he is a leading proponent of the Zionist movement and financed the first site at Rishon LeZion, as part of his goal to establish a Jewish homeland, industrialization, agriculture and economic development. You see, dear Herzl, great minds think alike, and I am sure that you'll find the way to cooperate closely. We have here also the painter [Zoe de Rothschild](#), niece of Edmond, and wife of the Belgian banker [Leon Lambert](#), with their lovely daughter Claude. Dear Zoe, I think that as two typical Jewish mothers we should arrange a wedding between my son Jean and your daughter Claude. Don't blush Claude nothing will be achieved without your consent. We have with us tonight also Henriette Stern, sister of my husband Louis, with her husband Georges Halphen and their son the composer [Fernand Halphen](#). Finally, we have here the other brother of my husband Louis – Jacques Stern, founder of the Banque de Paris et des Pays-Bas, and husband of [Sophie Croizette](#), the former actress from the Comedie Francaise, who played with Sarah Bernhardt in the play Le marriage de Figaro by Beaumarchais. Sophie had a hotel particulier at 7, rond-point des Champs-Elysees, not far from here, before she married, where she was holding a very fine salon, and Edmond has a hotel particulier at 41, rue du Faubourg Saint-

Honore, just opposite our residence, and that is how he could come to us, as he has also a reveillon at his sumptuous house. So, we are not only cousins, we are also neighbors!

My husband Louis asked our Spanish friends, who are almost Parisians, to give a concert of their compositions, so I am delighted to invite the Spanish composer and pianist [Isaac Albeniz](#) accompanied by the young [Manuel de Falla](#), the Spanish composer and guitarist [Francisco Tarrega](#) accompanied by [Alfred Cottin](#), and the Spanish composer & violinist [Pablo de Sarasate](#) accompanied by [Berthe Marx](#), who'll play their own compositions, and by other's.

(Isaac Albeniz, Francisco Tarrega an Pablo de Sarasate give a recital of their compositions)

Jacque Corot (aside) – My heart is broken when I see how you, dear Ernesta, are trying to appease your overflowing emotions, your grief and despair filling your soul, in order to gratify your husband and guests, knowing that his end is near. Louis is about to die within a few weeks from a pneumonia that he contracted days before his death, but he was extremely sick even before. You are bigger than life, women in your times succeeded only in the fields that society intended for them – in running salons, like very intellectual women, in acting, like Sarah Bernhardt who was extremely talented, in painting, like Berthe Morisot who was the granddaughter of Fragonard, in literature, like Colette who was also married to a famous writer, in science, like Marie Curie whose career received a boost after marrying her colleague Pierre Curie, in journalism, like Marguerite Durand, who was married to a member of the Assemblée Nationale and had a child from one of the directors of Figaro, where she worked. It was very difficult for women to succeed, unless they were extremely talented, very rich or married the right men. They were also ridiculed for attempting to succeed like men. I feel endless empathy for you, dear Ernesta, because you are what is best in the human race, because of your moderate way, your good temper, your love for all, your activity for culture and implementing the values of humanism. De Profundis, you have grown to be one of the greatest women of the Belle Epoque, with the best cultural salon and your success as a writer.

Ernesta Stern - I take this opportunity to welcome, on top of our guests from all the nationalities who spoke to us until now, the regulars of my salon, the famous painter [Leon Bonnat](#), who was the teacher of John Singer Sargent, Gustave Caillebotte and the Norwegian Edvard Munch who is almost a Parisian and whose painting The Scream makes me scream, the painter [Carolus-Duran](#), who married the painter [Pauline Croizette](#), the sister of Sophie my sister-in-law, the novelist [Paul Adam](#), who published a few months ago an excellent historical novel La Force, the astronomer and author [Camille Flammarion](#), who wrote the scaring La fin du monde, the poet, translator from Spanish [Jose-Maria de Heredia](#), born in Cuba but he is the most Parisian poet, the writer and politician [Joseph Reinach](#) who is the champion of Alfred Dreyfus from the beginning, he poet, novelist and playwright [Jean Richepin](#), once a lover who exchanged stormy love letters with Sarah Bernhardt, but both have remained very good friends over the years, the poet [Henri de Regnier](#), married to Heredia's daughter the author [Marie de Regnier](#), they are good friends with the poet and writer [Pierre Louys](#) who is married to another daughter of Heredia – [Louise](#), all four of them are here with us tonight and they are inseparable. Louys is friend with Oscar Wilde, and dedicatee of Wilde's Salome in French.

I would like to welcome also my dear friend the French painter [Camille Pissarro](#), who is not only one of the founders of Impressionism but also a strong believer in anarchism in arts, the poet [Gustave Kahn](#), who also plays a role in debates on anarchism, feminism, socialism and Zionism, the young author of Ubu Roi [Alfred Jarry](#), we were among the few who were not shocked by his play, and the couple a la mode, the author [Willy](#) and his charming wife [Colette](#), who it is rumored are working on a novel Claudine a l'ecole, based on Colette's experiences, [Anna de Noailles](#), who was born in Paris as a Romanian Princess and has

married a son of the Duke de Noailles, the French feminist and a dear friend [Marguerite Durand](#), who founded recently a feminist daily newspaper La Fronde, run exclusively by women, advocating women's rights, admission to the Bar Association and the Ecole des Beaux-Arts, and what an horror, to be even allowed to be named to the Legion of Honor. The Austrian composer [Gustav Mahler](#), is taking his Vienna Philharmonic to play concerts at the Exposition Universelle, so bienvenue a Paris dear Gustav. The Russian composer [Alexander Glazunov](#) was recently appointed as professor at the Saint-Petersburg Conservatory but came to us for the Christmas vacations, the Czech composer [Antonin Dvorak](#), received a few months ago a gold medal for Litteris et Artibus from the Emperor Franz Joseph himself. My good friend, the Czech philosopher, humanist and ethicist [Tomas Masaryk](#), contested recently the Jewish blood libel in the Hilsner Trial, imagine in 1899 a blood libel in the center of Europe, and we complain that the poor French Army is accusing Dreyfus, at least he was not accused of any blood rites. Thank you, dear Tomas, for being a friend to the Jewish community and such a humanist. And I want to mention here that my husband Louis Stern has no connection to another anti-Semitic scandal l'affaire Stern in Bad Kissingen in 1895.

We have tonight with us the Dutch naturalist author [Marcellus Emants](#), who has two mentors Emile Zola and Hippolyte Taine and wrote Een nagelaten bekentenis, the Romanian writer [Ion Luca Caragiale](#), is mostly critical of literary experiments and Modernism, but here in liberal Paris we welcome all opinions including your conservatism. The Turkish writer [Tevfik Fikret](#) told me that he is an advocate for free speech and constitutional government and is openly critical of Abdul Hamid II. The Egyptian poet [Ahmed Shawqi](#), studied here at Paris University, and the young writer [Khalil Mutran](#), is a true cosmopolitan Arabic – he was born in Ottoman Syria in Baalbek from a well-known Palestinian family, studied in Beirut, wanted to live in Chile but came to Paris instead, and now he lives in Egypt. We have here tonight also the Ukrainian Yiddish author and playwright [Sholem Aleikhem](#) who wrote Tevye der milkhiker (Dairyman), another Ukrainian the young Hebrew poet [Hayim Nahman Bialik](#), who wrote the long poem Hamatmid (Studious), the young author in Ladino Judeo-Spanish [Elia Carmona](#), is encountering problems with the Ottoman censorship imposing restrictions on the publication of some of his books, dealing with topics of love, romance and crime. Those of you who want to read Dumas' Count of Monte Cristo in Judeo-Arabic are invited to read the translation by the Tunisian author and journalist [Jacob Chemla](#), welcome. Another guest is the Greek poet [Kostis Palamas](#), who wrote the words to the Olympic Hymn. And we are happy to have with us tonight also the Father of the modern Olympic Games [Pierre de Coubertin](#).

We all know that after the first Olympics in Athens in 1896, we'll hold the next Olympics here in Paris, in the summer as part of the Exposition Universelle, so we'll have in our Exposition not only technology and culture but also sports. In the spirit of innovation, I have invited the young Belgian race car driver [Camille Jenatzy](#), who broke recently the speed record of 100 km/h, with his electric car La jamais contente, dear Camille we are content with your record and take care of yourself. You may wonder how we have among our guests a former German general, ca pourrait mettre la puce a l'oreille a nos amis anti-Dreyfusards, it could be construed as a proof of the treason of the Dreyfusards. But, actually the mother of Graf [Ferdinand Adolf Heinrich August von Zeppelin](#) was French, he was an observer in the American Civil War and made his first balloon ascent in 1863. Since 1891, after resigning from the army, he devoted his full attention to airships. Last year he formed a stock company to finance the construction of the first rigid airship the Zeppelin LZ1, which is about to be completed within a few weeks. If everything goes as scheduled the airship will be flown soon.

We have with us here tonight also the Polish famous author of Quo Vadis and Rodzina Polanieckich [Henryk Sienkiewicz](#), the young Swedish author [Selma Lagerlof](#), the author of

Gosta Berlings saga, I hope dear Ragnar Sohlman that in your new Nobel Prizes you'll take into consideration female talents, and who knows two of the women who are with us tonight Selma and Marie Curie will be among the first to be awarded the prestigious prizes within a decade. Dear Ibsen, you were probably thrilled a few months ago to read the monograph that the Danish [Georg Brandes](#) wrote about you. Brandes is with us, as well as the Finnish writer, artist and architect [Johan Jacob Ahrenberg](#), so we have quite a strong Scandinavian presence. Last but not least we have tonight friends from many more pillars of culture in Europe, Africa, Asia & America. Finally, I am most grateful that you came, dear [Giuseppe Verdi](#), and allowed me to tell that at the age of 86 you still create and publish, to our great admiration.

(All the guests rise spontaneously for a standing ovation to greet Giuseppe Verdi, while singing a cappella the chorus Va Pensiero from Nabucco, led by the tenor Enrico Caruso)

Va, pensiero, sull'ali dorate;
va, ti posa sui clivi, sui colli,
ove olezzano tepide e molli
l'aure dolci del suolo natal!

Fly, my thoughts, on wings of gold;
go settle upon the slopes and the hills,
where, soft and mild, the sweet airs
of my native land smell fragrant!

Del Giordano le rive saluta,
di Sionne le torri atterrate.
O, mia patria, sì bella e perduta!
O, membranza, sì cara e fatal!

Greet the banks of the Jordan
and Zion's toppled towers.
Oh, my homeland, so lovely and so lost!
Oh memory, so dear and so dead!

Arpa d'or dei fatidici vati,
perché muta dal salice pendi?
Le memorie nel petto raccendi,
ci favella del tempo che fu!

Golden harp of the prophets of old,
why do you now hang silent upon the willow?
Rekindle the memories in our hearts,
and speak of times gone by!

O simile di Sòlima ai fati
traggi un suono di crudo lamento,
o t'ispiri il Signore un concerto
che ne infonda al patire virtù!

Mindful of the fate of Solomon's temple,
Let me cry out with sad lamentation,
or else may the Lord strengthen me
to bear these sufferings!

(The opera singers sing arias from Verdi's operas, ending with Triumphal March from Aida)

Jacque Corot (aside) – Verdi has remained unequalled. Upon his death, a year later, along his funeral's cortege in Milan, bystanders started singing "Va, pensiero". When he was reinterred at the Casa di Riposo, [Arturo Toscanini](#) conducted a choir of 800 in the famous hymn. I have so much more to tell about the guests of Ernesta, Mahler will marry Alma Schindler, who'll become one of the most interesting persons of the century, Colette who'll publish some of the best novels of French literature, Masarik who will become the first president of the state of Czechoslovakia for 17 years before resigning and dying just before the shameful Munich agreement, about Jean Stern who will eventually marry Claude Lambert in 1904, and Maurice de Rothschild who'll marry Noemie Halphen, granddaughter of Emile Pereire, in 1909 and was mother of the philanthropist Edmond de Rothschild; but I'm just a chorus, not a prophet.

Ernesta Stern – Chers amis, it is almost midnight. In a few moments a new century will be born. We listened to your forecasts for the new century and we hope that it will be the best century in the history of mankind. Every indication favors that, the last 50 to 80 years were the best ever in culture, literature, arts, music, inventions, sciences, architecture, theater, civil rights, literacy, health, welfare. From now on, the situation can only improve, democracy will prevail, nations will be liberated, no more racism, no more pandemics, no more wars, equal

rights to all citizens, to women, to all races, culture will spread over the world, free secular education to all from kindergarten to university, people will live until 120. So, let us count the last seconds of this century – ten, neuf, ocho, sette, sechs, pyat, fire, drie, dois, ahat, Happy New Year, Prosperous New Century, Peace, Health, Liberty, and a Long Life to All!

Dear Friends, while we hear and see the fireworks all over Paris, after having heard and seen the cultural fireworks of the Cultural and Creative Paragons of Europe, let us sing the Ode to Joy from Beethoven's Ninth Symphony. It expresses our hope for Liberte, Egalite, Fraternite, for joy and peace, and who knows maybe during the new century that we have just started a European Union will be founded, with no boundaries between nations, and this hymn will become the anthem of the unified Europe, from Ireland to Romania, from Sweden to Greece, from Portugal to Lithuania, a Union that will be founded by the former enemies and new friends – France and Germany. So, actors, musicians, guests, let us play and sing the Ode!

(The actors, musicians and guests sing and play the Ode to Joy from Beethoven's Ninth Symphony, while the Parisian New Century fireworks outside the windows are seen & heard. The protagonists, actors, musicians... enter with flags of the nations of Ernesta Stern's guests, France, UK, USA, Italy, Spain, Austria-Hungary, Germany, Russia, Ottomans, Zionists, Portugal, etc., and finally we see only Jacque Corot holding the flag of the European Union)

An die Freude

Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligtum!
Deine Zauber binden wieder
Was die Mode streng geteilt;
Alle Menschen werden Brüder
Wo dein sanfter Flügel weilt.

Wem der große Wurf gelungen
Eines Freundes Freund zu sein;
Wer ein holdes Weib errungen
Mische seinen Jubel ein!
Ja, wer auch nur eine Seele
Sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
Weinend sich aus diesem Bund!

Freude trinken alle Wesen
An den Brüsten der Natur;
Alle Guten, alle Bösen
Folgen ihrer Rosenspur.
Küsse gab sie uns und Reben,
Einen Freund, geprüft im Tod;
Wollust ward dem Wurm gegeben
und der Cherub steht vor Gott.

Froh, wie seine Sonnen fliegen

Ode to Joy

Joy, beautiful spark of Divinity [or: of gods],
Daughter of [Elysium](#),
We enter, drunk with fire,
Heavenly one, thy sanctuary!
Thy magic binds again
What custom strictly divided;
All people become brothers,
Where thy gentle wing abides.

Whoever has succeeded in the great attempt,
To be a friend's friend,
Whoever has won a lovely woman,
Add his to the jubilation!
Yes, and also whoever has just one soul
To call his own in this world!
And he who never managed it should slink
Weeping from this union!

All creatures drink of joy
At nature's breasts.
All the Just, all the Evil
Follow her trail of roses.
Kisses she gave us and grapevines,
A friend, proven in death.
Salaciousness was given to the worm
And the cherub stands before God.

Gladly, as His suns fly

Durch des Himmels prächt'gen Plan	through the heavens' grand plan
Laufet, Brüder, eure Bahn,	Go on, brothers, your way,
Freudig, wie ein Held zum Siegen.	Joyful, like a hero to victory.

Seid umschlungen, Millionen!	Be embraced, Millions!
Diesen Kuß der ganzen Welt!	This kiss to all the world!
Brüder, über'm Sternenzelt	Brothers, above the starry canopy
Muß ein lieber Vater wohnen.	There must dwell a loving Father.
Ihr stürzt nieder, Millionen?	Are you collapsing, millions?
Ahnest du den Schöpfer, Welt?	Do you sense the creator, world?
Such' ihn über'm Sternenzelt!	Seek him above the starry canopy!
Über Sternen muß er wohnen.	Above stars must He dwell.

Jacque Corot (to the guests and the theater audience) – I wonder who wrote the immortal lines: “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.” Anyhow, it is not probably in our century, as most of the guests of Ernesta Stern's Salon were convinced that they have reached the end of history, the age of justice, in fair round belly with good capon lined, with eyes severe and beard of formal cut, full of wise saws and modern instances. But they soon found out, that tens of millions would die in World War I and the Spanish Flu, and after the worst cataclysm of human history – World War II and the Holocaust. that they remained sans teeth, sans eyes, sans taste, sans everything, And after the terrible war, they started all over again the seven ages, the mewling infant, the whining schoolboy, the sighing lover, the quick in quarrel soldier, and then the justice again in fair round belly. And they thought towards the end of the twentieth century once again that the end of history has arrived, tout va pour le mieux dans le meilleur des mondes, all is for the best as in Voltaire's *Candide*, quite the opposite from Jaques' monologue in Shakespeare's *As You Like It*. By the way, another Jacque as me, and as in this play, we are more of an observer than an actor, placing himself outside the group of happy characters who populate both plays. Because I am not only 80 as in Ernesta's *reveillon*, nor am I living 120 years until 1939, being eternal or virtual, living beyond 2020. I have lost my optimism while traveling the world, and I constantly remind the protagonists and the audience that in the real world time is not suspended, and grief, sorrow and death provide a counterpoint to all human joys.

I have seen it all, after the end of history, so-called, came the stock exchange collapse, 9/11, the Great Recession, Covid-19 pandemics, wars, terrorism, materialism, lack of ethics and a superficial culture, as foreseen by Jules Verne. We witnessed the most spectacular cultural fireworks in the years 1820 to 1939, which have not been surpassed since then. But even if all the world is just a stage and we are merely players, even if we are dancing in a round dance as in Arthur Schnitzler's *Reigen*, *La Ronde*, *Ring a Ring o'Roses*, even if history never ends but goes in circles, life is worth living, experiencing the seven ages once and again, as luckily, men and women live only one cycle, unlike Jacque Corot or Shakespeare's *Jaque*, or *Man and Woman in Reigen*, or even *Six Characters in Search of an Author*, as in Pirandello's play, and in our play 36 characters. Why don't we learn from history? Why don't we read Zola's books, learn from Schopenhauer, watch Shaw's plays, in order not to make again and again the same mistakes? I don't know! But I have tried in my humble play to bring together all the protagonists, the best creative paragons ever, to give you the proper insights for your life!

(While watching on the screen the new buildings and monuments of the 1900 Paris World Exposition – Grand Palais, Petit Palais, Pont Alexandre III, Gare d'Orsay, etc., John Philip Sousa enters with his March Band performing American, English & French military marches)

TWELFTY MASTERPIECES' QUOTES ON BUSINESS ETHICS

I don't excel too much in my fields of occupation and interests. I was a quite successful businessman but I never became a CEO of a large company, just VP Sales and Finance of the largest and most successful high tech company in the Startup Nation, and I never made a multimillion exit and became a multimillionaire. I had a short academic career of ten years, but I started at the age of 60, taught successfully at the best Israeli universities and at INSEAD and was elected the Best Lecturer of my university, but was never appointment as a professor, just received my PhD in Business Ethic with distinction. I wrote more than twenty books in English, French and Hebrew – academic books published by the best publishing houses – Kluwer, Springer, Magnes; a novel, plays, an autobiography of 1566 pages; eBooks available at no cost on websites of leading universities: on culture, geography, heritage; anthologies of essays, articles, correspondence; children books, a book on my wife Ruthy, etc. But my books were sold in total in a few thousand copies, I never received any royalties & the new ones are free.

So, what is my originality? My contribution to business, research, literature, humanity? Probably in the combination of all those disciplines which is quite unique, taking into consideration that I also learned more than 50 languages, invented a new methodology of teaching business ethics combining analysis of ethical dilemmas of protagonists in plays, novels and films, case studies based on my personal experience as a business man giving credibility, finding for the first time in history the rules that govern wrongdoing to minority shareholders, forecasting major economic crises and proposing practical solutions to prevent them, devising a pioneering vision, book & articles on the Second Republic of Israel, finding for the first time ever a strong correlation between the level of ethics in countries and their level of quantitative & qualitative prosperity, mostly in the 10 best states: Denmark, Norway, Sweden, Finland, Netherlands, Switzerland, New Zealand, Singapore, Australia and Canada. I bring in this chapter quotes that I used in my academic books on business ethics, sometimes with quite a chutzpah, as quoting Discepolo's Tango Cambalache in Kluwer and Springer books, revolutionary poems by Victor Hugo, subversive quotes from Brecht in neoliberal countries, even quotes from Mao. As my book is focused in the twelfth of 1820-1939, I have chosen only quotes from masterpieces of this twelfth in 6 languages from many countries.

But when I used those quotes in my books "Activist Business Ethics" published by Kluwer or "Business Ethics: The Ethical Revolution of Minority Shareholders" published by Springer for example, they are an integral part of my dissertation on psychological or legal aspects of business ethics, in chapters about philosophy, society, personification, predominance of values, they illustrate my findings, they are the base of the development of my ideas, they assist me in making up my points, in strengthening my arguments, as they condense the thoughts of giants who knew much more about life, ethics, even business as Zola for example. What Brecht or Discepolo, Zola, Hugo or Balzac, Scott Fitzgerald or Ibsen, write about the ethical conduct of society is wiser than most of the academic articles that I have read about business ethics. And of course philosophers as Schopenhauer or Marx, psychologists as Freud, even Piave's ethical insights on Monterone in Rigoletto, reinforce my thesis about crucial issues in business ethics. Let alone, religious precepts from Judaism, Christianity or Islam, which are however beyond the scope of our twelfth, but very present then nevertheless.

1-3. "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!"

"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."

"Den sterkeste mann i verden, det er han som står mest alene." "The strongest man in the world is he who stands alone most of the time."

(Henrik Ibsen, *An Enemy of the People*, *En Folkefiende*, in Norwegian, Act V, 1882)

4. "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."

(Henrik Ibsen, *An Enemy of the People*, Act II, 1882)

5-6. Der Wahrheit ist allerzeit nur ein kurzes Siegesfest beschieden, zwischen den beiden langen Zeiträumen, wo sie als Paradox verdammt und als Trivial gering geschätzt wird.

(Arthur Schopenhauer, German philosopher, 1788-1860, in German)

The truth has always only a brief victory celebration, between the two long periods of time, where it is condemned as a paradox and underestimated as trivial.

"The truth can wait, for it lives a long life"

(Arthur Schopenhauer, German philosopher, 1788-1860)

7. "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, in French, 1834)

**"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?"**

**8. "Que el mundo fue y sera una porqueria, ya lo
 (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, in Spanish, 1934)

**"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..."**

**9. "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, 1837.
"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, 1837.**

10. Moritatensanger:

**“Und der Haifisch, der hat Zahne
Und die tragt er im Gesicht
Und Machheath, der hat ein Messer
Doch das Messer sieht man nicht.
Ach, es sind des Haifisch Flossen
Rot, wenn dieser Blut vergiesst.
Mackie Messer tragt ‘nen Handschuh
Drauf man keine Untat liest.
An ‘nem schonen blauen Sonntag**

**Liegt ein toter Mann am Strand
 Und ein Mensch geht um die Ecke
 Den man Mackie Messer nennt.
 Und Schmul Meier bleibt verschwunden
 Und so mancher reiche Mann
 Und sein Geld hat Mackie Messer
 Dem man nichts beweisen kann.”**

**(Bertolt Brecht, Die Dreigroschenoper, The Threepenny Opera, in German,
 Die Moritat von Mackie Messer, The Ballad of Mack the Knife, Act I, scene I, 1928)**

“Streetsinger:

**And the shark has teeth
 And he wears them in his face
 And Macheath, he has a knife,
 But the knife one does not see.
 Oh, the shark’s fins appear
 Red, when he spills blood.
 Mack the Knife, he wears his gloves
 On which his crimes leave not a trace.
 On a nice, clear-skied Sunday
 A dead man lies on the beach
 And a man sneaks round the corner
 Whom they all call Mack the Knife.
 And Schmul Meier disappeared for good
 And many a rich man.
 And Mack the Knife has all his money,
 Though you cannot prove a thing.”**

11. Moritatensinger:

**“Denn die einen sind im Dunkeln
 Und die andern sind im Licht.
 Und man siehet die im Lichte
 Die im Dunkeln sieht man nicht.”**

(Bertolt Brecht, Die Dreigroschenoper, Die Schluss-Strophen der Moritat, The Final Verses of the Moritat, in German, Act III, last scene, 1928)

**“For the ones they are in darkness
 And the others are in light.
 And you see the ones in brightness
 Those in darkness drop from sight.”**

12. “Saccard avait acheve de mettre la main sur tous les membres du conseil, en les achetant simplement, pour la plupart. Grace a lui, le marquis de Bohain, compromis dans une histoire de pot-de-vin frisant l’escroquerie, pris la main au fond du sac, avait pu etouffer le scandale, en desinteressant la compagnie volee; et il etait devenu ainsi son humble creature, sans cesser de porter haut la tete, fleur de noblesse, le plus bel ornement du conseil. Huret, de meme, depuis que Rougon l’avait chasse, apres le vol de la depeche annoncant la cession de la Venetie, s’etait donne tout entier a la fortune de l’Universelle, la representant au Corps legislatif, pechant pour elle dans les eaux fangeuses de la politique, gardant la plus grosse part de ses effrontes maquignonnages, qui pouvaient, un beau matin, le jeter a Mazas.

Et le vicomte de Robin-Chagot, le vice-president, touchait cent mille francs de prime secrete pour donner sans examen les signatures, pendant les longues absences d’Hamelin; et le banquier Kolb se faisait egalement payer sa complaisance passive, en utilisant a l’etranger la puissance de la maison, qu’il allait jusqu’a compromettre, dans ses arbitrages; et Sedille lui-meme, le marchand de soie, ebranle a la suite d’une liquidation terrible, s’etait fait preter une grosse somme, qu’il n’avait pu rendre. Seul, Daigremont gardait son independence absolue vis-a-vis de Saccard; ce qui inquietait ce dernier, parfois, bien que l’aimable homme restat charmant, l’invitant a ses fetes, signant tout lui aussi sans observation, avec sa bonne grace de Parisien sceptique qui trouve que tout va bien, tant qu’il gagne.” (Emile Zola, L’Argent, in French, p. 310-1, 1891)

“Saccard had succeeded in getting hold of all the members of the board of directors, in buying them out literally, in most of the cases. It is due to him, that the marquis de Bohain, compromised in a story of bribing equivalent to a swindle, discovered with his hand in the bag, could escape from a scandal, by compensating the robbed company; and he became subsequently his humble servant, while remaining with his head high, an aristocrat, the best ornament of the board. Huret, as well, since Rougon has dismissed him, after the theft of the wire that announced the transfer of Venetia, has committed himself fully to the success of the Universelle, representing it at the Parliament, fishing for it in the dirty waters of politics, keeping the largest part of the shameless scams, that could throw him one day to prison.

And the vicomte de Robin-Chagot, the vice-president, received a hundred thousand francs as a secret fee for signing without examination during the long absences of Hamelin; and the banker Kolb was paid also for his passive readiness to oblige, while utilizing abroad the strength of the company, which put it even in jeopardy in his arbitrations; and Sedille himself, the silk merchant, undermined by the consequences of a terrible liquidation, was lent a huge sum, that he was unable to reimburse. Only, Daigremont kept his full independence toward Saccard; which bothered the latter, sometimes, although the nice person remained charming, inviting him to his feasts, signing everything without inquiring, with his amiability of a skeptical Parisian that finds that all is well, as long as he is gaining money.”

13. “Mais les morts inconnus, les victimes sans nom, sans histoire, emplissaient surtout d’une pitié infinie le cœur de Mme. Caroline. Ceux-la étaient legion, jonchaient les buissons écartés, les fosses pleins d’herbe, et il y avait ainsi des cadavres perdus, des blessés râlant d’angoisse, derrière chaque tronc d’arbre. Que d’effroyables drames muets, la cohue des petits rentiers pauvres, des petits actionnaires ayant mis toutes leurs économies dans une même valeur, les concierges retirées, les pâles demoiselles vivant avec un chat, les retraitées de province à l’existence réglée de maniaques, les prêtres de campagne dénudés par l’aumône, tous ces êtres infimes dont le budget est de quelques sous, tant pour le lait, tant pour le pain, un budget si exact et si réduit, que deux sous de moins amènent des cataclysmes! Et, brusquement, plus rien, la vie coupée, emportée, de vieilles mains tremblantes, éperdues, tatonnantes dans les ténèbres, incapables de travail, toutes ces existences humbles et tranquilles jetées d’un coup à l’épouvante du besoin!” (Emile Zola, *L’Argent*, in French, p. 440, 1891)

“But the unknown dead, the nameless victims, with no history, filled especially with infinite pity the heart of Mme. Caroline. Those were legions, were strewn all over the remote bushes, the ditches full of grass, lost corpses, wounded people moaning from anxiety, behind every trunk of a tree. How many dreadful silent dramas, the crowd of the small poor retired people, the small shareholders who have invested all their savings in the same stock, the retired concierges, the pale old maids living with a cat, the old people living in the country in a well-ordered obsessive existence, the priests in the villages resorting to begging, all those tiny little people with tight budgets, so much for milk, so much for bread, such a small and exact budget, that any reduction can cause a cataclysm! And, all of a sudden, a void, life is cut off, taken away, old shaky hands, desperate, groping in the dark, unable to work, all those humble and quiet lives thrown all of a sudden to the terror of poverty!”

14. “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 bruissant, voilà la forme moderne de la force. (Marcel Pagnol, *Oeuvres Complètes I, Topaze*, in French, p. 453, 1928) “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.”

15. “Poiche fosti invano da me maledetto, ne un fulmino o un ferro colpiva il tuo petto, felice pur anco, o Duca, vivrai.” (libretto by Francesco Maria Piave, based on the 1832 play *Le roi s’amuse* by Victor Hugo, *Rigoletto*, music by Giuseppe Verdi, Act III, in Italian, p.14, 1851) “And since my curse has left you unharmed, and no lightning or iron has cracked you skull, you will even though live happily.”

16. “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 – tomorrow 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.” (Francis Scott Fitzgerald, *The Great Gatsby*, in English, p.107, 1925)

17. Rabbi Israel Salanter, 1809-1883, the father of the Musar (morals) movement in Orthodox Judaism and a famed Rosh Yeshiva and Talmudist, “has stated that the transfer of funds from one person to the other without his consent is a theft according to the Torah, no different from the theft of a burglar. He put therefore the ethical theft, even if it is legal, at the same level as the brutal theft. (Jacques Cory, “Activist Business Ethic”, page 50)

18. Karl Marx, 1818-1883, a German philosopher, economist, historian, sociologist, political theorist, journalist and socialist revolutionary: “Karl Marx did not believe that the proletariat existed as a class conscious of its rights when he wrote ‘Das Kapital’. The minority shareholders, nowadays like the proletariat in the 19th century, are not associated and conscious of their power. Marx has noticed the excessive abuse of power of the capitalists of his time who managed the economy not with the invisible hand of Adam Smith but with an iron fist, which oppressed the masses. It is Dickens, Zola, Hugo and others who have described the sufferance of the masses, but unfortunately modern literature does not pay attention to the wrongdoing to minority shareholders. Marx and Zola have condemned the indifference and injustice of the mighty toward the poor, the weak, those who were not organized.” (Jacques Cory, “Activist Business Ethic”, page 157, as well as the following quote from Robert C. Solomon)

“Taking the labor theory of value to its logical conclusion, Marx argued that those who did the work produced the value and, consequently, deserved the products of their

labors for themselves. In other words, his emphasis on the actual activity of production instead of the commercial value of the end products led him to a conclusion that would have not been tolerable to Adam Smith – that the work itself was everything and the operations of the market were only a systematized form of theft. Marx, in other words, is very much in the line of ancient and religious thinkers who rejected the activity of business as parasitic on the honest labor of the working man... That concept is exploitation, and it is the sense of being exploited that did, in fact, create the class consciousness Marx urged (for example in the American labor union movement) and that continues to appeal so powerfully to so many people in Third World countries, especially former colonies of the great industrial empires.” (Solomon, *Above the Bottom Line*, p. 267)

19. Sigmund Freud (1856-1939), was an Austrian neurologist, the founder of psychoanalysis: “After having analyzed ethics from many different angles, we should try to analyze the influence of psychoanalysis on the conduct of businessmen, and we could start with Freud, who is often treated as the modern enemy of morality. “In the writings of most ethicists, Freud, if he is mentioned at all, is treated as the chief modern enemy of morality, whose work is best ignored or flatly condemned in the process of getting on with the task of doing traditional moral philosophy, unimpeded by the sorts of depth-psychological considerations that have transformed everyday morality outside the academy.” (Wallwork, *Psychoanalysis and Ethics*, p. 2) If human nature is selfish and a man tries only to satisfy his interests and pleasures, there is no possible moral unless moral is the facade of selfishness and we are moral only to satisfy our ego. In other words, we can sacrifice ourselves, give up our material interests and our pleasure if we satisfy the intellectual interests that enlarge our ego, but we act always in order to satisfy our interests. We can delay the satisfaction of our pleasures, suffer pains and even martyrdom, if we hope to obtain other pleasures in a near or remote future or even in paradise.

“Freud points out that no departure from the rule of the pleasure principle is entailed. ‘Even religion is obliged to support its demand that earthly pleasure shall be set aside by promising that it will provide instead an incomparably greater amount of superior pleasure in another world’ (SE 14 [1915] :311). With this example, Freud seems to recognize that in its pleasure seeking, the ego looks at what will give it satisfaction in life as a whole, taking a broad range of considerations into account. This would seem to allow the individual, whether religious or not, to embrace a non-egoistic act if it is part of a life plan adopted as the self’s way to ultimate happiness. For example, someone might discipline his baser tendencies and sacrifice his more immediate interests in order to obey the rules of moral and professional conduct laid down by his chosen profession, all because he thinks that life as a doctor, lawyer, teacher, accountant, or scientist will make him happy, even taking into account the burdens of arduous training and the occasional need for ‘selflessness’ and ‘dedication’ required to care adequately for patient or client or to achieve sought-after results. (same, p. 121)

The intellectual dilemma of whether a man is moral by altruism or by selfishness is completely superfluous if all we want to achieve is that everybody will act ethically. In the extreme case, we could try to transform ethical conduct into a reflex, exactly like hunger or thirst. Or we could reconcile the theories of the greatest philosopher of ethics, Aristotle, with the allegedly worst enemy of morality, Freud, by substituting the term

'happiness' for 'pleasure'. "Significantly, Freud signals his shift to qualitative hedonism linguistically by substituting 'happiness' (das Gluck) for 'pleasure' (die Lust). The term das Gluck in its colloquial German sense resonates with eudaimonia in Greek and felicitas and beatitudo in Latin. Like them, it carries rich connotations of the goal of life being fulfillment, excellence, well-being, and self-realization. Choice of the term implicitly conveys the message that it takes more for a person to be pleased with life as a whole or with the self (conscious and unconscious, past, present, and anticipated) than a string of separate agreeable sensations of the same monotonous sort, differing from one another only in their intensity and duration." (same, p. 130) Freud maintains that only a person who achieves maturity and builds a strong character by way of qualitative transformation of his personality is capable of defeating the predominance of the quantitative factors. "To pursue happiness as an inclusive goal through such activities as artistic creativity, intellectual work, sensuality, love, and aesthetic appreciation is to enjoy each of these activities as contributing something qualitatively unique to a life plan." (same, p. 133)

In a word, Freud imagines the possibility of obtaining individual happiness through the sublimation of subconscious desires, by obtaining intellectual pleasures, even by the satisfaction of others' desires, or by moral conscience. The final form of the narcissism of Freud is in the positive attitude toward oneself, the respect of oneself, self-esteem, Selbstgefuhl. (Jacques Cory, "Activist Business Ethic", pages 81-82)

20. Finally, to emphasize my point of using quotes as an integral part of my academic book I bring here the last paragraph of my book "Activist Business Ethics" (p. 173), which starts from the above mentioned quotes of Schopenhauer in a different version, but elaborates them to the final conclusion of the book: "Schopenhauer said: "The truth can wait, for it lives a long life. All truth passes through three stages. First, it is ridiculed. Second, it is violently opposed. Third, it's accepted as being self-evident." Do we have the long life needed to wait for the truth? We are in the first stage of the truth as activist business ethicists are only ridiculed. They are not violently opposed, which shows that they are not feared enough. If we do not write books, theses, articles, novels and plays on these subjects, if we do not lecture in companies, universities, activist associations on those topics, and most of all - if we do not decide to take our fate in our own hands and fight for our privileges, we shall continue to be ridiculed in the years to come. But if the books by this author and similar books, which will be written in the future, will shake the complacency of the unethical businessmen we might reach the next stage and be violently opposed. We are waiting eagerly for this stage to come, as it will announce that the last stage is near and the truth of equality to all business groups will prevail. We are not philosophers and we do not have the time and the long life to wait for this truth to arrive. This is why we do our utmost to shorten the time. Do you, stakeholders and minority shareholders, have the long life to wait for the end of the multitude of cases in which your rights are despoiled, or are you willing to act vehemently at last in your lifetime?"

ADDITIONAL QUOTES

If I used hundreds of quotes in my business ethics books, not all of them are of course from our twelfth century's masterpieces, published in 1820-1939. Some of them are from much earlier eras, from the Bible, the New Testament, the Quran, the Talmud/Mishna, from Greek and Latin classics, Shakespeare, French classics, Don Quijote, Dante, etc. I'll bring here only a few of them, all of them here and in the previous part are used in a proper context in my books, and are the basis for a dissertation deriving from those quotes. The quotes are from 10 ancient cultures in Greek, Latin, Hebrew, Aramaic, Arabic, Persian, Chinese, Japanese, Hindi, Swahili, but also from the Russian culture of the twelfth century, the sixth leading culture after the 5 mentioned previously – French, English, German, Spanish and Italian. However, I surveyed briefly in my book the literature of 20+ more European cultures, from which I mentioned here sayings in Portuguese, Dutch, Yiddish & Ladino. Altogether, 60 quotes in 21 languages, including Norwegian, which I mentioned before, because of the greatest playwright Ibsen, whom I quoted most and taught his plays' ethical dilemmas in my courses with role personification, as from *An Enemy of the People*. But also to commemorate the Nobel Prize awarded in Norway and Sweden, and surveyed at length in my book. The Nobel Prize organization allowed me also to publish an article about Marie Curie, who received two Nobel Prizes.

21. "The accomplice of a thief is his own enemy;

He is put under oath and dare not testify."

(The Bible, Proverbs, 29:24)

22. "Obsequium amicos veritas odium parit"

Readiness to oblige creates friends, frankness engenders hatred

(Terence, *Andrienne*, I,1,68, in Latin)

23. "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*, in French)

24. "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*, in English)

25. "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."

(Arthur Miller, *All My Sons*, Act Three)

26. "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)

27. "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)

28. "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)

29-30 "על דאטפת – 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 (קע"א): *Bemida sheadam moded – modedin lo* – Hebrew:

"במידה שאדם מודד – מודדין לו"

"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.

31. "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)

32. "- 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."

33. "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)

34. *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, in Latin)

ARAMAIC – (שבת לא א – הלל) "דעליך סני להברך לא תעביד" .35

The Golden Rule - One should not treat others in ways that one would not like to be treated. (Talmud, Shabat, 31:1). In Judaism, Christianity, Islam, Confucionism, Buddhism, Hinduism, etc.

36. "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, in French, 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."

37. In Wikiquote my definition of whistle-blower has become a „classic“. It is based on the following paragraph quoting Dante & the dilemma of the positive/negative squealer.

"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:

"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.”

38. "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, 1869-1948, Indian)

39. "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."

40. "Chi va con lo zoppo impara a zoppicare".

"He who goes with the crook learns to be a crook". (Italian proverb, in Italian)

41. شَرَارَةٌ بِشَحْرَقِ خَاةٍ

A tiny flame can kindle a neighborhood (Arabic)

42. μέτρον ἄριστον. *Métron áriston*. "Moderation is best" (Aristotle, in Greek)

43. "MAÎTRE JACQUES: je vous l'avais bien dit que je vous fâcherais de vous dire la vérité." – Master Jacques : I have told you that you will get angry if I tell you the truth. (Moliere, *L'avare*, 3 act, scene 1, in French)

44. "Chi crede a sogni è matto; e chi non crede che cos' è?" – Lorenzo da Ponte, in Italian. He who believes in dreams is insane; but he who doesn't believe – what is he? Da Ponte lived also in the book's twelfty until 1838. He was an Italian, later American, born Jewish who became a Roman Catholic priest, wrote the libretti for 28 operas by 11 composers, including Mozart's *The Marriage of Figaro*, *Don Giovanni* & *Così fan tutte*.

45. La ora la mas eskura es para amaneser (in Ladino) – the darkest hour is before dawn.

46. Баре дерутся - у холóпов чубы́ трещáт -*Bare derutsya - u kholopov chuby treschat*
When the masters are fighting, their servants suffer (in Russian).

47. "Все счастливые семьи похожи друг на друга, каждая несчастливáя семья несчастлива по-своему." (in Russian) *vse-schastlivie-semi-pahozhi-drug-na-druga-kazhdaya-neschastlivaya-semya-neschastliva-pa-svoemu.*

"Happy families are all alike; every unhappy family is unhappy in its own way" (the first sentence of *Anna Karenina*, 1878, by Lev Tolstoy)

48. λάθε βιώσας – Lathe biosas (in Greek). This phrase summarizes the core of Epicurean philosophy of life and it means to live unobtrusively, preserving tranquility.

49. One silver coin hides a hundred stains of ugliness (in Chinese).

chǒu bǎzhēqián

丑 百 遮 钱

50. "The problem with being in the rat race is, even if you win, you're still a rat."

(Lily Tomlin)

51. "En lo que toca – prosiguió Sancho – a la valentia, cortesía, hazanias 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 Spanish)

"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."

52. کوه به کوه نمیرسد, آدم به آدم میرسد.

A mountain doesn't meet a mountain but a man meets a man, in Persian.

53. जल में रहकर मगर से बैर ठीक नहीं

You cannot be the enemy of the crocodile if you live in the water (in Hindi).

54.

必要に応じてリッチでパワフルなチートをしますが、それらを呪わないでください

**Hitsuyōniōjite ritchi de pawafuruna chīto o shimasuga, sorera o norowanaide kudasai
Cheat the rich and powerful if you want but don't curse them (in Japanese).**

55. Cada um por si e Deus por todos - Everyone is for himself and God is for all, in Portuguese

56. Zolang er leven is, is er hoop – as long as there is life, there is hope, in Dutch.

57. Fedha fedheha – money brings shame, in Swahili.

58. Я не я, и лошадь не моя – I am not me and the horse is not mine, in Russian.

59. מער עוישער מער האזער

Richer – Swiner, Mehr oysher mehr hazer, the richer he is more swine he is, in Yiddish.

60. Isaiah 33/15-16 - 15 He that walketh righteously, and speaketh uprightly; he that despiseth the gain of oppressions, that shaketh his hands from holding of bribes, that stoppeth his ears from hearing of blood, and shutteth his eyes from looking upon evil; 16 He shall dwell on high; his place of defence shall be the munitions of rocks; his bread shall be given, his waters shall be sure. In Hebrew:

ישעיהו ל"ג: טו הלך צדקוֹת, וְדַבֵּר מִיִּשְׁרָיִם; מֵאֵס בְּבָצֵעַ מֵעֲשָׂקוֹת, וְנֵר כַּפָּיו מִתְּמִדָּ בַשַּׁחַד, אֵטֵם אָזְנוֹ מִשְׁמֹעַ דְּמִים, וְעֵצֶם עֵינָיו מִרְאוֹת בְּרָע. טז הוּא מְרוֹמִים יִשְׁכֹּן, מְצֻדוֹת סְלָעִים מְשֻׁבָּו; לֶחֱמוֹ נִתָּן, מִיַּמּוֹ נֶאֱמָנִים.

FRENCH CHANSONS IN 1900-1939

French chansons existed always and will exist forever. Yet, if we divide their peak twelfty or 120 years in 1900-2019, as we have done with our “twelfty” of 1820-1939 for the Romanticism, Realism and Modernism into most/more/significant eras, we may find that the most significant era was the era of 1940-1979 with the 36 excellent singers, most of them are auteurs-compositeurs-interpretes – [singer/songwriter](#) of music/melodies and lyrics, they are [musicians](#) who [write](#), [compose](#) & perform their own musical material, including the 10 best: [YVES MONTAND](#), [MARCEL MOULOUJJI](#), [ÉDITH PIAF](#), [GEORGES BRASSENS](#), [JACQUES BREL](#), [CHARLES AZNAVOUR](#), [DALIDA](#), [JOHNNY HALLYDAY](#), [SERGE GAINSBORG](#), [GILBERT BECAUD](#), but also: BARBARA, LES COMPAGNONS DE LA CHANSON, LUIS MARIANO, GEORGES GUETARY, LES FRERES JACQUES, ANDRE CLAVEAU, GEORGES MOUSTAKI, JULIETTE GRECO, JACQUELINE FRANCOIS, DARIO MORENO, HENRI SALVADOR, SALVATORE ADAMO, GUY BEART, ENRICO MACIAS, LINE RENAUD, RICHARD ANTHONY, SHEILA, FRANCE GAL, LEO FERRE, EDDY MITCHELL, CLAUDE NOUGARO, SLYVIE VARTAND, CLAUDE FRANCOIS, BOURVIL, FERNANDEL, JOE DASSIN. Altogether 36 excellent singers.

The more significant era is the era of 1900-1939, which coincides with the Modernism era in our book, with the 10 best: MAURICE CHEVALIER, TINO ROSSI, MISTINGUETT, JOSEPHINE BAKER, JEAN SABLON, ARLETTY, CHARLES TRENET, RINA KETTY, LUCIENNE DELYLE, DAMIA. But also: GEORGES MILTON, MIREILLE, LUCIENNE BOYER, RAY VENTURA, FREHEL, YVONNE PRINTEMPS, PAUL MISRAKI, LEO MARJANE, [Eugénie Buffet](#), [Berthe Sylva](#), [Marie Dubas](#), [Théodore Botrel](#), [Félix Mayol](#), [Andrée Turcy](#), [Yvette Guilbert](#), [Yvonne George](#), [Marianne Oswald](#), [Aristide Bruant](#). And excellent impresarios, lyricists and composers, as Loulou Gaste, Jacques Canetti, Casimir Oberfeld, Emile Carrara, Albert Willemetz, Leon Agel, Vincent Scotto, Django Reinhardt. In total 36 excellent musicians. And the significant era encompasses the [years 1980-2019](#), with less known singers. The best singers of this era, some of them are auteur/compositeur/interprete, are: [Jean-Jacques Goldman](#), [Daniel Balavoine](#), [Mylène Farmer](#), [Indochine](#), [Alain Bashung](#), [Étienne Daho](#), [Michael Jones](#), [Carole Fredericks](#), [Téléphone](#), [Chagrin d'amour](#), [Les Négresses Vertes](#), [Plastic Bertrand](#), [Cheb Khaled](#), [Sapho](#), [Patricia Kaas](#), [MC Solaar](#), [Kool Shen](#), [Joeystarr](#), [Dominique A](#), [Mano Solo](#), [Miossec](#), [Juliette](#), [Amina](#), [Benjamin Biolay](#), [Thomas Fersen](#), [Philippe Katerine](#), [Émilie Simon](#), [Coralie Clément](#), [Sébastien Tellier](#), [Mickey 3D](#), [Calogero](#), [Zaz](#). To them we can add the lyricist of the 1998 musical [Notre-Dame de Paris](#) - [Luc Plamondon](#), and its composer - [Richard Cocciante](#). Another 2000 musical is [Les Dix Commandements](#), with the lyricist - [Lionel Florence](#), and its composer - [Pascal Obispo](#). Altogether, 36 excellent musicians, less known.

As our book deals only with the years 1820-1939, we'll analyze only the more significant era in French chansons. But before doing so, we'll just mention other great singers with excellent chansons in Italy – [Beniamino Gigli](#), with his song [Non ti scordar di me](#) in the 1935 film with the same name; in Argentina – [Carlos Gardel](#), singing the best tangos ever, but probably not [Cambalache](#), with music and lyrics from 1934 by [Enrique Santos Discépolo](#), which gives such an accurate forecast of the remaining decades of the 20th century; in the US – [Woody Guthrie](#), who began to compose songs about the Dust Bowl in 1935, [Al Jolson](#), who sings in the first talkie [The Jazz Singer](#), [Bing Crosby](#), singing in a 1939 record [I got rhythm](#) by [George Gershwin](#), [Bessie Smith](#), singing [Irving Berlin's Alexander's rag time band](#) in 1927, [Fred Astaire](#) singing [Irving Berlin's Cheek to Cheek](#) in 1935 film [Top Hat](#), [Mary Martin](#) singing

the 1938 [My heart belongs to daddy](#) by [Cole Porter](#); in Germany [Marlene Dietrich](#), singing the 1930 song [Falling in love again](#) from the film [Blue Angel](#), and the 1937 song [Lili Marleen](#); in Spain [Miguel de Molina](#), singing the 1937 song [Ojos Verdes](#); in England [Vera Lynn](#), with the 1939 British song [We'll meet again](#); and in Russia [Katyusha](#) composed in 1938 by [Matvey Blanter](#), and the singers [Leonid Utyosov](#), singing [Serdtsse](#) in the 1934 Soviet musical film "[Jolly Fellows](#)", and [Mark Bernes](#), singing "Beloved city" in the 30s. All those from the book's six main cultures – French, English, German, Spanish, Russian and Italian.

Some of the most important songs composed in the 1900-1939 era are already mentioned in this book, as [Mon amant de Saint-Jean](#), composed in 1937 by [Emile Carrara](#), [Paris sera toujours Paris](#) composed in 1939 by [Casimir Oberfeld](#), lyrics by [Albert Willemetz](#), [J'ai deux amours mon pays et Paris](#), composed by the one and only [Vincent Scotto](#). But I would want to write in this chapter about the most significant song of this era, personifying the message of this book, and of our era, a century later, the 1935 song, still popular today: [Tout va bien tres bien madame la marquise](#), everything is going very well Madame la Marquise, sung by [Ray Ventura](#) and his orchestra, with lyrics and music by [Paul Misraki](#). This title has become since then an expression widely used to cover the disastrous reality by the fake news that all is well.

The idea is not new, it appears in Russian Popular Stories by Alexandre Afanassiev, 1871, and is called there - *Khorochko, da khoudo* (« Ça va bien, mais ça va mal »), all is well but all goes wrong. Paul Misraki composed the song during a whole night for Ray Ventura et ses Collegiens at Nimes. It had a tremendous success from the first night, because it fitted the mood of the French people who knew that the situation is deteriorating, while their governments told them that all is well. It relates a phone conversation between James the valet of the marquise and his mistress, starting with the news that her mare died and gradually disclosing the sequence of events – the marquis committed suicide after learning that they were ruined and while doing so he set fire on the castle which ultimately killed the mare. Winds of War existed since 1935, culminating in the Munich agreements, the Anschluss and the break of war in September 1939. The song was translated all over the world and is still popular and actual, since Paris, France and Europe refuse to confront the dangers of Islamic fundamentalism, Covid-19 and other viruses, Capitalism crises, neo-liberal economy, populist regimes, excessive immigration with many groups who do not abide to the European ethos.

To catch the spirit of those years and songs I'll bring here the words of some best songs, and a few words on some of the most famous singers. We'll start with Maurice Chevalier (1888-1972), who was a French actor, [cabaret singer](#) and entertainer. He is perhaps best known for his signature songs, including "[Livin' In The Sunlight](#)", "[Valentine](#)", "[Louise](#)", "[Mimi](#)", and "[Thank Heaven for Little Girls](#)" and for his films, including [The Love Parade](#), [The Big Pond](#), [The Smiling Lieutenant](#), [One Hour with You](#) and [Love Me Tonight](#). His trademark attire was a [boater](#) hat and tuxedo. Chevalier was born in [Paris](#). He made his name as a star of [musical comedy](#), appearing in public as a singer and dancer at an early age before working in menial jobs as a teenager. In 1909, he became the partner of the biggest female star in France at the time, [Fréhel](#). Although their relationship was brief, she secured him his first major engagement, as a mimic and a singer in *l'Alcazar* in [Marseille](#), for which he received critical acclaim by French theatre critics. In 1917, he discovered [jazz](#) and [ragtime](#) and went to [London](#), where he found new success at the [Palace Theatre](#). After this, he toured the [United States](#), where he met the American composers [George Gershwin](#) and [Irving Berlin](#) and brought the [operetta Dédé](#) to [Broadway](#) in 1922. He developed an interest in acting and had success in *Dédé*. When [talkies](#) arrived, he went to [Hollywood](#) in 1928, where he played his first American role in [Innocents of Paris](#). In 1930, he was nominated for the [Academy Award](#)

[for Best Actor](#) for his roles in *The Love Parade* (1929) and *The Big Pond* (1930), which secured his first big American hits, such as "[You Brought a New Kind of Love to Me](#)".

One of his best known songs was the 1921 song "Dans la vie faut pas s'en faire", from the musical *Dédé*, lyrics by Abert Willemetz, music by Henri Christiné. It shows the nonchalance of the era, nothing matters, tout va tres bien Mme. la marquise, all is for the best in this world:

En sortant du trente et quarante,
Je ne possédais plus un radis
De l'héritage de ma tante.
Tout autre que moi se serait dit:
Je vais me faire sauter la cervelle,
Mesuicider d'un coup d'couteau,
M'empoisonner, me fiche à l'eau,
Enfin des morts bien naturelles.
Mais voulant finir en beauté,
Je me suis tué à répéter:

Dans la vie, faut pas s'en faire,
Moi je ne m'en fais pas:
Toutes ces p'tites misères
Seront passagères,
Tout ça s'arrang'ra.
Je n'ai pas un caractère
à m'faire du tracas,
Croyez-moi, sur terre
Faut jamais s'en faire,
Moi je ne m'en fais pas

You don't have to make much of your life

Coming out of the thirties and forties
I didn't possess anything more than a radish
Which I inherited from my aunt
Everyone around me would say
I was going to blow my brains out
Commit suicide with a stab of a knife
Poison myself, drown myself
That is to say, very natural deaths
But wanting to die beautifully
I killed myself repeating:

In life it's not necessary to make anything of it

I'm not making anything of myself

All these little miseries

Will be brief

Everything will settle

I'm not the kind of person

To cause myself trouble

Believe me, on earth

It's never necessary to do much

I'm not making anything of myself

Mistinguett (born **Jeanne Florentine Bourgeois**; 3 April 1875 – 5 January 1956) was a French actress and singer. She was at one time the highest-paid female entertainer in the world. At an early age Bourgeois aspired to be an entertainer. She began as a [flower seller](#) in a restaurant in her hometown, singing popular ballads as she sold blossoms. After taking classes in theatre and singing, she began her career as an entertainer in 1885. One day on the train to Paris for a violin lesson, she met Saint-Marcel, who directed the revue at the [Casino de Paris](#). He engaged her first as a stage-hand, and here she began to pursue her goal to become an entertainer, experimenting with various stage-names, being successively Miss Helyett, Miss Tinguette, Mistinguette and, finally, Mistinguett. In the 1880s Mistinguett visited her neighbor [Anna Thibaud](#) to ask for advice. Thibaud told her, "To succeed in the theatre ... you must be pretty. You must excite men." Mistinguett asked if she meant that she had to excite the crowds. Thibaud repeated, "No, the men!"

Bourgeois made her debut as Mistinguett at the Casino de Paris in 1895 and went on to appear in venues such as the [Folies Bergère](#), [Moulin Rouge](#) and Eldorado. Her risqué routines captivated Paris, and she went on to become the most popular French entertainer of her time and the highest-paid female entertainer in the world, known for her flamboyance and a zest for the theatrical. In 1919 her legs were insured for 500,000 [francs](#). Though Mistinguett never married, she had a son, Léopoldo João de Lima e Silva. She also had a long relationship with [Maurice Chevalier](#), 13 years her junior. It is claimed that she and Chevalier informed the police in 1940 that singer-songwriter [Charles Trenet](#) was gay and consorting with youths.

She first recorded her signature song, "[Mon Homme](#)", in 1916. It was popularised under its English title "My Man" by [Fanny Brice](#) and has become a standard in the [repertoire](#) of numerous pop and [jazz](#) singers. During a tour of the United States, Mistinguett was asked by [Time](#) magazine to explain her popularity. Her answer was, "It is a kind of magnetism. I say 'Come closer' and draw them to me." Mistinguett died in [Bougival](#), France, at the age of 80, attended by her son. Upon her death, writer [Jean Cocteau](#) observed in an obituary, "Her voice, slightly off-key, was that of the Parisian street hawkers - the husky, trailing voice of the Paris people. She was of the animal race that owes nothing to intellectualism. She incarnated herself. She flattered a French patriotism that was not shameful. It is normal now that she should crumble, like the other [caryatids](#) of that great & marvelous epoch that was ours".

The song that is most associated with her and is also typical to this epoch is – Mon homme. The song was originally composed by [Maurice Yvain](#) with French lyrics by Jacques-Charles (Jacques Mardochee Charles) and [Albert Willemetz](#), in 1920 and was introduced to Parisian audiences in the revue "*Paris qui Jazz*" at the [Casino de Paris](#). The song was performed by revue star [Mistinguett](#) and her stage partner American dancer [Harry Pilcer](#). One word of advice – it is not exactly politically correct, nor feministic, but the audiences – men and women – relished the song, it was translated into English, and was popularized in the English speaking world in the 1920s with the 1921 recording by [Ziegfeld Follies](#) singer [Fanny Brice](#).

Mon homme

Sur cette terre,

Ma seule joie, mon seul bonheur

C'est mon homme.

J'ai donné tout c'que j'ai,

Mon amour et tout mon cœur

À mon homme.

Et même, la nuit,

Quand je rêve, c'est de lui

De mon homme.

Ce n'est pas qu'il est beau,

Qu'il est riche ni costaud

Mais je l'aime, c'est idiot

I' m'fout des coups.

I' m'prend mes sous.

Je suis à bout

Mais malgré tout,

Que voulez-vous.

Je l'ai tellement dans la peau

Qu'j'en suis marteau.

Dès qu'il me touche, c'est fini,

Je suis à lui.

Quand ses yeux sur moi se posent,

Ça m'rend toute chose.
Je l'ai tellement dans la peau
Qu'au moindre mot,
I' m'f'rait faire n'importe quoi.
J'tuerais, ma foi.
J'sens qu'il me f'rait dev'nir infâme,
Mais je n'suis qu'une femme,
Et j'l'ai tellement dans la peau.

Pour le quitter,
C'est fou, ce que m'ont offert
D'autres hommes.
Entre nous, voyez-vous,
Ils ne valent pas très cher,
Tous les hommes.
La femme, à vrai dire,
N'est faite que pour souffrir
Par les hommes.
Dans les bals, j'ai couru.
Afin d'l'oublier, j'ai bu.
Rien à faire, j'ai pas pu.

Quand i' m'dit : « Viens ! »
J'suis comme un chien.
Y a pas moyen,
C'est comme un lien
Qui me retient.

Je l'ai tellement dans la peau
Qu'j'en suis dingou.
Que celle qui n'a pas connu

Aussi ceci
Ose venir la première
Me j'ter la pierre.
En avoir un dans la peau,
C'est l'pire des maux
Mais c'est connaître l'amour
Sous son vrai jour.
Et j'dis qu'i faut qu'on pardonne
Quand une femme se donne
À l'homme qu'elle a dans la peau.

English translation

My Man

On this earth
My only joy, my only happiness
Is my man
I've given everything that I have,
My love and all my heart
To my man.

And yet, at night,
When I dream, it's of him
Of my man.
It's not that he's beautiful
That he's rich or tough
But I love him, it's stupid

He hits me.
He takes my money.
I'm exhausted
But despite everything,

What do you want.

I have him under my skin so much

That I'm crazy.

As soon as he touches me, it's over,

I am his.

When his eyes rest on mine,

It makes me weak at the knees.

I have him under my skin so much

That the slightest word,

Would make me do anything.

I would kill, my faith.

I feel that he would make me become notorious

But I'm just a woman,

And I have him under my skin.

To leave him,

It's crazy, that they've offered me

Other men.

Between us, you see,

They aren't worth very much,

All the men.

The woman, truth be told,

Is only made for suffering

For the men.

I rushed to the dance.

I drank to forget him.

I couldn't do anything.

When he told me: "Come!"

I was like a dog.

There's no way

It's like a bond

Holding me.

I have him under my skin so much

That I'm nuts.

Those who haven't

Also known this

Dare to throw the first

Stone at me.

To have someone under your skin,

It's the worst pain

But it's to know love

In its real light.

And I say that we need to forgive

When a woman gives herself

To a man that she has under her skin.

Mistinguett's song *En douce* was very popular in France, as it depicts the contrast between rich and poor, those who were born in bourgeois families, have expensive education, high society weddings, when all know that they are going to lose their virginity, while she was born without any fuss and when she did it with her man there were no church bells, she did not bother the priest and all the guests, it was on the grass behind the fortifications that she felt the famous thrill, she said nothing and didn't sigh, just hid her head and cried on the sly...

Y a des enfants

Qui, dès en naissant,

Font les intéressants

Pour ces seigneurs

Il faut un docteur

Une nurse, un précepteur

Quand on les prend

C'est avec des gants

Si on leur colle une bise

Avant faut qu'on se stérilise

Moi, quand j'ai mis l' nez ici-bas

Je n'ai pas causé tout c' branle-bas !

J'ai fait ça en douce

Je suis v'nue je n' sais pas comment
 Vas-y comme j' te pousse
 Et j'ai même pas connu d' maman
 J'ai grandi, malgré les gnons,
 Comme un champignon
 J'ai pas été en pension
 Faire mon instruction

J'ai fait ça en douce
 Et j'ai eu qu'un seul professeur
 Tout c' qu' y a d' maousse
 C'est un ancien cambrioleur
 Je sais comme on chipe un pain
 Quand, d'puis trois jours, on a faim
 Et comment, pris par la Rousse,
 On se manie l' train en douce

Y a des poules qui
 Font des tas d' chichis
 Quand elles se marient
 Elles s' collent en blanc
 Elles publient des bans,
 Elles invitent l'arrière-ban
 Il y a un lunch,
 On bouffe et on guinche
 Enfin, toute la France
 Sait qu'elles vont perdre leur innocence
 Quand j' me suis donnée à mon homme
 Y avait pas d' cloches, ni d'harmonium

J'ai fait ça en douce
 Sans toutes ces complications
 En pleine cambrousse
 Derrière les fortifications,
 Pour perdre ma fleur d'oranger
 J'ai pas dérangé
 Le maire, le suisse, le bedeau
 Et des tas d' badauds !

J'ai fait ça en douce
 Et j'ai connu sur le gazon
 La grande secousse
 Et le fameux petit frisson
 Et lorsque j'ai chaviré
 J'ai rien dit, rien soupiré
 Mais j'ai caché ma frimousse
 Afin de pleurer en douce

Y a des piqués
 Qui, une fois claqués,

Font encore du chiqué
 Quand ils s'en vont,
 Aux quatre coins, ils ont
 Des plumeaux, des cordons !
 Plus y a d' gens
 Plus ils sont contents
 Ils sont fiers quand ils meurent
 D'arrêter les tramways, deux heures
 Moi, pour pas qu' mon inhumation
 Entraîne la circulation

Je f'rai ça en douce
 Et sans envoyer de faire-part
 Pourquoi faire d' la mousse
 Et des tas d' chichis quand on part ?
 J' n'ai pas besoin de bagnoles
 De monsieur Borniol,
 Ni de toute sa ferblanterie
 J' veux pas qu'on m' charrie !

Je f'rai ça en douce
 Je n' veux pas, pour porter mon deuil,
 Que l'on mette des housses
 Aux pauv' chevaux ni aux fauteuils
 Pas besoin d' bouquets ruineux,
 Dans mon p'tit coin, j'aime mieux
 Voir sortir, quand l'printemps pousse,
 Une fleur ou deux en douce

Translation of I did it on the sly

There are children
 Who, from birth,
 Are taken very seriously.
 For these lords
 You need a doctor
 A nurse, a tutor.
 When we hold them
 It is with gloves
 If we give them a kiss
 Before we have to sterilize.
 Me, when I put my nose down on earth
 I did not cause such a fuss!

I did it on the sly
 I came I don't know how
 Go ahead as I push you
 And I haven't even known a mom
 I grew up, despite the blows,
 Like a mushroom

PARIS SERA TOUJOURS PARIS WILL ALWAYS BE PARIS

This chapter could be also an epilogue of this book. When I am writing this chapter, Paris is once again in a precarious situation, with the pandemic, no tourism, huge demonstrations, a Jewish teacher decapitated by a Muslim fundamentalist, and the city victimized more and more by Islamic terrorism, no more glamorous as I have always known it, Paris in distress, as it was in 1939, after the break of the war and before the German invasion. Albert Willemetz, the lyricist, wanted to encourage the population of Paris, as can be seen from the words of the song. Casimir Oberfeld, composed the song in a lively tune, full of hope and joy. He composed very popular songs in the 1920s and the 1930s, but following the invasion he faced increasing persecution as he was a Jew. He was arrested and sent to Auschwitz where he died in January 1945. The song was sung by the one and only Maurice Chevalier, and became very popular then, and still is today. In the following lyrics one can see the dichotomy between the euphoric reputation of the city and the harsh reality of its inhabitants, yesterday as today.

Paris sera toujours Paris

Par précaution on a beau mettre

Des croisillons à nos fenêtres

Passer au bleu nos devantures

Et jusqu'aux pneus de nos voitures

Désentoiler tous nos musées

Chambouler les [Champs-Élysées](#)

Emmailloter de terre battue

Toutes les beautés de nos statues

Voiler le soir les réverbères

Plonger dans le noir la ville lumière...

Le refrain:

Paris sera toujours Paris!

La plus belle ville du monde.

Malgré l'obscurité profonde

Paris Will Always Be Paris

Despite putting bars on our windows

As a precaution

Going over our shops fronts in blue

As far as our car tyres

Removing the canvases from all our museums

Bringing chaos to the [Champs-Élysées](#)

Enveloping all the beauty

Of our statues with clay

Veiling the street lamps in the evening

Plunging the city of light into darkness...

Chorus:

Paris will always be Paris!

The most beautiful city in the world.

Despite the profound darkness

Son éclat ne peut être assombri

Paris sera toujours Paris!

Plus on réduit son éclairage

Plus on voit briller son courage

Sa bonne humeur et son esprit.

Paris sera toujours Paris!

Pour qu'à ce bruit chacun s'entraîne

On peut la nuit jouer d'la sirène

Nous contraindre à faire le zouave

En pyjama dans notre cave.

On aura beau par des ukases

Nous couper l'veau et même le jazz

Nous imposer le masque à gaz

Des mots croisés à quatre cases

Nous obliger dans nos demeures

À nous coucher tous à onze heures...

Le refrain

Bien que ma foi, depuis octobre

Les robes soient beaucoup plus sobres

Qu'il y ait moins d'fleurs et moins
d'aigrettes

Que les couleurs soient plus discrètes.

Bien qu'aux galas on élimine

Les chinchillas et les hermines

Que les bijoux pleins de décence

Her radiance is unable to be dimmed

Paris will always be Paris!

The more her lighting is reduced

The more we see her courage

Good mood and spirit shine.

Paris will always be Paris!

So that everyone gets trained to this
noise

They are able to sound the siren at night

Compelling us to act the fool

In pajamas in our cellar.

No matter how with edicts

They ration our veal and even jazz

Impose gas masks on us

Crosswords with four squares

Oblige us in our homes

To go to bed at eleven o'clock sharp...

Chorus

Despite my faith, since October

The dresses are much more sobre

There are fewer flowers and fewer
plumes

The colours are more modest.

Although they are getting rid of

Chinchillas and ermine at galas

The jewels, full of decorum

Brillant surtout par leur absence.	Shine above everything through their absence.
Que la beauté soit moins voyante	Beauty may be less ostentatious
Moins effrontée, moins froufrou tante...	Less brazen, less rustly...
Paris sera toujours Paris!	Paris will always be Paris!
La plus belle fille du monde.	The most beautiful girl in the world.
Même quand au loin le canon gronde	Even when the cannon thunders in the distance
Sa tenue est encore plus jolie	Her garb is still prettier
Paris sera toujours Paris!	Paris will always be Paris!
On peut limiter ses dépenses.	They can limit her expenses.
Sa distinction, son élégance	Her distinction, her elegance
N'en ont alors que plus de prix.	Are then only worth more.
Paris sera toujours Paris!	Paris will always be Paris!

But for me Paris was always hospitable, bounteous, welcoming. Although French is my mother tongue, I was born in the “diaspora”, and came to Paris for the first time ever in 1967, when I was 23 years old. Its impact was overwhelming, the most beautiful city I have ever seen, I felt immediately at home there, visited the museums, saw plays and operas by the best actors in the best theaters at the Comedie française, Odeon, Opera Garnier. I studied for a whole year in the nearby Fontainebleau at INSEAD, and took every opportunity to visit Paris.

Furthermore, I experienced one of the most exhilarating adventures of my life – the Students’ Revolution in May 1968. The eternal struggle between revolution and conservatism, intellectuals and bourgeois, with endless discussion on what is better Maoism or Trotskyism. When the best actors Jean-Louis Barrault and Madeleine Renaud begged the students and workers gathered at the Odeon Theater to understand that French theater is not elitist but social. In my business career and in my cultural trips I visited Paris dozens of times, negotiating new ventures with conglomerates and small companies, overseeing a Parisian subsidiary, conducting successfully a turnaround of a French company, I even visited Paris once a month during several years in the 1990s. In every trip I went to the theater, concerts, operas, shows, every night during the 1-2 weeks of the visit, and 4 times during the weekends, visited each time the Impressionist museums, and several times the other museums, took tours for connoisseurs to hidden places of Paris, and in between strolled on the Grands Boulevards, visited friends, went to French films, but never went to fancy restaurants, only once went to Regine’s discotheque, and if I went occasionally to the Moulin Rouge or the Lido it was only for the shows. Still, I am a complete dilettante of Paris and I know nothing about the city.

I also wrote a PhD dissertation in Business Ethics first for the Université de Paris and then to CNAM and visited my directeurs de these every month for several years, I gave lectures several times at INSEAD and other organizations, took my wife and children to frequent visits to Paris, and finally received my PhD in 2004 after defending my dissertation at an amphitheater of CNAM with an audience from all over Paris. So, Paris was always good for me, I was never mugged in Paris (it happened in Rome), I was never sick there (it happened in New Zealand), I took always safely the Metro (but never in New York), I had never problems with my visas (it happened in Canada and Peru), and the Shabab didn't try to burn me alive as all the Europeans (it happened in my "hometown" Cairo when I was 7). I always felt at ease with the fantastic French cultural heritage which I was exposed to since I was 5 at the Lycee. I didn't mind either that I was taught history about "my ancestors from Gaulle", in a class full of Jews, Arabs, Italians, Armenians, Copts and only a few French kids. I wrote my PhD dissertation in French, translated a play into French, and understood almost perfectly the difficult texts in rhymes of Racine and Corneille, but much less the slang in the streets.

I felt in Paris all the time *liberté, égalité, fraternité*. Liberty, as you always feel free in Paris, as foreign painters, authors and composers, as all the refugees all over the centuries felt, the Jews (see in this book's chapters), the Poles (Marie Curie, Chopin), the Russians (Henry Troyat, Chagall), the Italians (Modigliani, Montand), the Spaniards (Picasso, the refugees from the Civil War), the Americans (Gertrude Stein, Scott Fitzgerald), the Armenians (Aznavour), the Africans (a long list of singers), the Arabs (Isabelle Adjani, Mouloudji), immigrants from Egypt (Georges Moustaki, Dalida, Guy Beart, Georges Guetary, Bob Azzam), Israel (Rika Zarai), Turkey (Dario Moreno), but not many Muslim fundamentalists, as their Imams try to convey hatred towards the "infidels" (although they are only immigrants), and the irresolute French government, because of election constraints, doesn't take adequate measures to eradicate terror and anti-Semitism, unlike the American, Israeli and Greek governments.

Equality, as I almost never encountered anti-Semitism (although many friends told me that I don't look like a Jew...), I studied at no cost for my PhD at the University of Paris and CNAM, the French people never patronized me. When I lost my hearing, the Comedie Francaise gave to my wife and me a loge at a much reduced price with special hearing aids and captions that could be seen above the loge in front. However, the Dreyfus Affair happened in "our" twelfty. Indeed, in those times at least half of the French people were anti-Semites, as they were inculcated since early childhood that the Jews murdered Christ. But since free education became *laïque/secular* (I studied at such a school at the Lycee) and the ties between Church and State were severed in the first decade of the 20th century, and since the reform in the Catholic Church in the sixties of the 20th century, the situation has improved substantially, although the French regime of Petain assisted the Germans to exterminate the Jews in the early forties, and in some provincial towns you can still encounter anti-Semitism, especially among people who were born in the 40s and 50s. Yet, overall, Jews and foreigners in general enjoyed freedom, equality and even fraternity in France, much more than in most other European countries, provided of course that they adopted the French ethos.

Fraternity, my best foreign friends are French, I was invited to their homes, they assisted me when needed, I invited them to Israel, I even managed to change the attitude of many prejudiced French people against the Jews and wrote a case study about that, as some of "my best friends" were anti-Semites... I share with the French people their language, their culture, their heritage, not at the expense of my Israeli or Sephardic heritage, but on top of it. As another North African wrote "toi Paris tu m'as pris dans tes bras" – Paris, you took me in

your arms, well but this is a song of Enrico Massias from 1964, much after “our” twelfty, yet it described how the Algerians “Pied Noirs” Christians, Arabs, Jews felt in France and Paris.

But, in “our times”, there is a no less appropriate song stating the same message of Parisian hospitality, Josephine Baker, another immigrant, sings “J’ai deux amours mon pays et Paris” – I have two loves my country and Paris. My heart is ravished by Paris, as in the song, the stay is enchanted there as in the song, what puts a spell on me is Paris as in the song. Indeed, it is sheer love, physical and spiritual love, to the Parisian atmosphere, its cultural audiences, where I feel at home at the theaters and in Champs Elysees, in the Cafes and in the book shops, at the university, when I was invited to watch in the Sorbonne courtyard a play and I couldn’t leave, as I was under the actors’ spell, in spite of the heavy rain which soaked me.

Yet, Paris and France are not free from defaults. I was exposed to the French corruption by Colette Neuville founder of ADAM, and I wrote about it extensively in my dissertation. I couldn’t attend two decisive meetings on my PhD because of a Metro strike, one had a disastrous impact with my directeur de these at the University of Paris, the other almost prevented my initial meeting with my new directeur de these at CNAM. Fortunately, in the second case, I found a taxi after an hour, and my counterpart was kind enough to wait for me, to what developed as a very fruitful cooperation, establishing immediately trustful relations.

But those were the exceptions. I am quite “blasé”, after visiting more than sixty countries and hundreds of cities. I am not thrilled anymore, as I used to be by the Grand Canyon, Niagara Falls, or the Amazon. I am bored by New York, indifferent to London, and I wouldn’t want to revisit Rome, Berlin or Istanbul in the near future. But I am willing to spend a week every month in Paris, live in Paris for a few years, or at least be thrilled as in the first time by Paris once a year. When I look at my wife I see the same beautiful woman that I met more than half a century ago, I don’t discern any wrinkles, as for me love has no age. Love for my wife, my children, my grandchildren - it is unconditioned and ageless. The same applies to my country Israel, but in the whole wide world there is only one place that I love as my own country – France, its people, its culture, and most of all its center – Paris. I admire Scandinavian ethics and prosperity, German seriousness, Italian joie de vivre, Spanish openness, American business, English correctness, Greek folklore, Russian temperament, but a visit to those countries is “more of the same”, and when I visit smaller countries as Belgium, Netherlands, Austria, Switzerland, Czechia, Slovakia, they look to me all alike, the same towns, a similar mentality to the other countries that I have visited, nothing exhilarating, intoxicating, unique.

But Paris is unique, it cannot be compared to any other city, even if you visit it 100 times you can still discover new places, be thrilled, gladdened, delighted, with raised spirits, stimulating pleasure, invigorating stamina, happy, with a soared and energized state of mind. Because “Paris will always be Paris” as Maurice Chevalier sang in 1939, “We’ll always have Paris” like Rick told Ilsa in Casablanca in 1942, “I love Paris in the springtime, in the summer, in the fall, in winter” like Cole Porter wrote in 1953. I love Paris since the first time I saw it in 1967, but I have loved it since 1946 when I was 2 years old and sang in Cairo “Mon amant de Saint Jean” my Parisian lover, composed in 1937 by Emile Carrara, I loved Paris in books by Victor Hugo – *Les Misérables*, *Notre Dame de Paris*; in books by Emile Zola - *L’argent*, *La curee*, *Le ventre de Paris*, *Paris*, *Au bonheur des dames*, *Nana*, *L’assomoir*, *Son excellence Eugene Rougon*; in books by Jean-Paul Sartre, Andre Gide, Balzac, Dumas; as I have known Paris from the books, the paintings and by the music & chansons since my early childhood, long before I visited it for the first time 20 years later, and as I have met it with the readers of this book, in its literature, art, music, history, salonnières, famous people, its quality of life...

PREMIERES – CALENDAR OF EVENTS

ATTENDING THE BEST PREMIERES OF PLAYS, FILMS, OPERAS, CLASSICAL MUSIC, BALLETS, EVENTS IN PARIS AND THE WORLD FROM 1820 TO 1939

Freud would say that the reason that I am writing this book in the midst of the Corona Virus crisis is because I cannot go to the theater and concerts, all the theaters around the world are closed, & of course no premieres. That's why I sail on the wings of imagination to the twelfth where most of the best plays were written, most of the best operas, symphonies, ballets and concerti were composed, most of the best paintings were painted, at least in my opinion.

I am aware that the Greek and Latin playwrights lived thousands of years ago, Shakespeare, Moliere, Racine, Corneille, Lope de Vega and Goldoni lived centuries ago, Mozart was the ultimate composer, and the Renaissance paintings and sculptures are perceived by many as the pinnacle of art. I love all of them, but I love most Ibsen, Chekhov, Shaw, Wilde, Rostand, Hugo, Zola, Feydeau, Pirandello – all of them wrote in this twelfth, impressionists Renoir, Manet, Monet, & Van Gogh, Modigliani, Cezanne, Gauguin, & composers Beethoven, Verdi, Mendelssohn, Mahler, Offenbach, Brahms, Chopin, Puccini, Tchaikovski, Rahmaninov...

Not that I attended many premieres. I have seen thousands of plays all over the world, but mainly in Paris, London, New York and Israel. For many years I saw the first performances of the best Israeli theaters, but seldom were they premieres of Israeli playwrights, and it goes without saying that even if I saw many times Ibsen's *An Enemy of the People* or Rostand's *Cyrano de Bergerac*, *Uncle Vania* or *Lady Windermere's Fan*, none of them was a premiere... Still, I can remember some memorable performances – when I was a small child in Cairo – Rostand's 6 act-play *L'Aiglon*, the best Chekhov's *Three Sisters* seen at a small theater in Paris with my son who didn't understand French but was so moved that he wept. I initiated my children to the theater since an early age, on the Bar Mitzva trip of this son in London we saw Ibsen's *Peer Gynt*. Later on, when he lived in Seattle in 2006 he took me to an outstanding Shaw's *Arms and the Man*. I had similar experiences with my two other children and with my wife Ruthy, who saw with me in Paris Offenbach's operettas and Orangerie's paintings.

That is why in Jacques Corot's virtual life he would attend thousands of premieres in Paris and all over the world, of plays, operas, concerts, ballets, recitals of singers and soloists, even films, participate in book launches, openings of exhibitions of paintings, new museums, new buildings, and so on. If he attends a premiere outside Paris (such as *Aida*), I mention the city & country. The famous and outstanding premieres are underlined, such as Hernani, Cyrano, Aida, Le sacre du printemps, Strauss' Le Beau Danube Bleu, and of course important events...

In real life, however, I saw most of the plays mentioned in this essay (the same applies to operas, ballets and concerts), or at least read them or about them, I saw some of them several times in many languages, some of them I even taught at the university, such as Ibsen's *An Enemy of the People*. Some of the plays I even saw at Israeli's premieres - [2011-2013](#)

[CULTURAL ACTIVITIES](#) , or in DVDs, or on the Internet, TV and films. I saw concerts, operas, ballets, mostly on the Internet and not in live performances all over the world, as I would have wanted for lack of time & opportunity. And I even experienced some events.

Most of the premieres take place in this virtual life in Paris, as Paris is where the "cultural action" is in France, and in this twelfth (1820-1939) in the cultural world as well. Paris is the cultural center of France, as London in the UK, Madrid in Spain, Athens in Greece, Stockholm in Sweden, Brussels in Belgium, Lisbon in Portugal, Buenos Aires in Argentina, Stockholm in Sweden, Copenhagen in Denmark, Oslo in Norway, and New York in the US. However, in Russia there are 2 cultural centers in Moscow & Saint Petersburg, in Germany Berlin is predominant but Hamburg, Frankfurt & Dresden are important as well, and so in Italy where cultural life is focused in Rome, but also in Venice, Milan and Florence.

This novel could include meetings and conversations, premieres and launchings, with my virtual hero's favorite French and foreigners living or visiting Paris - novelists, playwrights, poets, actors, composers, painters, sculptors, violinists, pianists, conductors, directors, cultural figures... I referred to some of them previously. I would like to elaborate on French authors:

[Stendhal](#) (Henri Beyle) (1783–1842), [Alphonse de Lamartine](#) (1790–1869), [Alfred de Vigny](#) (1797–1863), [Eugène Delacroix](#) (1798–1863) as an author, [Sophie Rostopchine](#), [Comtesse de Ségur](#) (1799–1874), [Honoré de Balzac](#) (1799–1850), [Victor Hugo](#) (1802–1885), [Alexandre Dumas, père](#) (1802–1870), [Prosper Mérimée](#) (1803–1870), [Eugène Sue](#) (1804–1857), [George Sand](#) (Amandine-Lucie-Aurore Dupin, baronne Dudevant) (1804–1876), [Pierre-Joseph Proudhon](#) (1809–1865), [Alfred de Musset](#) (1810–1857), [Théophile Gautier](#) (1811–1872), [Louis Blanc](#) (1811–1882), [Eugène Labiche](#) (1815–1888), [Paul Féval, père](#) (1817–1887), [Charles-Marie Leconte de Lisle](#) (1818–1894), [Charles Baudelaire](#) (1821–1867), [Gustave Flaubert](#) (1821–1880), [Edmond de Goncourt](#) (1822–1896), [Théodore de Banville](#) (1823–1891), [Ernest Renan](#) (1823–1892), [Alexandre Dumas, fils](#) (1824–1895), [Edmond About](#) (1828–1885), [Hyppolyte Taine](#) (1828–1893), [Jules Verne](#) (1828–1905), [Jules de Goncourt](#) (1830–1870), [Hector Malot](#) (1830–1907), [Henri Meilhac](#) (1831–1897), [Victorien Sardou](#) (1831–1908), [Émile Gaboriau](#) (1832–1873), [Jules Vallès](#) (1832–1885), [Ludovic Halévy](#) (1834–1908), [Sully Prudhomme](#) (1839–1907), [Alphonse Daudet](#) (1840–1897), [Émile Zola](#) (1840–1902), [Catulle Mendès](#) (1841–1909), [Stéphane Mallarmé](#) (1842–1898), [José María de Heredia](#) (1842–1905), [Albert Sorel](#) (1842–1906), [Paul Verlaine](#) (1844–1896), [Anatole France](#) (Anatole François Thibault) (1844–1924), [Joris-Karl Huysmans](#) (1848–1907), [Octave Mirbeau](#) (1848–1917), [Guy de Maupassant](#) (1850–1893), [Pierre Loti](#) (Julien Viaud) (1850–1923), [Arthur Rimbaud](#) (1854–1891), [Émile Verhaeren](#) (1855–1916), [Jean Moréas](#) (Jean Papadiamantopoulos) (1856–1910), [Jules Lemaitre](#) (1858–1915), [Georges Courteline](#) (Georges Moineaux) (1858–1929), [Gustave Kahn](#) (1859–1936), [Henri Bergson](#) (1859–1941), [Jules Laforgue](#) (1860–1887), [Michel Zévaco](#) (1860–1918), [Paul Adam](#) (1862–1920), [Georges Feydeau](#) (1862–1921), [Maurice Barrès](#) (1862–1923), [Maurice Maeterlinck](#) (1862–1949), [Jules Renard](#) (1864–1910), [Henri de Régnier](#) (1864–1936), [Maurice Leblanc](#) (1864–1941), [Romain Rolland](#) (1866–1944), [Tristan Bernard](#) (1866–1947), [Marcel Schwob](#) (1867–1905), [Edmond Rostand](#) (1868–1918), [Gaston Leroux](#) (1868–1927), [Paul Claudel](#) (1868–1955), [André Gide](#) (1869–1951), [Marcel Proust](#) (1871–1922), [Paul Valéry](#) (1871–1945), [Henry Bataille](#) (1872–1922), [Alfred Jarry](#) (1873–1907), [Charles Péguy](#) (1873–1914), [Henri Barbusse](#) (1873–1935), [Colette](#) (Sidonie Gabrielle Colette) (1873–1954), [Anna de Noailles](#) (Anne de Brancovan, comtesse de Noailles) (1876–1933), [Max Jacob](#) (1876–1944), [Francis Picabia](#) (1879–1953) as an author, [Guillaume Apollinaire](#) (Wilhelm Apollinaris de Kostrowitzky) (1880–1918), [Roger Martin du Gard](#) (1881–1958), [André Salmon](#) (1881–1969), [Jean Giraudoux](#) (1882–1944), [Georges](#)

[Duhamel](#) (1884–1966), [Sacha Guitry](#) (1885–1957), [André Maurois](#) (Emile Herzog) (1885–1967), [Jules Romains](#) (Jules-Louis de Farigoule) (1885–1972), [Alain-Fournier](#) (Henri Fournier) (1886–1914), [Francis Carco](#) (François Carcopino-Tusoli) (1886–1958), [Pierre Benoit](#) (1886–1962), [Blaise Cendrars](#) (1887–1961), [François Mauriac](#) (1887–1970), [Georges Bernanos](#) (1888–1948), [Paul Morand](#) (1888–1976), [Jean Cocteau](#) (1889–1963), [Max Ernst](#) (1891–1976), [Paul Éluard](#) (Eugène Grindel) (1895–1952), [Marcel Pagnol](#) (1895–1974), [Albert Cohen](#) (1895–1981), [André Breton](#) (1896–1966), [Henry de Montherlant](#) (1896–1972), [Tristan Tzara](#) (1896–1963), [Elsa Triolet](#) (1896–1970), [Louis Aragon](#) (1897–1982), [Joseph Kessel](#) (1898–1979), [Marcel Achard](#) (1899–1974), [Marcelle Auclair](#) (1899–1983), [Armand Salacrou](#) (1899–1989), [Antoine de Saint-Exupéry](#) (1900–1944), [André Malraux](#) (1901–1976), [Marcel Aymé](#) (1902–1967), [Jean-Paul Sartre](#) (1905–1980), [Simone de Beauvoir](#) (1908–1986), [Jean Anouilh](#) (1910–1987), [Albert Camus](#) (1913–1960), [Samuel Beckett](#) (1906–1989), etc.

I have of course not mentioned the dates of the launching of all the thousand books of those authors and of the French translations of the foreign authors mentioned in previous pages, but as I give links to their websites we can gather in what years they took place. There were also as many evenings where poems of the best contemporary poets were read. I mention in the next pages some of the dates of the premieres of the plays of the French playwrights and the premieres of the foreign playwrights in Paris in French or elsewhere, the other dates can be gathered from the links to the playwrights above. Other cultural events were the premieres of operas, ballets, classical music, as given partially in the next pages, mainly in Paris.

Very interesting dates are the opening date of the Salon des refuses on 15/5/1863 at the Palais des Champs Elysees in annex to the Palais de l'Industrie, where the impressionists and others could show their paintings, such as Camille Pissarro, Edouard Manet, Henri Fantin-Latour, Whistler, Jongkind, etc., and subsequently at the Salons des independants, the first one of annual salons was held on 10/12/1884 at the Salon d'Hiver aux Champs Elysees, with paintings of: [Paul Cézanne](#), [Odilon Redon](#), [Georges Seurat](#), [Henri-Edmond Cross](#), [Vincent van Gogh](#), [Henri de Toulouse-Lautrec](#), [Armand Guillaumin](#), [Maximilien Luce](#), [Maurice Bastide du Lude](#), [Charles Angrand](#), [Pierre Bonnard](#), [Pierre Dumont](#), [Gaston Prunier](#), [Germain Raingo-Pelouse](#), [Edouard Vuillard](#), [Ker-Xavier Roussel](#), [Louis Valtat](#), [Paul Sérusier](#), [Maurice Denis](#), [Jeanne Rij-Rousseau](#), [Félix Vallotton](#), [Pierre Laprade](#), [Georges Rouault](#), [Lucie Cousturier](#), [Albert Marquet](#), [André Dunoyer de Segonzac](#), [Roger de La Fresnaye](#), [Victor Dupont](#), [Edvard Munch](#), [André Lhote](#). One could visit of course also official annual salons.

Culture is also the French chansons with the famous singers of those times, having their opening nights, such as Mistinguett at the Moulin Rouge on 29/7/1907 with "La Revue de la femme", and the same Mistinguett this time with Maurice Chevalier at the premiere of the musical review "Pa-ri-ki-danse" at the Casino de Paris on 29/11/1919. Other famous singers of the Belle Epoque starting at the end of 19th century up to the first World War and the roaring twenties, some of them also composed the songs and/or the lyrics were: Jeanne Aubert, Adolphe Berard, Lucien Boyer, Aristide Bruant, Charlus, Paulette Darty, Henri Dickson, Paul Debuet, Dranem, Henry Fragson, Pervenche Frehel, Eugene Gabin, Yvette Guilbert, Anna Judic, Esther Lekain, Felix Mayol, Emile Mercadier, Jean Note, Polaire, Polin, Vorelli, Vilbert, etc. One of the most famous was Josephine Baker who immigrated to Paris in 1925. On 2/10/1925 was the premiere of her Revue Negre at Theatre des Champs-Elysees.

Paris was also the magnet that attracted many famous composers such as Frederic Chopin (1831-1849), Jacques Offenbach (1834-1880), who lived in Paris for most of their productive lives, Franz Lizst who lived in Paris from 1827 to 1834. After visiting Paris in 1913 for the scandalous opening of Le Sacre du Printemps, Igor Stravinski lived in Biarritz from 1921 to

1924, from 1924 he lived in Nice. Niccolò Paganini lived in Paris from 1836 to 1838 & from 1838 to 1840 in Nice where he died. Gioachino Rossini lived in Paris from 1825 until his death in 1868 except for 1 year in Italy, and he retired, ceasing to compose operas since 1830. Pablo Picasso lived in Paris since 1901. Marc Chagall lived in Paris in 1910 - 1914 and since 1923. Amadeo Modigliani lived in Paris from 1906 until his death in 1920. Chaim Soutine immigrated to Paris in 1913. Vincent Van Gogh lived in Paris & Provence from 1886 until his death in 1890. Constantin Brancusi lived in Paris from 1903. Jacques Lipchitz moved to Paris in 1909. In 1910 Moïse Kisling moved to Paris. Camille Pissarro moved to Paris from 1855.

Karl Marx lived in Paris from 1843 to 1845 and for short periods in 1848-1849. Heinrich Heine lived in Paris since 1831 until his death in 1856. F. Scott Fitzgerald lived in Paris and the Cote d'azur except for a short period in Hollywood. Ernest Hemingway lived in Paris from 1922 to 1928. In 1903 [Gertrude Stein](#) relocated to Paris. While numerous artists visited the Stein salon, many of these artists were not represented among the paintings on the walls at 27 Rue de Fleurus. Where [Renoir](#), Cézanne, Matisse, and Picasso's works dominated Leo and Gertrude's collection. The gatherings in the Stein home "brought together confluences of talent and thinking that would help define modernism in literature and art". Dedicated attendees included [Pablo Picasso](#), [Ernest Hemingway](#), [F. Scott Fitzgerald](#), [Sinclair Lewis](#), [Ezra Pound](#), [Gavin Williamson](#), [Thornton Wilder](#), [Sherwood Anderson](#), [Francis Cyril Rose](#), [Bob Brown](#), [René Crevel](#), [Élisabeth de Gramont](#), [Francis Picabia](#), [Claribel Cone](#), [Mildred Aldrich](#), [Jane Peterson](#), [Carl Van Vechten](#) and [Henri Matisse](#).

Saturday evenings had been set as the fixed day and time for formal congregation so Stein could work at her writing uninterrupted by impromptu visitors. It was Stein's partner Alice who became the de facto hostess for the wives and girlfriends of the artists in attendance, who met in a separate room. Gertrude attributed the beginnings of the Saturday evening salons to Matisse, as people began visiting to see his paintings and those of Cézanne: "Matisse brought people, everybody brought somebody, and they came at any time and it began to be a nuisance, and it was in this way that Saturday evenings began." Among Picasso's acquaintances who frequented the Saturday evenings were: [Fernande Olivier](#) (Picasso's mistress), [Georges Braque](#) (artist), [André Derain](#) (artist), [Max Jacob](#) (poet), [Guillaume Apollinaire](#) (poet), [Marie Laurencin](#) (artist, Apollinaire's mistress), [Henri Rousseau](#) (painter), and [Joseph Stella](#). Hemingway frequented Stein's salon, but the two had an uneven relationship. They began as close friends, with Hemingway admiring Stein as a mentor, but they later grew apart. A special chapter is devoted to famous salonnières as Gertrude Stein.

All the thousands premieres mentioned in this essay are only a suggestion for a culture loving to attend. I imagine that if I would have lived in that twelfth century, I would not have the time to go to all of them, especially that many of them were scattered all over Europe and some of them in the US, and we know how difficult it was in those times to travel, without flights and speedy transportation, not to mention the inconvenience to travel so far for just attending a premiere. Most of the plays and concerts that I have seen throughout the world were during my very frequent business trips when I was free at nights (I never went to discotheques, bars and very seldom to dinners). But I have friends who travel on purpose to a premiere in New York or Paris, thousands of kilometers from Tel Aviv. I love culture but not so much as to travel a few days just to see Barenboim, and when I saw him conducting it was when I was in Berlin for a reunion. But, anyhow, our virtual hero Jacques Corot, would not have to travel physically to all those premieres as his poor alter ego Jacques Cory does, or would have done. Yet, those are not the most important and comprehensive events and premieres, as the list is completely subjective, they are the most significant in my opinion to understand those times.

With technology of the mid 21st century he would attend all those premieres as a hologram and just enjoy the evenings, without the cumbersome voyages, especially with the “primitive” technology of the 19th and first half of the 20th century, and he would avoid the smell of the rich but not so clean bourgeoisie, who were very intellectual but I cannot vouch on their hygiene. And on top of that there was no air conditioning, as the first air conditioner, designed and built in [Buffalo, New York](#) by Carrier, began working only on 17 July 1902, and the first private home to have air conditioning was built in Minneapolis in 1914, owned by [Charles Gates](#), not Bill - Charles. But also there were no computers, flights, Internet, YouTube, Zoom.

The book’s segment ‘Premieres – Calendar of Events’ includes the following 12 chapters:

French Plays

Foreign Plays

Literature – Novels, Poetry, Philosophy, Journalism

Operas and Musicals – Vocal Music

Ballets & Dance

Classical Music – Instrumental Music

Films – Cinematography, Silent and Sound Films

Arts – Painting, Sculpture, Architecture

Science – Formal, Natural, Social

Technology – Photography, Transport, Telecommunication, Inventions, Energy

Events – Historical, Sport, Religion, Inaugurations, Miscellaneous

Timeline of the History of the City of Paris

Note – most of the events and premieres in plays, etc. are described in English. However, as many sources were in French – some of those events are described in French, but one can understand from the name of the play, opera, etc., the author and the site, where the events took place. And if not – one can translate it in “Google translate” from French into English.

FRENCH PLAYS

23/12/1820: inauguration du Théâtre du Gymnase afin de servir d'abord de lieu d'entraînement pour les élèves du conservatoire.

12/7/1821: – *Le Mont Sauvage*, mélodrame en 3 actes de Pixérécourt, au théâtre de la Gaîté

2/7/1823: *L'Auberge des adrets*, mélodrame de Benjamin Antier par Frédéric Lemaître, au Théâtre de l'Ambigu-Comique

27/12/1824 : *Sylla*, d'Étienne de Jouy, à la Comédie-Française, au bénéfice de Saint-Fal

23/1/1827 : Inauguration du Théâtre des Bouffes-Parisiens, à Paris

1/3/1827 : Inauguration du premier Théâtre des Nouveautés, à Paris.

13-14/7/1827 : Incendie du Théâtre de l'Ambigu-Comique, à Paris

13/2/1828 : Victor Hugo, *Amy Robsart*, drame en cinq actes et en prose

20/6/1829: *Mérimos Béliéro, ou l'Autre école des vieillards*, parodie en 5 actes et en vers d'Auguste Romieu et Balisson de Rougemont, au Théâtre des Variétés.

25/2/1830 – Victor Hugo – *Hernani* - Comédie Française. It is more remembered for the demonstrations which accompanied the first performance, called "La bataille d'Hernani". It was a battle between the classical and romantic theater lovers wearing red vests.

3/5/1831: première représentation au théâtre de la Porte-Saint-Martin du drame d'Alexandre Dumas Antony qui remporte un succès spectaculaire.

11/8/1831: *Marion Delorme* de Victor Hugo, au théâtre de la Porte-Saint-Martin.

29/5/1832: *La Tour de Nesle* d'Alexandre Dumas, au Théâtre de la Porte-Saint-Martin

2/7/1832: *Chabert*, d'Honoré de Balzac, histoire contemporaine en 2 actes, mêlée de chant, avec Jacques Arago, Paris, Théâtre du Vaudeville, Paris.

22/11/1832: *Le Roi s'amuse* de Victor Hugo, à la Comédie-Française. Les représentations sont suspendues le lendemain. Interdit depuis le 10/12/1832.

2/2/1833: *Lucrèce Borgia* de Victor Hugo, au Théâtre de la Porte-Saint-Martin

30/5/1833: *Quitte pour la peur* d'Alfred de Musset, comédie créée à l'Opéra de Paris

6/11/1833: *Marie Tudor* de Victor Hugo, au Théâtre de la Porte-Saint-Martin.

12/2/1835 – Alfred de Vigny – *Chatterton* – Comédie Française, with Marie Dorval, Vigny's mistress. One of the most important Romantic Plays, elaborates the myth of the Poete maudit.

6/3/1835: *Les gants jaunes* de Jean-François Bayard, vaudeville en un acte créé par Étienne Arnal au Théâtre du Vaudeville.

6/4/1835: *Le Père Goriot* d'après le roman d'Honoré de Balzac est représenté simultanément au Théâtre du Vaudeville et au Théâtre des Variétés.

28/4/1835: *Angelo, tyran de Padoue* de Victor Hugo, à la Comédie-Française

18/5/1835: le Théâtre du Vaudeville joue une parodie (d'*Angelo* de Hugo) de Dupeuty et Duvert : *Cornaro, tyran pas doux*.

23/12/1835: *La Fiole de Cagliostro*, vaudeville en un seul acte d'Édouard Brisebarre, au Théâtre du Palais-Royal

28/8/1838: *L'Avocat Loubet*, drame d'Eugène Labiche, au Théâtre du Panthéon

25/9/1838: *La Reine de Blanchisseuses*, œuvre de Rougemont, Hennery et Granger, au Théâtre des Variétés.

8/11/1838: *Ruy Blas* de Victor Hugo, au Théâtre de la Renaissance, pour l'ouverture officielle

6/2/1839: *Les Trois Bals* vaudeville en trois actes de Jean-François-Alfred Bayard, au Théâtre des Variétés, à Paris.

20/8/1839: *L'Article 960 ou la Donation* d'Eugène Labiche, au Théâtre du Vaudeville, à Paris.

15/2/1840: création de *Le chevalier de Saint Georges*, comédie en trois actes de Mélesville et Roger de Beauvoir au théâtre des Variétés, avec Pierre-Chéri Lafont.

14/3/1840: création de Vautrin d'Honoré de Balzac au Théâtre de la Porte-Saint-Martin. Le lendemain la pièce sera jugée dangereuse et interdite

17/8/1840: *Bocquet père et fils ou le Chemin le plus long* d'Eugène Labiche, au Théâtre du Gymnase

19/3/1842: *Les Ressources de Quinola*, d'Honoré de Balzac sont présentées au Théâtre de l'Odéon. Accueil mitigé.

7/3/1843: *Les Burgraves* de Victor Hugo, à la Comédie-Française. Échec complet.

22/4/1843: *Lucrèce*, de François Ponsard, Théâtre de l'Odéon avec Marie Dorval. Vif succès.

26/9/1843: *Paméla Giraud*, d'Honoré de Balzac, Théâtre de l'Odéon, sans grand succès.

30/7/1844: première au Théâtre de la Porte-Saint-Martin de *Don César de Bazan* de *Dumanoir et Adolphe d'Ennery pour Frederick Lemaitre*, mélodrame en 5 actes avec chants.

24/11/1844: représentation extraordinaire de *Lucrèce Borgia* de Hugo à la Porte-Saint-Martin.

17/6/1846: création de *L'Inventeur de la poudre* d'Eugène Labiche au Théâtre du Palais-Royal à Paris.

22/12/1846: création de la tragédie *Agnès de Méranie* de François Ponsard à Odéon-Théâtre de l'Europe à Paris avec Marie Dorval dans le rôle titre.

20/2/1847 – Alexandre Dumas – La Reine Margot (12 Acts, 9 hours) – Theatre Historique

- 7/3/1847: *Brûlons Voltaire !* d'[Eugène Labiche](#), au [Théâtre du Gymnase](#)
- 24/4/1847: *L'Avocat pédicure* d'[Eugène Labiche](#), au [Théâtre du Palais-Royal](#)
- 27/11/1847: *Un caprice* d'[Alfred de Musset](#), à la [Comédie-Française](#)
- 12/1847: *Une dernière conquête* de [Rosier](#) au [théâtre des Variétés](#), avec [Lafont](#) dans le rôle du baron, et Mlle Marquet dans le rôle d'Hélène.
- 29/12/1847: *L'Art de ne pas donner d'étrennes* d'[Eugène Labiche](#), au [Théâtre du Gymnase](#)
- 2+3/2/1848 – Alexandre Dumas – Monte-Cristo (divided in 2 nights) – Theatre Historique
- 25/5/1848: création de *La Marâtre* d'[Honoré de Balzac](#) au [Théâtre historique](#). C'est un succès, mais les événements politiques vident les salles, entraînant le retrait de la pièce après six représentations.
- juillet-août 1848: reprise des représentations de *La Marâtre* d'[Honoré de Balzac](#)
- 1/8/1848: *Le Baromètre ou la Pluie et le beau temps* d'[Eugène Labiche](#), au [Théâtre du Vaudeville](#)
- 12/8/1848: *À moitié chemin* d'[Eugène Labiche](#), au [Théâtre Beaumarchais](#)
- 16/9/1848: *Agénor le dangereux* d'[Eugène Labiche](#), au [Théâtre du Palais-Royal](#)
- 3/10/1848: création de *Le Lion empaillé*, comédie en deux actes de [Léon Gozlan](#) au [théâtre des Variétés](#)
- 12/12/1848: *À bas la famille ou les Banquets* d'[Eugène Labiche](#), au [Théâtre du Gymnase](#), *Il ne faut jurer de rien* d'[Alfred de Musset](#)
- 17/2/1849: *La Jeunesse des mousquetaires* d'[Alexandre Dumas](#) et [Auguste Maquet](#) au [Théâtre historique](#) à Paris.
- 14/6/1851: *Les Caprices de Marianne*, comédie d'[Alfred de Musset](#), à la [Comédie-Française](#), Theatre de la Republique, great success.
- 2/2/1852 – Alexandre Dumas fils – La Dame aux Camélias – Theatre du Vaudeville
- 14/6/1853: *Le Lys dans la vallée*, drame en 5 actes, en prose, d'après [Honoré de Balzac](#), avec [A. de Beauplan](#), Paris, [Théâtre-Français](#).
- 26/1/1857: *Le Bras d'Ernest* d'[Eugène Labiche](#), au [Théâtre du Palais-Royal](#)
- 26/3/1857: *L'Affaire de la rue de Lourcine*, d'[Eugène Labiche](#), au [Théâtre du Palais-Royal](#).
- 11/4/1857: *La Dame aux jambes d'azur*, d'[Eugène Labiche](#) en collaboration avec [Marc-Michel](#), au [Théâtre du Palais-Royal](#).
- 1/5/1858: *L'Avare en gants jaunes* d'[Eugène Labiche](#), au [Théâtre du Palais-Royal](#)

27/9/1858: *Faust*, par [Adolphe d'Ennery](#), avec [Blanche D'Antigny](#), au [théâtre de la Porte-Saint-Martin](#).

9/1/1859: *L'Avocat d'un Grec* d'[Eugène Labiche](#), au [Théâtre du Palais-Royal](#)

16/3/1859: *L'Amour, un fort volume*, d'[Eugène Labiche](#), au [Théâtre du Palais-Royal](#)

7/5/1859: *Une Jambe anonyme*, d'[Adrien Robert](#) et [Auguste Pittaud de Forges](#), au [Théâtre du Palais-Royal](#).

15/6/1859: *Le Baron de Fourchevif* d'[Eugène Labiche](#), au [Théâtre du Gymnase](#)

20/7/1860 - *Les mémoires de Mimi-Bamboche*, vaudeville en 5 actes d'[Eugène Grangé](#) et [Lambert Thiboust](#), au [Théâtre du Palais-Royal](#).

3/4/1861: *L'Amour en sabots* d'[Eugène Labiche](#), au [Théâtre des Variétés](#)

18/11/1861: *On ne badine pas avec l'amour*, comédie d'[Alfred de Musset](#), à la [Comédie-Française](#)

8/9/1862: *Le Bossu*, drame en 5 actes de [Paul Féval](#) et [Anicet-Bourgeois](#), au [théâtre de la Porte-Saint-Martin](#).

30/12/1862: *Les 37 sous de M. Montaudoin* d'[Eugène Labiche](#), au [Théâtre du Palais-Royal](#)

21/1/1865: *Les Vieux Garçons* de [Sardou](#) au [Théâtre du Gymnase](#), avec [Lafont](#), [Berton](#) et [Lesueur](#).

1/12/1865: *La Bergère de la rue Monthabor* d'[Eugène Labiche](#), au [Théâtre du Palais-Royal](#)

18/8/1866: *Fantasio* by [Alfred de Musset](#), [Comédie Française](#).

3/10/1866: *Nos bons villageois*, comédie en 5 actes de [Sardou](#) au [théâtre du Gymnase](#).

16/4/1869: *Gavaut, Minard & C^e*, d'[Edmond Gondinet](#), comédie en trois actes, créé au [Théâtre du Palais-Royal](#)

9/6/1869: *Juan Strenner*, drame en 1 acte en vers de [Paul Déroulède](#), [Théâtre-Français](#) (Paris)

30/10/1869 : *Frou-Frou* par [Henri Meilhac](#) et [Ludovic Halévy](#), [théâtre du Gymnase](#).

11/1/1870: *Le Plus Heureux des trois*, comédie en 3 actes d'[Eugène Labiche](#), au [Théâtre du Palais-Royal](#)

6/5/1870: *La Révolte* d'[Auguste de Villiers de L'Isle-Adam](#), première au [Théâtre du Vaudeville](#), avec [Anaïs Fargueil](#) en rôle principal.

16/1/1872: *Le Siège de Paris*, pièce en 4 actes d'[Émile de Kératry](#) au [théâtre du Gymnase \(Marseille\)](#)

1/10/1872 – Alphonse Daudet with music by Georges Bizet – L'Arlesienne, Theatre du Vaudeville

9/4/1873: 29 degrés à l'ombre d'Eugène Labiche, au Théâtre du Palais-Royal ;

10/6/1873: Panazol, comédie en un acte et en vers, d'Edmond Gondinet, créé à Paris au Théâtre du Vaudeville ;

15/11/1873 : Le Chef de division, comédie en trois actes, d'Edmond Gondinet, Théâtre du Palais-Royal ;

22/11/1873: Libres !, drame en cinq actes et huit tableaux, d'Edmond Gondinet, Paris, Théâtre de la Porte-Saint-Martin.

20/1/1874: Les Deux Orphelines, drame en 5 actes d'Adolphe d'Ennery et Eugène Cormon, est créé au théâtre de la Porte-Saint-Martin

11/3/1874: Première de Le Candidat de Gustave Flaubert au théâtre du Vaudeville (la pièce s'arrête à la 4^e représentation).

27/8/1875: La Guigne, comédie-vaudeville d'Eugène Labiche, Eugène Leterrier et Albert Vanloo, au Théâtre des Variétés.

31/3/1876: Le roi dort, féerie-vaudeville d'Eugène Labiche et Alfred Delacour, au Théâtre des Variétés.

2/2/1877: L'Hetman, drame en 5 actes en vers de Paul Déroulède, créé au Théâtre de l'Odéon

5/2/1879: Le Mari de la débutante d'Henri Meilhac et Ludovic Halévy, au Théâtre du Palais-Royal

14/2/1881: L'Alouette d'Edmond Gondinet, au Théâtre du Gymnase-Dramatique

14/9/1882: création à la Comédie-Française de la pièce d'Henry Becque, Les Corbeaux.

28/4/1883: Pierrot assassin, pantomime de Jean Richepin interprétée par Sarah Bernhardt au théâtre du Trocadéro

20/12/1883: Nana Sahib de Jean Richepin, interprétée au théâtre de la Porte-Saint-Martin par Jean Marais (Nana-Sahib) et Sarah Bernhardt (rôle de Djamma).

26/1/1884: La Dame aux Camélias, interprétée au théâtre de la Porte-Saint-Martin par Sarah Bernhardt.

3/3/1885 : Henriette Maréchal, d'Edmond et Jules de Goncourt, théâtre de l'Odéon

19/9/1888: Chat en poche de Georges Feydeau, au Théâtre Déjazet

12/1/1889: L'affaire Edouard de Georges Feydeau, au Théâtre des Variétés

23/10/1890: *Cléopâtre* de Victorien Sardou, Théâtre de la Porte-Saint-Martin, avec Sarah Bernhardt

23/1/1891: première au Théâtre-Français de *Thermidor*, pièce de Victorien Sardou dont les représentations firent l'objet de chahuts et manifestations estudiantines ; les représentations furent suspendues par le ministre de l'Intérieur, décision qui fit l'objet d'un débat à la Chambre des députés entre Georges Clemenceau et Albert de Mun. La suspension maintenue, la pièce fut délocalisée à Bruxelles.

25/4/1891: création de *Amoureuse* de Georges de Porto-Riche, au Théâtre de l'Odéon

20/5/1891 – Maurice Maeterlink – *L'intruse*, Paul Fort's Theatre d'Art in Paris

31/10/1891: Adolphe Tabarant adapte en 5 actes le roman de Balzac, *Le Père Goriot*. Représentée plusieurs fois au Théâtre-Libre, la pièce est durement attaquée par Félix Fénéon, mais bien accueillie par le public.

7/12/1891 – Maurice Maeterlink – *Les aveugles*, Theatre d'Art in Paris

23/4/1892: *Monsieur chasse !* de Georges Feydeau, au Théâtre du Palais-Royal

27/4/1893: *Boubouroche* de Georges Courteline, mise en scène André Antoine, Théâtre des Menus-Plaisirs

13/5/1893: création à Paris de *Pelléas et Mélisande* de Maurice Maeterlinck, Théâtre des Bouffes-Parisiens

27/10/1893: *Madame Sans Gêne* de Victorien Sardou et Émile Moreau, Théâtre du Vaudeville

9/1/1894: *Un fil à la patte* de Georges Feydeau, Théâtre du Palais-Royal

26/2/1894: *Axël* d'Auguste de Villiers de L'Isle-Adam, Théâtre de la Gaîté-Montparnasse

15/3/1895: *Les Pieds nickelés*, comédie en 1 acte de Tristan Bernard, Théâtre de l'Œuvre

22/10/1895: *Messire du Guesclin*, drame historique en 3 actes, un prologue et un épilogue de Paul Déroulède, créé au Théâtre de la Porte-Saint-Martin

8/2/1896: *Le Dindon* de Georges Feydeau, Théâtre du Palais-Royal

3/12/1896: *Lorenzaccio*, drame d'Alfred de Musset (écrit en 1834), Théâtre de la Renaissance

24/12/1896: *Le Colonel Roquebrune* de Georges Ohnet, Théâtre de la Porte-Saint-Martin

10/12/1896 – Alfred Jarry – *Ubu Roi* – Theatre de l'Oeuvre, Paris. It caused a riotous response in the audience as it opened and closed on the same day. It is considered a wild, bizarre and comic play, significant for the way it overturns cultural rules, norms, and conventions. To

some of those who were in the audience on opening night, including W. B. Yeats and the poet and essayist Catulle Mendès, it seemed an event of revolutionary importance, but many, as Courteline, were mystified and outraged by the seeming childishness, obscenity, and disrespect of the piece. It is now seen by some to have opened the door for what became known as modernism in the twentieth century. It is a precursor to Dada, Surrealism and the Theatre of the Absurd. Jarry satirized power, greed, and their evil practices—in particular the propensity of the complacent bourgeoisie to abuse the authority engendered by success.

13/1/1897: *Allez, messieurs !* pièce en 1 acte de [Tristan Bernard](#), Paris, [Théâtre de l'Odéon](#),

16/2/1897: première de *Le Chemineau*, pièce en 5 actes de [Jean Richepin](#), au [Théâtre de l'Odéon](#)

15/5/1897: *Le Fardeau de la liberté*, comédie en 1 acte de [Tristan Bernard](#), Paris, [Théâtre de l'Œuvre](#),

5/10/1897: *La Mort de Hoche*, 5 actes en prose de [Paul Déroulède](#), créée au [Théâtre de la Porte-Saint-Martin](#)

24/12/1897: *La Plus belle fille du monde*, conte dialogué en vers libres de [Paul Déroulède](#), [Comédie-Française](#)

28/12/1897 – Edmond Rostand – Cyrano de Bergerac – Theatre de la Porte Saint Martin. The premiere was an unprecedented triumph, a full hour after the curtain fell the audience was still applauding. The original Cyrano was Constant Coquelin who played it over 410 times.

7/2/1898: *Les Boulingrin*, vaudeville de [Georges Courteline](#), [Théâtre du Grand-Guignol](#)

6/3/1898: *Franches Lippées*, comédie en 1 acte de [Tristan Bernard](#), Paris, [Théâtre du Champ-de-Foire](#).

19/5/1898: *Silvérie, ou les Fonds hollandais*, pièce en un acte de [Tristan Bernard](#) avec [Alphonse Allais](#), Paris, [Théâtre des Capucines](#).

10/11/1898: *Le Seul Bandit du village*, vaudeville en 1 acte de [Tristan Bernard](#), Paris, [Théâtre des Capucines](#).

17/1/1899: *La Dame de chez Maxim* de [Georges Feydeau](#) au [Théâtre des Nouveautés](#),

26/1/1899: *Une aimable lingère, ou Chaque âge a ses plaisirs*, proverbe de château, Paris, [Théâtre des Mathurins](#),

28/2/1899: *L'Anglais tel qu'on le parle*, vaudeville en 1 acte de [Tristan Bernard](#), Paris, [Comédie-Parisienne](#),

24/5/1899: *Le pauvre bougre et le bon génie*, féerie en un acte d'[Alphonse Allais](#) représentée pour la première fois au [Théâtre des Mathurins](#),

6/11/1899: *Octave ou les Projets d'un mari*, comédie en 1 acte de [Tristan Bernard](#), Paris, [Grand-Guignol](#),

8/12/1899: *La Mariée du Touring-Club*, vaudeville en 4 actes de [Tristan Bernard](#) Paris, [Théâtre de l'Athénée](#),

15/3/1900 – Edmond Rostand – L'Aiglon (6 Acts) with Sarah Bernhardt – Theatre Sarah Bernhardt (half a century later it was the first play that I have seen as a small boy in Cairo). The title role of the young Napoleon II was created by [Sarah Bernhardt](#) in the play's premiere. In October of the same year, the play (in an English translation) premiered at New York's [Knickerbocker Theatre](#), with [Maude Adams](#) in the title role. Its first performance in London was at [His 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.

26/1/1901: *Les Rouges et les Blancs* de [Georges Ohnet](#), drame historique joué [Théâtre de la Porte-Saint-Martin](#)

9/5/1901: *Le Roi Candaule* d'[André Gide](#)

24/10/1901: *L'Affaire Mathieu*, pièce en 3 actes de [Tristan Bernard](#), [Théâtre du Palais-Royal](#)

5/11/1901: *L'Énigme* de [Paul Hervieu](#), [Comédie-Française](#)

26/11/1901: *Les Balances* de [Georges Courteline](#)

19/12/1901: *Peer Gynt* d'[Henrik Ibsen](#), mise en scène [Aurélien Lugné-Poe](#)

13/5/1902: *Daisy*, comédie en 1 acte de [Tristan Bernard](#), [Théâtre de la Renaissance](#)

20/4/1903: *Les affaires sont les affaires* d'[Octave Mirbeau](#), à la [Comédie-Française](#)

23/9/1903: *Le Miracle de saint Antoine* de [Maurice Maeterlinck](#), à [Bruxelles](#)

2/12/1903: *Les Coteaux du Médoc*, comédie en un acte de [Tristan Bernard](#) Paris, [Théâtre du Vaudeville](#),

15/12/1903: *La Sorcière* de [Victorien Sardou](#)

1/3/1904: *La Main passe* de [Georges Feydeau](#), au [Théâtre des Nouveautés](#)

15/1/1905: *La Conversion d'Alceste* de [Courteline](#), [Comédie-Française](#) (283^e anniversaire de la naissance de [Molière](#)).

16/10/1905: *Don Quichotte*, drame héroï-comique en vers en 3 parties et 8 tableaux de [Jean Richepin](#) d'après [Miguel de Cervantès](#), [Comédie-Française](#).

6/12/1905: *Nono* de [Sacha Guitry](#), [Théâtre des Mathurins](#)

13/12/1905 : *Le K.W.T.Z.* de Sacha Guitry, Théâtre des Capucines

5/11/1906: *Chez les Zoques* de Sacha Guitry, mise en scène Firmin Gémier, Théâtre Antoine

3/1/1907: au Moulin-Rouge, Colette fait scandale dans un rôle très dévêtu de *Rêve d'Égypte*.

28/1/1907: *L'Escarpolette*, comédie d'Henri de Rothschild, création au Théâtre du Palais des Beaux-arts de Monte-Carlo

14/2/1907: Sarah Bernhardt est la première femme professeur d'art dramatique.

2/3/1907: *La Puce à l'oreille* de Georges Feydeau, création au Théâtre des Variétés à Paris

19/3/1907: inauguration du théâtre Femina sur l'avenue des Champs-Élysées à Paris.

25/3/1907: *Mangeront-ils ?* de Victor Hugo, création au Théâtre du Parc à Bruxelles

3/4/1907: *Adrienne Lecouvreur*, drame de Sarah Bernhardt, création au Théâtre Sarah Bernhardt

4/5/1907: *La Clef* de Sacha Guitry, Théâtre Réjane

10/9/1907: *Chacun sa vie*, comédie de Gheusi et Guiches, création à la Comédie-Française

1/10/1907: *L'Amour veille* comédie de Flers et Caillavet, création à la Comédie-Française

29/10/1907: *L'éventail*, comédie de Flers et Caillavet, création au Théâtre du Gymnase

15/11/1907: *La Suicidette*, de Johanès Gravier, création au Grand-Guignol

20/12/1907: *Sherlock Holmes*, adaptation de la pièce de William Gillette par Pierre Decourcelle, montée par le comédien et metteur en scène Firmin Gémier sur la scène du Théâtre Antoine, connaît un accueil enthousiaste.

25/12/1907: *La Belle au bois dormant*, féerie lyrique de Jean Richepin et Henri Cain, création au Théâtre Sarah Bernhardt

25/3/1908: *Petite Hollande* de Sacha Guitry, Théâtre de l'Odéon

22/4/1908 : *Le Scandale de Monte-Carlo* de Sacha Guitry, Théâtre du Gymnase

30/9/1908 – Maurice Maeterlink – L'oiseau bleu at Konstantin Stanislavski's Moscow Art Theatre in Moscow.

7/12/1908: *Le Foyer* d'Octave Mirbeau a la Comedie Francaise

20/1/1909: *Quatre fois sept, vingt-huit* de Romain Coolus, comédie en trois actes au Théâtre des Bouffes-Parisiens, le 29 janvier 1909, Paris.

27/2/1909: *La Cruche* de Georges Courteline et Pierre Wolff, comédie en deux actes au théâtre de la Renaissance, Paris;

29/3/1909: *Connais-toi* de Paul Hervieu, pièce en trois actes, Paris, à la Comédie-Française, Paris;

30/3/1909: *Le Scandale*, pièce en quatre actes d'Henry Bataille au théâtre de la Renaissance, Paris;

27/4/1909: *Suzette* d'Eugène Brieux, au théâtre du Vaudeville, Paris;

23/10/1909: *La Petite Chocolatière* de Paul Gavault, comédie en quatre actes au théâtre de la Renaissance, Paris.

19/12/1909: *Le Danseur inconnu* de Tristan Bernard, comédie en trois actes, Paris, Théâtre de l'Athénée, Paris.

12/2/1910: *Chantecler*, d'Edmond Rostand, au Théâtre de la Porte-Saint-Martin, avec Lucien Guitry

12/3/1910: *L'École des ménages* d'Honoré de Balzac par André Antoine, au Théâtre de l'Odéon

12/4/1910: *On purge bébé* de Georges Feydeau, au Théâtre des Nouveautés

2/2/1911: *Le Veilleur de nuit* de Sacha Guitry, Théâtre Michel

2/3/1911: *L'Oiseau bleu* de Maurice Maeterlinck, Théâtre Réjane

4/10/1911 : *Messieurs les ronds-de-cuir* de Georges Courteline, Théâtre de l'Ambigu-Comique

4/10/1912: *La Prise de Berg-Op-Zoom* de Sacha Guitry, Théâtre du Vaudeville

23/10/1913: Création du théâtre du Vieux-Colombier au 21 rue du Vieux-Colombier, dans le 6^e arrondissement de Paris, par Jacques Copeau. L'objectif est alors de renouveler le théâtre populaire, ainsi que les arts du décor et de la mise en scène, en se détachant des considérations mercantiles.

23/11/1913 : *Rache* de Gustave Grillet, mise en scène d' Antoine, création à l'Odéon avec Sephora Mossé dans le rôle titre

15/1/1914: *La Pèlerine écossaise* de Sacha Guitry, Théâtre des Bouffes-Parisiens.

22/1/1914: *L'échange* de Paul Claudel.

7/2/1914: *La revue de l'amour* de Charles Quintel et H. Moreau, avec Raimu et Musidora.

18/2/1914: *Je ne trompe pas mon mari*, de Feydeau et Reter.

30/3/1914: *Deux Couverts* de Sacha Guitry, Comédie-Française.

8/4/1915: *La Jalousie* de Sacha Guitry, Théâtre des Bouffes-Parisiens

3/12/1916: *Faisons un rêve* de Sacha Guitry, création Théâtre des Bouffes-Parisiens

17/12/1916: *Jean de La Fontaine* de Sacha Guitry, création Théâtre des Bouffes-Parisiens, avec Sacha Guitry et Yvonne Printemps

2/6/1917: *Un soir quand on est seul* de Sacha Guitry, fantaisie en un acte et en vers libres, représentée pour la première fois sur la scène du Théâtre des Bouffes-Parisiens, avec Sacha Guitry et Gaby Morlay

28/11/1917: *L'illusionniste* de Sacha Guitry, représentée pour la première fois sur la scène du Théâtre des Bouffes-Parisiens, avec Sacha Guitry et Yvonne Printemps

9/2/1918: *Deburau* de Sacha Guitry, comédie en vers libres en quatre actes et un prologue, représentée pour la première fois sur la scène du Théâtre du Vaudeville avec Sacha Guitry et Yvonne Printemps

23/1/1919: *Pasteur* de Sacha Guitry, Théâtre du Vaudeville

19/4/1919: *Le Mari, la Femme et l'Amant* de Sacha Guitry, représentée pour la première fois sur la scène du Théâtre du Vaudeville avec Sacha Guitry et Yvonne Printemps

8/10/1919: *Mon père avait raison* de Sacha Guitry, représentée pour la première fois au Théâtre de la Porte-Saint-Martin, avec Sacha Guitry, Lucien Guitry et Yvonne Printemps

21/1/1920: *Béranger* de Sacha Guitry, Théâtre de la Porte-Saint-Martin

12/10/1920: *Je t'aime* de Sacha Guitry, représentée pour la première fois au Théâtre Édouard VII, avec Sacha Guitry et Yvonne Printemps

18/12/1920: création du *Cocu magnifique* par le metteur en scène Aurélien Lugné-Poe, au Théâtre de l'œuvre.

21/1/1921: *Le Comédien* de Sacha Guitry, représentée pour la première fois sur la scène du Théâtre Édouard VII, avec Lucien Guitry et Renée Falconetti.

13/4/1921: *Le Grand Duc* de Sacha Guitry, représentée pour la première fois sur la scène du Théâtre Édouard VII.

30/9/1921: débuts de Madeleine Renaud à la Comédie-Française dans *Il ne faut jurer de rien* de Musset.

9/11/1922 : *Le Blanc et le noir* de Sacha Guitry, Théâtre des Variétés

20/12/1922: *Antigone de Jean Cocteau* mise en scène de Jean Cocteau, décors de Pablo Picasso, Costumes de Gabrielle Chanel Musique d'Arthur Honegger, Théâtre de l'Atelier à Paris

4/1/1923: *Un sujet de roman* de Sacha Guitry, Théâtre Édouard VII

19/11/1923 : *Le Lion et la poule* de Sacha Guitry, Théâtre Édouard VII

22/12/1923: *Ma cousine de Varsovie* de Louis Verneuil, avec Elvire Popesco, Théâtre Michel

6/12/1924: *Une étoile nouvelle* de Sacha Guitry, Théâtre Édouard VII

25/3/1925: *On ne joue pas pour s'amuser* de Sacha Guitry, théâtre Édouard VII

15/4/1925 – Marcel Pagnol (with Paul Nivoix) – Les Marchands de Gloire, with Pierre Renoir, son of the painter Auguste Renoir – Theatre de la Madeleine

6/12/1926 – Marcel Pagnol – Jazz – Theatre du Casino de Monte Carlo, Monaco. 22/12/1926 - Theatre des Arts in Paris

27/4/1927: *Désiré* de Sacha Guitry, avec Sacha Guitry, Yvonne Printemps, Pauline Carton, Théâtre Édouard VII

20/10/1927: *Les Amants de Paris* de Pierre Frondaie avec M^{mes} Sylvie, Mady Berry et MM. Harry Baur, Pierre Blanchar et Fernand Fabre, Théâtre Sarah-Bernhardt

28 octobre 1927 : *La Livrée de M. le Comte* de Francis de Croisset d'après la pièce de Melville Collins, avec Jules Berry et Suzy Prim, Théâtre de l'Avenue

25 novembre 1927 : *Ventôse* de Jacques Deval avec Paul Bernard, Henry Houry, Marguerite Moreno et Pauline Carton, Comédie Caumartin

6 décembre 1927 : *Un miracle* de Sacha Guitry avec Pierre Fresnay, André Lefaur et Paul Pauley, Théâtre des Variétés

29/1/1928: *Le Jeu de l'amour et de la mort* de Romain Rolland, Théâtre de l'Odéon

3/5/1928 – Siegfried by Jean Giraudoux, à la Comédie des Champs-Élysées dans une mise en scène de Louis Jouvet.

1/10/1928: *Mariette ou Comment on écrit l'histoire* opérette de Sacha Guitry et Oscar Straus, Théâtre Édouard VII

9/10/1928 – Marcel Pagnol – Topaze – Theatre des Varietes, Paris, with André Lefaur, Jeanne Provost, Pierre Larquey, Paul Pauley, Marcel Vallée, for 3 consecutive years.

24/12/1928: *Victor ou les Enfants au pouvoir* de Roger Vitrac, Comédie des Champs-Élysées

24/2/1929: *L'Homme de joie* de Paul Géraldy et Robert Spitzer, Théâtre de la Madeleine

9/3/1929 – Marcel Pagnol – Marius - Theatre de Paris, Paris, with Raimu, Orane Demassis – Pagnol's mistress, Pierre Fresnay, Fernand Charpin

8/11/1929: *Amphitryon 38* de Jean Giraudoux, Comédie des Champs-Élysées

17/2/1930: *La Voix humaine* de Jean Cocteau, Comédie-Française, avec Berthe Bovy

7/3/1930 : *Juliette ou la clef des songes* de Georges Neveux

23/10/1930: *La Jalousie* de Sacha Guitry, Théâtre de la Madeleine

28/3/1931: *Frans Hals ou L'Admiration* de Sacha Guitry, Théâtre de la Madeleine

19/2/1932: Création de *Œdipe*, d'André Gide, Théâtre de l'Avenue

26/4/1932: Création de *L'Hermine* de Jean Anouilh, Théâtre de l'Œuvre

30/5/1932: *La Jalousie* de Sacha Guitry, Comédie-Française

17/2/1933: création de *Mandarine* de Jean Anouilh, Théâtre de l'Athénée

23/2/1933: *Cette nuit là...* de Lajos Zilahy, Théâtre de la Madeleine

1/3/1933: *Intermezzo* de Jean Giraudoux, Comédie des Champs-Élysées

28/2/1934: *La Servante sans gages* de Jean Yole, mise en scène Pierre Aldebert, Théâtre de la Madeleine

10/4/1934: *La Machine infernale* de Jean Cocteau, Comédie des Champs-Élysées

23/11/1934: *Espoir* d'Henry Bernstein, Théâtre du Gymnase Marie-Bell, avec Victor Francen, Claude Dauphin, Gabrielle Dorziat et Renée Devillers

7/3/1935: *Rouge !* d'Henri Duvernois, avec Bernard Blier, Robert Dalban, Daniel Lecourtois, Jeanne Lion, Gaby Morlay, Gabriel Signoret, Théâtre Saint-Georges

21/3/1935: création de *Y'avait un prisonnier* de Jean Anouilh, Théâtre des Ambassadeurs, mise en scène de Marie Bell

3/5/1935: *Bichon*, comédie en 3 actes de Jean de Létra, Théâtre de la Michodière, avec Victor Boucher et Marguerite Deval

21/9/1935: *Quand jouons-nous la comédie ?*, comédie en trois actes précédée d'un prologue et suivie d'un épilogue de Sacha Guitry, Théâtre de Paris, avec André Luguet et Suzy Prim

25/10/1935: *Vive le Roi !*, comédie en trois actes et sept tableaux, de Louis Verneuil, Théâtre de l'Odéon, avec Elvire Popesco et André Lefaur

8/11/1935: *Les Fontaines lumineuses*, comédie en trois actes de [Georges Berr](#) et [Louis Verneuil](#), [Théâtre des Variétés](#), avec [Marguerite Pierry](#), [Alice Field](#), [Louvigny](#) et [Saturnin Fabre](#)

22/11/1935: *La guerre de Troie n'aura pas lieu* de Jean Giraudoux, [Théâtre de l'Athénée](#), mise en scène [Louis Jouvet](#)

22/11/1935: *L'Inconnue d'Arras* d'Armand Salacrou, [Comédie des Champs-Élysées](#)

26/11/1935: *Margot*, d'[Édouard Bourdet](#), au [Théâtre Marigny](#), mise en scène [Pierre Fresnay](#), musique de scène de MM. [Georges Auric](#) et [Francis Poulenc](#), avec [Pierre Fresnay](#), [Jacques Dumesnil](#), [Yvonne Printemps](#), [Sylvie](#)

4/12/1935: *Noix de coco*, pièce en trois actes de [Marcel Achard](#), [Théâtre de Paris](#), avec [Raimu](#) et [Huguette Duflos](#)

10/12/1935: *La Femme en fleur*, pièce en trois actes de [Denys Amiel](#), [Théâtre Saint-Georges](#), avec [Valentine Tessier](#), [Daniel Lecourtois](#) et [Janine Crispin](#)

13/1/1936: *Notre déesse*, pièce en cinq actes d'[Albert du Bois](#), [Théâtre de l'Odéon](#)

3/2/1936: *Trois...Six...Neuf...*, comédie en trois actes de [Michel Duran](#), [Théâtre Michel](#), avec [André Luguet](#) et [Suzy Prim](#)

26/2/1936: *Fiston*, comédie en quatre actes d'[André Birabeau](#), [Théâtre des Variétés](#), avec [Marguerite Pierry](#) et [André Berley](#)

17/4/1936: *La Vie est si courte...* de [Léopold Marchand](#), [Théâtre Pigalle](#), avec [Renée Devillers](#), [Gabrielle Dorziat](#) et [Jacques Baumer](#)

28/5/1936: *Interlude* de [Lucien Dabril](#) et [Gabriel-Emme](#), mise en scène [Gabriel-Emme](#), avec [Bernard Blier](#), [Théâtre de la Nouvelle Comédie](#)

9/10/1936: *Madame Bovary*, vingt tableaux adaptés d'après [Gustave Flaubert](#), mise en scène [Gaston Baty](#), [Théâtre Montparnasse](#), avec [Henri Beaulieu](#) et [Jeanne Pérez](#)

23/10/1936: *Angélica*, drame satirique en trois actes de [Leo Ferrero](#), agrémentation musicale [Marius Casadesus](#), [Théâtre des Mathurins](#), avec [Ludmilla](#) et [Georges Pitoëff](#)

4/11/1936: *La Rabouilleuse*, adaptation théâtrale en 4 actes par [Émile Fabre](#) du roman éponyme de [Balzac](#), [Comédie-Française](#)

16/2/1937: création du *Voyageur sans bagage* de [Jean Anouilh](#), [Théâtre des Mathurins](#), mise en scène de [Georges Pitoëff](#)

6/3/1937: *Victoria Regina* de [Laurence Housman](#), mise en scène [André Brulé](#), [Théâtre de la Madeleine](#)

13/5/1937: *Électre* de [Jean Giraudoux](#), [Théâtre de l'Athénée](#)

12/7/1937: *Œdipe roi* de Jean Cocteau, mise en scène de l'auteur, Théâtre Antoine

14/10/1937: *Les Chevaliers de la Table ronde* de Jean Cocteau, mise en scène de l'auteur, Théâtre de l'Œuvre à Paris

5/11/1937: *L'Homme qui se donnait la comédie* d'Emlyn Williams, mise en scène Pierre Brasseur, avec Pierre Brasseur, Bernard Blier, Théâtre Antoine

4/12/1937: création de *L'Impromptu de Paris* de Jean Giraudoux, Théâtre de l'Athénée, mise en scène de Louis Jouvet

17/8/1938: *Le Bal des voleurs* de Jean Anouilh, au Théâtre des Arts

14/11/1938: *Les Parents terribles* de Jean Cocteau au Théâtre des Ambassadeurs

27/4/1939: *Ondine* de Jean Giraudoux, mise en scène Louis Jouvet, Théâtre de l'Athénée

17/12/1939: *La Rabouilleuse* d'Honoré de Balzac, mise en scène Émile Fabre, Comédie-Française

FOREIGN PLAYS

14/10/1824: inauguration of [théâtre Maly](#) in Moscow

18/1/1825 : inauguration of [théâtre Bolchoï](#) in Moscow

24/10/1829: *Othello ou le Maure de Venise*, tragédie de [William Shakespeare](#) traduite par [Alfred de Vigny](#), à la [Comédie-Française](#).

1/3/1836 – Antonio Garcia Gutierrez – El trovador – Teatro del Principe, Madrid, Spain

19/4/1836 – Nikolai Gogol – Revizor – Paris

5/2/1843: *Les Joueurs*, comedy by [Nicolas Gogol](#), [Petit Théâtre](#) in Moscow.

4/7/1843 – Frei Luis de Sousa by Almeida Garrett, at the Teatro de Quinta do Pinheiro, Lisboa

12/2/1844: première au [Boston Museum](#) de *The Drunkard* de [William H. Smith](#), un mélodrame en 5 actes en faveur de la [tempérance](#), qui rencontre un très grand succès.

7/5/1849 - émeute de l'[Astor](#) Place de New York où les supporters d'[Edwin Forrest](#) se sont mobilisés pour empêcher la représentation de [Macbeth](#) où jouait le célèbre acteur britannique William Macready, avec le slogan " "Shall Americans or English rule in this city ?" (traduction : travailleurs qui fera la loi dans cette ville - New York - les américains ou les britanniques ?), le rassemblement tourne à l'émeute, le bilan est lourd 22 morts, 36 blessés et une centaine d'arrestation.

17/9/1870 – Alexander Pushkin - Boris Godunov – Mariinsky Theatre, Saint Petersburg, Russia, given by the artists of the Aleksandrinsky Theatre.

1/11/1871: [La Forêt](#) – The Wood by [Alexandre Ostrovski](#), at the [théâtre Alexandrinski](#), Saint Petersburg, Russia

11/5/1873 – Alexander Ostrovsky – The Snow Maiden, with music by Tchaikovsky – Bolshoy Theater, Moscow, Russia.

24/2/1876 – Henrik Ibsen with original music composed by Edvard Grieg – Peer Gynt – Christiana Theatre, Christiania, now Oslo, Norway. French version – 12/11/1896 – Theatre de l'oeuvre, Paris.

21/12/1879 - Henrik Ibsen – Et Dukkehjem, Une Maison de Poupée, A Doll's House – Theatre Royal in Copenhagen, Denmark. 8/1/1880 – Royal Theatre, Stockholm, Sweden. 3/3/1884 – Princess Theatre, London, UK. 21/12/1889 – Broadway – New York, USA. 20/4/1894 – French version (with Rejane) – Theatre du Vaudeville, Paris. 2010 – Director Michel Fau, with Audrey Tautou – Theatre de la Madeleine, Paris (which I saw in March).

13/1/1883 – Henrik Ibsen - En Folkefiende, Un Ennemi du Peuple, An Enemy of the People – Theatre Christiana, Oslo, Norway. French version - 10/11/1893 – Théâtre de l'Œuvre, Paris.

21/5/1884 – William Shakespeare – Macbeth (with Sarah Bernhardt) – Theatre de la Porte Saint Martin

19/11/1887 – Anton Tchekhov – Ivanov – Theatre Korch, Saint Petersburg, Russia

31/1/1889: Ivanov d'Anton Tchekhov, au Théâtre Alexandrini de Saint-Pétersbourg, remanié après l'échec de 1887

14/3/1889 - August Strindberg – Froken Julie, Mademoiselle Julie, Miss Julie – Syndicat étudiants danois, Cophehagen, Denmark. French version - 16/1/1893 –Theatre Libre

27/12/1889 – Anton Tchekhov – The Wood Demon, Le sauvage – Theatre Abramova, Moscou, Russia

30/5/1890 – Henrik Ibsen – Gengangere, Revenants, Ghosts – Theatre Libre.

12/10/1890 - August Strindberg – Fadren, Pere, The Father – Residenz Theater, Berlin, Germany. French version - 13/12/1894 –Theatre de l'Oeuvre, Paris

28/4/1891 – Henrik Ibsen – Vildanden, Le Canard sauvage, The Wild Duck – Theatre Libre

17/12/1891 – Henrik Ibsen – Hedda Gabler – Theatre du Vaudeville

20/2/1892 – Oscar Wilde – Lady Windermere's Fan – St Jame's Theatre, London, UK

16/1/1893 – August Strindberg – Froken Julie, Mademoiselle Julie, Miss Julie – Theatre Libre

19/4/1893 – Oscar Wilde – A Woman of No Importance – Haymarket Theatre, London, UK

10/11/1893 – En Folkefiende, Un Ennemi du Peuple, An Enemy of the People – Theatre de l'Oeuvre

3/4/1894 – Henrik Ibsen – Bygmester Solness, Solness le Constructeur, The Masterbuilder – Theatre de l'Oeuvre

20/4/1894 – Henrik Ibsen – Et Dukkehjem, Une Maison de Poupee, A Doll's House (with Rejane) – Theatre du Vaudeville

21/4/1894 – George Bernard Shaw – Arms and the Man – Avenue Theatre, London, UK

13/12/1894 – August Strindberg – Fadren, Pere, The Father – Theatre de l'Oeuvre

3/1/1895 – Oscar Wilde – An Ideal Husband – Haymarket Theatre, London, UK

14/2/1895 – Oscar Wilde – The Importance of Being Earnes – St James Theatre, London, UK

8/5/1895: Petit Eyolf d'Henrik Ibsen, mise en scène Lugné-Poe

11/2/1896 – Oscar Wilde – Salome written in French – Theatre de l'Oeuvre, Paris. 10/5/1905 – Bijou Theatre: New Stage Club, London, UK

22/6/1896 – Henrik Ibsen – Brand – Theatre de l'Oeuvre

23/6/1896 – Henrik Ibsen – Samfundets Støtter, Les Soutiens de la société, Pillars of Society – Theatre de l'œuvre

6/10/1896 – Anton Tchekhov – The Seagull, La mouette – Theatre Alexandrinski, Saint Petersburg, Russia. 17/12/1898 – Theatre d'Art de Moscou, directed by Stanislavski, Moscow, Russia – huge success. 1922 – Comédie des Champs-Élysées, Paris

12/11/1896 – Henrik Ibsen – Peer Gynt – Theatre de l'Œuvre

1/7/1897 – George Bernard Shaw – The Man of Destiny – Grand Theatre, Croydon, UK

4/10/1897 – George Bernard Shaw – The Devil's Disciple – Fifth Avenue Theater, New York, USA

15/3/1899 – George Bernard Shaw - Caesar and Cleopatra – Theatre Royal, Newcastle upon Tyne, UK

7/11/1899 (date in Russian Old Style – 26/10/1899) – Anton Tchekhov (in English Chekhov) – Uncle Vania, Uncle Vanya – Theatre d'Art de Moscou, director – Stanislavski, actress Olga Knipper, Moscow, Russia. In France in 1919 with the Pitoeffs – Vieux Colombier, Paris.

26/11/1899 – George Bernard Shaw – You Never Can Tell, by the Stage Society at the Royal Theatre, London, UK

31/1/1901 – Anton Tchekhov – Les Trois Sœurs – Theatre d'Art de Moscou with Olga Knipper who married Tchekhov on 25/5/1901, Moscow, Russia. In French – 26/1/1929 at the Theatre des Arts, Paris, translated and directed by Georges Pitoeff (I saw it at the Theatre du Nord-Ouest with my son, and several times in Israel and abroad, in films and DVDs).

9/12/1901: *Francesca da Rimini* de [Gabriele D'Annunzio](#), à [Rome](#), avec [Eleonora Duse](#)

5/1/1902 – George Bernard Shaw – Mrs. Warren's Profession, by the Stage Society at the New Lyric Club, London, UK

26/3/1902: *Les Petits Bourgeois* de [Maxime Gorki](#), [Moscou](#)

18/12/1902 The Lower Depths by Maxim Gorky. Produced by the [Moscow Arts Theatre](#), [Konstantin Stanislavski](#) directed and starred. It became his first major success, and a hallmark of Russian [social realism](#).

14/5/1903: *Kahapon, Ngayon à Bukas* d'[Aurelio Tolentino](#) au Teatro Libertad de [Manille](#)

8/10/1903 – John Millington Synge - In the Shadow of the Glen – Molesworth Hall, Dublin, Ireland

17/1/1904 – Anton Tchekhov – La Cerisaie – Theatre d'Art de Moscou, directed and acted by Stanislavski, with Olga Knipper, on the anniversary of Tchekhov, he died on 15/7/1904.

25/2/1904 – John Millington Synge – Riders of the Sea – Molesworth Hall, Dublin, Ireland

26/4/ 1904 – George Bernard Shaw – Candida – Royal Court Theatre, London, UK

27/12/1904: *Peter Pan* by J.M. Barrie at the Duke of York's Theatre, London, UK

23/5/1905 – George Bernard Shaw – Man and Superman (without the third act), by the Stage Society at the Royal Court Theatre, London, UK. The third act – Don Juan in Hell, premiered on 4/6/1907 at the Royal Court Theater, London, UK

24/10/1905: *les Enfants du soleil*, de Maxime Gorki, au Théâtre d'art de Moscou.

28/11/1905 – George Bernard Shaw – Major Barbara– The Royal Court Theatre, London, UK

26/1/1907 – John Millington Synge – The Playboy of the Western World – Abbey Theatre, Dublin, Ireland

19/3/1907 – Sholem Asch – God of Vengeance, Got fun nekome, Gott der Rache – in a German translation of Yiddish at the Deutsche Theater in Berlin, Germany, with the famous actor Rudolph Schildkraut, directed by Max Reinhardt.

17/4/1907 – August Strindberg - A Dream Play – Svenska Teatern, Stockholm, Sweden

21/1/1908 – August Strindberg – A Ghost Sonata – Strindberg's Intimate Theatre, Stockholm, Sweden

30/9/1908 – Maurice Maeterlinck – L'Oiseau Bleu – Theatre d'Art de Moscou, Russia, directed by Konstantin Stanislavski. 1909 – Haymarket Theatre, London, UK. 1910 – New Theater, New York, USA. 2/3/1911 – Theatre Rejane, with Rejane, Paris. 1911 – Vienna, Deutsches Volkstheater. 1912 – Berlin, Deutsches Theater, director – Max Reinhardt.

13/1/1910 – John Millington Synge – Deirdre of the Sorrows – by the Irish National Theatre Society – Abbey Theatre, Dublin, Ireland

1/12/1911 – Jedermann (Everyman) by the Austrian playwright Hugo von Hofmanstahl, based on medieval mystic plays, including the late 15th century English morality play Everyman. At Circus Schumann, directed by Max Reinhardt. From 1920 it was performed regularly at the Salzburg Festival.

1/9/1913 – George Bernard Shaw - Androcles and the Lion – St James Theatre, London, UK. But it premiered in German on 25/12/1912 in Berlin, Germany

16/10/1913 – George Bernard Shaw – Pygmalion in German at the Hofburg Theatre, Vienna, Austria. 11/4/1914 – in English at His Majesty's Theatre, London, UK. Adapted as the 1956 musical My Fair Lady, which I saw several times in London and in Israel.

8/11/1913 – Woyzeck by Georg Buchner, at Residenztheater, Munic, Germany, produced by Max Reinhardt

18/1/1917 – Luigi Pirandello – Così e (se vi pare), A chacun sa verite – Teatro Olimpia, Milan, Italy

19/11/1919: *Le Disciple du Diable* de George Bernard Shaw, mise en scène de Georges Pitoëff, Théâtre Pitoëff (Genève)

3/2/1920 – Eugene O'Neill – Beyond the Horizon – Morosco Theater, New York, USA (Pulitzer Prize for Drama, 1920)

2/11/1920 – Eugene O'Neill – The Emperor Jones – Provincetown Playhouse, New York, US

9/12/1920 – S. Anski – The Dybbuk – Originally written in Russian, Anski translate it into Yiddish, and it was performed by the Vilna Troupe in Yiddish at the Eliseum Theater in Warsaw, Poland. However, Anski died a month before. 31/1/1922 - In Hebrew (translation by Hayim Nahman Bialik) – Habima Theater with Hanna Rovina, directed by Eugene Vakhtangov, Stanislavsky's gifted pupil with music by Joel Engel, in Moscow, Russia. 1/9/1921 in Yiddish – Yiddish Art Theater, New York, USA, 15/12/1925 first performance in English – Neighborhood Playhouse, New York, USA. 28/2/1925 – In German – Vienna's Rolandbuhnen, Vienna, Austria. 31/1/1928 – In French – Studio des Champs Elysees, Paris.

23/12/1920 – Reigen, La Ronde – Arthur Schnitzler, Kleines Schauspielhaus, Berlin, Germany and 1 February 1921 in Vienna. The play elicited violent critical and popular reactions. Schnitzler suffered moralistic and personal attacks that became virulently [anti-Semitic](#); he was attacked as a [Jewish](#) pornographer and the outcry came to be known as the "Reigen scandal." Despite a 1921 Berlin court verdict that dismissed the charges of immorality, Schnitzler withdrew *La Ronde* himself from public production in German-speaking countries. The play remained popular in Russia, Czechoslovakia and especially in France, where it was twice adapted for the cinema, in 1950 and 1964. In 1982, forty years after Arthur Schnitzler's death, his son [Heinrich Schnitzler](#) released the play for German-language performances. In 1922, the [psychoanalysis](#)-founding [Sigmund Freud](#) wrote to Schnitzler: "You have learned through intuition – though actually as a result of sensitive introspection – *everything* that I have had to unearth by laborious work on other persons."

25/1/1921: [R. U. R.](#) (*Rossumovi univerzální roboti*) de [Karel Čapek](#), créée à [Prague](#) au [Théâtre national](#).

21/3/1921: [La Mouette](#) d'[Anton Tchekhov](#), créée à [Genève](#).

15/4/1921: [Oncle Vania](#) de [Tchekhov](#) est jouée à Paris.

9/5/1921- Luigi Pirandello – Sei personaggi in cerca d'autore, Six personnages en quete d'auteur – Teatro Valle, Rome, Italy. In French – 10/4/1923 – Comedie des Champs-Elysees

2/11/1921 – Eugene O'Neill – Anna Christie – Vanderbilt Theater, New York, USA (Pulitzer Prize for Drama 1922)

24/2/1922 – Luigi Pirandello – Enrico IV, Henri IV – Teatro Manzoni, Milan, Italy

27/2/1922 – George Bernard Shaw – Back to Methuselah, Garrick Theater, New York, USA

12/4/1923 – Sean O'Casey – The Shadow of a Gunman, Abbey Theatre, Dublin, Ireland

28/12/1923 – George Bernard Shaw – Saint Joan – Garrick Theater, New York, USA

22/5/1924 – Luigi Pirandello – Ciascuno a suo modo, Each in His Own Way – Teatro dei Filodrammatica, Milan, Italy

11/11/1924 – Eugene O'Neill – Desire Under the Elms – Provincetown Playhouse, New York, USA

9/11/1926: *La Comédie du bonheur*, pièce en trois actes et quatre tableaux de [Nicolas Evreïnoff](#), traduite du russe par [Fernand Nozière](#), représentée pour la première fois au [Théâtre Montmartre](#), avec [Charles Dullin](#).

23/10/1927 – Sabetay Y. Djaen – Los Pogromes de Kichinev in Ladino with Mois Angel – Pantheon Theatre, Salonica, Greece (this is the date of the review on the performance held in Sukot 1927). Other Ladino performances worth mentioning were "Yosef vendido por sus hermanos" in Seattle, USA staged by Leon Behar in July 1922, La Expulsion de los judios de Espania 10/9/1920, La Reina Ester in 21/10/1920. In 23/2/1909 premiered Doctor Kohn by Max Nordau in Ladino in Salonica, Greece, at the Eden Theatre, performed by the Leguoro-Faina Company, El Muevo Guetto by Theodor Herzl in Salonica, Greece on 15/2/1915, Moliere's L'Avare adapted to Ladino as Han Binyamin in Salonica, Greece, Yosef Avraham Papo's adaptation of Racine's Athalie, performed in Salonica, Greece, and Istanbul, Turkey. In New York – Ahashverosh i Ester in Spring 1911 by la Societa Hesed veEmet de Kastorialis, Shakespeare's Romeo i Julieta translated into Ladino (the first book that I have ever read in Ladino in Rashi letters in 1962 at the Hebrew University of Jerusalem, Israel), Amor i Dezespero, la Arleziana in 1922. In 1909 many plays on the Dreyfus Affair in Salonica, Greece. All the dates are the dates of the reviews on hundreds of plays all over the world.

30/1/1928 – Eugene O'Neill – Strange Interlude – John Golden Theater, New York, USA (Pulitzer Prize for Drama 1928)

31/8/1928 – Threepenny Opera by Bertolt Brecht, music by Kurt Weill, at Berlin's Theater am Schiffbauerdamm. *Die Dreigroschenoper* is a "play with music" by Bertolt Brecht, adapted from a translation by Elisabeth Hauptmann of John Gay's 18th-century English ballad opera, *The Beggar's Opera*, and four ballads by François Villon, with music by Kurt Weill. Although there is debate as to how much, if any, Hauptmann might have contributed to the text, Brecht is usually listed as sole author. The work offers a socialist critique of the capitalist world. It opened at Berlin's Theater am Schiffbauerdamm. Songs from *The Threepenny Opera* have been widely covered and become standards, most notably "Die Moritat von Mackie Messer" ("The Ballad of Mack the Knife") and "Seeräuberjenny" ("Pirate Jenny").

14/10/1930: *L'Opéra de quat'sous* (Die Dreigroschenoper) de Bertolt Brecht et Kurt Weill, créé en version française au théâtre Montparnasse.

8/3/1933 – Bodas de sangre (blood wedding) – Federico Garcia Lorca – Teatro Beatriz, Madrid, Spain.

29/12/1934 – Yerma – Federico Garcia Lorca – Teatro Español, Madrid, Spain. With Margarita Xirgú, Enrique Diosdado, Ricardo Merino, Pilar Muñoz, Carmen Collado, Pedro López Lagar y Eloísa Vigo.

21/4/1936: *Les Innocentes* adaptation de la pièce *The Children's Hour* de Lillian Hellman, Théâtre des Arts, avec Marcelle Géniat, Yolande Laffon et Jean Davy

13/5/1936: *Tu ne m'échapperas jamais*, pièce en trois actes de [Margaret Kennedy](#) adaptée par Pierre Sabatier, [Théâtre des Mathurins](#), avec [Ludmilla](#) et [Georges Pitoëff](#)

15/3/1937: *Chacun sa vérité* de [Luigi Pirandello](#), [Comédie-Française](#)

5/12/1938: *Gas Light* de [Patrick Hamilton](#), première au théâtre Richmond, [Londres](#).

LITERATURE – NOVELS, POETRY, PHILOSOPHY, JOURNALISM

16/1/1820 – *Poems Descriptive of Rural Life and Scenery* by "[Northamptonshire](#) peasant poet" [John Clare](#) is published in England by [John Taylor](#).

5/1821 – [Percy Bysshe Shelley's Queen Mab: a philosophical poem](#) (1813) is distributed by a pirate publisher in London, leading to prosecution by the Society for the Prevention of Vice.

4/8/1821 – [Atkinson & Alexander](#) publish *The Saturday Evening Post* for the first time as a weekly [newspaper](#) in the United States

18/7/1822 – The body of English poet [Percy Bysshe Shelley](#), is washed up on the beach near [Viareggio](#), ten days after he left [Livorno](#) (where he set up *The Liberal* magazine with [Leigh Hunt](#)) for [Lerici](#), where Shelley had been living with his wife Mary; his boat had sunk in a storm in the [Ligurian Sea](#). His body is cremated on the beach in the presence of [Lord Byron](#) and [Edward John Trelawny](#), who claims to have seized Shelley's heart from the flames.

7/2/1823 – The [Bannatyne Club](#) is inaugurated by Sir [Walter Scott](#) and others as a [text publication society](#) to print by subscription rare texts on the history, literature and traditions of [Scotland](#).

10/1823 – [Thomas De Quincey's](#) classic essay "[On the Knocking at the Gate in Macbeth](#)" appears in this month's issue of [The London Magazine](#).

23/5/1823 – [Russian writer Alexander Pushkin](#) begins work on his verse novel *Eugene Onegin*.

12/1823 – [Samuel Taylor Coleridge](#), suffering from opium addiction, moves to No. 3, The Grove, Highgate, a house owned by Dr [James Gillman](#).

15/12/1823 – [John Neal](#) sails for England where he became the first American author published in British literary journals.

23/12/1823 – [Clement Clarke Moore's](#) poem, [A Visit from St. Nicholas](#) is published anonymously in the Troy, New York, *Sentinel*, and introduces the eponym "[Santa Claus](#)".

1/1824 – The British periodicals *The Children's Friend* and *The Child's Companion* both publish their first issues.

24/1/1824 – The first issue of a radical quarterly founded by [Jeremy Bentham](#), *The Westminster Review*, is published in London.

9/2/1824 – Because of dire family financial straits, [Charles Dickens](#), just turned 12, begins work in a [blacking](#) factory in London. On February 23 his father, [John Dickens](#), is committed to the [Marshalsea](#) prison as a debtor.

15/2/1824 – [Lord Byron](#) falls ill at [Missolonghi](#) while taking part in the [Greek War of Independence](#). He dies of fever on [April 19](#).

4/1824 – *The United States Literary Gazette*, a semi-monthly, begins publication. It publishes poetry by [Henry Wadsworth Longfellow](#) and [William Cullen Bryant](#), among many others.

5/1824 — "Sketches of the Five American Presidents, and of the Five Presidential Candidates, From the Memoranda of a Traveler," by [John Neal](#), the first work by an American author published in a British literary journal.

7/5/1824 – The première of [Beethoven's Symphony No. 9](#) (the "Choral") is played at the [Theater am Kärntnertor](#) in [Vienna](#). It incorporates a setting of [Schiller's "Ode to Joy"](#) (*Ode an die Freude*, 1785).

17/5/1824 – The publisher [John Murray](#) and with five of [Lord Byron's](#) friends and executors, decide to destroy the manuscript of [Byron's memoirs](#) (which he has been given to publish), because of scandalous details that would damage Byron's reputation. Opposed only by [Thomas Moore](#), the two volumes of memoirs are dismembered and burnt in the fireplace at the [John Murray \(publisher\)'s](#) office, 50 [Albemarle Street](#) in London.

21/6/1824 – The [Vagrancy Act](#) in [England](#) provides for the prosecution of "every Person wilfully exposing to view, in any Street... or public Place, any obscene Print, Picture, or other indecent Exhibition".

19/2/1825 – [Franz Grillparzer's](#) *König Ottokars Glück und Ende* (The Fortune and Fall of King Ottokar, published 1823) is first performed, at the [Burgtheater](#) in Vienna, after [Caroline Augusta, Empress of Austria](#), urges her husband [Francis I of Austria](#) to lift the censorship restrictions on it.

6/5/1825 and 15/6/1825 – The two youngest [Brontë sisters](#), [Maria](#) and [Elizabeth](#), die at home at [Haworth Parsonage](#) aged 11 and 9, of [consumption](#) they have contracted at [Cowan Bridge School](#).

6/5/1825 – French bibliophile, translator, lawyer and politician [Henri Boulard](#) (born 1754) dies, leaving a library of over half a million books, one of the greatest private book collections in history.

17/12/1825 – [John Neal](#) moves in with and becomes personal secretary of [Jeremy Bentham](#), who recruits Neal to his [utilitarian](#) philosophy.

15/1/1826 – The French newspaper *Le Figaro* begins publication in Paris. In this first edition, it is a satirical weekly, reflecting the preoccupation of its two founders, [Maurice Alhoy](#) and [Étienne Arago](#).

17/1/1826 – The [Ballantyne](#) printing business in [Edinburgh](#) crashes, ruining Sir [Walter Scott](#) as a principal investor. He undertakes to repay his creditors from his writings, although his publisher [Archibald Constable](#) also fails. Distress caused by the events contributes to the illness afflicting Scott's wife, Lady Charlotte; she dies in May.^[6]

4/2/1826 – In the [Mexican Republic](#), lithographer [Claudio Linati](#) inaugurates *El Iris*, a "pocket sized" bi-weekly. It is in print until [August 2](#), when its popularization of [liberal ideas](#) prompts the intervention of state censors; Linati leaves Mexico later in 1826, probably for political reasons.

6/2/1826 - First print of James Fenimore Cooper's *The Last of the Mohicans*. This is Cooper's first book under contract with Philadelphia publishers Mathew Carey and Isaac Lea, following Charles Wiley's near-bankruptcy and death. It endures as "the most popular novel of the 1820s."

6/2/1826 - Charles L. Force brings printing to the [Colony of Liberia](#) and, ten days later, founds the bi-weekly *Liberia Herald*. Force dies later that year, but his publication is revived in [1830](#) by [John Brown Russwurm](#).^[10]

16/2/1826 (O. S.: February 4) – [Hungarian Serbs](#) gather at [Pest](#) to set up *Matica srpska*, a cultural society dedicated to promoting the works of Serb writers. It sponsors [Georgije Magarašević's](#) *Serbski Letopis*, which remained "one of Europe's oldest, regularly published journals."

3/1826 – Aged eight, the future orator and memoirist [Frederick Douglass](#) is lent by his master to the Aulds of [Fell's Point, Baltimore](#). He will remain their house servant, and later their regular slave, until [1838](#), when he escapes via the [Underground Railroad](#).

4/1826 – [Andrés Bello](#) launches his London magazine *Repertorio Americano*, in which he publishes the final installment of his *Las Silvas Americanas*, known as *Silva a la agricultura de la zona tórrida* (*Silva* for Agriculture in the Torrid Zone).^[13] It is sometimes described as a final masterpiece of [Neoclassicism](#) in [Latin American literature](#).^[14]

16/4/1826 – [Thomas Pringle](#), a founding figure of [South African literature](#), embarks on his return trip to England. His stay in the [Cape Colony](#) leads him to join and publicize for the [Anti-Slavery Society](#).

18/5/1826 – At [Buda, Habsburg Hungary](#), [Wallachian](#) intellectual [Dinicu Golescu](#) receives *imprimatur* for his *Însemnare a călătoriei mele* (Accounts of My Travels).^[16] This pioneering travelog covers extensive trips in Central and Western Europe, which Golescu had begun in [1824](#). The author documents his own "amazed 'discovery' of the West [and] acceptance of his country's admitted inferiority." As a "manifesto for the new culture" *Însemnare* promotes Wallachia's passage into the [Age of Enlightenment](#). For the same purpose Golescu sponsors a school on [his estate](#).

6/1826 – Despite having maintained links with the Decembrists, poet [Alexander Griboyedov](#) receives a "certificate of loyalism" from the Russian government.

25/7/1826 (O.S.: July 13) – Five Decembrist leaders, including poet [Konraty Ryleyev](#), are hanged in [Senate Square, Saint Petersburg](#). Pushkin's papers of the time include a drawing of five silhouettes on a scaffold, with the words: "Me too, I could be...".

19/8/1826 – [Louis Christophe François Hachette](#) purchases Brédif bookshop on rue Pierre-Sarrazin, Paris. This becomes the first asset owned by [Hachette publishing company](#).

9/1826 – The first issue of [Lydia Maria Child](#)'s *The Juvenile Miscellany*, a magazine for children, is published in [Boston](#). Becoming "so popular that children used to sit on their doorsteps waiting for the mail carrier to deliver it," it lasts until [1834](#).

10/1826 – [Tyrone Power](#) gets his break as a principal Irish [character actor](#) at the [Theatre Royal, Covent Garden](#) in London.

17/10/1826 – [Thomas Carlyle](#) and [Jane Welsh](#) marry in [Templand](#).

November 1826 - Hungarian philologist [Sándor Kőrösi Csoma](#) ends his stay at Teta, on the outskirts of [Phugtal Monastery](#) in [Ladakh](#).

November 1826 - The [London Missionary Society](#) sets up the first printing press in [Madagascar \(Merina Kingdom\)](#). It survives to [1836](#), being ultimately shut down for political reasons.

12/1826 – At [Sault Ste. Marie, Michigan](#), [Henry Schoolcraft](#) sets up a review called *Literary Voyager, or Muzzeniegan*. It includes poems and stories by his part-[Ojibwe](#) wife, [Jane Johnston Schoolcraft](#), who thus becomes one of the first Native American literary professionals.

5/12/1826 (O. S.: November 23) – From his boarding school in [Nezhin, Chernigov Governorate](#), [Nikolai Gogol](#) writes home to his mother, describing a "radical new change" in his poetic style. Only two pieces he wrote during this period have survived for posterity.

c. [December 25/1826](#) – [Edgar Allan Poe](#) is forced to renounce his studies at the [University of Virginia](#) when his foster parent John Allan refuses to pay for his tuition.

1/1827 – [Amhlaioibh Ó Súilleabháin](#) begins his Irish-language diary, later published as [Cín Lae Amhlaioibh](#).

2/1827 – [Thomas De Quincey](#)'s essay [On Murder Considered as one of the Fine Arts](#) is published in [Blackwood's Magazine](#).

23/2/1827 – Sir [Walter Scott](#)'s authorship of the [Waverley Novels](#) is first publicly acknowledged at an Edinburgh Theatrical Fund dinner.

24/2/1827 – [Samuel Griswold Goodrich](#) copyrights the first of the "Peter Parley" juvenile books in the United States, which will continue until 1860.

16/4/1827 – Nathaniel Willis Senior begins publishing a new magazine for children, [The Youth's Companion](#), in [Boston](#), Massachusetts, weekly from [June 6](#). One of the most enduring of its type, the magazine continues until 1929.

6/1827 – [John Neal](#) returns to the US after two and a half years in England.¹

4/9/1827 – The [Great Fire of Turku](#) (the largest city in [Finland](#) at that time) destroys Finnish archives, including practically all material from Finland's Middle Ages. The library of the [Royal Academy of Turku](#) was also destroyed.

14/10/1827 – [Ludwig Tieck's Potsdam](#) production of [A Midsummer Night's Dream](#) is the first to feature the incidental music composed by [Felix Mendelssohn](#).

1/1828 - [Thomas Dale](#) becomes the first university professor of English language and literature, at the new [London University](#). [John Neal](#) launches *The Yankee* literary journal.^[2]

6/1/1828 – [William Lamb](#), the future Lord Melbourne, writes to his estranged wife, [Lady Caroline Lamb](#), from Ireland, regretting that official duties make it impossible to visit her immediately. Later in the month, he makes the sea crossing arriving at her bedside shortly before her death.

21/2/1828 – The [Cherokee Phoenix](#), the earliest newspaper published by [Native Americans in the United States](#) and in one of their indigenous languages, ([Cherokee](#)), is first issued in [New Echota](#).

1/4/1828 – [The Athenæum](#), "London Literary and Critical Journal", is launched by [James Silk Buckingham](#).

12/1828 – [Nikolai Gogol](#) leaves school and goes to [Saint Petersburg](#).

26/1/1829 – The first performance of [Douglas Jerrold's](#) comic nautical [melodrama Black-Eyed Susan; or, All in the Downs](#) is held at the [Surrey Theatre](#) in [Lambeth](#), London. It will run for a new record of well over 150 performances.

29/1/1829 – The first complete performance of [Goethe's Faust: The First Part of the Tragedy](#) (1808), adapted by [August Klingemann](#), in [Braunschweig](#).

9/1829 – [George Eliot's](#) novel [Middlemarch](#) opens (1871–1872).

29/10/1829 – The English actress [Fanny Kemble](#) makes her stage debut as [Juliet](#) in [Shakespeare's Romeo and Juliet](#), at her father's [Theatre Royal, Covent Garden](#) in London.

12/1829 — [John Neal](#) published the final issue of *The Yankee* literary journal.

2/1830 – [Barthold Georg Niebuhr's](#) house burns down, but most of his books are saved.

25/2/1830 – The première of [Victor Hugo's](#) play [Hernani](#) in Paris elicits protests from an audience seeing it as an attack on [Classicism](#).

26/3/1830 – The [Book of Mormon](#) is published by [Joseph Smith](#) in [Palmyra, New York](#).

24/5/1830 – [Sarah Josepha Hale's](#) *Poems for Our Children*, including "Mary's Lamb", with the verse "[Mary Had a Little Lamb](#)", is published by Marsh, Capen & Lyon in Boston, Massachusetts.

1/7/1830 – [Edgar Allan Poe](#) matriculates as a cadet at the [United States Military Academy](#), West Point.

8/1830 – François-René de Chateaubriand sacrifices his political career by refusing to swear an oath of allegiance to Louis-Philippe, and retires to write his memoirs.

25/8/August 25 – Belgian Revolution breaks out; Flemish novelist Hendrik Conscience takes the side of the revolutionaries.

12/1830 – Elizabeth Vestris becomes the first female actor-manager in the history of London theatre by leasing the Olympic Theatre in Drury Lane where she presents extravaganzas and burlesques.

1/1/1831 – William Lloyd Garrison begins publication of the *Liberator*, an abolitionist periodical in the United States.

18/2/1831 (old style) – Alexander Pushkin marries Natalya Goncharova at the Great Ascension Church on Bolshaya Nikitskaya Street in Moscow.

16/3/1831 – Victor Hugo's historical romantic Gothic novel *Notre-Dame de Paris*, known in English as *The Hunchback of Notre-Dame* (completed on January 15), is published by Gosselin in Paris.

19/3/1831 – The play *La Cocarde Tricolore* by the Cogniard brothers introduces the term "chauvinism".^[1]

18/4/1831 – *The Sydney Morning Herald* is first published.

4/2/1832 – *Chambers's Edinburgh Journal* is established by William Chambers.

31/3/1832 – *Tait's Edinburgh Magazine* is established by William Tait.

21/5/1832 – Washington Irving returns to the United States after living in Europe for seventeen years.

21/9/1832 – Scottish historical novelist and poet Sir Walter Scott dies aged 61 at his home, Abbotsford House, leaving his novel *The Siege of Malta* unfinished; he is buried in the grounds of Dryburgh Abbey with Presbyterian and Episcopalian ministers in attendance. His novels *Count Robert of Paris* and *Castle Dangerous* are published this year. On the same day, English poet and novelist Anna Maria Porter dies of typhus in Bristol aged 53.

1/1833 - *The Knickerbocker* is established by Charles Fenno Hoffman as *The Knickerbacker: or, New-York monthly magazine*.

1/1833 - Alphonse de Lamartine is elected a *député* of France.^[1]

c. January 1833 – Richard Bentley (publisher) issues the first collected edition of Jane Austen's novels.

16/2/1833 – Victor Hugo and Juliette Drouet begin a fifty-year affair. This is recorded in his novel *Les Misérables* (1862) as the date of Marius and Cosette's wedding night (Part V, Book 6, Chapter 1).

16/3/1833 – Parley's Magazine, an American periodical for young readers, publishes its first issue in Boston.

25/3/1833 – Edmund Kean, playing Othello to the Iago of his son, Charles Kean, collapses on the stage of the Theatre Royal, Covent Garden, London, and dies two months later.

10/6/1833 – The Dramatic Authors Act passed in the United Kingdom grants playwrights copyright in their work.

Summer 1833 – George Sand and Alfred de Musset begin a two-year affair, recorded in their respective novels *Elle et lui* (1859) and *La Confession d'un Enfant du Siècle* (1836).

15/9/1833 – The English poet [Arthur Henry Hallam](#), a close friend of [Tennyson](#) and engaged to be married to his sister [Emily](#), dies suddenly of a brain haemorrhage in [Vienna](#) aged 22. This year Tennyson writes "[Ulysses](#)" in his memory (completed October 20; published in *Poems* of 1842), "Tithon" (an early version of "[Tithonus](#)") and "[The Two Voices](#)" (originally entitled "Thoughts of a Suicide"). He begins "Morte d'Arthur" (published 1842) and "Tiresias" (published 1885). In 1850 he will publish *In Memoriam A.H.H.*

3/10/1833 – The Anglo-Irish actress [Harriet Smithson](#) marries the French composer [Hector Berlioz](#) in a civil ceremony at the British Embassy in Paris.

1/12/1833 – Charles Dickens' first published work of fiction, "A Dinner at Poplar Walk", is the first item in what will become *Sketches by Boz*. It appears unsigned in the *Monthly Magazine* (London).

4/1834 – [W. Harrison Ainsworth](#)'s first novel, the historical romance *Rookwood*, is published anonymously in London by [Richard Bentley](#), with illustrations by [George Cruikshank](#). Romanticising the [highwayman Dick Turpin](#), it succeeds enough for the author to take up full-time writing. Bentley also publishes [Edward Bulwer-Lytton](#)'s anonymous popular novel *The Last Days of Pompeii* in the same year.

10/6/1834 – The Scottish philosopher and writer [Thomas Carlyle](#) moves to [Cheyne Row \(Carlyle's House\)](#) in London.

8/1834 – [Charles Dickens](#) first uses the pen name Boz, in the second installment of "The Boarding-House", one of the *Sketches by Boz*, originally published in the *Monthly Magazine* (London).

24/11/1834 – George Sand begins her journal addressed to Alfred de Musset.

21/1/1835 – Abolitionist [Susan Paul](#) officiates at a meeting of the [New England Anti-Slavery Society](#) (NEASS) in Boston. Later in the year, her *Memoir of James Jackson* becomes the earliest-known published narrative by an [African-American](#) woman and the first account documenting the life of a free black child in the United States.

17/2/1835 – [William Colenso](#) prints the first book in New Zealand, a translation into the [Māori language](#) of the [Epistle to the Philippians](#) and [Epistle to the Ephesians](#).

c. early March 1835 – [John Stuart Mill](#)'s maid accidentally burns the unpublished first volume manuscript of [Thomas Carlyle](#)'s *The French Revolution: A History*.

8/5/1835 – The first of [Hans Christian Andersen](#)'s 168 fantastic stories are published as *Fairy Tales Told for Children. First Collection* (*Eventyr, fortalte for Børn*) by C. A. Reitzel in Copenhagen, including "[The Tinderbox](#)" ("[Fyrtøiet](#)") and "[The Princess and the Pea](#)" ("[Prinsessen paa Ærten](#)"). On [December 16](#) a second collection including "[Thumbelina](#)" ("[Tommelise](#)") is published.

7/1835 – [Bertelsmann](#) is founded by [Carl Bertelsmann](#) as a religious printer and publisher in [Prussia](#).

November/December 1835 – The [German Federal Convention](#) prohibits circulation of work by members of the "[Young Germany](#)" group of writers ([Karl Gutzkow](#), [Heinrich Heine](#), [Heinrich Laube](#), [Theodor Mundt](#) and [Ludolf Wienberg](#)) and the exiled poet [Heinrich Heine](#).

31/3/1836 (dated April) – The first monthly part of *The Pickwick Papers* by [Charles Dickens](#) is issued in London. On April 20, the original illustrator, [Robert Seymour](#), shoots himself and Dickens has more freedom to develop the story in his own way.

2/4/1836 – Dickens marries [Catherine Hogarth](#) at [St Luke's Church, Chelsea](#) (London). They honeymoon at [Chalk, Kent](#).

19/4/1836 – [Nikolai Gogol](#)'s satire *The Government Inspector* («[Ревизор](#)») is premièred at the [Alexandra Theatre](#) in [Saint Petersburg](#) before the Emperor [Nicholas I](#) of [Russia](#) and first published there.

6/1836 – [Georg Büchner](#) begins work on his play *Woyzeck*; it remains unfinished when he dies the following year in [Zurich](#).

20/8/1836 – The [legal deposit](#) privilege in the U.K. is removed from the libraries of [Sion College](#) in London, the four [universities in Scotland](#) and [King's Inns](#) in Dublin and replaced by a government grant for the purchase of books.

9/1836 – The *Flinders Island Chronicle* is founded in Australia, the first newspaper produced by [indigenous Australians](#).¹

23/10/1836 – [Honoré de Balzac](#)'s novel *La Vieille Fille* (The Old Maid) begins a 12-day serialization in the newly-established Paris newspaper *La Presse*, as the first novel serialized in the French press.

6/11/1836 – The funeral of [Czech romantic](#) poet [Karel Hynek Mácha](#) takes place on what should have been the day of his wedding to [Eleonora Šomková](#), about a month after the birth of their child. Mácha had overexerted himself in helping put out a fire and died just before his 26th birthday of [pneumonia](#) in [Litoměřice](#).

12/1836 – [Charles Dickens](#) first meets, in London, a lifelong friend, the biographer and critic [John Forster](#).

16/6/1837 – [Charles Dickens](#) is introduced to the actor [William Macready](#) by [John Forster](#) backstage at a rehearsal of [Othello](#).

7/1837 – The English "peasant poet" [John Clare](#) first enters an asylum for the insane, at [High Beach](#) in Essex.

9/1837 – In [Burton's Gentleman's Magazine](#) (Philadelphia), [William Evans Burton](#) publishes an early example of the [detective story](#), "The Secret Cell", featuring a London police officer and his wife.

10/1837 – [The United States Magazine and Democratic Review](#) is first published.

4/10/1837 – [Andreas Munch](#)'s first play, *Kong Sverres Ungdom*, opens the [Christiania Theatre](#)'s new building in Norway.

25/1/1838 – [William Macready](#) opens a performance of [King Lear](#) at the [Theatre Royal, Covent Garden](#), London, restoring most of [Shakespeare](#)'s original text, including the character of the Fool.

28/1/1838 – The second night of [Henrik Wergeland](#)'s satirical musical play *Campbellerne* (The Campbells) in [Christiania](#) (Norway) provokes a riot.

3/1838 – *The Monthly Chronicle*, "a national journal of politics, literature, science, and art", begins publication by [Longman](#) in London.

7/6/1838 – English poet and novelist [Letitia Elizabeth Landon](#) marries George Maclean, travelling with him in early August to Cape Coast Castle, Gold Coast, where she dies on October 15 of a spasm arising from a heart defect.

19/10/1838 – Poet [Alfred de Musset](#) is appointed librarian of the Ministry of the Interior in France.

3/11/1838 – [The Times of India](#) is founded as [The Bombay Times and Journal of Commerce](#) by Raobahadur Narayan Dinanath Velkar in [Bombay](#).

8/11/1838 – French novelist [George Sand](#) begins an uncomfortable winter living with her lover, the ailing Polish-born composer and pianist [Frédéric Chopin](#), on the [Mediterranean](#) island of [Majorca](#) in the abandoned [Carthusian](#) monastery of [Valdemossa](#).

21/1/1839 – [Åbo Svenska Teater](#) in [Åbo \(Turku\)](#), Finland, opens with a performance of the Swedish-language play [Gubben i Bergsbygden](#).

3/1839 – [W. Harrison Ainsworth](#) takes over editorship of [Bentley's Miscellany](#) from [Charles Dickens](#) at the end of the year. Until April serializations of their respective novels [Jack Sheppard](#) and [Oliver Twist](#) have been running simultaneously in the magazine.

4/1839 – [Washington Irving](#) begins contributing regularly to [The Knickerbocker](#), and will publish thirty new pieces in the magazine through March 1841 — including "The Creole Village," where he coins the phrase "the almighty dollar".

31/5/1839 – An important [British constitutional](#) case of [Stockdale v Hansard](#) begins when publisher [John Joseph Stockdale](#) sues for libel after [John Robertson's](#) pseudo-medical work *On Diseases of the Generative System* (1811) is declared in a parliamentary report to be [indecent](#).

9/1839 – The first known London production of [Love's Labour's Lost](#) after Shakespeare's era opens at the [Theatre Royal, Covent Garden](#), with [Madame Vestris](#) as [Rosaline](#).

6/1840 – An amnesty to mark the accession of King [Frederick William IV of Prussia](#) frees the novelist [Fritz Reuter](#) from the [Dömitz Fortress](#) after two years' imprisonment on a charge of [high treason](#).

6/7/1840 – Novelists [Charles Dickens](#) and [William Makepeace Thackeray](#) independently attend the [hanging](#) outside [Newgate Prison](#) in London of the murderer [François Benjamin Courvoisier](#), who blames the influence of [W. Harrison Ainsworth's](#) [Newgate novel](#) [Jack Sheppard](#) (which concluded serialization in [Bentley's Miscellany](#) in February) for his crime.^[2]

10/8/1840 – [Fortsas hoax](#): Bibliophiles gather in [Binche, Belgium](#) for an auction of 52 unique, meticulously catalogued books from the collection of the late Comte de Fortsas. The Count, the books and the auction all prove fictitious.^[3]

4/3/1841 – [Dion Boucicault's](#) first London première, the comedy [London Assurance](#) (originally *Out of Town*), opens at the [Theatre Royal, Covent Garden](#). It is presented by the husband-and-wife team [Charles Matthews](#) and [Elizabeth Vestris](#).

10/4/1841 – [Horace Greeley](#) begins publication of the [New-York Tribune](#).

20/4/1841 – [Edgar Allan Poe's](#) short story "The Murders in the Rue Morgue" appears in [Graham's Magazine](#) (Philadelphia), where he has become editor in February. It will be recognized as the first significant work of [detective fiction](#).

5/1841 – The [London Library](#) is founded in [Pall Mall, London](#) on the initiative of [Thomas Carlyle](#).

23/6/1841 – London publisher [Edward Moxon](#) is tried and convicted of [blasphemous libel](#) for an edition of [Shelley's](#) poem [Queen Mab](#) (1813) with its atheistic passages restored.

17/6/1841 – [Punch](#) magazine, founded in London by [Henry Mayhew](#) and engraver [Ebenezer Landells](#), is edited by Mayhew and [Mark Lemon](#).

20/7/1841 – The English "peasant poet" [John Clare](#) absconds from an asylum for the insane at [High Beach](#) in Essex and walks 90 miles (140 km) to his home at [Northborough](#) in the East Midlands. In late December he is admitted to [Northampton General Lunatic Asylum](#) where he will spend the remaining 23 years of his life.

28/7/1841 – [Mary Rogers](#), the "Beautiful Cigar Girl", is found murdered in New York City. This will inspire [Edgar Allan Poe's](#) story "[The Mystery of Marie Rogêt](#)" of the following year, as a sequel to "The Murders in the Rue Morgue".

[July 17, 1841](#) – First edition of the humorous magazine [Punch](#) published in [London](#)

3/1/1842 – [Charles Dickens](#) sets sail for the United States.

14/2/1842 – Washington Irving is one of the hosts at a public dinner for Charles Dickens in New York.

3/1842 – The [Book of Abraham](#) by [Joseph Smith](#) is presented as being "a translation of some ancient records... purporting to be the writings of [Abraham](#), while he was in Egypt, called the Book of Abraham, written by his own hand, upon [papyrus](#)." It is published in two installments in the Mormon periodical [Times and Seasons](#).

c. March 7, 1842 – Charles Dickens meets Edgar Allan Poe in Philadelphia.

28/3/1842 – The [Teatr Skarbkowski](#) in [Lviv](#) opens with the performance of a play by [Franz Grillparzer](#).

7/6/1842 – [Charles Dickens](#) leaves New York to return to Britain.

19/6/1842 – Eugène Sue's fictional *The Mysteries of Paris* (*Les Mystères de Paris*) begins to be serialized in the newspaper *Journal des débats*.

1/7/1842 – The Copyright Act in the United Kingdom provides for authors' copyrights in books to endure for the remainder of the author's life and a further seven years; if this period is less than 42 years from the date of first publication, then the copyright will persist for a full 42 years.

1/1843 - Serial publication begins of Charles Dickens' picaresque novel *The Life and Adventures of Martin Chuzzlewit* by Chapman & Hall in London. In the July chapters, he lands his hero in the United States.

1/1843 - [Edgar Allan Poe's](#) Gothic short story "[The Tell-Tale Heart](#)" appears in *The Pioneer* in Boston and his poem "[The Conqueror Worm](#)" in *Graham's Magazine* in Philadelphia.

2/1843 – Macmillan Publishers is founded in London by the Scottish brothers Daniel and Alexander Macmillan.

4/4/1843 – William Wordsworth accepts the office of Poet Laureate of the United Kingdom, after the death of Robert Southey on March 21. He is reassured that it is seen as a purely honorific position.

21/6/1843 – [Edgar Allan Poe's](#) short story "[The Gold-Bug](#)" begins to be serialized in the Philadelphia *Dollar Newspaper* as the winning entry in a competition, earning Poe a \$100 prize. It will be widely reprinted and adapted for theater. It popularizes [cryptography](#).

7/1843 – [Margaret Fuller's](#) "The Great Lawsuit. Man versus Men. Woman versus Women" appears in *The Dial* magazine in the United States. It will later be expanded into a book, [Woman in the Nineteenth Century](#) (1845).

19/8/1843 – Edgar Allan Poe's Gothic short story "The Black Cat" is first published in *The Saturday Evening Post*.

22/8/1843 – The [Theatres Act](#) in the [United Kingdom](#) ends a virtual monopoly of theatrical performances held by the [patent theatres](#) and encourages development of popular entertainment.

9/1843 – [Ada Lovelace](#) ([Byron's](#) daughter) translates and expands [Menabrea's](#) notes on [Charles Babbage's analytical engine](#), including an [algorithm](#) for calculating a sequence of [Bernoulli numbers](#), seen as the world's first [computer program](#).^{[3][4][5]}

10/1843 – [Anna Atkins](#) begins publishing *Photographs of British Algae: Cyanotype Impressions*, a collection of [contact printed cyanotype photograms](#) of [algae](#), to form the first book illustrated with [photographs](#).

17/12/1843 – Publication of [Charles Dickens's](#) novella *A Christmas Carol. In Prose. Being a Ghost Story of Christmas* by [Chapman & Hall](#) is made at his expense. It introduces the character [Ebenezer Scrooge](#). Released on December 19, the first printing sells out by Christmas Eve.

Christmas 1843 – [Thomas Hood's](#) poem "[The Song of the Shirt](#)" appears in *Punch*.

5/2/1844 – The first three of many theatrical [adaptations of A Christmas Carol](#) open in [London](#).

March–July 1844 – [Alexandre Dumas père's](#) historical adventure story *The Three Musketeers* (*Les Trois Mousquetaires*) is serialised in the Paris newspaper *Le Siècle*.

28/8/1844 – [Alexandre Dumas père's](#) near-recent historical adventure story *The Count of Monte Cristo* (*Le Comte de Monte-Cristo*) begins serialization in the Paris newspaper *Journal des débats*, and continues through to January 1846). Book publication also begins this year.

10/1844 – [George W. M. Reynolds](#) begins publication of the bestselling "[penny dreadful](#)" [city mysteries](#) series *The Mysteries of London*.

Autumn 1844 – [Margaret Fuller](#) joins [Horace Greeley's](#) *New-York Tribune* as literary critic, becoming the first full-time female book reviewer in American journalism.

2/12/1844 – [Emily Brontë](#) writes the poem "[A Death-Scene](#)".

10/1/1845 – [Robert Browning](#) begins his correspondence with his future wife, fellow poet [Elizabeth Barrett](#). On [May 20](#) they meet for the first time. She begins writing her *Sonnets from the Portuguese*.

January 29, 1845 – "[The Raven](#)" by [Edgar Allan Poe](#) is published for the first time (*New York Evening Mirror*), earning him \$10. It is rapidly reprinted across the United States and appears in book form by the end of the year.

3/1845 - [Walt Whitman](#) publishes a short story, "Arrow-Tip" (later renamed "[The Half-Breed](#)").

4/1845 – [Nathaniel Hawthorne](#) first publishes the short story "[P.'s Correspondence](#)", a pioneering example of [alternate history](#), in which deceased writers and political figures (such as [Keats](#), [Shelley](#) and [Byron](#)) are described as still living, and vice versa. The story appears in [The United States Magazine and Democratic Review](#) and features in Hawthorne's [Mosses from an Old Manse](#) (1846).

[24/4/1845](#) – [Alfred de Musset](#) and [Honoré de Balzac](#) are awarded the [French Legion of Honour](#).

Spring–Summer 1845 – The essays in [Thomas de Quincey's](#) [Suspiria de Profundis](#) appear in [Blackwood's Magazine](#).

1/10/1845 – [Prosper Mérimée's](#) novella [Carmen](#) appears in its original form in [Revue des deux Mondes](#). Book publication follows in 1846.

12/1845 – The future American President Brevet Second Lieutenant [Ulysses S. Grant](#) plays [Desdemona](#) in an amateur production of [Othello](#) at [Corpus Christi, Texas](#).

[30/12/1845](#) – The American actress [Charlotte Cushman](#) plays Romeo to her sister [Susan's](#) Juliet in a production of [Romeo and Juliet](#) at the [Haymarket Theatre](#) in London.

3/1/1846 – The American author [Edgar Allan Poe](#) issues the final edition of the [Broadway Journal](#), a journal he owned for just a few months.

[15/1/1846](#) – [Fyodor Dostoevsky's](#) first original novel, [Poor Folk](#) ([Бедные люди](#), [Bednye Lyudi](#)), is published in the [St. Petersburg Collection](#).

[21/1/1846](#) – [The Daily News](#), edited by [Charles Dickens](#), first appears in [London](#). After 17 issues Dickens hands over as editor to his friend [John Forster](#). It continues until 1930.

4/1846 – Poe's essay "[The Philosophy of Composition](#)" is published in [Graham's Magazine](#).

c. [May 22](#), 1846 – The [Brontë sisters'](#) first published work, the collection [Poems by Currer, Ellis, and Acton Bell](#), appears in London. It sells only two copies in the first year.

[27/6/1846](#) – [Charlotte Brontë](#) completes the manuscript of her novel [The Professor](#). It is offered to several publishers during the year but rejected.

[15/8/1846](#) – The [Scott Monument](#) to Sir [Walter Scott](#) in [Edinburgh](#) (Scotland) is inaugurated.

[12/9/1846](#) – The poets [Elizabeth Barrett](#) and [Robert Browning](#) marry privately in [St Marylebone Parish Church](#), London, and depart for the continent a week later.

1/10/1846 – Serial publication of [Charles Dickens's](#) [Dombey and Son](#) begins.

[21/11/1846](#) – [The String of Pearls: a Romance](#), probably written by [James Malcolm Rymer](#) and [Thomas Peckett Prest](#), begins serialization in Britain. This is the first literary appearance of [Sweeney Todd](#).

1/1847 – [Vanity Fair: Pen and Pencil Sketches of English Society](#) begins serial publication in [Punch](#) magazine (London) in yellow covers, with illustrations by the author, [William Makepeace Thackeray](#), writing for the first time in his own name.

3-4/1847 – [Ivan Goncharov](#)'s debut novel [A Common Story](#) («Обыкновенная история», *Obyknovennaya istoriya*) is published in [Sovremennik](#) (Saint Petersburg).

4/1847 – [Robert Browning](#) settles with his wife and fellow poet [Elizabeth Barrett Browning](#) in Florence.

6/1847 - [Elizabeth Gaskell](#)'s first published work of fiction, the story "Life in Manchester: Libbie Marsh's Three Eras", appears in [Howitt's Journal of Literature and Popular Progress](#)^[1] under the pen name Cotton Mather Mills.

6/1847 - [Hans Christian Andersen](#) begins his first visit to Britain, during which he meets [Charles Dickens](#).

10/6/1847 – The fictional date at the end of [Anne Brontë](#)'s [The Tenant of Wildfell Hall](#) is presumed to be that of the novel's completion.

7/1847 – The London publisher [Thomas Cautley Newby](#) accepts for publication [Emily Brontë](#)'s [Wuthering Heights](#) and [Anne Brontë](#)'s [Agnes Grey](#).

August 7–24, 1847 – [Charlotte Brontë](#) completes [Jane Eyre](#) at [Haworth](#) and sends the manuscript to her publisher, who has rejected [The Professor](#).

16/9/1847 – [William Shakespeare](#)'s house of birth in [Stratford-upon-Avon](#) in England is bought by the United Shakespeare Company for preservation. This year also, [Schiller](#)'s house in [Weimar](#) is opened to the public as a museum.

19/10/1847 – [Charlotte Brontë](#)'s [Jane Eyre](#) is published (as "an autobiography, edited by [Currer Bell](#)") in London by [Smith, Elder & Co.](#) in 3 volumes.

11/1847 – [Dmitry Grigorovich](#)'s anti-serfdom novel [Anton Goremyka](#) («Антон-горемыка», "Luckless Anton") is published in [Sovremennik](#) with its politically sensitive last scene rewritten by a censor.

1/11/1847 – [John Maddison Morton](#)'s one-act farce [Box and Cox](#) (adapted from the French) opens at the [Lyceum Theatre, London](#) (under the new management of [Madame Vestris](#) and her husband [Charles James Mathews](#)) with [John Pritt Harley](#) and [John Baldwin Buckstone](#) in the title roles.

14/12/1847 – [Emily Brontë](#)'s [Wuthering Heights](#) and [Anne Brontë](#)'s [Agnes Grey](#) are published in a three-volume set under the pen names of [Ellis](#) and [Acton Bell](#) respectively, in London by [T. C. Newby](#). [Wuthering Heights](#) will be [Emily](#)'s only published novel, as she dies a year later, aged 30.

22/1/1848 – The second edition of [Charlotte Brontë](#)'s [Jane Eyre](#) is dedicated to [William Makepeace Thackeray](#). It is also first published in the United States this year.

21/2/1848 – Karl Marx and Friedrich Engels publish *The Communist Manifesto* (*Manifest der Kommunistischen Partei*) in London.

15/3/1848 – Revolutions of 1848 in the Austrian Empire: Hungarian Revolution of 1848 – The poet Sándor Petőfi with Mihály Táncsics and other young men lead the bloodless revolution in Pest, reciting Petőfi's "Nemzeti dal" (National song) and the "12 points" and printing them on the presses of Landerer és Heckenast, so forcing Ferdinand I of Austria to abolish censorship.

18/3/1848 – The Boston Public Library is founded by an act of the Great and General Court of Massachusetts.

1/4/1848 – Charles Dickens's novel *Dombey and Son* concludes its serial publication.

5/5/1848 – Poet Alfred de Musset is dismissed as librarian of the Ministry of the Interior under the French Second Republic.

c. June 27, 1848 – The second and final novel of Anne Brontë (as Acton Bell), *The Tenant of Wildfell Hall* is published in London. It sells out in six weeks, requiring a reissue.

7/1848 – Serial publication of William Makepeace Thackeray's novel *Vanity Fair* by *Punch* magazine concludes. It appears in book format (from the same typesetting) by Bradbury and Evans in London, with illustrations by the author.

1/10/1848 – At the funeral of Branwell Brontë, his younger sister Emily begins to show symptoms of a cold, soon revealed to be tuberculosis.

18/10/1848 – Elizabeth Gaskell's first novel, *Mary Barton: A Tale of Manchester Life* is published anonymously by Chapman & Hall in London in two volumes.

c. October, 1848 – The first frescoes of scenes from English literature in the Poets' Hall of the Palace of Westminster are completed: Charles West Cope's *Griselda's first Trial of Patience* (based on Chaucer's *The Clerk's Tale*) and John Callcott Horsley's *Satan touched by Ithuriel's Spear while whispering evil dreams to Eve* (based on Milton's *Paradise Lost*).

11/1848 - William Makepeace Thackeray's novel *The History of Pendennis* begins its serial publication.

11/1848 - The London publisher George Routledge begins issuing the Railway Library series of cheap reprint novels, pioneering the yellow-back genre, with an edition of James Fenimore Cooper's *The Pilot*.

22/12/1848 – Three days after her death from tuberculosis at Haworth Parsonage, aged 30, Emily Brontë is buried in her father's St Michael and All Angels' Church, Haworth. The funeral procession is led by her father and her dog, Keeper.

March–November, 1849 – *La Tribune des Peuples*, a pan-European romantic nationalist periodical, is published by Adam Mickiewicz.

22/4/1849 – Fyodor Dostoyevsky and fellow members of the literary Petrashevsky Circle in Russia are arrested for expressing their progressive views. Sentenced to death on November 16 and facing a firing squad on December 23, he and some others are reprieved at the last moment and exiled to the katorga prison camps in Siberia.

1/5/1849 – Charles Dickens's Bildungsroman *David Copperfield* begins serial publication by Bradbury and Evans in London.

10/5/1849 – The Astor Place Riot takes place in Manhattan over a dispute between two Shakespearean actors, the American Edwin Forrest and the Englishman William Macready. Over 20 people are killed.

28/5/1849 – Anne Brontë dies of tuberculosis aged 29 at Scarborough on the Yorkshire coast of England, where she is buried. Until 2013, her headstone mistakenly gave her age as 28.^[2]

20/9/1849 – Honoré de Balzac travels to Poland to meet Eveline Hanska, whom he will marry shortly before his death next year.

3/10/1849 – Edgar Allan Poe is found on the streets of Baltimore delirious, "in great distress, and... in need of immediate assistance". He dies on October 7 aged 40, of an uncertain cause.

October–December, 1849 – Thomas De Quincey's essay *The English Mail-Coach* appears in issues of *Blackwood's Edinburgh Magazine*.

11/1849 – The English scholarly correspondence magazine *Notes and Queries* is first published.

14/11/1849 – A public festival is held in Denmark to mark the 70th birthday of Adam Gottlob Oehlenschläger.

1/1850 – The collected works of Edgar Allan Poe begin posthumous publication, co-edited by Rufus Wilmot Griswold, who contributes a memoir denigrating Poe's reputation, based partly on forged evidence.

1-4/1850 – *The Germ*, a periodical of the Pre-Raphaelite Brotherhood edited by William Michael Rossetti, is published (four issues, the last two retitled *Art and Poetry*).

3/1850 – The weekly *Household Words*, "conducted by Charles Dickens," begins publication in London.

14/3/1850 – Honoré de Balzac marries Ewelina Hańska at Berdyczów. The marriage ends with his death only five months later.

16/3/1850 – Nathaniel Hawthorne's historical novel *The Scarlet Letter* is published by William Ticknor and James Thomas Fields in Boston, Massachusetts, where it is set. It sells 2,500 copies in ten days. A second edition appears by the end of the month.

1/5/1850 – The earliest surviving mention of the composition of *Moby-Dick* appears in a letter Herman Melville writes to Richard Henry Dana, Jr.

May (late), 1850 – Alfred Tennyson's poem *In Memoriam A.H.H.*, commemorating the death of his friend and fellow poet Arthur Hallam in 1833, is published by Edward Moxon in London. The writer's anonymity is broken on June 1 by *The Publishers' Circular*.

7/1850 – William Wordsworth's *The Prelude; or, Growth of a Poet's Mind: An Autobiographical Poem*, on which he has worked since 1798, is first published about three months after his death by Edward Moxon in London in 14 books, with the title supplied by the poet's widow, Mary.

5/8/1850 – Nathaniel Hawthorne and Herman Melville meet for the first time, together with Oliver Wendell Holmes and publisher James Thomas Fields, on a picnic expedition to Monument Mountain (Berkshire County, Massachusetts).

26/9/1850 – The first play by Henrik Ibsen to be performed, *The Burial Mound (Kjæmpehøjen)*, opens at the Christiania Theatre under the pseudonym Brynjolf Bjarme. His first written play, *Catiline*, completed this year, will not be performed until 1881.

11/1850 - A new edition of Elizabeth Barrett Browning's *Poems* is published by Chapman & Hall in London, including in volume 2 her *Sonnets from the Portuguese*, written during her courtship by Robert Browning in about 1845–1846. The most famous will be No. 43 ("How do I love thee? Let me count the ways.")^[3]

11/1850 - Salford Museum and Art Gallery opens as "The Royal Museum & Public Library", as England's first unconditionally free public library.

1/11/1850 – Charles Dickens's novel *David Copperfield – The Personal History, Adventures, Experience and Observation of David Copperfield the Younger of Blunderstone Rookery (Which He Never Meant to Publish on Any Account)* – concludes serial publication and on (November 14) appears complete in book form from Bradbury and Evans in London.

19/11/1850 – Alfred Tennyson is named Poet Laureate of the United Kingdom in succession to William Wordsworth, but only after Samuel Rogers has declined the offer because of his age and Tennyson is assured that birthday odes will not be required of him.

1/1/1851 – The Caucasian Georgian theatre company gives its first performance, under the direction of Giorgi Eristavi.

5/6/1851 – Harriet Beecher Stowe's novel *Uncle Tom's Cabin* begins serialization in the American abolitionist weekly *The National Era*.

6/1851 – While waiting to cross the English Channel on his honeymoon, Matthew Arnold probably begins to compose the poem "Dover Beach".

29/9/1851 – Marian Evans, the future George Eliot, takes up an appointment as (assistant) editor of the *Westminster Review*, published by John Chapman. In this capacity she will meet G. H. Lewes.

14/11/1851 – Herman Melville's novel *Moby-Dick; or, The Whale* is published in full, in a single volume, for the first time, by Harper & Brothers in New York, having been previously

issued on October 18 as *The Whale* in an abridged three-volume edition by Richard Bentley in London.

2/12/1851 – The French coup d'état of 1851 prompts Victor Hugo to be a leader of an unsuccessful insurrection against it. He is forced into exile, initially to Brussels.

24/12/1851 – A fire at the Library of Congress in Washington, D.C., destroys 35,000 books, about two-thirds of the collection.

2/2/1852 – Alexandre Dumas, fils's stage adaptation of his 1848 novel *La Dame aux camélias* is premièreed at the Théâtre du Vaudeville in Paris.

24/2/1852 – Nikolai Gogol burns some of his manuscripts, including most of the second part of *Dead Souls*, telling acquaintances the action is a practical joke played on him by the Devil. He takes to his bed and dies a few days later.

3/1852 – Serialization of Charles Dickens' novel *Bleak House* begins; the September installment introduces the first detective in an English novel.

20/3/1852 – Harriet Beecher Stowe's abolitionist novel *Uncle Tom's Cabin; or, Life Among the Lowly* is first published in book form, by John P. Jewett of Boston with illustrations by Hammatt Billings, rapidly establishing its position as the best-selling novel of the 19th century. The first British publication (by Samuel Orchart Beeton) is in April followed by C. H. Clarke and Co.'s in May and John Cassell's serial issue with illustrations by George Cruikshank, together with pirated reprints from Routledge. The first dramatic adaptations appear on the New York stage from Autumn. This year also, Jewett publishes the first work of fiction in English by an African American, the escaped slave Frederick Douglass's novella *The Heroic Slave, a heartwarming Narrative of the Adventures of Madison Washington, in Pursuit of Liberty*.

4/1852 – Samuel Orchart Beeton launches *The Englishwoman's Domestic Magazine*, the first British magazine aimed at a middle-class female readership.

16/4/1852 – Ivan Turgenev is imprisoned and exiled to his country estate over an obituary praising Gogol.

24/4/1852 – Wilkie Collins' first contribution to *Household Words*, "The traveller's story of a terribly strange bed", is an early example of crime fiction involving the (Paris) police.^[5]

8/1852 – Ivan Turgenev's *A Sportsman's Sketches* («Записки охотника», *Zapiski ohotnika*; also known as *Sketches from a Hunter's Album*) are published in book form in Russia while the author is in internal exile; the work is subsequently banned in the Russian Empire. The first major writing to gain him international recognition and influential in the Russian tradition of literary realism, the stories are notable for their sympathy for the privations of serfdom in Russia in the prelude to the emancipation reform of 1861.

5/8/1852 – Exiled French novelist Victor Hugo moves to Saint Helier on Jersey in the Channel Islands with his mistress Juliette Drouet.

2/9/1852 – The public library in Campfield, Manchester, England, is the first to offer free lending under the U.K. Public Libraries Act 1850; Edward Bulwer-Lytton and Charles Dickens are present at the opening ceremony.

11/1852 - Leo Tolstoy's debut novel, *Childhood* («Детство», *Detstvo*), is published under the initials L. N. in this month's issue of the Saint Petersburg literary journal *Sovremennik*.

11/1852 - *The Merchant of Venice* becomes the first of Shakespeare's plays to be performed publicly in India in an Indian language, Gujarati, as *Nathari Firangiz Thekani Avi* presented by a Parsi company at Surat.

23/11/1852 – At the suggestion of English novelist [Anthony Trollope](#), at this time an official of the British [General Post Office](#), the first roadside [pillar boxes](#) in the [British Isles](#) are brought into public use in Saint Helier on Jersey in the Channel Islands.

9/1853 – The 20th and final instalment of [Charles Dickens's](#) *Bleak House* is published, followed shortly by its book publication.

11/1853 – Poet [Friedrich Reinhold Kreutzwald](#) completes the [Estonian national epic *Kalevipoeg*](#) but [Russian censorship](#) makes it impossible to publish.^[1]

25/11/1853 – English poet [Alfred Tennyson](#) settles at [Farringford House](#) on the [Isle of Wight](#).

27/12/1853 – Charles Dickens gives the first of his public readings of his own works, in Birmingham Town Hall (England) to the Industrial and Literary Institute, repeated three days later to an audience of working people and including an adaptation of *A Christmas Carol*; these are very successful and Dickens continues public readings until the year of his death.

2/3/1854 – An adaptation of [Shakespeare's](#) *The Merchant of Venice* into [Bengali](#), *Bhānumatī-chittavilās* by [Hara Chandra Ghosh](#), is staged; also, [Dinabandhu Mitra](#) introduces [Falstaff](#) in *Nabin Tapaswini*.

[April 1 – August 12](#), 1854 – [Charles Dickens's](#) novel *Hard Times*, which he has begun writing on January 3, is serialised in his magazine [Household Words](#). From [September 2](#), it is followed in the magazine by [Elizabeth Gaskell's](#) *North and South*, another [social novel](#) based in the Lancashire manufacturing district.

7/1854 – Publication begins of [Anthony Trollope's](#) novel *Barchester Towers* (1857).

11/1854 – Crimean War: Future novelist Leo Tolstoy arrives to take part as a defending soldier in the Siege of Sevastopol (1854–55). Off-duty he is reading Thackeray's novels in French translation.

14/12/1854 – [Wilkie Collins's](#) "The Lawyer's Story of a Stolen Letter", published as "The Fourth Poor Traveller" in *The Seven Poor Travellers* – the *Household Words* special Christmas number – is the first non-police detective fiction published in Britain.

1/1855 – Samuel Orchard Beeton's weekly *The Boys' Own Magazine*, "an illustrated journal of fact, fiction, history and adventure", begins publication in London.

5/1/1855 – [Anthony Trollope](#)'s novel *The Warden*, the first of his *Chronicles of Barsetshire*, is published in London by [Longman](#) as he begins to write the second, *Barchester Towers*.

25/2/1855 – The comedy *De Scholtschäin*, by Edmond de la Fontaine writing as [Dicks](#), becomes the first play to be performed in the [language of Luxembourg](#).

29/6/1855 – *The Daily Telegraph* newspaper begins publication in London.

4/7/1855 – [Walt Whitman](#)'s first edition of his book of poems titled *Leaves of Grass* is published in [Brooklyn, New York](#).

27/9/1855 – [Alfred Tennyson](#) reads from his new book *Maud and other poems* at a social gathering in the home of [Robert](#) and [Elizabeth Browning](#) in London. [Dante Gabriel Rossetti](#) makes a sketch of him doing so.

10/1855 – [Victor Hugo](#) moves to [Hauteville House, Saint Peter Port, Guernsey](#), in the [Channel Islands](#), accompanied by his mistress, [Juliette Drouet](#).

12/1855 - [Charles Dickens](#) publishes the first instalment of *Little Dorrit*, which continues to appear into 1857.

12/1855 - [Thomas Babington Macaulay](#)'s best-selling *History of England* in four volumes is completed.

1/1/1856 – [M. H. Gill](#), printer to [Dublin University](#), purchases the publishing and bookselling business of [James McGlashan](#), renaming it [McGlashan & Gill](#), the predecessor of [Gill & Macmillan](#).

3/1856 – [Charles Dickens](#) buys [Gads Hill Place](#) in [Kent](#) (England) from the fellow novelist [Eliza Lynn](#).

1/3/1856 – [Lewis Carroll](#) chooses his pseudonym; on May 1 he takes up photography as a hobby.

5/3/1856 – The second [Royal Opera House in Covent Garden](#), London, is destroyed by fire, as the first was in 1808.

5/1856 – [John Ruskin](#) praises [Henry Wallis](#)'s painting of *The Death of Chatterton* when it is exhibited in London; the young poet and novelist [George Meredith](#) modelled for the painting.

July 19–26, 1856 – [Wilkie Collins](#)' "Anne Rodway", a story in diary form about a needlewoman and her fiancé investigating the murder of a friend, appears in *Household Words*, as the first English story to feature a woman as the main detective character.

13/9/1856 – [Richard Francis Burton](#), while serves in the [British Army](#) in the [Crimean War](#) and engaged to [Isabel Arundel](#), receives permission to set off on an expedition to the [African Great Lakes](#).

29/9/1856 – English actor [Henry Irving](#) makes his stage début at [Sunderland](#) as Gaston, Duke of Orleans, in [Bulwer Lytton](#)'s play *Richelieu*.

10/1856 – Marian Evans, who has yet to adopt the pseudonym [George Eliot](#), publishes an anonymous article, "Silly Novels by Lady Novelists", in the [Westminster Review](#).

October 1 – December 15, 1856 – Gustave Flaubert's *Madame Bovary* is serialized in *Revue de Paris*.

6/11/1856 – The first of [George Eliot's *Scenes of Clerical Life*](#) and her first work of fiction, "The Sad Fortunes of the Reverend Amos Barton", is submitted to [Blackwood's Edinburgh Magazine](#) by [G. H. Lewes](#) for anonymous publication.

18/11/1856 – English-born actress [Laura Keane](#) opens her own theatre in [New York City](#).

20/11/1856 – [Nathaniel Hawthorne](#) and [Herman Melville](#) meet when Hawthorne is United States [consul](#) in [Liverpool](#).

5/1/1857 – Wilkie Collins' drama *The Frozen Deep* is first performed in a private amateur performance featuring [Charles Dickens](#), staged by him at his London home, [Tavistock House](#).

10/1/1857 – [Jules Verne](#) marries Honorine de Viane Morel.

7/2/1857 – Gustave Flaubert's pioneering realist novel *Madame Bovary* is acquitted (but censored) on charges of offending morals and religion from its 1856 expurgated serialization. It is published complete in book form in April by [Michel Lévy Frères](#) in Paris.

2/5/1857 – The [British Museum Reading Room](#) opens in London.

5/5/1857 – American publisher Moses Phillips hosts a dinner for [Ralph Waldo Emerson](#), [Henry Wadsworth Longfellow](#), [Oliver Wendell Holmes, Sr.](#), [James Russell Lowell](#) and other literary notables at the [Parker House Hotel](#), [Boston](#), Massachusetts, to agree on launching [The Atlantic Monthly](#), "a magazine of literature, art, and politics", on [November 1](#) with Lowell as first editor.

25/6/1857 – [Charles Baudelaire's](#) collection of poems *Les Fleurs du mal* is published in Paris. He will be convicted and some of the most decadent poems suppressed on charges of offending morals and religion.

August 21 – 24, 1857 – Performances of [Wilkie Collins'](#) drama *The Frozen Deep* at the [Free Trade Hall](#), [Manchester](#), for the benefit of the widow of writer [Douglas William Jerrold](#) (died June 8), during which [Charles Dickens](#), who is directing and performing, becomes infatuated with the professional actress [Ellen Ternan](#).^[1]

9/1857 – [Obscene Publications Act 1857](#) is passed in the United Kingdom, making the sale of obscene material a statutory offence (although it gives no definition of [obscenity](#)). [William Dugdale](#), a prime target of the act, is one of the first to be charged under it. The Act is replaced with a less stringent one in [1959](#).

25/9/1857 – [Eugène Sue's](#) extended fiction *Les Mystères du peuple* is condemned on charges of offending morals and religion, the author having died on August 3.

10/1857 – The Sacramento Library Association, predecessor of [Sacramento Public Library](#), is established as a public subscription library in [Sacramento, California](#), by members of the "[Big Four](#)" and other prominent citizens.

1/11/1857 – [The Atlantic Monthly](#) is first published, in [Boston](#), Massachusetts, by [Phillips, Sampson and Company](#).

3/1/1858 – The English critic [John Ruskin](#) first meets at her London home 10-year-old [Rose La Touche](#), who becomes his muse.

29/4/1858 – [Charles Dickens](#) embarks on his first professional tour giving readings from his works. This will involve 129 appearances in 49 towns throughout the British Isles.

15/5/1858 – The third [Royal Opera House in Covent Garden](#), London, designed by [Edward Middleton Barry](#), opens, having been rebuilt after its second destruction by fire in 1856.

18/6/1858 – [Henrik Ibsen](#) marries [Suzannah Thoresen](#), in the same year that he becomes creative director of [Oslo's National Theater](#).

9/1858 – [Charles Baudelaire's](#) study on [Théophile Gautier](#) is published in *Revue contemporaine*.

15/10/1858 – The farce [Our American Cousin](#) by the English playwright [Tom Taylor](#) is first performed at [Laura Keane's Theatre](#) in New York City, with the American [Joe Jefferson](#) in the title rôle and the English actor [Edward Askew Sothorn](#) as [Lord Dundreary](#).

c. January, 1859 – [Tidskrift för hemmet](#) (Home Review), the first women's magazine in the Nordic countries, is founded by [Sophie Leijonhufvud](#) and [Rosalie Olivecrona](#) in [Stockholm](#) (Sweden).

1/2/1859 – [George Eliot's](#) [Adam Bede](#), her first full-length novel, is published by [John Blackwood](#) in the United Kingdom. Contemporary reviews are largely positive, describing it as "of the highest class". and "first-rate"; However, it is also accused of being "vile outpourings of a lewd woman's mind" and circulating libraries refuse to stock it or will supply it only under the counter.

4/2/1859 – German scholar [Constantin von Tischendorf](#) identifies portions of the mid-4th century [Codex Sinaiticus](#) (an uncial manuscript of the Greek Bible) at [Saint Catherine's Monastery](#) on Mount Sinai in the [Khedivate of Egypt](#) and arranges for its presentation to his patron, [Tsar Alexander II of Russia](#) at [Saint Petersburg](#).

30/4/1859 – [Charles Dickens's](#) weekly magazine [All the Year Round](#) is published for the first time in London, succeeding [Household Words](#) and containing the first serial installment of his historical novel [A Tale of Two Cities](#).

6-7/1859 – [Frances Harper's](#) "The Two Offers", the first English-language short story by an African American author, is published in the first volume of [The Anglo-African Magazine](#) (New York).

9/1859 – Twenty three-year-old Isabella Beeton's *Mrs Beeton's Book of Household Management* begins publication as a partwork supplement to *The Englishwoman's Domestic Magazine*, published by her husband Samuel Orchart Beeton in London.

26/11/1859 – Wilkie Collins's *The Woman in White*, an early example of mystery fiction, begins serialisation in *All the Year Round*.

1/1860 - The first issue of the *Cornhill Magazine* appears in London. It serializes Anthony Trollope's *Framley Parsonage* throughout the year.

1/1860 - Mrs. Henry Wood's "sensation novel" *East Lynne* begins serialization in *The New Monthly Magazine*. Her first full-length novel, *Danesbury House*, also appears this year.

~ 1/1860 - The Catholic newspaper *L'Univers* is suppressed by the French government.

28/1/1860 – The first of Charles Dickens' literary sketches generally titled *The Uncommercial Traveller* appears in his magazine *All the Year Round*.

2/1860 – Mary Elizabeth Braddon gives up her acting career to write. In the same year she meets her future husband John Maxwell.

27/3/1860 – The Irish melodrama *The Colleen Bawn*, or *The Brides of Garryowen*, written by and starring Dion Boucicault, is first performed at Miss Laura Keene's theatre, New York.

4/4/1860 – George Eliot's novel *The Mill on the Floss* is published by John Blackwood in three volumes.

9/6/1860 – Ann S. Stephens' *Malaeska: The Indian Wife of the White Hunter*, a tale of the American frontier, becomes the first Beadle's dime novel, published in cheap paperback book format by Irwin P. Beadle & Co. in New York City.

30/6/1860 – In the 1860 Oxford evolution debate, Samuel Wilberforce and Thomas Huxley debate the theories of Charles Darwin at the Oxford University Museum of Natural History. Lewis Carroll is among the audience.

25/8/1860 – Wilkie Collins' sensation novel *The Woman in White*, an early example of mystery fiction, completes its serialization in *All the Year Round*. It appears in book form in London around August 15.

c. September 3, 1860 – Charles Dickens burns most of his private papers at his home in Kent, Gads Hill Place, having taken up regular residence there this year.

1/12/1860 – Charles Dickens's Bildungsroman *Great Expectations* begins serialization in *All the Year Round*.

5/1/1861 – The first issue of the *Weekly Budget* magazine is published by James Henderson.

11/1/1861 – Thirty-one-year-old John Edward Taylor the younger becomes sole editor and proprietor of the *Manchester Guardian*.

3/1861 – Fyodor Dostoyevsky's monthly *Vremya* (Вре́мя, Time) begins publication in Saint Petersburg under the nominal editorship of his brother Mikhail. Fyodor's novel *The House of the Dead* (Записки из Мёртвого дома, *Zapiski iz Myortvogo doma*) is first published in it this year.

23/4/1861 – Herbert Coleridge, first editor of what will become the *Oxford English Dictionary*, dies aged 30 of tuberculosis in London. Frederick James Furnivall is appointed to succeed him.

May/July, 1861 – *The Bombay Times and Journal of Commerce* becomes *The Times of India*.

29/6/1861 – Elizabeth Barrett Browning dies aged 55 in the arms of her husband and fellow poet Robert Browning in Florence; on July 1 she is buried in the Protestant cemetery there. Robert leaves the city soon afterwards.

7/1861 – Sheridan Le Fanu becomes editor and proprietor of the *Dublin University Magazine*. From October he begins in it the serialization of his novel *The House by the Churchyard*.

July 19–24, 1861 – Rev. James Long is tried in Calcutta for defamation in distributing a translation of Dinabandhu Mitra's play *Nil Darpan*.

3/8/1861 – Serialization of Charles Dickens's *Bildungsroman Great Expectations* in his magazine *All the Year Round* is concluded; in October it is published complete in three volumes by Chapman & Hall in London.

14/9/1861 – Gottfried Keller becomes municipal secretary of his home town of Zurich.

19/9/1861 – Mrs. Henry Wood's 'sensation novel' *East Lynne* is published in London in three volumes, as its serialisation is concluded in *The New Monthly Magazine*. This year also sees its first theatrical adaptation, as *Edith, or The Earl's Daughter*, staged in New York City.

20/10/1861 – Poet and dramatist Apollo Korzeniowski is arrested for his political activities and placed in the infamous Tenth Pavilion of Warsaw Citadel.

2/1862 – Ivan Turgenev's novel *Fathers and Sons* (Отцы и дети – old spelling Отцы и дѣти, *Ottsy i dety*, literally "Fathers and Children") is published by *Russkiy Vestnik* in Moscow.

30 or 31/3/1862 – The first two volumes of Victor Hugo's epic historical novel *Les Misérables* appear in Brussels, followed on April 3 by Paris publication, with the remaining volumes on May 15. The first English-language translations, by Charles Edwin Wilbour, are published in New York on June 7, and by Frederic Charles Lascelles Wraxall, in London in October. 3 April 1862 – Release in Paris of the first 2 volumes of *Les Misérables* by Victor Hugo - The appearance of the novel was a highly anticipated event as Victor Hugo was considered one of France's foremost poets in the middle of the nineteenth century. The *New York Times* announced its forthcoming publication as early as April 1860. Hugo forbade his publishers from summarizing his story and refused to authorize the publication of excerpts in advance of publication. He instructed them to build on his earlier success and suggested this

approach: "What Victor H. did for the Gothic world in *Notre-Dame of Paris* [*The Hunchback of Notre Dame*], he accomplishes for the modern world in *Les Misérables*". A massive advertising campaign preceded the release of the first two volumes of *Les Misérables* in Brussels on 30 or 31 March and in Paris on 3 April 1862. The remaining volumes appeared on 15 May 1862.

6/4/1862 – Two months after joining the staff of General [William Babcock Hazen](#), [Ambrose Bierce](#) joins in the [Battle of Shiloh](#), later the subject of a memoir. Among those on the opposite side is the future journalist and explorer [Henry Morton Stanley](#), who will also record his experiences.

28/4/1862 – [Thomas Hardy](#) becomes an assistant to architect [Arthur Blomfield](#).

6/1862 – [Nikolai Chernyshevsky](#) is imprisoned in [Saint Petersburg](#) and begins his novel *What Is To Be Done?*

4/6/1862 – Henry Morton Stanley, now a "[Galvanized Yankee](#)", joins the [Union Army](#); he is discharged 18 days later because of illness.

7/1862 – [George Eliot](#)'s historical novel *Romola* begins serialization in *Cornhill Magazine*, the first time she has published a full-length book in this format. [George Murray Smith](#) of the publishers [Smith, Elder & Co.](#) has agreed a £7,000 advance for it.

1/7/1862 – [Moscow](#)'s first free [public library](#) opens as The Library of the Moscow Public Museum and Rumiantsev Museum, predecessor of the [Russian State Library](#).

4/7/1862 – Charles Dodgson (better known as by his later pseudonym [Lewis Carroll](#)) extemporises a story for 10-year-old [Alice Liddell](#) and her sisters on a rowing trip on [The Isis](#) from Oxford to Godstow. The story becomes a manuscript titled *Alice's Adventures Under Ground* and is published in 1865 as *Alice's Adventures in Wonderland*.

23/9/1862 – [Leo Tolstoy](#) marries [Sophia \(Sonya\) Andreevna Behrs](#), 16 years his junior, in Moscow, having given her a diary detailing his previous sexual relations.

26/11/1862 – Charles Dodgson sends the handwritten manuscript of *Alice's Adventures Underground* to [Alice Liddell](#).

29/11/1862 – Serialization of *The Notting Hill Mystery* by "Charles Felix" (probably [Charles Warren Adams](#)) commences in *Once A Week* (London), with illustrations by [George du Maurier](#); it is seen as the first full-length [detective novel](#) in English.

12/1862 – [Louisa May Alcott](#) becomes a nurse at the Union hospital in [Georgetown, D.C.](#)

24/12/1862 – [William Dean Howells](#) marries Elinor Mead at the American Embassy in Paris.

1/1/1863 – The essayist and poet [Ralph Waldo Emerson](#) commemorates today's [Emancipation Proclamation](#) in the United States by composing "[Boston Hymn](#)" and surprising a crowd of 3,000 with a debut reading of it at [Boston Music Hall](#).

31/1/1863 – Jules Verne's novel *Five Weeks in a Balloon, or, Journeys and Discoveries in Africa by Three Englishmen* (*Cinq semaines en ballon*) is published by Pierre-Jules Hetzel in Paris. It will be the first of Verne's *Voyages Extraordinaires*.

3/2/1863 – Samuel Langhorne Clemens, in signing a humorous letter to the *Territorial Enterprise* newspaper in *Virginia City, Nevada*, first uses the pen name *Mark Twain*.

28/2/1863 – Flaubert and Turgenev meet for the first time, in Paris.

12/6/1863 – The Arts Club is founded by Charles Dickens, Anthony Trollope, Frederic Leighton and others in London's *Mayfair*, as a social meeting place for those involved or interested in the creative arts.

13/6/1863 – Samuel Butler's dystopian article "*Darwin among the Machines*" is published (as by "Cellarius") in *The Press* newspaper in *Christchurch*, New Zealand; it will be incorporated into his novel *Erewhon* (1872).

11/1863 – Mendele Mocher Sforim's his first Yiddish language story, "Dos Kleine Menshele" (The Little Man), is published in the *Odessa* weekly *Kol Mevasser*.

29/12/1863 – An estimated 7000 people attend the funeral of William Makepeace Thackeray at *Kensington Gardens* and nearly 2000 his burial in London's *Kensal Green Cemetery*.

1/1864 – Anthony Trollope's *Can You Forgive Her?*, the first of his *Palliser novels*, begins to appear in monthly parts in London. Trollope completes it on April 28 and the first volume is published as a book in September by *Chapman & Hall*. In April, *The Small House at Allington* concludes publication in the *Cornhill Magazine* and is published in book form by *George Smith*.

January 2–April 16, 1864 – James Payn publishes his most popular story, *Lost Sir Massingberd*, in *Chambers's Journal*. He follows it in the magazine (August 6 – December 24) by *Married Beneath Him*.

20/2/1864 – Painter *George Frederic Watts* marries his 16-year-old model, the actress *Ellen Terry*, 30 years his junior, in London. She elopes less than a year later.

3/1864 (dated January–February) – The first issue of the Russian literary magazine *Epoch* («Эпо́ха»), edited by *Fyodor Dostoyevsky* and his brother *Mikhail* (died July 22), is published in *Saint Petersburg*. This and the March and April issues contain the first publication of Fyodor's existential novella *Notes from Underground* («Записки из подполья», *Zapiski iz podpol'ya*).

10/4/1864 – Publisher *William Ticknor* dies of *pneumonia* in *Philadelphia* while on a trip with *Nathaniel Hawthorne* for the sake of the latter's health.

23/4/1864 – The *Deutsche Shakespeare-Gesellschaft* (German *Shakespeare Society*) is founded as the first scientific and cultural association of its type in *Weimar*, and one of the world's oldest continuing literary societies.

4/1864 – [Charles Baudelaire](#) leaves Paris for Belgium in the hope of resolving his financial difficulties.

26/5/1864 – [Alexandre Dumas, fils](#) marries [Nadejda Naryschkine](#). His father, [Alexandre Dumas, père](#), returns to Paris from Italy.

5/1864 – The first [Lithuanian press ban](#) is imposed in the [Russian Empire](#).

19/6/1864 – [Henrik Ibsen](#) arrives in Rome in a self-imposed exile from Norway that will last for 27 years.

27/6/1864 – [Ambrose Bierce](#) is wounded at the [Battle of Kennesaw Mountain](#).

2/7/1864 – *The Female Detective* is published under the pseudonym "Andrew Forrester, Junior" in London, presenting the first female professional detective in fiction. Around December, she is followed by Mrs Paschal in *Revelations of a Lady Detective*, published anonymously by William Stephens Hayward.

9/1864 – A debate at the [Royal Geographical Society](#) between [Richard Francis Burton](#) and [John Hanning Speke](#) is prevented by Speke's suicide (or accidental shooting).

25/11/1864 – The brothers [Edwin Booth](#) (playing Brutus), [John Wilkes Booth](#) (who carries out the [assassination of Abraham Lincoln](#) the following year, playing Mark Antony) and [Junius Brutus Booth, Jr.](#) (playing Cassius) make their only appearance onstage together, in a performance of Shakespeare's *Julius Caesar* (in the year of the playwright's birth tricentennial) at the Winter Garden Theater in New York City, staged to raise funds for a [memorial to William Shakespeare](#) in the city's [Central Park](#).

12/1864 – [Sheridan Le Fanu's Gothic locked room mystery-thriller *Uncle Silas*](#) completes its serialisation in his *Dublin University Magazine* as "Maud Ruthyn and Uncle Silas" and is published as a [three-volume novel](#) by [Richard Bentley](#) in London.^[4]

1/1865 – The first issue appears of *Our Young Folks*, an American monthly for children produced by [Ticknor and Fields](#) in [Boston](#).

2/1865 – Publication of [Leo Tolstoy's 1805](#), an early version of *War and Peace*, begins in the magazine [Russkiy Vestnik](#).

14/4/1865 – The [President of the United States, Abraham Lincoln](#), is shot while attending a performance of the farce *Our American Cousin* at [Ford's Theatre](#) in [Washington, D.C.](#), by actor and [Confederate sympathizer John Wilkes Booth](#). Lincoln dies the following day.

9/6/1865 – [Charles Dickens](#) is caught in the [Staplehurst rail crash](#) in Kent, England, together with the actress [Ellen Ternan](#) and her mother. Dickens is deeply affected by the event for the rest of his life.

14/6/1865 – [Karl May](#) begins a four-year prison sentence for thefts and frauds at [Osterstein Castle \(Zwickau\)](#).

7/1865 – The American magazine for children *The Little Corporal* first appears.

4/7/1865 – Lewis Carroll's children's book *Alice's Adventures in Wonderland* is published by Macmillan in London for Charles Lutwidge Dodgson (Carroll), three years after it was first narrated to Alice Liddell and her sisters. He and his illustrator, John Tenniel, withdraw this edition (printed in Oxford), and the first trade editions are published on November 26 and released in December (dated 1866), that published by Appleton in New York using the rejected sheets from the earlier printing.

11/11/1865– London West End opening of the comedy drama *Society* written and directed by Thomas William Robertson at the Prince of Wales's Theatre, considered a milestone in English Victorian drama because of its realism in dialogue and performance.

18/11/1865 – Mark Twain's story "The Celebrated Jumping Frog of Calaveras County" is published in the New York weekly *The Saturday Press* in its original version as "Jim Smiley and His Jumping Frog".

1/1866 – Fyodor Dostoyevsky's novel *Crime and Punishment* (Преступление и наказание, *Prestupleniye i nakazaniye*) is serialized through the year in the monthly literary magazine *Russkiy Vestnik* (Русский Вѣстникъ, "The Russian Messenger"). His novella *The Gambler* (Игрок, *Igrok*) is dictated to his future wife to meet a publisher deadline of November 1.

7/1866 – Anthony Trollope's novel *Nina Balatka: The Story of a Maiden of Prague* is initially published anonymously (serialisation in *Blackwood's Magazine* July 1866 – January 1867). Trollope is interested in discovering whether his books sell on their own merits or as a consequence of the author's name and reputation.

8/9/1866 – London publisher Samuel Orchard Beeton is obliged by the financial panic of 1866 to settle all his debts by selling his property. He sells his titles and name to Ward Lock & Co.

11/1866 – The American magazine for children *Children's Hour* publishes its first issue.
By February 1867 – The first blue plaque is erected in London by the Society of Arts on the birthplace (1788) of poet Lord Byron (later demolished).

3/10/1867 – Anthony Trollope resigns from a senior administrative position in the British General Post Office, to write full-time.

11/1867 – The Leipzig publisher Reclam launches its *Universal-Bibliothek* series of cheap reprints with an edition of *Goethe's Faust* following the lifting of copyright restrictions in the new North German Confederation for authors dead for more than 30 years.

2/12/1867 – Charles Dickens begins a U.S. reading tour in New York City.

12/1867 - December – After publication of Leo Tolstoy's *1805*, an early version of *War and Peace*, concludes in *The Russian Messenger*, an advertisement appears for the revised complete novel.

1/1868 – Émile Zola defends his first major novel, *Thérèse Raquin* (1867), against charges of pornography and corruption of morals.

January 4–August 8, 1868 – Wilkie Collins' epistolary novel *The Moonstone*: a Romance is serialised in *All the Year Round* (U.K.), being published in book format in July by [Tinsley Brothers](#) of London. It is seen as a precursor of full-length [mystery fiction](#) (with its introduction of the police detective Sergeant Cuff) and the [psychological thriller](#).

9/1/1868 – [John William De Forest](#), writing for *The Nation*, calls for a more specifically [American literature](#); the essay's title, "The [Great American Novel](#)", is the first known use of the term.

29/4/1868 – The [Court of King's Bench \(England\)](#) decides on appeal the legal case *Regina v. Hicklin* on interpretation of the word "obscene" in the [Obscene Publications Act 1857](#), applying the "[Hicklin test](#)": that any part of a publication with a "tendency... to deprave and corrupt those whose minds are open to such immoral influences, and into whose hands a publication of this sort may fall" makes the whole publication obscene, regardless of the author's intentions.

9/1868 – The first volume of [Louisa May Alcott](#)'s novel for girls *Little Women* is published by [Roberts Brothers of Boston](#), Massachusetts.

11/1868 - [Robert Browning](#)'s [narrative poem *The Ring and the Book*](#) begins four-part publication by [Smith, Elder & Co.](#) in London. It is a major commercial and critical success.

11/1868 - [Norman MacLeod](#), editor of *Good Words* (U.K.), begins publishing its companion juvenile version, *Good Words for the Young*. The first issue begins the serial publication of [George MacDonald](#)'s [At the Back of the North Wind](#).

12/1868 – The [Globe Theatre \(Newcastle Street\)](#) in London opens with the première of the recently bankrupted [Henry James Byron](#)'s semi-autobiographical comedy *Cyril's Success*.

3/2/1869 – [Booth's Theatre](#) opens on [Manhattan](#) with the owner, [Edwin Booth](#), playing the male lead in Shakespeare's [Romeo and Juliet](#).

22/5/1869 – Serial publication of [Anthony Trollope](#)'s novel *He Knew He Was Right* concludes and it appears in London as the first book to include a fictional [private investigator](#), ex-policeman Samuel Bozzle. It concerns a case of marital breakdown.

8/1869 - [Ambrose Bierce](#), writing a satirical column for the [San Francisco News Letter](#), begins to produce the cynical definitions which will eventually become [The Devil's Dictionary](#).

8/1869 - [Macmillan Publishing](#) opens its first American office in [New York City](#), headed by [George Edward Brett](#).

5/10/1869 – Model, poet and artist [Elizabeth Siddal](#) (d. 1862) is exhumed at [Highgate Cemetery](#) in London in order to recover the manuscript of [Dante Gabriel Rossetti](#)'s *Poems* buried with her.

12/1869 – Publication of [Leo Tolstoy](#)'s novel *War and Peace* («Война и миръ», *Voyna i mir*) complete in book form concludes. It is printed in Moscow and sold by the author on subscription.

19/1/1870 – Ivan Turgenev attends and writes about the public execution by guillotine of the spree killer Jean-Baptiste Troppmann outside the gates of La Roquette Prisons in Paris.

28/3/1870 – Serialisation of Kenward Philp's *The Bowery Detective* in *The Fireside Companion* (New York) begins, the first known story to include the word *detective* in the title.

4-9/1870 – The serialisation of Charles Dickens' last novel, *The Mystery of Edwin Drood*, is left unfinished on his death on June 9 at Gads Hill Place in Kent, from a stroke, aged 58.

5/1870 – Karl May begins a second four-year prison sentence for thefts and frauds, at Waldheim, Saxony.

Spring 1870 – Serial publication begins of Aleksis Kivi's only novel *Seitsemän veljestä* ("Seven Brothers"), the first notable novel in the Finnish language.

August 24/25, 1870 – Libraries of the University of Strasbourg and the City of Strasbourg at Temple Neuf are destroyed by fire during the Siege of Strasbourg in the Franco-Prussian War, resulting in the loss of 3,446 medieval manuscripts, including the original 12th-century *Hortus deliciarum* compiled by Herrad of Landsberg, the Apologist codex containing the only text of the early *Epistle to Diognetus*, and rare Renaissance books.

17/9/1870 – The first performance of Alexander Pushkin's play *Boris Godunov* (1825) is given at the Mariinsky Theatre in Saint Petersburg by members of the Alexandrinsky Theatre.

c. September 20, 1870 – Friedrich Engels moves permanently to London from Manchester.

18/12/1870 – The Russian literary weekly *Niva* («Нива», "Cornfield") is first published by Adolf Marks in Saint Petersburg.

1/1/1871 – The children's literary magazine *Young Folks* begins publication in the United Kingdom as *Our Young Folks' Weekly Budget*.^[1]

1/1871 – John Ruskin begins publishing *Fors Clavigera*, his originally monthly "letters to the workmen and labourers of Great Britain".

18/3/1871 – 28/5/1871 – The Paris Commune is influential on the literary figures in the city at the time and far beyond: Jules Vallès publishes his newspaper *Le Cri du Peuple* February 22–May 23 (with interruptions). At the beginning of April, Victor Hugo moves to Brussels to take care of the family of his son, who has just died, but closely follows events in Paris, on April 21 publishing the poem "Pas de représailles" (No reprisals) and on June 11 writing the poem "Sur une barricade" (On the barricade). Émile Zola, as a journalist for *Le Sémaphore de Marseille*, reports the fall of the Commune, and is one of the first reporters to enter the city during *Semaine sanglante* (Bloody Week, beginning May 21).

10/1871 – "Thomas Maitland", i. e. Robert Williams Buchanan, attacks Dante Gabriel Rossetti and other members of what Buchanan calls the "Fleshly School" of English poetry in *The Contemporary Review*. On December 16 Rossetti replies in "The Stealthy School of Criticism" in the *Athenaeum*.

25/11/1871 – First performance of *The Bells* starring [Henry Irving](#) at the [Lyceum Theatre, London](#), the actor's first great success. On the same night, he breaks up permanently with his wife when she criticises his choice of profession.

12/1871 – Publication of [George Eliot's](#) novel *Middlemarch* in eight parts commences.

3/1872 - The Federation of [Madrid](#) expels [Paul Lafargue](#) and all other signatories to an ostensibly subversive article in *La Emancipación*.

3/1872 - Serialisation of [Sheridan Le Fanu's](#) [Gothic vampire novella](#) *Carmilla* ends in the monthly *The Dark Blue*. Later this year it appears in his collection *In a Glass Darkly*. Set in the [Duchy of Styria](#), it helps to introduce the [lesbian vampire](#) genre.^[21]

19/6/1872 – The [Bibliothèque nationale et universitaire](#) is founded in [Strasbourg](#) as the *Kaiserliche Universitäts- und Landesbibliothek zu Straßburg*, a public regional and academic library for the new German territory of [Alsace-Lorraine](#) (*Reichsland Elsass-Lothringen*) after destruction of its predecessors in the [Siege of Strasbourg](#) in the [Franco-Prussian War](#).

7/1872 – [Rose la Touche](#) rejects a proposal from [John Ruskin](#) for the last time.

7/7/1872 – [Paul Verlaine](#) abandons his family for [London](#) with [Arthur Rimbaud](#).

[September 13 \(O. S.: September 1\)](#), 1872 – Romanian poet [Mihai Eminescu](#) first attends the literary club *Junimea* of [Iasi](#) and reads out his fantasy story *Poor Dionis* (*Sărmanul Dionis*). It is poorly received by the *Junimists*.

30/9/1872 – [George MacDonald](#) arrives in [Boston](#) for a lecture tour of the United States.

11/1872 (approximate date) – [Lafcadio Hearn](#) becomes a reporter on the *Cincinnati Daily Enquirer*.

3/12/1872 – [George Smith](#) presents the first translation of the *Epic of Gilgamesh* to a meeting of the [Society of Biblical Archaeology](#) in London.

22/12/1872 – [Jules Verne's](#) novel *Around the World in Eighty Days* (*Le Tour du monde en quatre-vingts jours*) finishes serialisation (since November 2) in the daily *Le Temps*, the day after the concluding date of the narrative. January 30, 1873 - The closing date of the novel “Around the World in 80 Days” by Jules Verne, 21 December 1872, was the same date as the serial publication in France. As it was being published serially for the first time, some readers believed that the journey was actually taking place – bets were placed, and some railway companies and ship liner companies lobbied Verne to appear in the book. It is unknown if Verne submitted to their requests, but the descriptions of some rail and shipping lines leave some suspicion he was influenced.

1/1/1873 – [Chicago Public Library](#) opens in an old water tank in the aftermath of the [Great Chicago Fire](#) of 1871.

3/3/1873 - The [United States Congress](#) enacts the [Comstock Law](#), making it illegal to send any "obscene, lewd, or lascivious" books through the mail.

3/3/1873 - The first performance of W. S. Gilbert and Gilbert Arthur à Beckett's play *The Happy Land* at the Royal Court Theatre, London, parodies William Ewart Gladstone, Robert Lowe, and Acton Smee Ayrton, respectively the Prime Minister, Chancellor of the Exchequer, and First Commissioner of Works.

18/3/1873 – Leo Tolstoy begins his novel *Anna Karenina*, which is serialized in *Russkiy Vestnik* (Moscow) between 1873 and 1877.

7/1873 – Thomas Hardy's novel *A Pair of Blue Eyes* completes its serialization in *Tinsley's Magazine* (begun September 1872) and appears in book format in *London*. Although this is Hardy's third novel, it is the first to bear his name on publication in the U.S.

10/7/1873 – Paul Verlaine shoots and wounds Arthur Rimbaud in Brussels.

11/1873 – The children's periodical *St. Nicholas Magazine* begins publication by Scribner and Company in New York under the editorship of Mary Mapes Dodge.

18/12/1873 – Louisa May Alcott's family satire "*Transcendental Wild Oats*" is published in the newspaper *The Independent*.

1/1874 – Thomas Hardy's *Far From the Madding Crowd*, the first novel set specifically in Thomas Hardy's Wessex, begins publication as an anonymous serial in *The Cornhill Magazine*. It appears on November 23 in two volumes from his publisher, Smith, Elder & Co. of London.

2/1874 – Anthony Trollope's satirical novel *The Way We Live Now* (set in 1872, written in 1873) begins publication in monthly shilling parts in London, as one of the last major Victorian novels published in that format. It is completed and appears in two volumes in 1875.

11/2/1874 – Alexandre Dumas, fils, is admitted to the Académie française.

3/1874 – Arthur Rimbaud moves to London with the French poet Germain Nouveau.

10/1874 – The German literary and political periodical *Deutsche Rundschau* is established by Julius Rodenberg in Berlin.

11/1874 – After completing a four-year prison sentence for thefts and frauds at Waldheim, Saxony, Karl May has his first story, "Die Rose von Ernstthal" ("The Story of Rose Ernstthal"), published.

16/1/1875 – Henry James Byron's comedy *Our Boys* opens at the Vaudeville Theatre in London. It becomes the world's longest-running play so far, with 1,362 performances up to April 1879. It also opens this year in New York, at the New Fifth Avenue Theatre.

February/March 1875 – Arthur Rimbaud meets Paul Verlaine in Stuttgart, Germany, after Verlaine's release from prison, and gives him the manuscript of his poems *Illuminations*. Rimbaud stops writing literature entirely at the age of 20.

12/2/1875 – [Robert Louis Stevenson](#) is introduced (by [Leslie Stephen](#)) to fellow writer [W. E. Henley](#), at the time (August 1873–April 1875) a patient of surgeon [Joseph Lister](#) in the [Royal Infirmary of Edinburgh](#). He will be the model for [Long John Silver](#). Henley also meets his future wife while in hospital and writes the poems collected as *In Hospital*.

1/10/1875 – American poet and short story writer [Edgar Allan Poe](#) is reburied in [Westminster Hall and Burying Ground, Baltimore, Maryland](#), with a larger memorial marker. Controversy arises years later as to whether the correct body was exhumed.

5-6/12/1875 – The German emigrant ship [SS Deutschland](#) runs aground in the [English Channel](#), causing the death of 157 passengers and crew and inspiring [Gerard Manley Hopkins'](#) poem [The Wreck of the Deutschland](#). This introduces his innovative [sprung rhythm](#) and [metre](#), but is rejected for publication in 1876. It will not appear finally until [1918](#).

24/2/1876 – The stage première of the verse-play [Peer Gynt](#) by [Henrik Ibsen](#) (published [1867](#)) with incidental music by [Edvard Grieg](#), takes place in [Christiania](#), Norway.

2-3/1876 – [The Harvard Lampoon](#) humor magazine is founded in [Cambridge, Massachusetts](#).

14/3/1876 – [Biblioteca Nazionale Centrale di Roma](#) established in [Rome](#).

3/1876 - [American](#) librarian [Melvil Dewey](#) first publishes the [Dewey Decimal Classification](#) system.

3/1876 - [George Bernard Shaw](#) moves permanently from [Dublin](#) to England, after which he begins his writing career as the [ghostwriter](#) of a musical column in London satirical weekly [The Hornet](#).

4/1876 – [Émile Zola's](#) [L'Assommoir](#) begins serialization in [Le Bien public](#). Its low-life themes cause it to be suspended after six episodes; serialization resumes in July in [La République des lettres](#).

7/1876 – William Heffer takes over his first bookshop in [Cambridge](#) (England), primarily as a stationer at this date.

12/1876 – The first United States edition of [Mark Twain's](#) first individual extended work of fiction, the [Bildungsroman](#) [The Adventures of Tom Sawyer](#), illustrated by [True Williams](#), is published by the [American Publishing Company](#). An authorised non-illustrated British edition has appeared in early June from [Chatto & Windus](#) in London (with the first review appearing on June 24 in a British magazine) and pirated editions have appeared in Canada and Germany.

24/1/1877 – [Émile Zola's](#) [L'Assommoir](#) (sometimes translated as "The Dram Shop"), seventh in his [novel sequence](#) [Les Rougon-Macquart](#), is first published in book format a few weeks after its serialisation ends in [Le Bien public](#) (Paris). It sells more than 50,000 copies by the end of the year.

24/2/1877 - 17/3/1877 – [Robert Louis Stevenson's](#) first published work of fiction, the novella "An Old Song", appears anonymously in four episodes in the magazine [London](#).

7/1877 – The ending of [Leo Tolstoy's](#) [Anna Karenina](#) is published in [Russkiy vestnik](#).

15/7/1877 – "Coppino Law" in Italy makes elementary schools mandatory, free and secular.

10/1877 – Robert Louis Stevenson publishes the short story "A Lodging for the Night" (in Temple Bar magazine), later collected in New Arabian Nights.

15/10/1877 – Edward L. Wheeler's first story featuring Deadwood Dick, set on the American frontier, opens the first number of Beadle's Half-Dime Library, published in New York.^[2]

5/11/1877 – The Mitchell Library is established in Glasgow.

14/11/1877 – Henrik Ibsen's first contemporary realist drama *The Pillars of Society* is premièred at the Odense Teater (having been first published on October 11 in Copenhagen).

24/11/1877 – Anna Sewell's novel *Black Beauty, his grooms and companions: the autobiography of a horse* "translated from the equine" is published by Jarrolds of Norwich in England. Her only book, published five months before her death arising from long-standing illness, it rapidly establishes its position as an all-time bestseller, going on to sell fifty million copies^[5] and becoming the sixth best seller in the English language.^[6]

30/12/1877 – Swedish dramatist August Strindberg marries his mistress, the divorced actress Siri von Essen, a member of the Finnish-Swedish minor nobility.

28/1/1878 – The Yale News becomes the first daily college newspaper in the United States.

6/1878 – Robert Louis Stevenson's three linked detective fiction short stories *The Suicide Club* featuring Prince Florizel begin publication in *The London Magazine*.

10/6/1878 – Konrad Korzeniowski, the future English-language novelist Joseph Conrad, sets foot on British soil for the first time, at Lowestoft from the SS *Mavis*.

7/1878 – The Scottish poetaster William McGonagall, a self-described "poet and tragedian", journeys on foot from Dundee to Balmoral Castle over mountainous terrain and through a thunderstorm in a fruitless attempt to perform his verse before Queen Victoria.

3/8/1878 – Guy de Maupassant writes to Gustave Flaubert, complaining about his monotonous life and his new job as an employee of the Ministry of Public Instruction in France.

10/1878– The Peabody Institute Library (later George Peabody Library) opens to the public in Baltimore, Maryland.

30/12/1878 – Henry Irving's production of *Hamlet*, with himself in the title rôle playing opposite Ellen Terry as Ophelia, opens at the Lyceum Theatre, London (of which they have taken over the management).

1/1/1879 – Benjamin Henry Blackwell opens the first Blackwell's bookshop, in Oxford.

11/1/1879 – During construction of an extension to Birmingham Central Library in England, a fire destroys 50,000 books and the original manuscript of the Coventry Mystery Plays (including the "Coventry Carol").

9/1879 – The English critic and poet [Theodore Watts-Dunton](#) takes the [alcoholic](#) poet [Algernon Charles Swinburne](#) into permanent care at his [Putney](#) home.

6/9/1879 – [Arthur Conan Doyle](#) has his first story, "[The Mystery of Sasassa Valley](#)", published anonymously in [Chambers's Journal](#).

10/10/1879 – The collected works of the American poet [Ethel Lynn Beers](#) are published as *All Quiet Along The Potomac and Other Poems*. The title poem is her [best-known work](#). On the following day she dies aged 52 at [Orange, New Jersey](#).

12/1879 – [Walter Besant](#) persuades [Thomas Hardy](#) to become a founder-member of The Rabelais Club in [London](#), which holds a literary dinner once every two months. Other members include the novelists [Henry James](#), [Bret Harte](#), [Oliver Wendell Holmes](#) and [George du Maurier](#).

21/12/1879 – The first production of [Henrik Ibsen's](#) controversial "modern drama" *A Doll's House* takes place at the [Royal Danish Theatre](#) in [Copenhagen](#), after publication there on [December 4](#).

4/1880 – Publication in France of *Les Soirées de Médan*, a collection of six [Naturalist](#) short stories set during the [Franco-Prussian War](#) by six authors who frequent [Émile Zola's](#) home, including [Guy de Maupassant's](#) first, *Boule de Suif*, which launches his career.

20/4/1880 (O. S.: April 8) – At the [Romanian Academy](#), [Titu Maiorescu](#) announces a reformed [Romanian alphabet](#), adopted by a commission also comprising [George Bariț](#) and [Bogdan Petriceicu Hasdeu](#). The [rationalized spelling](#) reflects ideas endorsed by Maiorescu since the 1860s, replacing the [deep orthography](#) favored by "Latinists".

5/1880 – In the United States, the publishing business of [Henry Oscar Houghton](#) and [George H. Mifflin](#) is reconstructed as [Houghton, Mifflin and Company](#).

6/6/1880 – Statue of [Alexander Pushkin](#) (d. 1837), sculpted by [Alexander Opekushin](#), is unveiled in [Strastnaya Square](#), [Moscow](#).

10/1880 – [Henry James's](#) novel *The Portrait of a Lady* begins serial publication in [Macmillan's Magazine](#) (U.K.) and [The Atlantic Monthly](#) (U.S.)

15/12/1880 – First performance of a play by [Henrik Ibsen](#) in English, *The Pillars of Society* (under the title *Quicksands*) at the [Gaiety Theatre](#), [London](#).

13/2/1881 – The first issue of the feminist newspaper *La Citoyenne* is published by [Hubertine Auclert](#) in France.

3/1881 – [Ambrose Bierce](#) contributes to the weekly satirical [San Francisco](#) magazine *The Wasp* (becoming editor by July) and resumes his column "Prattle" and the series of cynical definitions which he first calls *The Devil's Dictionary*.

4/1881 – [William Poel's](#) production of [Shakespeare's](#) *Hamlet* at [St. George's Hall](#), [London](#), reverts to the [first quarto](#) text and avoids elaborate scene changes.

23/4/1881 – Gilbert and Sullivan's comic opera *Patience*, a satire on Oscar Wilde and aestheticism, opens with George Grossmith in the lead at the Opera Comique in London.

7/7/1881 – Carlo Collodi's *The Adventures of Pinocchio* (*Le avventure di Pinocchio*), a children's story about a wooden puppet in Tuscany, begins to be serialized in the first issue of *Giornale per i Bambini*, a supplement to the Roman Sunday newspaper *Fanfulla della domenica*.

29/7/1881 – The Law on the Freedom of the Press is passed in France.

17/8/1881 – The Pushkin Prize is established by the Russian Academy of Sciences.

1/10/1881 – Robert Louis Stevenson's children's pirate adventure novel *Treasure Island* begins serialization in the British magazine *Young Folks* as *Treasure Island; or, The mutiny of the Hispaniola* by "Captain George North".

2/1/1882 – Oscar Wilde arrives in the United States for an extended lecture tour sponsored by Richard D'Oyly Carte. He poses for iconic photographs in Napoleon Sarony's Manhattan studio.

9/4/1882 – English poet and artist Dante Gabriel Rossetti dies aged 53 of Bright's disease at Birchington-on-Sea in the care of his brother, the critic William Michael Rossetti.

April 29 – May 6/1882 (O. S.: April 17–24) – The Romanian poet Mihai Eminescu reads out his *Luceafărul* at two successive meetings of *Junimea* club in Iași. The poem, on which he had been working since 1873, is his last major work before his mental health collapses, requiring hospital care in Oberdöbling; it will be published in April 1883.

20/5/1882 – World première of Henrik Ibsen's controversial play *Ghosts* (*Gengangere*; 1881) in Norwegian in Chicago.

2/6/1882 – English language première of Ibsen's play *A Doll's House* (1879) as *The Child Wife* in Milwaukee.

10/1882 - Almqvist & Wiksell is established in Uppsala (Sweden) by purchase of an earlier printing company.

10/1882 - Rudyard Kipling returns to the British Raj and joins the staff of the *Civil and Military Gazette* in Lahore.

12/1882 – Karl May (as Captain Ramon Diaz de la Escosura) begins to publish *Das Waldröschen* in installments.

13/1/1883 – Henrik Ibsen's play *An Enemy of the People* (*En folkefiende*, 1882) gains its first performance at the Christiania Theatre.

2/1883 – Carlo Collodi's children's story *The Adventures of Pinocchio* appears first in Italy complete in book form as *Le avventure di Pinocchio*.

23/5/1883 – Robert Louis Stevenson's children's pirate adventure novel *Treasure Island* first appears in book form from Cassell in London.

6/1883 – Footlights, the University of Cambridge drama club in England, gives its first performance.

4/6/1883 – Mihai Eminescu reads his nationalist poem *Doina* to an enthusiastic crowd at Junimea in Iași. It is sometimes described as his last work before a mental breakdown later this year. Eminescu's host Ion Creangă recalls it being composed on the spot, but some researchers date it back to 1870.

June 30–October 20, 1883 – Robert Louis Stevenson's novel *The Black Arrow: A Tale of Tunstall Forest* is serialized in the British magazine *Young Folks* as by "Captain George North". Stevenson completes writing it at the end of the summer in France.

7/1883 – The first issue of *Fiamuri Arbërit*, an Albanian literary and political magazine, is published from Cosenza. Managed by Girolamo de Rada, it promotes Ottomanism against Philhellenism.

8/1883 – Ivan Turgenev dictates his last story, "An end", to Pauline Viardot (who writes it in French) on his deathbed at Bougival in France.

29/8/1883 – Dunfermline Carnegie Library, the first Carnegie library, opens in Andrew Carnegie's home town, Dunfermline, Scotland.

3-9/10/1883 – Turgenev's body is returned by train from Paris to Saint Petersburg with crowds turning out to honor him.

27-28/12/1883 – The Modern Language Association of America holds its first meeting.

1/1884 – Arthur Conan Doyle's anonymous story "J. Habakuk Jephson's Statement" appears in the *Cornhill Magazine*. It concerns the disappearance of the crew of the *Mary Celeste* in 1872.

11/1/1884 – Britain's poet laureate Alfred Tennyson is created 1st Baron Tennyson of Aldworth in the County of Sussex and of Freshwater, Isle of Wight, in the Peerage of the United Kingdom. Thus he becomes known as Alfred, Lord Tennyson.

14/1/1884 – Giovanni Verga's play *Cavalleria rusticana*, taken from his short story, is first performed, by Cesare Rossi's company at the Teatro Carignano in Turin, starring Eleonora Duse.

1/2/1884 – A *New English Dictionary on Historical Principles, part 1* (covering A–Ant) appears in England, edited by James A. H. Murray, the first fascicle of what will become *The Oxford English Dictionary*.

12/2/1884 – Henry James visits the home of Alphonse Daudet and meets Goncourt, Émile Zola, François Coppée and others. In a discussion with Daudet, James describes the average Frenchman as "infinitely sharper in his observation than the average Englishman or American."

18/2/1884 – The English [Jesuit](#) poet [Gerard Manley Hopkins](#) becomes Professor of Greek and Latin at [University College Dublin](#) in Ireland, where he will remain until his death in [1889](#) and write his innovative [sonnets](#) and other poems.

29/5/1884 – [Oscar Wilde](#) marries Constance Mary Lloyd (1858–1898), a Protestant Dubliner, at [St James's Church, Paddington, London](#).

25/6/1884 – [Hallam Tennyson](#), son of the poet laureate, marries Audrey Boyle, a granddaughter of [Sir Lorenzo Moore](#) and great-granddaughter of [Edmund Boyle, 7th Earl of Cork](#).

27/9/1884 – [August Strindberg](#)'s short stories [Getting Married \(Giftas\)](#) are published in Sweden. A week later, the author is prosecuted for [blasphemy](#), but will be acquitted on November 17.

10/12/1884 – The first London publication of [Mark Twain](#)'s [Adventures of Huckleberry Finn](#) occurs.

1/1/1885 – The [Dictionary of National Biography](#) begins publication in London under the editorship of [Leslie Stephen](#).

18/2/1885 – [Mark Twain](#)'s [Adventures of Huckleberry Finn](#) is published in the United States for the first time, in [New York](#) by the author's own publishing house, [Charles L. Webster](#), illustrated by [E. W. Kemble](#), the first impression having been delayed for replacement of an unauthorized obscene alteration to one of the illustrative plates. Its [first-person narrative in colloquial language](#) is initially controversial but ultimately influential in the development of [realism in American literature](#).

7/3/1885 – [José Echegaray](#)'s play [La vida alegre y muerte triste](#) opens in Spain.

19/3/1885 – [Bolesław Prus](#)'s first major naturalistic novel, [The Outpost \(Placówka\)](#), begins serialization in the Polish illustrated weekly, [Wędrowiec](#).

16/5/1885 – [Sakuradoki Zeni no Yononaka](#) ("The Season of Cherry Blossoms; The World of Money"), an adaptation by Genzo Katsu after Bunkai Udagawa of [The Merchant of Venice](#) set in the [Edo period](#), is performed by the Nakamura Sojuro [Kabuki](#) company at the Ebisu-za Theater in [Osaka](#), the first of [Shakespeare](#)'s plays to be staged with actors in [Japan](#).

19/5/1885 – The [Revised Version](#) Old Testament is published.

1/6/1885 – More than two million people join [Victor Hugo](#)'s funeral procession in Paris from the [Arc de Triomphe](#) to the [Panthéon](#), where he is the first author to be buried, following his death on May 22 in the city from [pneumonia](#) aged 83.

29/6/1885 – [Thomas Hardy](#) moves to a house he designed for himself and built by his brother at [Max Gate](#) on the outskirts of [Dorchester, Dorset](#).

1/1886 – [MLN: Modern Language Notes](#), an academic journal, introduces European literary criticism into American scholarship. It is founded at [Johns Hopkins University](#).

5-9/1/1886 – Robert Louis Stevenson's horror novella *Strange Case of Dr Jekyll and Mr Hyde* appears in New York and London. Almost 40,000 copies are sold in the first six months.

17/1/1886 – The Anglo-Irish writers and cousins [Somerville and Ross](#) first meet, at [Castletownshend, County Cork](#), Ireland.

2/1886 – A list of 100 books considered "necessary for a liberal education", compiled by [John Lubbock](#), is published.

22/2/1886 – The first performance of [William Gillette's *American Civil War*](#) drama *Held by the Enemy* is held at the Criterion Theater, [Brooklyn](#), New York.

10/4/1886 – Anatole Baju begins publication of the magazine *Le Décadent* in Paris, in an effort to define and organize the [Decadent movement](#).

5-7/1886 – [Robert Louis Stevenson's](#) Scottish [historical novel *Kidnapped*](#) is serialized in the London magazine [Young Folks](#).

7/5/1886 – [Percy Bysshe Shelley's](#) verse drama *The Cenci, A Tragedy, in Five Acts*, written and printed in Italy in 1819), is first played privately in England, sponsored by the Shelley Society, at the Grand Theatre, [Islington](#), London, before an audience that includes [Robert Browning](#) (for whose birthday it is held), [George Bernard Shaw](#) and [Oscar Wilde](#). Oscar Wilde's review of it in *Dramatic Review* appears on May 15.

15/5/1886 – [Emily Dickinson](#) dies aged 55 of [Bright's disease](#) at the family home in [Amherst, Massachusetts](#), with fewer than a dozen of her 1,800 poems published. She is buried under the self-penned epitaph "Called Back". After publication of a first collection of her verse in 1890, she will be seen with [Walt Whitman](#) as one of the two quintessential nineteenth-century [American poets](#).

9/9/1886 – The [Berne Convention](#) for the Protection of Literary and Artistic Works is signed.

18/9/1886 – The "[Symbolist Manifesto](#)" (*Le Symbolisme*) is placed in the French newspaper *Le Figaro* by a Greek-born poet [Jean Moréas](#), who calls [Symbolism](#) hostile to "plain meanings, declamations, false sentimentality and matter-of-fact description," and intended to "clothe the Ideal in a perceptible form" whose "goal was not in itself, but whose sole purpose was to express the Ideal."

Fall 1886 – Clifford Barnes is taken on as a clerk at the Manhattan book store Arthur Hinds & Co., which will become [Barnes & Noble](#).

11/1886 – [Rudyard Kipling's *Plain Tales from the Hills*](#) begin to appear in the [Lahore Civil and Military Gazette](#) under the [British Raj](#).

2/1887 – [Oscar Wilde](#) publishes "The Canterville Ghost", his first short story, in *The Court and Society Review*.

30/3/1887 – [Théâtre Libre](#), established by [André Antoine](#) to promote [naturalism in theatre](#), gives its first performances in Paris, originally as an amateur ensemble.

22/4/1887 – [Syracuse University](#) in New York State purchases the [Ranke Library](#) from the estate of historian [Leopold von Ranke](#), outbidding the [Prussian](#) government.

11/1887 – [Arthur Conan Doyle's first detective novel, *A Study in Scarlet*](#), is published in [Beeton's Christmas Annual](#) by [Ward Lock & Co.](#) in London, introducing the consulting detective [Sherlock Holmes](#) and his friend and chronicler [Dr. Watson](#) (illustrated by [D. H. Friston](#)).

5/12/1887 – The [Berne Convention for the Protection of Literary and Artistic Works \(1886\)](#) comes into effect.

15/12/1887 – The Romanian literary magazine *Revista Nouă* is launched in [Bucharest](#) by [Bogdan Petriceicu Hasdeu](#), who answers a request made by [Ioan Bianu](#), [Barbu Ștefănescu Delavrancea](#), [Alexandru Vlahuță](#) and others. The first issue, illustrated by [George Demetrescu Mirea](#), hosts Delavrancea's *Hagi Tudose* and [Petre Ispirescu's Sarea în bucate](#)^[1] (a [localized folkloric version](#) of the [King Leir](#) myth).

9/2/1888 – During [Joseph Conrad's career at sea](#) as Józef Teodor Konrad Korzeniowski, he departs from [Bangkok](#) for [Sydney](#) in his first command as master, on the British [barque *Otago*](#). This provides a basis for his [novella *The Shadow Line*](#) (1916).

6/3/1888 – On the day of [Amos Bronson Alcott's funeral at Sleepy Hollow Cemetery \(Concord, Massachusetts\)](#), his daughter, novelist [Louisa May Alcott](#), already in poor health, suffers a fatal stroke.

16/3/1888 – Foundation stone for a new [National Library of Greece](#) building is laid in [Athens](#).

26/5/1888 – In [London](#), [Punch](#) magazine begins serialisation of [George](#) and [Weedon Grossmith's](#) humorous [The Diary of a Nobody](#), the first entry being for "April 3".

3/6/1888 – [Ernest Thayer's baseball](#) poem "[Casey at the Bat](#)" is first published under the pen name "Phin" as the last of his humorous contributions to [The San Francisco Examiner](#).

7/1888 – [Arthur Conan Doyle's first Sherlock Holmes detective novel, *A Study in Scarlet* \(1887\)](#), is first published separately as a book, by [Ward Lock & Co](#) in London with illustrations by the author's father, [Charles Altamont Doyle](#).

10/1888 - The English publisher [Henry Vizetelly](#) is prosecuted in London by the [National Vigilance Association](#) and fined for [obscene libel](#) for his English translation of [Zola's *La Terre*](#).

10/1888 - "[Papus](#)" founds the [esoteric](#) magazine *L'Initiation* in France.

10/1888 - The first book to feature [Jack the Ripper in fiction](#) is published while the [Whitechapel murders](#) attributed to [Jack the Ripper](#) are still taking place in London, the short [Gothic novel *The Curse Upon Mitre Square*](#) by John Francis Brewer, which features the murder of [Catherine Eddowes](#) in [Mitre Square](#) on September 30 as a key plot element.

1/1889 – [H. G. Wells](#) begins to teach science at Henley House School, north London, where his pupils include [A. A. Milne](#), whose father runs the school.

12/2/1889 – Henrik Ibsen's symbolic drama *The Lady from the Sea* (1888) receives simultaneous first performances in Oslo (in Norwegian) and Weimar (in German).

14/3/1889 – August Strindberg's naturalistic drama *Miss Julie* (*Fröken Julie*), 1888, is first performed, by the Scandinavian Experimental Theater at the University of Copenhagen. His wife Siri von Essen plays the title rôle.

24/4/1889 – The Garrick Theatre in London, financed by playwright W. S. Gilbert, opens with a performance of Pinero's *The Profligate*.

30/5/1889 – The English publisher Henry Vizetelly is prosecuted for obscenity for the second time in London; he is again fined and imprisoned for his English translations of Émile Zola's works.

6/1889 – Algernon Methuen begins publishing books in England, which is the origin of Methuen Publishing.

30/8/1889 – Arthur Conan Doyle and Oscar Wilde are entertained together at dinner at the Langham Hotel, London, by the American Joseph Marshall Stoddart of *Lippincott's Monthly Magazine*, who commissions from them respectively the stories *The Sign of the Four* and *The Picture of Dorian Gray*, which appear next year in the magazine.

3/9/1889 – Jerome K. Jerome's comic fictional English travelogue set on the River Thames, *Three Men in a Boat (To Say Nothing of the Dog)*, is published in Bristol.

14/9/1889 – The Volkstheater, Vienna opens with a performance of *Der Fleck auf der Ehr* (The Stain on Honour) by its Dramaturg, Ludwig Anzengruber, who dies on December 10 from blood poisoning.

11/1889 – Leo Tolstoy's novella *The Kreutzer Sonata* circulates in clandestine copies. In December the Russian authorities confirm that commercial publication will not be permitted.

11/1889 – Marcel Proust begins a year's service in the French army, stationed at Coligny Barracks in Orléans.

12/12/1889 – Robert Browning's book *Asolando; Fancies and facts* is published on the same day hedges at Ca' Rezzonico in Venice. He is buried in Poets' Corner in Westminster Abbey.

1/1890 – William Heinemann launches his Heinemann publishing business in London's Covent Garden with Hall Caine's successful novel *The Bondman*.

8/3/1890 – Bram Stoker begins work on *Dracula*.

c. June–September, 1890 – Joseph Conrad, at this time serving as Józef Teodor Konrad Korzeniowski with a Belgian steamer company, makes a journey on the Congo River which will inspire his novel *Heart of Darkness* (1899).

13/7/1890 – Ambrose Bierce's short story "An Occurrence at Owl Creek Bridge", one of his best known works, is first published, in *The San Francisco Examiner*.

7-8/1890 – [Bram Stoker](#) holidays with his family at [Whitby](#) and from the library there reads William Wilkinson's *An Account of the Principalities of Wallachia and Moldavia*, all of which feed into his composition of [Dracula](#).

9/1890 – [Arthur Morrison](#) joins the staff of [The Globe \(London newspaper\)](#).

20/10/1890 – A day after the death of [Richard Francis Burton](#) in [Trieste](#), his widow, [Isabel](#), burns his journals, a revised translation of [The Perfumed Garden](#) and many more manuscripts and books, largely on account of their erotic nature.

1/1891 – [The Strand Magazine](#) is first published in [London](#). On [June 25](#) [Arthur Conan Doyle's](#) private consulting detective [Sherlock Holmes](#) appears in it for the first time, in the story "[A Scandal in Bohemia](#)" (issue dated July).

31/1/1891 – [Henrik Ibsen's](#) play [Hedda Gabler](#) published in 1890 is first performed, at the [Königliches Residenz-Theater in Munich](#), the city where it was written. The lead is played by [Clara Heese](#) (1861–1921), but Ibsen is displeased with her performance. The first British performance is on [April 20](#) at the recently reopened [Vaudeville Theatre](#), [London](#), with [Elizabeth Robins](#) as Hedda and co-directing.

13/3/1891 – [Henrik Ibsen's](#) play [Ghosts](#) (published in 1881) achieves a single [London](#) performance, its English-language stage première (at the [Royalty Theatre](#)). To evade the [Lord Chamberlain's Office's censorship](#), it has to be staged privately by the [Independent Theatre Society](#), but still attracts strong criticism on moral grounds.

4/1891 – [Oscar Wilde's](#) novel [The Picture of Dorian Gray](#) is first published in book format by [Ward and Lock](#) in [London](#) with the aphoristic preface originally published in the March 1 issue of [The Fortnightly Review](#).

5/1891 – [William Morris](#) establishes the [Kelmscott Press](#) as a [private press](#) at [Hammersmith](#) ([London](#)) and produces its first book, the first edition in book format of his [fantasy](#) novel [The Story of the Glittering Plain](#).

21/5/1891 – [Maurice Maeterlinck's](#) play [Intruder](#) (*L'Intruse*) is premièred at [Paul Fort's](#) Théâtre d'Art in Paris.

c. Late June, 1891 – In a meeting of [decadent poets](#) in [London](#), [Oscar Wilde](#) is first introduced to [Lord Alfred Douglas](#) by [Lionel Johnson](#) at Wilde's [Tite Street](#) home.

1/7/1891 – The [International Copyright Act of 1891](#) comes into effect in the [United States](#), permitting foreign authors to register their works for [copyright](#). On July 3, the first such work, the play *Saints and Sinners* by English author [Henry Arthur Jones](#), is registered.

4/7/1891 – 26/12/1891 – [Thomas Hardy's](#) novel [Tess of the d'Urbervilles](#) is serialized in [expurgated](#) form in the weekly illustrated newspaper [The Graphic](#) ([London](#)); in November the first (unexpurgated) book edition is published in [London](#).

22/8/1891 – [Israel Zangwill's](#) *The Big Bow Mystery*, the first classic full-length [locked room mystery](#), begins serialization in [The Star](#) ([London](#)).

4/9/1891 – [Ambrose Bierce](#) dates the preface of *Tales of Soldiers and Civilians* for this day, although it will not actually be issued (in [San Francisco](#)) until [1892](#). It includes "[An Occurrence at Owl Creek Bridge](#)", one of his best known works.

9/10/1891 – [Émile Zola](#)'s stage adaptation of his novel *Thérèse Raquin* (first performed in [1873](#)) achieves a single London performance, its English stage première (at the [Royalty Theatre](#)). To evade the [Lord Chamberlain's Office's](#) censorship it has to be staged privately by the [Independent Theatre Society](#), but still attracts criticism on moral grounds.

10/1891 – [Tristan Bernard](#) has his first work published in *La Revue Blanche*, which returns to [Parisian publication in October](#), and adopts his pseudonym.

12/1891 – Thomas Hardy writes "The Son's Veto", which he regards as his best short story.

7/12/1891 – Maurice Maeterlinck's play *The Blind* (*Les aveugles*) is première.

1/1892 – The [Schauspielhaus Zürich](#) opens as the *Volkstheater am Pfauen*, a [music hall](#).

18/1/1892 – [Rudyard Kipling](#) marries Caroline Starr Balestier.

22/2/1892 – [Oscar Wilde](#)'s comedy *Lady Windermere's Fan* is première at [St James's Theatre](#) in London, starring [Winifred Emery](#) and [Marion Terry](#).

27/4/1892 – The magazine *Isis* is established by students at the [University of Oxford](#).

6/1892 – Rehearsals for the première of [Oscar Wilde](#)'s play *Salome* for inclusion in [Sarah Bernhardt's](#) London season (in French) are halted when the [British Lord Chamberlain's](#) licenser of plays prohibits it for including Biblical characters.

15/7/1892 – The [Bibliographical Society](#) is established in London.

12/9/1892 – The 11-year-old Virginia Stephen, the later novelist [Virginia Woolf](#), takes a boat trip to [Godrevy Lighthouse](#) on a family holiday in Cornwall.

14/10/1892 – The first collection of [Arthur Conan Doyle's](#) *Sherlock Holmes* stories from *The Strand Magazine* (June 1891–June 1892), *The Adventures of Sherlock Holmes*, is published by [George Newnes](#) in London; it includes Doyle's favourite, "[The Adventure of the Speckled Band](#)", which was originally published in February.

20/10/1892 (O. S.: October 8) – [Constantin Dobrescu-Arges](#) inaugurates Romania's first rural printing press, at [Mușătești](#).

11/1892 – *The Sewanee Review* is established by [William Peterfield Trent](#); it will become the oldest continuously published literary quarterly in the United States.

9/12/1892 – [George Bernard Shaw's](#) first play *Widowers' Houses* has its first performance, at the [Royalty Theatre](#) in London under the auspices of the [Independent Theatre Society](#). The author is booted.

21/12/1892 – [Brandon Thomas](#)' farce *Charley's Aunt* begins a record-breaking [London](#) run at the Royalty Theatre (following a pre-London opening at [Bury St Edmunds](#) on [February 29](#)).

14/1/1893 – [Kate Chopin](#)'s short stories "[Désirée's Baby](#)" and "A Visit to Avoyelles" appear in [Vogue](#) magazine in the United States.

2-3/1893 – The 22-year-old [Stephen Crane](#) pays for publication of his first book, the [Bowery novella](#) *Maggie: A Girl of the Streets*, under the pseudonym "Johnston Smith" in [New York](#). Coming to be considered a pioneering example of American [literary realism](#), the first trade edition (rewritten) comes out in [1896](#) after Crane has attained fame with *The Red Badge of Courage*.

19/4/1893 – [Oscar Wilde](#)'s social comedy *A Woman of No Importance* receives its first performance at the [Haymarket Theatre](#), London, with [Herbert Beerbohm Tree](#), [Mrs. Bernard Beere](#) and [Julia Neilson](#).

2/5/1893 – Swedish dramatist [August Strindberg](#), 44, begins a brief marriage with Austrian writer [Frida Uhl](#), 21.

17/5/1893 – [Maurice Maeterlinck](#)'s symbolist play *Pelléas and Mélisande* is first performed.

27/5/1893 – [Arthur Wing Pinero](#)'s [problem play](#) *The Second Mrs Tanqueray* is first performed, at the [St. James Theatre](#), London, with [Mrs. Patrick Campbell](#) in the title rôle.

14/6/1893 – The [Shelley Memorial](#) is inaugurated at [University College, Oxford](#), from which the poet was expelled in [1811](#)). It is designed by [Basil Champneys](#), with a reclining nude marble statue of [Percy Bysshe Shelley](#) by [Edward Onslow Ford](#).

7/1893 – [Bangiya Sahitya Parishad](#) is established as "The Bengal Academy of Literature".

1/7/1893 – The first issue of *L'Ère Nouvelle* is published in [Paris](#) by the Romanian [George Diamandy](#). It will have contributions from [Marxist](#) theoreticians, including [Friedrich Engels](#), [Paul Lafargue](#), [Constantin Dobrogeanu-Gherea](#), [Georgi Plekhanov](#), and [Georges Sorel](#). In literature, *L'Ère Nouvelle* promotes a blend of [naturalism](#) as embodied by [Émile Zola](#) and [historical materialism](#).

10/1893 – [André Gide](#) begins his travels in North Africa, where he comes to accept his [homosexuality](#).

7/10/1893 – [Finley Peter Dunne](#) introduces his character [Mr. Dooley](#) in the *Chicago Evening Post*.

11/11/1893 – [Jerome K. Jerome](#) founds *To-Day*, "A weekly magazine-journal", in London.

26/11/1893 – [Arthur Conan Doyle](#) surprises the reading public by revealing in the story "[The Adventure of the Final Problem](#)", published in *The Strand Magazine* dated December, that his private detective character [Sherlock Holmes](#) had apparently died at the [Reichenbach Falls](#) on 4 May 1891. Doyle has stayed in Switzerland for a time this year.

28/11/1893 – The [Raimund Theater](#) opens in Vienna, Austria.

12/1893 – W. B. Yeats publishes *The Celtic Twilight*, giving a popular name to the [Irish Literary Revival](#).

16/12/1893 – Establishment, in [Yorkshire](#) (England), of the Brontë Society, possibly the oldest literary society of this nature, dedicated to establishing what will become the [Brontë Parsonage Museum](#).

20/12/1893 – The first story featuring the private detective character [Sexton Blake](#), "The Missing Millionaire", appears in [Alfred Harmsworth](#)'s new boys' story paper *The [Halfpenny Marvel](#)* (London), written by Harry Blyth under the pen-name Hal Meredith.

2/1894 – [Oscar Wilde](#)'s play *Salome* is first published in English, with illustrations by [Aubrey Beardsley](#).

15/2/1894 – French anarchist [Martial Bourdin](#) accidentally kills himself while attempting to plant a bomb at the [Royal Observatory, Greenwich](#), a fictionalised version of which appears in [Joseph Conrad](#)'s novel *[The Secret Agent](#)* (1907).

Early Spring, 1894 – [Mary Antin](#) emigrates from White Russia ([Belarus](#)) to the United States with her mother.

4/1894 – *[The Yellow Book](#)* imprint, edited by [Henry Harland](#), begins publication by [John Lane](#) and [Elkin Mathews](#) – [The Bodley Head](#) – in London.

21/4/1894 – [George Bernard Shaw](#)'s play *Arms and the Man* is premièred at the [Avenue Theatre](#) in London.

5/1894 – The Scottish writer [William Sharp](#) publishes *Pharais*, his first novel under the [pseudonym](#) Fiona MacLeod.

6/1894 – The German novelist [Hermann Hesse](#) begins an apprenticeship in mechanical engineering at a factory in [Calw](#).

15/8/1894 – [A. E. Waite](#) starts to publish and edit an occult periodical, *The Unknown World*.

10/1894 – [Lafcadio Hearn](#) begins work as a journalist for the English-language *Kobe Chronicle* in Japan.

8/11/1894 – [Robert Frost](#)'s first poem, "My Butterfly" appears in *The New York Independent*, which pays him \$15.

12/1894 - An abridgement of [Stephen Crane](#)'s American Civil War novel *[The Red Badge of Courage](#)* is first published as a serial in *[The Philadelphia Press](#)*.

12/1894 - [Arthur Conan Doyle](#) publishes "An Alpine Pass on "Ski"" in *[The Strand Magazine](#)* (London), popularizing [skiing](#) as a sport in [Switzerland](#).

22/12/1894 – [Claude Debussy](#)'s symphonic poem *Prélude à l'après-midi d'un faune*, a free interpretation of [Stéphane Mallarmé](#)'s 1876 poem, "L'Après-midi d'un faune", is premièred in [Paris](#).

1/1895– The [Ottoman](#) illustrated magazine *Servet-i Fünun* is taken over by [Tevfik Fikret](#), who turns it into a vehicle for *Edebiyat-ı Cedide* ("New Literature"). These writers are committed to conservatism and [Ottomanism](#), rather than [Turkish nationalism](#), but also favor [Westernization](#). They use a "recondite and obscure" [Ottoman language](#) within the framework of [aestheticism](#).

1-5/1895 – [H. G. Wells](#)' first "scientific romance", the novella *The Time Machine*, is published serially in *The New Review* ([London](#)). The first book editions are published by [Henry Holt and Company](#) in [New York](#) on May 7 and [Heinemann](#) in [London](#) on May 29.

3/1/1895 – The première of [Oscar Wilde](#)'s comedy *An Ideal Husband* takes place at the [Haymarket Theatre](#) in [London](#).

5/1/1895 - The première of [Henry James](#)'s historical drama *Guy Domville* held at [St James's Theatre](#) in [London](#) is booed.

5/1/1895 - [A. E. Waite](#) ceases to publish and edit his occult periodical *The Unknown World*.

12/1/1895 – The [National Trust for Places of Historic Interest or Natural Beauty](#) is registered in [England](#) and begins acquiring properties and making them accessible to the public. [Carlyle's House](#) in [Chelsea](#) is one of the first to open.

2/1895 – *The Bookman* ([New York](#)), a monthly, is first published by [Dodd, Mead and Company](#) with [Harry Thurston Peck](#) as editor. It publishes the first [bestseller](#) list, which is headed by [Frank R. Stockton](#)'s novel *The Adventures of Captain Horn*.

14/2/1895 – [Oscar Wilde](#)'s last play, the comedy *The Importance of Being Earnest*, opens at [St James's Theatre](#), [London](#).

18/2/1895 – The [Marquess of Queensberry](#) (father of [Lord Alfred Douglas](#), [Oscar Wilde](#)'s lover), leaves a calling card at the [Albemarle Club](#) in [London](#) inscribed: "For [Oscar Wilde](#), posing sodomite", i. e. [sodomite](#), inducing [Wilde](#) to charge him with [criminal libel](#).^[4] In a meeting on [March 25](#) at the [Café Royal](#) in [London](#), [Frank Harris](#) and [George Bernard Shaw](#) fail to dissuade [Wilde](#) from proceeding with the action.

4/3/1895 – [George du Maurier](#)'s play, *Trilby*, based on his novel *of the same name*, serialised in [1894](#) and first published in book form in [1895](#), opens at the [Boston Museum](#) in the [United States](#), with a [New York](#) première on [April 15](#) at the [Garden Theatre](#)). [Wilton Lackaye](#) plays [Svengali](#) and [Virginia Harned](#) the title rôle.

4-5/1895 – *Pan*, a German arts and literary magazine, is first published, in [Berlin](#).

3-5/4/1895 – [Queensberry](#) is acquitted in the libel case of *Wilde v Queensberry* at the [Old Bailey](#) in [London](#). Evidence of [Wilde](#)'s [homosexual](#) relationships with young men renders him liable to criminal prosecution under the [Labouchere Amendment](#), while the [Libel Act 1843](#) renders him legally liable for the considerable expenses [Queensberry](#) has incurred in his defence, leaving [Wilde](#) penniless.

6/4/1895 – Oscar Wilde is arrested at the [Cadogan Hotel](#), London, in the company of [Robbie Ross](#), for "unlawfully committing acts of gross indecency with certain male persons". He is detained on remand in [Holloway Prison](#).

29/4/1895 – [Joseph Conrad](#)'s novel [Almayer's Folly](#) is published in London by [T. Fisher Unwin](#), as Conrad's first published work, after retirement from his [career at sea](#)). It marks the first appearance of his pseudonym.

23/5/1895 – Representatives of the [Astor Library](#) and [Lenox Library](#), with the backing of [Samuel J. Tilden](#), agree to merge and form the [New York Public Library](#).

25/5/1895 - After a retrial of the criminal case of [Regina v. Wilde](#) at the [Old Bailey](#), [Oscar Wilde](#) is convicted of gross indecency and taken to [Pentonville Prison](#) to begin a two-year sentence of [hard labour](#).^[5] In June he requests to read in his cell [Pater's *The Renaissance*](#), [Augustine's *Confessions*](#) and works by [Baudelaire](#) and [Newman](#). On November 21 he is transferred to [Reading Gaol](#).

25/5/1895 - [Henry Irving](#) becomes the first English actor to be [knighted](#) as such.

21/6/1895 – [William Poel](#)'s newly-formed [Elizabethan Stage Society](#), created to promote productions of plays by Shakespeare and his contemporaries in the assumed style of the [English Renaissance theatre](#), gives its first performance, at Burlington Hall.

7/9/1895 – The stage version of [Trilby](#) (see March 4) has its UK première at the [Theatre Royal, Manchester](#), with a London première on October 30 at the Haymarket Theatre), with [Herbert Beerbohm Tree](#) and [Dorothea Baird](#). The play is so successful that Tree can use the profits to build [Her Majesty's Theatre](#). It also popularises the [trilby](#) hat.

10/1895 - [The American Historical Review](#) appears for the first time.

10/1895 - [Stephen Crane](#)'s [American Civil War](#) novel [The Red Badge of Courage](#) is first published in an abridged book format by [D. Appleton & Company](#) in New York.

10/1895 - [Rudyard Kipling](#) publishes the story "[Mowgli Leaves the Jungle Forever](#)" in [The Cosmopolitan](#) illustrated magazine in the United States, concluding the series collected in [The Second Jungle Book](#), published in England in November.

1/11/1895 – [Thomas Hardy](#)'s last completed novel, [Jude the Obscure](#) is published by Osgood, McIlvaine, and Co. in London, dated 1896, on completion of an [expurgated](#) serialization under the title [Hearts Insurgent](#) in [Harper's Magazine](#). It is strongly criticized on moral grounds. Hardy later claims that [Walsham How](#), [Bishop of Wakefield](#), [burned](#) a copy.^[9]

c. December, 1895 – Ioseb Besarionis dze Jughashvili, the future [Joseph Stalin](#), publishes [his romantic poems](#) in the newspaper [Iveria](#), receiving accolades from a senior writer, [Ilia Chavchavadze](#).^[10]

19/12/1895 – [Robert Frost](#) marries Elinor Miriam White at [Lawrence, Massachusetts](#).

11/2/1896 – While Oscar Wilde is in prison, his play *Salome* (written in 1891) is premièred in its original French by Lugné-Poe's Théâtre de l'Œuvre company in Paris, perhaps at the Comédie-Parisienne.

3/1896– Stephanus Jacobus du Toit's *Die Koningin van Skeba*, the first Afrikaans language novel, begins serialization in *Ons Klyntji*.

3/3/1896 – Publication begins of the world's first magazine with an orientation to male homosexuality, *Der Eigene*, by Adolf Brand in Berlin.

7/7/1896 – Charles Thomas Wooldridge is hanged at Reading Gaol in England for uxoricide, inspiring fellow-prisoner C.3.3. Oscar Wilde's *The Ballad of Reading Gaol* (1897).

10/10/1896 – *The New York Times* publishes its first book review section, which evolves to become *The New York Times Book Review*.

17/10/1896 – Anton Chekhov's play *The Seagull* (Чайка, *Chayka*) is unsuccessfully premièred at the Alexandrinsky Theatre in Saint Petersburg (Russia).

11/1896 – The British magazine *The Lady's Realm* is first published, edited by William Henry Wilkins.

12/1896 – Frank Munsey's *The Argosy* publishes its first all adult fiction issue, pioneering the pulp magazine genre in the United States.

10/12/1896 – Alfred Jarry's play *Ubu Roi* (first published this Spring in *Le Livre d'art*) is premièred by the Théâtre de l'Œuvre in Paris. The opening word, "*Merdre!*", triggers disturbances and the play is not performed again in the author's lifetime.

1-3/1897 – Oscar Wilde, imprisoned in Reading Gaol in England, writes a letter to his lover, Lord Alfred Douglas, *De Profundis*.

2/1/1897 – Newspapers in London erroneously report the death of Mark Twain. It is believed the rumors began when Twain's cousin had become ill. Twain makes his famous statement, "The report of my death was an exaggeration."

4-12/1897 – H. G. Wells' science fiction novel *The War of the Worlds* is serialized in *Pearson's Magazine* (London).

13/4/1897 – The Grand Guignol is opened in Paris by Oscar Méténier.

19/5/1897 – Oscar Wilde is released early this morning from Pentonville Prison in London, to which he has been transferred from Reading via Twyford the previous night. This afternoon he visits Hatchards bookshop briefly before catching an evening train to Newhaven, on his way to exile on the continent under the pseudonym "Sebastian Melmoth".

26/5/1897 – The theatrical manager Bram Stoker's contemporary Gothic horror novel *Dracula* is published in London by Constable with a late change of title from *The Un-Dead*. It will influence vampire literature for the following century. On May 18 he had staged

a reading of a dramatised version for copyright purposes before an audience of two at the Lyceum Theatre, London.

22/6/1897 – Moscow Art Theatre is formed by Constantin Stanislavski and Vladimir Nemirovich-Danchenko.

2/7/1897 – The Yorkshire Dialect Society is founded, the oldest such society in England.

25/7/1897 – The writer [Jack London](#) sails to join the [Klondike Gold Rush](#), where he will write his first successful stories.

10/1897 – The first issue of *Albina*, a Romanian literary and agriculturalist magazine aimed at a peasant readership, is published in [Bucharest](#) by [Ioan Kalinderu](#), [George Coşbuc](#) and [Petre Dulfu](#).

1/11/1897 – The Library of Congress Building in Washington, D.C., is opened.

28/12/1897 – Edmond Rostand's play *Cyrano de Bergerac* opens at the Théâtre de la Porte Saint-Martin in Paris with the theater's director, Coquelin aîné, in the title role. The applause lasts for more than an hour.

30/12/1897 – The comedy *The White Horse Inn (Im weißen Rößl)*, by Oscar Blumenthal and Gustav Kadelburg, opens in Berlin. Decades later it will be turned into a successful musical play.

13/1/1898 – Émile Zola's open letter to Félix Faure, President of France, on the Dreyfus affair, *J'Accuse...!*, is published on the front page of the Paris daily newspaper *L'Aurore*. On February 23, Zola is convicted of [criminal libel](#) in connection with *J'Accuse...!*. Following dismissal of his appeal he flees to London (arriving on July 19) to escape imprisonment. In August he begins writing his novel *Fécondité* in the suburbs.

February 5–June 18, 1898 – M. P. Shiel's "Yellow Peril" novel *The Empress of the Earth*, written around contemporary events in China, appears in the [Pearson](#) weekly *Short Stories* (London) and in book form in July as *The Yellow Danger*; it is frequently reprinted.

25/2/1898 – Première of [Frank Wedekind's](#) *Earth Spirit (Erdgeist)*, first of his [Lulu plays](#), in [Leipzig](#), in a production by Carl Heine, with Wedekind himself in the role of Dr. Schön.

25/3/1898 – [O. Henry](#) is imprisoned in [Ohio Penitentiary](#), [Columbus](#), for [embezzlement](#).

28/5/1898 – [Max Beerbohm](#) succeeds [George Bernard Shaw](#) as theater critic of *The Saturday Review* (London); Shaw introduces him as "The Incomparable Max".

6/1898 – First appearance of [E. W. Hornung's](#) fictional [gentleman thief](#) [A. J. Raffles](#) in the story "The Ides of March" in [Cassell's Magazine](#) (London).

2/12/1898 – Moscow Art Theatre's first season opens with a double bill of Emilia Matthai's *Greta's Happiness* and Carlo Goldoni's *The Mistress of the Inn*. The successful and influential Moscow Art Theatre production of *The Seagull* by Chekhov (its Moscow première), would open on 29 December [O.S. 17 December] 1898.

21/1/1899 – The French actress [Sarah Bernhardt](#), having taken over management of the Paris theatre she renames the [Théâtre Sarah-Bernhardt](#), opens it in the title rôle of [Victorien Sardou's *La Tosca*](#). On [May 20](#) she premières an adaptation of Shakespeare's *Hamlet*, with herself in the title rôle.

20/3/1899 – [W. H. Davies](#), "tramp-poet", loses his foot trying to jump on a freight train at Renfrew, Ontario.

4/1899 – [Karl Kraus](#) establishes the radical periodical *Die Fackel* (The Torch) in Vienna.

4-6/1899 – [Rainer Maria Rilke](#), still an art student at the time, travels to Moscow to meet [Leo Tolstoy](#).

5-12/1899 – The only work of fiction by the British politician [Winston Churchill](#), *Savrola: A Tale of the Revolution in Laurania*, is serialised in *Macmillan's Magazine*.

8/5/1899 – The [Irish Literary Theatre](#), founded by [W. B. Yeats](#), [Augusta](#), [Lady Gregory](#), [George Moore](#) and [Edward Martyn](#), puts on its first production in Dublin, a version of Yeats' verse drama *The Countess Cathleen*.

20/6/1899 – The English writer [Edward Thomas](#) marries Helen Noble at [Fulham register office](#).

31/7/1899 – [Arthur Machen](#)'s wife Amy dies after a long illness, an event that has a devastating effect on him.

1/9/1899 – The [National Theatre](#) in Norway opens with pieces by [Holberg](#) and [Bjørnstjerne Bjørnson](#)'s 1862 trilogy *Sigurd Slembe*.

9/1899 – The British Mutoscope and Biograph Company's *King John* (a very short silent film starring [Herbert Beerbohm Tree](#)) becomes the first known film based on a Shakespeare play.

11/1899 – The oldest surviving Japanese film, *Momijigari*, is shot by [Tsunekichi Shibata](#) in Tokyo. It records the [kabuki](#) actors [Onoe Kikugorō V](#) and [Ichikawa Danjūrō IX](#) performing a scene from the play *Momijigari*.

6/11/1899 – [William Gillette](#)'s play *Sherlock Holmes*, based on the writings of [Arthur Conan Doyle](#), opens in New York City with himself in the title rôle.

7/11/1899 (October 26 Old Style) – [Anton Chekhov](#)'s *Uncle Vanya* receives its Russian metropolitan première at the [Moscow Art Theatre](#), with [Konstantin Stanislavski](#) directing and playing the rôle of [Astrov](#), and [Olga Knipper](#) as [Yeléna](#).

18/11/1899 – [Leo Tolstoy](#) completes his last novel, *Resurrection* («Воскресение», *Voskreseniye*), published serially in *Niva*.

12/12/1899 – [Herbert Putnam](#) is appointed [Librarian of Congress](#) in the United States, where he will introduce in practice the [Library of Congress Classification](#) (LCC) scheme.

12/1899 – The imprisoned William Sydney Porter's [pseudonym O. Henry](#) first appears over the [short story](#) "Whistling Dick's Christmas Stocking" in this month's [McClure's Magazine](#).

5/1900 - [Rainer Maria Rilke](#) makes his second visit to Russia with [Lou Andreas-Salomé](#) and her husband.

5/1900 - The first film to feature the detective character [Sherlock Holmes](#), [Sherlock Holmes Baffled](#), is released by the [American Mutoscope and Biograph Company](#).

17/5/1900 – [L. Frank Baum](#)'s [The Wonderful Wizard of Oz](#) is published in [Chicago](#), the first of [Baum's books](#) chronicling the fictional [Land of Oz](#) for children.

24/6/1900 – The [Hanlin Academy](#) in [Peking](#), housing "the oldest and richest library in the world", catches fire and is destroyed during the [Boxer Rebellion](#).

25/6/1900 – The [Taoist](#) monk [Wang Yuanlu](#) discovers the [Dunhuang manuscripts](#) in the Library Cave or Cave for Preserving Scriptures, No. 17 of the [Mogao Caves](#) in north-west China, where they have been sealed since the early 11th century.

1/7/1900 – The [Net Book Agreement](#) comes into force in the U.K: publishers will supply booksellers only on condition that they do not retail the supplied books at a discounted rate.

1/11/1900 – [Ermete Novelli](#) opens the "Casa di Goldoni", a new theatre in imitation of the [Comédie Française](#), at Rome.

19/12/1900 – [August Strindberg](#)'s [To Damascus](#) (*Till Damaskus*, first two parts) receives its première at the [Royal Dramatic Theatre](#) in Stockholm with [August Palme](#) and [Harriet Bosse](#), Strindberg's future wife, in the leading rôles.

31/1/1901 – [Anton Chekhov](#)'s [Three Sisters](#) ([Три сестры](#), *Tri sestry*) opens at the [Moscow Art Theatre](#), directed by [Constantin Stanislavski](#) and [Vladimir Nemirovich-Danchenko](#) with Stanislavski as Vershinin, [Olga Knipper](#) as Masha, Margarita Savetskaya as Olga, [Maria Andreyeva](#) as Irina, and Maria Lilina (Stanislavsky's wife) as Natasha.

22/2/1901 – [Leo Tolstoy](#) is excommunicated from the [Russian Orthodox Church](#).^[1]

6/5/1901 – Swedish dramatist [August Strindberg](#), 52, marries his third wife, the Swedish-Norwegian actress [Harriet Bosse](#), 23, after an engagement in March during rehearsals for his play [Easter](#) (*Påsk*).

25/5/1901 – Chekhov marries Olga Knipper in a quiet ceremony.^[2]

28/5/1901 – [Cherry v. Des Moines Leader](#) is decided in the [Iowa Supreme Court](#), upholding the right to publish critical reviews.

28/6/1901 – [G. K. Chesterton](#) marries Frances Blogg at [St Mary Abbots](#), [Kensington](#).

7/1901 – The first modern performances of [Everyman](#), the 15th-century [morality play](#), are given by [William Poel](#)'s [Elizabethan Stage Society](#) outdoors at the [Charterhouse](#) in London.^{[3][4]}

24/7/1901 – [O. Henry](#) is released from prison in [Columbus, Ohio](#) after serving three years for [embezzlement](#).

10/1901 - [Thomas Mann](#)'s first novel, [Buddenbrooks](#), is published in Berlin.

10/1901 - The [Irish Literary Theatre](#) project gives its final performance.^[5]

23/10/1901 – [Mark Twain](#) receives an honorary doctorate of literature from [Yale University](#). In the same month he moves to [Riverdale, New York](#).

2/12/1901 – The Romanian literary review [Sămănătorul](#) is founded.^[6]

10/12/1901 – The first [Nobel Prize in Literature](#) is awarded, to French poet [Sully Prudhomme](#).^[7]

5/1/1902 - The political drama [Danton's Death](#) ([Dantons Tod](#), completed and published in 1835) by [Georg Büchner](#) (died 1837), is first performed at the Belle-Alliance-Theater in [Berlin](#) by the Vereins Neue Freie Volksbühne.

5/1/1902 - [George Bernard Shaw](#)'s controversial 1893 play [Mrs. Warren's Profession](#) receives its first performance at a private London club.^[1]

23/1/1902 – The first example of a [Sherlockian game](#) – a study of inconsistencies of dates in [Arthur Conan Doyle](#)'s [The Hound of the Baskervilles](#) (the serialisation of which in [The Strand Magazine](#) concludes in April) by publisher Frank Sidgwick – appears in [The Cambridge Review](#).^[2]

4/1902 – [Mark Twain](#) buys a home in [Tarrytown, New York](#). On [June 4](#) he receives an honorary doctorate of literature from the [University of Missouri](#).

16/6/1902 – [Bertrand Russell](#) writes to [Gottlob Frege](#) about the mathematical problem to become known as [Russell's paradox](#).^[3]

1/7/1902 – The [Romanian language](#) literary review [Luceafărul](#) begins publication in [Budapest](#).

9/9/1902 – [P. G. Wodehouse](#) leaves his job at the [Hongkong and Shanghai Banking Company](#) in London to become a freelance writer. On September 18, his first published novel, the [St. Austin's](#) school story [The Pothunters](#), is published in London by [A & C Black](#), as a truncation of the version in their [Public School Magazine](#) from January to March.

Early October 1902 – [Beatrix Potter](#)'s self-illustrated children's book [The Tale of Peter Rabbit](#) (originally published privately a year earlier) appears in its first commercial edition with [Frederick Warne & Co](#) in London. It had sold 28,000 copies by the end of the year.^[4]

5/10/1902 – Thousands attend the funeral of the French novelist [Émile Zola](#) at the [Cimetière de Montmartre](#), Paris. They include [Alfred Dreyfus](#), given special permission by Mme Zola to attend.^[5]

4/11/1902 – [J. M. Barrie](#)'s comedy [The Admirable Crichton](#) is first performed, at the [Duke of York's Theatre](#) in London, starring [H. B. Irving](#), [Henry Kemble](#) and [Irene Vanbrugh](#). It runs for 828 performances.

5/12/1902 – [Leo Tolstoy](#)'s drama [The Power of Darkness](#) («ВЛАСТЬ ТЬМЫ», *Vlast' t'my*, written in 1886) is premièred at the [Moscow Art Theatre](#) by [Konstantin Stanislavski](#) with some success, although he is self-critical.^[6]

18/12/1902 – [Maxim Gorky](#)'s drama [The Lower Depths – Scenes from Russian Life](#) («На дне», *Na dne*) is first performed, at the [Moscow Art Theatre](#), as a first major success for [Konstantin Stanislavsky](#) as director and star.

1-12/1903 – [Henry James](#)'s novel [The Ambassadors](#) is published as a serial in the monthly [North American Review](#).

22/5/1903 – Japanese philosophy student [Misao Fujimura](#) (藤村操, born 1886) carves a poem into a tree at [Kegon Falls](#) before committing suicide over unrequited love.^[1]

20/6/1903 – [Jack London](#)'s novel [The Call of the Wild](#) begins serial publication in the [Saturday Evening Post](#).

24/10/1903 – [Mark Twain](#) sets out for [Florence](#) (Italy).^[2]

12/1903 – The [Prix Goncourt](#) for French literature is awarded for the first time, to [John Antoine Nau](#) for his novel [Force ennemie](#).

16/12/1903 – The [London County Council](#) erects a plaque to novelist [Charles Dickens](#) (d. 1870) on his former home in [Doughty Street](#).

19/12/1903 – The first of [G. K. Chesterton](#)'s short stories in the series [The Club of Queer Trades](#), "The Tremendous Adventures of Major Brown", appears in [Harper's Weekly](#).

1/1904 - [Mark Twain](#) begins dictating his [Autobiography](#).

1/1904 - The first issue of [Süddeutsche Monatshefte](#) is published in [Munich](#) by [Paul Nikolaus Cossmann](#).

17/1/1904 – [Anton Chekhov](#)'s last play, [The Cherry Orchard](#) («Вишнёвый сад», *Vishnevyyi sad*), opens at the [Moscow Art Theatre](#) directed by [Constantin Stanislavski](#).

25/2/1904 – [J. M. Synge](#)'s tragedy [Riders to the Sea](#) is first performed at [Molesworth Hall](#), [Dublin](#), by the [Irish National Theatre Society](#).

1/3/1904 – [Sophie Radford de Meissner](#)'s translation of [Aleksey Konstantinovich Tolstoy](#)'s 1863 historical drama [Ivan the Terrible](#) is first played at the [New Amsterdam Theatre](#) on [Broadway](#), [New York City](#), by [Richard Mansfield](#).^[1]

24/4/1904 – A [Lithuanian press ban](#) in the [Russian Empire](#) is lifted. [Petras Vileišis](#) installs a printing press in his [Vileišis Palace](#) in [Vilnius](#).

10/5/1904 – Virginia Woolf suffers a mental breakdown after the death on February 22 of her father, Sir Leslie Stephen.

16/6/1904 – The original "Bloomsday", the day James Joyce first walks out with Nora Barnacle (a chambermaid he first met on June 10), to the Dublin suburb of Ringsend, in which the action of his novel *Ulysses* (1922) is set.^[2]

29/6/1904 – Chekhov, suffering from tuberculosis at Badenweiler, writes to his sister Masha saying his health is improving.^[3] He dies just over two weeks later.

9/1904 – Mark Twain buys a home at 21 Fifth Avenue, New York City.

1/11/1904 - George Bernard Shaw's comedy about Ireland, *John Bull's Other Island*, opens at the Royal Court Theatre, London, under the management of Harley Granville-Barker after W. B. Yeats rejects it for Dublin's Abbey Theatre.

1/11/1904 - The Stephen family have moved to a home at 46 Gordon Square, Bloomsbury, London, where Virginia Woolf joins them about November 8.^[4] Here the Bloomsbury Group will form.

11/1904 – Hall Caine's novel *The Prodigal Son* is published by Heinemann in London and opens in a dramatic adaptation at the Grand Theatre, Douglas, Isle of Man.

12/1904– The only known surviving copy of the first quarto edition of Shakespeare's play *Titus Andronicus* (published in London, 1594) is discovered in Sweden.

21/12/1904 – The first of Virginia Woolf's writings to be published, "Haworth, November 1904", an account of a visit to the Brontë family home, appears anonymously in a women's supplement to a clerical journal, *The Guardian*.^{[5][6]} (A book review written later has appeared in the same journal a week earlier.)^[7]

24/12/1904 – The Coliseum Theatre in London opens.^[8]

27/12/1904 - The Irish National Theatre Society (Abbey Theatre) opens to the public in Dublin. The bill consists of three one-act plays: *On Baile's Strand* and *Cathleen Ní Houlihan* by Yeats (the latter with Máire Nic Shiubhlaigh in the title rôle), and *Spreading the News* by Lady Gregory.

27/12/1904 - J. M. Barrie's play *Peter Pan, or The Boy Who Wouldn't Grow Up* premieres at the Duke of York's Theatre in London^[8] with Nina Boucicault in the title rôle and Gerald du Maurier as Captain Hook and Mr Darling; du Maurier is the uncle of the Llewellyn Davies boys, who inspired the story.

1-9/1905 – L. Frank Baum's *Animal Fairy Tales* appear in *The Delineator* magazine.

5/1/1905 – Baroness Emma Orczy's play *The Scarlet Pimpernel*, adapted by Julia Neilson and Fred Terry, who play the leads, makes its London debut at the New Theatre, followed shortly by publication of the novel.^[1]

16/1/1905 – [Neil Munro](#) begins publishing his [Vital Spark](#) stories in the *Glasgow Evening News*.

2/1905 – [Upton Sinclair](#)'s novel [The Jungle](#) begins serialization in the American socialist newspaper [Appeal to Reason](#).^[2]

10/5/1905 – The first stage performance in England of [Oscar Wilde](#)'s tragedy [Salome](#) (the original version having been banned in 1892) takes place privately at the New Stage Club of the Bijou Theatre in Archer Street, London, with Millicent Murby in the title role, directed by [Florence Farr](#). The author died in 1900.^[3]

7/1905 – [Beatrix Potter](#) becomes engaged to her editor [Norman Warne](#), but on [August 25](#) he dies unexpectedly of [pernicious anemia](#). Soon after she completes the purchase of a [Lake District](#) home, [Hill Top](#).

13/10/1905 – The English [actor-manager](#) Sir [Henry Irving](#) collapses in his hotel, while playing [Thomas Becket](#) on tour in [Bradford](#), dying soon afterwards.^[4]

15/10/1905 – The weekly full-color comic strip [Little Nemo in Slumberland](#), by [Winsor McCay](#), debuts in the *New York Herald*.

10/12/1905 – [O. Henry](#)'s short story "[The Gift of the Magi](#)" first appears as "Gifts of the Magi" in *The New York Sunday World*.

15/12/1905 – [Pushkin House](#) is founded in [Saint Petersburg](#), Russia, to preserve the heritage of [Alexander Pushkin](#).^[5]

8/2/1906 – The writer [Hilaire Belloc](#) becomes a [Liberal](#) Member of [Parliament of the United Kingdom](#).

2/1906 – [J. M. Dent](#) and Co. initiates the U.K. [Everyman's Library](#) series, edited by [Ernest Rhys](#). The first title is [Boswell's Life of Johnson](#).

13/3/1906 – The Romanian nationalist historian [Nicolae Iorga](#) instigates a boycott of the [National Theater Bucharest](#) over its staging of French-language plays. A riot ensues.^[1]

[April 10–October 13](#), 1906 – [Maxim Gorky](#) visits the United States with his mistress, the actress [Maria Andreyeva](#), to raise funds for the [Bolsheviks](#).^[2] In the [Adirondack Mountains](#) he writes his novel of revolutionary conversion and struggle, *The Mother* (*Мать, Mat'*). The couple then move to [Capri](#).

18/4/1906 – The [1906 San Francisco earthquake](#) destroys the unfinished premises of [Stanford University Library](#).^[3] Many of the city's leading poets and writers retreat to join the arts colony at [Carmel-by-the-Sea, California](#) known as [The Barness](#).

5-10/1906 – [Jack London](#)'s novel [White Fang](#) is serialized in the American magazine [Outing](#).

6/1906 – Virginia Stephen, the future [Virginia Woolf](#), writes her first work of fiction, a short story which becomes known as "Phyllis and Rosamond" when first published, posthumously.^[4]

11/7/1906 – The [Murder of Grace Brown in Herkimer County, New York](#) will inspire [Theodore Dreiser's](#) novel [An American Tragedy](#) (1925) and [Jennifer Donnelly's](#) young-adult novel [A Northern Light](#) (2003).

Pre-September 1906 – The last full-scale court performance of [gambuh](#) dance-drama is held in [Bali](#).^[5]

1/9/1906 – [Annie Carroll Moore](#) begins work as Superintendent of the Department of Work with Children at the [New York Public Library](#).

[18/9/1906](#) – [August Strindberg's](#) naturalist drama [Miss Julie](#) (*Fröken Julie*), written in 1888, is first performed on the [Swedish](#) professional stage, on tour in [Lund](#), directed by August Falck, with Manda Bjorling in the title rôle and [August Palme](#) as Jean. It is first staged in [Stockholm](#) on December 13 at the [Folkan](#) (People's Theatre).

[8/11/1906](#) – [Max Reinhardt](#) inaugurates the [Kammerspiele](#) series of new plays at the [Deutsches Theater in Berlin](#), with a production of [Ghosts](#) by [Henrik Ibsen](#), designed by [Edvard Munch](#).^[6]

[20/11/1906](#) – [Frank Wedekind's](#) play [Spring Awakening: A Children's Tragedy](#) (*Frühlings Erwachen*), completed 1901, receives its first staging, as the second work presented in the [Deutsches Theater's](#) [Kammerspiele](#) series in Berlin, directed by Max Reinhardt.

[24/12/1906](#) – [Reginald Fessenden](#) transmits the first [radio](#) program, a poetry reading, a violin solo, and a speech, from [Brant Rock, Massachusetts](#).

[3/1/1907](#) – The [National Theatre](#) opens in [Sofia](#), Bulgaria.

[26/1/1907](#) – Many of the audience boo the opening performance of [J. M. Synge's](#) [The Playboy of the Western World](#) at the [Abbey Theatre, Dublin](#). Disturbances continue for a week.^[11]

[4/2/1907](#) – The poet [W. B. Yeats](#), at a public debate at the Abbey Theatre, denies trying to suppress audience distaste during a performance of [The Playboy of the Western World](#).

[22/2/1907](#) – [Leonid Andreyev's](#) symbolist drama [The Life of Man](#) («Жизнь человека», *Zhizn cheloveka*) is premièred at the [Komissarzhevskaya Theatre](#) in [Saint Petersburg](#), directed by [Vsevolod Meyerhold](#). On December 12 it is performed for the first time at the [Moscow Art Theatre](#), directed by [Konstantin Stanislavski](#) and [Leopold Sulerzhitsky](#).^[21]

[3/1907](#) – The [Diamond Sūtra](#), a woodblock printed Buddhist scripture dated AD 868, is discovered by [Aurel Stein](#) at the [Mogao Caves](#) near [Dunhuang](#) in [China](#). It is said to be "the earliest complete survival of a dated printed book".^[3]

3-4/1907 - As an aftermath of the [Romanian peasants' revolt](#) comes a government clampdown on the radical authors [Constantin Banu](#) and [Nicolae Iorga](#), whose homes are raided by police.^[4] [N. D. Cocea](#) is prosecuted for sedition^[5] and [Barbu Lăzăreanu](#) expelled from the country.^[6] From [Berlin](#), [Ion Luca Caragiale](#) watches the events with a "hopelessness stifled by disgust", as reported by his son [Luca](#). His exposé demanding social justice in the [Romanian Kingdom](#) is translated into German by [Mite Kremnitz](#) and carried by [Die](#)

Zeit of [Vienna](#).^[7] The "pillars of fire" witnessed by Banu inspire him to name his [1911](#) magazine [Flacăra](#) – "Flame".^[8]

3-4/1907 - [Virginia Woolf](#) and others of the Stephen family move within [London's Bloomsbury](#) to 29 [Fitzroy Square](#), a former home of [George Bernard Shaw](#).

17/4/1907 – [August Strindberg's A Dream Play \(Ett drömspel, 1901\)](#) receives its first performance, at the [Swedish Theatre \(Stockholm\)](#), with his ex-wife [Harriet Bosse](#) in the leading rôle.

23/4/1907 – [Jack](#) and [Charmian London](#) sail out of [San Francisco Bay](#) to begin the voyage described in [The Cruise of the Snark \(1911\)](#).

5-9/1907 – [Kenneth Grahame](#) writes letters to his son that become the basis for [The Wind in the Willows \(1908\)](#).

5/1907 – The British publishers [Thomas Nelson](#) and [William Collins, Sons](#) (as "Books for the million") launch cheap hardback in-copyright imprints.

15/5/1907 – American humorist [Gelett Burgess](#) coins the term "[blurb](#)" for promotional text on a book jacket.^{[9][10]}

26/6/1907 – [Mark Twain](#) receives an honorary doctorate of laws from the [University of Oxford](#), England.

7/9/1907 – [Gaston Leroux's](#) pioneering [locked room mystery, The Mystery of the Yellow Room \(Le Mystère de la chambre jaune\)](#), begins to be serialized in [L'Illustration](#), Paris.

11/1907 – While tutoring a [Trieste](#) businessman in English, [James Joyce](#) reveals that he is a writer, and his pupil, known to Joyce as Ettore Schmitz, proves to be the published novelist [Italo Svevo](#). A literary friendship ensues.^[11]

15/2/1908 – The weekly boys' [story paper The Magnet](#) is first published in [London](#), containing "The Making of Harry Wharton", the first serial story of the fictional [Greyfriars School](#) written by [Charles Hamilton](#) as Frank Richards and introducing the character of [Billy Bunter](#).

3/1908 – [Ezra Pound](#) leaves America for Europe. In April, he moves to [Venice](#), where in July he publishes himself his first collection of poems, [A Lume Spento](#) (dedicated to his friend Philadelphia artist [William Brooke Smith](#), who has just died of tuberculosis). In August he settles in London, where he will remain until [1920](#) and in December publish [A Quinzaine for this Yule](#).^[1]

18/6/1908 – [Mark Twain](#) buys a house in [Redding, Connecticut](#).^[2]

Summer 1908 – [The Marlowe Society](#) stages a production at the New Theatre, [Cambridge](#) (England), of Milton's masque [Comus](#), directed by [Rupert Brooke](#).

7/1908 – [Katherine Mansfield](#) moves to London; she will never return to her native [New Zealand](#).

30/9/1908 – Maurice Maeterlinck's *The Blue Bird* (*L'Oiseau bleu*) is première, at Konstantin Stanislavsky's Moscow Art Theatre.

3/10/1908 – The Avenida Theatre opens on Buenos Aires' Avenida de Mayo with a production of Lope de Vega's *El castigo sin venganza* (Justice Without Revenge, 1631) directed by María Guerrero.

18/11/1908 – The release in France of *La Mort du duc de Guise* marks the first film with a screenplay by an eminent man of letters, the playwright Henri Lavedan;^[3] it is also directed by two men of the theatre, Charles Le Bargy and André Calmettes, and features actors of the Comédie-Française.

12/1908 – Ford Madox Hueffer begins publication of the literary magazine *The English Review* in London. The first issue contains original work by Thomas Hardy, Henry James, Joseph Conrad, John Galsworthy and W. H. Hudson, and begins serialization of H. G. Wells's realist semi-autobiographical satirical novel *Tono-Bungay*.

1/12/1908 – Cuala Press, set up at Churchtown, Dublin, as a private press independent of the former Dun Emer Press in connection with the Irish Literary Revival and Arts and Crafts movement by Elizabeth "Lolly" Yeats with editorial support from her brother W. B. Yeats, produces its first publication, *Poetry and Ireland: Essays by W. B. Yeats and Lionel Johnson* (died 1902).^[4]

1/1909 – T. E. Hulme's poems "Autumn" and "A City Sunset" are included in the Poets' Club anthology *For Christmas MDCCCXVIII*, as the first examples of Imagism.

15/1/1909 – Filippo Tommaso Marinetti's drama *La donna è mobile* opens at the Teatro Alfieri, Turin.

1/2/1909 – The first issue appears of *La Nouvelle Revue Française*, a literary magazine founded in Paris by André Gide, Jacques Copeau, Jean Schlumberger, Gaston Gallimard, and others.^[1]

20/2/1909 – Filippo Tommaso Marinetti's Futurist Manifesto first appears in the French newspaper *Le Figaro*.

2/3/1909 – Katherine Mansfield, while pregnant by another man, marries the singing teacher George Bowden, whom she barely knows. She leaves him the same evening to resume lesbian relations with Ida Baker.^[2]

4/1909 - The opening night of Filippo Tommaso Marinetti's drama *Le Roi bombance* (The Feasting King, written 1905) is heckled by the audience and the writer himself.

4/1909 - The German periodical *Die Tat* is founded by Ernst Horneffer.^[3]

24/4/1909 – The Metropolitan Library (京师图书馆, *Jīngshī Túshūguǎn*) in Beijing, predecessor of the National Library of China, is founded by the Qing government.

6/9/1909 – Israel Zangwill's play *The Melting Pot* opens in New York City. *The Melting Pot* opened in Washington, DC, on October 5, 1908. President Theodore Roosevelt, in

attendance that night, is said to have shouted "That's a great play, Mr. Zangwill."^{[3][4][5]} It opened at the Comedy Theatre in New York on September 6, 1909, and ran for 136 performances. It was produced by Liebler & Co. and staged (directed) by [Hugh Ford](#). As in the original production, [Walker Whiteside](#) played David, [Henry Vogel](#) played Herr Pappelmeister and [Chrystal Herne](#) (daughter of [James A. Herne](#)) played Vera

23/9/1909 – [Gaston Leroux's](#) novel *The Phantom of the Opera* (*Le Fantôme de l'Opéra*) begins serialization in the Paris newspaper *Le Gaulois*.

29/9/1909 – [Franz Kafka's](#) short story "The Aeroplanes at Brescia (Die Aeroplane in Brescia)", based on a real event, is published in the Prague newspaper *Bohemia*, as the first description of airplanes in German literature.^[4]

11/1909 – [E. M. Forster's](#) [science fiction](#) short story "[The Machine Stops](#)" is published in *The Oxford and Cambridge Review*.

8/1/1910 – Serialisation of [Gaston Leroux's](#) novel *The Phantom of the Opera* (*Le Fantôme de l'Opéra*) concludes in the Paris newspaper *Le Gaulois*.^[1]

20/4/1910 – [Halley's comet](#) reappears after 76 years, and [Mark Twain](#) dies the day after the comet's [perihelion](#). In his autobiography, Twain wrote, "I came in with Halley's comet in 1835. It's coming again next year (1910), and I expect to go out with it. The Almighty has said no doubt, 'Now here are these two unaccountable freaks; they came in together, they must go out together.'"

3/1910 – [Lesotho](#) author [Thomas Mofolo](#) completes his novel *Chaka*; he leaves Morija suddenly and it is not published.^[2]

18/3/1910 – The first movie version of [Mary Shelley's](#) *Frankenstein* (1818) is released in the U.S. by [Edison Studios](#). One of the first [horror films](#), it features unbilled the actor [Charles Ogle](#) as [the monster](#).

30/3/1910 – William Johnston and Paul West's novel *The Innocent Murderers* is published in New York City, as the first work of academic crime fiction.

11/8/1910 – The [Buenos Aires Convention](#) is signed, providing for international recognition of [copyright](#).

9/1910 – [G. K. Chesterton's](#) fictional detective [Father Brown](#) makes a first U.K. appearance in the short story "[The Blue Cross](#)" in the *Story-Teller* magazine (London), having previously appeared on June 23 in "Valentin Follows a Curious Trail" in *The Saturday Evening Post* (Philadelphia).

1/9/1910 – [Herbert Beerbohm Tree's](#) elaborate revival of [Shakespeare's](#) *Henry VIII* opens in London. It will run for 254 consecutive performances.

10/1910 – [Filippo Tommaso Marinetti's](#) first novel *Mafarka il futurista* is cleared of obscenity charges.^[3]

Fall 1910 – [Damon Runyon](#) begins working as a journalist on *The New York American*.

1/1911 – The journal [Ay Qap](#) begins monthly publication in Arabic script in [Troitsk](#), to promote modern [Kazakh literature](#) and progressive thought.

2-3/1911 – Antisemitic riots break out in [Paris](#) over the staging of [Henri Bernstein's](#) *Après moi* by the [Comédie-Française](#),^[1] instigated by the far-right [Action Française](#) led by writer [Charles Maurras](#), but in conjunction with the far-left [Guerre Sociale](#).^[2]

3/1911 – [Filippo Tommaso Marinetti](#) in [Paris](#) plans a [Futurist](#) conference and publishes a manifesto, *Le futurisme*, at Sansot.^[3]

4/1911 – [Hugo Gernsback](#) begins to publish his pioneering [science fiction](#) novel *Ralph 124C 41+* in the monthly U.S. magazine [Modern Electrics](#).

c. April 8, 1911 – The English poet [Lascelles Abercrombie](#) and his family move near [Dymock](#) in rural [Gloucestershire](#), as the first of the [Dymock poets](#).^[4]

31/5/1911 – The French publishers [Éditions Gallimard](#) is founded in [Paris](#) by [Gaston Gallimard](#) as *Les Éditions de la Nouvelle Revue Française* (nrf). Its first publication is [Paul Claudel's](#) play *L'Otage*.

Summer 1911 – [Jaroslav Hašek](#) begins publishing stories of *The Good Soldier Švejk* (*Dobry voják Švejk*) in the [Prague](#) newspaper *Karikatura*, edited by the illustrator [Josef Lada](#).

7/9/1911 – [Wilhelm Apollinaris de Kostrowitzky](#), writing as "[Guillaume Apollinaire](#)", is suspected in the theft of the *Mona Lisa* from the [Louvre](#) museum in [Paris](#) on August 21 and imprisoned for six days. This year he publishes his first book of poetry, *Le Bestiaire ou Cortège d'Orphée*.^[5]

16/10/1911 – The new building for the [Mitchell Library](#) opens in [Glasgow](#).^[6]

17/10/1911 – Rudolf Wilhelm Friedrich Ditzen, the later German novelist [Hans Fallada](#), kills his best friend in a suicide pact staged as a duel.

11/1911 - The [Kalem Company](#) of [New York](#) agrees to pay the estate of author [Lew Wallace](#) \$25,000 for having adapted *Ben Hur* (1907 film) from his novel without securing prior rights.

11/1911 - [Virginia Stephen](#) begins to share her brother [Adrian Stephen's](#) London house at 38 [Brunswick Square](#) with other members of the [Bloomsbury Group](#): [Leonard Woolf](#) (her future husband), [John Maynard Keynes](#) and [Duncan Grant](#).^[7]

16/12/1911 – The U.K. [Copyright Act](#) consolidates [copyright](#) law in the [British Empire](#) and confirms the six libraries to which a copy of every book published in the U.K. must be deposited by the publisher: the [British Museum Library](#) (London); the [Bodleian Library](#) (Oxford); the [Advocates Library](#) (Edinburgh); the [National Library of Wales](#) (Aberystwyth); [Trinity College, Dublin](#); and [Cambridge University Library](#).

5/1/1912 (December 23, 1911 O.S.) – [Konstantin Stanislavski](#) and [Edward Gordon Craig's](#) seminal symbolist [Moscow Art Theater](#) production of *Hamlet* opens.

21/1/1912 – Joseph Conrad achieves his first popular success as the *New York Herald* begins serializing his novel *Chance*. He broke off with it in 1906, but bought the rights to the unfinished work in June 1911. Conrad continues to work on the book, while the first chapters appear weekly in the *Herald*. He completes it on March 26.^[1]

3/3/1912 – Frieda Weekley meets D. H. Lawrence in Nottingham.^[2]

14-15/4/1912 – The ocean liner RMS *Titanic* strikes an iceberg and sinks on her maiden voyage from the United Kingdom to the United States.^[3] American mystery writer Jacques Futrelle, English journalist and publisher William Thomas Stead and American bibliophile Harry Elkins Widener are among over 1500 dead. A copy of the *Rubaiyat of Omar Khayyam* in a jeweled binding by Sangorski & Sutcliffe (1911) is also lost. The event leads to a flood of poems, including Thomas Hardy's "The Convergence of the Twain".

5/1912 – Following the death of Lie Kim Hok from typhus in Batavia, Dutch East Indies, aged 58, Lauw Giok Lan takes on the work of completing his translations from the Dutch of Hugo Hartmann's *Dolores, de Verkochte Vrouw* into Sundanese as *Prampoean jang Terdjoewal* and of Geneviève de Vadans as *De Juffrouw van Gezelschap*.

6/1912 – Under the name I. G. Ofir, the Romanian poet Benjamin Fondane makes his publishing debut in the Iasi magazine *Floare Albastră*, put out by A. L. Zissu.^[4]

10/8/1912 – Virginia Stephen marries Leonard Woolf at St Pancras Town Hall in London.^[5] They honeymoon in Provence, Spain and Italy before returning.

21/9/1912 – Harley Granville-Barker's production of Shakespeare's *The Winter's Tale* opens at the Savoy Theatre, London, with simplified scenery, ensemble acting and naturalistic verse-speaking.^{[6][7]} It is replaced in November by his production of *Twelfth Night*.

10/1912 - Edgar Rice Burroughs' character Tarzan (Viscount Greystoke, raised as a feral child by the fictional Mangani great apes) first appears in *Tarzan of the Apes* in the American pulp magazine *The All-Story*.

10/1912 - Sax Rohmer's character Fu Manchu (a "Yellow Peril" master criminal) first appears in "The Zayat Kiss" in the English pulp magazine *Story-Teller*, as the first installment of *The Mystery of Dr. Fu-Manchu*.

12/10/1912 – Arthur Schnitzler's play *La Ronde* (*Reigen*, 1900) is first performed (without the author's consent), in Budapest. It is also first translated into French this year.

25/10/1912 – The first issue of *Simbolul* is put out in Bucharest by Marcel Janco, Tristan Tzara and Ion Vinea.^[8]

December? 1912 (or at latest January 1913) – *A Slap in the Face of Public Taste* (Пощёчина общественному вкусу), the seminal text of Russian Futurism, is published as a manifesto and a poetry almanac.^[9] Edited and written by David Burliuk, Viktor Khlebnikov, Aleksei Kruchenykh and Vladimir Mayakovsky, it attacks the tradition of Russian Symbolism, notably works by Leonid Andreyev, Konstantin Balmont, Alexander Blok and Ivan Bunin, and ridicules independents such as Maxim Gorky.^[10]

1/1913 – [Acmeist poetry](#), with roots back to [1909](#), is officially born as a reaction to [Russian Futurism](#). Manifestos are printed in the journal *Apollon* by [Nikolay Gumilyov](#) and [Sergey Gorodetsky](#), with illustrative works by both, and by [Anna Akhmatova](#), [Vladimir Narbut](#), and [Osip Mandelstam](#) — the last with "Hagia Sophia".^[1]

1/1/1913 – The [German National Library](#) is founded in [Leipzig](#).

8/1/1913 – [Harold Monro](#) founds the [Poetry Bookshop](#) in London, which becomes a noted literary meeting-place.^[2]

24/1/1913 – [Franz Kafka](#) stopped working on his novel *Amerika*, which he never finished

5/4/1913 – Serialization of the adventures of [Gaston Leroux's](#) character [Chéri-Bibi](#) begins in [Le Matin](#) (France).

4/1913 – [Bernhard Kellermann's](#) novel *Der Tunnel* sells 100,000 copies in its first six months.

c. April, 1913 – [Humphrey S. Milford](#) becomes publisher to the [University of Oxford](#) and head of the London operations of [Oxford University Press](#), after the retirement of Henry Frowde.^{[3][4]}

9/1913 – [F. Scott Fitzgerald](#) enters [Princeton University](#), where he meets [Edmund Wilson](#) and [John Peale Bishop](#).

8/11/1913 – [Georg Büchner's](#) play *Woyzeck*, unfinished on his death in [1837](#), receives its first performance at the Residenztheater, [Munich](#).

13/11/1913 – [Marcel Proust's](#) *Swann's Way* (*Du côté de chez Swann*), volume 1 of *In Search of Lost Time* (*À la recherche du temps perdu*), is published by [Éditions Grasset](#) in Paris at the author's expense.

21/12/1913 – [Arthur Wynne's](#) "word-cross", the first [crossword puzzle](#), appears in the [New York World](#).^[5]

26/12/1913 – [Ambrose Bierce](#), an observer with [Pancho Villa's](#) army in the [Mexican Revolution](#), sends his last known correspondence. He is never seen again.^[6]

18/1/1914 – A party held in honour of English poet [Wilfrid Scawen Blunt](#) at his [stud farm](#) in [West Sussex](#) brings together [W. B. Yeats](#), [Ezra Pound](#), [Thomas Sturge Moore](#), [Victor Plarr](#), [Richard Aldington](#), [F. S. Flint](#) and [Frederic Manning](#). Peacock is on the menu.^[1]

2-12/1914 – Publication of *New Numbers*, a quarterly collection of work by the [Dymock poets](#) in England edited by [Lascelles Abercrombie](#).

2/2/1914 – [James Joyce's](#) semi-autobiographical novel *A Portrait of the Artist as a Young Man* commences serialization in *The Egoist*, a new [London](#) literary magazine founded by [Dora Marsden](#).

4/2/1914 – A staging of [George A. Birmingham's](#) comedy *General John Regan* at [Westport](#) Town Hall in Ireland provokes a riot.^[2]

10/2/1914 – [Thomas Hardy](#) marries his second wife, the children's author [Florence Dugdale](#), at St Andrew's, [Enfield](#).^[3]

3/1914 - [The Times Literary Supplement](#) is published separately for the first time (in London).

3/1914 - [The Little Review](#) is founded by [Margaret Caroline Anderson](#) as part of [Chicago's](#) literary renaissance.

4/3/1914 – Irish-born novelist [George Moore](#) publishes *Vale*, the final of his 3-volume autobiographical *Hail and Farewell* (first in [1911](#)).

11/4/1914 – The first English-language performance of [George Bernard Shaw's](#) comedy [Pygmalion](#) at [His Majesty's Theatre](#) is given in [London](#)^[4] starring [Mrs. Patrick Campbell](#) and [Herbert Beerbohm Tree](#), and famously including the Act III line "Not bloody likely!".

6/1914 – James Joyce's [Dubliners](#), a collection of fifteen short stories depicting the Irish middle classes in and around Dublin during the early 20th century, is published in London.

20/6/1914 – The first issue (of two) appears of the [Vorticist literary magazine *BLAST*](#) edited by [Wyndham Lewis](#).^[5] It includes [Ford Madox Hueffer's](#) "The Saddest Story", a preliminary version of [The Good Soldier](#).

24/6/1914 – [Edward Thomas](#) makes the English railway journey which inspires his poem "[Adlestrop](#)" while traveling to meet [Robert Frost](#); Thomas begins writing poetry for the first time after this summer.^[6]

7/1914 - [E. M. Forster](#) completes his novel [Maurice](#), with its theme of [male homosexual](#) love; it is not published until [1971](#).

7/1914 - [Heinrich Mann](#) completes his novel [Der Untertan](#), with its critique of German nationalism; it is not published until [1918](#).

23/7/1914 – [Austro-Hungarian ultimatum](#) includes demands that [Serbia](#) should suppress all publications which "incite hatred and contempt of the Austro-Hungarian monarchy", particularly schoolbooks.^[7]

8/1914 - The [literature of World War I](#) makes its first appearance. [John Masefield](#) writes the poem "August, 1914" (published in the September 1 issue of [The English Review](#)), the last he will produce before the peace.

8/1914 - [Stanley Unwin](#) purchases a controlling interest in the London publisher George Allen.

8/1914 - At about this date [Loughborough](#) (England) publishers Wills & Hepworth publish their first illustrated children's books in the [Ladybird](#) series, [Hans Andersen's Fairy Tales](#) by E[thel] Talbot and [Tiny Tots Travels](#) by M. Burridge.^[8]

3/8/1914 – [Siegfried Sassoon](#) volunteers for military service, initially as a Trooper in the [Sussex Yeomanry](#).^[9]

25/8/1914 – The library of the [Catholic University of Leuven](#) is set on fire by German troops during the [Rape of Belgium](#).^[10]

9/1914 – [J. R. R. Tolkien](#) writes a poem about [Eärendil](#), the first appearance of his [mythopoeic Middle-earth legendarium](#). Eärendil will much later appear in [The Silmarillion](#). At this time Tolkien is an Oxford undergraduate staying at Phoenix Farm, [Gedling](#), near Nottingham.^{[11][12]}

2/9/1914 – [Charles Masterman](#) invites 25 "eminent literary men" to [Wellington House](#) in London to form a secret British War Propaganda Bureau. Those who attend include [William Archer](#), [Arnold Bennett](#), [Hall Caine](#), [G. K. Chesterton](#), [Arthur Conan Doyle](#), [Ford Madox Hueffer](#), [John Galsworthy](#), [Thomas Hardy](#), [Rudyard Kipling](#), [John Masefield](#), [Henry Newbolt](#), [Gilbert Parker](#), [G. M. Trevelyan](#) and [H. G. Wells](#). Kipling soon afterwards writes the poem "For all we have and are". [W. B. Yeats](#), however, refuses to sign a letter of support for the War signed by most of the participants and published in [The Times](#) on September 18.

9/9/1914 – [Hilaire Belloc](#) is contracted to write regular articles on the War in the new British weekly [Land and Water](#).^[13]

21/9/1914 – [Laurence Binyon](#)'s poem "For the Fallen", containing his "[Ode of Remembrance](#)", is published in [The Times](#) (London).

22/9/1914 - French novelist [Alain-Fournier](#) (Lieutenant Henri-Alban Fournier), aged 27, is killed in action near [Vaux-lès-Palameix \(Meuse\)](#) a month after enlisting, leaving his second novel, [Colombe Blanchet](#), unfinished; his body will not be identified until 1991.^[14]

22/9/1914 - [T. S. Eliot](#) (at this time in England to study) meets fellow American poet [Ezra Pound](#) for the first time, in London.

29/9/1914 – [Arthur Machen](#)'s short story "The Bowmen", origin of the legend of the [Angels of Mons](#), is published in [The Evening News](#) (London).

2/10/1914 – The date predicted by [Charles Taze Russell](#), founder of the Watchtower Society (Jehovah's Witnesses), as the date for the "[full end](#)" of [Babylon](#), or [nominal Christianity](#), with statements such as: "True, it is expecting great things to claim, as we do, that within the coming twenty-six years all present governments will be overthrown and dissolved.... In view of this strong Bible evidence concerning the Times of the Gentiles, we consider it an established truth that the final end of the kingdoms of this world, and the full establishment of the Kingdom of God, will be accomplished at the end of A. D. 1914...."^[15]

7/11/1914 – The first issue of [The New Republic](#) magazine is published in the United States.

16/11/1914 – [M. P. Shiel](#) is convicted and imprisoned for "indecently assaulting and carnally knowing" his 12-year-old *de facto* stepdaughter on October 26 in London.^[16]

12/1914 – Wilhelm Apollinaris de Kostrowitzky, who writes under the [pen name](#) "[Guillaume Apollinaire](#)", enlists in the French Army to fight in [World War I](#) and becomes a French citizen^[17] after an August attempt at enlistment is rejected.

31/12/1914 – [T. S. Eliot](#) writes to [Conrad Aiken](#) from Oxford (where he has a scholarship at [Merton College](#)), saying: "I hate university towns and university people, who are the same everywhere, with pregnant wives, sprawling children, many books and hideous pictures on the walls.... Oxford is very pretty, but I don't like to be dead."^[18]

1/1915 – The [Geração de Orpheu](#) launch the short-lived magazine *Orpheu*, introducing [literary modernism](#) to Portugal.^[1]

13/1/1915 – "Reminiscences of Sergeant Michael Cassidy", the first known story by Captain [H. C. McNeile](#), [Royal Engineers](#), writing as "Sapper", begins in the [Daily Mail](#) (London).^[2]

28/2/1915 – [Rupert Brooke](#) sails with the British [Mediterranean Expeditionary Force](#), but develops [sepsis](#) from an infected mosquito bite. This ends with his death in a hospital ship off [Skyros](#).^[3] His collection *1914 & Other Poems*, including the [sonnet](#) "[The Soldier](#)", appears posthumously in May.

3/1915 – [Ford Madox Ford](#)'s novel [The Good Soldier: A tale of passion](#) is published by [John Lane](#) – [The Bodley Head](#) in London under this title, and under the author's original name, Ford Madox Hueffer, although he had intended it to be called *The Saddest Story*.

26/3/1915 – [Virginia Woolf](#)'s first novel, [The Voyage Out](#), is published in London by the firm of her half-brother, [Gerald Duckworth](#).

6/4/1915 – The American [Ezra Pound](#)'s poetry collection [Cathay](#), "translations... for the most part of the Chinese of [Rihaku](#), from the notes of the late [Ernest Fenollosa](#), and the decipherings of the Professors Mori and Ariga", by [Elkin Mathews](#), is published in London.^[4]

24/4/1915 – [Deportation begins of Armenian notables from Istanbul](#). Among the literary deportees killed in the [Armenian genocide](#) are [Dikran Chökürian](#), [Armen Dorian](#), [Melkon Giurdjian](#), [Ardashes Harutiunian](#), [Jacques Sayabalian](#), [Ruben Sevak](#), [Siamanto](#), [Rupen Zartarian](#) and actor [Yenovk Shahen](#). Survivors include [Yervant Odian](#) and [Alexander Panossian](#).

3/5/1915 – The [rondeau](#) "[In Flanders Fields](#)" by the Canadian poet [John McCrae](#) is written; it is first published on [December 8](#) in the London magazine [Punch](#).^[5]

7/5/1915 – The [Sinking of the RMS Lusitania](#) claims 1,198 victims. The [Americans](#) among them in this torpedo attack on a civilian passenger liner include the writer and playwright [Justus Miles Forman](#) (born 1875), the theatrical producer [Charles Frohman](#) (born 1856), the writer and philosopher [Elbert Hubbard](#) (born 1856) and his second wife [Alice Moore Hubbard](#) (born 1861), and the playwright [Charles Klein](#) (born 1867). The survivors include the British-born writer and educator [Ian Holbourn](#) and the bookseller [Charles E. Lauriat, Jr.](#)

13/5/1915 – As [Julian Grenfell](#) stands talking with other officers, a shell lands some yards away and a splinter hits him in the head. He is taken to a hospital in Boulogne, where he dies 13 days later. His poem "Into Battle" is published in [The Times](#) the following day.^[6] His younger brother [Gerald William \(Billy\) Grenfell](#) is killed in action two months later.

c. May, 1915 – Publication of the first modern book illustrated with [wood engravings](#), [Frances Cornford's](#) *Spring Morning*, from the [Poetry Bookshop](#), London, has engravings by her cousin [Gwen Raverat](#).^[7]

24/6/1915 – The [Widener Library](#) at [Harvard University](#) is dedicated.

26/6/1915 – 14/8/1915 – [P. G. Wodehouse's](#) novel *Something Fresh* is serialized in *The Saturday Evening Post* (U.S.), introducing the character of [Lord Emsworth](#) of [Blandings Castle](#). It first appears in book form on September 3 in New York, from [D. Appleton & Company](#), and on September 16 in London, from [Methuen](#).^[8]

8-9/1915 – [John Buchan's](#) thriller *The Thirty-Nine Steps*, set just before the outbreak of war and introducing as hero [Richard Hannay](#), is serialised in *Blackwood's Magazine*. Book publication follows in October by [William Blackwood and Sons](#) in [Edinburgh](#).

8-12/1915 – [Ezra Pound](#) completes the early sections of his poem *The Cantos*.^[9]

15/9/1915 – [P. G. Wodehouse's](#) story "Extricating Young Gussie" is published in *The Saturday Evening Post* (U.S.). It introduces as characters [Jeeves](#) and [Bertie](#).

30/9/1915 – [D. H. Lawrence's](#) novel *The Rainbow* is prosecuted on its appearance in London under the [Obscene Publications Act 1857](#), and suppressed by his publisher, Methuen. The U.S. edition appears in November without any legal challenge.

10/1915 – [Franz Kafka's](#) seminal novella *The Metamorphosis* (*Die Verwandlung*) is first published in *Die Weißen Blätter* ([Leipzig](#)).^[10] Kafka finishes writing *The Trial* (*Der Process*) this year, but it will not be published until 1925, the year after his death.

15/10/1915 – *Detective Story Magazine* is first published by [Street & Smith](#) of New York, a successor to *Nick Carter Stories*.

11/1915 – The German author [Heinrich Mann's](#) essay on [Émile Zola](#) in *Die Weißen Blätter* marks Zola's political commitment and attacks the economic causes of the war. This temporarily disrupts Mann's relations with his younger brother, the novelist [Thomas Mann](#).^[11]

1/1916 - *The Journal of Negro History* is founded by [Carter G. Woodson](#), father of "Black History" and "Negro History Week" in the [United States](#).^[1]

1/1916 - [Ryūnosuke Akutagawa's](#) short story, *The Nose*, is published in a student magazine.^[2]

1/3/1916 – The [National Library of Wales](#) completes its transfer to purpose-built premises in [Aberystwyth](#).^[3]

22/3/1916 – [J. R. R. Tolkien](#) and [Edith Bratt](#) marry at [St Mary Immaculate Roman Catholic Church, Warwick](#), England. They will serve as inspiration for the fictional characters [Beren](#) and [Lúthien](#). Tolkien leaves for military service in France at the beginning of June.

30/3/1916 – [Don Marquis](#) introduces the characters [Archy and Mehitabel](#) in "The Sun Dial" column in [The Evening Sun \(New York City\)](#). Archy is a poetry-writing [cockroach](#) unable to operate the typewriter [shift key](#); Mehitabel is a cat.

4-6/1916 – [Katherine Mansfield](#) and [John Middleton Murry](#) live as neighbours to [D. H.](#) and [Frieda Lawrence](#) at Higher Treggerthen, near [Zennor](#) in Cornwall (England).^[4]

24-30/4/1916 – In the [Easter Rising in Ireland](#), members of the [Irish Republican Brotherhood](#) proclaim an [Irish Republic](#) and the [Irish Volunteers](#) and [Irish Citizen Army](#) occupy the [General Post Office](#) and other buildings in [Dublin](#), before surrendering to the [British Army](#). Of the seven subsequently executed leaders of the Rising, [Thomas MacDonagh](#), [Patrick Pearse](#) and [Joseph Plunkett](#) are poets and [James Connolly](#) a balladeer and playwright. The events are the theme of [W. B. Yeats'](#) poem "[Easter, 1916](#)", first published [this September](#).

16/5/1916 – [Natsume Sōseki](#)'s novel [Light and Darkness](#) ([明暗](#), *Mei An*) begins to be serialized in the [Tokyo](#) and [Osaka](#) editions of the newspaper [Asahi Shimbun](#), but will remain unfinished at the author's death on [December 9](#), aged 49.

1/7/1916 - The poets [W. N. Hodgson](#), [Will Streets](#), [Gilbert Waterhouse](#), Henry Field, Alfred Ratcliffe, Alexander Robertson and Bernard White are among 19,000 British soldiers killed on the [First day on the Somme](#) alone.^[5] The same day is chosen for the death of fictitious poet Cecil Valance in [Alan Hollinghurst's](#) 2011 novel [The Stranger's Child](#). The [Battle of the Somme](#) continues until [October 18](#), during which time American poet [Alan Seeger](#) (serving with the French), Irish writer [Tom Kettle](#), English poet [Edward Wyndham Tennant](#), English short story writer [Saki](#) and English bowler [Percy Jeeves](#) (whose name P. G. Wodehouse borrowed for his character) are all killed. The English writer [Robert Graves](#), novelist [Stuart Cloete](#), playwright/actor [Arnold Ridley](#) and artist/poet [David Jones](#) are seriously injured – Graves is for a time believed killed. [Ford Madox Hueffer](#) suffers concussion and shell shock. [A. A. Milne](#) and J. R. R. Tolkien are invalided out. The English poet [Siegfried Sassoon](#) wins the [Military Cross](#). The [Cameron Highlander Dòmhnall Ruadh Chorùna](#) composes the [Scottish Gaelic love song](#) [An Eala Bhàn](#) (The White Swan) in the [oral literature](#) tradition. The future U.K. Prime Minister [Harold Macmillan](#) is wounded in September's [Battle of Flers–Courcelette](#); sheltering in a [slit trench](#), he reads [Aeschylus](#) in the original Greek.

1/7/1916 - [W. B. Yeats](#) makes his fifth and final proposal of marriage to the newly widowed [Maud Gonne](#) in France.

1-12/7/1916 – The [Jersey Shore shark attacks of 1916](#) take place; these would be the partial inspiration for [Peter Benchley's](#) novel [Jaws](#) (1974).^[citation needed]

Summer 1916 – In the United States, 15-year-old [Margaret Mitchell](#) writes a [novella](#) called [Lost Laysen](#) in two notebooks. She will later give the manuscript to a boyfriend and the book remains lost until the mid-1990s. It is published in 1996. Meanwhile, Mitchell will go on to write [Gone with the Wind](#).

9/1916 – [Joseph Conrad's](#) novella [The Shadow Line](#) begins to be serialized in [The English Review](#) (London) and the [Metropolitan Magazine \(New York\)](#).

6/10/1916 – The poet [Perpessicius](#) loses his right arm fighting for the Romanians in a skirmish at [Muratan](#).^[6]

19/10/1916 – New premises for the [German National Library](#) open in [Leipzig](#).

12/1916 – The first of many editions of [Robert Baden-Powell's](#) *The Wolf Cub's Handbook* is published.^[7]

29/12/1916 – [James Joyce's](#) semi-autobiographical novel *A Portrait of the Artist as a Young Man* is first published complete in book form, in [New York](#) by [B. W. Huebsch](#).

1/1917 - [Francis Picabia](#) produces the first issue of the [Dada](#) periodical *391* in [Barcelona](#).

1/1917 - [Philosopher Hu Shih](#), the main advocate of replacing scholarly language with the vernacular in Chinese literature, publishes an article in the magazine *New Youth (Xin Qingnian)*, "A Preliminary Discussion of Literature Reform", offering eight guidelines for writers.

1/1917 - [J. R. R. Tolkien](#), on medical leave from the [British Army](#) at [Great Haywood](#), begins *The Book of Lost Tales* (the first version of *The Silmarillion*), starting with the "Fall of [Gondolin](#)". This first chronicles Tolkien's mythopoeic Middle-earth *legendarium* in prose.^{[1][2]}

[February 4](#) or [5](#), 1917 – The English writer [Hugh Kingsmill](#) is captured in action in France.^[3]

16/2/1917 – The publisher [Boni & Liveright](#) is founded in [New York City](#) by [Horace Liveright](#) with [Albert Boni](#), and initiates the "Modern Library" imprint.

4/1917 – [Leonard](#) and [Virginia Woolf](#) take delivery of a hand printing press needed to establish the [Hogarth Press](#) at their home in [Richmond upon Thames](#).^[4] Their first publication is *Two Stories*.

5/1917 – [W. B. Yeats](#) acquires [Thoor Ballylee](#) in Ireland.

4/6/1917 – The first [Pulitzer Prizes](#) are awarded: [Laura E. Richards](#), [Maude H. Elliott](#), and [Florence Hall](#) receive the first for biography (for *Julia Ward Howe*), [Jean Jules Jusserand](#) the first for history with *With Americans of Past and Present Days*, and [Herbert B. Swope](#) the first for journalism for his work for the *New York World*.

18/6/1917 – [Luigi Pirandello's](#) drama *Right You Are (if you think so)* (*Così è (se vi pare)*) is first performed, in [Milan](#).

7/1917 – [Siegfried Sassoon](#) issues a "Soldier's Declaration" against prolonging [World War I](#). He is sent by the military (with assistance from [Robert Graves](#)) to [Edinburgh's](#) [Craiglockhart War Hospital](#), where [Wilfred Owen](#) introduces himself on August 18.^[5] At Sassoon's urging, Owen writes his two great war poems, "[Anthem for Doomed Youth](#)" and "[Dulce et Decorum est](#)", although like almost all his poetry they remain unpublished until after his death in action next year. Their meeting would later inspire [Stephen MacDonal](#)d's drama *Not About Heroes* (1982) and [Pat Barker's](#) novel *Regeneration* (1991).^[6]

Summer 1917 – The [Siuru expressionist](#) and [neo-romantic](#) literary movement in [Estonia](#) is formed by young poets and writers.^{[7][8]}

6/9/1917 – At the [National Eisteddfod of Wales](#) in [Birkenhead](#), the [Chairing of the Bard](#) ceremony ends with the chair draped in black, the winner, [Hedd Wyn](#), having died a month earlier in battle.^[9]

10/1917 - [Ernest Hemingway](#) takes his first job, as a reporter on [The Kansas City Star](#).

10/1917 - [D. H. Lawrence](#) is forced to leave [Cornwall](#) at three days' notice under terms of the [Defence of the Realm Act](#) in the United Kingdom.^[10]

20/10/1917 – The 51-year-old poet [W. B. Yeats](#) marries 25-year-old [Georgie Hyde-Lees](#) at [Harrow Road register office](#) in London, with [Ezra Pound](#) as best man, a couple of months after his proposal of marriage to his ex-mistress's daughter, [Iseult Gonne](#), is rejected.

25/12/1917 – [Jesse Lynch Williams'](#) [Why Marry?](#), the first drama to win a [Pulitzer Prize](#), opens at the [Astor Theatre \(New York\)](#).

1/1/1918 – The English novelist and wartime propagandist [Hall Caine](#) is made a Knight of the [KBE](#).

2/1/1918 – The English novelist [Marie Corelli](#) is convicted under wartime legislation against hoarding food.^[11]

18/1/1918 – The first edition of [Aussie: The Australian Soldiers' Magazine](#) appears.

23/1/1918 – The English poet [Robert Graves](#) marries the painter [Nancy Nicholson](#) in London. The wedding guests include [Wilfred Owen](#), whose first nationally published poem appears three days later ("Miners" in [The Nation](#)). He will be killed by the end of the year.

3/1918 - The [Telemachus](#) episode in [James Joyce's Ulysses](#) is published in serialized form in the U.S. journal [The Little Review](#).

3/1918 - The English novelist [Alec Waugh](#) is taken [prisoner of war](#). He will be incarcerated in [Mainz Citadel](#) with the [monologist J. Milton Hayes](#), also taken prisoner this year, and [Hugh Kingsmill](#).

4/1918 - [Hu Shih](#), chief advocate of the use of the vernacular in [Chinese literature](#) at the time, publishes an essay, "Constructive Literary Revolution – A Literature of National Speech" in the magazine [New Youth \(Xin Qingnian\)](#) proposing a [four-point reform](#) program.

4/1918 - The English writer [May Sinclair](#) introduces the term "[Stream of consciousness](#)" to describe a [narrative mode](#), in a discussion of [Dorothy Richardson's](#) novel sequence [Pilgrimage](#) in [The Egoist](#).

3/5/1918 – The New Zealand writer and poet [Katherine Mansfield](#) marries her long-time partner [John Middleton Murry](#) at [Kensington register office](#) in London.

6/1918 - The 2nd annual [Pulitzer Prizes](#) are awarded in the United States, including the first award for a novel.^[2]

6/1918 - The English poet [Basil Bunting](#) is imprisoned as a [conscientious objector](#).

17/8/1918 – The poets [Wilfred Owen](#) and [Siegfried Sassoon](#) meet for the last time, in London, and spend what Sassoon will recall as "the whole of a hot cloudless afternoon together."^[3]

3/10/1918 – [Siegfried Sassoon](#) visits his mentor [Robbie Ross](#) for the last time. Sassoon will write later that Ross's goodbye gave him a "presentiment of final farewell."^[3]

4/11/1918 – [Wilfred Owen](#) is killed in action aged 25, at the [Sambre–Oise Canal](#), with only five of his poems published. News of his death reaches his parents in [Shrewsbury](#) a week later on [Armistice Day](#). He is awarded a posthumous [Military Cross](#) a year later.

12/1918 – The *Poems of Gerard Manley Hopkins* (died 1889, including [The Wreck of the Deutschland](#), 1875/1876) are published through [Robert Bridges](#). Few were published in Hopkins' lifetime, so that this introduces his innovative [sprung rhythm](#) and [imagery](#) to many readers.

28/12/1918 – Emperor [Khải Định](#) of [Vietnam](#) declares the traditional [Chữ nôm](#) script for the [Vietnamese language](#) to be replaced by the [Latin script Vietnamese alphabet](#).

2/1919 – [Richmal Crompton](#)'s anarchic English schoolboy William Brown is introduced in the first published [Just William](#) story, "Rice-Mould", in *Home* magazine.

1/3 – 15/10/1919 – Publication runs of the American [pulp magazine](#) [The Thrill Book](#) are oriented towards the [fantasy genre](#) or [science fiction](#). It includes the serialization of [The Heads of Cerberus](#), written by [Gertrude Barrows Bennett](#) as Francis Stevens, with its early thematic use of an alternate time-track, or parallel worlds.

3/1919 – The diaries up to the end of 1917 from the English naturalist [W. N. P. Barbellion](#) (Bruce Frederick Cummings) are published as [The Journal of a Disappointed Man](#) in London by [Chatto & Windus](#). This treats his resignation to the disease [multiple sclerosis](#), of which he will die on [October 22](#), aged 30, at [Gerrards Cross](#).^[1]

28/3/1919 – Two paintings by [E. E. Cummings](#) appear in an exhibition of the New York Society of Independent Artists.

2/4/1919 – [Vladimir Nabokov](#) leaves Russia with his family.

7/4/1919 – The anarchist writers [Gustav Landauer](#) and [Erich Mühsam](#) play leading roles in creating the [Bavarian Soviet Republic](#). They are later joined by the essayist and [debt relief](#) advocate [Silvio Gesell](#). Taken over by the [Communist Party of Germany](#), the republic is eventually crushed by the [Freikorps](#); Landauer is killed in prison ([May 2](#)).^[2] Combatants on the *Freikorps* side include [Ernst Kantorowicz](#), later famous as a historian.^[3]

April and October, 1919 – The English writers [Vera Brittain](#) and [Winifred Holtby](#) return after war service to complete their degree courses at [Somerville College, Oxford](#).^[4]

6/1919 – The [Algonquin Round Table](#) of writers, critics, actors and wits led by [Alexander Woollcott](#) first meets at the [Algonquin Hotel](#) in New York City.

29/7/1919 – [Alfred Harcourt](#) and [Donald Brace](#) set up the publishing company [Harcourt, Brace & Howe](#) in New York City.^[5]

28/10/1919 – [Arthur Ransome](#) leaves Russia with his future wife Evgenia Petrovna Shelepina, previously [Trotsky's](#) secretary, carrying a diplomatic message for Estonia.

11/1919 – The literary monthly [The London Mercury](#) is launched with [J. C. Squire](#) as editor.

17/11/1919 – An American expatriate, [Sylvia Beach](#), opens the [Shakespeare and Company](#) bookstore in [Paris](#).

29/11/1919 – The [Großes Schauspielhaus](#) opens as a theater in [Berlin](#), with an interior designed by [Hans Poelzig](#). It begins with the director [Max Reinhardt's](#) production of the [Oresteia](#).^[6]

12/1919 – [T. E. Lawrence](#) loses most of the manuscript of [Seven Pillars of Wisdom](#) while changing trains at [Reading](#) in England en route from the [Paris Peace Conference](#) to Oxford.^[7]

2/2/1920 – [Beyond the Horizon](#), [Eugene O'Neill's](#) second full-length play, opens with a [Morosco Theatre](#) matinée in New York City, partly as a producer's experiment and partly to quiet the actor [Richard Bennett](#), who sought to play the lead. Reviewers hail the play and O'Neill gains fame.

27/2/1920 – An inaugural meeting of the [Bloomsbury Group's](#) Memoir Club is arranged by [Mary MacCarthy](#) in London.^[1]

Spring 1920 – The poet [Anton Podbevšek](#) and others organize the [Novo Mesto](#) Spring (*Novomeška pomlad*) event, the beginning of [Slovenian Modernism](#).

15/3/1920 – [The Blue Flame](#), a four-act play by [George V. Hobart](#) and [John Willard](#) after [Leta Vance Nicholson](#), opens at the [Shubert Theatre \(New York City\)](#) on [Broadway](#) before a year's U.S. tour. Though described by a critic as "one of the worst plays ever written,"^[2] it is a commercial success, largely due to [Theda Bara](#) as the central character of a [vamp](#).

22/3/1920 – [Federico García Lorca's](#) first play, [The Butterfly's Evil Spell](#) (*El maleficio de la mariposa*) is poorly received at its première in Madrid.

26/3/1920 – [This Side of Paradise](#) by [F. Scott Fitzgerald](#) sets him up as a writer and celebrity. An initial 3,000 copies sell out in three days. The book's reputation dims in later years, but [Dorothy Parker](#) will recall that it was seen as innovative when it first appeared.

4/1920 - [Hart Crane](#) publishes his poem "My Grandmother's Love Letters" in [The Dial](#), his first major move toward recognition as a poet.

4/1920 - The pulp magazine [Black Mask](#) is launched in New York City as "An Illustrated Magazine of Detective Mystery, Adventure, Romance, and Spiritualism" by journalist [H. L. Mencken](#) and drama critic [George Jean Nathan](#).

3/4/1920 – F. Scott Fitzgerald marries Zelda Sayre in the rectory of St. Patrick's Cathedral (Manhattan).

1/5/1920 – F. Scott Fitzgerald's short story "[Bernice Bobs Her Hair](#)" appears in the [Saturday Evening Post](#) and on the magazine's cover, illustrated by artist [Norman Rockwell](#).

7/1920 – [Krishna Lal Adhikari](#)'s [Makaiko Kheti](#) (The Cultivation of Maize) is published in [Nepal](#); following claims that it contains "mischievous expressions to treason", the author is sentenced to nine years in prison (where he will die in 1923) and all known copies of the book are destroyed.^[3]

22/8/1920 – The Salzburg Festival in Austria is inaugurated with a performance of Hugo von Hofmannsthal's play *Jedermann* (Everyman, 1911) in front of Salzburg Cathedral, directed by Max Reinhardt.

10/1920 – Agatha Christie's first novel, *The Mysterious Affair at Styles*, appears in the U.S., introducing her long-running Belgian detective Hercule Poirot in the setting of an English country house. The book is published in the U.K. on January 21, 1921.

1/11/1920 – Eugene O'Neill's *The Emperor Jones* plays at the Playwright's Theater in New York City with Charles Sidney Gilpin in the title role.^[4]

9/11/1920 – D. H. Lawrence's novel *Women in Love* appears in a limited U.S. subscribers' edition.

12/1920 – The first edition of the [Poems](#) of the English war poet [Wilfred Owen](#), killed in action in [1918](#), appears in London, introduced by his friend [Siegfried Sassoon](#). Only five of Owen's verses were published in his lifetime. This introduces his work to many readers. It includes the [1917](#) poems "[Anthem for Doomed Youth](#)" and "[Dulce et Decorum est](#)", horrifying [imagery](#) in the latter's 28 lines poem's making it one of the best-known condemnations of war.

23/12/1920 – Arthur Schnitzler's play *Reigen (La Ronde, 1900)* receives a first authorized performance, in Berlin, where it is criticized on moral and anti-Semitic grounds.

Christmas 1920 – [Monteiro Lobato](#)'s children's story "A Menina do Narizinho Arrebitado" (Girl with the Uprturned Nose), the origin of the [Sítio do Picapau Amarelo novel series](#), is published in Brazil.

1/1/1921 – The publishing firm [Jonathan Cape](#) is founded in [Bloomsbury](#), London, by Herbert Jonathan Cape and [Wren Howard](#).^[1]

2/1921 – [Margaret Caroline Anderson](#) and [Jane Heap](#), publishers of [The Little Review](#), are [convicted of obscenity](#) in a [New York](#) court for publishing the "Nausicaa" episode of [James Joyce's Ulysses](#).^[2]

3/1921 – [Jorge Luis Borges](#) returns to his native [Buenos Aires](#) in [Argentina](#) after a period living with his family in Europe.

20/4/1921 – The Hungarian Ferenc Molnár's play *Liliom* is first produced on Broadway in English.

9/5/1921 – The première of Luigi Pirandello's *Six Characters in Search of an Author* (*Sei personaggi in cerca d'autore*) at the Teatro Valle in Rome divides the audience.

5/1921 – A production of *Pericles, Prince of Tyre* directed by Robert Atkins at The Old Vic, London, restores the unexpurgated text for the first time since Shakespeare's day.

6/6/1921 – The première of Tristan Tzara's parodic *The Gas Heart* (*Le Cœur à gaz*) takes place at a Dada Salon at the Galerie Montaigne in Paris. It provokes audience derision.

10/6/1921 – D. H. Lawrence's novel *Women in Love* is first published commercially by Martin Secker in London.

5/9/1921 – The Cervantes Theatre (Buenos Aires) opens with a production of Lope de Vega's *La dama boba* (The Foolish Lady, 1613).^[3]

26/9/1921 – The Maddermarket Theatre in Norwich, England, an old chapel, is turned into an English Renaissance theatre for period drama by an amateur repertory company directed by Walter Nugent Monck.^[4] It opens with *As You Like It*.

9/12/1921 – John William Gott becomes the last person in England imprisoned for blasphemous libel.

31/12/1921 – Mexican poet Manuel Maples Arce distributes the first Stridentist manifesto, *Comprimido estridentista*, in the broadsheet *Actual* No. 1 in Mexico City.

1/1922 – Ryūnosuke Akutagawa's modernist short story "In a Grove" (藪の中, *Yabu no naka*) is published in the Japanese magazine *Shinchō*.

24/1/1922 – *Façade – An Entertainment*, poems by Edith Sitwell recited over an instrumental accompaniment by William Walton, are first performed, privately in London.^[2]

27/1/1922 – Franz Kafka begins intensive work on his novel *The Castle* (*Das Schloss*) at the mountain resort of Spindlermühle, ceasing around early September in mid-sentence.^[3]

2/2/1922 - In a "savage creative storm" of less than three weeks beginning today at Château de Muzot in Switzerland, Rainer Maria Rilke writes his *Sonnets to Orpheus* (*Die Sonette an Orpheus*) and completes his *Duino Elegies* (*Duineser Elegien*).

2/2/1922 - The modernist novel *Ulysses* by James Joyce is published complete in book form by Sylvia Beach's Shakespeare and Company in Paris (on 2/2/22, Joyce's 40th birthday), with a further edition in Paris for the Egoist Press, London, on October 12, much of it seized by the United States Customs Service). The U.K. customs will also seize copies entering the country.^[4]

2-9/1922 – D. H. and Frieda Lawrence migrate from Europe to the United States, visiting Australia on the way, where he completes writing his novel *Kangaroo*.

3/1922 – F. Scott Fitzgerald's novel *The Beautiful and Damned* is published in book form by Charles Scribner's Sons in New York; on December 10 a silent film version is released.

c. March 8, 1922 – The Czech playwrights Karel and Josef Čapek's play *Pictures from the Insects' Life* (*Ze života hmyzu*, also known as *The Insect Play*, published 1921) is first performed at the National Theatre Brno. It is also first performed this year in English translation, in the United States.

4/1922 – Marcel Proust's *Sodome et Gomorrhe II* (part of the novel sequence *À la Recherche du temps perdu*) is published in Paris.

18/5/1922 – Marcel Proust, James Joyce, Sergei Diaghilev, Igor Stravinsky, Pablo Picasso, Erik Satie and Clive Bell, hosted by English art patron and novelist Sydney Schiff, dine in Paris at the Hotel Majestic: their one joint meeting. This is an evening to remember!

27/5/1922 – F. Scott Fitzgerald's short story "The Curious Case of Benjamin Button" is published in *The Smart Set* magazine.

6/1922 - F. Scott Fitzgerald's short story "The Diamond as Big as the Ritz" appears in *Collier's* magazine.

6/1922 - Over one night at his home in Shaftsbury, Vermont, Robert Frost completes the poem "New Hampshire" and at sunrise writes "Stopping by Woods on a Snowy Evening".^[6]

7/1922 – Having issued a 2nd edition of António Botto's poetry collection *Canções* through his Lisbon publishing house Olisipo, Fernando Pessoa publishes a magazine article praising Botto's courage and sincerity in shamelessly singing homosexual love as a true aesthete,^[7] sparking controversy over *literatura de Sodoma*.

8/1922 – T. E. Lawrence is recruited into the British Royal Air Force as Ordinary Aircraftman 352087 John Hume Ross by Flying Officer W. E. Johns in London. Lawrence later writes *The Mint* about his experiences.

Summer 1922 – F. Scott Fitzgerald's novel *The Great Gatsby* (1925) is set on Long Island at this time, partly inspired by Scott and Zelda Fitzgerald's life from October 9 at Great Neck, New York, with the novelist Ring Lardner and the newspaper editor Herbert Bayard Swope as friends and neighbors.

9/1922 - Marcel Proust's sequence *À la Recherche du temps perdu* begins to appear in English in a translation by C. K. Scott Moncrieff of *Swann's Way*, as the first volume of *Remembrance of Things Past*. This occurs two months before the author's death.

9/1922 - T. S. Eliot and E. M. Forster stay in the country with Virginia Woolf and discuss Joyce's *Ulysses*.^[8]

14/9/1922 – Sinclair Lewis's satirical novel *Babbitt* is published by Harcourt, Brace & Company.

22/9/1922 - Bengali writer Kazi Nazrul Islam publishes the poem "Anandamoyeer Agamane" (The Advent of the Delightful Mother) in support of the Indian independence movement, in

the *Puja* issue of his new biweekly *Dhumketu*. For this he is arrested in the [Bengal Presidency](#) and imprisoned on a charge of [sedition](#) for much of the following year. He goes on a hunger strike and composes many poems while in prison. His poem "[Bidrohi](#)" (বিদ্রোহী , The Rebel, December 1921) appears in his first anthology, *Agnibeena*.

22/9/1922 - F. Scott Fitzgerald's short story collection *Tales of the Jazz Age* is published by Charles Scribner's Sons in New York.

29/9/1922 – *Drums in the Night* (*Trommeln in der Nacht*), at the [Munich Kammerspiele](#), becomes the first play by [Bertolt Brecht](#) to be staged.

15/10/1922 – [T. S. Eliot](#) founds *The Criterion* magazine (October 15), with the first appearance of his poem *The Waste Land*.^[21] This will be first fully published in book form by [Boni & Liveright](#) in New York in December.

26/10/1922 – *Jacob's Room* by [Virginia Woolf](#) is published by the [Hogarth Press](#) of [Richmond upon Thames](#) with a jacket design by the author's sister [Vanessa Bell](#). Also this summer, Woolf writes the short story "Mrs Dalloway in Bond Street" (published July 1923), the groundwork of the novel *Mrs Dalloway* (1925).

11/1922 – [Uri Zvi Greenberg](#) flees to Berlin after the second issue of the [Yiddish](#) literary journal *Albatros*, which he edits, is seized. The [Warsaw](#) authorities accuse him of blasphemy for iconoclastic depictions of Jesus, notably his prose poem "Royte epl fun veybeymer" (Red Apples from the Trees of Pain).

12/1922 – A valise containing all [Ernest Hemingway](#)'s manuscripts of the past year's writing is stolen at [Paris-Gare de Lyon](#).

6/12/1922 – [W. B. Yeats](#) becomes a nominated [member of the Seanad Éireann](#) in the [Irish Free State](#).

10/12/1922 – The [National Library of Albania](#) is inaugurated in [Tirana](#).^[9]

20/12/1922 – [Jean Cocteau](#)'s *Antigone* appears at the reopened [Théâtre de l'Atelier](#) in the [Montmartre](#) district of Paris, with sets by [Pablo Picasso](#), music by [Arthur Honegger](#) and costumes by [Gabrielle Chanel](#). [Génica Athanasiou](#) plays the title rôle, with [Charles Dullin](#) as [Créon](#) and [Antonin Artaud](#) as [Tiresias](#). There are [Dadaist](#) protests.^[10]

1/1923 - A copy of [James Joyce](#)'s 1922 novel *Ulysses* posted to a London bookseller by the proprietor of [Davy Byrne's pub](#) in Dublin, which features in the book, is detained as obscene by the U.K. authorities.^[2]

1/1923 - [T. E. Lawrence](#) is forced to leave the British [Royal Air Force](#), his alias as 352087 Aircraftman John Hume Ross having been exposed. He joins the [Royal Tank Corps](#) as 7875698 Private T. E. Shaw.^[3]

5/2/1923 – Poet and super-tramp [W. H. Davies](#) marries Helen Payne, an ex-prostitute thirty years his junior, at [East Grinstead](#).^[4]

3/1923 – The first issue of the [pulp magazine *Weird Tales*](#) appears in the U.S. It becomes noted for its [horror fiction](#) and [fantasy](#).

11/4/1923 – [Seán O'Casey's](#) drama [The Shadow of a Gunman](#), the first of his "Dublin Trilogy", set during the recent [Irish War of Independence](#), opens at the [Abbey Theatre, Dublin](#).

21/4/1923 – The first of a series of innovative modern-dress productions of Shakespeare plays, [Cymbeline](#), directed by [H. K. Ayloff](#), opens at [Barry Jackson's Birmingham Repertory Theatre](#) in England.^[5]

9/5/1923 – The première of [Bertolt Brecht's](#) play [In the Jungle of Cities](#) (*Im Dickicht der Städte*) at the [Residenz Theatre](#) in [Munich](#) is disrupted by [Nazi](#) demonstrators.

11/5/1923 – [Dorothy L. Sayers'](#) fictional English detective and bibliophile, [Lord Peter Wimsey](#), makes his first appearance in the novel [Whose Body?](#), published by [Boni & Liveright](#) in the United States. The first U.K. edition follows in October from [T. Fisher Unwin](#).^[6]

6/7/1923 – A riot breaks out at the re-staging of [Tristan Tzara's](#) Dadaist play [The Gas Heart](#) at the [Théâtre Michel](#), Paris, between those aligned with [André Breton](#) and those aligned with Tzara. The conflict leads to a permanent split in the Dada movement and the founding of [Surrealism](#) as an alternative.^[7]

Summer 1923 – The teenage English brothers [Julian](#) and [Quentin Bell](#) begin issuing a family newspaper, the [Charleston Bulletin](#), at their Sussex home, [Charleston Farmhouse](#), with occasional contributions by their maternal aunt [Virginia Woolf](#).

9/1923 – [T. S. Eliot's](#) poem [The Waste Land](#) (1922) is first published in the [United Kingdom](#) in book form, complete with notes, in a [limited edition](#) by the [Hogarth Press](#) of [Richmond upon Thames](#). The firm is run by Eliot's [Bloomsbury Group](#) friends [Leonard](#) and [Virginia Woolf](#), and the type handset by Virginia (completed in July).^{[8][9]}

8/10/1923 – A production of Shakespeare's [Titus Andronicus](#) at [The Old Vic](#), directed by [Robert Atkins](#), is the first in London since 1857. It is also the first to restore the full original text since the playwright's time.

12/1923 – [Persian](#) poet [Nima Yooshij](#) publishes the poem [Afsaneh](#), the manifesto of the [She'r-e Nimaai](#) school of [modernist poetry](#).

28/12/1923 – [George Bernard Shaw's](#) drama [Saint Joan](#) is premièred at the [Garrick Theatre](#) ([New York City](#)) on [Broadway](#) by the [Theatre Guild](#), with [Winifred Lenihan](#) in the title role.^[10]

1/1924 - Writer [Miguel de Unamuno](#) is dismissed for the first time from his university posts by the Spanish dictator [General Miguel Primo de Rivera](#) and goes into exile on [Fuerteventura](#) in the [Canary Islands](#).

1/1924 - [Richard L. Simon](#) and [M. Lincoln \("Max"\) Schuster](#) establish the [New York City publisher Simon & Schuster](#), which initially specializes in [crossword puzzle](#) books.^[1]

15/1/1924 – The world's first [radio play](#), *Danger* by [Richard Hughes](#), is broadcast by the [B.B.C.](#) from its London studios.^[2]

2/2/1924 – A largely rewritten version of [Roi Cooper Megrue](#) and [Walter C. Hackett's 1914 farce *It Pays to Advertise*](#) opens in a production by actor-manager [Tom Walls](#), at the [Aldwych Theatre](#) in London. It runs until 10 July 1925, a total of 598 performances, as the first in a sequence of twelve [Aldwych farces](#).^{[3][4][5]}

3/3/1924 – [Seán O'Casey's](#) drama *Juno and the Paycock* opens at the [Abbey Theatre, Dublin](#).^[6]

3/1924 - [Leonard](#) and [Virginia Woolf](#) move themselves and the [Hogarth Press](#) back to a house in [Bloomsbury](#) at 52 [Tavistock Square](#), London.

3/1924 - [Weird Tales](#) magazine publishes [H. P. Lovecraft's](#) story "[The Rats in the Walls](#)" in the United States.

4/1924 – [Ford Madox Ford](#) publishes the first of four volumes set around [World War I](#), titled [Parade's End](#). It is completed in 1928.

12/4/1924 – The Indian poet [Rabindranath Tagore](#) arrives in China, where his views prove controversial.^[7] While there, he becomes associated with the innovative poets [Xu Zhimo](#) and [Lin Huiyin](#).

3/5/1924 – [F. Scott](#) and [Zelda Fitzgerald](#) leave New York for France.

6/1924 – Ret Marut, perhaps previously Otto Feige and presumed later to be the writer [B. Traven](#), leaves Europe for [Mexico](#).^[8]

4/6/1924 – [E. M. Forster's](#) novel *A Passage to India* is published in the U.K. He will write no further fiction in the remaining 46 years of his life.

9/1924 – *Buddenbrooks*, the first of [Thomas Mann's](#) works to appear in English, is published in a translation by the American [Helen T. Lowe-Porter](#). The original German appeared in 1901.

21/2/1925 – The first issue of *The New Yorker* magazine is published by [Harold Ross](#).^[1]

28/2/1925 – The first story under the name [B. Traven](#) (identified variously as actor Ret Marut or Otto Feige) is published, in *Vorwärts* ([Berlin](#)).

4/1925 – [F. Scott Fitzgerald](#) and [Ernest Hemingway](#) meet in the Dingo Bar, rue Delambre, in the [Montparnasse](#) quarter of [Paris](#), after the April 10 publication of Fitzgerald's *The Great Gatsby* and before Hemingway departs on a trip to Spain that he will fictionalize in *The Sun Also Rises*.

14/5/1925 – Virginia Woolf's novel *Mrs Dalloway* is published by the Hogarth Press in Bloomsbury, London.^[2] Woolf is beginning work on *To the Lighthouse*.

20/5/1925 – C. S. Lewis is elected a fellow of [Magdalen College, Oxford](#), where he tutors in English language and literature until 1954.^[3]

Summer 1925 – [Samuel Beckett](#) plays in the first of two [first-class cricket](#) matches, for [Dublin University](#) against [Northamptonshire](#).

22/7/1925 – The first of [Ben Travers](#)' "[Aldwych farces](#)", *[A Cuckoo in the Nest](#)*, opens at London's [Aldwych Theatre](#) in a production by actor-manager [Tom Walls](#) featuring the brothers [Ralph Lynn](#), [Gordon James](#) and [Hastings Lynn](#).^[4]

1/10/1925 – [J. R. R. Tolkien](#) becomes [Rawlinson and Bosworth Professor of Anglo-Saxon](#) at the [University of Oxford](#).

24/12/1925 – [A. A. Milne](#)'s [Winnie-the-Pooh](#) story "The Wrong Sort of Bees" appears in the [London Evening News](#).

28/12/1925 – The [Russian poet Sergei Yesenin](#) (born 1895) writes a farewell poem, "Goodbye, my friend, goodbye" (До свиданья, друг мой, до свиданья) in his own blood before hanging himself at the [Angleterre Hotel, Leningrad](#).

12/1925 – [W. H. Auden](#) and [Christopher Isherwood](#) meet for the first time as adults in London.^[5]

8/2/1926 – [Seán O'Casey](#)'s play *[The Plough and the Stars](#)* opens at the [Abbey Theatre, Dublin](#). At the February 11 performance there is a near-riot: one audience member strikes an actress.^[1]

12/2/1926 – The [Irish Free State](#) Minister for Justice, [Kevin O'Higgins](#), appoints a [Committee on Evil Literature](#).

26/2/1926 – The future English novelist [Graham Greene](#) is received into the [Catholic Church](#).

1/4/1926 – [Hugo Gernsback](#) launches his pioneering [science fiction](#) magazine *[Amazing Stories](#)* in the United States.

11/5/1926 – [C. S. Lewis](#) and [J. R. R. Tolkien](#) first meet in Oxford.^[2]

10/10/1926 – [Mikhail Bulgakov](#)'s novel *[The White Guard](#)* (Белая гвардия), partly serialized in *Rossiya* before the magazine's suppression earlier in the year, opens as a dramatic adaptation, *[The Days of the Turbins](#)*, at the [Moscow Art Theatre](#). It is enjoyed by [Stalin](#).

14/10/1926 – The children's book *[Winnie-the-Pooh](#)* by [A. A. Milne](#) first appears, published by [Methuen](#) in London.

3/12/1926 – The English detective story writer [Agatha Christie](#) disappears from her home in [Surrey](#). On [December 14](#) she is found at a [Harrogate](#) hotel by the journalist [Ritchie Calder](#), staying under her husband's mistress's surname.

12/1926 – Thomas Mann begins writing *Die Geschichten Jaakobs* in Munich, first of the tetralogy *Joseph and His Brothers* (*Joseph und seine Brüder*), on which he will work until January 1943.

1/1927 – The Books Kinokuniya (紀伊國屋書店) bookstore business is established in Tokyo.

4/2/1927 – Gertrude Stein is honored by the *Académie des femmes*,^[1] an informal gathering for woman writers, founded by the expatriate American Natalie Clifford Barney starts at her Paris *salon*. Others honored include Colette, Anna Wickham, Rachilde, Lucie Delarue-Mardrus, Mina Loy, Djuna Barnes, and posthumously, Renée Vivien.^[2]

5/5/1927 – Virginia Woolf's stream of consciousness novel *To the Lighthouse* is published by Hogarth Press in London. A second impression follows in June. It is seen as a landmark of high modernism.^[3]

29/6/1927 – T. S. Eliot, hitherto Unitarian, is baptised into the Church of England at Finstock. In November he takes British citizenship.

7/7/1927 – James Joyce's collection *Pomes Penyeach* is published by Shakespeare and Company in Paris.

9/7/1927 – P. G. Wodehouse's short story "Pig-hoo-o-o-o-ey", published in the U.S. magazine *Liberty*, introduces Lord Emsworth's prize pig, the Empress of Blandings. The first UK appearance follows in the August issue of *The Strand Magazine*).

8/1927 – T. S. Eliot's poem *Journey of the Magi* appears in Faber and Gwyer's *Ariel poems* series in London, illustrated by E. McKnight Kauffer.

9/1927 – Eric Blair (George Orwell) decides while on leave from the Imperial Police in Burma to remain in the U.K. He moves to London to become a writer.

10/1927 – Victor Gollancz founds the London publishing house Victor Gollancz Ltd.

12/1927 – Agatha Christie's fictional amateur detective Miss Marple makes a first appearance in "The Tuesday Night Club", published in *The Royal Magazine*.^[4]

1/1928 - The Soviet magazine *Oktyabr* begins publishing Mikhail Sholokhov's novel *And Quiet Flows the Don* («Тихий Дон», *Tikhiv Don*) in instalments.

1/1928 - Ford Madox Ford publishes *Last Post* in the U.K., as the last in his World War I tetralogy *Parade's End*, which has been appearing since 1924.

16/1/1928 – The English novelist and poet Thomas Hardy's ashes are interred in the Poets' Corner of Westminster Abbey, London. Pallbearers include Stanley Baldwin, J. M. Barrie, John Galsworthy, Edmund Gosse, A. E. Housman, Rudyard Kipling, Ramsay MacDonald and George Bernard Shaw.^[1] Meanwhile Hardy's heart is interred where he wished to be buried, in the grave of his first wife, Emma, in the churchyard of his parish of birth, Stinsford ("Mellstock") in Dorset.^[2] Later in the year, his widow Florence publishes the

first part of a biography, *The Early Life of Thomas Hardy, 1840–1891* ([Macmillan](#)), in fact largely dictated by Hardy.^[3]

2/1928 – [Weird Tales](#) magazine publishes [H. P. Lovecraft](#)'s story "[The Call of Cthulhu](#)" in the United States.

31/3/1928 – [Stockholm Public Library](#), designed by [Gunnar Asplund](#), opens.

19/4/1928 – Publication of the [Oxford English Dictionary](#) is completed.

Spring 1928 – [George Orwell](#) moves from London to Paris; his first articles as a professional writer appear later in the year.^[4]

6/1928 – The [literary magazine](#) *Contemporáneos* is first published in Mexico by [Jaime Torres Bodet](#), giving a name to the group [Los Contemporáneos](#).

27/6/1928 – The English writer [Evelyn Waugh](#) marries Evelyn Gardner, daughter of Lady Winifred Burghclere, in St Paul's Church, [Portman Square](#), London, with only [Harold Acton](#), [Alec Waugh](#) (the author's brother) and [Pansy Pakenham](#) present.^[5] They move into a flat in Canonbury Square, [Islington](#). In September the author's first completed novel, *Decline and Fall*, is published by [Chapman & Hall](#), of which his father, [Arthur Waugh](#), is managing director. It is illustrated by the author. It reaches a third impression by the end of the year. The marriage lasts until the following September.

7/1928 – [D. H. Lawrence](#)'s *Lady Chatterley's Lover* is published in [Florence](#). It will not be published unexpurgated in Britain until 1960.

27/8/1928 – [Taibhdhearc na Gaillimhe](#) in [Galway](#) is founded as the national [Irish-language](#) theater, opening with [Micheál Mac Liammóir](#)'s version of *Dhiarmada agus Ghráinne*.

31/8/1928 – *The Threepenny Opera* (*Die Dreigroschenoper*), adapted by [Bertolt Brecht](#), [Elisabeth Hauptmann](#) and composer [Kurt Weill](#) (with set designer [Caspar Neher](#)) from *The Beggar's Opera*, is launched at the [Theater am Schiffbauerdamm](#) in [Berlin](#), with [Harald Paulsen](#) and [Lotte Lenya](#) in the principal rôles.

9/1928 - [S. S. Van Dine](#) publishes "Twenty Rules for Writing Detective Stories" in [The American Magazine](#).

9/1928 - [Leslie Charteris](#) publishes *Meet the Tiger* in the U.K., the first adventure of [Simon Templar](#) ("the Saint"). Charteris will write dozens of novels and stories with the character in 1928–1963; successor writers will continue until 1983.

21/9/1928 – The [Gorseth Kernow](#) is set up at [Boscawen-Un](#) in [Cornwall](#) by [Henry Jenner](#) (Gwas Myghal) and others.

10/1928 - [W. H. Auden](#) goes to Berlin and is soon joined by [Christopher Isherwood](#).^[6]

10/1928 - *Luk Phu Chai* (A Real Man), perhaps the first major original [Thai](#) novel, is published by Siburapha ([Kulap Saipradit](#)).^[7]

14/10/1928 – The [Gate Theatre](#) in Dublin is founded by English actors and lovers [Micheál Mac Liammóir](#) and [Hilton Edwards](#), initially using the [Abbey Theatre](#)'s Peacock studio to stage works by European and American dramatists.

11-12/1928 – [Erich Maria Remarque](#)'s antiwar novel *All Quiet on the Western Front* (*Im Westen nichts Neues*) appears in the German newspaper *Vossische Zeitung*. [Hans Herbert Grimm](#)'s *Schlump* is also published (anonymously) by [Kurt Wolff](#) in Berlin this year.

1/11/1928 – [Mustafa Kemal Atatürk](#), [President of Turkey](#), introduces the Roman-based 29-letter [Turkish alphabet](#) to replace the Ottoman script as official [writing system](#) for the [Turkish language](#).

6/11/1928 – [Xu Zhimo](#) writes his poem 再別康橋 (*Zài Bié Kāngqiáo*, "On Leaving Cambridge Once More").

9-16/11/1928 – [Radclyffe Hall](#)'s novel *The Well of Loneliness*, published on July 27 by [Jonathan Cape](#) in London with an appreciation by [Havelock Ellis](#), is tried and convicted at [Bow Street Magistrates' Court](#) on the grounds of [obscenity](#) under the [Hicklin test](#), for its theme of [lesbian](#) love, after a campaign against it by [James Douglas](#) in the *Sunday Express*. The presiding magistrate, Sir [Chartres Biron](#), holds that the book contains "not one word which suggested that anyone with the horrible tendencies described was in the least degree blameworthy. All the characters in the book were presented as attractive people and put forward with admiration."^[8] Other [lesbian literature](#) published in England this year evades prosecution: [Elizabeth Bowen](#)'s novel *The Hotel*, [Virginia Woolf](#)'s fictional *Orlando: A Biography*, and [Compton MacKenzie](#)'s satirical *Extraordinary Women*. [Djuna Barnes](#)' novel *Ladies Almanack*, published in Paris, also alludes to the controversy.^{[9][10]}

9/12/1928 – [R. C. Sherriff](#)'s drama *Journey's End*, set on the [Western Front \(World War I\)](#), is premièred by the [Incorporated Stage Society](#) at the [Apollo Theatre](#) in London, with [Laurence Olivier](#) in a principal rôle.^[11]

19/12/1928 – [Italo Svevo](#) ([Aron Schmitz](#)), returning from an Alpine resort to [Trieste](#), suffers a car accident. He dies next day leaving his novel *Il Vegliardo* (*The Old Man*) unfinished in mid-word.

10/1/1929 – *The Adventures of Tintin* begin with the first appearance of [Hergé](#)'s [Belgian comic book](#) hero in *Tintin in the Land of the Soviets* (*Les Aventures de Tintin, reporter..., au pays des Soviets*), serialized in the children's newspaper supplement *Le Petit Vingtième*.

2-8/1929 – [Voltaire](#)'s *Candide* (1759) is held to be obscene by the [United States Customs Service](#) in [Boston](#).

2/1929 – The first of [Margery Allingham](#)'s [crime novels](#) to feature [Albert Campion](#), *The Crime at Black Dudley* (U.S. title: *The Black Dudley Murder*), appears in England.

3/1929 – [Norah C. James](#)'s first novel, *Sleeveless Errand*, is held to be obscene on publication in London, for its portrayal of the city's bohemian life.^[1] An edition appears later in Paris from [Jack Kahane](#)'s [Obelisk Press](#).^[2]

1/4/1929 – The [Faber and Faber](#) publishing company is founded in London by [Geoffrey Faber](#), with [T. S. Eliot](#) as its literary editor.

5/1929 – [Hugo Gernsback](#) first uses the term "[science fiction](#)" in its modern sense, for his pulp magazine [Amazing Stories](#).^[3]

c. June 1929 – The first of [Gladys Mitchell](#)'s crime novels appears in the UK. Entitled *Speedy Death*, it introduces a psychologist detective character, [Mrs Bradley](#).

7/1929 – British publisher [William Collins, Sons](#) launches its Detective Story Club imprint with [Edgar Wallace](#)'s novelization of *The Terror*.

5/7/1929 – [Scotland Yard](#) seizes 13 paintings of male and female nudes by [D. H. Lawrence](#) from a [Mayfair](#), London, gallery on grounds of indecency, citing the [Vagrancy Act 1838](#).^[4]

8/1929 – The Censorship of Publications Act sets up the [Censorship of Publications Board](#) in the [Irish Free State](#).

15/8/1929 – The first [Ellery Queen](#) mystery novel, *The Roman Hat Mystery*, is published in [New York City](#).

Mid year 1929 – Serialization begins of one of the first [Thai](#) novels – the first by a woman, M. L. Bubpha Kunjara Nimmanhemmin writing as Dokmai Sot – entitled *Sattru Khong Chaolon* (Her Enemy). Soon after comes the semi-autobiographical *Lakhon Haeng Chiwit* (The Circus of Life) of Prince Arkartdam-keung Rapheephat, writing as M. C. Akat. Several Thai writers join [Kulap Saipradit](#) in the Suphapburut literary group.^[5]

10/1929 – [Jean-Paul Sartre](#) and [Simone de Beauvoir](#) become a couple, having met while he studied at the [École Normale Supérieure](#) in Paris. Twenty-one-year-old De Beauvoir becomes the youngest person ever to obtain an *agrégation* in philosophy, and comes second in the final examination, beaten only by Sartre.

11/10/1929 – [Seán O'Casey](#)'s play *The Silver Tassie*, set in [World War I](#), receives its première at the [Apollo Theatre](#), London, directed by [Raymond Massey](#). It stars [Charles Laughton](#) and [Barry Fitzgerald](#), and has a set design by [Augustus John](#).^[6] Rejected the year before by [W. B. Yeats](#) for the [Abbey Theatre](#) in [Dublin](#), it will not open in Ireland until 1935.

5/10/1929 – The [New York Society for the Suppression of Vice](#) confiscates copies of [Samuel Roth](#)'s pirated edition of [James Joyce](#)'s 1922 novel *Ulysses* – the first complete edition printed in the U.S.^[7] He serves two prison terms for publishing an obscene work.^[8]

29/10/1929 – Released in the U.S. is the first *sound film* adaptation of a Shakespeare play: *The Taming of the Shrew*, starring [Mary Pickford](#) and her husband [Douglas Fairbanks](#).

12/1929 – [George Orwell](#) returns to England after a period living in Paris.

6/1/1930 – An early literary character-licensing agreement is signed by [A. A. Milne](#), giving [Stephen Slesinger](#) U.S. and Canadian merchandising rights to the [Winnie-the-Pooh](#) works.

2/1930 – The [Censorship of Publications Board](#) begins to function in the [Irish Free State](#). Among the first 13 books banned (announced in May) are [Point Counter Point](#) by [Aldous Huxley](#), [The Well of Loneliness](#) by [Radclyffe Hall](#) and several on sex and marriage by [Margaret Sanger](#) and [Marie Stopes](#).^[1]

23/2/1930 – [Erich Maria Remarque](#)'s anti-war novel [All Quiet on the Western Front](#) is banned in [Thuringian](#) schools by Education Minister [Wilhelm Frick](#).^[2]

19/3/1930 – [Paul Robeson](#) plays the title role of [Othello](#) at the [Savoy Theatre](#), London, with [Peggy Ashcroft](#) as [Desdemona](#).^[3]

6/5/1930 – The [Collins Crime Club](#) is launched as a [crime fiction](#) imprint by the U.K. firm [William Collins](#).

10/5/1930 – [John Masefield](#) becomes [Poet Laureate of the United Kingdom](#).^[4]

14/7/1930 – [Luigi Pirandello](#)'s [The Man with the Flower in His Mouth](#) becomes the first broadcast television drama, by the [BBC](#) in England, directed by [Val Gielgud](#).^[5]

19/7/1930 – [Georges Simenon](#)'s Detective Inspector [Jules Maigret](#) makes a first appearance in print, under Simenon's own name after he abandons pseudonyms, in the novel [Pietr-le-Letton](#) ([The Strange Case of Peter the Lett](#)), which begins serialization in the French weekly magazine [Ric et Rac](#) published by [Fayard](#).^[6] It will appear in book form in 1931 as the fifth of 75 novels (and 28 short stories) in which Simenon features the pipe-smoking Paris detective.

11/9/1930 – [Agatha Christie](#) marries archaeologist [Max Mallowan](#) in Edinburgh.

24/9/1930 – The first production of [Noël Coward](#)'s comedy [Private Lives](#) opens at the [Phoenix Theatre \(London\)](#), featuring Coward, [Gertrude Lawrence](#) and [Laurence Olivier](#) in the cast.^[5]

29/9/1930 – The English satirical novelist [Evelyn Waugh](#) joins the [Catholic Church](#).

13/10/1930 – [Agatha Christie](#)'s [The Murder at the Vicarage](#), the first full-length novel to feature her amateur detective [Miss Marple](#), appears in the U.K. in the [Collins Crime Club](#) series, after serialization in the United States.

5/11/1930 – The American novelist [Sinclair Lewis](#) is awarded the [Nobel Prize in Literature](#).

10/12/1930 – The first performance of [Bertolt Brecht](#)'s [Lehrstück The Decision](#) ([Die Maßnahme](#)), written in collaboration with [Slatan Dudow](#) and the composer [Hanns Eisler](#), occurs at the [Großes Schauspielhaus](#) in Berlin, with [Ernst Busch](#) as lead.

10/1/1931 – A rare copy of [Edgar Allan Poe](#)'s [Al Aaraaf, Tamerlane, and Other Poems](#) and first editions of [The Scarlet Letter](#) and [Moby-Dick](#) are stolen from [New York Public Library](#) by Samuel Dupree, on behalf of a crooked New York antiquarian book dealer, Harry Gold.^[1]

26/1/1931 – The play [Green Grow the Lilacs](#), by a [Cherokee](#) playwright, [Lynn Riggs](#), opens on [Broadway](#). It is later adapted as [Oklahoma!](#) by [Rodgers and Hammerstein](#).^[2]

27/3/1931 – The English writer [Arnold Bennett](#) dies of [typhoid](#) in London, shortly after a visit to Paris, where he drank local water in an attempt to prove it was safe.^[3]

11/4/1931 – [Gerald Brenan](#) and [Gamel Woolsey](#) make a form of marriage in Rome.^[4]

1/6/1931 – The [Near v. Minnesota](#) case in the [Supreme Court of the United States](#) affirms the principle that [prior restraint](#) is unconstitutional.

4/7/1931 – [James Joyce](#) marries his long-time partner [Nora Barnacle](#) at [Kensington register office](#) in London.

4/10/1931 – The [Dick Tracy comic strip](#) first appears, created by [cartoonist Chester Gould](#).^[5]

5/10/1931 – The first U.K. performance of [Oscar Wilde's](#) tragedy [Salome](#) (1891) is given at the [Savoy Theatre](#), London, with [Nancy Price](#) as producer and as Herodias, and her daughter [Joan Maude](#) in the title role.^[6]

11/1931 – [Federico García Lorca](#) is appointed by the leftist [Second Spanish Republic](#) as director of a touring theatre company, [Teatro Universitario La Barraca](#) (The Shack), charged with taking a portable stage into rural areas to introduce audiences to classical Spanish theatre without charge.^[7]

3/1932 – Captain [W. E. Johns'](#) English character [Biggles](#) (James Bigglesworth) is introduced as a [World War I](#) pilot in the short story "The White Fokker", in the first, April issue of [Popular Flying](#) magazine, edited by Johns. The first Biggles collection, [The Camels Are Coming](#), ensues in April.

23/4/1932 – To mark Shakespeare's birthday: The [Royal Shakespeare Company's new theatre](#) opens at [Stratford-upon-Avon](#).^[1] The [Folger Shakespeare Library](#) opens in [Washington, D.C.](#)^[2]

26/4/1932 – The 32-year-old American poet [Hart Crane](#), in a state of alcoholic depression, throws himself overboard from the [Orizaba](#) between Mexico and New York; his body is never recovered.^[3]

5/1932 – The first issue appears of the English journal of literary criticism [Scrutiny: a quarterly review](#), edited by [F. R. Leavis](#).

28/6/1932 – [Alice Hargreaves](#), the inspiration for [Alice's Adventures in Wonderland](#), meets the publisher [Peter Llewelyn Davies](#), the inspiration for [Peter Pan](#), at a [Lewis Carroll](#) centenary exhibition in a London bookshop.^[4]

7/1932 – [W. B. Yeats](#) leases [Riversdale](#) house in the [Dublin](#) suburb of [Rathfarnham](#) and publishes [Words for Music Perhaps, and Other Poems](#).^[5]

Summer 1932 - The [Open Air Theatre, Regent's Park](#), is established as a regular venue in London by [Sydney Carroll](#) and [Robert Atkins](#). The first performances at the [Minack Theatre](#), an open-air venue on the coast of [Cornwall](#) (England), include [The Tempest](#).

3/10/1932 – *The Times* newspaper of London introduces the Times New Roman typeface devised by Stanley Morison.^[6]

16/11/1932 – Compton Mackenzie is prosecuted under the Official Secrets Act in the U.K. for material in his *Greek Memories*.^[7]

10/1932 – Nineteen Irish writers led by Yeats and George Bernard Shaw form an Academy of Irish Letters that opposes the Censorship of Publications Board.^[8]

12/1932 - E. V. Knox replaces Sir Owen Seaman as editor of *Punch* magazine. Shortly after publication, the first copies of Graham Greene's novel *Stamboul Train*, published by Heinemann in London, are withdrawn and the text altered after a threat of libel action by J. B. Priestley.^[9]

2/1933 – Having joined the Japanese Communist Party, the Chinese novelist Hu Feng is arrested and "badly beaten" in Tokyo for his protests against imperialism. Returning to the Republic of China as a popular hero, he is nevertheless prevented from joining the Communist Party of China by the rejection of him by a rival, Zhou Yang.^[1]

17/2/1933 – The magazine *News-Week* is published for the first time in New York.

8/3/1933 – Première of Federico García Lorca's play *Blood Wedding* (*Bodas de Sangre*) is held at the Teatro Beatriz in Madrid.

23/4/1933 – Millosh Gjergj Nikolla is appointed schoolteacher among the Serbs of Vrraka, Kingdom of Albania. The next two years bring his creative period as a short story writer, describing his sense of despair at being isolated in a backward region.^[2]

5/1933 – Nazi book burnings take place in Germany by the German Student Union, principally of works by Jewish intellectuals, leading to an Exilliteratur. Although his novels are spared (unlike those of his brother Heinrich Mann), Thomas Mann settles in Switzerland. Lion Feuchtwanger, on a lecture tour of the United States in January, has decided not to return to Germany; Bertolt Brecht has moved to Prague in February; and Alfred Döblin to Switzerland in March.

16-17/5/1933 – In the Soviet Union, Joseph Stalin orders the NKVD to "preserve but isolate" Osip Mandelstam, after having been informed of the "Stalin Epigram"; Mandelstam is then arrested. A protest by literary figures, including Anna Akhmatova and Boris Pasternak, prompts Stalin to declare that he might "review the case" (he never will). His admiration for Pasternak as a poetic genius is strengthened when the latter asks for a private meeting to discuss "life and death" — although he never grants it, he instructs the NKVD to "leave that cloud-dweller [Pasternak] alone".^[3]

6/1933 - W. H. Auden has his "Vision of Agape".^[4] Robert Walser, under treatment for schizophrenia since 1929, is placed in a sanatorium in Herisau, Switzerland. This ends his work as a writer, though he will live until 1956.^[5]

7/1933 – *Poedjangga Baroe*, the Indonesian avant-garde literary magazine, is first published, by Armijn Pane, Amir Hamzah and Sutan Takdir Alisjahbana.

October (approximate) 1933 – The name [Inklings](#), previously used by a disbanded undergraduate group, is taken by an informal literary discussion group of [University of Oxford](#) academics, including [C. S. Lewis](#) and [J. R. R. Tolkien](#).^[6]

8/10/1933 – The General Union of Roma in Romania is set up by writer [Gheorghe A. Lăzăreanu-Lăzurică](#), with [Grigoraș Dinicu](#) as honorary president; by 1934, it publishes the [Romani-language](#) newspaper *O Ròm*, and books of [Romani mythology](#), edited by [Constantin S. Nicolăescu-Plopșor](#).^[7]

12/1933 - [Codex Sinaiticus](#) sold by the Soviet Union to the [British Museum Library](#) through the agency of [Maggs Bros Ltd](#) at a price of £100,000, the highest ever paid for a book at this time.

12/1933 - [Raymond Chandler](#)'s first short story, the [detective fiction](#) "[Blackmailers Don't Shoot](#)", is published in the magazine [Black Mask](#) in the United States.

6/12/1933 – In [United States v. One Book Called Ulysses](#), U.S. District Judge [John M. Woolsey](#) rules that [James Joyce](#)'s novel [Ulysses](#) is not as a whole [pornographic](#) and therefore cannot not be [obscene](#).^[8]

7/1/1934 – The first [Flash Gordon comic strip](#) is created and illustrated by [Alex Raymond](#) and published in the United States.^[11]

25/1/1934 – [James Joyce](#)'s novel [Ulysses](#), after a December acquittal (upheld on appeal in February) in [United States v. One Book Called Ulysses](#), is first published in an authorized edition in the Anglophone world by [Random House](#) of New York City. It has 12,000 advance sales.^[2]

1/1934 – [B. Traven](#)'s novel [The Death Ship](#) (1926) first appears in English.

2/1934 – [Stefan Zweig](#) flees Austria and settles in London.

6/2/1934 – The [February 6 riots](#) in France, partly provoked by a performance of [Shakespeare's Coriolanus](#) by the [Comédie-Française](#), will become the focus of a cult in the works of far-right authors, notably [Death on Credit](#) by [Louis-Ferdinand Céline](#) (1936) and [Gilles](#) by [Pierre Drieu La Rochelle](#) (1939). Also in 1934, Drieu announces his conversion to fascism, with the essay [Socialisme fasciste](#).^[3]

March 16 and October 5, 1934 – [P. G. Wodehouse](#)'s [Thank You, Jeeves](#) and [Right Ho, Jeeves](#), the first full-length novels to feature [Jeeves](#), are published.

4/1934 – [F. Scott Fitzgerald](#)'s fourth and final completed novel, [Tender Is the Night](#), appears in book form in New York, after serialization since January in the monthly [Scribner's Magazine](#).

3/4/1934 – The English [literary biographer](#) [Thomas Wright](#) (of [Olney](#)) first publishes, in the [Daily Express](#), some facts about [Charles Dickens](#)' relations with the actress [Ellen Ternan](#).^[4]

6/4/1934 – [Rudyard Kipling](#) and [W. B. Yeats](#) are awarded the [Gothenburg Prize for Poetry](#).

1/5/1934 – The first officially designated Thingplatz for the performance of [Thingspiele](#) is dedicated in the [Brandberge](#) in [Halle \(Nazi Germany\)](#).^[5]

6/1934 - A medieval manuscript of [Le Morte d'Arthur](#) used by [Caxton](#) is identified in the [Fellows' Library of Winchester College \(England\)](#) by the bibliophile [Walter Fraser Oakeshott](#).^[6]

6/1934 - The English poet [Laurie Lee walks out one midsummer morning](#) from his [Gloucestershire](#) home, bound for Spain.

6/1934 - Two notable [gentleman detectives](#) of the [Golden Age of Detective Fiction](#), set in England, appear for the first time in print, later to have whole series written about them. The first to feature Inspector [Roderick Alleyn](#) of [Scotland Yard](#) is [A Man Lay Dead](#) by [Ngaio Marsh](#), at this time resident in her native New Zealand, published in London. The first [Sir Henry Merrivale locked room mystery](#), [The Plague Court Murders](#), appears from [John Dickson Carr](#), at this time resident in the UK and writing as "Carter Dickson", in New York around early June. It is followed in December by [The White Priory Murders](#).^[7]

17/7/1934 – The circular [Manchester Central Library](#), England, opens.

8/1934 – [Boris Pasternak](#) and [Korney Chukovsky](#) are among those at the first Congress of the [Union of Soviet Writers](#).^[8]

9/1934 – [Henry Miller's](#) novel [Tropic of Cancer](#) is published in [Paris](#) by the [Obelisk Press](#). [The United States Customs Service](#) prohibits imports of it.^[9]

22/10/1934 – A new [Cambridge University Library](#), designed by [Giles Gilbert Scott](#), opens in England.

24/10/1934 – The first of [Rex Stout's Nero Wolfe detective novels](#), [Fer-de-Lance](#), is published in New York, and abridged in the November [The American Magazine](#) as "Point of Death."

20/11/1934 – [Lillian Hellman's](#) first successful play, [The Children's Hour](#), dealing with a theme of accusations of [lesbianism](#), opens at the [Maxine Elliott Theatre](#) on [Broadway](#) in New York, where it will run for two years.

25/12/1934 – The Romanian novelist [Panait Istrati](#), a former communist, begins his collaboration with the quasi-fascist [Cruciada Românilor](#) with a polemic against antisemitism.^[10] The weekly newspaper, edited by [Mihai Stelescu](#) and [Alexandru Talex](#), later hosts pieces by [Constantin Virgil Gheorghiu](#).^[11]

20/3/1935 – The London publisher [Boriswood](#) pleads guilty and is fined in [Manchester's](#) Assize Court for publishing an "obscene" book, a 1934 cheap edition of [James Hanley's](#) 1931 novel [Boy](#).^[1]

13/5/1935 – [T. E. Lawrence](#), having left the British [Royal Air Force](#) in March, has an accident with his [Brough Superior](#) motorcycle while returning to his cottage at [Clouds Hill](#), England, after posting books to a friend, A. E. "Jock" Chambers, and sending a telegram inviting the

novelist [Henry Williamson](#) to lunch.^{[2][3]} He dies six days later. On July 29 his [Seven Pillars of Wisdom](#) is first published in an edition for general circulation.

15/6/1935 - [W. H. Auden](#) concludes a marriage of convenience with [Erika Mann](#).^[4]

15/6/1935 - [T. S. Eliot's](#) verse drama [Murder in the Cathedral](#) is premièred,^[5] at [Canterbury Cathedral](#), the setting for the action of the play.

30/7/1935 – [Allen Lane](#) founds [Penguin Books](#), as the first mass-market paperbacks in Britain.^{[6][7]}

8/1935 – Open-air reading room established by [New York Public Library](#) in [Bryant Park](#).

27/8/1935 – The [Federal Theatre Project](#) is established in the United States.

5/9/1935 – [Michael Joseph](#) is founded as a publisher in London.^[8]

2/11/1935 – The Scottish-born thriller writer [John Buchan, 1st Baron Tweedsmuir](#), is sworn in as [Governor General of Canada](#).

7/11/1935 – The [British and Foreign Blind Association](#) introduces a library of [talking books](#) for the visually impaired.

26/11/1935 – [Scrooge](#), the first feature-length talking film version of [Dickens' A Christmas Carol \(1843\)](#) is released in Britain. Sir [Seymour Hicks](#) reprises the title rôle, which he has performed for decades on stage.

8/1/1936 – Jewish booksellers throughout Nazi Germany are deprived of their Reich Publications Chamber membership cards, without which no one can sell books.^[2]

5/1936 – The Greek poet and Communist activist [Yiannis Ritsos](#) is inspired to write his poem [Epitaphios](#) by a photograph of a dead protester at a massive tobacco workers' demonstration in Thessaloniki. It is published soon after. In August, the [right-wing dictatorship](#) of [Ioannis Metaxas](#) comes to power in Greece and copies are burned publicly at the foot of the Acropolis in Athens.^[3]

16-17/5/1936 – About 30 left-wing writers of the [Second Polish Republic](#) gather at the [Lviv Anti-Fascist Congress of Cultural Workers](#).

3/8/1936 – [George Heywood Hill](#) establishes the [Heywood Hill](#) bookshop in London's [Mayfair](#).

18/8/1936 – The 38-year-old Spanish dramatist, [Federico García Lorca](#), is arrested by [Francoist](#) militia during the [White Terror](#) and never seen alive again. His brother-in-law, [Manuel Fernández-Montesinos](#), the leftist mayor of Granada, is shot on the same day.^{[4][5]} Lorca's play [The House of Bernarda Alba](#) (*La casa de Bernarda Alba*), completed on June 19, will not be performed until 1945.

6/11/1936 – After United States publication in 1934, the U.K. authorities decide they will not prosecute or seize copies of [James Joyce's](#) 1922 novel [Ulysses](#).^[6]

23/11/1936 – [Life](#) magazine begins to appear as a weekly news magazine in the United States, under the management of [Henry Luce](#).

9/1/1937 – The first issue of [Look](#) magazine goes on sale in the United States.

19/1/1937 – [BBC Television](#) broadcasts *The Underground Murder Mystery* by J. Bissell Thomas from London, the first play to be written for television.^[1]

6/2/1937 – [John Steinbeck](#)'s novella of the [Great Depression](#), *Of Mice and Men*, appears in the United States.

4/1937 – The Irish writers [Elizabeth Bowen](#) and [Seán Ó Faoláin](#) first meet, in London.

14/5/1937 – [BBC Television](#) broadcasts a 30-minute excerpt of *Twelfth Night*, the first known television broadcast of a Shakespeare piece. The cast includes [Peggy Ashcroft](#) and [Greer Garson](#).

21/5/1937 – [Penguin Books](#) in the U.K. launches [Pelican Books](#), a [sixpenny](#) paperback [non-fiction](#) imprint, with a two-volume edition of [George Bernard Shaw](#)'s *The Intelligent Woman's Guide to Socialism and Capitalism*.^[2]

6/1937 - The British [science fiction magazine](#) *Tales of Wonder* first appears.

6/1937 - [John Cowper Powys](#) visits [Sycharth](#), birthplace of [Owain Glyndŵr](#), which inspires his 1940 novel *Owen Glendower*.^[3]

30/6/1937 – *The New England Quarterly* prints poems by a [colonial American](#) pastor, [Edward Taylor](#) (died 1729), discovered by Thomas H. Johnson.^[4]

Summer 1937 – American-born writer [Thomas Quinn Curtiss](#) meets German-born novelist [Klaus Mann](#) in Europe and they start a relationship.

7/1937 - [Buchenwald concentration camp](#) in [Nazi Germany](#) is established around the [Goethe Oak](#).

7/1937 - [Rex Ingamells](#) and other poets initiate the [Jindyworobak Movement](#) in [Australian literature](#), in the magazine *Venture*.^[5]

7/1937 - The American academic librarian [Randolph Greenfield Adams](#) writes a controversial *Library Quarterly* essay, "Librarians as Enemies of Books", complaining of librarians downgrading books and scholarship in favor of other tasks.^{[6][7]}

4/7/1937 – *The Lost Colony* a historical drama by [Paul Green](#), is first performed at an outdoor theater in the place where it is set: [Roanoke Island](#), [North Carolina](#).

31/7/1937 – [Stephen Vincent Benét](#)'s [post-apocalyptic](#) short story "[By the Waters of Babylon](#)", inspired by April's [Bombing of Guernica](#), is published in the U.S. *The Saturday Evening Post* as "The Place of the Gods".

10/9/1937 – The Soviet playwright [Sergei Tretyakov](#) commits suicide while under sentence of death at [Butyrka prison](#) in Moscow as part of the [Great Purge](#).^[8]

21/9/1937 – [J. R. R. Tolkien's](#) [juvenile fantasy](#) novel *[The Hobbit, or There and Back Again](#)* is published in England by George Allen & Unwin on the recommendation of young [Rayner Unwin](#).

29/9/1937 – The French playwright [Antonin Artaud](#) is expelled from Ireland.

6/10/1937 – The fictional [Mrs. Miniver](#) appears in a column on domestic life by [Jan Struther](#) for *[The Times](#)*, London.^[9]

November 11 ([Armistice Day](#)) 1937 – BBC Television broadcasts *[Journey's End](#)* by [R. C. Sherriff](#), 1928, set on the [Western Front \(World War I\)](#) in 1918, as the first full-length television adaptation of a stage play. [Reginald Tate](#) plays the lead, having long performed it in the theater.^{[10][11]}

1/1938 - The [John Dos Passos](#) trilogy *[U.S.A.](#)* is published, containing his novels *[The 42nd Parallel](#)* (1930), *[1919](#)* (1932), and *[The Big Money](#)* (1936).

1/1938 - [Samuel Beckett](#) is stabbed in the chest in Paris and nearly killed.

21/2/1938 – The gay American writer and composer [Paul Bowles](#) marries the lesbian American writer [Jane Auer](#) at a [Reformed Church](#) in [Manhattan](#).

7/3/1938 – Samuel Beckett's first completed novel *[Murphy](#)* is published in London.

11/7/1938 – The first live drama adaptation in [Orson Welles' *The Mercury Theatre on the Air*](#) series on [CBS Radio](#) in the United States is broadcast: [Bram Stoker's *Dracula*](#).

9/1938 – [Muslims](#) protest in London against passages they see as disrespectful to their religion in [H. G. Wells' *A Short History of the World*](#) (1922).^[1]

13/9/1938 – The first production in Britain of a play by [Bertolt Brecht](#), *[Mrs Carrar's Rifles](#)*, opens at the [Unity Theatre, London](#).

30/10/1938 – [Orson Welles' radio adaptation of *The War of the Worlds*](#) (with script by [Howard Koch](#)) is broadcast in *[The Mercury Theatre on the Air](#)* series.

24/12/1938 – [Jorge Luis Borges](#) is injured in an accident and develops blood poisoning. While recovering the following year he will write the first short story in his later characteristic style.

Early 1939 – The [Pocket Books](#) mass-market [paperback](#) imprint is launched in the United States. The first of the nationally distributed titles is [James Hilton's *Lost Horizon*](#).

1/1939 - American [literary magazine *The Kenyon Review*](#) is founded and edited by [John Crowe Ransom](#).^[1]

1/1939 - The American [pulp science fiction magazine *Startling Stories*](#) appears, edited by [Mort Weisinger](#). It includes [The Black Flame](#) by [Stanley G. Weinbaum](#) as lead novel.

1/1939 - [Eando Binder's](#) story "[I, Robot](#)" appears in the U.S. science fiction magazine [Amazing Stories](#).

1/1939 - [The Criterion](#), a British literary quarterly, is founded and edited by [T. S. Eliot](#).^[2]

1/1939 - [W. H. Auden](#) and [Christopher Isherwood](#) set sail from England for the United States.

1-2/1939 – [Poetry London: a Bi-Monthly of Modern Verse and Criticism](#), founded and edited by [Tambimuttu](#) (with [Dylan Thomas](#) and others), is first published.

6/2/1939 – [Raymond Chandler's](#) California [private detective Philip Marlowe](#) is introduced in his first full-length work of [crime fiction, *The Big Sleep*](#), which reworks elements from earlier short stories. It is published by [Alfred A. Knopf](#) in the United States.^[3]

3/1939 – [Isaac Asimov's](#) first published [short story, "Marooned off Vesta"](#), appears in [Astounding Science-Fiction](#) magazine.

4/3/1939 – [BBC Television](#) broadcasts one of the first specially written [television plays, *Condemned To Be Shot*](#) by R. E. J. Brooke (perhaps the actor Reginald Brooke), live from its London studios at [Alexandra Palace](#). The production notably uses a camera as the first-person view by the play's unseen central character.

31/3/1939 – The [20th Century Fox](#) releases a film version of [The Hound of the Baskervilles](#), first of a [Sherlock Holmes film series](#) starring [Basil Rathbone](#) as [Sherlock Holmes](#) and [Nigel Bruce](#) as [Dr Watson](#).

13/4/1939 – The [United Artists](#) film version of [Wuthering Heights](#), starring [Merle Oberon](#) and [Laurence Olivier](#), is released.

5/1939 – [Jorge Luis Borges'](#) first short story in his later characteristic style, "[Pierre Menard, autor del Quijote](#)", is published in the [Buenos Aires](#) literary magazine [Sur](#).

4/5/1939 – [James Joyce's](#) last work, [Finnegans Wake](#), is published in full by [Faber and Faber](#) in London.

15/5/1939 – Russian writer [Isaac Babel](#) is arrested by the [NKVD](#) at his [dacha](#) as part of the [Great Purge](#) in the [Soviet Union](#), and incarcerated in the [Lubyanka Building](#) in Moscow.

c. August 1939 – [Ernest Vincent Wright](#) publishes his [lipogrammatic](#) novel [Gadsby](#), "a story of over 50,000 words without using the letter 'E'", in [Los Angeles](#) a few months before his death on October 7.

8/1939 - [Mikhail Bulgakov](#), while secretly working on [The Master and Margarita](#), prepares the propaganda play [Batumi](#), to romanticize events in [Joseph Stalin's](#) youth. The project is shelved by Stalin himself, once Bulgakov announces he will interview witnesses personally.^[4]

8/1939 - [Robert A. Heinlein](#)'s first published short story, "[Life-Line](#)", appears in *Astounding Science-Fiction*.

Before September 1939 – After a pledge drive led by Renaud de Jouvenel and [Lucien Lévy-Bruhl](#), the Romanian poet [Benjamin Fondane](#) is [naturalized French](#) and in September conscripted into the [French Army](#), to serve in the [Phony War](#).^[5]

2/9/1939 – [Jean-Paul Sartre](#) is conscripted into the French Army, where he will serve as a [meteorologist](#).

3/9/1939 – Yorkshire-born novelist and playwright [J. B. Priestley](#) reads the first installment of his novel [Let the People Sing](#), a celebration of local democracy specially written for radio, on [BBC Home Service](#) radio in the UK, the day war is declared.^[6]

18/9/1939 – The Polish painter, playwright and novelist [Stanisław Ignacy Witkiewicz](#) (born [1885](#)) commits suicide after the [Soviet invasion of Poland](#).

9-10/1939 – [Famous Fantastic Mysteries](#), a [pulp magazine](#) reprinting American [science fiction](#) and [fantasy](#), begins publication in New York.

Fall 1939 – [Frank Herbert](#) lies about his age to get his first job as a local newspaper reporter.

11/1939 – The teenage [Brendan Behan](#) is arrested in [Liverpool](#) for possessing explosives.

8/11/1939 – [Lindsay and Crouse](#)'s stage adaptation of [Clarence Day](#)'s [Life with Father](#) opens at the [Empire Theatre \(42nd Street\)](#) in New York. Running until 12 July 1947, it becomes the all-time longest-running non-musical play in [Broadway theatre](#).^[7]

11-12/1939 – [Captain Marvel](#) makes his first appearance, in [Whiz Comics #2](#) (cover date February 1940).

OPERAS & MUSICALS – VOCAL MUSIC

4/11/1820: inauguration du [Grand Théâtre de Liège](#) avec une *Zémire et Azor* d'[André Grétry](#), natif de la ville.

14/11/1820: création à [La Scala](#) de Milan de *Margherita d'Anjou*, opéra de [Giacomo Meyerbeer](#).

26/12/1820: *Fedra* de [Simon Mayr](#), à *la Scala* de Milan

24/2/1821: *Matilde di Shabran*, opéra de [Gioachino Rossini](#), créé au [Teatro Apollo](#) de [Rome](#).

7/3/1821: Première audition publique du lied *Der Erlkönig* de [Franz Schubert](#) chanté par le baryton [Johann Michael Vogl](#).

12/3/1821: *L'esule di Granata*, opéra de [Giacomo Meyerbeer](#), créé à [La Scala](#) de Milan.

15/5/1821: création de *La sciocca per astuzia* de [Giuseppe Mosca](#), à *la Scala* de Milan

18/6/1821: *Der Freischütz*, opéra de [Carl Maria von Weber](#), créé à [Berlin](#), Schauspielhaus.

2/10/1821: *Donna Aurora* dans *Donna Aurora o sia Il romanzo all'improvviso* de [Francesco Morlacchi](#), à *la Scala* de Milan

30/10/1821: création de *Elisa e Claudio* de [Saverio Mercadante](#), à *la Scala* de Milan

6/1/1822: création de *Antigona e Lauso* de [Stefano Pavesi](#), à [La Scala](#) de Milan¹.

28/1/1822 : *Zoraida di Granata*, opéra en 2 actes, musique de [Donizetti](#), livret de [Bartolomeo Merelli](#), créé au [Teatro Argentina](#) de [Rome](#).

16/2/1822: *Zelmira*, opéra en 2 actes, musique de [Rossini](#), livret d'[Andrea Leone Tottola](#), créé au [Teatro San Carlo](#) de [Naples](#).

12/3/1822: *L'esule di Granata*, *melodramma* en 2 actes, musique de [Meyerbeer](#), livret de [Felice Romani](#), créé au [Teatro alla Scala](#) de [Milan](#).

12/5/1822: *La zingara*, opéra en 2 actes, musique de [Donizetti](#), livret d'[Andrea Leone Tottola](#), créé à [Naples](#).

29/6/1822: *La lettera anonima*, opéra en un acte, musique de [Donizetti](#), livret de [Giulio Genoino](#), créé à [Naples](#).

26/10/1822: *Chiara e Serafina*, *opera semiseria* en deux actes, musique de [Donizetti](#), livret de [Felice Romani](#), créé au [Teatro alla Scala](#) de [Milan](#).

26/12/1822: Amleto de Saverio Mercadante, à *la Scala* de Milan

3/2/1823 – Gioachino Rossini – *Semiramide* – La Fenice, Venice, Italy. Libretto by Gaetano Rossi is based on Voltaire's tragedy Semiramis, which in turn was based on the legend of Semiramis of Assyria.

6/2/1823: *La vestale* de Giovanni Pacini, à *la Scala* de Milan

12/4/1823 – Oberon by Weber, at Covent Garden, London, UK

30/5/1823: *Aristeo*, cantate de Gaetano Donizetti, livret de Giovanni Schmidt, donnée à Naples, Teatro San Carlo.

2/7/1823: Alfredo il grande, premier opéra seria napolitain de Gaetano Donizetti, livret d'Andrea Leone Tottola, est créé au Teatro San Carlo. C'est un échec.

3/9/1823: Il fortunato inganno (*L'heureuse tromperie*), opéra-bouffe (*opera buffa*) en 2 actes, musique de Gaetano Donizetti, livret d'Andrea Leone Tottola, créé au Teatro Nuovo de Naples. Nouvel échec pour le compositeur.

25/10/1823: Euryanthe, opéra de Carl Maria von Weber, créé à Vienne au Theater am Kärntnertor.

4/2/1824: L'ajo nell'imbarazzo, opéra de Gaetano Donizetti, créé à Rome.

7/2/1824: création de *Gli amici di Siracusa* de Mercadante, au Teatro Argentina de Rome

7/4/1824: Il crociato in Egitto, opéra de Giacomo Meyerbeer, créé à La Fenice de Venise.

7/4/1824: la Missa Solemnis de Beethoven, créée à Saint-Pétersbourg.

7/5/1824 – Ludwig van Beethoven – Symphony no. 9, with Friedrich Schiller's Ode to Joy, at Theater am Kaerntnertor, in Vienna, Austria. Conductors Michael Umlauf and Beethoven, with Kaerntnertor House Orchestra, Gesellschaft der Musikfreunde with Soloists: Henriette Sontag (soprano), Caroline Unger (alto), Anton Haizinger (tenor), and Joseph Seipelt (bass).

Although most of his major works had been premiered in Vienna, Beethoven was keen to have his latest composition performed in Berlin as soon as possible after finishing it, as he thought that musical taste in Vienna had become dominated by Italian composers such as Rossini. When his friends and financiers heard this, they urged him to premiere the symphony in Vienna in the form of a petition signed by a number of prominent Viennese music patrons and performers. Beethoven was flattered by the adoration of Vienna, so the Ninth Symphony was premiered on 7 May 1824 in the Theater am Kärntnertor in Vienna along with the overture The Consecration of the House (*Die Weihe des Hauses*) and three parts of the Missa solemnis (the Kyrie, Credo, and Agnus Dei). This was the composer's first onstage appearance in 12 years; the hall was packed with an eager audience and a number of musicians. The premiere of Symphony No. 9 involved the largest orchestra ever assembled by Beethoven and required the combined efforts of the Kärntnertor house orchestra, the Vienna Music Society (Gesellschaft der Musikfreunde), and a select group of capable amateurs.

While no complete list of premiere performers exists, many of Vienna's most elite performers are known to have participated. The [soprano](#) and [alto](#) parts were sung by two famous young singers: [Henriette Sontag](#) and [Caroline Unger](#). German soprano Henriette Sontag was 18 years old when Beethoven personally recruited her to perform in the premiere of the Ninth. Also personally recruited by Beethoven, 20-year-old [contralto](#) Caroline Unger, a native of Vienna, had gained critical praise in 1821 appearing in Rossini's [Tancredi](#). After performing in Beethoven's 1824 premiere, Unger then found fame in Italy and Paris. and [Joseph Seipelt](#) sang the [tenor](#) and [bass/baritone](#) parts, respectively.

Although the performance was officially directed by [Michael Umlauf](#), the theatre's [Kapellmeister](#), Beethoven shared the stage with him. However, two years earlier, Umlauf had watched as the composer's attempt to conduct a [dress rehearsal](#) of his opera [Fidelio](#) ended in disaster. So this time, he instructed the singers and musicians to ignore the almost completely deaf Beethoven. At the beginning of every part, Beethoven, who sat by the stage, gave the tempos. He was turning the pages of his score and beating time for an orchestra he could not hear. There are a number of anecdotes about the premiere of the Ninth. Based on the testimony of the participants, there are suggestions that it was under-rehearsed (there were only two full rehearsals) and rather scrappy in execution. On the other hand, the premiere was a great success. In any case, Beethoven was not to blame, as violinist [Joseph Böhm](#) recalled:

Beethoven himself conducted, that is, he stood in front of a conductor's stand and threw himself back and forth like a madman. At one moment he stretched to his full height, at the next he crouched down to the floor, he flailed about with his hands and feet as though he wanted to play all the instruments and sing all the chorus parts. —The actual direction was in [Louis] Duport's hands; we musicians followed his baton only.

When the audience applauded—testimonies differ over whether at the end of the [scherzo](#) or [symphony](#)—Beethoven was several bars off and still conducting. Because of that, the [contralto](#) [Caroline Unger](#) walked over and turned Beethoven around to accept the audience's [cheers and applause](#). According to the critic for the [Theater-Zeitung](#), "the public received the [musical hero](#) with the utmost respect and sympathy, listened to his wonderful, [gigantic creations](#) with the most absorbed attention and broke out in [jubilant applause](#), often during [sections](#), and repeatedly at the end of them." The audience acclaimed him through [standing ovations](#) five times; there were [handkerchiefs](#) in the air, hats, and raised hands, so that [Beethoven](#), who could not hear the applause, could at least see the ovations.

28/7/1824 : [Emilia di Liverpool](#), opéra de [Gaetano Donizetti](#), créé à [Naples](#).

2/3/1825: [La Belle au bois dormant](#), opéra de [Michele Carafa](#), créé au [Théâtre de l'Académie Royale de Musique](#) à [Paris](#).

19/6/1825: [Il viaggio a Reims](#), opéra de [Gioachino Rossini](#), créé au [Théâtre-Italien](#) à [Paris](#).

25/7/1825: la [Messe Solennelle](#) de [Berlioz](#), créée dans l'église de Saint-Roch à Paris.

10/12/1825: [La Dame blanche](#), féerie lyrique de [Boieldieu](#) dont le livret est tiré d'un roman de [Walter Scott](#), créé à l'[Opéra-comique](#).

7/1/1826: [Alahor in Granata](#), [opera seria](#) en 2 actes de [Gaetano Donizetti](#), créé au [Teatro Carolino](#) de [Palerme](#).

31/3/1826: création de *Amazilda e Zamoro* de [Antonio D'Antoni](#), avec [Giuditta Grisi](#) et [Rosmunda Pisaroni](#), au [Teatro della Pergola](#) de Florence.

12/4/1826: *Oberon*, opéra de [Carl Maria von Weber](#), créé au [Covent Garden](#) de [Londres](#).

11/6/1826: *Don Gregorio*, opéra de [Gaetano Donizetti](#), créé à [Naples](#).

6/7/1826: *Elvida*, opéra en un acte de [Donizetti](#), créé au [Teatro San Carlo](#) de [Naples](#).

19/7/1826: représentation d'*Alahor in Granata* de Gaetano Donizetti au Teatro San Carlo de Naples.

9/9/1826: création de *La fedeltà tra i boschi, o sia I taglialegna di Dombar* de [Filippo Grazioli](#), au [Teatro Valle](#) de Rome.

9/10/1826: *Le Siège de Corinthe*, opéra de [Gioachino Rossini](#), créé à Paris.

7/1/1827: *Olivo e Pasquale*, opéra, musique de [Gaetano Donizetti](#), livret de [Jacopo Ferretti](#), créé au [Teatro Valle](#) de [Rome](#).

26/3/1827: *Moïse et Pharaon*, opéra de [Gioachino Rossini](#), créé à l'[Opéra de Paris](#).

13/5/1827: *Otto mesi in due ore*, opéra, musique de Gaetano Donizetti, livret de [Domenico Gilardoni](#), créé au [Teatro Nuovo](#) de [Naples](#).

16/6/1827: création de *Danao, re d'Argo* de [Giuseppe Persiani](#), à *la Pergola* de Florence

1/9/1827: reprise d'*Olivo e Pasquale* au Teatro Nuovo de [Naples](#) dans une version révisée par le compositeur.

22/9/1827: *Almanzor* de [Giovanni Tadolini](#), au [Teatro Grande](#) de Trieste

27/10/1827: *Il pirata*, opéra de [Vincenzo Bellini](#), créé à [la Scala](#) de [Milan](#).

19/11/1827: *Margherita regina d'Inghilterra*, opéra de [Giovanni Pacini](#), créé au [Théâtre San Carlo](#) de [Naples](#).

27/12/1827: *Masaniello*, opéra de [Michele Carafa](#), créé à l'[Opéra-Comique](#).

28/2/1828: *La Muette de Portici*, opéra de [Daniel-François-Esprit Auber](#), créé à l'[Opéra Le Peletier](#) (Opéra de Paris).

29/3/1828: *Der Vampyr*, opéra de [Heinrich Marschner](#), créé à [Leipzig](#).

7/4/1828: *Bianca e Fernando*, opéra de [Vincenzo Bellini](#), créé au [Théâtre Carlo Felice](#) de [Gênes](#).

20/8/1828: *Le Comte Ory*, opéra comique de [Gioachino Rossini](#), créé à l'[Opéra Le Peletier](#) à Paris.

27/12/1828: création de *Francesca di Rimini* de [Pietro Generali](#), à *La Fenice* de Venise

26/2/1829: *Il giovedì grasso*, *opéra buffa* de [Gaetano Donizetti](#), créé au [Teatro del Fondo](#) de [Naples](#).

11/3/1829: la *Passion selon saint Matthieu* de [Johann Sebastian Bach](#) est jouée à [Berlin](#) sous la direction de [Felix Mendelssohn](#).

3/8/1829: *Guillaume Tell*, opéra de [Gioachino Rossini](#), créé à [Paris](#).

6/7/1829: création de *Elisabetta al castello di Kenilworth* de [Donizetti](#), au [Teatro San Carlo](#) de [Naples](#).

19/11/1829: création de *I fidanzati* de [Pacini](#), au [Teatro San Carlo](#) de [Naples](#).

20/11/1829: création de *Gl'illinesi* de [Feliciano Strepponi](#), avec [Caroline Ungher](#) en *Guido*, au [Teatro Grande](#) de [Trieste](#)

22/12/1829: *Der Templer und die Jüdin*, opéra d'[Heinrich Marschner](#), créé à [Leipzig](#).

26/12/1829: création de *Costantino in Arles* de [Giuseppe Persiani](#), à *la Fenice* de Venise.

28/1/1830: *Fra Diavolo*, *opéra-comique* de [Daniel-François-Esprit Auber](#), créé à l'[Opéra-Comique](#).

6/2/1830: création de *I pazzi per progetto* de [Donizetti](#), au [Teatro San Carlo](#) de [Naples](#).

6/3/1830: création de *Il diluvio universale* de [Donizetti](#), au [San Carlo](#) de [Naples](#).

11/3/1830: *I Capuleti ed i Montecchi*, opéra de [Vincenzo Bellini](#), créé à [la Fenice](#) de [Venise](#).

28/5/1830: *Attendre et courir*, *opéra-comique* d'[Halévy](#), créé à l'[Opéra-Comique](#).

31/7/1830: création de *Il ritorno desiderato* de [Donizetti](#), au [Teatro San Carlo](#) de [Naples](#).

30/10/1830: *Sardanapale*, cantate de [Berlioz](#), créée à [Paris](#).

20/12/1830: *Anne Boleyn*, opéra de [Gaetano Donizetti](#), créé à [Milan](#), [Teatro Carcano](#)

4/3/1831: *Pier li Houyeu*, opéra d'[Eugène Ysaye](#), créé au [Grand Théâtre de Liège](#).

6/3/1831: *La sonnambula*, opéra de [Bellini](#), créé à [la Scala](#) de [Milan](#).

3/5/1831: *Zampa* ou *La Fiancée de marbre*, opéra de [Ferdinand Herold](#), créé à l'[Opéra-Comique](#) de [Paris](#).

8/5/1831: création de *Edoardo in Iscozia* de [Coccia](#), au [Teatro San Carlo](#) de [Naples](#).

30/5/1831: création de *Francesca di Foix* de [Donizetti](#), au [San Carlo](#) de [Naples](#).

18/6/1831: création de *La romanziera e l'uomo nero* de Donizetti, à Naples.

31/8/1831: création de *Zaira* de Mercadante, à Naples

11/10/1831: création de *Chiara di Rosembergh* de Luigi Ricci, à *La Scala* de Milan.

12/11/1831: création de *Enrico di Monfort* de Carlo Coccia, à *la Scala* de Milan.

21/11/1831: *Robert le Diable*, opéra de Giacomo Meyerbeer, créé à la salle Le Peletier.

26/12/1831: *Norma*, opéra de Bellini, créé à la Scala de Milan.

12/1/1832: création de *Fausta* de Donizetti, à Naples

19/3/1832: *Ivanhoe* de Giovanni Pacini, à *la Fenice* de Venise

12/5/1832: *L'elisir d'amore*, opéra de Gaetano Donizetti, créé au Teatro della Canobbiana de Milan.

4/11/1832: création de *Sancia di Castiglia* de Donizetti, à Naples

15/12/1832: *Le Pré aux clercs*, opéra-comique de Ferdinand Hérold, créé à l'Opéra-Comique.

12/1/1833: création de *Gli Elvezi ossia Corrado di Tochenburgo* de Pacini, à Naples.

12/3/1833: *Parisina*, opéra de Gaetano Donizetti, créé au Teatro della Pergola de Florence.

16/3/1833: *Béatrice de Tende*, opéra de Vincenzo Bellini, créé au théâtre de La Fenice de Venise.

22/7/1833 – *Ali Baba ou les quarante voleurs* by Luigi Cherubini, libretto by Eugene Scribe and Melesville, at the Paris Opera, Paris

26/12/1833: *Lucrezia Borgia*, opéra de Gaetano Donizetti, créé à la Scala de Milan.

25/9/1834: l'opéra-comique *Le Chalet* d'Adolphe Adam créé à l'Opéra-Comique de Paris. Cette œuvre sera considérée comme marquant le point de départ de l'Opérette, et influencera notamment Offenbach.

18/10/1834: création de *Buondelmonte* de Donizetti, à Naples

24/12/1834: création de *Gemma di Vergy* de Donizetti, à Milan.

25/1/1835: *I puritani*, opéra de Vincenzo Bellini, créé au Théâtre-Italien de Paris.

23/2/1835: *La Juive*, opéra de Jacques Fromental Halevy, créé à l'Académie royale de musique de Paris

12/3/1835: *Marino Faliero*, opéra de Gaetano Donizetti, créé au Théâtre-Italien de Paris.

21/3/1835: *Carlo di Borgogna* de [Giovanni Pacini](#), à [La Fenice](#) de Venise

23/3/1835: [Le Cheval de bronze](#), opéra de [Daniel François Esprit Auber](#), créé à l'[Opéra-Comique](#).

13/7/1835: création de [Marsa](#) de [Coccia](#), à Naples

[26/9/1835: Lucia di Lammermoor](#), opéra de [Gaetano Donizetti](#), créé au [teatro San Carlo](#) de Naples.

26/12/1835: *Gli Illinesi* de [Pietro Antonio Coppola](#), au [teatro Regio](#) de Turin

30/12/1835 – *Maria Stuarda* by Donizetti, at La Scala, Milan

23/1/1836: [Actéon](#), opéra-comique de [Daniel-François-Esprit Auber](#), créé à l'[Opéra-Comique](#).

4/2/1836: [Belisario](#), *opera seria* de [Gaetano Donizetti](#), créé au [Teatro La Fenice](#) de [Venise](#).

[29/2/1836: Les Huguenots](#), opéra de [Giacomo Meyerbeer](#), créé à la salle [Le Peletier](#).

29/3/1836: [La Défense d'aimer](#) opéra de [Richard Wagner](#), créé à [Magdebourg](#).

22/5/1836: [Paulus](#), oratorio de [Felix Mendelssohn](#), créé à [Düsseldorf](#).

13/10/1836: Le [Postillon de Lonjumeau](#), opéra-comique d'[Adolphe Adam](#), créé à la Salle de la Bourse, où la troupe de l'[Opéra-comique](#) était provisoirement établie.

14/11/1836: à l'Opéra de Paris, première de [La Esmeralda](#), paroles de [Victor Hugo](#), musique de [Louise Bertin](#). Le [16 décembre](#), réduite à trois actes et présentée en lever de rideau, la sixième représentation échoue lamentablement.

18/11/1836: création de *Fausto* de [Luigi Gordigiani](#), au [Teatro della Pergola](#) de Florence.

[9/12/1836: Une vie pour le tsar](#), opéra de [Mikhaïl Glinka](#), d'après la légende d'[Ivan Soussanine](#), héros national russe, créé au [Théâtre Mariinsky](#) à [Saint-Pétersbourg](#), en présence du [tsar Nicolas I^{er}](#).

29/10/1837: création de [Roberto Devereux](#) de Donizetti, à Naples, Teatro San Carlo

5/12/1837: [Grande Messe des Morts](#) d'[Hector Berlioz](#), donné aux [Invalides](#) pour les obsèques du [général Damrémont](#).

22/12/1837: [Zar und Zimmermann](#), opéra d'[Albert Lortzing](#), créé à [Leipzig](#).

15/1/1838: La première [Salle Favart](#) à [Paris](#) est détruite par un incendie.

30/1/1838: [Maria de Rudenz](#), opéra de [Gaetano Donizetti](#), est créé à La Fenice à [Venise](#).

10/9/1838 – Hector Berlioz – Benvenuto Cellini – Opera Le Pelletier sous la direction de François-Antoine Habeneck

1/1/1839: création de *Elena da Feltre* de Saverio Mercadante, à Naples

8/1/1839: *La Romilda*, opéra de Ferdinand Hiller, créé à la Scala de Milan.

6/8/1839: *Lucia di Lammermoor*, opéra de Gaetano Donizetti, créé à Paris dans la version française.

17/11/1839: *Oberto*, premier opéra de Verdi est créé à Milan.

February 11, 1840 – Gaetano Donizetti's opera *La fille du régiment* premieres in Paris, Salle de la Bourse

29/2/1840: *Lo zingaro*, opéra en 2 actes, musique d'Uranio Fontana, livret de Thomas Sauvage, créé au Théâtre de la Renaissance de Paris.

10/4/1840: les *Martyrs*, premier grand opéra de Gaetano Donizetti, créé à l'Opéra de Paris.

5/9/1840: *Un giorno di regno*, opéra de Giuseppe Verdi, créé à la Scala de Milan.

2/12/1840 – La favorite by Donizetti, at Academie Royale de Musique, Paris

13/4/1841: ouverture de l'Opéra de Dresde (Semperoper) construit par l'architecte Gottfried Semper.

7/1/1842: *Stabat Mater* de Gioachino Rossini exécuté à Paris, salle Ventadour.

9/3/1842 – Giuseppe Verdi – Nabucco – La Scala, Milan, Italy. Verdi became the musical figurehead of the Risorgimento, because of his famous "Va, pensiero" chorus sung by the Hebrew slaves. The audience responded with nationalistic fervor to the slaves' powerful hymn of longing for their homeland/freedom. At Verdi's funeral the crowds broke into Va, pensiero.

19/5/1842: *Linda di Chamounix*, opéra de Gaetano Donizetti, créé à Vienne au Kärntnertortheater.

20/10/1842: *Rienzi, der letzte der Tribunen*, opéra de Wagner, créé à Dresde, sous la direction de Reissiger.

17/11/1842: présentation de *Linda di Chamounix* au Théâtre-Italien à Paris, avec de légères modifications.

27/11/1842 – Ruslan and Lyudmila, by Glinka, at the Bolshoi, Saint Petersburg

9/12/1842: *Rouslan et Ludmila*, opéra de Mikhaïl Glinka, d'après le poème narratif de Pouchkine du même nom, créé au Théâtre Mariinsky à Saint-Pétersbourg.

31/12/1842: *Der Wildschütz*, opéra d'Albert Lortzing, créé à Leipzig.

2/1/1843: *Le Vaisseau fantôme* by Richard Wagner at Semperoper in Dresden.

2/1/1843: *Le Vaisseau fantôme*, opéra de Wagner, créé à Dresde, Königliches Hofftheater

3/1/1843: *Don Pasquale*, opéra bouffe de Gaetano Donizetti, créé au Théâtre italien de Paris.

February 11, 1843 – Giuseppe Verdi's opera *I Lombardi alla prima crociata* premieres at La Scala in Milan.

February 6, 1843 – The Virginia Minstrels perform the first minstrel show, at the Bowery Amphitheatre in New York City.

25/2/1843: *Luigi V, re di Francia*, opéra d'Alberto Mazzucato, créé au Teatro Re à Milan

5/6/1843: *Maria di Rohan*, opéra de Donizetti, créé au Theater am Kärntnertor à Vienne.

27/11/1843 – The Bohemian Girl, opera by Michael William Balfe, libretto by Alfred Bunn, based on La Gitanilla by Miguel de Cervantes, at the Drury Lane Theatre, London.

18/1/1844: Première représentation au Teatro San Carlo de Naples de Caterina Cornaro de Gaetano Donizetti.

9/3/1844: A la Fenice de Venise, première de l'opéra de Giuseppe Verdi, *Ernani*.

November 3, 1844 – Giuseppe Verdi's *I due Foscari* debuts at Teatro Argentina, Rome.

7/12/1844: création au Hofoper de Berlin de Ein Feldlager in Schlesien, opéra de Giacomo Meyerbeer.

15/2/1845: Première de *Giovanna d'Arco*, opéra de Giuseppe Verdi à la Scala de Milan.

12/8/1845: Première d'*Alzira*, opéra de Giuseppe Verdi au Teatro San Carlo de Naples.

19/10/1845: Première de *Tannhäuser*, opéra de Richard Wagner à Dresde, Königliches Hofftheater

17/3/1846 – *Attila* by Verdi, at Teatro La Fenice in Venice, Italy

24/8/1846 – *Dichter und Bauer* by Franz von Suppe, libretto based on Karl Elmar's 1846 comedy, at the Theater and der Wien, Vienna, Austria

6/12/1846 – Hector Berlioz – *La Damnation de Faust* (work for solo voices, choruses and orchestra) – Opera Comique

4/2/1847 : *Il birraio di Preston*, opéra de Luigi Ricci, créé au Teatro della Pergola à Florence.

March 14, 1847 – Verdi's opera *Macbeth* premieres at Teatro della Pergola in Florence, Italy.

4/4/1847: Inauguration du Gran Teatre del Liceu à Barcelone.

22/7/1847: *I masnadieri (Les Brigands)*, opéra de Giuseppe Verdi, créé au Her Majesty's Theatre de Londres.

15/11/1847: *Les Premiers pas*, opéra-comique de Jacques-Fromental Halévy, créé au Théâtre national de l'Opéra-Comique à Paris.

25/11/1847: *Martha, oder Der Markt zu Richmond*, opéra de Friedrich von Flotow, créé au Kärntnertortheater à Vienne.

26/11/1847: *Jérusalem*, premier opéra de Giuseppe Verdi pour l'Opéra de Paris, créé à Paris.

25/10/1848: *Il corsaro*, melodramma tragico de Giuseppe Verdi, créé au Teatro Grande de Trieste.

30/11/1848: *Poliuto* de Gaetano Donizetti, créé au Teatro San Carlo de Naples, dix ans après son interdiction par la censure napolitaine et quelques mois après la mort du compositeur.

3/1/1849: *Le Caïd*, opéra-bouffe d'Ambroise Thomas, créé à l'Opéra-Comique.

17/1/1849: *La battaglia di Legnano*, opéra de Giuseppe Verdi, créé à Rome.

9/3/1849: *Les Joyeuses Commères de Windsor*, opéra-comique d'Otto Nicolai, créé à Berlin, Königliches Opernhaus

16/4/1849: *Prophète*, opéra de Giacomo Meyerbeer, créé à la salle Le Peletier.

15/9/1849: création du *Requiem* d'Anton Bruckner à L'abbaye de Saint-Florian en Autriche.

8/12/1849: *Luisa Miller*, opéra de Giuseppe Verdi, créé au Teatro San Carlo de Naples.

28/2/1850: *Crispino e la comare*, opéra-comique de Luigi Ricci et Federico Ricci, créé à Venise au Teatro San Benedetto.

20/7/1850: Création de *Giralda ou la Nouvelle Psyché*, opéra d'Adolphe Adam à l'Opéra-Comique à Paris

24/8/1850: *Prométhée*, poème symphonique de Franz Liszt.

28/8/1850: Création de *Lohengrin*, opéra de Richard Wagner au Großherzogliches Hoftheater à Weimar sous la direction de Franz Liszt.

3/9/1850: Publication dans le *Neue Zeitschrift für Musik* de l'essai antisemite *Das Judentum in der Musik* de Wagner sous le pseudonyme de K. Freigedank.

16/11/1850: *Stiffelio* de [Giuseppe Verdi](#), créé à [Trieste](#).

19/11/1850: Inauguration du [Teatro Real](#) à [Madrid](#) avec la représentation de *La Favorite* de [Donizetti](#).

11/3/1851 - Giuseppe Verdi – Rigoletto – Teatro La Fenice, Venice, Italy. 19/1/1857 – Theatre Italien, Paris. The Italian libretto was written by Francesco Maria Piave, based on the 1932 play Le roi s'amuse by Victor Hugo. My favorite opera, I have heard it on records, discs, DVDs, films, and live performances, but unfortunately not with the best singers. If I would have to see only one or two premieres I would choose those two premieres. The Italian premiere was a complete triumph – Felice Varesi, baritone, Rigoletto, the Duke's Jester; Teresa Brambilla, soprano, Gilda his daughter; Raffaele Mirate, tenor, Duke of Mantua, and his cynical aria "La donna e mobile", became extremely popular and was sung in the streets.

24/3/1852: Première représentation de la seconde version de l'opéra *Luigi V, re di Francia* d'[Alberto Mazzucato](#) (livret de [Felice Romani](#)), au [Teatro Regio](#) de Parme.

4/9/1852: *Si j'étais roi*, opéra-comique d'[Adolphe Adam](#), créé au [Théâtre lyrique](#).

19/1/1853 - Giuseppe Verdi – Il Trovatore – Teatro Apollo, Rome, Italy. 23/12/1854 – Theatre Italien, Paris. The Italian libretto was largely written by Salvatore Cammarano, based on the play El Trovador (1836) by Antonio Garcia Gutierrez. The opera was very successful and is a staple of the standard operatic repertoire. It was Gutiérrez's most successful play, one which Verdi scholar Julian Budden describes as "a high flown, sprawling melodrama flamboyantly defiant of the Aristotelian unities, packed with all manner of fantastic and bizarre incident."

4/2/1853: *Les Noces de Jeannette*, opéra-comique de [Victor Massé](#), créé dans la [Salle Favart](#), sous la direction de [Théophile Tilmant](#).

6/3/1853 - Giuseppe Verdi – La Traviata – La Fenice in Venice, Italy. Set to an Italian libretto by Francesco Maria Piave, it is based on La Dame aux camélias (1852), a play adapted from the 1848 novel by Alexandre Dumas fils. La traviata has become immensely popular and is among the most frequently performed of all operas. 6/12/1856 – Theatre Italien, Paris.

24/4/1843 – Der Irrfahrt um's Gluck, by Franz von Suppe, at the Theater an der Wien, Vienna

28/4/1853: *Le Colin-maillard*, opéra-comique d'[Aristide Hignard](#), créé au [Théâtre Lyrique](#).

16/2/1854: *L'Étoile du Nord*, opéra de [Giacomo Meyerbeer](#), créé à l'[Opéra-Comique](#) sous la direction de [Théophile Tilmant](#).

16/4/1854: *Mazepa*, poème symphonique de [Franz Liszt](#), créé au théâtre de la Cour de [Weimar](#).

18/10/1854: *La Nonne sanglante*, opéra de [Charles Gounod](#), créé à la [salle Le Peletier](#).

10/12/1854: *L'Enfance du Christ*, d'[Hector Berlioz](#), créé à [Paris](#).

23/12/1854 – Giuseppe Verdi – Il Trovatore – Theatre Italien

30/4/1855: le *Te Deum* d'Hector Berlioz, créé à Paris.

16/5/1855: *Roussalka*, opéra de Alexandre Dargomyjski, créé à Saint-Pétersbourg.

13/6/1855: *Les Vêpres siciliennes*, opéra de Giuseppe Verdi, créé à l'Opéra de Paris. French libretto by Eugene Scribe and Charles Duveyrier from their work *Le duc d'Albe* (1838).

29/11/1855: la *Messe solennelle en l'honneur de sainte Cécile*, de Charles Gounod, créée à Saint-Eustache à Paris.

19/9/1856: *Les Dragons de Villars*, opéra-comique de Aimé Maillart, créé au Théâtre-Lyrique à Paris.

6/12/1856: au théâtre des Italiens, première représentation de l'opéra *La Traviata* de Giuseppe Verdi, inspirée du roman *La Dame aux camélias* d'Alexandre Dumas.

19/1/1857 – Giuseppe Verdi – Rigoletto – Theatre Italien

12/3/1857: *Simon Boccanegra*, opéra de Giuseppe Verdi créé au théâtre de la Fenice à Venise.

9/4/1857: *Docteur Miracle*, opérette de Georges Bizet, créée aux Bouffes-Parisiens.

5/5/1857: *L'Opéra aux fenêtres*, opérette de Léon Gastinel, créée aux Bouffes-Parisiens.

27/7/1857 – *Une demoiselle en loterie* by Jacques Offenbach, libretto by Adolphe Jaime and Hector Cremieux, at the Bouffes Parisiens, Paris

16/8/1857: *Aroldo*, opéra de Giuseppe Verdi, créé au Teatro Nuovo de Rimini.

10/10/1857: *Le Mariage aux lanternes* opérette de Jacques Offenbach, créée à Paris.

14/1/1858: *Scherz, List und Rache*, opéra-comique de Max Bruch, créé à Cologne.

15/1/1858: *Le Médecin malgré lui*, opéra-comique de Charles Gounod, créé au Théâtre-Lyrique.

17/2/1858: première de *Monsieur de Chimpanzé*, opérette en un acte de J. Verne et A. Hignard aux Bouffes-Parisiens.

3/3/1858: *Mesdames de la Halle*, opérette de Jacques Offenbach, créée aux théâtre des Bouffes-Parisiens.

21/10/1858 – Jacques Offenbach – Orphee aux Enfers in 2 Acts – Theatre des Bouffes-Parisiens. A 2nd version in 4 Acts was created on 7/2/1874 at the Theatre de la Gaité (cancan)

15/12/1858: *Der Barbier von Bagdad*, opéra de [Peter Cornelius](#), créé au [Théâtre national allemand](#) à [Weimar](#).

24/12/1858: l'[Oratorio de Noël](#) de [Camille Saint-Saëns](#) est créé à Paris.

17/2/1859 - Giuseppe Verdi – Un Ballo in maschera – Teatro Apollo, Rome. 13/1/1861 — Theatre Italien, Paris.

19/3/1859 – Charles Gounod – Faust – Theatre Lyrique. The original version of Faust employed spoken dialogue, and it was in this form that the work was first performed. The manager of the Théâtre Lyrique, Léon Carvalho cast his wife Marie Miolan-Carvalho as Marguerite and there were various changes during production, including the removal and contraction of several numbers. The tenor Hector Gruyer was originally cast as Faust but was found to be inadequate during rehearsals, being eventually replaced by a principal of the Opéra-Comique, Joseph-Théodore-Désiré Barbot, shortly before the opening night. After a successful initial run at the Théâtre Lyrique the publisher Antoine Choudens, who purchased the copyright for 10,000 francs, took the work (now with recitatives replacing the spoken dialogue) on tour through Germany, Belgium, Italy and England, with Marie Miolan-Carvalho repeating her role.

Performances in Germany followed, with Dresden Semperoper in 1861 being the first to bill the work as *Margarethe* rather than *Faust*. For many years this custom – or alternatively, staging the opera as *Gretchen* – continued in Germany. Some sources claim this was out of respect for part 1 of Goethe's poetic drama, which the opera follows closely.^[1] Others claim the opposite: that the retitling was done to emphasise Gounod's opera's reliance on Goethe's characters, and to differentiate it from Louis Spohr's *Faust*, which had held the stage for many years in Germany and had recently appeared (1851) in a three-act revision. It is also possible that the 1861 Dresden title change was out of respect for Spohr's close and long association with the city.

The opera was given for the first time in Italy at La Scala in 1862 and in England at Her Majesty's Theatre, London (in Italian) in 1863. In 1864, when the opera was given at the same venue in English, Gounod took a theme from the prelude to the opera and wrote a new aria for the star baritone Charles Santley in the role of Valentin, 'Even bravest heart may swell' (with words by Henry Chorley). This number was then translated into French for subsequent productions as "Avant de quitter ces lieux" and has become one of the most familiar pieces from the opera.

In 1869 a ballet had to be inserted (into the first scene of the final act) before the work could be played at the Opéra: it became the most frequently performed opera at that house. With the change from spoken dialogue to sung recitatives, plus the musical and balletic additions, the opera was thus finally transformed into a work following the conventions of grand opera. It was *Faust* with which the Metropolitan Opera in New York City opened for the first time on 22 October 1883.

4/4/1859: *Pardon de Ploërmel (Dinorah)*, opéra de [Giacomo Meyerbeer](#), créé à l'[Opéra-Comique](#).

8/6 /1859: *L'Omelette à la Follembuche* de [Léo Delibes](#) au [Théâtre des Bouffes-Parisiens](#)

19/11/1859 – Genevieve de Brabant by Jacques Offenbach, libretto by Louis-Adolphe Jaime and Etienne Trefen, at the Theatre des Bouffes Parisiens, Paris. Revival in a three-act version revised by Hector-Jonathan Cremieux at the Theatre des Menus-Plaisirs on 26/12/1867. Expanded to a five-act version at the Theatre de la Gaite on the 25/2/1875. All the versions were conducted by Jacques Offenbach.

18/2/1860: *Non credo*, article d'[Hector Berlioz](#) dans le *Journal des débats*, à la suite de trois concerts donnés à [Paris](#) par [Richard Wagner](#).

18/2/1860: *Philémon et Baucis*, opéra-comique de [Charles Gounod](#), créé au [Théâtre-Lyrique](#), [Paris](#).

27/3/1860: *Daphnis et Chloé*, opérette de [Jacques Offenbach](#), créée à Paris.

11/5/1860: *Titus et Bérénice*, opérette-bouffe de [Léon Gastinel](#), créée aux [Bouffes-Parisiens](#).

3/8/1860: *La Colombe*, opéra-comique (version en 1 acte) de [Charles Gounod](#), créé au Théâtre de [Baden-Baden](#) (voir [1866](#)).

24/11/1860: *Das Pensionat*, opérette de [Franz von Suppé](#) représentée à [Vienne](#) au [Theater an der Wien](#).

24/12/1860: première de *Barkouf*, de [Jacques Offenbach](#), sur un livret d'[Eugène Scribe](#) et [Henry Boisseaux](#), à l'[Opéra-Comique](#), chef d'orchestre : Jacques Offenbach.

13/1/1861 – Giuseppe Verdi – Un Ballo in maschera – Theatre Italien

23/3/1861 – Le pont des soupirs by Jacques Offenbach, libretto by Hector Cremieux and Ludovic Halevy, at the Theatre des Bouffes Parisiens. A four-act version at the Theatre des Varietes on 8/5/1868, conducted by Jacques Offenbach.

6/4/1861: *La Statue*, opéra d'[Ernest Reyer](#), sur un livret de [Michel Carré](#) et [Jules Barbier](#), est créé au [Théâtre Lyrique](#) à [Paris](#).

15/5/1861: *Le Buisson Vert*, opéra-comique de [Léon Gastinel](#), créé au [Théâtre-Lyrique](#).

31/5/1861 – M. Choufleur restera chez lui le..., by Jacques Offenbach and the Duc de Morny. Libretto by Duc de Morny, Ludovic Halevy, Hector Jonathan Cremieux and Erneste Lepine. At the Présidence du Corps Legislatif, Palais Bourbon, Paris, in the presence of Napoleon III, half brother of Morny. First public performance on 14/9/1861 at the Theatre des Bouffes Parisiens, Paris.

29/2/1862: *La Reine de Saba*, opéra de [Charles Gounod](#), créé à [Paris](#).

26/4/1862: *Die Kartenschlägerin*, opérette de [Franz von Suppé](#), créée à Kai-Theater, [Vienne](#).

9/8/1862: *Béatrice et Bénédicte*, opéra-comique d'[Hector Berlioz](#), créé à [Baden-Baden](#).

24/10/1862 – Chilperc, music and libretto by Herve at the Theatre des Folies Dramatiques, Paris. During a successful revival of the operetta at the Theatre des Varietes in 1895, Henri Toulouse-Lautrec painted Marcelle Lender performing a bolero from the operetta.

25/10/1862 – Zen Madchen und kein Mann by Franz von Suppe, at the Kai-Theater, Vienna

10/11/1862 – Giuseppe Verdi – La Forza del destino – Theatre Imperial, Saint-Petersbourg, Russie

18/4/1863 – Flotte Burschen by Franz von Suppe, at the Kai-Theater, Vienna

21/7/1863: création de Lischen et Fritzchen, opérette en un acte de Jacques Offenbach.

30/9/1863 – Georges Bizet – Les Pecheurs de perles – Theatre Lyrique

4/11/1863: création des Troyens, opéra d'Hector Berlioz. At the Theatre Lyrique, now Theatre de la Ville, Place du Chatelet, Paris. Libretto written by Berlioz himself from Virgil's epic poem The Aeneid.

14/3/1864: La Petite messe solennelle de Gioachino Rossini, créée à Paris.

19/3/1864 – Charles Gounod – Mireille – Theatre Lyrique

17/5/1864: Ja, vi elsker dette landet, hymne national norvégien composé par Rikard Nordraak, joué pour la fête nationale.

24/6/1864 – Pique Dame by Franz von Suppe, libretto by S. Strasser, probably Suppe's second wife Sofie Strasser. Loosely based on Pushkin's 1834 story « The Queen of Spades », at the Thalia Theater, Graz, Austria

17/12/1864 – Jacques Offenbach – La Belle Helene – Theatre des Varietes

19/4/1865 – Giuseppe Verdi – Macbeth – Theatre Lyrique

28/4/1865: L'Africaine, dernier opéra de Giacomo Meyerbeer, créé (création posthume) à la salle Le Peletier sous la direction de François Hainl.

10/6/1865: Tristan und Isolde, opéra de Richard Wagner, créé au Théâtre royal de la Cour de Bavière à Munich sous la direction de Hans von Bülow

30/6/1865 – Die Schone Galathee by Franz von Suppe, libretto by Suppe and Leonard Kohl von Kohlenegg, at the Meyseles Theater, Berlin. 6/11/1871 – at the London Opera Comique, London.

21/3/1866: Cavalerie légère, opérette de Franz von Suppé, créée à Carltheater, Vienne. Leichte Kavallerie, libretto by Karl Costa.

16/4/1866: *La Fiancée vendue*, opéra-comique (1^{re} version, en 2 actes) de [Bedřich Smetana](#), créé à [Prague](#) (voir 1870).

30/5/1866 – The Bartered Bride by Bedrich Smetana in Czech, at the Provisional Theatre, Prague

7/6/1866: *La Colombe*, opéra-comique (version en 2 actes) de [Charles Gounod](#), créé à la [Salle Favart de Paris](#) (voir 1860).

31/10/1866: *La Vie parisienne*, opéra-bouffe d'[Offenbach](#), créé au [Palais-Royal de Paris](#).

17/11/1866: *Mignon*, tragédie lyrique d'[Ambroise Thomas](#), créée à l'[Opéra-Comique](#) à Paris sous la direction de [Théophile Tilmant](#).

17/11/1866 – Les Chevaliers de la Table Ronde by Herve. Libretto by Henri Chivot and Alfred Duru, at the Theatre des Bouffes Parisiennes, Paris.

8/2/1867: *Sardanapale*, opéra de [Victorin de Joncières](#), créé au [Théâtre-Lyrique](#).

11/3/1867: *Don Carlos*, opéra de [Giuseppe Verdi](#), créé à [Paris](#), Opera. Based on Friedrich Schiller's play Don Carlos.

12/4/1867 – Jacques Offenbach – La Grande-duchesse de Gerolstein – Theatre des Varietes

27/4/1867 – Charles Gounod – Romeo et Juliette – Theatre Lyrique

27/4/1867 – Banditenstreiche by Franz von Suppe, at the Carltheater, Vienna, Austria.

11/5/1867 – Cox and Box by Arthur Sullivan, libretto by F. C. Burnand, at the Adelphi Theatre in London

12/10/1867 – L'oeuil creve, music and libretto by Herve, at the Theatre des Folies Dramatiques, Paris

23/11/1867: *Robinson Crusoe*, opéra-comique de [Jacques Offenbach](#) créé à l'[Opéra-Comique](#). Libretto by Eugene Cormon and Hector-Jonathan Cremieux, based on Robinson Crusoe by Daniel Defoe. At the Opera-Comique, Paris, conducted by Jacques Offenbach.

18/12/1867 – The Contrabandista by Arthur Sullivan, libretto by F. C. Burnand, at the St. George's Hall in London

26/12/1867: *La Jolie Fille de Perth*, opéra de [Georges Bizet](#), créé à [Paris](#), Theatre Lyrique

20/1/1868 – Die Frau Meisterin by Franz von Suppe, at the Carltheater, Vienna, Austria

5/3/1868 – Mefistofele by the composer and librettist Arrigo Boito, at La Scala, Milan

9/3/1868 – Hamlet by Ambroise Thomas, at the Opera, Paris

11/4/1868 – Fleur-de-the by Charles Lecocq, libretto by Alfred Duru and Henri Chivot, at the Theatre de l'Athenee, Paris

16/5/1868: Dalibor, opéra de Bedřich Smetana, créé au Nouveau Théâtre à Prague (Novoměstské divadlo)sous la direction du compositeur

21/6/1868: le compositeur allemand Richard Wagner présente son opéra Les Maîtres Chanteurs de Nuremberg au Théâtre de la Cour royale de Munich. Die Meistersinger von Nurenberg, written and composed by Wagner.

12/9/1868: Le Requiem Allemand de Johannes Brahms est exécuté pour la première fois.

30/9/1868: première de L'Île de Tulipatan de Jacques Offenbach au Théâtre des Bouffes-Parisiens à Paris.

6/10/1868 – Jacques Offenbach – La Perichole – Theatre des Varietes

16/1/1869: opérette *L'écosais de Chatou* de Léo Delibes sur un livret de Philippe Gille et Adolphe Jaime, créée au Théâtre des Bouffes-Parisiens à Paris.

30/1/1869: Le Voïévode, opéra de Tchaïkovski, créé au Théâtre Bolchoï à Moscou.

15/2/1869: *Balladine et Casquenfer*, opérette bouffe en 1 acte de Frédéric Barbier, sur un livret de Charles Blondelet et Félix Baumaine, à l'Eldorado à Paris¹.

18/2/1869: Ein deutsches Requiem de Brahms, créé dans sa version définitive au Gewandhaus de Leipzig par Reinecke et l'orchestre du Gewandhaus, avec Émilie Bellingrath-Wagner et Franz Krükl.

10/3/1869: Vert-Vert, opéra-comique de Jacques Offenbach, créé à l'Opéra-Comique.

23/4/1869: création de Le petit Faust, opérette de Hervé au théâtre des Folies-Dramatiques à Paris. It burlesques the drama Faust by Goethe and also the opera Fuast by Gounod. Text by Hector-Jonathan Cremieux and Adolphe Jaime.

24/4/1869: *La cour du roi Pétaud*, opéra-comique de Léo Delibes sur un livret de Philippe Gille et Adolphe Jaime, créé au Théâtre des Variétés à Paris.

23/7/1869: *Faust et Marguerite*, saynète bouffe en 1 acte de Frédéric Barbier, sur un livret de Charles Blondelet et Félix Baumaine, aux Ambassadeurs à Paris.

21/9/1869: *Les Derniers Jours de Pompéi*, opéra de Victorin de Joncières, créé au Théâtre-Lyrique.

22/9/1869: Das Rheingold, opéra de Richard Wagner, créé au théâtre national de la Cour de Munich. It is the first of the four music dramas that constitute composer and librettist Richard Wagner's – Der Ring des Nibelungen

26/9/1869: *Mam'zelle Pierrot*, opérette en 1 acte de [Frédéric Barbier](#), sur un livret d'[Amédée de Jallais](#) et [Henry de Kock](#), créé aux [Folies Bergère](#) à Paris.

1/11/1869: *l'Opéra du Caire* est inauguré avec une représentation de *Rigoletto* de [Verdi](#).

10/11/1869: *La forza del destino*, opéra de [Giuseppe Verdi](#), seconde création (dans une version révisée) à [la Scala de Milan](#).

29/11/1869: *Gabriella di Vergy*, musique de [Gaetano Donizetti](#), livret d'[Andrea Leone Tottola](#), dans un *rifacimento* des deux compositeurs en résidence [Giuseppe Puzone](#) et [Paolo Serra](#), créé au [Teatro San Carlo](#) de [Naples](#).

8/12/1869: *Een engel op wacht*, opéra en néerlandais de [Karel Miry](#), créé à [Bruxelles](#).

17/2/1870: *La Saint-Lucas*, opéra de [Karel Miry](#), créé à [Gand](#).

21/2/1870: *La Cruche cassée*, opéra-comique d'[Émile Pessard](#), créé au [théâtre de l'Opéra-Comique](#) à [Paris](#).

26/6/1870: *La Walkyrie*, deuxième des quatre journées de *L'Anneau du Nibelung*, cycle d'opéras de [Richard Wagner](#), créé à [Munich](#), [Koniglisches Hof und National Theater](#)

26/9/1870: *La Fiancée vendue*, opéra-comique (2^e version, en 3 actes) de [Bedřich Smetana](#), créé à [Prague](#) (voir 1866).

17/10/1871 - *La Boîte de Pandore*, opéra bouffe de [Henry Litolff](#) au [Théâtre des Folies-Dramatiques](#) à Paris.

24/12/1871 – Giuseppe Verdi – Aida – Opera khedival, Le Caire, Egypte. Contrary to popular belief, the opera was not written to celebrate the opening of the [Suez Canal](#) in 1869. Although Verdi did not attend the premiere in Cairo, he was most dissatisfied with the fact that the audience consisted only of invited dignitaries, politicians and critics. He therefore considered the Italian (and European) premiere, held at [La Scala, Milan](#) on 8 February 1872, and a performance in which he was heavily involved at every stage, to be its *real* premiere.

26/12/1871 – Thepsis by Arthur Sullivan, libretto by W. S. Gilbert, at the Gaiety Theatre, [London](#).

15/1/1872 – Le Roi Carotte, by Jacques Offenbach, libretto by Victorien Sardou at the Theatre de la Gaité, Paris

18.1.1872: *Fantasio*, opéra-comique de [Jacques Offenbach](#), créé à l'[Opéra-Comique](#).

5/6/1872: *Triumphlied*, œuvre pour baryton solo, chœur et orchestre de [Johannes Brahms](#), créée à [Karlsruhe](#).

12/6/1872: *La Princesse jaune*, opéra-comique de [Camille Saint-Saëns](#), créé à [Paris](#).

30/11/1872: *Don César de Bazan*, opéra-comique de [Jules Massenet](#), créé à l'[Opéra-Comique](#).

4/12/1872: *La Fille de madame Angot*, opéra-comique de Charles Lecocq, créé à Bruxelles, puis à Paris aux *Folies-Dramatiques* le 21 février 1873.

13/1/1873: *La Jeune Fille de Pskov*, opéra de *Nicolaï Rimski-Korsakov*, créé à *Saint-Pétersbourg* sous la direction d'*Eduard Nápravník*.

16/3/1872 – Les cents vierges by Charles Lecocq, at the Theatre des Fantaisies Parisiennes, Brussels, Belgium

4/12/1872 – La fille de Madame Angot by Charles Lecocq, libretto by Clairville, Paul Siraudin, Victor Koning, at the Theatre des Fantaisies Parisiennes, Brussels, Belgium. 21/2/1873 – at the Theatre des Folies Dramatiques, Paris. Within a year of the opening of the Paris production the work was given in 103 French cities and towns. The most successful production of the French language musical stage in the last three decades of the 19th century.

24/5/1873: *Le roi l'a dit*, opéra-comique de *Léo Delibes*, créé à l'*Opéra-Comique*.

29/5/1873: *Christus*, oratorio de *Franz Liszt*, créé à *Weimar*.

4/9/1873: *opérette Pomme d'Api*, opérette de *Jacques Offenbach*, créée au *Théâtre de la Renaissance* à *Paris*.

25/9/1873: représentation au *théâtre des Variétés* de la réduction en quatre actes de *La Vie parisienne* de *Jacques Offenbach*, sur un livret de *Henri Meilhac* et *Ludovic Halévy*.

23/11/1873: première de *La Jolie parfumeuse* de *Jacques Offenbach* au *Théâtre de la Renaissance* à Paris. Libretto by Hector Cremieux and Ernest Blum. Conducted by Offenbach

27/1/1874 – Boris Godunov by Modest Mussorgsky, music and libretto, based on the 1825 drama Boris Godunov by Alexander Pushkin, at the Mariinsky theater, St Petersburg, Russia

21/3/1874 – Girofle-Girofla by Charles Lecocq, libretto by Albert Vanloo and Eugene Laterrier, at the Theatre des Fantaisies Parisiennes, Brussels, Belgium

27/3/1874 – The Two Widows by Bedrich Smetana, at the Prague Czech Theater, Prague

5/4/1874 – Johann Strauss II – Die Fledermaus, La Chauve-Souris – Theater and der Wien, Vienna, Austria. In Paris – 30/10/1877.

21/5/1874 – Bagatelle, music by Jacques Offenbach, libretto by Hector Cremieux and Ernest Blum, conducted by Offenbach, at the Theatre des Bouffes Parisiens, Paris

22/5/1874: le *Requiem* de *Giuseppe Verdi*, créé en l'*église San Marco* de *Milan*.

31/10/1874 – Madame L'archiduc by Jacques Offenbach, libretto by Albert Milhaud, at the Bouffes Parisiens, Paris

19/12/1874: *El Barberillo de Lavapiés*, zarzuela de Francisco Asenjo Barbieri, créée au *Teatro de la Zarzuela* à *Madrid*.

3/3/1875 – Georges Bizet, based on the book by Prosper Mérimée – Carmen, Opera Comique.

Carmen is an opera in four acts by French composer Georges Bizet. The libretto was written by Henri Meilhac and Ludovic Halévy, based on the novella of the same title by Prosper Mérimée. The opera was first performed by the Opéra-Comique in Paris on 3 March 1875, where its breaking of conventions shocked and scandalized its first audiences. Bizet died suddenly after the 33rd performance, unaware that the work would achieve international acclaim within the following ten years. *Carmen* has since become one of the most popular and frequently performed operas in the classical canon; the "Habanera" from act 1 and the "Toreador Song" from act 2 are among the best known of all operatic arias.

The opera is written in the genre of *opéra comique* with musical numbers separated by dialogue. It is set in southern Spain and tells the story of the downfall of Don José, a naïve soldier who is seduced by the wiles of the fiery gypsy Carmen. José abandons his childhood sweetheart and deserts from his military duties, yet loses Carmen's love to the glamorous torero Escamillo, after which José kills her in a jealous rage. The depictions of proletarian life, immorality, and lawlessness, and the tragic death of the main character on stage, broke new ground in French opera and were highly controversial.

After the premiere, most reviews were critical, and the French public was generally indifferent. *Carmen* initially gained its reputation through a series of productions outside France, and was not revived in Paris until 1883. Thereafter, it rapidly acquired popularity at home and abroad. Later commentators have asserted that *Carmen* forms the bridge between the tradition of *opéra comique* and the realism or *verismo* that characterised late 19th-century Italian opera.

The music of *Carmen* has since been widely acclaimed for brilliance of melody, harmony, atmosphere, and orchestration, and for the skill with which Bizet musically represented the emotions and suffering of his characters. After the composer's death, the score was subject to significant amendment, including the introduction of recitative in place of the original dialogue; there is no standard edition of the opera, and different views exist as to what versions best express Bizet's intentions. The opera has been recorded many times since the first acoustical recording in 1908, and the story has been the subject of many screen and stage adaptations.

10/3/1875: *La Reine de Saba*, opéra de Károly Goldmark, créée au Hofoper de Vienne.

25/3/1875 – Trial by Jury by Arthur Sullivan, libretto by W. S. Gilbert, at the Royalty Theatre in London

5/6/1875 – The Zoo by Arthur Sullivan, libretto by B. C. Stephenson, at the St. Jame's Theatre in London.

26/10/1875: *Le Voyage dans la Lune*, opéra-féerie de Jacques Offenbach. Based on Jules Verne's novel, at the Theatre de la Gaité, Paris

3/11/1875 – La Creole by Jacques Offenbach who also conducted, libretto by Albert Milhaud and Henri Meilhac, at the Theatre des Bouffes Parisiens, Paris. Costumes designed by Alfred Grevin.

21/12/1875 – La petite mariee, by Chales Lecocq, at the Theatre de la Renaissance, Paris

5/1/1876 – Fatinitza by Franz von Suppe, libretto by F. Zell and Richard Genee, at the Carltheater, Vienna, Austria

8/4/1876 – La Gioconda, composed by Amilchare Ponchielli, set to a libretto by Arrigo Boito, based on the play Angelo, Tyrant of Padua, by Victor Hugo, at the Teatro della Scala, Milan

5/5/1876: *Dimitri*, opéra de [Victorin de Joncières](#), créé au [Théâtre-Lyrique](#).

13-17/8/1876: Inauguration du Festival de Bayreuth avec la représentation de *L'Anneau du Nibelung*, cycle de quatre opéras (tétralogie) de Richard Wagner : L'Or du Rhin, La Walkyrie, Siegfried et Le Crépuscule des dieux.

18/10/1876 – Kosiki by Charles Lecocq, libretto by William Busnach and Armand Liorat, at the Theatre de la Renaissance, Paris

15/11/1876: [Paul et Virginie](#) opéra en 3 actes de [Victor Massé](#) Gaité Lyrique, Paris

3/2/1877 – La marjolaine by Charles Lecocq, words by Eugene Leterier and Albert Vanloo, at the Theatre de la Renaissance, Paris

23/2/1877 - Camille Saint-Saens – Le Timbre d'Argent – Theatre National Lyrique

24/2/1877: [Le Grand Mogol](#), opérette d'[Edmond Audran](#), créée à [Marseille](#) au [Théâtre du Gymnase](#).

19/4/1877: [Les Cloches de Corneville](#), opéra-comique de [Robert Planquette](#), créé au [Théâtre des Folies-Dramatiques](#) à [Paris](#)

27/4/1877: [Le Roi de Lahore](#), opéra de [Jules Massenet](#), créé à l'[Opéra de Paris](#).

17/11/1877 – The Sorcerer by Arthur Sullivan, libretto by W. S. Gilbert, at the Opera Comique, London

28/11/1877: [L'Étoile](#), opéra bouffe d'[Emmanuel Chabrier](#), créé au [Théâtre des Bouffes-Parisiens](#) de [Paris](#).

2/12/1877 - Camille Saint-Saens – Samson et Dalila – conducted by Eduard Lassen, at the Ducal Theatre, Weimar, Germany, in German. 23/11/1892 –Opera (Garnier) de Paris, in French.

25/1/1878: [Le petit duc](#), opéra-comique de [Charles Lecocq](#), créé au [Théâtre de la Renaissance](#), Paris. Libretto by Henri Meilhac and Ludovic Halevy.

22/5/1878: le [Requiem](#) de [Camille Saint-Saëns](#) , créé en l'[Église Saint-Sulpice de Paris](#).

25/5/1878 – H.M.S. Pinafore by Arthur Sullivan, libretto by W. S. Gilbert, at the Opera Comique, London

7/10/1878: [Polyeucte](#), opéra de [Charles Gounod](#), créé à l'[Opéra Garnier](#).

20/11/1878 – La Camargo by Charles Lecocq, words by Eugene Letterier and Albert Vanloo, at the Theatre de la Renaissance, Paris

28/11/1878 – King Jerome by Karl Michael Ziehrer, libretto by Adolf Schimmer, at the Ringtheater, Vienna, Austria

27/12/1878: *La Reine Berthe*, opéra de [Victorin de Joncières](#), créé à l'[Opéra de Paris](#).

1/2/1876 – Bocaccio by Franz von Suppe, based on the Decameron by Giovanni Boccaccio, at the Carltheater, Vienna, Austria

8/2/1879: *Étienne Marcel*, opéra de [Camille Saint-Saëns](#), créé à [Lyon](#).

20/2/1879: *Les Béatitudes*, oratorio de [César Franck](#), créé en version réduite chez le compositeur.

29/3/1879 – Piotr Ilitch Tchaikovski – Eugene Oneguine – Theatre Maly, Moscow, Russia. On 7/3/1895 – Opera de Nice, France. On 23/5/1911 – Theatre Sarah Bernhardt, Paris.

6/8/1879 – Embrasson-nous, Folleville !, operette with music by Aveline Valenti at the Theatre National de l'Opera-Comique, Paris, based on the comedy-vaudeville by Eugene Labiche and Auguste Lefranc with the same name, premiered at the Theatre du Palais-Royal Paris, premiered on 6/3/1850.

31/10/1879 – Grafyn Dubarry by Carl Millocker, libretto by F. Zell and Richard Genee, at the Theater an der Wien, Vienna, Austria

13/12/1879: *La Fille du tambour-major*, opéra-comique de [Jacques Offenbach](#), créé aux [Folies-Dramatiques, Paris](#).

31/12/1879: *The Pirates of Penzance*, opéra-comique d'Arthur Sullivan, créé à Fifth Avenue Theatre, New York. Libretto by W. S. Gilbert. 3/4/1880 – at the Opera Comique, London.

21/1/1880: *Nuit de mai*, opéra de [Nicolai Rimski-Korsakov](#), créé à [Saint-Pétersbourg](#).

21/2/1880 – Donna Juanita by Franz von Suppe, at the Carltheater, Vienna, Austria

5/3/1880: *Le Marchand Kalachnikov*, opéra d'[Anton Rubinstein](#), créé à [Saint-Pétersbourg](#).

8/3/1880: *Jean de Nivelle*, opéra de [Léo Delibes](#), créé à l'[Opéra-Comique de Paris](#).

12/7/1880: La *Messa di Gloria* de [Giacomo Puccini](#), créé à [Lucques](#).

23/12/1880: *Stabat Mater* d'[Antonin Dvořák](#), créé à [Prague](#).

29/12/1880: *La Mascotte*, opéra-comique d'[Edmond Audran](#), créé au [théâtre des Bouffes-Parisiens](#).

28/1/1881 – La roussotte, music by Herve, Charles Lecocq and Marius Boullard, libretto by Henri Meilhac, Ludovic Halevy, Albert Millaud, at the Theatre des Varietes, Paris, with Anna Judic

10/2/1881 – Jacques Offenbach – Les Contes d'Hoffmann – Opera Comique

25/2/1881: La Pucelle d'Orléans, opéra de Piotr Ilitch Tchaïkovski, créé au Théâtre Mariinsky de Saint-Pétersbourg.

22/3/1881 – Der Gascogner by Franz von Suppe, at the Carltheater, Vienna, Austria

24/3/1881 - Second version of Simon Boccanegra by Verdi with a libretto by Arrigo Boito at La Scala, Milan. The second version has become part of the standard repertory. First version - 12/3/1857 – of Simon Boccanegra by Verdi to an Italian libretto by Francesco Maria Piave, based on the play Simon Boccanegra (1843) by Antonio Garcia Gutierrez, at La Fenice, Venice.

23/4/1881 – Patience by Arthur Sullivan, libretto by W.S. Gilbert, at the Opera Comique, London. Moved to the 1292-seat Savoy Theatre on 10/10/1881, where it was the first theatrical production in the world to be lit entirely by electric light.

4/9/1881: Messe des pêcheurs de Villerville de Gabriel Fauré et André Messager, créée à Villerville.

5/11/1881 – Le jour et la nuit by Charles Lecocq, libretto by Albert Vanloo and Eugene Letterier, at the Theatre des Nouveautes, Paris. 6/2/1882 – opening night of «Manola» in New York.

8/12/1881: Das Käthchen von Heilbronn, opéra de Carl Martin Reinthaler, créé à Francfort.

19/12/1881: Hérodiade, opéra de Jules Massenet, créé au théâtre de la Monnaie (Bruxelles).

29/1/1882: La Demoiselle des neiges, opéra de Nicolaï Rimski-Korsakoy, créé au Théâtre Mariinsky de Saint-Pétersbourg sous la direction d'Eduard Nápravník. Based on the play The Snow Maiden by Alexander Ostrovsky, premiered in 1873, with incidental music by Tchaikovsky.

23/2/1882: Erodiade, opéra (version en italien) de Jules Massenet, créé à la Scala de Milan.

22/3/1882: Il duca d'Alba, opéra inachevé de Gaetano Donizetti, remanié et achevé par Matteo Salvi sur un livret mis en italien par Angelo Zanardini, créé au Teatro Apollo de Rome.

26/7/1882: Parsifal opéra de Richard Wagner créé à Bayreuth, Festspielhaus, sous la direction d'Hermann Levi.

19/10/1882 – Le cœur et le mari by Charles Lecocq, words by Charles Nutter and Alexandre Beaume, at the Theatre des Nouveautes, Paris.

14/10/1882 – Rip van Winkle by Robert Planquette, lyrics by Henry Brougham Farnie, at the Royal Comedy Theatre, London. 11/11/1884 at the French Folies Dramatiques, Paris.

25/11/1882: *Iolanthe*, opéra-comique d'Arthur Sullivan créé à Londres, Savoy Theatre. Libretto by W.S. Gilbert.

6/12/1882 – The Beggar Student by Carl Millocker, libretto by Camillo Walzel (F. Zell) and Richard Genee, at the Theater an der Wien, Vienna. In 1883 in German at the Thalia Theater in New York and then in English at the Casino Theatre in New York. In French on 10/1/1885 in Bruxelles, Belgium and on 18/1/1889 at the Theatre des Menus Plaisirs in Paris. Based on *Les noces de Fernande* by Victorien Sardou and *The Lady of Lyons* by Edward Bulwer-Lytton.

26/1/1883 – Mam'zelle Nitouche, by Herve (Louis-Auguste Florimond Ronger). Libretto by Henri Meilhac and Albert Millaud. At the Theatre des Varietes, Paris.

16/2/1883: *Le Prisonnier du Caucase*, opéra de César Cui, créé au théâtre Mariinsky de Saint-Pétersbourg sous la direction d'Eduard Nápravník.

5/3/1883 – Camille Saint-Saens - Henry VIII – Academie Nationale de Musique

14/4/1883: *Lakmé*, opéra de Léo Delibes, créé à l'Opéra-Comique à Paris sous la direction de Jules Danbé.

5/1/1884: *Princess Ida*, opéra comique d'Arthur Sullivan, créé au Savoy Theatre, London. Libretto by W. S. Gilbert.

7/1/1884: *Sigurd*, opéra d'Ernest Reyer, créé à La Monnaie de Bruxelles.

19/1/1884 – Jules Massenet – Manon – Opera-Comique, directed by Jules Danbe

15/2/1884: *Mazeppa*, opéra de Tchaïkovski, créé au Théâtre Bolchoï de Moscou.

11/3/1884: *Saint Jean Damascène*, cantate de Sergueï Taneiev, créée à Moscou par le chœur et l'orchestre de la Société Russe de Musique dirigés par le compositeur.

31/5/1884: *Le Villi*, opéra de Giacomo Puccini, créé à la Scala de Milan.

4/9/1884 – Adonis burlesque by Edward E. Rice and John Eller. Book by William Gill. At the Bijou Theater, New York, USA

8/11/1884 – Gioachino Rossini – Le Barbier de Seville (in French) – Opera Comique

11/3/1885: *Le Chevalier Jean*, opéra-comique de Victorin de Joncières, créé à l'Opéra-Comique.

14/3/1885 – Music by Arthur Sullivan and libretto by W.S. Gilbert – The Mikado, or The Town of Titipu, first performance of the comic opera at the Savoy Theatre in London, where it ran for 672 performances, the second-longest run for any work of musical theatre and one of the longest runs of any theatre piece up to that time. By the end of 1885, it was estimated that, in Europe and America, at least 150 companies were producing the opera. On 4/9/1891 D'Oily Carte's touring "C" company gave a Royal Command Performance at Balmoral Castle before Queen Victoria and the Royal Family.

4/5/1885 – Des Matrosen Heimkehr by Franz von Suppe, libretto by Anton Langer, at the Stadttheater Hamburg, Hamburg, Germany

27/9/1885: inauguration de l'Opéra national de Budapest.

24/10/1885 – Johan Strauss II – Der Zigeunerbaron, Le Baron Tzigane – Theater and der Wien, Vienna, Austria. Paris in French – 20/12/1895.

30/11/1885: Le Cid, opéra de Jules Massenet, créé à l'Opéra de Paris.

12/12/1885: La Béarnaise, opéra-comique d'André Messager, créé aux Bouffes-Parisiens.

21/2/1886: La Khovanchtchina, opéra de Modeste Moussorgski, créé à Salle Kamonov, Saint-Pétersbourg, d'après une orchestration de Nikolai Rimski-Korsakov. In 1913, in Paris, Theatre des Champs-Élysées, with Diaghilev, with Chaliapine, reorchestration by Ravel & Stravinsky

8/3/1886: Wandrer's Sturmlied de Richard Strauss pour chœur à six voix et orchestre, créé à Cologne et dirigée par lui-même.

31/3/1886 – Plutus by Charles Lecocq, libretto by Albert Milhaud and Gaston Jolivet, at the Opera Comique, Paris, based on a play by Aristophanes

23/12/1886 – Alice in the Wonderland, musical, music by Walther Slaughter, lyrics by Lewis Carroll, H. Savile Clarke, Aubrey Hopwood, Book by H. Savile Clarke. Based on Lewis Carroll's novels Alice's Adventures in Wonderland and Through the Looking Glass. At the Prince of Wales Theater, London.

22/1/1887 – Rudigore by Arthur Sullivan, libretto by W. S. Gilbert, performed by the D'Oily Carte's Opera Company at the Savoy Theatre, London.

5/2/1887 – Giuseppe Verdi – Otello – Teatro alla Scala, Milan, Italie

26/2/1887 – Bellmann by Franz von Suppe, at the Theater an der Wien, Vienna, Austria

14/3/1887: Proserpine de Camille Saint-Saëns, créé à Paris.

18/5/1887: Le Roi malgré lui, opéra d'Emmanuel Chabrier, créé à Paris sous la direction de Jules Danbé.

6/10/1887: *Surcouf*, opéra-comique de [Robert Planquette](#), créé au [théâtre des Folies-Dramatiques](#).

1/11/1887: *L'Enchanteresse*, opéra de [Tchaïkovski](#), créé au [Théâtre Mariinsky](#) de [Saint-Pétersbourg](#).

11/11/1887 – Ali Baba by Charles Lecocq, libretto based on the Arabian Nights (1001 nuits) by Albert Vanloo and William Burrach, at the Theatre Alhambra, Brussels, Belgium.
28/11/1889 – opening night at the Eden Theatre, Paris

19/11/1887: *Merlin*, opéra de [Károly Goldmark](#), créé à [Vienne](#).

10/12/1887: *La bruja*, zarzuela de [Ruperto Chapí](#), créée au [Teatro de la Zarzuela](#) de [Madrid](#).

17/12/1887 – Simplicius by Johan Strauss II, libretto by Viktor Leon, at the Theater an der Wien, Vienna, Austria

20/1/1888: *Die drei Pintos*, opéra de [Carl Maria von Weber](#) achevé par [Gustav Mahler](#) et créé à [Leipzig](#).

25/2/1888: *La Napolitaine*, opéra de [Karel Miry](#), créé à [Anvers](#).

7/5/1888: *Le Roi d'Ys*, opéra d'[Édouard Lalo](#), créé à l'[Opéra-Comique](#).

3/10/1888 – The Yeomen of the Guard by Arthur Sullivan, libretto by W.S. Gilbert, at the Savoy Theatre, London

27/10/1888 – Die Jagd nach dem Gluck, by Franz von Suppe, at the Carltheater, Vienna

17/11/1888: *Tartarin sur les Alpes*, opéra comique d'[Émile Pessard](#), créé au [théâtre de la Gaîté](#) à [Paris](#).

7/12/1889 – The Gondoliers by Arthur Sullivan, libretto by W. S. Gilbert, at the Savoy Theatre in London

21/3/1890: *Ascanio*, opéra de [Camille Saint-Saëns](#), créé à [Paris](#).

29/3/1890 – The Queen of Spades by Piotr Ilyich Tchaikovsky, libretto by Modest Tachikovsdky, based on the 1834 novella The Queen of Spades by Alexander Pushkin, at the Mariinsky Theater, Saint Petersburg, Russia

9/4/1890: *Mala Pasqua!*, opéra de [Stanislao Gastaldon](#), créé au [Teatro Costanzi](#) de [Rome](#).

17/5/1890: *Cavalleria rusticana*, opéra de [Pietro Mascagni](#), créé au [Teatro Costanzi](#) de [Rome](#).

30/5/1890: *La Basoche*, opéra-comique d'[André Messager](#), créé sous la direction de [Jules Danbé](#) à l'[Opéra-Comique](#) à [Paris](#).

9/6/1890 – Robin Hood by Reginald deKoven, lyrics by Harry B. Smith, at the Chicago Opera House, Chicago, USA. 22/9/1891 – at the New York Standard Theatre, New York, USA.

4/11/1890: *Le Prince Igor*, opéra posthume d'Alexandre Borodine et achevé par Nikolai Rimski-Korsakov, est créé au théâtre Mariinsky de Saint-Petersbourg.

8/11/1890 – L'egyptienne by Charles Lecocq at the Folies Dramatiques in Paris

6/12/1890: *Les Troyens*, opéra d'Hector Berlioz (composé en 1858), créé en version allemande au Hoftheater de Karlsruhe, sous la direction de Felix Mottl.

19/12/1890: *La Dame de pique*, opéra de Piotr Ilitch Tchaïkovski, créé au Théâtre Mariinsky, à Saint-Petersbourg, sous la direction d'Eduard Nápravník, avec Marius Petipa pour maître de ballet.

10/1/1891 – Der Vogelhandler (The Bird Seller) by Carl Zeller, libretto by Moritz West and Ludwig Held, at the Theater an der Wien, Vienna, Austria

31/1/1891 – Ivanhoe by Arthur Sullivan, libretto by Julian Sturgis, based on the novel by Walter Scott, at the Royal English Opera House, London. Ivanhoe and the Royal English Opera House opened with the Prince and Princess of Wales and other members of the Royal Family in attendance. The production was lavish, an orchestra of 64 players, 72 choristers, were employed.

16/3/1891: *Le Mage*, opéra de Jules Massenet, créé à l'Opéra.

15/4/1891: *Les Folies amoureuses*, opéra-comique d'Émile Pessard, créé au théâtre de l'Opéra-Comique à Paris.

9/10/1891: le *Requiem* d'Antonín Dvořák est créé au festival triennal de musique de Birmingham sous la direction du compositeur.

20/1/1892: *La Wally*, opéra d'Alfredo Catalani, créé à La Scala de Milan.

16/2/1892 - Jules Massenet – Werther in German, based on Goethe's book – Hofoper, Vienna, Austria. 16/1/1893 — Opera-Comique, Paris, in French

21/2/1892: *Mala Vita*, opéra d'Umberto Giordano, créé au Teatro Argentina, Rome.

24/9/1892 – Haddon Hall by Arthur Sullivan, libretto by Sydney Grundy, at the Savoy Theatre in London.

21/5/1892: *Pagliacci*, opéra de Ruggero Leoncavallo, créé au Teatro Dal Verme à Milan. Music and libretto by Leoncavallo.

5/7/1892: *Elaine*, opéra d'Herman Bemberg, créé au Covent Garden à Londres.

24/9/1892: ouverture du théâtre *Unter den Linden* à Berlin avec l'opérette *Daphne* d'Adolf Ferron et le ballet *Die Welt in Bild und Tanz* de Gaul et Haßreiter.

1/11/1892: *Mlada*, opéra-ballet de Nicolai Rimski-Korsakov, créé à Saint-Petersbourg.

23/11/1892 – Camille Saint-Saens – Samson et Dalila – Opera Garnier de Paris

18/12/1892: *Yolanda*, opéra de Piotr Ilitch Tchaïkovski, créé au Théâtre Mariinsky à Saint-Pétersbourg.

16/1/1893 – Jules Massenet – Werther – Opera-Comique

1/2/1893: *Manon Lescaut*, opéra de Giacomo Puccini, créé au Teatro Regio de Turin. Based on Abbe Prevost's novel.

9/2/1893 - Giuseppe Verdi – Falstaff, librettist Arrigo Boito, based on The Merry Wives of Windsor and Henri IV (1&2) by William Shakespeare – La Scala, Milan, Italy. 18/4/1894 – Opera Comique, Paris

15/5/1893 – 1492 Up to Date, burlesque by Carl Pflueger, libretto by R. A. Barnet, at the Palmer's Theater, New York

24/5/1893: *Phryné*, opéra-comique de Camille Saint-Saëns, créé à Paris.

7/10/1893 – Utopia Limited by Arthur Sullivan, libretto by W. S. Gilbert, at the Savoy Theatre, London.

23/11/1893: *L'Attaque du moulin*, opéra d'Alfred Bruneau, créé à l'Opera Comique de Paris, sous la direction de Jules Danbé.

23/12/1893 – Hanzel und Gretel by Engelbert Humperdinck, at the Hoftheater in Weimar.

5/1/1894 – Der Obersteiger, The Mine Forman, by Carl Zeller, libretto by Moritz West and Ludwig Held, at the Theater an der Wien, Vienna, Austria

17/2/1894: *La verbena de la Paloma*, zarzuela de Tomás Bretón, créée au Teatro Apolo de Madrid.

8/3/1894: *Hulda*, opéra de César Franck, créé à l'Opéra de Monte-Carlo sous la direction de Léon Jehin.

16/3/1894 – Jules Massenet – Thais – Opera Garnier

18/4/1894 – Giuseppe Verdi – Falstaff – Opera Comique

8/5/1894: *Le Portrait de Manon*, opéra-comique de Jules Massenet, créé à l'Opéra-Comique sous la direction de Jules Danbé.

10/5/1894: *Guntram*, op. 25, opéra de Richard Strauss.

20/6/1894: *La Navarraise*, épisode lyrique de Jules Massenet, créé au Covent Garden.

2/10/1894: *Počátek románu*, opéra de Leoš Janáček, créé à Brno.

29/10/1894 – Rob Roy by Reginald De Koven, lyrics by Harry B. Smith, at the New York Herald Square Theatre, New York, USA. Prior to that date on the 1/10/1894 in Detroit, USA.

31/10/1894 – L'amico Fritz by Pietro Macagni, at the Teatro Costanzi, Rome

17/10/1895: *Oresteia*, opéra de [Sergueï Taneïev](#), créé au [Théâtre Mariinsky](#) de [Moscou](#).

10/12/1895: *La Nuit de Noël*, opéra de [Nicolai Rimski-Korsakov](#), créé à [Saint-Pétersbourg](#).

12/12/1894 – The Chieftain by Arthur Sullivan, libretto by F. C. Burnand, at the Savoy Theatre, London

2/2/1895 – An Artist's Model, musical. Book by Owen Hall, lyrics by Harry Greenbank, music by Sidney Jones, at the Daly's Theater, London. At the Lyric Theater, London, since 28/5/1895.

16/12/1895: *Frédégonde*, opéra d'[Ernest Guiraud](#) et [Camille Saint-Saëns](#), créé à [Paris](#).

1/2/1896 - Giacomo Puccini, with lyrics by Giuseppe Giacosa and Luigi Illica – La Bohème – Teatro Regio, Turin, Italy, conducted by Arturo Toscanini. 13/6/1898 — Opera Comique, Paris.

28/2/1896 – Ninette by Charles Lecocq at the Theatre des Bouffes Parisiens, Paris. The two leading characters are Cyrano de Bergerac and Ninon de Lenclos. This preceded by more than a year Edmond Rostand's Cyrano, which differs considerably from that version, as in the opera Cyrano is a darling and good looking.

7/3/1896 – The Grand Duke by Arthur Sullivan, libretto by W. S. Gilbert, at the Savoy Theatre in London

28/3/1896: *Andrea Chénier*, opéra d'[Umberto Giordano](#), créé à [la Scala](#), Milan

13/4/1896 – El Capitan, operetta, music by John Philip Sousa, libretto by Charles Klein, lyrics by Klein and Tom Frost, at the Tremont Theatre, Boston. 20/4/1896 – Old Broadway Theatre on 41st street, New York.

7/6/1896: *Der Corregidor*, opéra d'[Hugo Wolf](#), créé à [Mannheim](#) sous la direction de Hugo Rohr.

15/10/1896: ouverture de la [Schola Cantorum de Paris](#).

7/11/1896: *La Jeune Fille dans la tour*, opéra de [Sibelius](#), créé en version de concert à [Helsinki](#) sous la direction du compositeur.

31/12/1896: inauguration du [Théâtre Amazonas](#), à [Manaus](#) au [Brésil](#).

7/1/1897: première représentation au [Théâtre Amazonas](#) à [Manaus](#) au [Brésil](#) (*La Gioconda* d'[Amilcare Ponchielli](#)).

9/2/1897: *Fierrabras*, opéra de [Franz Schubert](#), créé à [Karlsruhe](#).

12/3/1897: *Fervaal*, opéra de [Vincent d'Indy](#), créé au [Théâtre de la Monnaie](#) de [Bruxelles](#) sous la direction de Philip Flon.

6/5/1897: *La Bohème*, opéra de [Ruggero Leoncavallo](#), créé à [La Fenice](#).

28/9/1897 – The Belle of New York, book and lyrics by Hugh Morton, music by Gustave Kerker, at the Casino Theatre, New York. 12/4/1898 at the West End Shaftesbury Theatre in London, both with Edna May.

27/11/1897: *Sapho*, pièce lyrique de [Jules Massenet](#), créée à l'[Opéra-Comique](#) sous la direction de [Jules Danbé](#).

27/11/1897 : *L'Arlesiana*, opéra de [Francesco Cilea](#), créé au Teatro Lirico de [Milan](#).

5/1/1898 – Der Opernball, the Opera Ball, by Richard Heuberger, libretto by Viktor Leon and Heinrich von Waldberg, at the Theatre an der Wien, Vienna, Austria

7/1/1898: *Sadko*, opéra de [Nicolai Rimski-Korsakov](#), créé à [Moscou](#).

7/4/1898: Trois des *Quattro pezzi sacri* de [Verdi](#), créées par la [Société des Concerts du Conservatoire](#), sous la direction de [Paul Taffanel](#).

28/5/1898 – The Beauty Stone by Arthur Sullivan, libretto by Arthur Wing Pinero and J. Comyns Carr, at the Savoy Theatre, London

13/6/1898 – Giacomo Puccini – La Bohème – Opera Comique

26/9/1898 – The Fortune Teller by Victor Herbert, book and lyrics by Harry B. Smith, on Broadway, at the Wallack's Theatre, New York.

12/11/1898: *María del Carmen*, opéra d'[Enrique Granados](#), créé à [Madrid](#).

17/11/1898 – Fedora by Umberto Giordano, based on the play by Victorien Sardou, at the Teatro Lirico, Milan

7/12/1898: *Mozart et Salieri*, opéra de [Nicolai Rimski-Korsakov](#), créé à [Moscou](#).

10/12/1898: *Véronique*, opéra-comique d'[André Messager](#), créé aux [Bouffes-Parisiens](#).

2/5/1899 – Frau Luna by Paul Lincke, libretto by Heinrich Bolten Baeckers, at the Berlin Apollo Theater, Berlin, Germany

24/5/1899 – Jules Massenet – Cendrillon – Opera Comique

19/7/1899 – Die Landstreicher, The Tramps, by Karl Michael Zieher, libretto by Leopold Krenn and Karl Lindau, at the Summer Theater « Venedig in Wien », Vienna, Austria

27/8/1899: [Gabriel Fauré](#) dirige la reprise de *Déjanire* de [Camille Saint-Saëns](#), en sa présence au [Théâtre des Arènes](#), à Béziers.

16/10/1899 – A Chinese Honeymoon, musical comedy, music by Howard Talbot, Ivan Caryll et al., book by George Dance, lyrics by Harry Greenbank et al. At the Theatre Royal, Hanley, England. 5/10/1901 – Royal Strand Theatre, London. 1,075 performances, the first musical to run for more than 1,000 performances. 2/6/1902 – Casino Theatre, New York, USA.

23/10/1899 – Chris and the Wonderful Lamp by John Philip Sousa, with libretto and song lyrics by Glen MacDonough, at the Hyperion Theatre, New Haven. 1/1/1900 – at the Oscar Hammerstein's Victoria Theatre, New York. He was the grandfather of Oscar Hammerstein II

26/10/1889 – Wiener Blut by Johan Strauss II, libretto by Viktor Leon and Leo Stein, at the Carltheater, Vienna, Austria

3/11/1899: *La Fiancée du tsar*, opéra de Nikolai Rimski-Korsakov, créé au Théâtre Solodovnikov de Moscou.

23/11/1899: *Le Diable et Catherine*, opéra d'Antonín Dvořák, créé au Narodní Divadlo de Prague sous la direction d'Adolf Čech.

29/11/1899 – The Rose of Persia by Arthur Sullivan, libretto by Basil Hood, at the Savoy Theatre, London

18/12/1899 – In Reiche des Indra by Paul Lincke, at the Apollo Theater, Berlin, Germany. Lyrics by Heinrich Bolten Baeckers and Hans Brennecke.

30/12/1899: *Les Saltimbanques*, opéra-comique de Louis Ganne, créé au théâtre de la Gaîté.

14/1/1900 – Giacomo Puccini – Tosca, based on Victorien Sardou's 1887 play La Tosca – Teatro Costanzi, Rome, Italie

2/2/1900: *Louise*, opéra-comique de Gustave Charpentier, créé salle Favart sous la direction d'André Messager.

7/2/1900: *Lancelot du Lac*, opéra de Victorin de Joncières, d'après un livret de Louis Gallet et de Édouard Blau, créé à l'Opéra de Paris.

19/2/1900 – Le belle au bois dormant by Charles Lecocq, with words by Albert Vanloo and Georges Duval, based on the fairy tale Sleeping Beauty, at the Bouffes Parisiens, Paris

19/3/1900 – The Casino Girl, musical comedy, at the Casino Theatre, New York. 11/7/1900 – at the Shaftesbury Theater, London. Music by Ludwig Engländer, will Marion Cook, et al. Lyrics by Ludwig Engländer, Marion Cook, and H. T. MacConnell. Book by Harry B. Smith and Arthur Nevin.

10/4/1900: la soprano écossaise Mary Garden fait des débuts triomphaux à l'Opéra-Comique de Paris, où elle remplace Marthe Rioton dans *Louise* de Gustave Charpentier, opéra créé le 2 février.

3/10/1900: *The Dream of Gerontius*, oratorio d'Edward Elgar, créé à Birmingham.

3/11/1900: *La légende du tsar Saltan*, opéra-comique de Nikolaï Rimski-Korsakov, créé à Moscou.

31/3/1901: *Rusalka*, d'Antonín Dvořák, créé à Prague. In Czech, at the Narodni divadlo National Theater.

27/4/1901 – The Emerald Isle by Arthur Sullivan and Edward German, libretto by Basil Hood, at the Savoy Theatre, London

30/5/1901: *Much Ado About Nothing*, opéra de Charles Villiers Stanford, créé à Londres.

23/10/1901: *Les Barbares*, opéra de Saint-Saëns.

20/11/1901: *Grisélidis*, opéra de Jules Massenet, créé à Paris au Théâtre national de l'Opéra-Comique.

21/11/1901: *Feuersnot*, op. 50, opéra en un acte de Richard Strauss à Dresde.

18/12/1901 – Bluebell in Fairyland, musical dream play. Music by Walter Slaughter, lyrics by Aubrey Hopwood, Charles H. Taylor, book by Seymour Hicks, at the Vaudeville Theater, London

21/12/1901: *Madame Chrysanthème*, opéra d'André Messager avec Edmond Clément et Mary Garden, création Opéra de Monte-Carlo

3/1/1902: *Siegfried*, opéra de Richard Wagner, créé à Paris.

3/1/1902: *Madame Chrysanthème*, opéra d'André Messager avec Edmond Clément et Mary Garden, création Opéra de Monte-Carlo

4/1/1902: *Els Pirineus*, opéra de Felipe Pedrell, créé au Grand théâtre du Liceu à Barcelone.

18/2/1902: *Le Jongleur de Notre-Dame*, opéra de Jules Massenet, créé à l'Opéra de Monte-Carlo sous la direction de Léon Jehin.

30/4/1902 – Claude Debussy – Pelleas et Melisande, livret de Maurice Maeterlink, Opera Comique

16/6/1902 – The Wizard of Oz, music by Paul Tietjens, Charles Zimmerman, Gus and Leo Edwards, et al. Lyrics by L. Frank Baum, Vincent Bryan, Will D. Cobb, William Jerome, et al. Book by L. Frank Baum and Glen MacDonough, based on The Wonderful Wizard of Oz, b L. Frank Baum. At the Chicago Grand Opera House, Chicago, USA. 21/1/1903 – on Broadway, New York at the Majestic Theatre.

17/8/1902: *Parisatys*, opéra de Saint-Saëns, créé aux arènes de Béziers.

14/10/1902: *Servilia*, opéra de Nicolaï Rimski-Korsakov, créé à Saint-Pétersbourg.

6/11/1902 – Adriana Lecouvreur by Francisco Cilea, at the Teatro Lirico, Milan. On the 18/11/1907 at the Metropolitan Opera, New York, with Caruso.

28/11/1902 – Saul og David by Carl Nielsen, at the Royal Danish Theater, Copenhagen, Denmark

20/12/1902 – Prince Bob by Jenő Huszka, at the Nepszínház, Budapest, Hungary.

25/12/1902: *Kachtcheï l'immortel*, opéra de [Nicolai Rimski-Korsakov](#), créé à [Moscou](#).

30/4/1902 – Claude Debussy – Pelleas et Melisande, livret by Maurice Maeterlink – Opera Comique

7/1/1903: *L'Étranger*, opéra de [Vincent d'Indy](#), créé au [Théâtre de la Monnaie](#) de [Bruxelles](#).

20/2/1903 – Bruder Straubinger by Edmund Eysler, at the Theater an der Wien, Vienna. Lyrics by Ignaz Schnitzer and Moritz West.

4/3/1903: *Jean-Michel*, opéra d'[Albert Dupuis](#), créé au [Théâtre de la Monnaie](#) de [Bruxelles](#).

16/4/1903: *Le Sire de Vergy*, opéra bouffe de [Claude Terrasse](#).

17/6/1903 – Babes in Toyland, operetta, music by Victor Herbert, book and lyrics by Glen MacDonough, at the Grand Opera House in Chicago. From 13/10/1903 at the Majestic Theater, New York, USA

13/10/1903 – Babes in Toyland by Victor Herbert, book and lyrics by Glen MacDonough, at the Majestic Theatre at Columbus Circle, Manhattan, New York.

26/10/1903: *Taillefer*, cantate pour orchestre, chœur mixte et trois solistes de [Richard Strauss](#), dirigée par lui-même à l'[université de Heidelberg](#), lors de la cérémonie qui l'institua *Docteur honoris causa* de l'université..

31/10/1903: *Tosca*, opéra de [Giacomo Puccini](#), créé à l'[Opéra-Comique](#) de Paris sous la direction d'[André Messager](#). L'opéra est donné en version française.

6/11/1903 – Aranyvirág, Gold Flower, by Jenő Huszka, at the Király Színház, Budapest, Hungary

23/11/1903: débuts du ténor italien [Enrico Caruso](#) au [Metropolitan Opera](#) de New York.

30/11/1903: *Le Roi Arthur*, opéra d'[Ernest Chausson](#), créé au [Théâtre royal de la Monnaie](#) à [Bruxelles](#).

24/12/1903: le [New York Metropolitan Opera](#) monte *Parsifal* sans l'accord de [Bayreuth](#).

21/1/1904: *Jenůfa*, opéra de [Leoš Janáček](#), créé à [Brno](#), National Theater, Czechia

17/2/1904 - [Giacomo Puccini](#) – *Madama Butterfly*, libretto by [Luigi Illica](#) and [Giuseppe Giacosa](#), who wrote most of Puccini's libretti – [La Scala](#), Milan, Italy, with [Rosina Storchio](#), directed by [Cleofonte Campanini](#). This is a fiasco, the opera is rewritten and recreated in [Brescia](#) with [Solomiya Krushelnytska](#) in May 1904 – It is a triumph. It will be staged again

with Enrico Caruso, directed by Arturo Toscanini, first in Buenos Aires on 2/7/1904 with Rosina Storchio, and then throughout the world. 28/12/1906 –Opera Comique, Paris

5/3/1904 – The Cingalee or Sunny Ceylon, musical play, music – Lionel Monckton, Paul Rubens, lyrics – Adrian Ross, Percy Greenbank, book – James T. Tauner, at the Daly's Theatre, London. 24/10/1904 – at the Daly Theatre, New York, USA

25/3/1904: Armida, opéra d'Antonín Dvořák, créé au Théâtre national de Prague.

10/5/1904: Le Jongleur de Notre-Dame de Jules Massenet, première à Paris à l'Opéra-Comique.

16/10/1904: Pan Voyevoda, opéra de Nicolai Rimski-Korsakov, créé à Saint-Pétersbourg.

30/11/1904: Risurrezione, opéra de Franco Alfano, créé à Turin.

29/1/1905: les Rückert-Lieder et les Kindertotenlieder de Mahler, créés à Vienne.

14/2/1905: Chérubin, opéra de Jules Massenet, créé à l'Opéra de Monte-Carlo sous la direction de Léon Jehin.

12/3/1905: Re Enzo, opéra comique de Respighi, créé au Teatro del Corso de Bologne.

16/3/1905: Amica, opéra de Pietro Mascagni, créé à l'Opéra de Monte-Carlo.

10/7/1905: création de Madame Butterfly à Covent Garden avec Emmy Destinn et Enrico Caruso

2/10/1905: Avant-hier matin, première opérette de Tristan Bernard.

6/12/1905 – Gul Baba by Jenő Huszka, libretto by Ferenc Martos, at the Kiraly Színház, Budapest, Hungary

9/12/1905: Salome, opéra de Richard Strauss, créé à Dresde, Königliches Opernhaus. 22/1/1907 fait scandale au Metropolitan Opera de New York. 8/5/1907 : création française de Salomé de Richard Strauss au Théâtre du Châtelet. Based on the play by Oscar Wilde.

25/12/1905 – Mlle. Modiste, by Victor Herbert, book and lyrics by Henry Blossom, at the Knickerbocker Theatre, New York.

30/12/1905 – Die Lustige Witwe, The Merry Widow, La veuve joyeuse, by Franz Lehar, librettists Viktor Leon and Leo Stein, at the Theater an der Wien, Vienna, conducted by Franz Lehar. 28/4/1909 – Theatre Appolo, Paris. 8/6/1907 – Daly's Theater, London, UK, the opening night was a sensation. 21/10/1907 – New Amsterdam Theatre, New York, USA

24/1/1906: Le Chevalier avare, opéra de Rachmaninov, créé au Théâtre Bolchoï de Moscou.

24/1/1906: Francesca da Rimini, opéra de Rachmaninov, créé au Théâtre Bolchoï.

10 mars 1906 : *Don Procopio*, opéra de [Georges Bizet](#), créé à [Monte-Carlo](#) (salle Garnier) sous la direction de [Léon Jehin](#).

24/9/1906 – The Red Mill, by Victor Herbert, book by Victor Herbert and Henry Blossom, lyrics by by Henri Blossom and Forman Brown. At the Knickerbocker Theatre, New York

31/10/1906: *Ariane*, opéra de [Massenet](#), créé au [Palais Garnier](#) sous la direction de [Paul Vidal](#).

11/11/1906: *Maskarade*, opéra de [Carl Nielsen](#), créé au [Théâtre royal danois de Copenhague](#), sous la direction du compositeur.

28/12/1906 – Giacomo Puccini – Madama Butterfly – Opera Comique

7/2/1907: *Thérèse*, opéra de [Jules Massenet](#), créé à [Monte-Carlo](#) sous la direction de [Léon Jehin](#).

20/2/1907: *La Légende de la ville invisible de Kitège et de la demoiselle Fevronia*, opéra de [Rimski-Korsakov](#), créé à [Saint-Pétersbourg](#).

21/2/1907: *A Village Romeo and Juliet*, opéra de [Frederick Delius](#), créé au [Komische Oper de Berlin](#). Thomas Beecham conducted the British premiere at the Royal Opera House, Covent Garden, in London, on the 22/2/1910.

2/3/1907 – Ein Walzertraum by Oskar Strauss, libretto by Leopold Jacobson and Felix Dormann, at the Carltheater in Vienna, Austria. 27/1/1908 – adapted by Joseph W. Herbert, at the Broadway Theatre, New York, USA

10/3/1907 – Ariane et Barbe-Bleue by Paul Dukas, libretto by Maurice Maeterlink, at the [Opera Comique, Paris](#)

15/4/1907: *Gloria*, opéra de [Francesco Cilea](#), créé à [la Scala](#).

10/5/1907: *Ariane et Barbe-Bleue*, opéra de [Paul Dukas](#), créé à l'[Opéra-Comique](#).

5/6/1907: *Fortunio*, opéra d'[André Messager](#), créé à la [Salle Favart](#).

7/7/1907 – Ziegfeld Follies, at the Roof Theater, Jardin de Paris, New York, USA. The *Ziegfeld Follies* was a series of elaborate [theatrical revue](#) productions on [Broadway](#) in New York City from 1907 to 1931, with renewals in 1934 and 1936. They became a [radio program](#) in 1932 and 1936 as *The Ziegfeld Follies of the Air*. Inspired by the [Folies Bergère](#) of Paris, the Ziegfeld Follies were conceived and mounted by [Florenz Ziegfeld Jr.](#), reportedly at the suggestion of his then-wife, the stage actress and singer [Anna Held](#). The shows' producers were [turn-of-the-twentieth-century](#) producing titans [Klaw and Erlanger](#). The Follies were a series of lavish revues, something between later Broadway shows and the more elaborate high class [vaudeville](#) and [variety show](#).

During the Follies era, many of the top entertainers, including [W. C. Fields](#), [Eddie Cantor](#), [Josephine Baker](#), [Fanny Brice](#), [Ann Pennington](#), [Bert Williams](#), [Eva Tanguay](#), [Bob](#)

[Hope](#), [Will Rogers](#), [Ruth Etting](#), [Ray Bolger](#), [Helen Morgan](#), [Louise Brooks](#), [Marilyn Miller](#), [Ed Wynn](#), [Gilda Gray](#), [Nora Bayes](#) and [Sophie Tucker](#) appeared in the shows. The Ziegfeld Follies were also famous for their display of many beautiful chorus girls, commonly known as [Ziegfeld Girls](#), who "paraded up and down flights of stairs as anything from birds to battleships." They usually wore elaborate costumes by designers such as [Erté](#), [Lady Duff Gordon](#) and [Ben Ali Haggin](#). The "[tableaux vivants](#)" were designed by Ben Ali Haggin from 1917 to 1925. Joseph Urban was the scenic designer for the Follies shows starting in 1915.

27/7/1907 – The Merry Farmer, Der Fidele Bauer, by Leo Fall, libretto by Viktor Leon, at the Mannheim Hof Theater, Manheim, Germany. It was Fall's first major success.

29/7/1907 – “La revue de la femme” – a musical review with Mistinguett at Moulin Rouge, Paris.

2/11/1907 – Die Dollerprizessin by Leo Fall, at the Theater and der Wien, Vienna. English adaptation with additional music by Jerome Kern – 25/9/1909 – at the Daly's Theatre, London

9/11/1907: [La Tragédie de Salomé](#), drame muet de [Florent Schmitt](#), créé à [Paris](#).

11/11/1907: *Paolo e Francesca*, opéra de [Luigi Mancinelli](#), créé à [Bologne](#).

17/12/1907 – Die Forsterchristl by Georg Jarno, libretto by Bernhard Buchbinder, at the Theater in der Josefstadt in Vienna, Austria.

22/2/1908 – The Gay Hussars by Emmerich Kalman, at the Budapest Lustspieltheater, Budapest, Hungary. 22/1/1909 - In German in Vienna. 29/7/1909 – in English at the Knickerbocker Theatre in New York. 24/7/1909 – at the Teatro Politeama in Genova, in Italian. In 1912 in English at the Theatre Adelphi in London.

8/5/1908: [Mary Garden](#) chante [Thaïs](#) de [Jules Massenet](#) à l'[opéra de Paris](#).

24/10/1908 – The Belle of Brittany, musical comedy, music by Howard Talbot and Marie Horne, book by Leedham Bantock and P. J. Barrow, lyrics by Percy Greenbank. At the Queen's Theatre, London. 11/11/1909 – at the Daly's Theatre in New York.

14/11/1908 – Der tapfere Soldat, The Chocolate Soldier by Oscar Strauss, based on Shaw's 1894 play Arms and the Man, at the Theater an der Wien, Vienna, Austria. In English in New York on 13/9/1909.

23/12/1908 – Der Geschiedene Frau, the Divorcee, by Leo Fall, libretto by Viktor Leon, at the Carltheater, Vienna, Austria

13/1/1909: [Monna Vanna](#), drame lyrique d'[Henry Février](#), créé à l'[Opéra Garnier \(Paris\)](#).

25/1/1909: [Elektra](#), opéra de [Richard Strauss](#), créé au [Semperoper de Dresde](#). Libretto by [Hugo von Hofmanstahl](#), adapted from his 1903 drama Elektra, based on Sophocles Electra

10/4/1909 – The Beauty Spot, musical comed, music by Reginald DeKoven, book by Joseph W. Herbert, additional lyrics by Terry Sullivan. At the Herald Square Theater in New York.

5/5/1909: *Bacchus*, opéra de Jules Massenet, créé au Palais Garnier.

7/10/1909: *Le Coq d'or*, opéra de Nikolaï Rimski-Korsakov, créé au théâtre Solodovnikov de Moscou sous la direction d'Emil Cooper. Based on Pushkin's The Tale of the Golden Cockerel (1834). 24/5/1914 – Opera National de Paris, Paris, with the Ballets Russes, directed by Sergei Diaghilev. Michel Fokine choreographer, settings by Nathalie Gontcharova.

12/11/1909: *Le Comte de Luxembourg*, opérette de Franz Lehár, créée au Theater an der Wien.

17/11/1909: *L'Or du Rhin*, de Richard Wagner à l'opéra de Paris.

4/12/1909: *Il segreto di Susanna*, d'Ermanno Wolf-Ferrari, créé au Hoftheater de Munich.

19/2/1910 – The Balkan Princess, British musical, music by Paul Rubens, lyrics by Paul Rubens, Arthur Wimpervis, book by Frederick Louisdale, Frank Curson. At the Prince of Wales Theater, London.

24/2/1910 – Jules Massenet – Don Quichotte – Opera de Monte-Carlo, directed by Leon Jehin

26/2/1910 – Die keusche Susanne by Jean Gilbert at the Wilhelm-Theater in Magdeburg. In London in 1912 – The Girl in the Taxi. In Paris and Lyon in 1913 – La chaste Suzanne.

16/3/1910 – Az Obsitos - The Soldier on Leave by Emmanuel Kalman, libretto in Hungarian by Karoly von Baksonyi, at the Vigszinhaz, Budapest, Hungary. 10/10/1911 - In German – Der Gute Kamerad by Viktor Leon, at the Burger Theater in Vienna, Austria. 16/10/1914 - Third version – Gold gab ich fur Eisen, at the Theater and der Wien, Vienna, Austria. 6/12/1916 – Her Soldier Boy, with additional music by Sigmund Romberg and words by Rida Johnson Young, on Broadway at the Astor Theatre, New York. In 1918 – Soldier Boy at the Apollo Theatre, Shaftesbury Avenue, Westminster, London, UK.

8/9/1910: Concert Mayol à Paris avec la revue *C'est solide* (Raimu et Damia).

2/11/1910: *Macbeth*, opéra d'Ernest Bloch, créé à l'Opéra-Comique à Paris.

7/11/1910 – Naughty Marietta by Victor Herbert, book and lyrics by Rida Johnson Young, at the New York Theatre, on Broadway, New York

20/11/1910: *Semirâma*, opéra d'Ottorino Respighi, créé au Teatro Comunale de Bologne.

2/12/1910: *Kleider machen Leute*, opéra (1^{re} version) d'Alexander von Zemlinsky créé au Volksooper de Vienne.

12/12/1910: *La Fille du Far-West*, opéra de Giacomo Puccini, créé à New York, Metropolitan Opera, sous la direction de Puccini avec Enrico Caruso et Emmy Destinn

26/1/1911: *Le Chevalier à la rose*, opéra de Richard Strauss, créé à Dresde, Konigliches Opernhaus, sous la direction de Ernst von Schuch. Libretto by Hugo von Hofmanstahl.

14/3/1911: *Déjanire*, opéra de [Saint-Saëns](#), créé à [Monte-Carlo](#) sous la direction de [Léon Jehin](#). 22/11/1911 – Opera de Paris.

22/4/1911 – Baron Trenck, comic opera, based on a German production from 1908 at the Leipzig Stadttheater, with libretto by Alfred Maria Wilner and Robert Bodansky, music by Felix Albin. The English adaptation was made by Frederick Franklin Schrader and Henry Blossom, at the Strand (Novello/Whitney) Theatre, London on 22/4/1911. At the New York Casino Theatre on 11/3/1912.

19/5/1911: *L'Heure espagnole*, de [Ravel](#), créé à l'[Opéra-Comique](#) de [Paris](#).

14/11/1911 – The Marriage Market by Viktor Jacobi, lyrics by Martos and Miklos Brody, at the Kiraly Szinhaz, King Theater, in Budapest, Hungary

20/11/1911: *Das Lied von der Erde* (*Le chant de la terre*) de [Gustav Mahler](#).

22/11/1911 – Camille Saint-Saens – Dejanire – Opera Comique

1/2/1912: *Le Pays*, opéra de [Guy Ropartz](#), créé à [Nancy](#).

17/2/1912: *Roma*, opéra de [Jules Massenet](#), créé à l'[Opéra de Monte-Carlo](#) sous la direction de [Léon Jehin](#).

24/2/1912 – Hoheit tanzt Walzer by Leo Ascher, at the Raimund Theater in Vienna, Austria

6/4/1912: *Susie*, opérette de [Vincent Scotto](#), créée à [Toulouse](#).

18/8/1912: *Der ferne Klang*, opéra de [Franz Schreker](#), créé à [Francfort](#).

11/10/1912 – Der Zigeunerprimas by Emmerich Kalman, at the Johan Strauss Theatre in Vienna, Austria

16/10/1912: *Pierrot lunaire*, d'[Arnold Schönberg](#), créé à [Berlin](#).

25/10/1912: première version de *Ariane à Naxos*, opéra de [Richard Strauss](#), créé à [Stuttgart](#), Staatsoper

2/12/1912 – The Firefly by [Rudolf Friml](#), books and lyrics by [Otto Harbach](#), at the Lyric Theatre, New York

23/2/1913: les *Gurre-Lieder*, pour voix et orchestre d'[Arnold Schönberg](#), créés à [Vienne](#) sous la direction de [Franz Schreker](#).

4/3/1913: *Pénélope*, opéra de [Gabriel Fauré](#), créé à l'[Opéra de Monte-Carlo](#) sous la direction de [Léon Jehin](#).

28/3/1913: *Le Château de la Bretèche*, opéra d'[Albert Dupuis](#), créé à l'[Opéra de Nice](#).

1/4/1913: *La Vie brève*, opéra de [Manuel de Falla](#), créé à [Nice](#), Casino Municipal. 7/1/1914 – Opera Comique, Paris

10/4/1913: *L'Amore dei tre re*, opéra de [Italo Montemezzi](#), créé à [La Scala](#) de Milan.

25/4/1913: *Panurge*, opéra de [Jules Massenet](#), créé à la Gaîté-Lyrique.

28/8/1913 – Adele (Musical), music and lyrics by Adolf Philipp (called also Jean Briquet and Paul Herve), original French book and lyrics by Paul Herve and English adaptation by Adolf Philipp and Edward A. Paulton, at the Longacre Theatre on Broadway New York, transferring to the Harris Theatre and ran for a total of 196 performances.

8/9/1913 – Sweethearts by Victor Herbert, lyrics by Robert B. Smith, book by Robert B. Smith and Fred de Gresac, at the Amsterdam Theatre, in New York.

18/10/1913 – The Girl from Utah – music by [Paul Rubens](#), and [Sidney Jones](#), a book by [James T. Tanner](#), and lyrics by [Adrian Ross](#), [Percy Greenbank](#) and Rubens.. The piece opened at the [Adelphi Theatre](#) in London on 18 October 1913 and had an initial run of 195 performances. An American version was produced by [Charles Frohman](#) that had a successful run of 140 performances at the [Knickerbocker Theatre](#), opening on August 24, 1914. Frohman hired the young [Jerome Kern](#) to write five new songs for the score together with lyricist [Herbert Reynolds](#) to strengthen what he felt was a weak first act. [Julia Sanderson](#) and [Donald Brian](#) starred in the production. Their song "[They Didn't Believe Me](#)" became a hit. The musical also toured in South Africa, Australia and New Zealand.

1/11/1913 – Are you there? By Ruggero Leoncavallo, at the Prince of Wales Theatre, London

16/11/1913: *Faust et Hélène*, cantate de [Lili Boulanger](#), créée à Paris.

1/1/1914: Le monopole de [Bayreuth](#) sur *Parsifal* de Wagner prend fin. Plusieurs salles d'opéra montent l'œuvre, dont le [Grand théâtre du Liceu à Barcelone](#), où le début de la représentation a lieu le 31 décembre 1913 à 22h30.

4/1/1914: *Parsifal*, opéra de [Richard Wagner](#) créé à [Paris](#).

14/1/1914: *Trois poèmes de Mallarmé* de [Maurice Ravel](#), créés par [Rose Féart](#) sous la direction de [D.-E. Inghelbrecht](#).

19/2/1914: *Francesca da Rimini*, opéra de [Riccardo Zandonai](#), créé à [Turin](#).

23/2/1914: *Cléopâtre*, opéra de [Jules Massenet](#), créé à [Monte-Carlo](#) sous la direction de [Léon Jehin](#).

23/2/1915 – Mrs. Springtime by Emmerich Kalman, at the Vig Theatre, Budapest. 21/9/1917 - In German in Vienna at the Johan Strauss Theatre.

27/2/1914 – Szibill by Viktor Jakobi, lyrics by Miksa Brody and Ferenc Martos, at the Kiralyszinhaz – King's Theatre, in Budapest, Hungary. 10/1/1916 - Sybil, lyrics by Harry B. Smith, at the Liberty Theatre, New York. 19/2/1921 – at the Daly's Theatre, London.

21/3/1914: *Béatrice*, opéra d'[André Messager](#), créé à [Monte-Carlo](#).

21/3/1914: *Trois poèmes de Stéphane Mallarmé*, de [Claude Debussy](#), créés à la [salle Gaveau](#) par [Ninon Vallin](#) (soprano) et le compositeur au piano.

15/3/1914: *Mârouf, savetier du Caire*, opéra-comique d'[Henri Rabaud](#), créé à l'[Opéra-Comique](#).

26/5/1914: *Le Rossignol*, opéra d'[Igor Stravinsky](#). Libretto by Igor and Stephan Mitusov, based on the story by Hans Christian Andersen. 26/5/1914 – at the Palais Garnier, Paris.

10/10/1914: *Margot*, opéra de [Joaquín Turina](#), créé à [Madrid](#).

20/10/1914 – *Chin Chin* at the Globe Theatre on Broadway, New York, music by Ivan Caryll, book by Anne Caldwell and R. H. Burnside, lyrics by Anne Caldwell and James O'Dea.

24/12/1914 – *Betty*, musical comedy, music by Paul Rubens and Ernest Steffan, lyrics by Adrian Ross, Paul Rubens. Book by Frederick Lonsdale, Gladys Unger. At the Prince's Theatre, Manchester, UK. From 24/4/1915 – at the Daly's Theater, London. 3/10/1916 – at the Globe Theater, New York.

25/1/1915: *Madame Sans-Gêne* d'[Umberto Giordano](#) au [Metropolitan Opera](#) sous la direction de [Toscanini](#).

5/8/1915 – *The Blue Paradise*, musical, music by Sigmund Romberg, Edmund Eysler, Leo Edwards, lyrics by Herbert Reynolds, book by Edgar Smith, at the Casino Theatre, New York

17/11/1915 – *The Csardas Princess* by Emmerich Kalman, at the Johan Strauss Theatre, Vienna.

15/1/1916 – *Das Dreimäderlhaus*, House of the three girls, or Blossom Time, Lilac Time. A Viennese pastiche operetta with music by Franz Schubert, rearranged by Heinrich Berte, lyrics by Alfred Maria Willner and Heinz Reichner. At the Raimundtheater Vienna. In Paris on 7/5/1921 – *Chanson d'amour* adaptation by Hughes Delorme and Leon Abric. English – 29/9/1921 - Blossom Time, arrangement of Schubert's music by Sigmund Romberg, lyrics by Dorothy Donnelly, at the Ambassador Theater on Broadway, New York. London – 22/12/1922 - called it Lilac Time with adapted libretto by Adrian Ross and music arranged by Georger H. Chitsam, at the Lyric Theatre. By 1961 – the piece was estimated to have played over 85,000 performances worldwide.

28/1/1916: *Goyescas*, opéra d'[Enrique Granados](#), créé au [Metropolitan Opera](#).

20/2/1916: *La Terre promise*, oratorio de [Saint-Saëns](#).

28/3/1916: *See America First*, premier spectacle de [Cole Porter](#).

2/4/1916: *La Passion*, [drame lyrique](#) d'[Albert Dupuis](#), créé à l'[Opéra de Monte-Carlo](#) sous la direction de [Léon Jehin](#).

19/4/1916 – The Bing Boys Are Here, revue at the Alhambra Theatre in London. Replaced at the Alhambra on 24/2/1917 by the Bing Girls Are There, and on 16/2/1918 by the Bing Boys on Broadway. Total number of performances of all the three reviews was well over 1,000. Music by Nat D. Ayer, lyrics by Clifford Grey, book by George Grossmith Jr. and Fred Thompson.

26/5/1916: *Jenůfa* (version finale), opéra de [Janáček](#), créé à Prague (voir 1904).

16/7/1916: le *Requiem*, de [Max Reger](#) est créé.

3/8/1916 – Chin Chin Chow, music by Frederic Norton, book, production, direction and acting by Oscar Asche. Based on Ali Baba and the 40 thieves, at His Majesty's Theatre London, ran for 2,238 performances. 22/10/1917 – the Manhattan Opera House on Broadway New York, with Tyrone Power Sr.

4/10/1916 : version finale de *Ariane à Naxos*, opéra de [Richard Strauss](#), à Vienne (Autriche).

17/12/1916 – The Bunyip, musical, music and lyrics by Herbert de Pinna, Vince Courtney et al., at the Grand Opera House in Sydney, Australia, (1917 – Melbourne, Adelaide).

10/2/1917 – The Maid of the Mountains by Harold Fraiser-Simon, with additional music by James W. Tate. Book by Frederick Lonsdale. At the Daly's Theatre, London

27/3/1917: *L'Hirondelle*, opéra de [Puccini](#), créé à [Monte-Carlo](#).

12/5/1917: le *Prince de bois*, opéra de [Béla Bartók](#), créé à [Budapest](#).

26/10/1917: *Le Mariage*, opéra-comique de [Modeste Moussorgski](#), créé à [Petrograd](#).

232/11/1917: *Béatrice*, opéra-comique d'[André Messager](#).

28/11/1917: *Over the Top*, comédie musicale avec [Fred](#) et [Adele Astaire](#), créée à New York.

21/1/1918: *Lodoletta*, opéra de [Pietro Mascagni](#), dirigé par [Toscanini](#), est créé à [New York](#).

25/4/1918: *Die Gezeichneten* (*Les Stigmatisés*), opéra allemand de [Franz Schreker](#), créé à [Francfort](#).

24/5/1918: *Le Château de Barbe-Bleue*, opéra de [Béla Bartok](#) est créé à [Budapest](#). Based on *La Barbe bleue* by Charles Perrault, at the Royal Hungarian Opera House.

29/9/1918: *L'Histoire du soldat*, drame musical d'[Igor Stravinsky](#) est créé à [Lausanne](#).

27/11/1918: [Richard Strauss](#) est nommé à la tête de l'opéra de [Vienne](#).

14/12/1918: *Il trittico*, opéra de [Giacomo Puccini](#), créé au [Metropolitan Opera](#) de [New York](#). Comprising the three one-act operas : *Gianni Schicchi*, based on Dante's *Divine Comedy*, *Il Tabarro* and *Suor Angelica*.

14/1/1919: *Gismonda*, drame lyrique d'Henry Février, créé à Chicago (donné à Paris le 15 octobre 1919).

17/1/1919: Réouverture de l'opéra de Paris, avec *Castor et Pollux* de Jean-Philippe Rameau.

20/1/1919: Première parisienne à l'Opéra-comique de *Pénélope* de Fauré, œuvre créé à Monté-Carlo, en 1913.

7/3/1919 – Baroness Lili by Jenő Huszka, Erkel Theater, Budapest, Hungary

1/4/1919: *La Tragédie de Salomé* de Florent Schmitt est représenté pour la première fois à l'Opéra de Paris, donnée pur la première fois en 1907.

9/5/1919 – Ihre Hoheit, die Tänzerin, by Walther Goetze, at the Bellevue Theatre in Stettin, Germany (then).

6/6/1919: le *Retour* de Max d'Ollone, est représenté pour la première fois à l'Opéra de Paris.

15/6/1919: *Les Choéphores* de Darius Milhaud, livret de un livret de Paul Claudel, sont donnés en version de concert par la société pour la musique, sous la direction de Félix Delgrange — avant la création intégrale à l'Opéra de Paris en 1927.

17/9/1919 – Afgar musical, music by Charles Cuvillier, lyrics by Douglas Furber, book by Fred Thompson, at London Pavilion, West End, London. 8/11/1920 – at the Central Theater, New York, USA

10/10/1919: *La Femme sans ombre*, opéra de Richard Strauss créé à Vienne. Die Frau ohne Schatten, the woman without a shadow, libretto by Hugo von Hofmanstahl, based on « The Conversation of German Emigrants » by Goethe, at the State Opera in Vienna.

17/10/1919 – Buddies, musical, music by Bentley Collingwood Hilliam, written by George V. Hobart, at the Selwyn Theatre, New York, with Peggy Wood.

24/10/1919: création de *Swanee* de George Gershwin, sa première chanson à succès, au Capital Theater de New York (paroles d'Ira Gershwin).

29/11/1919 – “Pari-ki-ri-danse” – review with Mistinguett and Maurice Chevalier at the Casino de Paris, Paris.

27/12/1919: *L'Oiseau bleu*, opéra de Albert Wolff d'après la pièce de Maurice Maeterlinck est créé au Metropolitan Opera de New York.

21/2/1920: *Le Bœuf sur le toit* de Darius Milhaud, créé à la Comédie des Champs-Élysées.

26/2/1920: *A Song of the High Hills* de Frederick Delius, créé au *Queen's Hall* à Londres.

1/3/1920: *Masques et Bergamasques* de Gabriel Fauré, créé à l'Opéra-comique par René Fauchois et redonné à Monté-Carlo le 10 avril.

20/3/1920: *Le Chants de la mer* de [Gustave Samazeuilh](#) créé par la société nationale

23/4/1920: *Les Voyages de Monsieur Brouček*, opéra de [Janáček](#), créé au [Théâtre National de Prague](#).

9/6/1920: *La Légende de saint-Christophe* de [Vincent d'Indy](#), donné en première représentation à l'[Opéra de Paris](#).

14/6/1920: *Antoine et Cléopâtre* de [William Shakespeare](#) (traduction [André Gide](#)), musique de scène et ballet de [Florent Schmitt](#), est créé à l'[Opéra de Paris](#).

10/7/1920: *Sept chansons* [*Sette canzoni*] de [Gian Francesco Malipiero](#) (seconde partie de *L'Orfeide*), donné à l'[Opéra de Paris](#).

22/8/1920: Ouverture du premier [Festival de Salzbourg](#) par une représentation du *Jedermann* d'[Hugo von Hofmannsthal](#).

Music festivals had been held in Salzburg at irregular intervals since 1877 held by the [International Mozarteum Foundation](#) but were discontinued in 1910. Although a festival was planned for 1914, it was cancelled at the outbreak of [World War I](#). In 1917, Friedrich Gehmacher and Heinrich Damisch formed an organization known as the *Salzburger Festspielhaus-Gemeinde* to establish an annual festival of drama and music, emphasizing especially the works of Mozart.^[1] At the close of the war in 1918, the festival's revival was championed by five men now regarded as its founders:^[2] the poet and dramatist [Hugo von Hofmannsthal](#), the composer [Richard Strauss](#), the scenic designer [Alfred Roller](#), the conductor [Franz Schalk](#), and the director [Max Reinhardt](#), then intendant of the [Deutsches Theater](#) in [Berlin](#), who had produced the first performance of Hofmannsthal's play *Jedermann* at the Berlin [Zirkus Schumann](#) arena in 1911.

According to Hofmannsthal's political writings, the Salzburg Festival, as a counterpart to the Prussian-North German uncompromising worldview, should emphasize the centuries-old Habsburg principles of "live and let live" with regard to ethnic groups, peoples, minorities, religions, cultures and languages.^{[3][4][5]} The Salzburg Festival was officially inaugurated on 22 August 1920 with Reinhardt's performance of Hofmannsthal's *Jedermann* on the steps of [Salzburg Cathedral](#), starring [Alexander Moissi](#). The practice has become a tradition, and the play is now always performed at Cathedral Square; since 1921 it has been accompanied by several performances of [chamber music](#) and [orchestral](#) works. The first operatic production came in 1922, with [Mozart's](#) *Don Giovanni* conducted by Richard Strauss. The singers were mainly drawn from the [Wiener Staatsoper](#), including [Richard Tauber](#) in the part of Don Ottavio.

4/12/1920: *Die tote Stadt*, opéra de [Korngold](#), créé à [Hambourg](#). At the State Opera, with [Erich Wolfgang Korngold](#) present and [Egon Pollack](#) conducting, and simultaneously at the [Cologne Opera](#) with [Otto Klemperer](#) conducting.

30/11/1920: *Le Roi Candaule* d'[Alfred Bruneau](#), livret de Maurice Daunay, représenté à l'[Opéra-Comique](#).

6/12/1920 – [Hector Berlioz](#) – *Les Troyens* (the first integral performance) – [Theatre des Arts, Rouen, France](#)

21/12/1920 – Sally – New Amsterdam Theatre on Broadway, New York, USA. Produced by Florenz Ziegfeld, a musical comedy, with music by Jerome Kern, lyrics by Clifford Grey and book by Guy Bolton.

23/2/1921 – Die Bajadere by Emmerich Kalman, at the Carltheatre in Vienna.

15/4/1921 – The Cousin from Nowhere by Eduard Kumeke at the Neues Schauspielhaus in Berlin, Germany

6/10/1921 – Bombo, musical, music by Sigmund Romberg, book and lyrics by Harold R. Atteridge, produced by Lee and J. J. Shubert, at Jolson's 59th Street Theatre, New York. Cast – Al Jolson, Janet Adair. Jolson has been dubbed “the king of blackface” performers. Jolson's character Gus is a black servant for the explorer Christopher Columbus, a slave that Columbus brings along on his first voyage to the New World.

30/12/1921 – The Love for three oranges by Sergei Prokofiev, music and libretto, at the Auditorium Theatre in Chicago, USA

27/1/1922: création de la cantate profane *Von deutscher Seele* de Hans Pfitzner par l'orchestre philharmonique de Berlin sous la direction de Selmar Meyrowitz.

28/1/1922: *Choral* pour orgue et orchestre de Charles Koechlin, créé aux Concerts Lamoureux.

26/3/1922: *Sancta Susanna*, opéra de Paul Hindemith, créé à Francfort.

1/4/1922: *Amadis*, opéra de Jules Massenet, créé à Monte-Carlo sous la direction de Léon Jehin.

13/4/1922: *La bella addormentata nel bosco*, opéra d'Ottorino Respighi, créé au Teatro Odescalchi de Rome.

20/4/1922: *Kleider machen Leute*, opéra (2^e version) d'Alexander von Zemlinsky, créé à l'Opéra d'État de Prague.

8/5/1922 – Whirled into Happiness, by Robert Stolz, book and lyrics by Harry Graham, at the London Lyric Theatre in Shaftesbury Avenue, London.

9/5/1922: *Noces corinthiennes* d'Henri Büsser, créé à l'Opéra-Comique.

22/5/1922 – Der Zwerck The Dwarf by Austrian composer Alexander von Zemlinsky, based on the short story by Oscar Wilde – the Birthday of the Infanta, at the Stadttheater Glockengesse, Cologne, Germany, conductor Otto Klemperer

3/6/1922: *Mavra*, opéra bouffe d'Igor Stravinsky, créé à l'Opéra de Paris par les Ballets russes.

8/7/1922: *Fynsk Foraar* pour solistes, chœur et orchestre de Carl Nielsen, créé à Odense.

14-26/8/1922 – Don Giovanni by Wolfgang Amadeus Mozart and Lorenzo da Ponte, at the Salzburg Festival, with the Wiener Philharmonic Orchestra conducted by Richard Strauss.

15-27/8/1922 – *Così fan tutte* by Wolfgang Amadeus Mozart at the Salzburg Festival.

16-28/8/1922 – *Le nozze di Figaro* by Wolfgang Amadeus Mozart at the Salzburg Festival, conductor – Franz Schalk.

17-29/8/1922 – *Die Entführung dem Serail* by Mozart at the Salzburg Festival.

9/9/1922 – *Madame Pompadour* by Leo Fall, at the Berliner Theater, Berlin. In English at the Daly's Theatre, London – 20/12/1923. In Italian at the Teatro Dal Vere in Milan – 15/1/1924. In French at the Theatre Marigny – 16/5/1930.

6/11/1922: *Les Uns et les autres* de [Max d'Ollone](#) sur un texte de [Paul Verlaine](#), créé à l'[Opéra-Comique](#).

11/12/1922: *Isabelle et Pantalon* de [Roland-Manuel](#), créé au [Trianon Lyrique](#).

28/12/1922: *Polyphème*, opéra de [Jean Cras](#), créé à l'[Opéra-Comique](#).

9/2/1923: *Le Pays du sourire*, opérette de [Franz Lehár](#) (1^e version), créée à Vienne sous le titre *Die gelbe Jacke* (voir 1929).

8/3/1923: *Hulla*, opéra de [Marcel Samuel-Rousseau](#) sur un livret d'[André Rivoire](#), est représenté pour la première fois à l'[Opéra-Comique](#).

26/4/1923: *Belfagor*, opéra d'[Ottorino Respighi](#), créé à la Scala de Milan sous la direction d'[Antonio Guarnieri](#).

8/5/1923: *Pacific 231* d'[Arthur Honegger](#), créé à l'[Opéra Garnier](#) sous la direction de [Serge Koussevitzky](#).

13/5/1923: *Lucerna*, opéra de [Vítězslav Novák](#), créé au [Théâtre national de Prague](#) sous la direction d'[Otakar Ostrčil](#).

25/6/1923: *El retablo de Maese Pedro*, opéra de [Manuel de Falla](#), créé en version scénique chez la Princesse de Polignac à Paris.

11/11/1923: *A World Requiem* de [John Foulds](#), créé au [Royal Albert Hall](#).

23/11/1923: Pour célébrer le cinquantenaire de l'union de Buda, Pest et Óbuda, sont créées trois œuvres de trois compositeurs hongrois - *Ouverture de festival*, d'[Ernő Dohnányi](#) ; *Suite de danses*, de [Béla Bartók](#) ; *Psalmus Hungaricus*, de [Zoltán Kodály](#).

20/1/1924 – *De Goetergatte, the Divine Husband*, by [Franz Lehar](#), libretto by [Viktor Leon](#) and [Leo Stein](#), at the Carltheater, Vienna, Austria

21/2/1924 – *The Student Prince* by [Sigmund Romberg](#), book and lyrics by [Dorothy Donnelly](#). At [Jolson's 59th Street Theatre](#), New York. The longest running Broadway show of the 1920s.

28/2/1924 – Grafyn Mariza, Countess Mariza, by Emmerich Kalman, libretto by Julius Brauer and Alfred Grunwald, in Vienna at the Theater an der Wien. 18/9/1926 – at the Schubert Theater, New York.

24/4/1924: *Le plumet du colonel*, opéra bouffe d'[Henri Sauguet](#) est créé à [Paris](#).

1/5/1924 – Nerone by Arrigo Boito, at La Scala, Milan, conducted by Arturo Toscanini, who completed the unfinished score with Vincenzo Tommasini and Antonio Smareglia

14/7/1924 – Hugh the Drover, by Ralph Vaughan Williams, at His Majesty's Theatre, London

10/10/1924: *Die glückliche Hand* (La Main heureuse), opéra d'[Arnold Schoenberg](#) est créé à [Vienne](#).

2/9/1924 – Rose Marie by Rudolf Friml and Herbert Stothart, book and lyrics by Otto Harbach and Oscar Hammerstein II. At the Imperial Theatre on Broadway, New York. It was filmed in 1928.

25/10/1924: *Pohjalaisia*, opéra de [Leevi Madetoja](#), créé à [Helsinki](#).

4/11/1924: *Intermezzo*, opéra de Richard Strauss est créé à [Dresde](#), Semperoper.

6/11/1924: *La Petite Renarde rusée*, opéra de [Leoš Janáček](#) est créé à [Brno](#).

1/12/1924 – Lady Be Good – Liberty Theatre, New York, USA. A musical written by [Guy Bolton](#) and [Fred Thompson](#) with music by [George Gershwin](#) and lyrics by [Ira Gershwin](#). The story of the musical is about a brother and sister who are out of money; both are eager to sacrifice themselves to help the other. This was the first Broadway collaboration of the Gershwin brothers, and the Astaire siblings (Adele and Fred) play a brother-sister dance team.

2/12/1924 – The Student Prince by Sigmund Romberg, book and lyrics by Dorothy Donnelly at the Jolson's 59th Street Theatre, New York, USA

6/12/1924 – Erwartung, Expectation, by Arnold Schoenberg, at the New German Theatre, Prague.

16/2/1925: *Sept hai-kais* de [Maurice Delage](#) créés à Paris.

11/3/1925 – No, no, Nanette, by Vincent Youmans, book by Otto Harbach, Franz Mandel, Lyrics by Otto Harbach, Irving Caesar, at the London Palace Theater, London. The song “Tea for two” is from this operette.

21/3/1925 – [Maurice Ravel](#) – *L'Enfant et les Sortilèges*, livret de Colette – Opera de Monte Carlo, Monaco (Paris premiere – 1/2/1926 – Opera-Comique).

3/4/1925: *At the Boar's Head*, opéra de [Gustav Holst](#), créé à [Manchester](#).

21/5/1925: *Doktor Faust*, opéra de [Ferruccio Busoni](#), créé à [Dresde](#), [Sachsisches Staatstheater](#)

1/7/1925: *La Naissance de la lyre*, opéra d'Albert Roussel, créé au Palais Garnier à Paris.

24-28/8/1925 – Don Giovanni by Mozart, at the Salzburg Festival, conductor Karl Muck.

25-30/8/1925 – Le nozze di Figaro by Mozart, at the Salzburg Festival, conductor Franz Schalk.

26-29/8/1925 – Don Pasquale by Gaetano Donizetti, libretto by Giovanni Ruffini, at the Salzburg Festival, conductor Bruno Walter

21/9/1925 – The Vagabond King by Rudolf Friml, book and lyrics by Brian Hooker and William H. Post, fictionized episode in the life of the 15th Century poet and thief Francois Villon. At the Casino Theatre, New York. In London in 1927 at The Winter Garden.

22/9/1925 – Sunny – New Amsterdam Theatre on Broadway, New York, USA. Music by Jerome Kern and a libretto by Oscar Hammerstein II and Otto Harbach.

2/10/1925 – “Revue Negre” with Josephine Baker at the Theatre des Champs-Elysees, Paris.

30/10/1925: *Paganini*, opérette de Franz Lehár avec Carl Clewing dans le rôle-titre, créée au théâtre Johann Strauss de Vienne.

11/11/1925: *Šárka*, opéra de Janáček (composé en 1887), créé à Brno sous la direction de Vaclav Neumann.

14/12/1925: *Wozzeck*, opéra d'Alban Berg, créé à Berlin, State Opera. Based on the play Woyzeck by Georg Buchner. Music and Libretto by Alban Berg.

26/3/1926 – The Circus Princess by Emmerich Kalman with a German libretto by Julius Brammer and Alfred Grunwald premiered at the Theater an der Wien in Vienna and went on to 344 performances there. 24/9/1926 – at the Kiraly Szinhaz, Budapest. 6/10/1926 – Stockholm Vasa Teatern, Stockholm, Sweden. 17/10/1926 – Hamburg Operetten, Hamburg, Germany. 23/11/1926 – Moscow, Russia. 4/4/1927 – Apollo Theatre, Atlantic City, USA. 25/4/1927 – Winter Garden Theatre, New York, USA.

25/4/1926 – Giacomo Puccini – Turandot – Teatro alla Scala, Milan, Italy. The opera was posthumously completed by Franco Alfano in 1926, and set to a libretto in Italian by Giuseppe Adami and Renato Simoni. Its most well-known aria is "Nessun dorma" (vincero..). Though Puccini's first interest in the subject was based on his reading of Friedrich Schiller's 1801 adaptation of the play, his work is most nearly based on the earlier play *Turandot* (1762) by Count Carlo Gozzi. The original story is based on one of the seven stories in the epic *Haft Peykar*; a work of 12th-century Persian poet Nizami. The first performance was conducted by Arturo Toscanini. This performance included only Puccini's music and not Alfano's additions. The first performance of the opera as completed by Alfano was the following night, 26 April. In the middle of act 3, two measures after the words "*Liù, poesia!*", the orchestra rested. Toscanini stopped and laid down his baton. He turned to the audience and announced: "*Qui finisce l'opera, perché a questo punto il maestro è morto*" ("Here the opera ends, because at this point the maestro died"). The curtain was lowered slowly.

8/5/1926 : les Chansons madécasses de Maurice Ravel, créées à Rome avec Alfredo Casella au piano.

19/6/1926 – King Roger by Karal Szymanowsky, at the Grand Theatre, Warsaw, Poland

26/7/1926 – Americana, musical revue, book and lyrics by J. P. McEvoy, music by Con Conrad, Henry Souvaine, additional numbers by George and Ira Gershwin et al. At the Belmont Theater, New York, USA

9/8/1926 and 28/8/1926 – Die Entführung aus dem Serail by Mozart, with Richard Tauber, at the Salzburg Festival, conductor Bruno Walter

10/8/1926 and 22/8/1926 – Don Giovanni by Mozart, with Richard Tauber, at the Salzburg Festival, conductor Franz Schalk

13/8/1926 and 29/8/1926 – Die Fledermaus by Johan Strauss II, director Bruno Walter, at the Salzburg Festival

18/8/1926 and 25/8/1926 – Adriane auf Naxos by Hugo von Hofmanstahl and Richard Strauss, director Clemens Krauss

6/9/1926 – Castles in the Air, musical comedy. Book and Lyrics by Raymond Wilson Peck, music by Percy Wenrich, at the Salwyn Theatre on Broadway, New York. 29/6/1927 – at the Shaftesbury Theater, London.

12/10/1926 – Crisscross – Globe Theatre on Broadway, New York, USA. Book and lyrics by Otto Harbach and Anne Caldwell, music by Jerome Kern.

16/10/1926: *Háry János*, opéra de Zoltán Kodály, créé à Budapest, Royal Hungarian Opera House.

9/11/1926: *Cardillac*, opéra de Paul Hindemith, créé à Dresde, Staatsoper, sous la direction de Fritz Busch. Based on Das Fraulein von Seuden by E.T.A. Hoffmann.

30/11/1926 – The Desert Song by Sigmund Romberg, book and lyrics by Otto Harbach, Oskar Hammerstein II and Frank Mandel, at the Casino Theater, New York.

18/12/1926: *L'Affaire Makropoulos*, opéra de Leoš Janáček , créé à Brno.

8/1/1927: *Penthesilea*, opéra de Othmar Schoeck, créé à Dresde.

10/2/1927: *Jonny spielt auf*, opéra d'Ernst Křenek, créé à Leipzig.

21/2/1927: *Sophie Arnould*, comédie lyrique de Gabriel Pierné, créée à l'Opéra-Comique.

5/4/1927: *Madonna Imperia* de Franco Alfano, d'après La Belle Impéria d'Honoré de Balzac, livret d'Arturo Rossato d'après un conte drolatique, opéra en 1 acte.

30/5/1927 – Oedipus Rex by Igor Stravinsky, libretto by Jean Cocteau, based on Sophocles' Oedipus Rex, at the Theatre Sarah Bernhardt, Paris

7/10/1927: *Le Miracle d'Héliane* (Das Wunder der Heliane), opéra en 3 actes d'Erich Wolfgang Korngold, créé à Hambourg.

12/11/1927: *La campana sommersa*, opéra d'Ottorino Respighi, créé au Stadttheater de Hambourg.

22/11/1927 – Funny Face – Alvin Theatre, New York, USA. Musical composed by George Gershwin, with lyrics by Ira Gershwin, and book by Fred Thompson and Paul Gerard Smith. It starred Fred Astaire and his sister Adele Astaire. It was in this show that Fred Astaire first danced in evening clothes and a top hat.

5/12/1927: la *Messe glagolitique* de Leoš Janáček, créée à Prague sous la direction de Jaroslav Kvapil.

16/12/1927: *Le Pauvre Matelot*, opéra de Darius Milhaud sur un livret de Jean Cocteau, créé à l'Opéra-Comique.

27/12/1927 – Showboat – Ziegfeld Theatre, New York, USA. With music by Jerome Kern and book and lyrics by Oscar Hammerstein II, based on Edna Ferber's best-selling 1926 novel of the same name. The musical follows the lives of the performers, stagehands and dock workers on the Cotton Blossom, a Mississippi River show boat, over 40 years from 1887 to 1927. Its themes include racial prejudice and tragic, enduring love. The musical contributed such classic songs as "Ol' Man River", "Make Believe", and "Can't Help Lovin' Dat Man". The musical was first produced in 1927 by Florenz Ziegfeld. The premiere of Show Boat on Broadway was an important event in the history of American musical theatre. It "was a radical departure in musical storytelling, marrying spectacle with seriousness", compared with the trivial and unrealistic operettas, light musical comedies and "Follies"-type musical revues that defined Broadway in the 1890s and early 20th century.

28/12/1927: *Antigone*, tragédie musicale d'Arthur Honegger, créée au théâtre de la Monnaie à Bruxelles.

4/1/1928 – Blackbirds of 1928, music by Jimmy McHugh, lyrics by Dorothy Fields, with black stars and Jazz music – the Harlem Renaissance: Adelaide Hall, Bill Bojangles Robinson and Aida Ward. At Les Ambassadeurs Nightclub in New York, and from 9/5/1928 at the Liberty Theater, New York.

23/2/1928: Première représentation sur scène, à l'Opéra d'État de Vienne, d'*Edipus rex*, opéra-oratorio d'Igor Stravinsky (donné précédemment à Paris, Théâtre Sarah-Bernhardt, 30 mai 1927, sous sa forme d'oratorio).

20/4/1928: *L'Abandon d'Ariane*, opéra de Darius Milhaud, créé à Wiesbaden.

6/5/1928: *Der Diktator*, opéra de Ernst Křenek, créé au Hessisches Staatstheater de Wiesbaden.

6/6/1928: *Hélène d'Égypte*, opéra de [Richard Strauss](#), créé à [Dresde](#).

21/7/1928: *Die Tageszeiten*, cycle de lieder pour chœur d'hommes et orchestre op.76 de [Richard Strauss](#) à [Vienne \(Autriche\)](#) à l'occasion du centenaire de la mort de [Schubert](#).

31/8/1928 – The Threepenny Opera, Die Dreigroschenoper by Bertolt Brecht Lyrics, Music by Kurt Weill, based on The Beggar's Opera, by John Gay, at the Theater am Schiffbauerdamm, Berlin. Since 1954 it has been home to the Berliner Ensemble Theater Company, founded in 1949 by Helene Weigel and Bertolt Brecht. Weigel was the second wif of Bertolt Brecht from 1930 to 1956, date when he died.

19/9/1928 – The New Moon by Sigmund Romberg, book and lyrics by [Oscar Hammerstein II](#), [Frank Mandel](#), and [Laurence Schwab](#), at the Imperial Theatre, New York, USA

25/9/1928 – Chee Chee, musical, music by Richard Rodgers, lyrics by Lorenz Hart, book – The son of the Grand Ennuch by Charles Pettit, at the Mansfield Theater, New York.

23/10/1928 – Animal Crackers, musical. Music and lyrics by Bert Kalmar and Harry Ruby. Book by George S. Kaufman, Morrie Ryskind. Actors – the Marx Brothers. At the 44th Street Theater, New York, USA

28/10/1928: *El giravolt de maig*, opéra de [Eduard Toldrà](#), créé au [Palais de la musique catalane](#) de [Barcelone](#).

11/1/1929: le *Stabat Mater* de [Karol Szymanowski](#), créé à [Varsovie](#) sous la direction de [Grzegorz Fitelberg](#).

24/4/1929: *La Peau de chagrin*, drame lyrique de [Charles-Gaston Levadé](#), livret tiré du roman *La Peau de chagrin* de [Balzac](#) est créé à l'[Opéra-Comique](#) de Paris.

29/4/1929: *Le Joueur*, opéra de [Prokofiev](#) est créé à [Bruxelles](#) sous la direction de [Maurice Corneil de Thoran](#).

2/7/1929 – Bitter Sweet, music and lyrics by Noel Coward, at the Palace Theatre, Manchester, UK, directed by Coward. 18/7/1929 – His Majesty's Theatre, London.

2/7/1929 – Show Girl – Ziegfeld Theatre, New York, USA. The music was written by [George Gershwin](#), with lyrics by [Ira Gershwin](#) and [Gus Kahn](#). The Broadway production was produced by [Florenz Ziegfeld](#), directed by [McGuire](#), and choreographed by Bobby Connolly, with ballet sequences—including one set to *An American in Paris*—by [Albertina Rasch](#). [Duke Ellington](#) conducted the orchestra. The cast included [Ruby Keeler](#) as Dixie, [Jimmy Durante](#), [Eddie Foy, Jr.](#), [Frank McHugh](#), and [Nick Lucas](#).

10/10/1929: *Le Pays du sourire*, opérette de [Franz Lehár](#) (2^e version), créée au [Berliner Metropol-Theater](#) (pour la première version, voir 1923).

19/1/1930: *Leben des Orest*, opéra d'[Ernst Křenek](#), créé à [Leipzig](#).

1/2/1930: *Von heute auf morgen*, d'[Arnold Schoenberg](#), créé à [Francfort](#) sous la direction de [William Steinberg](#).

9/3/1930: *Grandeur et décadence de la ville de Mahagonny*, opéra de [Kurt Weil](#) sur un livret de [Bertolt Brecht](#) créé à [Leipzig](#).

11/4/1930: *De la maison des morts*, opéra de [Leoš Janáček](#) créé à [Brno](#).

5/5/1930: *Christophe Colomb*, opéra de [Darius Milhaud](#) sur un livret de [Paul Claudel](#) créé au [Staatsoper](#) de [Berlin](#).

18/6/1930: *Le Nez*, opéra de [Chostakovitch](#), créé au [Théâtre Maly](#) de [Léningrad](#).

14/10/1930 – *Girl Crazy* – [Alvin Theatre](#), [New York, USA](#). With music by [George Gershwin](#), lyrics by [Ira Gershwin](#) and book by [Guy Bolton](#) and [John McGowan](#). [Ethel Merman](#) made her stage debut in this musical production and it also turned [Ginger Rogers](#) into an overnight star. It was directed by [Alexander Leftwich](#), with choreography by [George Hale](#) and sets by [Donald Oenslager](#). This musical made a star of [Ginger Rogers](#), who, with [Allen Kearns](#), sang "[Could You Use Me?](#)" and "[Embraceable You](#)" and, with [Willie Howard](#), "[But Not for Me](#)". [Ethel Merman](#), in her [Broadway](#) debut sang "[I Got Rhythm](#)", "[Sam and Delilah](#)", and "[Boy! What Love Has Done To Me!](#)" and "became an overnight sensation...that launched her fifty year career." Also of note is the opening night pit orchestra, which was composed of many well-known jazz musicians, including [Benny Goodman](#), [Gene Krupa](#), [Glenn Miller](#) and [Jimmy Dorsey](#).

8/11/1930: *L'Auberge du Cheval-Blanc (Im weißen Rössl)*, opérette de [Ralph Benatzky](#), créée à [Berlin](#).

12/12/1930: *Les Aventures du roi Pausole*, opérette d'[Arthur Honegger](#), créée au [Théâtre des Bouffes-Parisiens](#)

23/6/1931: *Amphion*, drame lyrique d'[Arthur Honegger](#), créé à l'[Opéra de Paris](#).

5/1/1932: *Maximilien*, opéra de [Darius Milhaud](#) est créé à l'[Opéra de Paris](#), sous la direction de [François Ruhlmann](#).

16/3/1932: *Maria Egiziaca*, opéra d'[Ottorino Respighi](#), créé au [Carnegie Hall](#) de [New York](#), en version de concert.

20/4/1932: *Le Bal masqué*, cantate profane de [Francis Poulenc](#), texte de [Max Jacob](#), est créé au théâtre d'[Hyères](#), sous la direction de [Roger Désormière](#).

13/3/1933: *Hymne* d'[Olivier Messiaen](#), créé par l'[Orchestre des concerts Straram](#).

1/7/1933: *Arabella*, opéra de [Richard Strauss](#), créé à [Dresde](#).

12/8/1933: *Les Maîtres chanteurs*, opéra de [Richard Wagner](#) joué à [Bayreuth](#), est retransmis en direct par radio dans le monde entier.

22/1/1934: *Lady Macbeth du district de Mtsensk*, opéra de Dmitri Chostakovitch, créé simultanément au Théâtre Maly de Leningrad et au Théâtre d'Art de Stanislavski et Nemirovitch-Dantchenko de Moscou.

23/1/1934: *La fiamma*, opéra d'Ottorino Respighi, créé au Teatro dell'Opera à Rome, sous la direction du compositeur.

30/4/1934: *Perséphone*, mélodrame d'Igor Stravinsky, créé à l'Opéra de Paris.

24/6/1935: *La femme silencieuse*, opéra de Richard Strauss, créé sous la direction de Karl Böhm à Dresde.

30/9/1935: *Porgy and Bess*, opéra de George Gershwin, créé à Boston.

Porgy and Bess is an English-language opera by American composer George Gershwin, with a libretto written by author DuBose Heyward and lyricist Ira Gershwin. It was adapted from Dorothy Heyward and DuBose Heyward's play *Porgy*, itself an adaptation of DuBose Heyward's 1925 novel of the same name.

Porgy and Bess was first performed in Boston on September 30, 1935, before it moved to Broadway in New York City. It featured a cast of classically trained African-American singers—a daring artistic choice at the time. After an initially unpopular public reception, a 1976 Houston Grand Opera production gained it new popularity, and it is now one of the best-known and most frequently performed operas.

The libretto of *Porgy and Bess* tells the story of Porgy, a disabled black street beggar living in the slums of Charleston. It deals with his attempts to rescue Bess from the clutches of Crown, her violent and possessive lover, and Sportin' Life, her drug dealer. The opera plot generally follows the stage play.

In the years following Gershwin's death, *Porgy and Bess* was adapted for smaller scale performances. It was adapted as a film *Porgy and Bess* in 1959. Some of the songs in the opera, such as "Summertime", became popular and are frequently recorded.

14/11/1935: *Der Schwanendreher*, concerto pour alto de Paul Hindemith, créé par le compositeur à Amsterdam.

11/2/1936: *Il campiello*, opéra de Ermanno Wolf-Ferrari, créé à la Scala de Milan.

2/5/1936: *Pierre et le Loup*, de Sergueï Prokofiev, créé à Moscou.

13/5/1936: *Œdipe*, de Georges Enesco, créé à l'Opéra de Paris.

14/11/1936: *Le Testament de la tante Caroline*, opéra bouffe d'Albert Roussel, créé à l'opéra d'Olomouc.

24/2/1937: *Lucrezia*, opéra d'Ottorino Respighi, créé à la Scala de Milan sous la direction de Gino Marinuzzi.

2/3/1937: *Massimilla Doni*, opéra d'Othmar Schoeck, texte d'Armin Rieger selon la nouvelle du même nom d'Honoré de Balzac, créé au Staatsoper de Dresde.

2/6/1937: *Lulu* d'Alban Berg à l'Opéra de Zurich.

8/6/1937: *Carmina Burana* de Carl Orff, créé au Vieil opéra de Francfort.

3/2/1938: *Esther de Carpentras*, opéra-bouffe de Darius Milhaud, créé à l'Opéra-Comique à Paris sous la direction de Roger Désormière.

28/5/1938: *Mathis le peintre*, opéra de Paul Hindemith, créé à Zurich au Stadttheater sous la direction de Robert Denzler.

22/6/1938: *Karl V*, opéra d'Ernst Křenek, créé à Prague.

24/7/1938: *Jour de paix*, opéra de Richard Strauss créé à Munich sous la direction de Clemens Krauss.

15/10/1938: *Daphné*, opéra de Richard Strauss, créé à Dresde sous la direction de Karl Böhm.

19/3/1939: Le *Requiem*, de Joseph-Guy Ropartz, créé à Angers.

20/3/1939: *La Chartreuse de Parme*, opéra d'Henri Sauguet, créé à l'Opéra de Paris sous la direction de Philippe Gaubert.

BALLETS & DANCE

16/3/1825 – Jocko ou le singe du Bresil by Alexandre Piccinni, choreography by Frederic-Auguste Blache, at the Theatre de la Porte Saint-Martin

19/9/1827 – La Sonnambula by Ferdinand Harold, choreography by Jean-Pierre Aumer, at the Academie Royale de Musique, Paris, ancestor of l’Opera de Paris.

3/5/1830 – Manon Lescaut by Jacques-Fromental Halevy, livret Eugen Scribe d’apres le roman de l’Abbe Prevost, choreographie – Jean-Pierre Aumer, Opera de Paris, Paris.

12/3/1832: *La Sylphide*, ballet, dans la version de Jean Schneitzhoeffter et la chorégraphie de Filippo Taglioni, créé à l’Opéra de Paris – Academie Royale de Musique, Paris. Dancer – Marie Taglioni.

21/9/1836 – La fille du Danube by Adolphe Adam. Choreography by Filippo Taglioni. Dancer – Marie Taglioni. Ballet of the Academie Royale de Musique, Paris.

23/9/1840: *Le Diable amoureux*, ballet de François Benoist et Napoléon Henri Reber, créé à l’Opéra de Paris.

28/6/1841 – Giselle – Adolphe Adam – Salle le Peletier, Paris. *Giselle*, originally titled *Giselle, ou les Wilis*, 'Giselle, or The Wilis', is a romantic ballet ("ballet-pantomime") in two acts, and is considered a masterwork in the classical ballet performance canon. It was first performed by the Ballet du Théâtre de l'Académie Royale de Musique at the Salle Le Peletier in Paris, France on 28 June 1841, with Italian ballerina Carlotta Grisi as Giselle. The ballet was an unqualified triumph. *Giselle* became hugely popular and was staged at once across Europe, Russia, and the United States. Librettists Jules-Henri Vernoy de Saint-Georges and Théophile Gautier took their inspiration for the plot from a prose passage about the Wilis in *De l'Allemagne*, by Heinrich Heine, and from a poem called "Fantômes" in *Les Orientales* by Victor Hugo. The prolific opera and ballet composer Adolphe Adam composed the music. Jean Coralli and Jules Perrot created the original choreography. The role of Giselle was intended for Carlotta Grisi as her debut piece for the Paris public, and she was the only ballerina to dance it at the Paris Opera for many years. The traditional choreography that has been passed down derives primarily from the revivals staged by Marius Petipa during the late 19th and early 20th centuries for the Imperial Ballet in St. Petersburg. One of the world's most-often performed classical ballets, it is also one of its most challenging to dance.

22/6/1843 – Ondine by Cesare Pugni, choreography by Jules Perrot, at Her Majesty’s Theatre, London.

17/7/1843 — *La Péri*, ballet en deux actes et trois tableaux de Théophile Gautier, chorégraphie de Jean Coralli, musique de Friedrich Burgmüller, représenté à l’Opéra Le Peletier, Paris, avec Carlotta Grisi (*La Péri*) et Lucien Petipa (*Achmet*).

25/11/1843 — *Giselle*, with dancer [Elena Andreianova](#) at [Théâtre Bolchoï](#), for the first time in Moscow (chor. [Pierre Didier](#) d'après [Jean Coralli](#) et [Jules Perrot](#)).

33/5/1844 – La vivandiere, music by Cesare Pugni, choreography by Arthur Saint-Leon and Fanny Cerrito, at Her Majesty's Theatre in London.

July 7, 1845 – [Jules Perrot](#) presents the ballet divertissement *Pas de Quatre* to an enthusiastic London audience.

11/8/1845: Première du *Diabole à quatre*, ballet d'[Adolphe Adam](#) à l'[Opéra de Paris](#).

3/3/1846: *Catarina ou la Fille du bandit*, ballet, musique de [Cesare Pugni](#), chorégraphie de [Jules Perrot](#), créé au [Her Majesty's Theatre de Londres](#).

1/4/1846 – Paquita by Edouard Delvedez, choreography Joseph Mazilier and Paul Fouchet. At the Opera de Paris.

12/2/1848 – Faust, music by Giacomo Panizza, Michael Andrew Costa and Niccolo Bajetti. Choreography and libretto by Jules Perrot. Performed by the Ballet of the Teatro alla Scala, Milan, Italy. Based on Goethe's play.

15/1/1851: *Pâquerette*, ballet de [François Benoit](#), créé à l'[Opéra de Paris](#).

23/1/1856: création du *Corsaire* ballet d'Adolphe Adam, à l'Opéra de Paris. Based on the poem The Corsair by Lord Byron, at the Theatre Imperial de l'Opera in Paris. Choreography by Joseph Mazilier.

26/11/1860 – Le Papillon by Jacques Offenbach, choreography Marie Taglion, at the Opera de Paris, Paris

18/1/1862 – La Fille du Pharaon by Cesare Pugni, choreography by Marius Petipa, based on Le roman de la momie by Theophile Gautier, at the Theatre Imperial Bolchoi Kanemy of Saint Petersburg, with dances by Marius Petipa, Lev Ivanov.

16/5/1864 – L'Ile Enchantée by Arthur Sullivan, choreography by H. Desplaces. At the Royal Italian Opera, Covent Garden, London.

3/12/1864 – Le Petit Cheval bossu ou la Fille du Tsar, musique Cesare Pugni, chorographie et livre – Arthur Saint-Leon. Theatre Bochoi Mamemy, Saint Petersburg.

12/11/1866: *La source ou Naila*, ballet en 3 actes et 4 tableaux de [Ludwig Minkus](#) et [Léo Delibes](#), créée à l'[Opéra de Paris](#). Choreographie Arthur Saint-Leon, livret Saint-Leon et Charles Nuiter, a l'Opera de Paris, Paris.

20/11/1866 – Le poisson dore by Ludwig Minkus, choreography Arthur Saint-Leon, based on Alexander Pushkin's 1835 poem The Tale of the Fisherman and the Fish, Act I. at the Hermitage Theater in St Petersburg, 8/10/1867 – complete work with the Imperial Ballet at the Imperial Bolshoi Kamenny Theater.

14/12/1869 – Don Quichotte by Leon Minkus, choreographed by Marius Petipa, at the Theatre Bolchoi, Moscow

25/5/1870: *Coppélia*, ballet de Léo Delibes, chorégraphie d'Arthur Saint-Léon, créé à l'Opéra de Paris sous la direction de François Hainl. Based on Hoffman's story L'homme au sable, at the Theatre Imperial de l'Opera, Opera Le Peletier, Paris

21/11/1871: création de *Don Quichotte*, ballet de Ludwig Minkus, à Saint-Petersbourg.

14/6/1876: *Sylvia*, ballet de Léo Delibes, créé à l'Opéra Garnier. Choreography by Louis Merante. The first ballet to be shown at the newly constructed Opera Garnier and it did so with extravaganza. Costumes designed by Lacoste. The ballet's origins are in Tasso's 1573 play Aminta. Adaptation by Jules Barbier and Baron de Reinach.

14/7/1876 - Le songe d'une nuit d'été by Felix Mendelssohn, based on the play by Shakespeare A Midsummer Night's Dream, at the Peterhof, St Petersburg, choreography by Marius Petipa, with additional music by Leon Minkus.

23/1/1877: *La Bayadère*, ballet de Léon Minkus, créé au Théâtre Bolchoï Kamenny de Saint-Petersbourg. Choreographed by Marius Petipa.

4/3/1877 – Piotr Ilitch Tchaikovski – Le Lac des cygnes, choreographed by Julius Reisinger – Theatre Bolchoi, Moscou, Russia. On 15/1/1895 – at the Theatre Mariinsky, Saint Petersburg, Russia (2 years after his death) a new version of the ballet was elaborated by his brother Modeste. The choreography was modified by Marius Petipa and Lev Ivanov, and the score was revised by the conductor Riccardo Drigo.

8/1/1878: *Sieba o La spada di Wodan*, ballet de Romualdo Marenco, créé à Turin sous la direction du compositeur.

15/1/1890 – Piotr Ilitch Tchaikovski – La Belle au bois dormant, choreographed by Marius Petipa, based on Charles Perrault's story – Theatre Mariinsky, Saint Petersburg, Russia

18/12/1892 – Piotr Ilitch Tchaikovski – Le Casse-Noisette, choreographed by Lev Ivanov, conducted by Riccardo Drigo – Theatre Mariinsky, Saint Petersburg, Russia

4/2/1893 – La flute magique by Riccardo Drigo (no similarity to Mozart's opera), choreography by Lev Ivanov. With students of the Imperial Ballet School at the School's Theater, transferred to the Imperial Ballet on 23/4/1893 at the Imperial Mariinsky Theater, St Petersburg.

17/12/1893 – Cinderella, Cendrillon, by Baron Boris Fitinhoff-Schell, choreographed by Enrico Cecchetti and Lev Ivanov, supervised by Marius Petipa, at the Imperial Mariinsky Theatre, Saint Petersburg, Russia

28/7/1894 – Le Reveil de Flore, by Ricardo Drigo, choreography Marius Petipa, livret Marius Petipa et Lev Ivanov, at the Palais Peterhof, near St Petersburg. En l'honneur du mariage de la grande-duchess Xenia de Russie avec le Grand-Duc Alexandre Mikhailovitch de Russie.

8/12/1896 – Barbe Bleue by Peter Schenck, based on the story by Charles Perrault, choreographed by Marius Petipa at the Imperial Mariinsky Theater, Saint-Petersburg.

25/5/1897 – Victoria and Merrie England by Arthur Sullivan, written to commemorate Queen Victoria's Diamond Jubilee, 60 years on the throne. Choreography by Carlo Copsi, at the Alhambra Theater, London.

19/1/1898: *Raymonda*, ballet de Glazounov, chorégraphie de Marius Petipa, créé au Théâtre Mariinsky de Saint-Petersbourg.

10/2/1900: *Les Saisons*, ballet de Glazounov, chorégraphie de Marius Petipa, créé au théâtre de l'Ermitage à Saint-Petersbourg. Direction musicale de Drigo.

23/2/1900 – Les Millions d'Arlequin by Riccardo Drigo, choreography – Marius Petipa, presented at the Hermitage by the Imperial Ballet in Saint Petersburg. First performance was for a private audience consisting of the whole of the Imperial Russian Court, as well as the Emperor Nicholas II, and Empress Alexandra.

4/2/1904 – Cigalle by Jules Massenet, scenario by Henri Cain, at the Opera Comique, Paris.

11/3/1905: débuts de Vaslav Nijinski au Théâtre Mariinsky de Saint-Petersbourg.

22/12/1907 – La mort au cygne, 13eme mouvement du Carnaval des Animaux de Camille Saint-Saens, gala de charite au Theatre Mariinsky, Saint Petersburg, cree par Michel Fokine pour Anna Pavlova.

18/5/1909 – Les danses polovtsiennes by Alexander Borodin, choreography by Michel Fokine for Ballets Russes, at the Theatre du Chatelet, Paris

2/6/1909 – Les Sylphides, music by Chopin, piano works orchestrated by Alexandre Glazounov. At the Theatre du Chatelet, Paris. With the Ballets Russes directed by Sergei Diaghilev. Dancers – Tamara Karsavina, Vaslav Nijinsky, Anna Pavlova. Costumes by Leon Bakst, Reorchestration of the dances by Igor Stravinski et al.

2/6/1909 – Cleopatre, music by Nicolai Rimsky-Korsakov, Mikhail Glinka, Alexander Glazounov, Modeste Mussorgsky, et al. Scenery and Costumes – Leon Bakst. At the Theatre du Chatelet, Paris. Choreography – Mikhail Fokine. Dancers – Anna Pavlova, Ida Rubinstein, Mikhail Fokine, Tamara Karsavina, Vaslav Nijinsky. With the Ballets Russes. It was revived in 1919 by Diaghilev.

20/2/1910 – Carnaval, music by Robert Schumann, choreography and libretto by Michel Fokine, at the Pavlov Hall, St Petersburg, with the Imperial Ballet.

4/6/1910 – Scheherazade, music by Nikolai Rimsky-Korsakov, libretto by Michel Fokine and Leon Bakst, choreography by Michel Fokine, at the Opera Garnier in Paris. Bakst designed the sets and costumes. Based on the Arabic folk tales One thousand and one nights.

25/6/1910 – Igor Stravinsky – L'Oiseau de Feu – Ballets Russes directed by Serge de Diaghilev, choreography by Michel Fokine – Opera de Paris

25/6/1910 – Les Orientales, music by Alexander Glazunov, Christian Sinding, Anton Arensky, Edvard Grieg, choreographed by Michel Fokine, production of the Ballets Russes, at the Theatre National de l'Opera de Paris.

19/4/1911 – Le Spectacle de la Rose, music – Invitation a la danse by Carl Maria von Weber, orchestrated by Hector Berlioz. Dancers – Tamara Karsavina and Vaslav Nijinski, from the Ballets Russes directed by Serge de Diaghilev, choreography by Michel Fokine, settings & costumes by Leon Bakst. Based on Le Spectre de la Rose by Theophile Gautier. Opera de Monte Carlo, Monte Carlo, Monaco.

13/6/1911 – Igor Stavinsky – Petrouchka – Ballets Russes directed by Serge de Diaghilev, choreography - Michel Fokine, with Vaslav Nijinski, Tamara Karsavina – Theatre du Chatelet

28/1/1912 – Maurice Ravel – Ma mere l'Oye, choreographed by Jane Hugard – Theatre des Arts

22/4/1912: La Péri, de Paul Dukas, créé au Théâtre du Châtelet.

13/5/1912 – Le Dieu Bleu by Reynaldo Hahn, the companion of Marcel Proust, choreographed by Michel Fokine, libretto by Jean Cocteau and Federico Madrazo y Ochoa, sets and costumes by Leon Bakst, with the Ballets Russes directed by Serge de Diaghilev, at the Theatre du Chatelet de Paris, dancers – Vaslav Nijinsky and Tamara Karsavina

29/5/1912: L'Après-midi d'un faune, créé par les Ballets russes de Serge de Diaghilev à Paris, au Théâtre du Châtelet, sur une musique de Claude Debussy, provoque un scandale. The Afternoon of a Faun, music by Debussy, choreography by Vaslav Nijinsky, for the Ballets Russes at Theatre du Chatelet. Both music and ballet were inspired by the poem with the same name by Stephane Mallarme. The costumes and sets were designed by the painter Leon Bakst.

8/6/1912 – Maurice Ravel – Daphnis et Chloe – choreographed by Michel Fokine, Ballets Russes directed by Serge de Diaghilev, with Vaslav Nijinski, Tamara Karsavina. Conductor – Pierre Monteux – Theatre du Chatelet

3/4/1913: Le Festin de l'araignée, ballet-pantomime d'Albert Roussel, créé à Paris.

15/5/1913 – Claude Debussy – Jeux, choreographed by Vaslav Nijinski – Ballets Russes directed by Serge de Diaghilev, with Vaslav Nijinski, Tamara Karsavina – Theatre des Champs-Elysees

29/5/1913 – Igor Stravinsky – Le Sacre du printemps - Ballets Russes directed by Serge de Diaghilev, choreography by Vaslav Nijinski – Theatre des Champs Elysees. The avant-garde nature of the music and choreography caused a sensation. Many have called the first-night reaction a "riot" or "near-riot". Although designed as a work for the stage, with specific passages accompanying characters and action, the music achieved equal if not greater recognition as a concert piece and is widely considered to be one of the most influential musical works of the 20th century.

14/5/1914: La Légende de Joseph, ballet de Vaslav Nijinski (chorégraphie) et Richard Strauss (musique), créé à l'Opéra de Paris. Premiered with the Ballets Russes at Paris Opera,

libretto by Hugo von Hofmanstahl and Harry Graf Kessler. Nijinsky was the choreographer and creator of the title role. Diaghilev was the impresario. Scenic design after Veronese by Josep Maria Sert. Strauss was the conductor.

15/4/1915 – El amor brujo, L'amour sorcier by Manuel de Falla. With a chamber orchestra and a flamenco singer. At the Teatro Lara in Madrid. On the 28/3/1916 with the Symphonic Orchestra of Madrid and a mezzo-soprano.

7/1/1916: La Péri, ballet de Paul Dukas, créé au Théâtre du Châtelet, sur une chorégraphie d'Ivan Clustine.

23/2/1916: El gato montés, de Manuel Penella, créé à Valence.

21/8/1916: Les Ménéines, ballet sur une musique de Gabriel Fauré, créé à Saint-Sébastien.

23/10/1916: Till Eulenspiegel, ballet créé à New York sur une musique de Richard Strauss et une chorégraphie de Vaslav Nijinski.

20/3/1917 – The Sanguine Fan by Edward Elgar, Chelsea Palace Theatre, London, conducted by Elgar himself.

2/4/1917: Le donne de buon umore, ballet de Vincenzo Tommasini, chorégraphie de Léonide Massine, créé à Rome par les Ballets Russes de Serge de Diaghilev.

12/5/1917 – The Wooden Prince by Bela Bartok, Budapest Opera, Budapest, conductor Egisto Tango

18/5/1917: Parade, ballet de Diaghilev (Erik Satie, Cocteau, Picasso, Massine), premier spectacle cubiste. Costumes and sets designed by Pablo Picasso. Theatre du Chatelet, scenario by Jean Cocteau.

5/6/1919: La Boutique fantasque, ballet de Ottorino Respighi, créé par les Ballets russes de Serge de Diaghilev à l'Alhambra de Londres. Based on piano pieces by Gioachino Rossini, choreography by Leonide Massine, libretto by Andre Derain, at the Alhambra Theatre London, performed by Sergei Diaghilev's Ballets Russes.

22/7/1919: Le Tricorne, ballet de Manuel de Falla, créé à Londres. Choreography by Leonide Massine, settings and costumes by Pablo Picasso. With the Ballets Russes directed by Serge Diaghilev, at the Alhambra in London.

10/1/1920: Le Tricorne de Manuel de Falla, première représentation française, par les Ballets russes à l'Opéra de Paris sous la direction d'Ernest Ansermet (voir 1919).

2/2/1920 – Le chant du rossignol by Igor Stravinsky, choreographed by Leonide Massine, decors by Henri Matisse, et al, at the Opera de Paris, Paris

21/2/1920 – Le boeuf sur le toit by Darius Milhaud, scenario by Jean Cocteau, stage designs by Raoul Dufy, at the Theatre des Champs Elysees, Paris.

15/5/1920 – Pulcinella by Igor Stravinsky, at the Opera de Paris, Paris, with the Ballets Russes, choreographer Leonide Masine, conductor Ernest Ansermet. Décor, costumes and sets by Pablo Picasso.

14/6/1920: *Antoine et Cléopâtre* de William Shakespeare (traduction André Gide), musique de scène et ballet de Florent Schmitt, est créé à l'Opéra de Paris.

17/10/1920: *Ibéria* d'Isaac Albéniz est donné par les Ballets suédois à Paris.

6/11/1920: *Le Tombeau de Couperin* de Maurice Ravel est donné par les Ballets suédois à Paris.

18/11/1920: *El Greco* de Désiré-Émile Inghelbrecht est donné par les Ballets suédois à Paris.

17/5/1921 – Chout by Sergei Prokofiev, choreographed by Fyodor Slavinsky, supervised by Mikhail Larionov. The orchestra was conducted by Prokofiev. With the Ballets Russes, at the Theatre Municipal de la Gaite, Paris

6/6/1921 – L'homme et son desir by Darius Milhaud, scenario by Paul Claudel, choreography by Jean Borlin, with the Ballets Suedois, at the Theatre des Champs-Elysees.

18/6/1921 – Les Maries de la Tour Eiffel - ballet collectif compose par Georges Auric, Arthur Honegger, Darius Milhaud, Francis Poulenc et Germaine Pailleferre (membres du Groupe des Six), livret de Jean Cocteau, choreographie de Jean Borlin, avec les Ballets Suedois, au Theatre des Champs Elysees, Paris, narateurs Jean Cocteau, Pierre Bertin.

28/4/1922: *Artémis troublée*, ballet de Paul Paray, première représentation à l'Opéra de Paris

15/1/1923: *Cydalise et le Chèvre-pied*, ballet de Gabriel Pierné, créé à l'Opéra de Paris.

25/5/1923 – Le marchand d'oiseaux by Germaine Tailleferre, choreography by Jean Borlin, with the Ballets Suedois at the Theatre des Champs-Elysees, Paris.

1/6/1923: *Padmâvatî*, ballet d'Albert Roussel, créé à l'opéra de Paris.

13/6/1923: *Les Noces*, ballet de Stravinsky, créé à Paris. Choreography by Bronislava Nijinska, with the Ballets Russes, design by Natalia Gomcharova, at the Theatre de la Gaite.

25/10/1923: *La Création du monde*, création à Paris du ballet sur une musique de Darius Milhaud. Choreography by Jean Borlin, libretto by Blaise Cendrars, decors by Fernand Leger, with the Ballets Suedois, at the Theatre des Champs-Elysees, Paris

6/1/1924: *Les Biches*, ballet de Francis Poulenc est créé à Monte-Carlo, theatre de Monte Carlo, par les Ballets russes de Serge de Diaghilev. Choreographie de Bronislava Nijinska, decors et costumes de Marie Laurencin.

9/5/1924: *Schlagobers*, ballet en deux actes de Richard Strauss, créé à Vienne (Autriche). Whipped Cream with libretto and score by Richard Strauss, choreography by Heinrich Kroller was created at the Vienna State Opera, Vienna.

15/6/1924 – *Mercure* by Erik Satie, settings and costumes by Pablo Picasso, choreography by Leonide Massine, at the Theatre de la Cigale in Paris. Commissioned by the Soirees de Paris, financed by Count Etienne de Beaumont, who gave the concept of the libretto. He was a socialite, fan of ballets and patron of the arts. He was a rival to Serge Diaghilev and the Ballets Russes as an arbiter of Modernism in French Theater.

20/6/1924: *Le Train bleu*, ballet de Jean Cocteau (scenario) et Darius Milhaud (musique), créé par les Ballets russes de Serge de Diaghilev au Théâtre des Champs-Élysées. Choreographed by Bronislava Nijinska, costumes by Coco Chanel. The curtain was painted after *Deux femmes courant sur la plage*, a 1922 work by Pablo Picasso. At the Theatre des Champs Elysees in Paris, with Nijinska. Orchestra conducted by Andre Messager.

4/12/1924: *Relâche*, créé à Paris sur une musique d'Erik Satie et une chorégraphie de Jean Börlin. Le spectacle fait scandale. Written and Sets by Francis Picabia, with a short film entracte directed by Rene Clair. It was a Dadaist ballet. At the Theatre des Champs-Elysees.

6/11/1925 – *Trapeze* by Sergei Prokofiev, at Gotha near Hanover, Germany. Choreography by Boris Romanov who also wrote the libretto.

18/4/1926: Premier spectacle de danse de Martha Graham à New York.

18/6/1926: *Ballet mécanique*, de George Antheil, créé au théâtre des Champs-Élysées.

3/7/1926 – *Jack in the Box* by Erik Satie, choreography by George Balanchine, settings by Andre Derain, with the Ballets Russes of Sergei Diaghilev in Paris. Dancers – George Balanchine, Michel Fokine, Leonide Massine, Vaslav Nijinsky, Branislava Nijinsa, all of them were also choreographers, and the dancers Ruth Page and Ida Rubinstein

27/11/1926: La version chorégraphique du *Mandarin merveilleux*, de Bela Bartok, créée à l'Opera de Cologne. La représentation fait un tel scandale que le compositeur renonce à faire représenter le ballet (voir 1928). Choreography by Haus Strohbach.

7/6/1927: *Le Pas d'acier*, ballet de Prokofiev, créé au Théâtre Sarah-Bernhardt sous la direction de Roger Désormière avec la chorégraphie de Léonid Massine.

14/6/1927 – *Le Pavot Rouge* by Reinhold Gliere, choreography by Vassili Tikhomirov and Lev Lachtchiline, at the Bolchoi, Moscow, with the Bolshoi Ballet.

27/4/1928 – *Apollon musagete* or *Apollo* by Igor Stravinsky, choreography by Adolph Bohm, who also danced *Apollo*. At the Washingto Festival, Washington DC. 12/6/1928 – choreography by Sergei Daighilev with the Ballets Russes at the Theatre Sarah Bernhardt in Paris.

22/11/1928 – Maurice Ravel – *Bolero*, with Ida Rubinstein (solist) and her ballets, choreography – Bronislava Nijinska – Opera Garnier

27/11/1928 – *Le baiser de la fee* by Igor Stravinsky, based on Hans Christian Andersen's story *The Ice Maiden*. Choreographed by Bronislava Nijinska, at the Opera de Paris.

21/5/1929: *Le Fils prodigue*, ballet de Prokofiev, créé à Paris sous la direction de Henri Defossé par les Ballets russes de Serge de Diaghilev. The libretto is based on the parable in the Gospel of Luke, with the Ballets Russes, directed by Diaghilev. This was his last ballet as he died soon afterwards. Choreographed by George Balanchine, décor by George Rouault, dancer – Serge Lifar. At the Theatre Sarah Bernhardt, Paris

26/10/1930: *L'Âge d'or*, ballet de Chostakovitch, créé au Kirov à Léningrad, chorégraphie de Vassili Vainonen.

22/5/1931: *Bacchus et Ariane*, ballet d'Albert Roussel, créé à l'opéra de Paris avec une chorégraphie de Serge Lifar et des décors de Giorgio de Chirico.

7/6/1933: Création du ballet *Die sieben Todsünden* au théâtre des Champs-Élysées.

30/5/1938: *The Incredible Flutist*, ballet de Walter Piston créé par le Boston Pops Orchestra.

30/12/1938: *Roméo et Juliette*, ballet de Sergueï Prokofiev, créé à Brno.

CLASSICAL MUSIC – INSTRUMENTAL MUSIC

1/12/1822 – Franz Liszt's debut in Vienna, Austria, at a concert at the "Landständischer Saal", which was a great success. He was greeted in Austrian and Hungarian aristocratic circles and also met Beethoven and [Schubert](#).

18/4/1824 – Ludwig van Beethoven – Missa Solemnis – Saint Petersburg, Russia, in presence of the Tsar and Prince Galitzine.

7/5/1824: la *Neuvième symphonie* en ré mineur opus 125 composée par Beethoven avec un chœur final sur l'ode à la joie écrite par le poète allemand Friedrich von Schiller, créée à Vienne au Theater am Kärntnertor. (see also details in Opera and Vocal Music). When the audience applauded at the end of the symphony, Beethoven who was deaf was several bars off and still conducting. The contralto Caroline Unger turned Beethoven around to accept the audiences's cheers and applause, hadkerchiefs in the air, hats and raised hands.

6/3/1825: le *Quatuor à cordes n° 12 en mi bémol majeur, op. 127* de [Beethoven](#), créé par le quatuor [Schuppanzigh](#), sans succès.

9/9/1825: le *Quatuor à cordes n° 15 en la mineur, op. 132* de [Beethoven](#), créé par le quatuor [Schuppanzigh](#).

29/1/1826: *La Jeune fille et la mort*, quatuor à cordes de [Schubert](#), créé.

21/3/1826: le *Quatuor à cordes n° 13 op.130*, de [Beethoven](#), créé par le quatuor de [Schuppanzigh](#).

31/10/1826: *Gradus ad Parnassum* (100 pièces) de [Muzio Clementi](#) publié simultanément à [Paris](#), [Leipzig](#) et [Londres](#).

9/3/1828: L'Orchestre de la Société des concerts du Conservatoire donne son premier concert, comprenant des œuvres de Beethoven, Rossini, Meifreid, Rode et Cherubini.

9/5/1828: La *Fantaisie en fa mineur* de [Franz Schubert](#), créée à [Vienne](#) par l'auteur et [Franz Lachner](#).

26/9/1828: *Sonate pour piano n° 21* de [Schubert](#)

9/11/1828: Fondation du [Philharmonisches Staatsorchester Hamburg](#).

6/5/1829 : l'Autrichien [Cyrill Demian](#) dépose le brevet de l'accordéon.

17/3/1830 – Frederic Chopin – Concerto pour piano no. 2 – Theatre National de Varsovie, Poland, sous la direction de Karol Kurpinski

15/7/1830: Création du [Real Conservatorio Superior de Música de Madrid](#).

11/10/1830 – Frederic Chopin – Concerto pour piano no. 1 – Theatre National de Varsovie, Poland

5/12/1830 – Hector Berlioz – La Symphonie Fantastique – Conservatoire de Paris

17/9/1831: [Concerto pour piano n° 1 en sol mineur](#) de [Mendelssohn](#) créé à [Munich](#).

15/11/1832: La [Symphonie n° 5 « Réformation »](#), de [Mendelssohn](#), créée à [Berlin](#).

18/11/1832: Le premier mouvement de la [Symphonie en sol mineur](#) de [Schumann](#) est joué à [Zwickau](#).

11/1832 : La [Symphonie en ut majeur](#) de [Richard Wagner](#), jouée à [Prague](#) sous la direction de [Bedřich Diviš Weber](#). 15/12/1832 – société de musique Euterpe à Leipzig. 10/1/1833 – Gewandhaus de Leipzig.

13/5/1833 – Felix Mendelssohn – Symphonie no. 4 Italienne – Royal Philharmonic Society, London, directed by Mendelssohn

22/12/1833: [Le Roi Lear](#), ouverture d'[Hector Berlioz](#), créée à [Paris](#).

3/4/1834: la revue [Neue Zeitschrift für Musik](#), magazine de [musicologie](#) publié à [Leipzig](#) et créé par [Robert Schumann](#), sort son premier exemplaire.

23/11/1834 – Hector Berlioz – Harold en Italie – Conservatoire de Paris

21/2/1837: Création du [Conservatori superior de música del Liceu](#) à [Barcelone](#).

31/3/1837: célèbre concert organisé par la princesse [Cristina Trivulzio Belgiojoso](#) dans son hôtel particulier à Paris au cours duquel s'affrontèrent dans une joute pianistique les deux rivaux [Liszt](#) et [Thalberg](#).

17/11/1837: Le [Quatuor op. 44 n° 2 en mi mineur](#) de [Felix Mendelssohn](#), créé au Gewandhaus de Leipzig.

5/12/1837 – Hector Berlioz – Requiem La Grande Messe des Morts – Eglise des Invalides

16/2/1839: Le [Quatuor op. 44 n° 1 en ré majeur](#) de [Felix Mendelssohn](#), créé par le quatuor Ferdinand David.

21/3/1839 – Franz Schubert (composed in 1825 but the premiere was only long after his death in 1828) – Symphonie no. 9, conducted by Felix Mendelssohn with the Orchestra at the Gewandhaus of Leipzig, Germany

24/11/1839: *Roméo et Juliette*, symphonie dramatique de [Berlioz](#), créée à [Paris](#).

28/7/1840: *Grande symphonie funèbre et triomphale*, d'[Hector Berlioz](#).

31/3/1841: création à [Leipzig](#) de la *Symphonie n° 1* de [Robert Schumann](#), dirigée par [Mendelssohn](#).

3/3/1842 – [Felix Mendelssohn](#) – *Symphonie no. 3 Ecossaise* – Orchestra at the [Gemandhaus, Leipzig](#)

7/12/1842: Concert inaugural de l'[Orchestre philharmonique de New York](#) avec la *5^e symphonie de Beethoven*.

2/3/1843: *Symphonie n° 1* de [Niels Wilhelm Gade](#), créée à [Leipzig](#), sous la direction de [Mendelssohn](#).

2/12/1843: La *Symphonie n° 1* de [Franz Berwald](#), créée à l'[Opéra Royal de Stockholm](#).

18/1/1844: *Symphonie n° 2* de [Niels Wilhelm Gade](#), créée à [Leipzig](#).

3/2/1844: Première audition publique du *saxophone* (un baryton) à [Paris](#).

3/2/1844 : *Le Carnaval romain*, ouverture d'[Hector Berlioz](#), créée [salle Herz](#) à [Paris](#).

23/2/1845: Création de la *Symphonie n° 1* de [Louise Farrenc](#) à [Bruxelles](#)

13/3/1845 – [Felix Mendelssohn](#) – Concerto pour violon no. 2 (violin – [Ferdinand David](#), conductor – [Nills Gade](#)) – Orchestra at the [Gemandhaus, Leipzig, Germany](#)

4/12/1845 – [Robert Schumann](#) – Concerto pour piano with [Clara Schumann](#), piano - [Dresden](#). Few weeks later – 1/1/1846 – in [Leipzig](#), conducted by [Felix Mendelssohn](#). Both in [Germany](#).

3/5/1846: *Symphonie n° 2* de [Louise Farrenc](#), créée à [Paris](#)

[June 28, 1846](#) – The *Saxophone* is patented by [Adolphe Sax](#).

9/12/1847: la *Symphonie n° 3* de [Niels Gade](#), créée à [Copenhague](#).

16/2/1848 – [Frederic Chopin](#) – *Barcarolle*, [Chopin](#) – piano – [Salle Pleyel, Paris](#)

4/11/1848: le *Quatuor op. 80 en fa mineur* de [Felix Mendelssohn](#), créé à [Leipzig](#), avec [Joseph Joachim](#) au violon.

22/4/1849: *Symphonie n° 3* de [Louise Farrenc](#), créée à [Paris](#)

19/11/1849: *Symphonie n° 4* de [Franz Schubert](#) (composée en [1816](#)) créée à [Leipzig](#).

16/11/1850: *Symphonie n° 4* de [Niels Gade](#), créée à [Copenhague](#)

6/2/1851: *Symphonie n° 3* de [Robert Schumann](#), créée à [Düsseldorf](#) sous la direction du compositeur.

11/12/1852: *Symphonie n° 5* de [Niels Gade](#), créée à [Copenhague](#).

11/10/1853: les *Märchenerzählungen* pour [clarinette](#) (violon ad libitum), [alto](#) et [piano](#) sont composées par [Robert Schumann](#).

27/10/1853: le *Concerto pour violon n° 1 en fa dièse mineur* de [Henryk Wieniawski](#), créé à [Leipzig](#).

8/12/1853: création de la *symphonie n° 1* de [Camille Saint-Saëns](#).

23/2/1854 – Franz Liszt – Les Preludes, directed by Liszt – Theatre de la Cour de Weimar, Germany

17/2/1855 – Franz Liszt – Concerto pour piano no. 1, directed by Berlioz, Liszt - piano – Weimar, Germany

30/4/1855 – Hector Berlioz – Te Deum – Eglise Saint-Eustache

14/12/1856: premier concert de l'[Orchestre philharmonique de Monte-Carlo](#) nouvellement fondé, à la « Maison de jeux » de Monaco.

7/1/1857: le *Concerto pour piano n° 2* de [Franz Liszt](#), créé à [Weimar](#) sous la direction du compositeur, un de ses élèves [Hans Bronsart von Schellendorff](#) étant au clavier.

5/2/1857 – Franz Liszt – Faust Symphony – Weimar, Germany, at the inauguration of the Goethe and Schiller Monument

22/1/1857: la *Sonate en si mineur* de [Franz Liszt](#), créée avec [Hans von Bülow](#) au piano.

17/3/1857: la *Symphonie n° 6* de [Niels Gade](#), créée à [Copenhague](#).

7/11/1857: la *Dante-Symphonie* de [Franz Liszt](#), créée à [Dresde](#).

25/1/1858: La *Marche nuptiale* de [Felix Mendelssohn](#) est jouée au mariage de "Vicky", la Princesse royale, fille de la Reine Victoria, avec le prince Frédéric de Prusse, rendant populaire cette musique de noces.

22/1/1859: le *Concerto pour piano n° 1* de [Johannes Brahms](#), créé à [Hanovre](#).

23/4/1860 – Robert Schumann (4 years after his death) – Cello Concerto – Oldenburg, Germany, with Ludwig Ebert – cello.

27/10/1861: [Jules Pasdeloup](#) crée les premiers [concerts populaires](#).

20/9/1862: Inauguration du [Conservatoire Rimski-Korsakov de Saint-Pétersbourg](#).

27/11/1862: le [Concerto pour violon n° 2 en ré mineur](#) de [Henryk Wieniawski](#), créé à [Saint-Pétersbourg](#) sous la direction d'[Anton Rubinstein](#).

2/3/1865: la [Symphonie n° 7](#) de [Niels Gade](#), créée à [Leipzig](#).

26/10/1865: le [Concerto pour piano n° 1](#) de [Camille Saint-Saëns](#), créé à [Leipzig](#).

7/12/1865: le [Trio pour cor, violon et piano en mi bémol majeur](#) opus 40 de [Johannes Brahms](#), créé à [Karlsruhe](#).

17/12/1865 – Franz Schubert (composed in 1822 but the premiere was only 37 years after his death in 1828) – Symphonie no. 8 inachevée, conducted by Johann von Herbeck at the Musikverein – Vienna

13/2/1867 – Johan Strauss II – Le Beau Danube Bleu – Etablissement thermal Dianabad du Canal du Danube de Vienne, at a concert of Wiener Mannergesang Verein, Vienna, Austria. The original music with a choral version was written with the Choral Association's poet Joseph Weyl. The instrumental version was performed at the Exposition Universelle – Paris World's Fair, open from 1/4/1867 to 3/11/1867. Visitors at the Fair included Franz Josef from Austria, a brother of the emperor of Japan, Alexander II of Russia, Bismarck of Prussia and the Khedive of Egypt Ismail. It was a huge success with 20 encores. 1 million scores were sold. The instrumental version premiered in New York, USA, on 1/7/1867 and the choral version premiered in London, UK on 21/9/1867 at the Promenade Concerts at Covent Garden.

4/4/1867 – Camille Saint-Saens – Introduction et Rondo capriccioso, played by Pablo Sarasate, Theatre des Champs Elysees

4/4/1867: le [Concerto pour violon n° 1](#) de [Camille Saint-Saëns](#), créé à Paris.

5/1/1868: le [Concerto pour violon n° 1](#) (version révisée) de [Max Bruch](#) est créé [Brême](#) par [Joseph Joachim](#) (violon).

9/5/1868: la [Symphonie n° 1](#) d'[Anton Bruckner](#) est créée à [Linz](#).

13/5/1868 – Camille Saint-Saens – Concerto pour piano no. 2 (composed in 3 weeks), conducted by the pianist Anton Rubinstein, Saint-Saens on the piano – Salle Pleyel

26/7/1868: la [Symphonie n° 1](#) de [Max Bruch](#) est créée à [Sondershausen](#).

2/2/1869: commande à [Johann Strauss II](#) de la valse [Aimer, boire et chanter](#) (titre original : [Wein, Weib und Gesang](#)) pour la Soirée des fous de l'Association des chorales d'hommes à Vienne.

28/2/1869: la *Symphonie « Roma »* de [Georges Bizet](#), créée à [Paris](#) dans une version partielle sous la direction de [Jules Pasdeloup](#).

3/4/1869 – Edvard Grieg – Piano Concerto, conducted by Holger Simon Paulli, with pianist Edmund Neupert, in Copenhagen, Denmark

25/11/1869: le *Concerto pour piano n° 3* de [Camille Saint-Saëns](#), créé au [Gewandhaus de Leipzig](#) par le compositeur au piano.

16/3/1870: *Roméo et Juliette, ouverture fantaisie* (1^{re} version) de [Piotr Ilitch Tchaïkovski](#), créée à [Moscou](#) (voir [1872](#) et [1886](#)).

24/11/1870: La *Symphonie n° 2*, op. 36, de [Max Bruch](#) est créée à [Leipzig](#).

16/2/1871: le *Quatuor à cordes n° 1* de [Tchaïkovski](#), créé à [Moscou](#) par [Ferdinand Laub](#) et [Ludwig Minkus](#), violons, [Pryanishnikov](#), alto, et [Wilhelm Fitzenhagen](#), violoncelle.

14/4/1871: création de la *Kaisermarsch* de [Richard Wagner](#) à la salle de concert de la [Leipziger Straße](#) sous la direction de [Benjamin Bilse](#).

5/2/1872: *Roméo et Juliette, ouverture fantaisie* (2^e version) de [Piotr Ilitch Tchaïkovski](#), créée à [Saint-Pétersbourg](#) (voir [1870](#) et [1886](#)).

1/10/1872: *L'Arlésienne*, musique de scène de [Georges Bizet](#), créée au [Théâtre du Vaudeville](#).

30/11/1872: *L'Escalade en 1602, poème symphonique* d'[Henri Kling](#), créé à la [Salle de la Réformation](#) à [Genève](#) (Suisse).

13/1/1873: la *Symphonie n° 1 en sol majeur* op. 12, de [Felix Draeseke](#), créée à [Dresde](#).

19/1/1873 – Camille Saint-Saens – Concerto pour violoncelle no. 1 – Paris Conservatoire

7/2/1873: la *Symphonie n° 2* (1^{re} version) en ut mineur, op. 17, dite « Petite Russie » de [Tchaïkovski](#), créée à [Moscou](#).

4/10/1873: le *Quatuor à cordes n° 5 en fa mineur* est composé par [Antonín Dvořák](#).

18/1/1874: le *Concerto pour violon et orchestre* d'[Édouard Lalo](#), créé au [Théâtre du Chatelet](#) par [Pablo de Sarasate](#)..

24/1/1875 – Camille Saint-Saens – La Danse Macabre – Concerts Colonne de Paris

7/2/1875: la *Symphonie espagnole* d'[Édouard Lalo](#), créée par [Pablo de Sarasate](#) aux [Concerts Populaires](#) à [Paris](#).

6/3/1875 - Camille Saint-Saens - Quatuor pour piano et cordes, with Sarasate and Saint-Saens – Salle Pleyel

15/6/1875-23/7/1875: Le compositeur tchèque [Antonín Dvořák](#) compose sa [symphonie n° 5](#).

31/10/1875: le [Concerto pour piano n° 4](#) de Saint-Saëns, créé à Paris par le compositeur au piano, l'[Orchestre Colonne](#) dirigé par [Édouard Colonne](#).

24/2/1876 – Edvard Grieg – Peer Gynt at the Christiana (Oslo) Theater, Norway, incidental music of Henrik Ibsen's play Peer Gynt written in 1867

4/11/1876: [Symphonie n° 1](#) de Johannes Brahms, créée à Karlsruhe, dirigée par Felix Otto Dessoff.

17/11/1876: Première interprétation de la [Marche slave](#) de Piotr Ilitch Tchaïkovski, à Moscou, sous la direction de [Nikolai Rubinstein](#).

27/1/1877: la [Sonate pour violon et piano n° 1](#) de [Gabriel Fauré](#), créée à la [Société nationale de musique](#).

13/5/1877: [Les Éolides](#), poème symphonique de [César Franck](#), créé aux [Concerts Colonne](#) à Paris sous la direction d'[Édouard Colonne](#).

30/10/1877: [Variations sur un thème Rococo](#), de [Piotr Ilitch Tchaïkovski](#), créées à [Moscou](#).

9/12/1877: le [Concerto pour violoncelle](#), d'[Édouard Lalo](#), créé à Paris.

16/12/1877: la [Symphonie n° 3](#), d'[Anton Bruckner](#), créée à Vienne dirigée par l'auteur (la version 1889 exécutée en 1890).

18/12/1877: le [Quatuor à cordes n° 9 en ré mineur](#) B. 75 (op. 34) est composé par [Antonín Dvořák](#).

30/12/1877: la [Symphonie n° 2](#), de Johannes Brahms, créée à Vienne par [Hans Richter](#).

16/2/1878: la [Symphonie n° 2](#) de [Felix Draeseke](#), créée à [Dresde](#) sous la direction de [Ernst von Schuch](#).

22/2/1878 – Piotr Ilitch Tchaikovski – Symphony no. 4 Fate, directed by Nikolai Rubinstein – Moscow, Russia

24/3/1878: le [Concerto pour piano et orchestre en sol mineur](#), op. 33, d'[Antonín Dvořák](#), créé à [Prague](#).

9/4/1878: la [Symphonie n° 4](#) de [Franz Berwald](#) (écrite en 1845), créée à [Stockholm](#).

17/11/1878: la [Sérénade en ré mineur](#), op. 44 d'[Antonín Dvořák](#), créée au [théâtre de Prague](#) sous la direction du compositeur.

29/12/1878: le Quatuor à cordes n° 7 en la mineur d'Antonín Dvořák, créé à la Société de musique de chambre de Prague.

1/1/1879 – Johannes Brahms – Concerto pour violon (Joseph Joachim – violon, Brahms directed), Orchestra at the Gemandhaus of Leipzig, Germany

29/7/1879: le Quatuor à cordes n° 10 en mi bémol majeur d'Antonín Dvořák, créé à Berlin par les membres du quatuor Joachim.

16/10/1879: la Rapsodie norvégienne d'Édouard Lalo, créée aux Concerts Colonne.

9/11/1879: le Sextuor à cordes d'Antonín Dvořák, créé à Berlin par les membres du quatuor Joachim.

17/1/1880: le Quintette pour piano et cordes de César Franck, créé à la Société nationale de musique avec Saint-Saëns au piano.

13/2/1880: le Concerto pour violon n° 2 de Camille Saint-Saëns, créé à Paris avec Martin-Pierre Marsick comme soliste.

14/2/1880: le Quatuor pour piano et cordes n° 1 en ut mineur de Gabriel Fauré, créé à la Société nationale de musique à Paris avec Ovide Musin au violon, Van Waefelghem à l'alto, Mariotti au violoncelle et le compositeur au piano.

8/4/1880: Dans les steppes de l'Asie centrale, esquisse symphonique d'Alexandre Borodine, créée à Saint-Pétersbourg.

15/10/1880: Le Concerto pour violon n° 3 de Camille Saint-Saëns, créé à Hambourg par Pablo de Sarasate.

6/12/1880: Capriccio Italien, opus 45 de Piotr Ilitch Tchaïkovski, créé à Moscou.

26/12/1880: L'Ouverture tragique op. 81 de Johannes Brahms, créée à Vienne.

4/1/1881: L'Ouverture pour une fête académique de Johannes Brahms, créée à Breslau sous la direction de l'auteur.

20/2/1881: La Symphonie n° 4 d'Anton Bruckner, créée à Vienne par l'Orchestre philharmonique de Vienne sous la direction de Hans Richter.

22/2/1881: La Fantaisie écossaise de Max Bruch, créée à Liverpool par Joseph Joachim et l'Orchestre philharmonique royal de Liverpool sous la direction du compositeur.

25/2/1881: La Symphonie n° 6 d'Antonín Dvořák, créée à Prague par l'Orchestre philharmonique tchèque sous la direction d'Adolf Čech.

30/3/1881: La Symphonie en ré mineur de Richard Strauss, créée à Munich.

9/4/1881: *Dix pièces pittoresques* d'Emmanuel Chabrier, créées par Marie Poitevin à la Société nationale de musique à Paris.

22/10/1881: Concert inaugural de l'Orchestre symphonique de Boston.

4/12/1881 – Piotr Ilitch Tchaïkovski – Concerto pour violon, solist Adolph Brodsky, conducted by Hans Richter – Vienna, Austria

17/3/1882: la *Symphonie n° 1 en mi majeur, op. 5*, d'Alexandre Glazounov, créée à Saint-Pétersbourg sous la direction de Mily Balakirev.

8/4/1882: le *Trio pour piano, violon et violoncelle en sol mineur op. 3*, d'Ernest Chausson, créé à la Société nationale de musique avec André Messager au piano, Guillaume Rémy au violon, Jules Delsart au violoncelle.

20/8/1882: L'*Ouverture 1812 opus 49*, de Piotr Ilitch Tchaïkovski, créée à Moscou.

5/11/1882: *Má Vlast (Ma Patrie)*, cycle complet de six poèmes symphoniques de Bedřich Smetana, créé à Prague.

5/12/1882: Concerto en ré mineur pour violon et orchestre, op. 8., de Richard Strauss, à Vienne (réduction pour piano jouée par le compositeur).

17/12/1882: la *Symphonie n° 3 en mi majeur, op. 51*, de Max Bruch, créée à New York.

31/3/1883: *Le Chasseur maudit*, poème symphonique de César Franck, créé à la salle Érard par la Société nationale de musique dirigée par Édouard Colonne.

14/10/1883: le *Concerto pour violon en la mineur*, d'Antonín Dvořák, créé à Prague par Jan Ondříček sous la direction de Moric Anger.

4/11/1883: *España*, d'Emmanuel Chabrier, créé aux Concerts Lamoureux.

2/12/1883: la *Symphonie n° 3*, de Johannes Brahms, créée à Vienne sous la direction de Hans Richter.

8/12/1883: la *Sonate pour violoncelle et piano en fa majeur*, de Richard Strauss, créée par Hanuš Wihan et Hildegard von Königsthal.

13/12/1884: la *Symphonie n° 2 en fa mineur*, op.12, de Richard Strauss, créée par l'Orchestre philharmonique de New York sous la direction de Theodore Thomas.

30/12/1884: la *Symphonie n° 7* d'Anton Bruckner, créée sous la direction d'Arthur Nikisch.

25/1/1885: *Prélude, Choral et Fugue*, pour piano de César Franck, créé à la Société nationale de musique par Marie Poitevin.

15/3/1885: *Les Djinns*, poème symphonique de César Franck, créé par Louis Diémer au piano lors d'un concert à la Société nationale de musique.

22/4/1885: la *Symphonie n° 7* d'Antonín Dvořák, créée à Londres.

30/4/1885: la *Petite Symphonie* pour instruments à vent de Charles Gounod, créée à la salle Pleyel.

25/10/1885 – Johannes Brahms – Symphonie no. 4 – Meiningen Hofkapelle directed by Brahms, Meiningen, Germany

23/11/1885: *Stenka Razine*, poème symphonique d'Alexandre Glazounov, créé à Saint-Pétersbourg.

2/4/1886 - Camille Saint-Saens – Le Carnaval des animaux - at the salon of the mezzo-soprano and composer Pauline Viardot, Paris

19/4/1886: *Roméo et Juliette*, ouverture fantaisie (3^e version) de Piotr Ilitch Tchaïkovski, créée à Tbilissi (voir 1870 et 1872).

1/5/1886: les *Variations symphoniques pour piano et orchestre* de César Franck, au concert annuel de la Société nationale de musique, avec Louis Diémer au piano et le compositeur à la direction d'orchestre.

19/5/1886 - Camille Saint-Saens – Symphonie no. 3 avec orgue, conducted by Saint-Saens – Royal Philharmonic Society, London

27/10/1886: *Une nuit sur le mont Chauve* de Modeste Moussorgski, orchestrée par Nikolai Rimski-Korsakov, créée dans le cadre des Concerts symphoniques russes.

16/12/1886: la *Sonate pour violon et piano* de César Franck, créée à Bruxelles par Eugène Ysaÿe.

6/1/1887: les *Danses slaves op.72* d'Antonín Dvořák, créées à Prague.

6/1/1887 : *Quintette pour piano n° 2* d'Antonín Dvořák, créé à Prague.

14/1/1887: le *Terzetto pour deux violons et alto* est composé par Antonín Dvořák.

22/1/1887: le *Quatuor pour piano et cordes n° 2* de Gabriel Fauré, créé à la Société nationale de musique à Paris.

2/3/1887: *Aus Italien*, op. 16, fantaisie symphonique de Richard Strauss, créé à Munich.

20/3/1887: la *Symphonie sur un chant montagnard français* de Vincent d'Indy, créée à Paris aux Concerts Lamoureux.

17/5/1887: la *Symphonie n° 3 « Irish »* de Charles Villiers Stanford, créée à Londres.

18/10/1887: le *Double concerto pour violon et violoncelle* de Brahms, créé à Cologne avec l'Orchestre du Gürzenich dirigé par le compositeur, Joseph Joachim et Robert Hausmann.

31/10/1887: le *Capriccio espagnol* de Nikolai Rimski-Korsakov, créé à Saint-Petersbourg.

10/12/1887: la *sonate pour violon et piano n° 3* d'Edvard Grieg, créée à Leipzig par Adolph Brodsky et le compositeur au piano.

6/1/1888: le *Quatuor à cordes n° 1 en la majeur* (version révisée) d'Antonin Dvořák, créé à Prague par des membres de l'orchestre du Théâtre national.

13/2/1888: la *Symphonie n° 3*, de Felix Draeseke, créée à Dresde sous la direction de Ernst von Schuch.

26/2/1888: *Wallenstein*, de Vincent d'Indy, créé aux Concerts Lamoureux.

23/4/1888: la *Symphonie n° 1* de Sergueï Liapounov, créée à Saint-Petersbourg.

3/11/1888: *Shéhérazade* de Nikolai Rimski-Korsakov, créée à Saint-Petersbourg.

4/11/1888: la *Joyeuse marche* et la *Suite pastorale*, d'Emmanuel Chabrier, créées à Angers sous la direction du compositeur.

17/11/1888 – Piotr Ilitch Tchaïkovski – *Symphonie no. 5*, conducted by the composer – Saint Petersburg, Russia

25/11/1888: la *Pavane*, de Fauré, créée par les Concerts Lamoureux.

3/12/1888: *La Grande Pâque russe*, ouverture de Nikolai Rimski-Korsakov, créée à Saint-Petersbourg sous la direction de l'auteur.

22/12/1888: la *Sonate pour violon et piano n° 3* de Brahms, créée à Budapest par Jenő Hubay et Brahms.

17/2/1889: la *Symphonie en ré mineur* de César Franck, créée à Paris par l'Orchestre de la Société des Concerts du Conservatoire sous la direction Jules Garcin.

29/6/1889: la *Symphonie n° 2 en fa dièse mineur* d'Alexandre Glazounov, créée à Paris sous la direction du compositeur.

11/11/1889: *Don Juan*, poème symphonique de Richard Strauss créé au théâtre de la Cour grand-ducale de Weimar.

20/11/1889: la *Symphonie n° 1 « Titan »* de Gustav Mahler, créée à Budapest.

19/4/1890: le *Quatuor à cordes*, de César Franck, créé à la Société nationale de musique.

21/6/1890: *Mort et Transfiguration* op. 24, poème symphonique, et *Burlesque* en ré mineur, de Richard Strauss créés à Eisenach.

9/9/1890: Froissart, ouverture d'Edward Elgar, créée à Worcester sous la direction du compositeur.

13/10/1890: Macbeth, poème symphonique de Richard Strauss, créé à Weimar.

18/11/1890: Quatuor à cordes n° 2 en fa mineur de Carl Nielsen, joué en privé à Berlin par Joseph Joachim (création publique en 1892).

29/12/1890: le Quatuor à cordes n° 8 en mi majeur d'Antonín Dvořák est créé à Berlin, par le Quatuor Joachim.

24/2/1891: le Quatuor à cordes n° 1 en ré majeur de Vincent d'Indy, créé par le Quatuor Ysaÿe.

11/4/1891: le Trio pour piano et cordes n° 4 « Dumky », d'Antonin Dvořák, créé à Prague.

18/4/1891: la Symphonie en si bémol, d'Ernest Chausson, créée à la salle Érard sous la direction du compositeur.

18/11/1891: Le Voïévode, ballade symphonique de Tchaïkovski, créée à Saint-Pétersbourg.

12/12/1891: le Quintette pour clarinette et cordes, op 115 de Brahms est créé à Berlin avec Richard Mühlfeld (clarinette), Joseph Joachim (violon).

20/12/1891: la Symphonie n° 3 en ré majeur d'Alexandre Glazounov, créée à Saint-Pétersbourg dirigée par Anatoli Liadov.

4/3/1892: le Concert pour piano, violon et quatuor à cordes d'Ernest Chausson est créé à Bruxelles avec Auguste Pierret (piano), Eugène Ysaÿe (violon) et le quatuor Crickboom.

17/3/1892: le Concerto pour piano n° 1 de Rachmaninov, créé par l'orchestre des étudiants du conservatoire de Moscou sous la baguette de Safonov avec le compositeur au piano (la version révisée créée en 1919).

8/4/1892: Quatuor à cordes n° 2 en fa mineur de Carl Nielsen, créé en public à Copenhague (création privée en 1890).

28/4/1892: Kullervo, poème symphonique de Jean Sibelius, créé sous la direction de l'auteur.

18/12/1892 : Symphonie no. 8 d'Anton Bruckner, créée à Vienne sous la direction de Hans Richter.

7/1/1893: la Bourrée fantasque, pièce pour piano écrite par Emmanuel Chabrier en 1891, créée à Paris par Mme Henry Jossic.

16/2/1893: En Saga opus 9, poème symphonique de Jean Sibelius, créé à Helsinki sous la direction du compositeur (voir 1902).

21/2/1893: le Poème de l'amour et de la mer (version avec piano) d'Ernest Chausson, créé à Bruxelles par le ténor Désiré Demest, le compositeur étant au piano.

8/4/1893: le *Poème de l'amour et de la mer* (version avec orchestre) d'Ernest Chausson, créé à Paris par l'orchestre de la Société nationale de musique sous la direction de Gabriel Marie, avec en soliste Éléonore Blanc, soprano

8/4/1893 : *La Damoiselle élue* de Claude Debussy, créée à Paris, à la société nationale de musique, par Julia et Thérèse Robert, sous la direction de Gabriel Marie.

28/10/1893 – Piotr Ilitch Tchaikovski – Symphonie no. 6 Pathétique, directed by the composer who died a few days later on 6/11/1893 – Salle de reunion des seigneurs de Saint Petersburg, Saint Petersburg, Russia

15/12/1893: La *Symphonie n° 9* d'Antonin Dvořák, créée par l'Orchestre philharmonique de New York.

29/12/1893: Le *quatuor à cordes* de Claude Debussy, créé à Paris.

14/3/1894: la *Symphonie n° 1 en sol mineur* de Carl Nielsen, créée à Copenhague sous la direction de Johan Svendsen.

16/3/1894: *Symphonie n° 4* d'Alexandre Glazounov, créée à Saint-Pétersbourg.

20/3/1894: *Le Rocher* de Sergueï Rachmaninov, créée à Moscou sous la direction de Vassili Safonov.

22/12/1894 – Claude Debussy – Prelude a l'Après-midi d'un faune, inspired by a poem by Mallarme – with the Orchestra at the Societe nationale de musique a Paris

25/2/1895: la *Sérénade pour cordes* de Josef Suk, créée au Conservatoire de Prague sous la direction d'Antonín Bennewitz.

17/4/1895: la *Sonate pour piano en fa majeur* de Jean Sibelius, créée par Oskar Merikanto.

13/7/1895: le musicien et scientifique mexicain Julián Carrillo découvre le *Sonido 13* (Son 13) à Mexico.

10/8/1895: Premier « *Concert Promenade* » au Queen's Hall de Londres.

5/11/1895: *Till l'Espiegle*, de Richard Strauss, créé à Cologne par l'orchestre du Gürzenich de Cologne sous la direction de Franz Wüllner.

13/12/1895: première exécution complète de la *Symphonie n° 2* (1888-1894), dite « *Résurrection* », en ut mineur, pour Orchestre, contralto, soprano et chœur de Gustav Mahler à Berlin par l'Orchestre philharmonique de Berlin dirigé par le compositeur. Les trois premiers mouvements ont été créés le 4 mars.

29/1/1896 – Concert at the GroßeMusikvereinssaal in Vienna, where the young 14 yearsa old Bronislaw Huberman was to play the Brahms concerto. The audience

that night contained such celebrities as Gustav Mahler, Anton Bruckner, Hans Richter, Count Hohenlowe, Karl Goldmark, Ferdinand Löwe, Johann Strauss, and the composer Johannes Brahms. Brahms was expecting to hear a student like performance of the work. In the words of his biographer, Max Kalbeck: “As soon as Brahms heard the sound of the violin, he pricked up his ears, during the Andante he wiped his eyes, and after the Finale he went into the green room, embraced the young fellow, and stroked his cheeks. When Huberman complained that the public applauded after the cadenza, breaking into the lovely Cantilena, Brahms replied, ‘You should not have played the cadenza so beautifully.’ Brahms brought him a photo of his, with the inscription “To Bronislaw Huberman so that he may kindly remember Vienna, February 1896, and his grateful listener J. Brahms.” The musical quotation is the opening of the slow movement of the concerto.

16/2/1896: la *Symphonie n° 2* d'Albéric Magnard créée à Nancy sous la direction de Guy Ropartz.

19/3/1896: le *Concerto pour violoncelle en si mineur* d'Antonín Dvořák créé à Londres par Leo Stern au violoncelle accompagné par l'orchestre de la société philharmonique sous la direction du compositeur.

2/6/1896 – Camille Saint-Saens – Concerto pour piano no. 5, solist Saint-Saens – Salle Pleyel

9/10/1896: le *Quatuor à cordes n° 13 en sol majeur* d'Antonín Dvořák créé lors d'un concert de l'Association de Musique de chambre Tchèque.

7/11/1896: *La Jeune Fille dans la tour*, opéra de Sibelius, créé en version de concert à Helsinki sous la direction du compositeur.

10/11/1896: le *Quatuor à cordes n° 14 en la bémol majeur* d'Antonín Dvořák créé à Vienne par le Quatuor Rosé (le 20 décembre à New York par le Quatuor de Bohême).

27/11/1896: *Ainsi parlait Zarathoustra*, poème symphonique de Richard Strauss, créé à Francfort sous la direction du compositeur.

10/12/1896: *Thème et Variations* de Gabriel Fauré, créé à Londres par Léon Delafosse.

27/12/1896: *Poème* d'Ernest Chausson, créé à Nancy par Eugène Ysaÿe.

2/6/1896 - Camille Saint-Saens – Concerto pour piano no. 5, solist Saint-Saens with Orchestre de la Societe des Concerts du Conservatoire sous la direction de Paul Taffanel – Salle Pleyel

10/1/1897: *Istar, variations symphoniques*, poème symphonique de Vincent d'Indy, créé aux concerts Ysaÿe.

14/2/1897: la *Symphonie n° 1 en fa mineur* op. 7 d'Hugo Alfvén, créée à Stockholm, par le Kungliga Hovkapellet dirigé par Conrad Nordqvist (nl).

15/3/1897: la *Symphonie n° 1 en ré mineur*, de [Rachmaninov](#), créée à [Saint-Pétersbourg](#) sous la direction de [Glazounov](#) dans le cadre des [Concerts symphoniques russes](#). Elle reçoit un très mauvais accueil.

18/5/1897: *L'Apprenti sorcier* de [Paul Dukas](#), créé par la [Société nationale de musique](#), sous la direction du compositeur.

6/2/1898: le *Poème roumain* de [Georges Enesco](#), créé au [Théâtre du Châtelet](#).

5/3/1898: le *Quatuor à cordes n° 2 en mi majeur* de [Vincent d'Indy](#), créé à la [Société nationale de musique](#).

8/3/1898: *Don Quichotte*, op. 35, poème symphonique de [Richard Strauss](#) à [Cologne](#).

2/4/1898: la *Symphonie n° 4 en ut mineur* de [Sergueï Taneïev](#), créée à [Saint-Pétersbourg](#).

18/4/1898: le *Menuet antique* de [Maurice Ravel](#), créé salle [Érard](#) par [Ricardo Viñes](#).

21/6/1898: *Pelléas et Mélisande* opus 80, musique de scène de [Gabriel Fauré](#), créée à [Londres](#) (voir 1901).

28/1/1899: La *Chanson perpétuelle* d'[Ernest Chausson](#), créée par [Jeanne Raunay](#).

26/4/1899: La *Symphonie n° 1* (première version disparue) de [Jean Sibelius](#), créée par l'[orchestre philharmonique d'Helsinki](#) sous la direction du compositeur (voir 1900).

3/3/1899: *Une vie de héros*, op. 40, poème symphonique de [Richard Strauss](#), créée à [Francfort-sur-le-Main](#).

2/5/1899: La *Symphonie n° 2 en ré majeur* op. 11 d'[Hugo Alfvén](#), créée à [Stockholm](#) sous la direction de [Wilhelm Stenhammar](#).

14/5/1899: La *Symphonie n° 3* d'[Albéric Magnard](#), créée à [Paris](#) sous la direction du compositeur.

4/11/1899: *Finlandia*, poème symphonique de [Jean Sibelius](#), créé par l'[orchestre philharmonique d'Helsinki](#) sous la direction du compositeur (voir 1940).

27/1/1900: Le *quatuor à cordes op. 35* d'[Ernest Chausson](#), décédé l'année précédente, créé à [Paris](#).

1/7/1900: La *Symphonie n° 1* (version révisée) de [Jean Sibelius](#), créée par l'[orchestre philharmonique d'Helsinki](#) sous la direction de [Robert Kajanus](#) (voir 1899).

27/8/1900: *Prométhée*, ([Gabriel Fauré](#)), aux arènes de [Béziers](#).

9/12/1900: 2 des *Nocturnes* (Nuages et Fêtes) de [Claude Debussy](#), créés aux [Concerts Lamoureux](#) (voir 1901).

3/2/1901: *Pelléas et Mélisande*, suite tirée de la musique de scène de [Gabriel Fauré](#), créée par l'[Orchestre Lamoureux](#) (voir 1898).

20/3/1901: *Symphonie n° 1*, d'[Alexandre Scriabine](#), créée à [Moscou](#) sous la direction de [Vassili Safonov](#).

19/10/1901: Première des cinq marches *Pomp and Circumstance* de Sir Edward Elgar, créée à [Liverpool](#).

27/10/1901: *Nocturnes* de [Debussy](#), créés à [Paris](#) (voir 1900).

27/10/1901 (11/9/1901 – Julian calendar) – Sergei Rachmaninov – Concerto pour piano no. 2, composer – solist, Moscow, Russia

4/11/1901: *Le Voile du Bonheur*, de [Gabriel Fauré](#), créé à [Paris](#).

25/11/1901: *Symphonie n° 4* de [Gustav Mahler](#), créée à [Munich](#).

14/12/1901: *Paris: The Song of a Great City* de [Frederick Delius](#), créé à [Elberfeld](#) par [Hans Haym](#).

12/1/1902: la *Symphonie n° 2* de [Scriabine](#), créée à [Saint-Petersbourg](#) sous la direction de [Anatoli Liadov](#).

8/3/1902: *La Nuit transfigurée* pour [secteur à cordes](#) d'[Arnold Schönberg](#), créée à [Vienne](#).

8/3/1902 : la *Symphonie n° 2* de [Jean Sibelius](#), créée à [Helsinki](#) par l'[Orchestre philharmonique d'Helsinki](#) dirigé par le compositeur.

21/3/1902: la *Sinfonia Domestica* de [Richard Strauss](#), créée à [New York](#).

5/4/1902: *Jeux d'eau* et *Pavane pour une infante défunte* de [Maurice Ravel](#), créés à [Paris](#) par [Gabriel Grovlez](#).

9/6/1902: la *Symphonie n° 3* (terminée en 1896) de [Mahler](#), créée à [Krefeld](#) par l'[Orchestre du Gürzenich](#) de [Cologne](#), sous la direction du compositeur.

2/11/1902: *En Saga* opus 9, *poème symphonique* (version révisée) de [Jean Sibelius](#), créé à [Helsinki](#) sous la direction de [Robert Kajanus](#) (voir 1893).

1/12/1902: la *Symphonie n° 2* de [Carl Nielsen](#), créée sous la direction du compositeur.

11/2/1903: la *Symphonie n° 9* d'[Anton Bruckner](#), créée à [Vienne](#).

18/4/1903: les *Pièces brèves* de [Gabriel Fauré](#), créées par [Ricardo Viñes](#) à la Société nationale.

13/1/1904: *Kossuth*, *poème symphonique* de [Béla Bartók](#), créé à [Budapest](#) sous la direction d'[István Kerner](#).

28/2/1904: la *Symphonie n° 2 en si bémol majeur* de Vincent d'Indy créée aux Concerts Lamoureux à Paris.

5/3/1904: le *Quatuor à cordes* de Maurice Ravel, composé en 1902-1903, créé par le Quatuor Heyman. This quatuor is the central theme of one of the best films that I've ever seen Un cœur en hiver (1992) directed by Claude Sautet, with Emmanuelle Beart, Daniel Auteil & Andre Dussolier. I've seen the film several times, and I had the luck to see performances of the 3 actors at the Paris theaters.

18/3/1904: *Baba-Yaga*, tableau symphonique d'Anatoli Liadov, créé à Saint-Pétersbourg.

21/3/1904: la *Sinfonia Domestica* de Richard Strauss, créée au Carnegie Hall de New York.

17/5/1904 : *Schéhérazade* de Maurice Ravel, créé aux Bouffes-Parisiens.

17/5/1904 : *Résurrection* d'Albert Roussel, créé à Paris sous la direction d'Alfred Cortot.

15/10/1904: début des cours d'Arnold Schönberg à la seconde école de Vienne.

18/10/1904: la *Symphonie n° 5* de Mahler, créée à Cologne sous la direction du compositeur.

10/11/1904 : le *Concerto de Piano* de Ferruccio Busoni, créé à Berlin.

11/12/1904: la *Symphonie n° 2 en fa majeur* de Giuseppe Martucci est créée sous la direction du compositeur.

10/1/1905: la *Symphonie n° 3* de Franz Berwald est créée quarante ans après la mort du compositeur.

2525 janvier : *Pelléas et Mélisande* d'Arnold Schönberg, créé à Vienne.

3/2/1905: la *Sonate pour violon et piano* de Vincent d'Indy, créée par Armand Parent et le compositeur au piano.

5/2/1905: le *Concerto pour violoncelle n° 2* de Camille Saint-Saëns, créé à Paris.

15/2/1905: le *Concerto pour violon* en la mineur de Glazounov, créé par la Société musicale russe de Saint-Pétersbourg et Leopold Auer, avec Glazounov à la direction.

29/5/1905: la *Symphonie n° 3* d'Alexandre Scriabine, créée à Paris sous la direction d'Arthur Nikisch.

12/9/1905: *Quatuor à cordes*, dit 1905 d'Anton Webern.

8/10/1905: la *Sinfonietta* de Max Reger, créée à Essen sous la direction de Felix Mottl.

15/10/1905: *La Mer* de Claude Debussy, créée par l'Orchestre Lamoureux sous la direction de Camille Chevillard.

19/10/1905 – Jean Sibelius – Concerto pour violon – Orchestre philharmonique de Berlin, Berlin. This is the second version, one of the best violin concerti (but worthwhile to make the trip to Berlin, as 4 days before I was at the premiere of Debussy's La Mer in Paris...)

6/1/1906: Miroirs de Maurice Ravel, créé par Ricardo Viñes à Paris.

27/1/1906: la Sonate « 1er octobre 1905 » pour piano de Janáček est créée à Brno par la pianiste Ludmila Tučková.

4/2/1906: la Suite slovaque de Vítězslav Novák est créée.

18/2/1906: Jour d'été sur la montagne, poème symphonique de Vincent d'Indy, créé aux Concerts Colonne.

10/3/1906: La Sonatine de Maurice Ravel, créée à Lyon par Paule de Lestang.

23/3/1906: La Quintette pour piano et cordes n° 1 de Gabriel Fauré, créé à Bruxelles.

27/5/1906: La Symphonie n° 6 « Tragique » de Gustav Mahler, créée à Essen.

11/11/1906: Symphonie n° 3 de Guy Ropartz, créée à Paris.

3/12/1906: La Symphonie n° 3 en mi majeur op. 23 d'Hugo Alfvén, créée à Göteborg sous la direction du compositeur.

3/2/1907: la Symphonie « Asraël », de Josef Suk, créée à Prague.

5/2/1907: audition à Vienne du Premier quatuor à cordes d'Arnold Schönberg ; scandale.

8/2/1907: la Symphonie de chambre n° 1, d'Arnold Schönberg, créée à Vienne.

22/2/1907: Introduction et allegro de Ravel, créés à Paris.

25/9/1907: la Symphonie n° 3 de Jean Sibelius, créée à Helsinki par l'Orchestre philharmonique d'Helsinki dirigé par le compositeur.

26/1/1908 – Sergei Rachmaninov – Symphonie no. 2, conducted by the composer – Saint Petersburg, Russia

5/3/1908: la Rapsodie espagnole, de Maurice Ravel, créée au Théâtre du Châtelet par l'orchestre des Concerts Colonne sous la direction d'Édouard Colonne.

22/3/1908: la Symphonie n° 1, d'Albert Roussel, créée à Bruxelles sous la direction de Sylvain Dupuis.

6/4/1908: Saga-Drøm, poème symphonique de Carl Nielsen, créé à Copenhague.

8/5/1908: Svanevit, musique de scène de Jean Sibelius, créée à Helsinki sous la direction du compositeur.

19/9/1908: la *Symphonie n° 7* de [Gustav Mahler](#), créée à [Prague](#).

4/11/1908: la *Passacaille* d'[Anton Webern](#), créée à [Vienne](#) sous la direction du compositeur.

3/12/1908: la *Symphonie n° 1* d'[Edward Elgar](#), créée à [Manchester](#) sous la direction de [Hans Richter](#).

10/12/1908: le *Poème de l'extase* d'[Alexandre Scriabine](#), créé à [New York](#) sous la direction de Modest Altschuler.

16/12/1908: *Le Marchand de sable qui passe*, musique de scène d'[Albert Roussel](#), est créé.

17/12/1908 - Camille Saint-Saens – Music for the silent film L'Assassinat du Duc de Guise, 18 minutes, the first music for film composed by a famous composer

18/12/1908: *Children's Corner* de [Claude Debussy](#), créé par [Harold Bauer](#) à [Paris](#).

9/1/1909: *Gaspard de la nuit* de [Maurice Ravel](#), créé par [Ricardo Viñes](#) (piano).

3/4/1909: la *Symphonie n° 2* dite *Ouessant*, de [Charles Tournemire](#), créée à [Paris](#).

10/4/1909: la *Symphonie n° 2*, de [Mili Balakirev](#), créée à [Saint-Pétersbourg](#).

1/5/1909: *L'Île des morts*, poème symphonique de [Serge Rachmaninoff](#), créé à [Moscou](#).

28/11/1909 – [Sergei Rachmaninov](#) – Concerto pour piano no. 3, composer is solist, with the Orchestre Symphonique de New York – Century Theatre, New York, USA

17/3/1910: la *Sonate pour violoncelle et piano* de [Zoltán Kodály](#), créée par [Jenö Kerperly](#) (violoncelle) et [Bela Bartók](#) (piano).

19/3/1910: *Quatuor à cordes n° 1* de [Béla Bartók](#), créé à [Budapest](#).

20/4/1910: *Ma mère l'Oye*, suite pour piano à quatre mains de [Maurice Ravel](#), créée par deux enfants (voir [1912](#)).

12/9/1910: la *Symphonie n° 8* de [Gustav Mahler](#) est créée à [Munich](#), dirigée par le compositeur.

12/10/1910: la *Symphonie n° 1* de [Ralph Vaughan Williams](#), créée à [Leeds](#).

10/11/1910: le *Concerto pour violon* d'[Edward Elgar](#), créé à [Londres](#) sous la direction du compositeur, avec en soliste [Fritz Kreisler](#).

5/12/1910: *Songes*, de [Sergueï Prokofiev](#).

28/1/1911: la *Suite en fa dièse* pour piano d'[Albert Roussel](#), créée par [Blanche Selva](#).

11/3/1911: Goyescas d'Enrique Granados, créées à Barcelone par le compositeur.

15/3/1911: Prométhée ou le Poème du feu d'Alexandre Scriabine, créé à Moscou sous la direction de Serge Koussevitzky.

3/4/1911: la Symphonie n° 4 de Jean Sibelius, créée à Helsinki.

7/4/1911: la Symphonie n° 2 de Karol Szymanowski est créée.

24/4/1911: les Quatre pièces pour violon et piano d'Anton Webern, créées à Vienne par Fritz Brunner et Atta Jonas-Werndorff.

8/5/1911: Valses nobles et sentimentales pour piano de Maurice Ravel, créées par Louis Aubert.

22/5/1911: Le Martyre de saint Sébastien, de Debussy.

24/5/1911: la Symphonie n° 2, d'Elgar, créée à Londres.

28/2/1912: Nielsen dirige la création Copenhague de son Concerto pour violon, avec en soliste Emil Telmányi. Nielsen dirige également la création de sa Symphonie n° 3.

23/3/1912: la Symphonie n° 3 « Ilya Mouromets » de Reinhold Glière, créée à Moscou sous la direction d'Emil Cooper.

26/6/1912: la Symphonie n° 9 de Mahler, créée au festival de Vienne par l'Orchestre philharmonique de Vienne dirigé par Bruno Walter.

7/8/1912: le Concerto pour piano n° 1, de Prokofiev, créé par le compositeur à Saint-Petersbourg.

3/9/1912: la Sonatine d'Albert Roussel, créée à la Société nationale de musique.

25/2/1913: Deux images, œuvre pour orchestre de Béla Bartók, créée à Budapest.

27/3/1913: Le barde, poème symphonique de Jean Sibelius, créé à Helsinki par l'Orchestre philharmonique d'Helsinki, conduit par le compositeur.

31/3/1913: les Six pièces pour grand orchestre (première version) d'Anton Webern, créées à Vienne, sous la direction d'Arnold Schönberg (voir 1929). Le concert tourne à l'émeute : voir le Skandalkonzert.

5/9/1913: Concerto pour piano n° 2 en sol mineur, opus 16, de Sergueï Prokofiev.

19/10/1913: Inauguration du Konzerthaus de Vienne par la création du Prélude festif de Richard Strauss.

23/10/1913: En entendant le premier coucou au printemps, poème symphonique de Frederick Delius, créé à Leipzig.

1/12/1913: *Syrinx* de [Claude Debussy](#), créé à [Paris](#) par [Louis Fleury](#).

6/2/1914: la *Symphonie n° 4*, de [Felix Draeseke](#), créée à [Dresde](#) par Hermann Kutschbach.

16/5/1914: *Symphonie n° 4*, d'[Albéric Magnard](#), créée officiellement sous la direction de [Rhené-Baton](#) (après une première exécution).

27/12/1914: première exécution intégrale de la *Neuvième Symphonie* de [Ludwig van Beethoven](#) sous la direction de [Georges Enesco](#) à [Bucarest](#).

28/1/1915: le *Trio en la* pour piano, violon et violoncelle de [Maurice Ravel](#).

5/2/1915: les *Variations et fugue sur un thème de W. A. Mozart* de [Max Reger](#), créées à [Berlin](#) sous la direction du compositeur.

5/8/1915 – 29/9/1915 : Composition des *Études* de [Claude Debussy](#).

28/10/1915: *Une symphonie alpestre* de [Richard Strauss](#).

6/11/1915: *Sinfonietta en la majeur*, de [Prokofiev](#).

8/11/1915: *Les Trois Pièces pour quatuor à cordes* de [Stravinsky](#) sont jouées à [Chicago](#).

8/12/1915: la *Symphonie n° 5 en mi bémol majeur* (première version) de [Sibelius](#), créée à [Helsinki](#) sous la direction de [Robert Kajanus](#) (voir 1919).

29/1/1916: la *Suite scythe* de [Prokofiev](#), créée au [Théâtre Mariinsky](#) à [Saint-Pétersbourg](#), sous la direction du compositeur.

1/2/1916: la *Symphonie n° 4* de [Nielsen](#), créée à [Copenhague](#).

10/2/1916: la *Symphonie n° 1*, de [Leevi Madetoja](#), créée à [Helsinki](#), par l'[Orchestre philharmonique d'Helsinki](#) dirigé par le compositeur.

4/3/1916: la *Sonate pour violoncelle et piano*, de [Debussy](#), créée à Londres.

12/3/1916: la *Symphonie n° 4*, de [Charles Tournemire](#), créée à [Paris](#).

9/4/1916: *Nuits dans les jardins d'Espagne* de [Manuel de Falla](#), créé à [Madrid](#) par l'[orchestre symphonique de Madrid](#), dirigé par [Enrique Fernández Arbós](#).

10/12/1916: la *Sonate pour flûte, alto et harpe* de [Debussy](#), créée en exécution privée.

14/12/1916: Création partielle (4 pièces) des *Études* de Debussy par [Walter Rummel](#).

21/12/1916: *En blanc et noir* pour 2 pianos de Debussy, créé par le compositeur et [Roger-Ducasse](#).

29/12/1916: le *Quatuor à cordes n° 1* d'[Ernest Bloch](#), créé à [New York](#) par le [Quatuor Flonzaley](#).

28/2/1917: *Kullervo* d'[Armas Launis](#), créé à [Helsinki](#).

11/3/1917: *Fontane di Roma* de [Ottorino Respighi](#), créé à Rome par l'[Orchestre de l'Académie nationale Sainte-Cécile](#) sous la direction d'[Antonio Guarnieri](#).

1/4/1917: [Edgard Varèse](#) dirige à New York le *Requiem* de [Berlioz](#).

3/5/1917: *Schelomo*, rhapsodie pour violoncelle et orchestre d'[Ernest Bloch](#), créée à [New York](#).

27/10/1917: Récital à [New York](#) du violoniste russe [Jascha Heifetz](#).

10/11/1917: *Sonate pour violon et piano n° 2* et *Sonate pour violoncelle et piano n° 1* de [Gabriel Fauré](#).

10/11/1917: Création partielle (3 pièces : n° 1, n° 10, n° 11) des *Études* de [Debussy](#) par [Marguerite Long](#) à la [Société nationale de musique](#).

11/11/1917: *Concerto n° 2 en si majeur pour piano* Op. 100 d'[Alexandre Glazounov](#), créé à [Saint-Pétersbourg](#).

11/12/1917: *Rapsodie nègre*, de [Francis Poulenc](#), créée au [théâtre du Vieux-Colombier](#) à [Paris](#).

15/1/1918: Premier concert du groupe des Nouveaux Jeunes ([Darius Milhaud](#), [Germaine Tailleferre](#), [Francis Poulenc](#), [Arthur Honegger](#), [Georges Auric](#) et [Roland-Manuel](#)).

3/3/1918: *Deuxième Quatuor à cordes, opus 17* de [Bela Bartok](#) à [Budapest](#).

19/3/1918: *Sonate pour violon et piano n° 1* d'[Arthur Honegger](#).

21/4/1918: *Symphonie n° 1 en ré majeur* de [Prokofiev](#), créée à [Petrograd](#).

7/5/1918: *Sonate pour violoncelle seul* (op.8) de [Zoltán Kodály](#), créée par [Jenö Kerpely](#).

29/9/1918: *Les Planètes* de [Gustav Holst](#), œuvre créée à [Londres](#).

22/10/1918: audition à [Rio de Janeiro](#) de la *Première Petite Symphonie* de [Darius Milhaud](#).

30/11/1918: Fondation de l'[Orchestre de la Suisse Romande](#).

11/12/1918: Fondation de l'[Orchestre de Cleveland](#).

17/12/1918: *Symphonie n° 2*, de [Leevi Madetoja](#), créée à [Helsinki](#) par l'[Orchestre philharmonique d'Helsinki](#) sous la direction de [Robert Kajanus](#).

11/1/1919: *Eventyr (Once Upon a Time)*, poème symphonique pour orchestre de [Frederick Delius](#) créé à [Londres](#) sous la direction d'[Henry Wood](#).

29/1/1919: le *Concerto pour piano n° 1* (version 1917) de [Rachmaninov](#), créé par l'orchestre de la société symphonique russe sous la direction de Modest Altschuler (la version initiale créée en 1892).

6/2/1919: *Typhon*, poème symphonique de [Claude Delvincourt](#), créé à Paris par l'[Orchestre Lamoureux](#).

9/2/1919: *Mouvements perpétuels* pour piano de [Francis Poulenc](#), créés à [Paris](#) par le pianiste [Ricardo Viñes](#).

12/3/1919: la *Symphonia Carminum* de [Matthijs Vermeulen](#), créée par la Société orchestrale d'Arnhem.

5/4/1919: la *Sonate pour deux clarinettes* et la sonate pour piano à quatre mains de [Francis Poulenc](#), créées à [Paris](#).

10/4/1919: *Masques et Bergamasques*, de [Gabriel Fauré](#), créé à [Monte-Carlo](#).

11/4/1919: *Le Tombeau de Couperin*, de [Maurice Ravel](#), créé par [Marguerite Long](#) (voir 1920).

14/5/1919: la *Fantaisie pour piano et orchestre* de [Fauré](#), créée à la [Salle Gaveau](#) à [Paris](#), avec [Alfred Cortot](#) au piano, sous la direction de [Vincent d'Indy](#).

17/5/1919: *Alborada del gracioso* (version orchestrale) de [Ravel](#), créée par les concerts [Pasdeloup](#) (voir 1906).

25/5/1919: la *Troisième symphonie avec orgue, piano et chœur* de [Georges Enesco](#), créée à [Bucarest](#).

2/6/1919: le *Quatuor à cordes n° 1 en fa mineur*, de [Paul Hindemith](#), créé à [Francfort](#).

17/10/1919: *Quatre pièces pour clarinette et piano*, d'[Alban Berg](#), créé à [Vienne](#).

27/10/1919: *Concerto pour violoncelle*, d'[Elgar](#), créé par l'orchestre symphonique de [Londres](#), sous la direction d'[Elgar](#).

4/11/1919 : la *Symphonie n° 4 en ut mineur* op. 39 d'[Hugo Alfvén](#), créée à [Stockholm](#).

24/11/1919: la *Symphonie n° 5 en mi bémol majeur* (version définitive) de [Sibelius](#), créée sous la direction du compositeur (voir 1915).

6/12/1919: le *Chant du Rossignol* de [Stravinsky](#), créé à [Genève](#) sous la direction d'[Ernest Ansermet](#).

31/1/1920: *Le Bourgeois gentilhomme*, suite orchestrale op. 60 de [Richard Strauss](#) créée à [Vienne](#) sous la direction du compositeur.

20/2/1920: *Élégies* de [Jean Cras](#) est créée aux [Concerts Pasdeloup](#).

28/2/1920: *Le Tombeau de Couperin* (version pour orchestre), de Maurice Ravel, créé par les Concerts Padeloup (voir 1919)..

23/4/1920: *Quintette pour piano et cordes* op. 42 de Louis Vierne, créé au Conservatoire de Genève.

25/9/1920: le *Quatuor à cordes n° 1 « Rispetti e strambotti »* de Gian Francesco Malipiero, créé à Pittsfield, dans le Massachusetts.

29/9/1920: *Les Planètes* de Gustav Holst, créé à Londres.

17/10/1920: *Antoine et Cléopâtre*, suite d'orchestre de Florent Schmitt, est créé par l'Orchestre Lamoureux à Paris.

30/10/1920: *Suite symphonique* de Darius Milhaud créé par les Concerts Colonne à Paris.

5/11/1920: la *Suite pour alto et orchestre* d'Ernest Bloch, créée au Carnegie Hall à New York par Louis Bailly, le National Symphony Orchestra sous la direction de Artur Bodanzky.

4/12/1920: *Invocation* de Paul Le Flem est créé aux Concerts Colonne à Paris.

6/11/1920: *Le Sommeil de Canope* de Gustave Samazeuilh créé par l'Orchestre Colonne à Paris.

12/12/1920: *La Valse* de Maurice Ravel, créée par les Concerts Lamoureux.

3/1/1921: *Légende symphonique* de Marcel Orban créé aux Concerts Colonne à Paris.

22/1/1921: *Ouverture pour un drame* de Marcel Labey est créé aux Concerts Lamoureux à Paris.

12/2/1921: *Pastorale d'été* d'Arthur Honegger, est créé sous la direction de Vladimir Golschmann et son orchestre, Salle Gaveau.

26/2/1921: la *Sonate pour violon et piano n° 1* d'Ernest Bloch, créée à New York par Paul Kochanski et Arthur Rubinstein.

26/2/1921: *Symphonie n° 3* de Georges Enesco, créée par les Concerts Colonne sous la direction de Gabriel Pierné.

6/3/1921: *L'Astre rouge* et *Le Nénuphar* de Charles Koechlin sont créés aux Concerts Colonne.

3/4/1921: *Ragamalika* de Maurice Delage est créé aux Concerts Padeloup à Paris.

22/5/1921: *Quintette avec piano n° 2* de Gabriel Fauré créé à la Société nationale de musique à Paris.

8/6/1921: Première transmission d'une soirée lyrique en direct de l'Opéra de Berlin.

10/6/1921: les *Symphonies d'instruments à vent* de Stravinsky, créées à Londres, dirigées par Serge Koussevitzky.

16/6/1921: Création parisienne du *Quintette pour piano et cordes* op. 42 de Louis Vierne, salle Gaveau.

26/6/1921: Fondation du Conservatoire américain de Fontainebleau.

1/8/1921: le *Quatuor à cordes n° 2 en ut majeur*, de Paul Hindemith, créé aux Journées musicales de Donaueschingen.

20/10/1921: *Pour une fête de printemps* d'Albert Roussel créé par les Concerts Colonne à Paris.

6/11/1921: *Danses* (extrait du *Triptyque symphonique*) de Paul Le Flem, créé aux Concerts Padeloup.

6/11/1921 : *Nocturne* de Georges Sporck, créé aux Concerts Lamoureux.

12/11/1921: créations aux Concerts Colonne, *Sarabande* de Roger-Ducasse ; *Le conciliabule des fleurs* de Dynam-Victor Fumet.

26/11/1921: la *Symphonie n° 3* de Karol Szymanowski, créée à Varsovie par l'orchestre symphonique de Londres dirigé par Albert Coates.

26/11/1921: Premier radio-concert en France (Poste de Melun).

1/12/1921: *Horace victorieux* d'Arthur Honegger, créé aux Concerts Koussevitzky à Paris.

3/12/1921: *Ballade* de Darius Milhaud, créée aux Concerts Padeloup.

10/12/1921: *La leggenda di Sakùntala* de Franco Alfano, créé à Bologne.

16/12/1921: le *Concerto pour piano n° 3* de Prokofiev, créé à Chicago et interprété par le compositeur.

17/12/1921: création aux Concerts Colonne, *Josiane* de Philippe Gaubert ; *Don Juan* de Marguerite Canal ; *Au pied d'un vieux Calvaire* d'Adolphe Piriou.

30/12/1921: *L'Amour des trois oranges* de Prokofiev, créé à Chicago.

9/1/1922: *Quatre pièces pour orchestre* de Béla Bartók, créées à Budapest.

24/1/1922: la *Symphonie n° 5* de Carl Nielsen, créée à Copenhague.

26/1/1922: la *Symphonie n° 3 (A Pastoral Symphony)* de [Vaughan Williams](#), créée à [Londres](#).

30/1/1922 : créations à la Société nationale de musique : *L'Offrande Lyrique* de [Jean Cras](#), d'après [Rabindranath Tagore](#) ; *Sonate* de [Pierre Kunc](#).

18/2/1922: *Fantaisie* de [Philippe Gaubert](#), créée aux [Concerts Lamoureux](#).

25/2/1922: aux Concerts Colonne : *Le Carnaval des animaux* de [Camille Saint-Saëns](#), créé en audition publique par [Gabriel Pierné](#) ; *Poème des rivages* de [Vincent d'Indy](#).

4/3/1922: la *Symphonie n° 2 en si bémol* d'[Albert Roussel](#), créée à Paris par l'orchestre des concerts Padeloup sous la direction de [Rhené-Baton](#).

12/3/1922: *La Forêt bleue* de [Louis Aubert](#), créée partiellement aux [concerts Padeloup](#).

18/3/1922: *Âmes d'enfants*, suite d'orchestre de [Jean Cras](#), créée aux concerts [Padeloup](#). *Sangre y sol* d'[Alexandre Georges](#), créé par l'Orchestre Lamoureux.

24/3/1922: la *Sonate pour violon et piano n° 1* de [Béla Bartók](#), créée à [Londres](#).

6/4/1922: la *Sonate pour violon et violoncelle* de [Maurice Ravel](#), créée à la [Salle Pleyel](#).

9/4/1922 : aux [Concerts Padeloup](#) : *Poème de l'Univers* d'[Eugène Grassi](#) ; *Soir à Zaïtchar* de [René Doire](#).

19/10/1922: Première à Paris de l'orchestration des *Tableaux d'une exposition* de [Modeste Moussorgski](#) par [Maurice Ravel](#) au Concert [Koussevitzky](#).

27/10/1922: *Concerto pour piano n° 3* de [Sergueï Prokofiev](#), création parisienne au Concert [Koussevitzky](#) (voir création mondiale à [Chicago](#) le 16 décembre 2012).

1/11/1922: le *Concerto pour violon n° 1* de [Karol Szymanowski](#) , créé à [Varsovie](#), avec pour soliste [Józef Ozimiński](#).

2/11/1922: la *Symphonie n° 2* de [Willem Pijper](#), créée à [Amsterdam](#) sous la direction du compositeur.

4/11/1922: le *Quatuor à cordes n° 3*, de [Paul Hindemith](#), créé à [Donaueschingen](#).

5/11/1922: *Prière* d'[André Caplet](#), crée aux [Concerts Lamoureux](#).

25/11/1922: *Sérénade* de [Darius Milhaud](#), créée aux [Concerts Colonne](#). *Chant funèbre* de [Charles Koechlin](#) créé par l'Orchestre philharmonique de Paris.

11/12/1922: *Isabelle et Pantalon* de [Roland-Manuel](#), créé au [Trianon Lyrique](#).

4/1/1923: la *Sonate pour cor, trompette et trombone* de Francis Poulenc, créée au Théâtre des Champs-Élysées.

7/1/1923: Symphonie n° 5 de Charles Tournemire créé aux Concertos Colonne.

21/1/1923: *Paravent de laque aux cinq images* de Georges Migot créé aux Concerts Lamoureux.

4/2/1923: *Epithalame* de Roger-Ducasse créé aux Concertos Colonne.

25/2/1923: La *Sonate pour violon et piano* de Claude Delvincourt est créée à la Société nationale.

4/3/1923: *Hyperprism* d'Edgard Varèse, créé à New York, sous les sifflets. As I didn't know this work I heard it for the first time ([link](#)) and found it brilliant, but I can understand how it was so badly received a century ago, as it was too revolutionary for those years.

10/3/1923: *Rhapsodie pour violon et orchestre* de Sylvio Lazzari créé aux Concerts Lamoureux.

25/3/1923: *Fantaisie pour piano et orchestre* de Paul Paray, créée aux Concerts Lamoureux.

7/5/1923: la *Sonate pour violon et piano n° 2* de Béla Bartók, créée à Londres.

12/5/1923: *Trio pour piano, violon et violoncelle op.120* de Gabriel Fauré, créé à la Société nationale de musique à Paris.

18/10/1923: le *Concerto pour violon n° 1* de Sergueï Prokofiev, créé par Marcel Darrieux à Paris.

11/11/1923: le *Quintette n° 1* d'Ernest Bloch, créé à New York par Harold Bauer et le Lenox Quartet.

13/1/1924: *Octandre* d'Edgar Varèse est créé à New York.

6/2/1924: *Baal Shem* pour violon et piano d'Ernest Bloch est créé par André de Ribaupierre à Cleveland.

12/2/1924 – Rhapsody in Blue – Aeolian Hall, New York, USA. By American composer [George Gershwin](#) for solo piano and jazz band, which synthesizes elements of classical music with jazz-influenced effects. The work is regarded as a key composition which defined the historical period known as the Jazz Age. The concert was held by Paul Whiteman and his band, the Palais Royal Orchestra, titled *An Experiment in Modern Music*. Many influential musicians of the era were present, including [Victor Herbert](#), [Walter Damrosch](#), [Igor Stravinsky](#), [Fritz Kreisler](#), [Leopold Stokowski](#), [John Philip Sousa](#), and [Willie "the Lion" Smith](#).

24/3/1924: *Symphonie n° 7 en ut majeur, op. 105* de Jean Sibelius est créée à Stockholm.

26/4/1924: *Tzigane* (violon et piano), de Ravel, créé à Londres par Jelly d'Arányi et Henri Gil-Marchex.

4/6/1924: *Symphonie lyrique* de Zemlinsky, créée à Prague.

17/10/1924: *Quatuor à cordes n° 1* de Leoš Janáček, créé à Prague.

30/11/1924: *Tzigane* (version orchestrale), de Ravel, créé avec les Concerts Colonne sous la direction de Gabriel Pierné.

2/12/1924: *Trois petites pièces pour violoncelle et piano* d'Anton Webern, créées par Maurits Frank et Eduard Zuckmayer.

14/12/1924: *Les Pins de Rome* d'Ottorino Respighi, créé à Rome par l'Orchestre de l'Académie nationale Sainte-Cécile sous la direction de Bernardino Molinari.

24/1/1925: la *Sonate pour violon et piano n° 2*, d'Ernest Bloch, créée par André de Ribaupierre et Beryl Rubinstein à New York.

29/3/1925: la *Sonate pour clarinette, flûte et piano*, de Maurice Emmanuel, créée par Louis Cahuzac, René Le Roy et Janine Weil.

2/5/1925: le *Quintette pour piano et cordes*, de Vincent d'Indy, créé par la pianiste Blanche Selva à la Société nationale de musique.

29/5/1925: le *Concerto grosso n° 1* d'Ernest Bloch, créé par l'Orchestre de l'Institut de Musique de Cleveland sous la direction du compositeur avec Walter Scott au piano.

6/6/1925: la *Symphonie n° 2* de Sergueï Prokofiev, créée à Paris.

11/6/1925: le *Concerto pour violon et instruments à vent* de Kurt Weill, créé à Paris.

12/6/1925: le *Quatuor à cordes* de Gabriel Fauré, créé au Conservatoire de Paris avec Jacques Thibaud et Robert Kretzly au violon, Maurice Vieux à l'alto, André Hekking au violoncelle.

11/12/1925: la *Symphonie n° 6*, de Carl Nielsen, créée à Copenhague.

3/12/1925: le *Concerto en fa*, de George Gershwin, créé au Carnegie Hall.

31/12/1925: le *Concerto in modo misolidio* d'Ottorino Respighi, créé au Carnegie Hall de New York avec le compositeur au piano, l'Orchestre philharmonique de New York dirigé par Willem Mengelberg.

8/4/1926: la *Symphonie n° 3*, de Leevi Madetoja, créée à Helsinki par l'Orchestre philharmonique d'Helsinki sous la direction du compositeur.

9/4/1926: *Amériques*, d'Edgar Varèse, créée par l'orchestre de Philadelphie dirigé par Leopold Stokowski.

2/5/1926: le *Trio pour hautbois, basson et piano* et les *Chansons gaillardes* de Francis Poulenc, créés à Paris.

12/5/1926: la *Symphonie n° 1* de Dmitri Chostakovitch, créée à Leningrad par l'Orchestre philharmonique de Leningrad, dirigée par Nicolaï Malko.

26/6/1926: la *Sinfonietta* de Leoš Janáček, créée à Prague.

21/10/1926: le *Concerto pour flûte* de Carl Nielsen, créé à Paris.

28/10/1926: la *Symphonie n° 3* de Willem Pijper, créée à Amsterdam par Pierre Monteux.

4/11/1926: le *Concerto pour clavecin* de Manuel de Falla, créé à Barcelone par Wanda Landowska, sous la direction du compositeur.

18/11/1926: *Sonate "dans le caractère populaire roumain" n° 3* de Georges Enesco.

6/2/1927: Yehudi Menuhin, enfant prodige. Le tout jeune violoniste américain d'origine russe donne son premier concert parisien salle Gaveau devant 1 500 personnes. L'orchestre des Concerts Lamoureux l'accompagne sous la direction de Paul Paray. À 11 ans, ce disciple d'Eugène Ysaye obtient un triomphe en jouant la *Symphonie espagnole* d'Édouard Lalo.

22/4/1927: la *Symphonie n° 1 en mi mineur* de Roger Sessions, créée par Serge Koussevitzky et l'Orchestre symphonique de Boston.

5/5/1927: *Concert pour petit orchestre*, op.34 d'Albert Roussel, créé par l'Orchestre des concerts Straram.

30/5/1927: *Sonate pour violon et piano* de Ravel, créée par Georges Enesco et Maurice Ravel.

1/7/1927: *Concerto pour piano n° 1* de Bartók, créé à Francfort par le compositeur lui-même sous la direction de Wilhelm Furtwängler.

5/7/1927: le *Trio n° 1 en ré mineur* de Joaquín Turina, créé à la Sociedad Anglo-Hispana de Londres.

18/10/1927: Concert inaugural de la salle Pleyel, à Paris.

6/11/1927: la *Symphonie n° 2* de Chostakovitch, créée par l'Orchestre philharmonique de Leningrad et le Chœur académique Capella, dirigés par Nicolaï Malko.

21/1/1928: premiers concert aux États-Unis du pianiste russe Vladimir Horowitz.

11/2/1928: la *Symphonie concertante* de Joseph Jongen, créée au Conservatoire royal de Bruxelles.

7/6/1928: le *Concerto pour piano* d'Albert Roussel, créé aux concerts Koussevitzky.

11/9/1928: le *Quatuor n° 2* de Leoš Janáček, créé à Brno.

16/10/1928: *Le Mandarin merveilleux*, version pour orchestre de [Bela Bartok](#), créée à [Budapest](#) (voir 1926).

21/12/1928: *America, an Epic Rhapsody* d'[Ernest Bloch](#), créée simultanément dans cinq villes des [États-Unis](#).

27/1/1929: les *Six pièces pour grand orchestre* (version révisée) d'[Anton Webern](#), créée à [Berlin](#), sous la direction d'[Hermann Scherchen](#) (voir 1913).

21/2/1929: les *Feste romane*, poème symphonique de [Respighi](#), créé au [Carnegie Hall](#) de [New York](#) par l'[Orchestre philharmonique de New York](#) sous la direction d'[Toscanini](#).

20/3/1929: le *Quatuor à cordes n° 4* de [Béla Bartók](#), créé à [Budapest](#).

3/5/1929: *Le Concert champêtre*, pour clavecin et orchestre de [Poulenc](#) est créé à [Paris](#) par [Wanda Landowska](#) et l'[orchestre symphonique de Paris](#) dirigé par [Pierre Monteux](#).

17/5/1929: la *Symphonie n° 3 en do mineur* op. 44, de [Prokofiev](#) est créée à [Paris](#) par l'[Orchestre symphonique de Paris](#) dirigé par [Pierre Monteux](#).

18/6/1929: *Aubade*, concerto chorégraphique pour piano et 18 instruments de [Poulenc](#) est créé chez les [Noailles](#).

29/10/1929: le *Trio pour flûte, alto et violoncelle* d'[Albert Roussel](#), créé à [Paris](#).

14/11/1929: *Boléro* de [Maurice Ravel](#), première mondiale au concert, à [New York](#), par [Arturo Toscanini](#).

18/12/1929: la *Symphonie op. 21* d'[Anton Webern](#), créée à [New York](#) par l'[Orchestre de la Ligue des compositeurs](#) dirigé par [Alexander Smallens](#).

21/1/1930: la *Symphonie n° 3*, de [Chostakovitch](#), créée par l'[Orchestre philharmonique de Leningrad](#) et le [Chœur académique Capella](#) sous la direction d'[Alexandre Gaouk](#).

6/2/1930: *Petite Suite*, d'[Albert Roussel](#), créé par l'[Orchestre des concerts Straram](#).

16/2/1930: *Three Places in New England*, de [Charles Ives](#), créé à [New York](#) par [Nicolas Slonimsky](#).

2/10/1930: *Concerto pour piano* de [John Ireland](#) créé à [Londres](#).

24/10/1930: la *Symphonie n° 3*, d'[Albert Roussel](#), créée à [Boston](#) sous la direction de [Serge Koussevitzky](#).

13/11/1930: *Danses de Marosszék* (version pour orchestre), de [Zoltán Kodály](#), créée à [Dresde](#).

14/11/1930: la *Symphonie n° 4 en ut majeur* op. 47, de [Prokofiev](#), créée par l'[Orchestre symphonique de Boston](#), sous la direction de [Serge Koussevitzky](#).

18/11/1930: la *Sinfonietta en la majeur*, de [Prokofiev](#), créée par [Konstantin Saradzhev](#).

28/11/1930: la *Symphonie n° 2 (Symphonie Romantique)*, de Howard Hanson, créée à Boston dirigée par Serge Koussevitzky.

13/2/1931: *Symphonie n° 1* d'Arthur Honegger, créée à Boston.

19/2/1931: *Les Offrandes oubliées* d'Olivier Messiaen, créées par l'Orchestre des concerts Straram.

17/9/1931: *A Song of Summer*, poème symphonique pour orchestre de Frederick Delius, créé à Londres sous la direction de Sir Henry J. Wood.

23/10/1931: le *Concerto pour violon* d'Igor Stravinsky, créé à Berlin par Samuel Dushkin.

11/12/1931: le *Concerto pour piano n° 1* de Dmitri Kabalevski, créé à Moscou par l'auteur.

5/1/1932: *Concerto pour la main gauche*, de Maurice Ravel, créé à Vienne par son dédicataire Paul Wittgenstein.

14/1/1932: le *Concerto en sol* de Maurice Ravel, créé à Paris par Marguerite Long (piano) et l'Orchestre des Concerts Lamoureux, dirigé par le compositeur.

16/3/1932: la *Symphonie n° 4* d'Arnold Bax, créée à Los Angeles.

5/9/1932: le *Concerto en ré mineur pour deux pianos et orchestre* de Francis Poulenc, créé à Venise.

7/10/1932: Fondation par Thomas Beecham du *London Philharmonic Orchestra*.

9/10/1932: la *Symphonie n° 4* de Karol Szymanowski, créée à Poznań.

31/10/1932: le *Concerto pour piano n° 5* de Serge Prokofiev, créée à Berlin par le compositeur, sous la direction de Wilhelm Furtwängler.

9/11/1932: la *Symphonie n° 1* de Dmitri Kabalevski, créée à Moscou.

9/12/1932: le *Quatuor à cordes* d'Albert Roussel, créé à Bruxelles, par le *Quatuor Pro Arte*.

25/12/1932: *Ouverture* de Germaine Tailleferre, créée par l'Orchestre symphonique de Paris.

16/1/1933: la *Symphonie n° 11 en si bémol majeur* opus 34 de Nikolai Miaskovski, créée à Moscou.

23/1/1933: le *Concerto pour piano n° 2* de Béla Bartók, créé à Francfort sous la direction de Hans Rosbaud.

1/2/1933: le *Concerto pour piano* de Ralph Vaughan Williams, créé par l'Orchestre symphonique de la BBC dirigé par Adrian Boult avec Harriet Cohen au piano.

6/3/1933: *Ionisation* d'Edgard Varèse créée au *Carnegie Hall* de *New York* sous la direction de Nicolas Slonimsky.

13/3/1933: *Hymne* d'Olivier Messiaen, créé par l'Orchestre des concerts Straram.

13/5/1933: *Légende* de Florent Schmitt, créé par Marcel Mule au saxophone.

15/10/1933: le *Concerto pour piano, trompette et cordes* de Chostakovitch, créé à Leningrad par l'Orchestre philharmonique de Leningrad, sous la direction de Fritz Stiedry et le compositeur au piano.

17/11/1933: le *Trio n° 2 en si mineur* de Joaquín Turina, créé à Groningue par le Trio Néerlandais.

14/12/1933: le *Quatuor pour saxophones* d'Alexandre Glazounov, créé.

15/12/1933: la *Sinfonía de Antígona* de Carlos Chávez, créée à Mexico sous la direction du compositeur.

20/12/1933: *Épilogue* de Josef Suk, créé par l'orchestre philharmonique tchèque dirigé par Václav Talich.

18/1/1934: Création de l'Orchestre national de France.

6/3/1934: la *Simple Symphony* de Britten, créée à Norwich.

12/3/1934: Les concerts sont suspendus par la censure en Allemagne.

12/3/1934: *Mathis le Peintre*, symphonie de Paul Hindemith, créée par l'Orchestre philharmonique de Berlin dirigé par Wilhelm Furtwangler à Berlin.

2/4/1934: la *Symphonie n° 1* de Gian Francesco Malipiero, créée à Florence.

17/9/1934: Mise sur le marché du premier disque 33 tours enregistré (*Cinquième Symphonie* de Beethoven).

29/9/1934: la *Symphonie prolétaire* de Carlos Chávez, créée à Mexico.

19/10/1934: la *Symphonie n° 4* d'Albert Roussel, créée aux concerts Padeloup à Paris sous la direction d'Albert Wolff.

19/11/1934: la *Sinfonietta* d'Albert Roussel, créée à Paris.

25/11/1934: le *Concerto pour saxophone et orchestre à cordes* d'Alexandre Glazounov, créée à Nyköping par Sigurd Rascher.

30/11/1934: *Lulu Suite*, symphonie d'Alban Berg est créée à Berlin contre la volonté du gouvernement.

8/4/1935: la *Symphonie en ut majeur* de Georges Bizet, composée en 1855, est créée à Bâle sous la direction de Felix Weingartner.

8/4/1935: *Quatuor à cordes n° 5* de Béla Bartók, créé à Washington.

10/4/1935: *Symphonie n° 4* de [Ralph Vaughan Williams](#), créée à [Londres](#).

23/4/1935: *Symphonie n° 1* de [Khatchatourian](#), créée à [Moscou](#) sous la direction de [Eugen Senkar](#).

19/6/1935: *Images* de [Gabriel Pierné](#), créé à [Paris](#).

4/9/1935: le *Concerto pour neuf instruments* d'[Anton Webern](#), créé à [Prague](#) sous la direction de [Heinrich Jalowetz](#).

6/11/1935: *Symphonie n° 1* de [William Walton](#), créée à [Londres](#).

14/11/1935: *Der Schwanendreher*, concerto pour alto de [Paul Hindemith](#), créé par le compositeur à [Amsterdam](#).

1/12/1935: *Concerto pour violon n° 2* de [Sergueï Prokofiev](#), créé à [Madrid](#) par [Robert Soetens](#) avec l'[Orchestre symphonique de Madrid](#) sous la direction d'[Enrique Arbós](#).

23/1/1936: la *Sinfonía India* de [Carlos Chávez](#), créée dans un concert radiophonique par le [Columbia Broadcasting Orchestra](#) dirigé par le compositeur.

7/2/1936: la *Sonate pour piano* d'[Ernest Bloch](#), créée par [Guido Agosti](#) au Teatro del Popolo à [Milan](#).

12/5/1936: le *Concerto pour piano n° 2 en sol mineur*, de [Dmitri Kabalevski](#), créé à [Moscou](#).

1/8/1936: *Hymne olympique* de [Richard Strauss](#), créé lors de la cérémonie d'ouverture des [Jeux de Berlin](#) dans le [Stade olympique](#).

14/11/1936: *Homenaje a Federico García Lorca*, œuvre pour orchestre de chambre de [Silvestre Revueltas](#), créée au [Palacio de Bellas Artes](#), [Mexico](#), [Mexique](#)

26/12/1936 : Inaugural concert of the Palestine Symphony Orchestra, today The Israel Philharmonic Orchestra. The Israel Philharmonic Orchestra was founded as the **Palestine Symphony Orchestra** by violinist [Bronisław Huberman](#) in 1936, at a time of the dismissal of many [Jewish](#) musicians from European orchestras, due to the German anti-Semitic policy that took place under the Nazi regime since 1933. The concert was conducted by [Arturo Toscanini](#) and its first principal conductor was [William Steinberg](#). The concert took place at the Yerid Hamizrah Hall of Tel Aviv, Eretz Israel, so-called Palestine, now Israel, and included performances of Carl Maria von Weber's *Oberon* Overture, Rossini's Overture to *La Scala di Seta*, Brahms' Second Symphony, Schubert's Unfinished Symphony, and the Nocturne and Scherzo from Mendelssohn's *Midsummer Night's Dream*. The concert was broadcast live across the world on the radio. The orchestra performed with Toscanini in Tel Aviv, Jerusalem and Haifa in December-January 1936-37.

21/1/1937 *Musique pour cordes, percussion et célesta* de [Béla Bartók](#), créée à [Bâle](#) par [Paul Sacher](#).

25/1/1937: la *Symphonie n° 2* de [Gian Francesco Malipiero](#), créée à [Seattle](#).

12/7/1937: le *Concerto pour piano* de [Khatchatourian](#), créé à [Moscou](#) par [Lev Oborine](#), avec l'[Orchestre philharmonique de Moscou](#) sous la direction de [Lev Steinberg](#).

15/8/1937: l'organiste [Jehan Alain](#) termine la composition de ses *Litanies*.

26/10/1937: les *Variations pour piano* d'[Anton Webern](#), créées par [Peter Stadlen](#).

21/11/1937: la *Symphonie n° 5* de [Chostakovitch](#), créée à [Léningrad](#) sous la direction d'[Evgeni Mravinski](#).

16/1/1938: la *Sonate pour deux pianos et percussion* de [Béla Bartók](#), créée à [Bâle](#) par le compositeur lui-même, sa femme, la pianiste [Ditta Pásztor](#), et les percussionnistes [Fritz Schiesser](#) et [Philipp Rühlig](#).

17/2/1938: *Litanies* de [Jehan Alain](#).

26/3/1938: la *Symphonie n° 3* (2^e version) de [Howard Hanson](#), créée par l'[Orchestre symphonique de la NBC](#).

8/4/1938: la *Symphonie n° 1* de [Walter Piston](#), créée par l'[Orchestre symphonique de Boston](#) dirigé par le compositeur.

12/5/1938: *Jeanne d'Arc au bûcher* (version pour orchestre) d'[Arthur Honegger](#), créé à [Bâle](#) (version scénique créée en 1942).

22/9/1938: le *Quatuor à cordes op. 28* d'[Anton Webern](#), créé à [Pittsfield \(Massachusetts\)](#) par le Quatuor Kolish.

5/11/1938: *Adagio pour cordes* et *First Essay for Orchestra* de [Samuel Barber](#), créés à [New York](#) par [Arturo Toscanini](#) avec l'[orchestre symphonique de la NBC](#).

15/12/1938: le *Concerto pour violon* d'[Ernest Bloch](#), créé à [Cleveland](#) par [Joseph Szigeti](#), l'[orchestre de Cleveland](#) sous la direction de [Dmitri Mitropoulos](#).

2/2/1939: *La Fantaisie pastorale*, de [Darius Milhaud](#).

23/3/1939: Le *Concerto pour violon n° 2*, de [Béla Bartók](#), créé à [Amsterdam](#) par [Zoltan Székely](#), avec l'[Orchestre royal du Concertgebouw](#) sous la direction de [Willem Mengelberg](#).

24/5/1939: *Thrène et Péan*, symphonie n° 3 de [Matthijs Vermeulen](#), créée à [Amsterdam](#) par l'[orchestre royal du Concertgebouw](#) dirigé par [Eduard van Beinum](#).

26/5/1939: La *Symphonie n° 1*, d'[Alan Hovhaness](#), créée à [Londres](#) par l'[Orchestre symphonique de la BBC](#) sous la direction de [Leslie Heward](#).

17/6/1939: Les *Variations symphoniques*, de [Witold Lutosławski](#), créées par l'[orchestre radio symphonique polonais](#) sous la direction de [Grzegorz Fitelberg](#).

21/6/1939: Le *Concerto pour orgue, cordes et timbales* de Francis Poulenc, créé à la Salle Gaveau par Maurice Duruflé et l'Orchestre symphonique de Paris dirigés par Roger Désormière.

5/11/1939: La *Symphonie n° 6 en si mineur*, de Dmitri Chostakovitch, créée par l'orchestre philharmonique de Leningrad sous la direction de Evgeni Mravinski.

9/11/1939: Le *Concerto de Aranjuez*, de Joaquín Rodrigo, créé à Barcelone.

FILMS – CINEMATOGRAPHY, SILENT, SOUND

SEE ALSO CHAPTER “FILMS IN THE PERIOD 1888-1939”

18/8/1887 - *Man Walking Around a Corner*, directed by [Louis Le Prince](#). The oldest known film. The film was taken on the corner of Rue Bochart-de-Saron and Avenue Trudaine in the 9th arrondissement of Paris. Pictures from the film were sent in a letter dated 18 August 1887 to his wife.

27/2/1888 - [Thomas Edison](#) meets with [Eadweard Muybridge](#) who proposes a scheme for [sound film](#) (February 27, [West Orange, New Jersey](#)).

March 1891 – [William K. L. Dickson](#) successfully develops a working prototype of the [Kinetoscope](#) which moves horizontally.

20/5/1891– First public display of [Thomas Edison's](#) prototype horizontal [kinetoscope](#): *Dickson Greeting* is shown at Edison's Laboratory for a convention of the National Federation of Women's Clubs in [West Orange, New Jersey](#).

24/8/1891 – [Thomas Edison](#) files for a patent for the [motion picture camera](#) (which he receives in [1897](#)).

18/10/1892– [Théâtre Optique](#) event opens, showing projected motion pictures to the public at the [Musée Grévin](#) in [Paris](#).

May 9, 1893 – The premiere of the completed Kinetoscope was held at the Brooklyn Institute of Arts and Sciences, in New York, USA. The [Kinetoscope](#), an early [motion picture](#) exhibition device invented by [Thomas Edison](#) and developed by [William Kennedy Dickson](#), is introduced to the public. (It was in development since 1889 and a number of films had already been created for it). The first film publicly shown on the system was *[Blacksmith Scene](#)* (aka *Blacksmiths*); directed by Dickson and [shot](#) by Heise, it was produced at the new Edison moviemaking studio, known as the [Black Maria](#). Despite extensive promotion, a major display of the Kinetoscope, involving as many as twenty-five machines, never took place at the Chicago exposition. Kinetoscope production had been delayed in part because of Dickson's absence of more than eleven weeks early in the year with a nervous breakdown. On April 14, 1894, a public Kinetoscope parlor was opened by the Holland Bros. in New York City at 1155 Broadway, on the corner of 27th Street—the first commercial motion picture house. The venue had ten machines, set up in parallel rows of five, each showing a different movie. For 25 cents a viewer could see all the films in either row; half a dollar gave access to the entire bill. The machines were purchased from the new Kinetoscope Company, which had contracted with Edison for their production; the firm, headed by Norman C. Raff and Frank R. Gammon, included among its investors Andrew M. Holland, one of the entrepreneurial siblings, and Edison's former business chief, Alfred O. Tate. The ten films that comprise the

first commercial movie program, all shot at the Black Maria, were descriptively titled: *Barber Shop*, *Bertoldi (mouth support)* (Ena Bertoldi, a British vaudeville contortionist), *Bertoldi (table contortion)*, *Blacksmiths*, *Roosters* (some manner of cock fight), *Highland Dance*, *Horse Shoeing*, *Sandow* (Eugen Sandow, a German strongman), *Trapeze*, and *Wrestling*. As historian Charles Musser describes, a "profound transformation of American life and performance culture" had begun.

7/1/1894 - William Kennedy Dickson receives a patent for motion picture film.

7/1/1894 - Thomas Edison films his assistant, Fred Ott sneezing with the Kinetoscope at the Black Maria.^[1]

14/4/1894 – The first commercial presentation of the Kinetoscope took place in the Holland Brothers' Kinetoscope Parlor at 1155 Broadway, New York City.^[2]

6/6/1894 - Charles Francis Jenkins projects a filmed motion picture before an audience in Richmond, Indiana. Earliest documented projection of a motion picture.^[3]

2-3/1895 – Robert W. Paul and Birt Acres build and run the first working 35 mm movie camera in Britain, the Kineopticon. Their first films include Incident at Clovelly Cottage, The Oxford and Cambridge University Boat Race and Rough Sea at Dover.^[1]

2-3/1895 - In France, the brothers Auguste and Louis Lumière, design and built a lightweight, hand-held motion picture camera called the Cinématographe. They discover that their machine can also be used to project images onto a large screen. The Lumière brothers create several short films at this time that are considered to be pivotal in the history of motion pictures.^[1]

13/2/1895 – Auguste and Louis Lumière patent the Cinematographe, a combination movie camera and projector. The first film was projected privately at La societe d'encouragement pour l'industrialisation in Paris

22/3/1895 – First display of motion pictures by Auguste and Louis Lumière (private screening).

27/5/1895 – Birt Acres patents the Kineopticon under his own name.

Late September 1895 – C. Francis Jenkins and Thomas Armat demonstrate their Phantoscope, a motion picture projector, in Atlanta, Georgia at the Cotton States and International Exposition.

11/1895 – In Germany, Emil and Max Skladanowsky develop their own film projector.

1 November 1895 – the first cinema ever – the Berlin Wintergarten Theatre, presented a short film by the Skladanowsky brothers.

December 28, 1895 – at Salon Indien du Grand Café in Paris the first public screening of films at which admission was charged. Auguste and Louis Lumière of Besançon, Franche-Comté, France introduce cinematograph, a combination film camera, film projector and

developer, to the public. This history-making presentation featured ten short films, including their first film, *Sortie des Usines Lumière à Lyon* (*Workers Leaving the Lumière Factory*). The [Lumière brothers](#) have their first paying audience at the [Grand Café Boulevard des Capucines](#) in Paris — this date is sometimes considered the debut of the motion picture as an entertainment medium. The 10 short films were filmed, directed and produced by the [Brothers Lumiere](#): 1. La sortie de l'usine Lumiere a Lyon, 2. La voltage, 3. La peche aux poisons rouges, 4. Le débarquement du congres de photographie a Lyon, 5. Le forgerons, 6. L'arroseur arrose, 7. Le repas de bebe, 8. Le saut a la couverture, 9. La place des Cordeliers a Lyon, 10. La mer (Baignade en mer). 33 people pay 1 franc each to watch the films, with an average length of 40 seconds. But the police has to intervene, as 2000 people want to get into the [Grand Café](#).

30/12/1895 – The [American Mutoscope and Biograph Company](#) motion pictures is founded in New Jersey by the [KMCD Syndicate](#) of [William Kennedy Dickson](#), [Henry Marvin](#), [Herman Casler](#) and [Elias Koopman](#).^[2]

1/1896 January – In the [United States](#), the [Vitascope film projector](#) is designed by [Charles Francis Jenkins](#) and [Thomas Armat](#). [Armat](#) begins working with [Thomas Edison](#) to manufacture it.

14/1/1896 – [Birt Acres](#) demonstrates his film projector, the *Kineopticon*, the first in Britain, to the [Royal Photographic Society](#) at the [Queen's Hall](#) in London. This is the first film show to an audience in the U.K.^[1]

20/2/1896 – In London:^[2] - [Robert W. Paul](#) demonstrates his film projector, the *Theatrograph* (later known as the *Animatograph*), at the [Alhambra Theatre](#).

20/2/1896 - The [Lumière Brothers](#) first project their films in Britain, at the [Empire Theatre of Varieties, Leicester Square](#).

4/1896 – Edison and Armat's [Vitascope](#) is used to project motion pictures in public screenings in New York City.

14/5/1896 – Tsar [Nicholas II of Russia](#) is crowned in Moscow, the first [coronation](#) ever recorded in film.

11/7/1896 – First films screened in [Venezuela](#) by [Luis Manuel Méndez](#) and [Manuel Trujillo Durán](#) at the [Baralt Theatre](#) in [Maracaibo](#).^[3]

26/7/1896 – "Vitascope Hall" opens on [Canal Street, New Orleans](#), the first business devoted exclusively to showing motion pictures at a fixed location [1]

28/9/1896 – The [Pathé Frères](#) film company is founded.

19/10/1896 – "Edison Hall" in [Buffalo, New York](#), the first building constructed specifically for showing motion pictures. [2]

3/11/1896 - [Marius Sestier](#) films the [Melbourne Cup](#), a major sporting event in Australia.

28/1/1897 – The first [Venezuelan](#)-made films are screened at the [Baralt Theatre](#) in [Maracaibo](#), two locally-made actuality shorts, [Un célebre especialista sacando muelas en el gran Hotel Europa](#) and [Muchachos bañándose en la laguna de Maracaibo](#).^[1]

4/5/1897 – During a film screening at the Charity Bazaar in [Paris](#), a curtain catches on fire from the [ether](#) used to fuel the [projector](#) lamp. The fire spreads and becomes catastrophic, ultimately resulting in 126 deaths.^[2]

20/6/1897 – [Queen Victoria's Diamond Jubilee](#) procession filmed.^[3]

19/5/1898 – Vitagraph is founded in New York.^[citation needed]

27/8/1898 – [Alfred John West](#) gives a Royal Command Performance to [Queen Victoria](#) of film from the cruise of HMS *Crescent* at Osborne House.

9/1899 - [King John](#), a silent compilation of three short scenes from a forthcoming stage production by [Herbert Beerbohm Tree](#) with film direction by [William Kennedy Dickson](#) and [Walter Pfeffer Dando](#), is filmed in London, the first known film based on a [Shakespeare](#) play.

9/1899 - [Mitchell and Kenyon](#) of [Blackburn](#) in the north of England release three fiction films under the 'Norden' brand which attract national attention – [The Tramp's Surprise](#), [The Tramps and the Artist](#) and [Kidnapping by Indians](#), the latter being the first [Western](#).

11/1899 – The oldest surviving [Japanese](#) film, [Momijigari](#), is shot by [Tsunekichi Shibata](#) in [Tokyo](#) as a record of [kabuki](#) actors [Onoe Kikugorō V](#) and [Ichikawa Danjūrō IX](#) performing a scene from the play [Momijigari](#).

10/3/1902 – A Circuit Court decision in the United States ends [Thomas Edison's](#) monopoly on [35 mm movie film](#) technology.^[1]

2/4/1902 – [Thomas Lincoln Tally](#) opens the Electric Theater, the first permanent movie theater, in Los Angeles.^[2] Tally co-founds the [First National Exhibitors Circuit](#) in 1917.^{[3][4]}

9/8/1902 – [Georges Méliès'](#) film [The Coronation of Edward VII](#) (a staged simulation with inserted actuality footage) is first shown in London on the evening of the [Coronation](#) itself.

1/9/1902 – Actor/producer Méliès premières the first [science fiction](#) film, the silent [A Trip to the Moon](#) (*Le Voyage dans La Lune*), at the Théâtre Robert-Houdin in Paris, France; it proves an immediate success.^[5] One scene features the animated human face of the moon being struck in the eye by a rocket.

23/6/1904: [Marcus Loew](#) finds the theatre chain, the People's Vaudeville Company, which later was renamed [Loews Theatres](#) which was the oldest theatre chain operating in North America when it was merged with [AMC Theatres](#) in 2006

19/6/1905 – [John P. Harris](#) and his brother Harry in [Pittsburgh](#) open the first theater in the [U.S.](#) devoted exclusively to the exhibition of motion pictures.

16/12/1905 – [Variety](#), an entertainment trade newspaper that would later cover the film industry, is published for the first time in New York City.

26/12/1906 - The world's first feature film, [The Story of the Kelly Gang](#) is released in [Melbourne](#), Australia.

19/1/1907 – [Variety](#) publishes its first film review.

7/5/1907 – Seattle film maker William Harbeck sets up a camera at the front of a B.C. Electric streetcar and films the downtown streets of [Vancouver](#), [British Columbia](#). Pieces of the film, the earliest surviving footage of the city,^[1] have disappeared, only about 7 minutes remain.^[2]

29/5/1907 – [Salaviinanpolttajat](#), also known as *The Moonshiners*, the first fictional film made in Finland, is released.

20/6/1907 – [L'Enfant prodigue](#), the first feature-length motion picture produced in Europe, opens in Paris.

[Peerless Film Manufacturing Company](#) was founded in Chicago by [George K. Spoor](#) and [Gilbert M. Anderson](#). On August 10, 1907, the studio name was changed to [Essanay Studios](#) ("S and A").^{[3][4]}

28/11/1907 - In [Haverhill, Massachusetts](#), scrap-metal dealer [Louis B. Mayer](#) opens his first [movie theater](#) (in a few years he had the largest theater chain in [New England](#) and in 1917 he founded his own production company, which eventually became part of [Metro-Goldwyn-Mayer](#)).

3/7/1908 - Malhabour Theater, the first film house in [Iloilo City](#) was opened to the public.^[1]

14/7/1908 – [D. W. Griffith](#) becomes a director at the [American Mutoscope and Biograph Company](#) in New York City. Between 1908 and 1913, Griffith will direct nearly 500 films starting with the release of [The Adventures of Dollie](#).

28/10/1908 – The Russian Film Industry begins with the release of Russia's first fictional narrative film [Stenka Razin](#).

18/11/1908 – Release in France of [The Assassination of the Duke of Guise](#) (*La Mort du duc de Guise*), the first film with a [screenplay](#) by an eminent man of letters, the playwright [Henri Lavedan](#);^[2] it is also directed by two men of the theatre, [Charles Le Bargy](#) and [André Calmettes](#), features actors of the [Comédie-Française](#), and is accompanied by a score from [Saint-Saëns](#).

12/1908 - [Thomas Edison](#) forms the [Motion Picture Patents Company](#), with goals of controlling production and distribution, raising theater admission prices, cooperating with censorship bodies, and preventing film stock from getting into the hands of nonmember producers.

4/2/1909 February 4 – The [Paris Film Congress](#) begins, an attempt by leading European producers to form a cartel similar to that of the [Motion Picture Patents Company](#) in the United States.

12/5/1909 – [Mr. Flip](#) is released and is the first film to feature someone being [hit in the face with a pie](#).

23/5/1909 – The first [news cinema](#), The Daily Bioscope, opens in London.

17/6/1909 – [In the Sultan's Power](#) is the first film ever completely made in [Los Angeles, California](#). It is filmed by director [Francis Boggs](#).

25/10/1909 – [IMP](#) release their first film, [Hiawatha](#), based on the 1855 [poem The Song of Hiawatha](#) by [Henry Wadsworth Longfellow](#).^[2]

5/11/1909 - A Nature Movie by Arthur C. Pillsbury using film to explore the wonders of Yosemite. This first showing was for John Muir, a friend, and associate of Pillsbury's. Included was footage of the Hetch Hetchy. This film was then shown for the 1910 season at the Pillsbury Studio in Yosemite, advertised using postcards.^[3]

2/12/1909 – [Matsunosuke Onoe](#), who will become the first superstar of [Japanese cinema](#), appears in his first film, *Goban Tadanobu*.

20/12/1909 – [James Joyce](#) opens the [Volta Cinematograph](#), the first cinema in Dublin.^[4]

18/10/1910 – The first cinematic version of [Mary Shelley's Frankenstein](#) (1818) is released in the United States by [Edison Studios](#). One of the first [horror films](#), it features (unbilled) actor [Charles Ogle](#) as [the monster](#).

6/5/1910 – The newsreel footage of the [funeral of Edward VII](#) is shot in [Kinemacolor](#), making it the first color [newsreel](#).

7/1910 – [The Johnson-Jeffries Fight](#) footage causes race riots and is banned in the South of the US.

2/1911 February: [The Motion Picture Story Magazine](#), the first American film [fan magazine](#), is published. It is followed later in the year by [Photoplay](#).

8/4/1911: [Winsor McCay](#) releases his first film [Little Nemo](#), one of the earliest animated films.

23/10/1911 (October 10 OS): [Svetozar Botorić's The Life and Deeds of the Immortal Leader Karađorđe](#) (*Život i dela besmrtnog vožda Karađorđa*, Живот и дела бесмртног војда Карађорђа) premieres in [Belgrade](#) and becomes the first [feature film](#) made in [Serbia](#) and the [Balkans](#).

26/10/1911: [Defence of Sevastopol](#) («Оборона Севастополя») premieres at the Crimean palace of Tsar Nicholas II and becomes the first feature-length film made in the Russian Empire and one of the first in the world.

27/10/1911: [David Horsley's Nestor Motion Picture Company](#) opens the first motion picture studio in [Hollywood](#).

11/1911: The [Kalem Company](#) of [New York](#) pays the estate of author [Lew Wallace](#) \$25,000 in legal settlement for having adapted [Ben Hur \(1907 film\)](#) from his novel without securing prior rights.

10/11/1911 – [Notre-Dame de Paris](#), directed by [Albert Capellain](#)

10/11/1911 – [Madame Sans-Gene](#), directed by [Henri Desfontaines](#) and [Andre Calmettes](#)

2/1912 – [Babelsberg Studio](#) outside [Berlin](#) begins operation with shooting of [The Dance of the Dead \(Der Totentanz\)](#) by Danish director [Urban Gad](#) starring [Asta Nielsen](#) (released September 7).

30/4/1912 – [Universal Film Manufacturing Company](#) is founded in New York, the oldest surviving film studio in the United States.

8/5/1912 – [Famous Players Film Company](#), the forerunner of [Paramount Pictures](#), is founded by [Adolph Zukor](#).

18/5/1912 – [Shree Pundalik](#) by [Dadasaheb Torne](#), the first [Indian film](#), is released.

8/6/1912 – [New York Motion Picture Company](#) is merged with Universal, giving Universal a studio in [Edendale, Los Angeles](#).

4/7/1912 – [Mack Sennett](#), who has previously worked as an actor and comedy director with [D. W. Griffith](#), forms a new company with New York City entrepreneur [Adam Kessel](#), [Keystone Studios](#). It will play an important role in developing [slapstick](#) comedy as the home to the [Keystone Cops](#), English actor [Charlie Chaplin](#), and others.

12/7/1912 – [Queen Elizabeth](#) is the first film released by Famous Players. Directed by [Henri Desfontaines](#) and [Louis Mercanton](#). Actress [Sarah Bernhardt](#).

26/7/1912 – [Edison Studios](#) releases [What Happened to Mary](#), the first ever motion picture [serial](#).

15/10/1912 – [Richard III](#), directed by [Andre Calmettes](#) and [James Keane](#)

1/1/1913 – The [British Board of Film Censors](#) is established.

4/1/1913 – [Les Miserables](#), directed by [Albert Capellain](#), length – 6 hours

21/4/1913 – The first full-length Indian (and Marathi) feature film [Raja Harishchandra](#) (silent)^{[1][2]} has its première (public release May 3).

5/1913 – [Mary Pickford](#) signs a contract with [Adolph Zukor's Famous Players Film Company](#) for \$500 per week, becoming the company's first superstar.^[3]

8/5/1913 – [Fantomax](#), a l'hombre de la guillotine, directed by [Louis Feuillade](#)

12/9/1913 – Juve contre Fantomas, directed by Louis Feuillade

17/9/1913 – L'enfant de Paris, directed by Leonce Perret

3/10/1913 – Germinal, directed by Albert Capellain

21/11/1913 – Fantomas, le mort qui tue, directed by Louis Feuillade

24/11/1913 - [*Traffic in Souls*](#) is an early example of the narrative style of Hollywood film.

29/12/1913 – [Charlie Chaplin](#) signs a contract with [Mack Sennett](#) to begin making films at [Keystone Studios](#).

29/12/1913 – release of [*The Adventures of Kathlyn*](#), the second American [serial film](#) and the first to feature [cliffhanger](#) endings that became popular with later serials.

29/12/1913 – production starts on Jesse L. Lasky Feature Play Company's [*The Squaw Man*](#), the first full-length [Hollywood](#) feature film.

28/1/1914 – Le roman d'un mousse, directed by Leonce Perret

2/2/1914 – [Charlie Chaplin](#)'s first film, [*Making a Living*](#) is released.

7/2/1914 – Release of [Charlie Chaplin](#)'s second film, the [Keystone](#) comedy [*Kid Auto Races at Venice*](#), in which his character of [The Tramp](#) is introduced to audiences (although first filmed in [*Mabel's Strange Predicament*](#), released two days later).^{[2][3][4]}

8/2/1914 – [Winsor McCay](#)'s [*Gertie the Dinosaur*](#) greatly advances filmed animation movement techniques.

10/2/1914 – Release of the film [*Hearts Adrift*](#); the name of [Mary Pickford](#), the star, is displayed above the title on movie marquees.

2/1914 – [Lewis J. Selznick](#) and [Arthur Spiegel](#) organize the [World Film Corporation](#),^{[5][6]} a distributor of independently produced films^[7] located in [Fort Lee, New Jersey](#),^{[8][9][10]}

27/2/1914 – Le chevalier de Maison-Rouge, directed by Albert Capellain

8/3/1914 – [D. W. Griffith](#)'s first feature film, [*Judith of Bethulia*](#), is released. It is his last production for the [Biograph Company](#).

13/3/1914 – Fantomas contre Fantomas, directed by Louis Feuillade

20/3/1914 – [*Tess of the Storm Country*](#) makes [Mary Pickford](#) an icon in the US and a celebrity around the world.

31/3/1914 – The serial [*The Perils of Pauline*](#) is an early example of the [damsel in distress](#) in film.

12/4/1914 – The 3,300-seat [Mark Strand Theatre](#) opens in New York City.

18/4/1914 – [Cabiria](#), directed by [Giovanni Pastrone](#), is released in Italy, the first [epic film](#),^[1] featuring the first extensive use of a moving [camera dolly](#) in a feature film, and introducing the long-running character [Maciste](#).

8/5/1914 – [Paramount Pictures](#) is formed as a film distributor by [William Wadsworth Hodkinson](#).

8/5/1914 – [Fantomas, le faux magistrat](#), directed by [Louis Feuillade](#)

19/11/1914 – [William Fox's Box Office Attractions Company](#) releases its first production, [Life's Shop Window](#).

3/12/1914 – [William S. Hart](#) appears in his first feature film, [The Bargain](#), which makes him a star.

21/12/1914 – Release of the first American made feature-length comedy film, [Tillie's Punctured Romance](#), which also contains [Marie Dressler](#) and [Charlie Chaplin's](#) feature film debuts.

12/1914 – [Chaplin](#) joins [Essanay Studios](#) for \$1,250 per week.

1/2/1915 : [Fox Film Corporation](#) founded

8/2/1915: [D.W Griffith's](#) [The Birth of a Nation](#) premieres at [Clune's Auditorium Los Angeles](#) and breaks both box office and film length records (running at a total length of over three hours).

2/1915: [Metro Pictures](#), a forerunner of [Metro-Goldwyn-Mayer](#), is founded^[1]

22/2/1915: The [Allan Dwan](#) directed film [David Harum](#) is released. The film is the first in long line of a successful romantic onscreen pairings of actors [May Allison](#) and [Harold Lockwood](#).

15/3/1915: [Universal Studios Hollywood](#) opens (1964).

18/6/1915: The [Motion Picture Directors Association](#) (MPDA) is formed by twenty-six [film directors](#) in [Los Angeles, California](#).

7/1915: [Triangle Film Corporation](#) is founded in [Culver City, California](#) and attracts filmmakers [D. W. Griffith](#), [Thomas H. Ince](#) and [Mack Sennett](#)

11/9/1915: A nitrate fire at [Famous Players](#) in New York destroys several completed but unreleased silent films which are later remade. Films lost include [Mary Pickford's](#) [Esmerelda](#) and [The Foundling](#) and [John Barrymore's](#) [The Red Widow](#).

1/10/1915: A US court rules in [United States v. Motion Picture Patents Co.](#) that the [Motion Picture Patents Company](#) trust is monopolistic and orders it to be dissolved.

13/11/1915 – [Les vampires](#), directed by [Louis Feuillade](#), length – 7 hours and 20 minutes

18/11/1915: Release of [*Inspiration*](#), the first mainstream movie in which a leading actress ([Audrey Munson](#)) appears [nude](#).

13/12/1915: [Sessue Hayakawa](#) becomes the first Asian actor to become a star in the US after his performance in [The Cheat](#).

24/6/1916 – [Mary Pickford](#) signs a contract for \$10,000 a week plus profit participation, guaranteeing her over \$1 million per year.

19/7/1916 – [Famous Players-Lasky](#) is formed through a merger of [Adolph Zukor's Famous Players Film Company](#) and [Jesse L. Lasky's Feature Play Company](#). Later in the year, they acquire distributor [Paramount Pictures](#).

10/8/1916 – The official British documentary propaganda film [The Battle of the Somme](#) is premièred in London. In the first six weeks of general release (from 20 August) 20 million people view it.

5/9/1916 – Release of [D. W. Griffith's](#) epic film [Intolerance: Love's Struggle Through the Ages](#), starring [Lillian Gish](#) (as "The Eternal Motherhood") and [Constance Talmadge](#) (in two roles), in New York, United States. It is estimated to have cost around \$2.5 million to make but is initially a commercial failure. Production – [Triangle Film](#)

17/10/1916 – Release of [A Daughter of the Gods](#), the first US production with a million dollar budget, with the first nude scene by a major star ([Annette Kellerman](#)).

19/11/1916 – [Samuel Goldfish](#) (later renamed [Samuel Goldwyn](#)) and [Edgar Selwyn](#) establish [Goldwyn Pictures](#), later to become one of the most successful independent filmmakers.

1/1917 – [Panthea](#) is released, the first film from the company that [Joseph Schenck](#) formed with his wife, [Norma Talmadge](#), after leaving [Loew's Consolidated Enterprises](#).

19/1/1917 – 6/4/1917 – [Judex](#), directed by [Louis Feuillade](#), actors – [Musidora](#), [Rene Creste](#), in 12 episodes of 5 hours.

2/1917 – [Buster Keaton](#) first meets [Roscoe "Fatty" Arbuckle](#) in New York and is hired as a co-star and gag man.

7/3/1917 – [Mater Dolorosa](#), directed by [Abel Gance](#)

9/4/1917 – [Supreme Court of the United States](#) rule in [Motion Picture Patents Co. v. Universal Film Manufacturing Co.](#) which ends the [Motion Picture Patents Company](#) appeal and results in the end of the company.

20/4/1917 – [L'esclave de Phidias](#), directed by [Leonce Perret](#)

23/4/1917 – Release in the United States of the short [The Butcher Boy](#), the first of [Roscoe "Fatty" Arbuckle's](#) series of films with the [Comique Film Corporation](#), and [Buster Keaton's](#) film debut.

25/4/1917 – [Thomas Lincoln Tally](#), in a meeting in New York, co-founds the [First National Exhibitors Circuit](#).^{[1][2]}

7/5/1917 – *Meres francaises*, directed by Rene Hervil and Louis Mercanton, actress Sarah Bernhardt

6/1917 – [Thomas H. Ince](#) and [Mack Sennett](#) leave [Triangle Film Corporation](#) following [Stephen Andrew Lynch](#) taking control.

13/9/1917 – Release in the United States of *The Gulf Between*, the first film made in [Technicolor](#) System 1, a two-color process.

5/10/1917 – *Le coupable*, directed by Andre Antoine

9/11/1917 – World's first [feature-length](#) animated film is made in [Argentina](#) by [Quirino Cristiani](#) (*El Apóstol*)

18/12/1917 – Foundation of [Universum Film AG](#) (Ufa), as a propaganda film company, in Berlin.

27/1/1918 – [Tarzan](#) makes his film debut in *Tarzan of the Apes*.

28/1/1918 – *La nouvelle mission de Judex*, directed by Louis Feuillade

26/2/1918 – *N'oublions jamais*, directed by Leonce Perret

3/3/1918 – *Les travailleurs de la mer*, directed by Andre Antoine

10/3/1918 – [Warner Bros.](#) release their first produced picture, *My Four Years in Germany*.

7/1918 – The animated *The Sinking of the Lusitania* is one of the first examples of animation being used for something other than comedy.

30/11/1918 – *Tih Minh*, directed by Louis Feuillade, length – 6 hours and 58 minutes

17/1/1919 – *Vendemiaire*, directed by Louis Feuillade

5/2/1919 – [Charlie Chaplin](#), [Mary Pickford](#), [Douglas Fairbanks](#) and [D. W. Griffith](#) launch [United Artists](#).

3/1919 – [Oscar Micheaux](#) premieres *The Homesteader*, the first [feature-length race film](#), starring pioneering African American actress [Evelyn Preer](#), becoming the first [African American](#) to produce and direct a motion picture.

25/4/1919 – *J'accuse*, directed by Abel Gance

13/5/1919 – [D. W. Griffith](#)'s first film to be released by [United Artists](#), *Broken Blossoms*, has its premiere in New York City.

27/6/1919 – *Rose-France*, directed by Marcel l'Herbier

29/8/1919 – *The Miracle Man* displayed [Lon Chaney's](#) talent for make-up and made him famous as a [character actor](#).

1/9/1919 – [United Artists](#) release their first film, *His Majesty, the American* starring [Douglas Fairbanks](#).

18/9/1919 – [Ufa-Palast am Zoo](#) in [Berlin](#) opens rebuilt as a permanent cinema with the première of [Ernst Lubitsch's](#) *Madame Dubarry*.^{[4][5]}

25/9/1919 - *Dalagang Bukid* (The Country Maiden), the first Filipino feature-length film made in the Philippines, released.^[6]

24/10/1919 - The [Capitol Theatre in New York City](#) becomes one of the largest cinemas in the world with 4,000 seats.

1/11/1919 – *La dixieme symphonie*, directed by [Abel Gance](#)

7/11/1919 – *La sultane de l'amour*, directed by [Charles Burguet](#) and [Rene le Somptier](#)

16/11/1919 – [Constance Talmadge](#) becomes a star with the release of *A Virtuous Vamp*.^[7]

12/12/1919 – *Haceldama ou le prix du sang*, directed by [Julien Duvivier](#)

16/1/1920 – *Travail*, directed by [Henri Ponctal](#)

26/2/1920 – *Das Cabinet des Dr. Caligeri*, directed by [Robert Wiene](#), produced by [Decla Bioscop AG](#), [Berlin, Germany](#).

5/3/1920 – *Barrabas*, directed by [Louis Feuillade](#), length – 7 hours and 32 minutes

18/3/1920 – *Dr. Jekyll and Mr. Hyde*, in NY, US. Directed by [John Robertson](#), distributed by [Paramount](#).

31/3/1920 – *La fete espagnole*, directed by [Germaine Dulac](#)

8/1920 – [Jack Cohn](#), [Joe Brandt](#) and [Harry Cohn](#) form [C. B. C. Film Sales Corporation](#)^[3] which would later become [Columbia Pictures](#).^[4]

29/10/1920 – *Der Golem*, in Germany, directed by [Carl Boese](#) ad [Paul Wegener](#), starring [Paul Wegener](#), produced by [PAGO](#).

27/11/1920 – *The Mark of Zorro*, starring [Douglas Fairbanks](#) opens.

3/12/1920 – *L'homme du large*, directed by [Marcel l'Herbier](#)

21/1/1921 – The silent comedy-drama *The Kid*, written by, produced by, directed by and starring [Charlie Chaplin](#) (in his Tramp character) – his first full-length film as a director – and featuring [Jackie Coogan](#), is released in the United States. It is the year's second-highest-grossing film. Acting also [Edna Purviance](#). Produced by [Charlie Chaplin Production](#).

6/3/1921 – The silent epic war film *The Four Horsemen of the Apocalypse*, adapted for the screen by [June Mathis](#), is released in the United States. It is the year's highest-grossing film (and the sixth-best-grossing silent film of all time), propels [Rudolph Valentino](#) to stardom and inspires a [tango](#) craze and a fashion for [gaucho](#) pants.

10/4/1921 – The Queen of Sheba, silent film, produced by Fox, directed by J. Gordon Edwards, with Betty Blythe. 9 reels of 15 minutes each. The topless scenes filmed in this movie were seen only in European release versions of the movie.

28/5/1921 – L'Atlantide, directed by Jacques Feyder

24/6/1921 - Quatre-vingt-treize, directed by Albert Capelain

29/8/1921 – Broadway's first \$1 million theatre, [Loew's State](#) opens.

5/9/1921 – Popular comedian [Roscoe "Fatty" Arbuckle](#) attends a party at the [St. Francis Hotel](#), San Francisco, during which actress [Virginia Rappe](#) is fatally injured; although he is eventually acquitted of rape and manslaughter, the scandal derails his career.

13/10/1921 – La Terre, directed by Andre Antoine

14/10/1921 – Les trios mousquetaires, directed by Henri Diamant-Berger

21/10/1921 – [George Melford](#)'s silent film *The Sheik*, which enhances leading actor [Rudolph Valentino](#)'s international reputation as a [Latin lover](#), is premiered in Los Angeles. Within the first year of its release, it exceeds \$1 million in ticket sales.

26/10/1921 – The [Chicago Theatre](#), which will be the oldest surviving French-style [Baroque Revival](#) grand movie palace, opens.

28/10/1921 – El Dorado, directed by Marcel l'Herbier

23/12/1921 – Les Contes des 1001 Nuits, directed by Viktor Tourjansky

20/1/1922 – Le roi de Camargue, directed by Andre Hugon

26/2/1922 – La femme de nulle part, directed by Louis Delluc

3/3/1922 – Parisette, directed by Louis Feuillade

4/3/1922 – Nosferatu, Directed by F. W. Murnau, produced by Jofa, Prana.

12/4/1922 – Les Roquevillard, directed by Julien Duvivier

27/4/1922 – Dr. Mabuse, der Spieler – part 1. Part 2 – 26/5/1922, both in Germany. Directed by [Fritz Lang](#), produced by Uco Film.

11/6/1922 – United States première of [Robert J. Flaherty](#)'s *Nanook of the North*, the first commercially successful [feature length documentary film](#).

11/6/1922 – Nanouk l'Esquimau, directed by Robert Flaherty

4/10/1922 – L'arlesienne, directed by Andre Antoine

7/10/1922 – Don Juan et Faust, directed by Marcel l'Herbier

26/11/1922 – *The Toll of the Sea*, starring [Anna May Wong](#) and [Kenneth Harlan](#), debuts as the first general release film to use two-tone [Technicolor](#) (*The Gulf Between* was the first film to do so but it was not widely distributed).

17/2/1923 – La Roue, directed by Abel Gance, length – 6 hours and 58 minutes

4/4/1923 – [Warner Bros. Pictures Inc.](#) incorporated in the United States.

15/4/1923 – [Lee De Forest](#) demonstrates the [Phonofilm sound-on-film](#) system at the [Rivoli Theater](#) in New York with a series of short musical films featuring [vaudeville](#) performers.

2/9/1923 – The Hunchback of Notre Dame, in New York, US, directed by Wallace Worsley, with Lon Chaney, produced by Universal.

28/9/1923 – L'auberge rouge, directed by Jean Epstein

2/11/1923 – Le brasier ardent, directed by Ivan Mosjoukine and Alexandre Perret

16/11/1923 – Koenigsmark, directed by Leonce Perret

19/11/1923 – Our Hospitality, in the US, directed by [Buster Keaton](#), starring [Buster Keaton](#), produced by [Joseph Schenck](#).

23/11/1923 – The Ten Commandments, in the US (18/12/1924 – Paris, France). Directed by [Cecil B. De Mille](#), distributed by [Paramount](#).

23/11/1923 – Coeur Fidele, directed by Jean Epstein

21/12/1923 – Gossette, directed by Germaine Dulac

10/1/1924 – CBC Distributions corp. is renamed and incorporated as [Columbia Pictures](#).

25/1/1924 – La belle Nivernaise, directed by Jean Epstein

14/2/1924 – Die Neibelungen: Siegfried, directed by [Fritz Lang](#), produced by [Decla](#), [UFA](#), in [Germany](#).

15/2/1924 – Mandrin, directed by [Henri Fescourt](#)

17/4/1924 – Entertainment entrepreneur [Marcus Loew](#) gains control of [Metro Pictures](#), [Goldwyn Pictures Corporation](#) and [Louis B. Mayer Pictures](#) to create [Metro-Goldwyn-Mayer](#) (MGM)

21/4/1924 – Sherlock Jr., in the US, directed by Buster Keaton, starring Buster Keaton, distributed by MGM

26/4/1924 – Die Niebelungen: Kriemhilds Rache, directed by Fritz Lang, in Germany. Producers – Decla UFA.

7/7/1924 – Chu-Chin-Chow, silent adventure film, based on the stage musical, directed by Herbert Wilcox, with Betty Blythe, produced by MGM, premiered in Berlin. It premiered in New York on 10/2/1925. Sources state this film had early experimental synchronized sound but this process could only be viewed at the special theaters outfitted for the sound equipment.

22/7/1924 – Pierrot, Pierrette, directed by Louis Feuillade

1/8/1924 – Credo ou la tragedie de Lourdes, directed by Julien Duvivier

26/9/1924 – La galerie des monsters, directed by Jacques Catelain

25/10/1924 – J'ai tue, directed by Roger Lion

31/10/1924 – La voyante, directed by Leon Abrams, actors Sarah Bernhardt, Georges Melchior, Harry Baur and Lili Damita

13/11/1924 – Le miracle des loups, directed by Raymond Bernard

15/11/1924 – In [Los Angeles](#), silent film director [Thomas Ince](#) ("The Father of the Western") meets publishing tycoon [William Randolph Hearst](#) to work out a deal. When Ince dies a few days later, reportedly of a [heart attack](#), rumors soon surface that he was murdered by Hearst.^[6]

21/11/1924 – Coeurs Farouches, directed by Julien Duvivier

4/12/1924 – Greed, directed by Erich von Stroheim, MGM Productions.

12/12/1924 – L'inhumaine, directed by Marcel l'Herbier

19/12/1924 – Les Grands, directed by Henri Fescourt

23/12/1924 – Der Letzte Mann, in Germany, directed by F. W. Murnau, acting Emil Jannings, produced by UFA.

26/12/1924 – Paris qui dort, directed by Rene Clair

24/1/1925 – Visaged d'enfants, directed by Jacques Feyder

11/2/1925 – Les aventures de Robert Macaire, directed by Jean Epstein

26/2/1925 – L'affiche, directed by Jean Epstein

13/3/1925 – Le fantome du moulin rouge, directed by Rene Clair

23/3/1925 – La fille de l'eau, directed by Jean Renoir

28/4/1925 – Stachka Strike, directed by Sergei Eisenstein, Produced by Goskino Proletkult.

26/6/1925: Charlie Chaplin's *The Gold Rush* premieres at the Grauman's Egyptian Theater in Los Angeles, US, distributed by United Artists. It is voted the best film of the year by critics in *The Film Daily* annual poll^[5]

6/9/1925 – The Phantom of the Opera, in New York, US, directed by Rupert Julian, acting Lon Chaney, distributed by Universal.

20/9/1925 – The Freshman, in the US, directed by Fred Newmeyer and Sam Taylor, starring Harold Lloyd, distributed by Pathe.

25/9/1925: Ufa-Palast am Zoo in Berlin rebuilt as Germany's largest cinema reopens.

23/10/1925 – Fanfan la Tulipe, directed by Rene Leprince

5/11/1925: MGM's war drama film *The Big Parade*, directed by King Vidor, is released. It is a massive commercial success, becoming the highest-grossing picture of the 1920s in the United States.

27/11/1925 – Le double amour, directed by Jean Epstein

12/12/1925 – Le lion des Mogols, directed by Jean Epstein, actors – Nathalie Lissenko and Alexiane.

15/12/1925 – Madame Sans-Genes, directed by Leonce Perret

24/12/1925 – Bronenosets Potemkin, directed by Sergei Eisenstein, Soviet Union, produced by Goskino, Mos Film.

27/12/1925 – Tumbleweeds, in the US, directed by King Baggot, acting William Hart, distributed by United Artists.

30/12/1925: MGM's biblical epic *Ben-Hur: A Tale of the Christ*, directed by Fred Niblo, premieres in New York City. It is the most expensive silent film ever made, costing \$4 million (around \$57 million when adjusted for inflation)^[6]

22/1/1926 – Jean Chouan, directed by Luitz-Morat

2/1926 – The oldest surviving animated feature film is released in the Weimar Republic, directed by Lotte Reiniger. It is called *The Adventures of Prince Achmed* (*Die Abenteuer des Prinzen Achmed*).

12/2/1926 – Feu Mathias Pascal, directed by Marcel l'Herbier

26/2/1926 – Poil de carotte, directed by Julien Duvivier

8/3/1926 – The Black Pirate, in the US, directed by Albert Parker, acting Douglas Fairbanks, produced by Elto Corp., distributed by United Artists.

2/4/1926 – Gribiche, directed by Jacques Feyder

30/4/1926 – Le voyage imaginaire, directed by Rene Clair

14/5/1926 – Sparrows in the US, directed by William Beaudine, starring Mary Pickford with Tom McNamara. Distributed by United Artists.

25/6/1926 – Nana, directed by Jean Renoir

30/6/1926 – Michel Strogoff, directed by Victor Tourjansky

9/7/1926 – Le vertige, directed by Marcel l'Herbier

2/8/1926 – MGM's *Ben Hur: A Tale of the Christ* opens in Los Angeles.^[8]

5/8/1926 – Warner Brothers debuts the first Vitaphone film, *Don Juan*. The Vitaphone system uses multiple 33⅓ rpm gramophone records developed by Bell Telephone Laboratories and Western Electric to play back music and sound effects synchronized with film.

6/8/1926 – Don Juan, in the US, directed by Alan Crosland, starring John Barrymore, Mary Astor, Myrna Loy, Hedda Hopper, produced by Vitaphone, distributed by Warner.

24/8/1926 – Rudolph Valentino, whose film *The Son of the Sheik* was currently playing, dies at the age of 31 in New York. Riots occur at the funeral parlor as thousands of people try to see his body.

7/10/1926 – Warner Brothers release the second Vitaphone film, *The Better 'Ole*, starring Sydney Chaplin.

19/10/1926 – Mauprat, directed by Jean Epstein

14/10/1926 – Faust, in Berlin, Germany. Directed by F. W. Murnau, acting Emil Jannings, distributed by UFA in Germany and MGM in the US.

5/11/1926 – Carmen, directed by Jacques Feyder, actors – Raquel Meller, Gaston Modot

5/12/1926 – The 1925 Soviet film *Battleship Potemkin* premieres in the United States, at the Biltmore Theatre in Manhattan.^[9]

18/12/1926 – L'homme et l'Hispano, directed by Julien Duvivier

24/12/1926 – Le juif errant, directed by Luitz-Moratz, length 5 hours and 36 minutes

10/1/1927 – Fritz Lang's science-fiction fantasy *Metropolis* premieres in Berlin, Germany. With Brigitte Helm, Alfred Abel. Production UFA.

5/2/1927 – The General, directed by Clyde Brucknau and Buster Keaton, acting – Buster Keaton, produced by Buster Keaton and Joseph Schenck. New York, USA.

10/2/1927 – Belphegor, directed by Henri Desfontaines

14/2/1927 – The Lodger: A Story of the London Fog, in the UK, directed by Alfred Hitchcock, produced by Gainsborough Pictures, distributed by Woolf & Freedman Film

11/3/1927 – World's largest movie theatre, the [Roxy Theatre](#), opens in New York City.

7/4/1927 – [Abel Gance's Napoleon](#) often considered his best known and greatest masterpiece, premieres (in a shortened version) at the Paris Opéra and demonstrates techniques and equipment that will not be revived for years to come, such as hand-held cameras, and what is often considered the first widescreen projection format [Polyvision](#). It will be more than three decades before films with a widescreen format would again be attempted. Length was 5.5 hours, acting Albert Dieudonne. Production Cine France, Films Abel Gance.

11/5/1927 – The [Academy of Motion Picture Arts and Sciences](#) is founded in [Los Angeles](#) by [Douglas Fairbanks](#). The [1st Academy Awards](#) (Oscars) will be awarded to films which are released in 1927 or 1928.

13/5/1927 - La proie du vent, Rene Clair

3/6/1927 - Six et demi onze, Jean Epstein

20/7/1927 - Le joueur d'échecs, Raymond Bernard

12/8/1927, Marquitta, Jean Renoir

12/8/1927 – Paramount's dramatic film [Wings](#), which will go on to win the first [Academy Award for Best Picture](#), opens at the Criterion Theater in New York City, with an unheard-of roadshow admission price of \$2.00 per ticket. Directed by [William Wellman](#), acting – [Clara Bow](#), [Gary Cooper](#), distributed by [Paramount](#).

5/9/1927 – [Nicholas Schenck](#) becomes president of [Loews Inc.](#) following the death of [Marcus Loew](#).

7/9/1927 – [Oswald the Lucky Rabbit](#) debuts in [Trolley Troubles](#).

21/9/1927 – [The Student Prince in Old Heidelberg](#), with [Ramon Novarro](#), [Norma Shearer](#), directed by [Ernst Lubitch](#), produced by [MGM](#).

23/9/1927 – [Fox Films](#) acquires the rights to the [Tri-Ergon sound-on-film](#) technology, which had been developed in 1919 by three German inventors, [Josef Engl](#), [Hans Vogt](#), and [Joseph Massole](#).

23/9/1927 – [Sunrise: A song of two humans](#), in the US, directed by [F. W. Murnau](#), produced by [Fox](#).

6/10/1927 – [The Jazz Singer](#), starring [Al Jolson](#), premieres at the [Warner Theater](#) in [New York City](#). Although not the first 'talkie', [The Jazz Singer](#) becomes the first box-office hit and popularizes sound motion pictures. It is the highest-grossing movie up to this time.^[citation needed] In keeping with the film's theme of a conflict within a Jewish family, the film premiered after sunset on the eve of the [Yom Kippur](#) holiday. The buildup to the premiere was tense. Besides [Warner Bros.](#)' precarious financial position, the physical presentation of the film itself was remarkably complex: Each of [Jolson's](#) musical numbers was mounted on a separate reel with a separate accompanying sound disc. Even though the film was only eighty-nine minutes

long...there were fifteen reels and fifteen discs to manage, and the projectionist had to be able to thread the film and cue up the Vitaphone records very quickly. The least stumble, hesitation, or human error would result in public and financial humiliation for the company.

None of the four Warner brothers were able to attend: [Sam Warner](#)—among them, the strongest advocate for Vitaphone—had died the previous day of pneumonia, and the surviving brothers had returned to California for his funeral. According to Doris Warner, who was in attendance, about halfway through the film she began to feel that something exceptional was taking place. Suddenly, Jolson's face appeared in big close-up, and said "Wait a minute, wait a minute, you ain't heard nothing yet!" Jolson's "Wait a minute" line prompted a loud, positive response from the audience, who were dumbfounded by seeing and hearing someone speak on a film for the first time, so much so that the double-entendre was missed at first. Applause followed each of his songs. Excitement built, and when Jolson and Eugenie Besserer began their dialogue scene, "the audience became hysterical." After the show, the audience turned into a "milling, battling, mob", in one journalist's description, chanting "Jolson, Jolson, Jolson!" Among those who reviewed the film, the critic who foresaw most clearly what it presaged for the future of cinema was *Life* magazine's [Robert E. Sherwood](#). He described the spoken dialogue scene between Jolson and Besserer as "fraught with tremendous significance.... I for one suddenly realized that the end of the silent drama is in sight".

9/11/1927 – *Catherine ou une vie sans joie*, directed by Jean Renoir and Albert Dieudonne

17/11/1927 – *The Kid Brother*, directed by Ted Wilde, with Harold Lloyd, production – The Corporation. New York – 23/11/1927.

3/12/1927 – The silent short *Putting Pants on Philip*, the first official billing of comedy duo [Laurel and Hardy](#), is released in the United States.

23/12/1927, *Casanova*, Alexandre Volkoff

30/12/1927, *La sirene des tropiques*, Mario Nalpas, Henri Etievant, with Josephine Baker

6/1/1928 – The long-awaited [Charlie Chaplin](#) comedy *The Circus* premieres at the [Strand Theatre](#) in New York City.^[5]

6/1/1928, *Le mystere de la tour Eiffel*, Julien Duvivier

13/1/1928, *Un chapeau de paille d'Italie*, Rene Clair

15/1/1928 – Five months after its premiere at the Criterion Theater in New York City, [Paramount's](#) *Wings* opens in Los Angeles. The film goes on to win the first [Academy Award for Best Picture](#).

21/1/1928 – *The Last Command*, directed by Josef von Sternberg, with Emil Jannings, distributed by Paramount.

28/2/1928 – *The Crowd*, in the US, directed by King Vidor, distributed by MGM.

22/3/1928 – *Spione*, in Germany, directed by Fritz Lang, distributed by UFA.

21/4/1928 – *The Passion of Joan of Arc*, Director – Theodor Dreyser, is released by Societe Generale des Films de Gaumont at Copenhagen, Denmark. On 25/10/1928 in France.

27/4/1928 – The man who laughs, in the US, directed by Paul Leni, distributed by Universal.

6/7/1928 – *Lights of New York* (starring [Helene Costello](#)) is released by [Warner Bros](#). It is the first "100% Talkie" feature film, in that dialog is spoken throughout the film. Previous releases *Don Juan* and *The Jazz Singer* had used a synchronized soundtrack with sound effects and music, with *The Jazz Singer* having a few incidental lines spoken by [Al Jolson](#).^[6]

18/7/1928, La chute de la maison Usher, Jean Epstein

18/7/1928, Tire au flanc, Jean Renoir

15/9/1928 – The Docks of New York, directed by Josef von Sternberg, released in New York by Paramount.

19/9/1928 – *The Singing Fool*, Warner Bros' follow-up to *The Jazz Singer*, is released. While still only a partial-talkie (sequences still featured [intertitles](#)), 66 minutes of the film's 105 minute running time feature dialogue or songs, making it the longest talking motion picture yet. (*Lights of New York* runs a total of 57 minutes.) It is the highest-grossing film of the year, becomes Warner Bros' highest-grossing film for the next 13 years, and is the most financially successful film of Al Jolson's career.^{[7][8]}

23/10/1928 – [RKO Productions Inc.](#) created

10/11/1928 – At the beginning of *White Shadows in the South Seas*, [Metro-Goldwyn-Mayer's](#) mascot [Leo the Lion](#) roars for the very first time, giving voice to one of the most popular American film logos.^{[9][10][11]}

18/11/1928 – [Disney's](#) *Steamboat Willie* premieres, marking the official introduction of [Mickey Mouse](#). This animated short is the first film to include a soundtrack, completely created in post production, including sound effects, music, and dialogue.

23/11/1928 – The Wind, directed by Victor Sjöström, with Lilian Gish, distributed by MGM.

25/12/1928 – *In Old Arizona*, released by [Fox Films](#), is the first sound-on-film feature-length talkie, utilizing the [Movietone](#) process. Previously, feature-length talkies used the less-reliable [Vitaphone](#) sound-on-disc process. It is also the first Western talkie, and the first sound film primarily shot outdoors.

25/12/1928, L'argent, Marcel L'Herbier

7/1/1929 - The first [science fiction comic strip](#), [Buck Rogers](#), begins January 7, 1929.

7/1/1929 - The first [Tarzan](#) comic strip begins on this date.

1/2/1929 – *The Broadway Melody* is released by MGM, Grauman's Chinese Theater, Los Angeles, becomes the first major musical film of the sound era, sparking a host of imitators as well as a series of *Broadway Melody* films that will run until 1940.

15/2/1929, *Le capitaine Fracasse*, Alberto Cavalcanti

18/2/1929, *Le tournoi dans la cite*, Jean Renoir

18/2/1929 – The first *Academy Awards*, or Oscars, are announced for the year ended August 1, 1928.

1/3/1929, *Les deux timides*, Rene Clair

3/3/1929 – *William Fox* announces that he has taken control of *Loews Inc.*, including its subsidiary *Metro-Goldwyn-Mayer*, buying shares from *Marcus Loew's* widow and sons and *Nicholas Schenck* for \$50 million. The acquisition eventually falls through.

5/4/1929, *Les nouveaux messieurs*, Jacques Feyder

13/4/1929 – *Close Harmony*, musical talkie, produced by Paramount, directed by John Cromwell and A. Edward Sutherland

11/5/1929, *Le bled*, Jean Renoir

16/5/1929 – The first Academy Awards are distributed at *The Hollywood Roosevelt Hotel* in Los Angeles. The **1st Academy Awards** ceremony, presented by the *Academy of Motion Picture Arts and Sciences* (AMPAS), honored the best films of 1927 and 1928 and took place on May 16, 1929, at a private dinner held at *the Hollywood Roosevelt Hotel* in Los Angeles, California. AMPAS president *Douglas Fairbanks* hosted the show. Tickets cost \$5 (which would be \$74 in 2019, considering inflation), 270 people attended the event and the presentation ceremony lasted 15 minutes. Awards were created by *Louis B. Mayer*, founder of *Louis B. Mayer Pictures Corporation* (at present merged into *Metro-Goldwyn-Mayer*). It is the only Academy Awards ceremony not to be broadcast either on radio or television. The radio broadcast was introduced during the *2nd Academy Awards*.^[2] During the ceremony, AMPAS presented *Academy Awards* – now colloquially known as the Oscars – in 12 categories. Winners were announced three months before the live event. Some nominations were announced without reference to a specific film, such as for *Ralph Hammeras* and *Nugent Slaughter*, who received nominations in the now-defunct category of Engineering Effects.^[3] Unlike later ceremonies, an actor could be awarded for multiple works within a calendar year for the same category. *Emil Jannings*, for example, was given the *Best Actor* award for his work in both *The Way of All Flesh* and *The Last Command*. Also, *Charlie Chaplin* and *Warner Brothers* each received an Honorary Award.^{[4][5]} Major winners at the ceremony included *7th Heaven* and *Sunrise*, which each received three awards, and *Wings*, receiving two awards. Among its honors, *Sunrise* won the award for Unique and Artistic Picture, and *Wings* won the award for *Outstanding Picture* (now known as Best Picture). These two categories at the time were regarded equally as the top award of the night, intended to honor different and important aspects of superior filmmaking. The next year, the Academy

dropped the Unique and Artistic Picture award and decided retroactively that the award won by *Wings* was the highest honor that could be awarded.^{[3][6]}

26/5/1929 – *Fox Grandeur News* is shown in *Fox Film*'s new widescreen 70 mm *Grandeur film* format

26/6/1929, *Finis Terrae*, Jean Epstein

13/7/1929 – The first all color talkie (in *Technicolor*), *On with the Show*, is released by *Warner Bros.* who lead the way in a new color revolution just as they had ushered in that of the talkies.

17/7/1929 – *William Fox* is badly injured in a car accident which kills his chauffeur.

27/9/1929 – *Die Buchse der Pandora*, German film premiered in Vienna, Austria. Directed by G. W. Pabst, acting *Louise Brooks*, produced by *Nero Film*, distributed by *Sud Film*.

28/7/1929 – *Blackmail*, in the UK, London, directed by *Alfred Hitchcock*, produced by *BIP*.

3/8/1929 – *The Cock-Eyed World* beats every known gross for any box office attraction throughout the world with a reported first week gross of \$173,391 at the *Roxy Theatre (New York City)*.^[5]

20/8/1929 – *Hallelujah!* is the first Hollywood film to contain an entire black cast.

22/8/1929 – First in the *Walt Disney Productions*' animated short *Silly Symphony* series, *The Skeleton Dance*, is released.

9/1929 – *Paramount Pictures* acquires 49% of *CBS*.

27/9/1929 Vienna, 15/10/1929 Germany – *Tagebuch einer Verlorenen*, *Diary of a lost girl*, directed by G. W. Pabst, produced by *Pabst Film*.

24/10/1929 – *Jean Harlow* signs a five-year, \$100 per week contract with *Howard Hughes*.

25/10/1929, *Monte Cristo*, *Henri Frescourt*

30/10/1929 – Entertainment newspaper *Variety* report that *Wall Street Lays An Egg* leading to many prominent showman and film stars losing money on their investments.

31/10/1929 – *Les trios masques*, directed by *Andre Hugon*, the first French Talkie, producer *Pathe* owned by *Bernard Natan* since 2/1929

11/1929 – *Warner Bros.* gain complete control of *First National Pictures* buying *Fox Film*'s 36% stake for \$10 million^[6]

6/11/1929, Un chien andalou, Luis Bunuel

10/11/1929 – Première of [John Grierson's documentary film *Drifters*](#) about [North Sea herring fishermen](#), made for the [Empire Marketing Board](#), effectively inaugurating the British [Documentary Film Movement](#). (It debuts at the private Film Society in London on a double-bill with the U.K. première of [Eisenstein's *The Battleship Potemkin*](#).)^[7]

15/11/1929 – U.K. release of [Atlantic](#), a film about the [sinking of the RMS Titanic](#) which is one of the first British [sound-on-film](#) movies and, in its simultaneously-shot German-language version, the first to be released in Germany; also the first *Titanic* movie with sound.

12/1929 – [Anti-trust](#) suits are filed against [William Fox](#) and [Warner Bros.](#) by the [US Department of Justice](#) for Fox's acquisition of Loews and Warners' acquisition of the Stanley Corporation of America and First National.

23/2/1930: Silent screen legend [Mabel Normand](#) dies at the age of 37 in [Monrovia, California](#) after a lengthy battle with tuberculosis.

10/3/1930: Release of [Goodbye Argentina \(Adiós Argentina\)](#), the first Argentine film with a (musical) soundtrack. [Ada Cornaro](#) has her first starring role and [Libertad Lamarque](#) makes her film debut.

3/4/1930 - The 2nd Academy Awards honored the best films released between August 1, 1928, and July 31, 1929. They took place on April 3, 1930, at an awards banquet in the Cocoanut Grove of the Ambassador Hotel in Los Angeles. Most nominations: [In Old Arizona](#) (Fox Film Corporation) – 5 - Best Picture: [The Broadway Melody](#) (MGM) - Best Director: [Frank Lloyd](#) – [The Divine Lady](#) - Best Actor: [Warner Baxter](#) – [In Old Arizona](#) - Best Actress: [Mary Pickford](#) – [Coquette](#)/ Most awards – no film won more than 1 award/ Note: Prior to 1933, awards were not based on calendar years. Best Picture, Actress and Director went to 1930 films.

6/4/1930: [William Fox](#) sells his interest in [Fox Film](#) for \$18 million and [Harley L. Clarke](#) becomes president.^{[7][8]}

27/5/1930: [Howard Hughes'](#) epic film [Hell's Angels](#) premieres at [Grauman's Chinese Theatre](#) in [Hollywood](#) and features [Jean Harlow](#) in her first major role as well as some impressive aerial sequences. Although not a financial success upon its release due to its bloated budget, the film is acclaimed by critics and launches Harlow as one of the 1930s' biggest stars.

3/9/1930: [The Hollywood Reporter](#) is first published.

19/9/1930: [The Love Parade](#) receives a record six [Academy Award](#) nominations.

1/11/1930: [The Big Trail](#) featuring a young [John Wayne](#) in his first starring role is released in both [35mm](#) and a very early form of [70mm](#) film. It is the first large scale big-budget film of the sound era, costing over \$2 million. The film is praised for its aesthetic quality and realism that will not become commonplace until many decades later. However, due to the new film

format and the film's release during the [Great Depression](#), the film will go on to become a financial failure at the box office.

5/11/1930 at the Ambassador Hotel, Los Angeles, California, hosted by Conrad Nagel - the **3rd Academy Awards** were awarded to films completed and screened released between August 1, 1929, and July 31, 1930, by the [Academy of Motion Picture Arts and Sciences](#).

All Quiet on the Western Front was the first film to win both Best Picture and Best Director, a feat that would become common in later years. Lewis Milestone became the first person to win two Oscars, having won Best Director – Comedy at the [1st Academy Awards](#).

The Love Parade received six nominations, the greatest number of any film to that point. However, it did not win in any category.

[Best Sound Recording](#) was introduced this year, making it the first new category since the inception of the Oscars. It was awarded to [Douglas Shearer](#), brother of Best Actress winner [Norma Shearer](#), making them the [first sibling winners](#) in Oscar history.

This was also the first Academy Awards ceremony to be filmed.^[1] It is unknown where it was filmed at, but what was filmed was [Universal Pictures](#) co-founder and president [Carl Laemmle](#) winning a special Academy Award for *All Quiet on the Western Front* which was given to him by [Louis B. Mayer](#), who was vice president of [Metro-Goldwyn-Mayer](#) at the time, [Norma Shearer](#) winning her Best Actress award, and screenwriter [Frances Marion](#) winning the [Academy Award for Best Writing Achievement](#) for *The Big House*.

5/1/1931: [RKO](#) acquires the producing and distribution arm of [Pathé](#) for \$4.6 million.^[6]

20/6/1931: [Monogram Pictures](#) releases its first film, *Ships of Hate*.^[7]

7/7/1931: Anti-competitive practices disclosed about certain distributors and producers in Canada.^[8]

10/11/1931 at the Biltmore Hotel, Los Angeles, California - The **4th Academy Awards** were awarded to films completed and screened released between August 1, 1930, and July 31, 1931, by the [Academy of Motion Picture Arts and Sciences](#). At the ceremony, nine-year-old [Jackie Cooper](#), nominated for Best Actor in *Skippy*, fell asleep on the shoulder of Best Actress nominee Marie Dressler. When Dressler was announced as the winner, Cooper had to be eased onto his mother's lap. *Cimarron* was the first Western to win Best Picture, and would remain the only one to do so for 59 years (until *Dances with Wolves* won in 1991). It received a then-record seven nominations, and was the first film to win more than two awards. [Jackie Cooper](#) was the first child star to receive a nomination, and he was the youngest nominee for nearly 50 years. He is the second-youngest Oscar nominee ever and [the only Best Actor nominee under age 18](#). Best Actor winner [Lionel Barrymore](#) became the first person to have received nominations in multiple categories, with a Best Director nod for *Madame X* at the [2nd Academy Awards](#). He was also the only ever best leading actor winner to be born in the 1870s In addition, *Cimarron* and *A Free Soul* became the first movies to receive multiple acting nominations.

17/11/1931: E. R. Tinker elected president of [Fox Films](#) replacing Harley L. Clarke.^[8]

14/12/1931:RKO refinancing plan approved.^[8]

18/11/1932 - The 5th Academy Awards were conducted by the [Academy of Motion Picture Arts and Sciences](#) on November 18, 1932,^[7] at a ceremony held at [The Ambassador](#)

Hotel^[7] in Los Angeles, California. The ceremony was hosted by Conrad Nagel.^[7] Films screened in Los Angeles between August 1, 1931, and July 31, 1932, were eligible to receive awards.^[7]. Major awards: Best Picture: *Grand Hotel* – Metro-Goldwyn-Mayer - Best Director: **Frank Borzage** – *Bad Girl* - Best Actor: **Fredric March** – *Dr. Jekyll and Mr. Hyde* & **Wallace Beery** – *The Champ* - Best Actress: **Helen Hayes** – *The Sin of Madelon Claudet*/ Note: Prior to 1933 awards were not based on calendar years, which is how there are no Best Actor, Best Actress or Best Director awards for 1932 films. The 1931–32 awards went to 1931 films.

11/1/1933 – Radio City Music Hall in New York City starts showing films.^[7]

2/3/1933 – *King Kong* premieres at Radio City Music Hall.^[8]

9/3/1933 - Punyal na Ginto (The Golden Dagger), the first Filipino-language film made in the Philippines, was released.^[9]

11/3/1933 – *42nd Street* sparks a comeback for musical film.^[7]

6/6/1933 – The drive-in theater is patented in Camden, New Jersey.^[10]

6/9/1933 – *Daily Variety*, a trade newspaper, is published for the first time in Hollywood.^[11]

10/10/1933 – John Wayne appears as Singin' Sandy Saunders in *Riders of Destiny*.

29/12/1933 – Fred Astaire and Ginger Rogers appear on screen together for the first time in *Flying Down to Rio*.

26/1/1934 – Samuel Goldwyn (formerly of Metro-Goldwyn-Mayer) purchases the film rights to *The Wonderful Wizard of Oz* from the L. Frank Baum estate for \$40,000.

19/2/1934 – Bob Hope marries Dolores Reade.

16/3/1934 - The 6th Academy Awards were held on March 16, 1934, at The Ambassador Hotel in Los Angeles. They were hosted by Will Rogers and Rogers also presented all of the awards. This was the last time that the Oscars' eligibility period was spread over two different calendar years, creating the longest time frame for which films could be nominated: the seventeen months from August 1, 1932, to December 31, 1933. Most nominations: *Cavalcade* (Fox Film); *A Farewell to Arms* (Paramount Pictures) and *Lady for a Day* (Columbia Pictures) – 4. Major awards: Best Picture: *Cavalcade* – Fox Film - Best Director: **Frank Lloyd** – *Cavalcade* - Best Actor: **Charles Laughton** – *The Private Life of Henry VIII* - Best Actress: **Katharine Hepburn** – *Morning Glory*/ Most Awards: *Cavalcade* – 3 (Outstanding Production; Best Director; Best Art Direction)

19/4/1934 – Fox Studios releases *Stand Up and Cheer!*, with five-year-old Shirley Temple in a relatively minor role. Shirley steals the film and Fox, which had been near bankruptcy, finds itself owning a goldmine.

18/5/1934 – Paramount releases *Little Miss Marker*, with Shirley Temple, on loan from Fox, in the title role.

13/6/1934 – An amendment to the [Production Code](#) establishes the [Production Code Administration](#), and requires all films to obtain a certificate of approval before being released.

28/7/1934 – Canadian-born actress [Marie Dressler](#), best known for starring in films such as [Min and Bill](#) and [Emma](#), dies from cancer in [Santa Barbara, California](#) at the age of 65. For her performance in *Min and Bill*, Dressler received the [Academy Award for Best Actress](#).

12/10/1934 – [Fred Astaire and Ginger Rogers](#) wham audiences again in their first joint starring roles with [The Gay Divorcee](#) grossing \$1.8 million^[4] to add to the \$1.5 million^[4] earned by [Flying Down to Rio](#) released at the end of 1933

12/11/1934 – The musical [Babes in Toyland](#) debuts, starring [Stan Laurel](#) and [Oliver Hardy](#) as comic relief.

11/12/1934 – Fox releases the [Sol M. Wurtzel](#) production of [Bright Eyes](#), starring their hot new property, [Shirley Temple](#). Shirley sings "[On the Good Ship Lollipop](#)", and wins the first [Academy Award](#) ever given to a child, for her endearing portrayal of Shirley Blake.

22/2/1935 – [The Little Colonel](#) premieres starring [Shirley Temple](#), [Lionel Barrymore](#) and [Bill Robinson](#), featuring famous stair dance with Hollywood's first interracial dance couple

23/2/1935 – [Gene Autry](#) stars as himself as the Singing Cowboy in the serial [The Phantom Empire](#). He would later be voted the number one [Western](#) star from 1937 to 1942.

27/2/1935 – Seven-year-old [Shirley Temple](#) wins the first special [Academy Juvenile Award](#).

27/2/1935 - the 7th Academy Awards was held on February 27, 1935, at the [Biltmore Hotel](#) in [Los Angeles](#). They were hosted by [Irvin S. Cobb](#). For the first time, the [Academy](#) standardized the practice – still in effect – that the award eligibility period for a film would be the preceding calendar year. Most nominations: [One Night of Love](#) ([Columbia Pictures](#)) – 6. Major Awards - [Best Picture: *It Happened One Night*](#) – [Columbia Pictures](#) - [Best Director: *Frank Capra*](#) – [It Happened One Night](#) - [Best Actor: *Clark Gable*](#) – [It Happened One Night](#) - [Best Actress: *Claudette Colbert*](#) – [It Happened One Night](#) Most Awards: [It Happened One Night](#) – 5 - [It Happened One Night](#) became the first film to perform a "clean sweep" of the top five award categories: [Best Picture](#), [Best Director](#), [Best Actor](#), [Best Actress](#), and [Best Screenplay](#). This feat would later be duplicated by [One Flew Over the Cuckoo's Nest](#) in 1976 and [The Silence of the Lambs](#) in 1992. It also was the first romantic comedy to be named [Best Picture](#).

3/1935 – The [Bantu Educational Kinema Experiment](#) is started in order to educate the [Bantu peoples](#).^[5]

5/1935 - Formation of [Republic Pictures](#) following merger of smaller companies including [Monogram Pictures](#), [Mascot Pictures](#), [Liberty Pictures](#) and [Majestic Pictures](#).

31/5/1935 – [Fox Film](#) and [Twentieth Century Pictures](#) merge to form [20th Century Fox](#).

15/8/1935 – [Will Rogers](#) who the previous year was voted the [Top Money Making Star](#) dies in a plane crash.

25/8/1935 – William Boyd appears in his first of 66 films as Hopalong Cassidy in *Hop-Along Cassidy*.

9/1935 – Judy Garland signs a contract with Metro-Goldwyn-Mayer (MGM).

5/9/1935 – Gene Autry appears in his first film for the newly formed Republic Pictures – *Tumbling Tumbleweeds*, named after his second million-selling record.

30/11/1935 – The British-made film *Scrooge*, the first all-talking film version of Charles Dickens' novel *A Christmas Carol*, opens in the U.S. after its U.K. release on November 26. Seymour Hicks plays Ebenezer Scrooge, a role he has played onstage hundreds of times. The film is criticized by some for not showing all of the ghosts physically, and quickly fades into obscurity. Widespread interest does not surface until the film is shown on television in the 1980s, in very shabby-looking prints. It is eventually restored on DVD.

9/1/1936 January 9 – Silent screen icon John Gilbert, perhaps best known for his appearances in films such as *The Merry Widow* and *The Big Parade*, dies suddenly of a heart attack at his Bel Air home, aged 38.

15/2/1936 – first Republic serial, *Darkest Africa*, is released.

5/3/1936 - The 8th Academy Awards were held on March 5, 1936, at the Biltmore Hotel in Los Angeles, California. They were hosted by Frank Capra. This was the first year in which the gold statuettes were called "Oscars". Most nominations: *Mutiny on the Bounty* (MGM) – 8. Major Awards. Best Picture: *Mutiny on the Bounty* – Metro-Goldwyn-Mayer - Best Director: John Ford – *The Informer* - Best Actor: Victor McLaglen – *The Informer* - Best Actress: Bette Davis – *Dangerous*. Most Awards: *The Informer* (RKO) – 4 (Actor, Director, Adaptation, Scoring)

29/5/1936 – Fritz Lang's first Hollywood film, *Fury*, starring Spencer Tracy and Bruce Cabot, is released.

14/9/1936 – Film producer Irving Thalberg, often referred by many as the "Boy Wonder of Hollywood", dies from pneumonia at his home in Santa Monica, aged 37.

4/3/1937 at the Biltmore Hotel, Los Angeles, California - The 9th Academy Awards were held on March 4, 1937, at the Biltmore Hotel in Los Angeles, California.^[1] They were hosted by George Jessel; music was provided by the Victor Young Orchestra, which at the time featured Spike Jones on drums. This ceremony marked the introduction of the Best Supporting Actor and Best Supporting Actress categories, and was the first year that the awards for directing and acting were fixed at five nominees per category.

My Man Godfrey became the first film to receive nominations in all four acting categories, but did not win in any category. It is the only such film to not receive a nomination for Best Picture, and was the only one to lose all of its nominations until *Sunset Boulevard* at the 23rd Academy Awards. It was also the first of four films to receive four acting nominations without one for Best Picture, followed by *I Remember Mama* (1948), *Othello* (1965), and *Doubt* (2008).

16/4/1937 – *Way Out West* premieres in the US.

7/5/1937 – *Shall We Dance* premieres in the US.

11/5/1937 – [Captains Courageous](#) premieres in the US.

7/6/1937 – [Jean Harlow](#), one of the biggest Hollywood stars of the decade, dies aged 26 at [Good Samaritan Hospital](#) in Los Angeles. The official cause of death is listed as [cerebral edema](#), a complication of kidney failure.

9/7/1937 – The silent film archives of [Fox Film Corporation](#) are destroyed by the [1937 Fox vault fire](#).

23/7/1937 – Six weeks after Jean Harlow's death, her final film, [Saratoga](#), is released. It is an instant box office success and becomes the most financially successful film of Harlow's career.

21/12/1937 – [Snow White and the Seven Dwarfs](#) premieres at the [Carthay Circle Theatre](#) in [Los Angeles](#). The film is a massive box office success and briefly holds the record as the highest-grossing sound film of all time.

1/1938 January – [MGM](#) announces that [Judy Garland](#) will be cast in the role of [Dorothy Gale](#) in the upcoming [The Wizard of Oz](#) film. [Ray Bolger](#) is cast as the [Tin Woodman](#) and [Buddy Ebsen](#) as the [Scarecrow](#). At Bolger's insistence, the roles are switched between the two actors. On July 25, [MGM](#) announces [Bert Lahr](#) has been cast as the [Cowardly Lion](#).

24/2/1938 – The entertainment trade newspaper [Variety](#) reported that the film studio [Metro-Goldwyn-Mayer \(MGM\)](#) had bought the rights to adapt [L. Frank Baum](#)'s beloved children's novel [The Wonderful Wizard of Oz](#) for the screen.

3/3/1938 - The **10th Academy Awards** were originally scheduled for March 3, 1938, but due to the [Los Angeles flood of 1938](#)^{[1][2]} were held on March 10, 1938, at the [Biltmore Hotel](#) in [Los Angeles, California](#). It was hosted by [Bob Burns](#).^[3] Two categories were discontinued following this presentation: [Best Dance Direction](#), which was the only nomination ever received by a [Marx Brothers](#) film (Dave Gould for the dance number "All God's Children Got Rhythm" in [A Day at the Races](#)), and [Best Assistant Director](#). [The Life of Emile Zola](#) was the first film to receive ten nominations and the second biographical film to win [Best Picture](#), following the previous years [The Great Ziegfeld](#). [Luise Rainer](#) received the [Academy Award for Best Actress](#) for [The Good Earth](#), earning her the distinctions of being the first actor to win two Academy Awards and the first to win consecutive acting awards, following her performance in [The Great Ziegfeld](#). [A Star Is Born](#) was the first color film to receive a [Best Picture](#) nomination. [Walt Disney's Snow White and the Seven Dwarfs](#), the world's first full-length [Technicolor](#) animated feature film with sound and widely seen as one of the greatest motion pictures of all time, received only one nomination ([Best Score](#)). In the following year, the Academy presented Disney an [Honorary Academy Award](#), "for creating [Snow White and the Seven Dwarfs](#) [1937], recognized as a significant screen innovation which has charmed millions and pioneered a great new entertainment field for the motion picture cartoon". (One statuette and seven miniature statuettes on a stepped base.) This is a rare case of a film being recognized in two succeeding ceremonies. The presentation of the [Irving G. Thalberg Memorial Award](#) began, presented to [Darryl F. Zanuck](#), who also as of 2014 holds the record for most presentations at three. This was the first year in which every film nominated for [Best Picture](#) received multiple nominations.

5/4/1938 – [Noel Langley](#) completes the first script for *The Wizard of Oz*.

20/4/1938 – Leonard Slye appears in his first starring role as [Roy Rogers](#) in *Under Western Stars*. He became one of the most popular [Western](#) stars being ranked number one from 1943 to 1952 and would become known as "King of the Cowboys".

7/5/1938 – Lyricist [Edgar Yipsel Harburg](#) and composer, [Harold Arlen](#), begin work on the musical score for *The Wizard of Oz*.

13/10/1938 – Filming starts on *The Wizard of Oz* on the [Metro-Goldwyn-Mayer studio lot in Culver City, California](#), initially with [Richard Thorpe](#) as director.

21/10/1938 – [Buddy Ebsen](#) suffers from a near fatal allergic reaction to the aluminum dust used in his Tin Woodman make-up on the set of *The Wizard of Oz*. Ebsen is replaced by [Jack Haley](#).

23/12/1938 – [Margaret Hamilton](#) is severely burned during a mishap on the set of *The Wizard of Oz*. Hamilton, who was cast in the role of the [Wicked Witch of the West](#), leaves the film for six weeks.

1939 Film historians often rate 1939 as "the greatest year in the history of Hollywood".^{[8][9]} Hollywood films produced in [Southern California](#) were at the height of their [Golden Age](#) (in spite of many cheaply made or undistinguished films' also being produced, something to be expected with any year in commercial cinema), and during 1939 there are the [premieres](#) of an outstandingly large number of exceptional motion pictures, many of which become honored as all-time classic films.

23/2/1939 - The **11th Academy Awards** were held on February 23, 1939, at the [Biltmore Hotel in Los Angeles, California](#).^[1] It was the first Academy Awards show without any official host. This was also the first ceremony in which a foreign language film ([Jean Renoir's Grand Illusion](#)) was nominated for [Best Picture](#). [Frank Capra](#) became the first person to win three Best Director awards, to be followed by [John Ford](#) (who would go on to win four) and [William Wyler](#). This was the first of only two times in Oscar history that three of the four acting awards were won by repeat winners; only [Fay Bainter](#) was a first time award winner. The only other time that this happened was at the [67th Academy Awards](#) in 1994. [Fay Bainter](#) also was the first actress in the history of the Oscars to receive [two acting nominations in the same year](#). In addition, [Spencer Tracy](#) became the first of only two lead actors to win two years in a row; the other one, [Tom Hanks](#), also did so in 1994. [George Bernard Shaw's](#) screenplay win would make him the only person to win both a [Nobel Prize](#) and an Academy Award until [Bob Dylan](#) received the [Academy Award for Best Original Song](#) in 2001 and the [Nobel Prize in Literature](#) in 2016. Radio coverage was banned at the 1939 ceremony. A reporter from [KNX](#), Los Angeles, which had been reporting from the Academy Awards since 1930, locked himself into a booth and was able to broadcast for a few minutes before security guards broke down the door. Partial radio coverage was permitted again at the 1942 ceremony.^[2]

31/3/1939 – Release of the [20th Century Fox](#) film version of *The Hound of the Baskervilles*, first of a [Sherlock Holmes](#) film series starring [Basil Rathbone](#) as [Sherlock Holmes](#) and [Nigel Bruce](#) as [Dr. Watson](#).

10/6/1939 – MGM's first successful animated character, [Barney Bear](#), made his debut in [The Bear That Couldn't Sleep](#).

15/8/1939 – [The Wizard of Oz](#) premiered at [Grauman's Chinese Theatre](#) in Los Angeles.

17/10/1939 – [Mr. Smith Goes to Washington](#) premiered in [Washington, D.C.](#)

15/12/1939 – [Gone with the Wind](#) premiered in [Atlanta, Georgia](#), with a three-day-long festival.

[Gone with the Wind](#) is a 1939 American [epic historical romance film](#) adapted from the 1936 [novel](#) by [Margaret Mitchell](#). The film was produced by [David O. Selznick](#) of [Selznick International Pictures](#) and directed by [Victor Fleming](#). Set in the [American South](#) against the backdrop of the [American Civil War](#) and the [Reconstruction era](#), the film tells the story of [Scarlett O'Hara](#), the strong-willed daughter of a Georgia plantation owner. It follows her romantic pursuit of [Ashley Wilkes](#), who is married to his cousin, [Melanie Hamilton](#), and her subsequent marriage to [Rhett Butler](#). The leading roles are played by [Vivien Leigh](#) (Scarlett), [Clark Gable](#) (Rhett), [Leslie Howard](#) (Ashley), and [Olivia de Havilland](#) (Melanie).

Production was difficult from the start. Filming was delayed for two years because of Selznick's determination to secure Gable for the role of Rhett Butler, and the "search for Scarlett" led to 1,400 women being interviewed for the part. The original screenplay was written by [Sidney Howard](#) and underwent many revisions by several writers in an attempt to reduce it to a suitable length. The original director, [George Cukor](#), was fired shortly after filming began and was replaced by Fleming, who in turn was briefly replaced by [Sam Wood](#) while Fleming took some time off due to [exhaustion](#).

The film received positive reviews upon its release in December 1939, although some reviewers found it to be too long. The casting was widely praised, and many reviewers found Leigh especially suited to her role as Scarlett. At the [12th Academy Awards](#), it received ten [Academy Awards](#) (eight competitive, two honorary) from thirteen nominations, including wins for [Best Picture](#), [Best Director](#) (Fleming), [Best Adapted Screenplay](#) (posthumously awarded to Sidney Howard), [Best Actress](#) (Leigh), and [Best Supporting Actress](#) ([Hattie McDaniel](#), becoming the first African American to win an Academy Award). It set records for the total number of wins and nominations at the time.

[Gone with the Wind](#) was immensely popular when first released. It became the [highest-earning film made up to that point](#), and held the record for over a quarter of a century. When [adjusted for monetary inflation](#), it is still [the highest-grossing film in history](#). It was re-released periodically throughout the 20th century and became ingrained in popular culture. Although the film has been criticized as [historical negationism](#) glorifying slavery, it has been credited with triggering changes in the way in which African Americans are depicted cinematically. The film is regarded as one of [the greatest films of all time](#); it has placed in the top ten of the [American Film Institute's](#) list of the [top 100 American films](#) since the list's [inception in 1998](#). In 1989, the United States [Library of Congress](#) selected it for preservation in the [National Film Registry](#).

ARTS – PAINTING, SCULPTURE, ARCHITECTURE

8/4/1820 - the Venus de Milo was discovered by a peasant named Yorgos Kentrotas, inside a buried niche within the ancient city ruins of Milos. Milos is the current village of [Trypiti](#), on the island of [Milos](#) (also called Melos, or Milo) in the [Aegean](#), which was then a part of the [Ottoman Empire](#).

[2/4/1824](#) – The British government buys [John Julius Angerstein's](#) art collection for £60,000 for the purpose of establishing a [National Gallery](#) in [London](#) which opens to the public in his former townhouse on May 10.

25/12/1826 – Opening of the [Military Gallery of the Winter Palace](#), containing 332 [portraits](#) of [generals](#) who took part in the [Patriotic War of 1812](#), painted by [George Dawe](#) and his Russian assistants [Alexander Polyakov](#) and [Wilhelm August Golicke](#).

3/12/1828 – The [Musée Fabre](#) opens in the refurbished Hôtel de Massillan in [Montpellier](#), France.

21/6/1831 – The [North Carolina State House](#) is razed in a blaze and therein the roof collapses on [Antonio Canova's](#) 1820 [statue of George Washington](#), smashing it to pieces.^[1]

29-31/10/1831 – The [1831 Bristol riots](#) in England are observed by local artist [William James Müller](#) who paints a series of sketches of the city in flames.

20/1/1837 – Death of the [neo-classical architect](#) Sir [John Soane](#) gives effect to the creation of his [London](#) house as [Sir John Soane's Museum](#).

1/6/1837 – The Government-funded Normal School of Design, predecessor of the [Royal College of Art](#), begins classes at [Somerset House](#) in London

10/6/1837 – [Galerie des Batailles](#) at the [Palace of Versailles](#) in France, designed by [Pierre-François-Léonard Fontaine](#) with Frédéric Nepveu for the display of sculptures and historical paintings, is opened.

[8/4/1838](#) – The [British National Gallery](#) first opens to the public in the building purpose-designed for it by [William Wilkins](#) in [Trafalgar Square, London](#).

31/8/1838 – [Scottish-born](#) scene painter [David Roberts](#) sets sail for [Egypt](#), with the encouragement of [J. M. W. Turner](#), to produce a series of drawings of the region for use as the basis for paintings and [chromolithographs](#).

[9/1/1839](#) – [The French Academy of Sciences](#) announces the [Daguerreotype photography](#) process.

25/1/1839 – [H. Fox Talbot](#) shows his "photogenic drawings" at the [Royal Institution](#) in London.

4/3/1840 – Alexander S. Wolcott and John Johnson open their "Daguerreian Parlor" on Broadway (Manhattan), the world's first commercial photography portrait studio.

1/5/1840 – Issue in the United Kingdom of the Penny Black, the world's first postage stamp, depicting the head of Queen Victoria engraved by Charles Heath and his son Frederick based on a sketch provided by Henry Corbould itself based on a cameo portrait by William Wyon, together with Mulready stationery. The stamp becomes valid for postage from May 6.

30/9/1840 – Foundation of Nelson's Column laid in London, Trafalgar Square being laid out and paved around it during the year.

31/7/1844 – Opening of the Wadsworth Atheneum, which is today the oldest art museum in the United States.

7/2/1845 – At the British Museum in London, a drunken visitor smashes the Portland Vase which takes months to repair. It has since been reconstructed three times.

10/12/1848 – The Leipzig Art Association opens the Städtische Museum.

1/5/1851 – The Great Exhibition opens at Crystal Palace, London. Works of art on display include the Tara Brooch, handicrafts and ornaments by the Sindhis, an electrotype of John Evan Thomas' sculpture *Death of Tewdric Mawr, King of Gwent*, and a demonstration by makers of Bristol blue glass.

5/2/1852 – Hermitage Museum first opens to the public in Saint Petersburg.

1/6/1852 – The Hôtel Drouot is inaugurated in Paris as a fine art auction gallery.

27/11/1854 – André-Adolphe-Eugène Disdéri patents a method of producing *carte de visite* photographs in France.

15/5/1855-15/11/1855 – Exposition Universelle in Paris, including a salon for art. Gustave Courbet, having had several of his paintings rejected, including the monumental *The Painter's Studio (L'Atelier du peintre, "a real allegory summing up seven years of my artistic and moral life")*, exhibits in a temporary *Pavillon du Réalisme* adjacent to the official show, creating both public outrage and artistic admiration.

1/5/1856 – Charles Lutwidge Dodgson ('Lewis Carroll') takes up photography as a hobby

25/8/1856 – Dante Gabriel Rossetti first encounters Fanny Cornforth (Sarah Cox) in a London pleasure garden; the following day he sketches her head in his studio for the figure of a prostitute in his unfinished painting *Found*

2/12/1856 – The National Portrait Gallery, London, is established

8/12/1856 – Édouard Manet opens his own studio

20/6/1857 – Opening of the Victoria and Albert Museum, London, UK, by Queen Victoria.

3/1/1858 – English writer and art critic [John Ruskin](#) meets 10-year-old [Rose La Touche](#), a drawing pupil who becomes his muse, for the first time, at her family's London home.^[1]

13/5/1858 – [John Ruskin](#) begins a tour of [Europe](#) which he considers a significant turning point in his life.^[2]

22/3/1859 – [Scottish National Gallery](#) opens to the public in [Edinburgh](#) in neoclassical premises designed by [W. H. Playfair](#).

26/4/1859 – [William Morris](#) marries his model, [Jane Burden](#). [Edward Burne-Jones](#) presents them with a self-painted wardrobe.

30/12/1860 – *Towarzystwo Zachęty do Sztuk Pięknych* ("Society for the Encouragement of Fine Arts") holds its first meeting in [Warsaw](#).

1/5/1862-1/11/1862 – [1862 International Exhibition](#) held at [South Kensington](#) in London. Notable artistic displays include a large picture gallery; work shown by [William Morris](#)'s decorative arts firm of Morris, Marshall, Faulkner & Company; and an exhibit from [Japan](#) influential in the development of [Anglo-Japanese style](#).^[1] Morris designs his first wallpaper, *Trellis*.

15/5/1863 – First exhibition of the Salons des Refusés. In 1863 the Salon jury refused two thirds of the paintings presented, including the works of [Gustave Courbet](#), [Édouard Manet](#), [Camille Pissarro](#) and [Johan Jongkind](#). The rejected artists and their friends protested, and the protests reached Emperor [Napoleon III](#). The Emperor's tastes in art were traditional; he commissioned and bought works by artists such as [Alexandre Cabanel](#) and [Franz Xaver Winterhalter](#), but he was also sensitive to public opinion. His office issued a statement: "Numerous complaints have come to the Emperor on the subject of the works of art which were refused by the jury of the Exposition. His Majesty, wishing to let the public judge the legitimacy of these complaints, has decided that the works of art which were refused should be displayed in another part of the Palace of Industry." More than a thousand visitors a day visited the Salon des Refusés. The journalist [Émile Zola](#) reported that visitors pushed to get into the crowded galleries where the refused paintings were hung, and the rooms were full of the laughter of the spectators. Critics and the public ridiculed the *refusés*, which included such now-famous paintings as [Édouard Manet's](#) *Déjeuner sur l'herbe* and [James McNeill Whistler's](#) *Symphony in White, No. 1: The White Girl*. But the critical attention also legitimized the emerging avant-garde in painting. The [Impressionists](#) successfully exhibited their works outside the traditional Salon beginning in 1874. Subsequent Salons des Refusés were mounted in Paris in 1874, 1875, and 1886, by which time the popularity of the Paris Salon had declined for those who were more interested in Impressionism.

12/6/1863 – [The Arts Club](#) is founded by [Charles Dickens](#), [Anthony Trollope](#), [Frederic Leighton](#) and others in London's [Mayfair](#) as a social meeting place for those involved or interested in the creative arts.

30/1/1864 – [National Gallery of Ireland](#) opens to the public in [Dublin](#) in a building designed by [Francis Fowke](#) based on early plans by [Charles Lanyon](#).

31/1/1869 – The [Société Libre des Beaux-Arts](#) publishes its manifesto.

30/7/1869 – Vincent van Gogh starts his apprenticeship with the art dealers Goupil & Cie in The Hague (in which his uncle is a partner).

4/12/1869 – The weekly illustrated newspaper *The Graphic* is first published by engraver William Luson Thomas in London.

5/4/1871 – Federation of Artists, organized by Gustave Courbet, holds its first meeting in Paris. Membership includes Jules Dalou, Honoré Daumier, André Gill and Eugène Pottier; Jean-Baptiste-Camille Corot and Eduard Manet are also members but do not actively participate.

16/5/1871 – Napoleonic column in the Place Vendôme is pulled down according to a suggestion by Courbet, one of the events photographed by Bruno Braquehais.

20/2/1872 – The Metropolitan Museum of Art opens in New York City.

13/11/1872 (07:35) (probable date) – Claude Monet begins painting *Impression, Sunrise (Impression, soleil levant)* as viewed from his hotel room at Le Havre.

December 27, 1873 – At the workshop of the photographer Nadar, on 35, boulevard des Capucines, Monet, Renoir, Pissarro, and Sisley organized the *Société Anonyme Coopérative des Artistes Peintres, Sculpteurs, Graveurs* ("Cooperative and Anonymous Association of Painters, Sculptors, and Engravers") for the purpose of exhibiting their artworks independently. Members of the association, which soon included Cézanne, Berthe Morisot, and Edgar Degas, 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 slightly older Eugène Boudin, whose example had first persuaded Monet to take up *plein air* painting years before. Another painter who greatly influenced Monet and his friends, Johan Jongkind, declined to participate, as did Manet. In total, thirty artists participated in their first exhibition, held in April 1874 at the studio of the photographer Nadar. The group soon became known as the *Impressionists*.

15/4/1874 – First exhibiton of Impressionist painters, organized by the Painters Society from April 15 to May 15 1874, at 35 boulevard des Capucines in Paris on the studios of the famous photographer Nadar. The painters who participated were: Zacharie Astruc, Antoine Ferdinand Attendu, Édouard Béliard, Eugène Boudin, Félix Bracquemond, Édouard Brandon, Pierre Isidore Bureau, Adolphe-Félix Cals, Paul Cézanne, Gustave-Henri Colin, Louis Debras, Edgar Degas, Giuseppe De Nittis, Armand Guillaumin, Louis Latouche, Ludovic-Napoléon Lepic, Stanislas Lépine, Léopold Levert, Alfred Meyer, Claude Monet, Auguste de Molins, Berthe Morisot, Émilien Mulot Durivage, Auguste Ottin, Léon-Auguste Ottin, Camille Pissarro, Pierre Auguste Renoir, Léon-Paul-Joseph Robert, Henri Rouart, Alfred Sisley. An art critic Louis Leroy called the group the pejorative name of *impressionnisme*, which was not received favorably by the painters. Those exhibitions continued until the eighth one in 1886.

16/5/1876 – German American "Napoleon of crime" Adam Worth steals Gainsborough's *Portrait of Georgiana, Duchess of Devonshire* from Agnew's gallery in Old Bond Street, London three weeks after its sale at Christie's for 10,000 guineas, the highest price ever paid for a painting at auction at this time. It is not recovered until 1901.

6/9/1877 – The [Walker Art Gallery](#) in [Liverpool](#), England, is opened.

25-26/11/1878 – [James McNeill Whistler's libel](#) case against English art critic [John Ruskin](#) over a scathing 1877 review of Whistler's painting *Nocturne in Black and Gold – The Falling Rocket* is heard in the [High Court of Justice](#) in London. Whistler wins a [farthing](#) in nominal damages and only half of the costs, leading to his bankruptcy, and alienates patrons.

10/4/1879-11/5/1879 – Fourth [Impressionist](#) exhibition in Paris, arranged by [Gustave Caillebotte](#) at 28 avenue de l'Opéra.

1/3/1882 – Seventh [Impressionist](#) exhibition in Paris opens at 251 rue Saint-Honoré.

20/4/1883 – [Claude Monet](#) moves to the house in [Giverny](#) which will be his main residence for the rest of his life.

28/10/1883 – [Les XX](#) established in [Brussels](#) by [Octave Maus](#).

2/2/1884 – First annual exhibition of [Les XX](#) opens at the [Palais des Beaux-Arts](#) in Brussels. Artists invited to show in addition to members of the group include [Auguste Rodin](#), [James McNeill Whistler](#) and [Max Liebermann](#).

29/7/1884 – [Société des Artistes Indépendants](#) established in Paris under the leadership of [Albert Dubois-Pillet](#).

10/12/1884 – Salon des independants – Salons of independent artists held almost every year since 1884, the first one is held at the pavillon de la ville de Paris aux Champs-Élysées and was called Salon d'hiver. Among the works exhibited at the first Salon were *Une baignade à Asnières* ([Georges Seurat](#)), *le Pont d'Austerlitz* ([Paul Signac](#)), and *Au jardin du Luxembourg* ([Henri-Edmond Cross](#)). In the first decades of the Salon some famous painters exhibited there their works : [Paul Cézanne](#), [Odilon Redon](#), [Georges Seurat](#), [Henri-Edmond Cross](#), [Vincent van Gogh](#), [Henri de Toulouse-Lautrec](#), [Armand Guillaumin](#), [Maximilien Luce](#), [Maurice Bastide du Lude](#), [Charles Angrand](#), [Pierre Bonnard](#), [Pierre Dumont](#), [Gaston Prunier](#), [Germain Raingo-Pelouse](#), [Edouard Vuillard](#), [Ker-Xavier Roussel](#), [Louis Valtat](#), [Paul Sérusier](#), [Maurice Denis](#), [Jeanne Rij-Rousseau](#), [Félix Vallotton](#), [Pierre Laprade](#), [Georges Rouault](#), [Lucie Cousturier](#), [Albert Marquet](#), [André Dunoyer de Segonzac](#), [Roger de La Fresnaye](#), [Victor Dupont](#), [Edvard Munch](#), [André Lhote](#).

24/3/1885 [O.S.] – [Peter Carl Fabergé](#) presents the first imperial Fabergé egg to [Maria Feodorovna](#), wife of [Alexander III of Russia](#), beginning an Easter tradition that continues until 1917.

20/5/1885 – A letter, "A Woman's Plea", published in *The Times* of London protests against the use of nude [models](#) in art. Signed "British Matron" it is in fact written by painter and senior Royal Academician [John Callcott Horsley](#).

13/7/1885 – New building for the [Rijksmuseum](#) in [Amsterdam](#), designed by [Pierre Cuypers](#), opens.

30/6/1886 – [Royal Holloway College](#) for women, established by patent medicine manufacturer [Thomas Holloway](#) (died 1883), opened by [Queen Victoria](#) at [Egham](#) in [Surrey](#), England, incorporating a picture gallery for which the founder has acquired a collection of predominantly modern British works; this is the first art gallery in Britain intended primarily for viewing by women.

21/8/1886-21/9/1886 – Second exhibition by the [Société des Artistes Indépendants](#) in Paris. [Henri Rousseau](#) exhibits for the first time and Seurat's *A Sunday Afternoon on the Island of La Grande Jatte* causes the critic [Félix Fénéon](#) to describe the technique of [pointillism](#) and [chromoluminarist](#) style being developed by Seurat and [Paul Signac](#) as [neo-impressionism](#).

28/10/1886 – Dedication of [Frédéric Auguste Bartholdi's Statue of Liberty](#) in [New York Harbor](#).

26/3/1887-8/6/1887 – Third exhibition by the [Société des Artistes Indépendants](#) in Paris.

14/11/1887 – [Paul Gauguin](#) and [Charles Laval](#) return to Paris from [Martinique](#) where they have been living since leaving Panama in June.

26/1/1888 – [Paul Gauguin](#) leaves Paris to rejoin the [Pont-Aven School](#) of artists in Brittany, where he will remain until October and meet with [Émile Bernard](#)

21/2/1888 – [Vincent van Gogh](#) moves to [Arles](#) where he will be very productive as a painter

22/3/1888 – Fourth exhibition by the [Société des Artistes Indépendants](#) opens in Paris; it includes three paintings by van Gogh

14/7/1888 - The Monument à Léon Gambetta, by [Jean-Paul Aubé](#), is inaugurated at the [Louvre](#)

3/10/1888 – [Leeds City Art Gallery](#) in England opens

23/10/1888 – [Paul Gauguin](#) joins van Gogh in Arles, bringing [Émile Bernard's](#) painting *Le Pardon de Pont-Aven*

23/12/1888 – Having quarrelled with Gauguin, van Gogh cuts off the lower part of his own left ear, taking it to a brothel, and is removed to the local [hospital](#)

2/2/1889 – Sixth annual exhibition of [Les XX](#) opens in [Brussels](#), including the first important [display of Paul Gauguin's work](#).

6/5/1889-31/10/1889 – [Exposition Universelle](#) in Paris, with the [Eiffel Tower](#) as its entrance arch.

8/5/1889 – Van Gogh moves from Arles to the [Saint-Paul asylum](#) in [Saint-Rémy-de-Provence](#).

15/7/1889 – The [Scottish National Portrait Gallery](#) opens in [Edinburgh](#) in premises designed by [Rowand Anderson](#), the first in the world to be purpose-built as a [portrait](#) gallery.

17/8/1889 – The [9 by 5 Impression Exhibition](#) opens in [Melbourne, Australia](#).

18/1/1890-23/2/1890 – Seventh annual exhibition of [Les XX](#) in [Brussels](#) includes a [display of work by Vincent van Gogh](#). [Henry de Groux](#) criticises his paintings but [Albert Aurier](#) praises them. From the exhibition, [van Gogh](#) sells [The Red Vineyard](#) to [Anna Boch](#), said to be the only sale of his work during his lifetime.^[1]

[20/3/1890-27/4/1890](#) – The [Société des Artistes Indépendants](#) show in [Paris](#) includes a major display of van Gogh paintings.

[20/5/1890](#) – Van Gogh moves to [Auvers-sur-Oise](#) on the edge of Paris in the care of Dr [Paul Gachet](#) where he will produce around seventy paintings in as many days. More than a dozen are [size 30 canvases](#) (92 x 65 cm).

[27/7/1890](#) – [Death of Vincent van Gogh](#): van Gogh perhaps paints [Tree Roots](#), then apparently shoots himself, dying two days later.

[20/9/1890](#) – [Theo van Gogh](#), assisted by [Émile Bernard](#), mounts an improvised retrospective exhibition of his brother Vincent's works in Theo's former Paris apartment.

[4/4/1892](#) – [Munich Secession](#)

[1/5/1893](#) – The [1893 World's Fair](#), also known as the World's Columbian Exposition, opens to the public in [Chicago, USA](#), with a Romanesque statue of [Columbia](#) overlooking the man-made lake. The first United States commemorative [postage stamps](#) are issued for the Exposition. Among other art exhibits are two bronze calves by [Anne Marie Carl-Nielsen](#).

[14/6/1893](#) – Opening of [Shelley Memorial](#) at [University College, Oxford](#), designed by [Basil Champneys](#) with a reclining nude marble statue of [Percy Bysshe Shelley](#) by [Edward Onslow Ford](#).

[29/6/1893](#) – Unveiling of the [Shaftesbury Memorial Fountain](#) at [Piccadilly Circus](#) in London, with a [gilded aluminium](#) statue of [Anteros](#), designed by [Alfred Gilbert](#) and cast by [Morris Singer](#).

[1/1/1895](#) – [Alphonse Mucha's](#) lithographed poster for the play [Gismonda](#) starring [Sarah Bernhardt](#) is posted in [Paris](#). Bernhardt is so satisfied with its success that she gives Mucha a six-year contract.

[13/4/1895](#) – The [Russian Museum](#) is established in [Saint Petersburg](#) by [Nicholas II](#).

[30/4/1895](#) – First [Venice Biennale](#) opens.

[3/7/1895](#) – [Paul Gauguin](#) leaves France to settle permanently in [Polynesia](#).

[18/2/1897](#) – Conclusion of the [Benin Expedition of 1897](#), leading to the [Benin Bronzes](#) being carried off to London.

3/4/1897 – Vienna Secession founded by artists including Gustav Klimt, Koloman Moser, Josef Hoffmann, Joseph Maria Olbrich, Max Kurzweil. Secession hall designed by Olbrich.

1/5/1897 – Ny Carlsberg Glyptotek art museum opened in Copenhagen.

27/5/1897 – A Separate Exhibition of Painting and Sculpture (Wystawa osobna obrazów i rzeźb) is staged at Sukiennice Museum in Main Square, Kraków.

4/8/1897 – The "Lady of Elche" Iberian sculpture (4th century BCE) is found at L'Alcúdia near Elche in Spain.

27/10/1897 – First meeting of the Society of Polish Artists "Sztuka" in Kraków.^[3]

15/12/1899 – Glasgow School of Art opens its new building, the most notable work of Charles Rennie Mackintosh.

14/4/1900-12/11/1900 – Exposition Universelle in Paris helps popularize Art Nouveau style. Alphonse Mucha decorates the Bosnia and Herzegovina Pavilion and collaborates on the Austria-Hungary one.

12/3/1901 – Whitechapel Gallery, designed by Charles Harrison Townsend, opens in London as one of the first publicly funded galleries for temporary exhibitions in the city.

11/5/1901 – The Kraków Society of Friends of Fine Arts inaugurates its Palace of Art.

1-27/10/1907 – Salon d'Automne, Paris. Georges Braque exhibits *Viaduc à l'Estaque*, a proto-Cubist work which later enters the Minneapolis Institute of Arts. Simultaneously, there is a retrospective exhibition of 56 works by Paul Cézanne as a tribute to the artist who died in 1906.

20/3/1908-2/5/1908 – Salon des Indépendants in Paris gives rise to the term "Cubism" (*cubeisme*).

May 1908 – Sergey Prokudin-Gorsky produces a color photographic portrait of Leo Tolstoy.

29/7/1908 July 29 – The Whitworth Art Gallery building in Manchester (England) is formally opened.^[1]

20/2/1909 – Filippo Tommaso Marinetti's Futurist Manifesto is first published, in the French newspaper *Le Figaro*.

May–June 1909 – Claude Monet's *Water Lilies* series of paintings are first exhibited, at Paul Durand-Ruel's gallery in Paris.

27/4/1910 – Futurist poet Filippo Tommaso Marinetti issues the manifesto *Contro Venezia passatista* ("Against Past-loving Venice") in the *Piazza San Marco*.

2/2/1911 – First issue of Franz Pfemfert's *Die Aktion*.

10/6/1911 – Rembrandt House Museum opened in Amsterdam.

21/8/1911 – Leonardo da Vinci's *Mona Lisa* is stolen from the Louvre museum in Paris by Vincenzo Peruggia; the theft is discovered the following day when painter Louis Béroud arrives to sketch it but the painting is not located until December 1913. Poet and art critic Guillaume Apollinaire and his friend Pablo Picasso are questioned over the theft.

18/12/1911 – First exhibition of Der Blaue Reiter Group opens in Munich.

5/1/1912 (Old Style December 23, 1911) – Moscow Art Theatre production of *Hamlet*, designed by Edward Gordon Craig, opens.

May 1912 – *The Blue Rider Almanac* published in Munich, containing reproductions of more than 140 multi-ethnic artworks, articles on the visual arts and music and Vasily Kandinsky's experimental theater composition *The Yellow Sound*.

26/6/1912 – Austrian writer Frida Strindberg opens *The Cave of the Golden Calf*, a London nightclub decorated by Spencer Gore, Wyndham Lewis, Charles Ginner and Jacob Epstein with its motif by Eric Gill; it becomes a haunt of Futurists.

July 1912 – At the 1912 Summer Olympics in Stockholm, American marksman, horse breeder and artist Walter W. Winans wins a silver medal for shooting and a gold in the sculpture category of the art competitions for his bronze statuette *An American Trotter*.

16/1/1913 (OS) – Ilya Repin's painting *Ivan the Terrible and His Son Ivan* in the Tretyakov Gallery, Moscow, is slashed.

19/1/1913 – Lovis Corinth's retrospective opens at the Munich Secession galleries.^[1] This year the "New Munich Secession" splits from the Munich Secession.

End of January 1913 – Franz Marc's *Collection II* opens at the Moderne Galerie Heinrich Thannhauser in Munich.^[1] This is followed at the gallery in February by the first major retrospective of Picasso's work.

17/2/1913 – The *Armory Show* opens in New York City. It displays works of artists who are to become some of the most influential painters of the early 20th century.

10/3/1913 – French sculptor Camille Claudel is committed by her family to a psychiatric hospital where she will remain until her death in 1943.

April 1913 – Marcel Duchamp withdraws from painting and begins working as a library assistant in the Sainte-Geneviève Library in Paris to be able to earn a living wage while concentrating on scholarship and working on his *The Bride Stripped Bare by Her Bachelors, Even*.

May 1913 – The Paul Émile Chabas painting *September Morn* provokes a charge of indecency when displayed in the window of a Chicago art gallery.

27/5/1913 – Die Brücke dissolved.

29/5/1913 – The ballet *The Rite of Spring*, with music by Igor Stravinsky conducted by Pierre Monteux, choreography by Vaslav Nijinsky and design by Nicholas Roerich, is premièred by Sergei Diaghilev's Ballets Russes at the Théâtre des Champs-Élysées in Paris, its modernism provoking one of the most famous classical music riots in history. The audience includes Gabriele D'Annunzio, Coco Chanel, Marcel Duchamp, Harry Graf Kessler and Maurice Ravel.

August–September 1913 – Ernst Ludwig Kirchner spends the summer painting on the island of Fehmarn; returning to Berlin he begins his series of street scenes from around the Potsdamer Platz.

19/9/1913 – First German Autumn Salon opens in Berlin, featuring 366 paintings by 90 artists from 12 countries, notably Franz Marc; Guillaume Apollinaire and Filippo Tommaso Marinetti deliver accompanying lectures.

Autumn 1913 – The *Neue Galerie* in Berlin reopens with displays of the work of Picasso and others associated with French Modernism.

18/10/1913 – Monument to the Battle of the Nations at Leipzig, designed by Bruno Schmitz incorporating sculptures by Christian Behrens and Franz Metzner, is inaugurated.

12/12/1913 – Leonardo da Vinci's *Mona Lisa*, stolen from the Louvre in 1911, is located in Florence when Vincenzo Peruggia attempts to sell it. It is returned to Paris on December 30.

4/5/1914 – Suffragette Mary Wood attacks John Singer Sargent's portrait of Henry James at the Royal Academy Summer Exhibition in London with a meat cleaver. At the same exhibition on May 12, Gertrude Mary Ansell attacks the recently-deceased Hubert von Herkomer's portrait of the Duke of Wellington, and on May 26 'Mary Spencer' (Maude Kate Smith) attacks George Clausen's painting *Primavera*.

10/6/1915 – The only contemporary Vorticist exhibition staged opens at the Doré Gallery in London.

24/10/1915 – Giovanni Battista Tiepolo's frescos, *Translation of the House of Loreto*, in the Church of the Scalzi (Venice) are destroyed by an Austrian bombardment.

19/12/1915 – Kasimir Malevich stages the 0.10 Exhibition and originates Suprematism.^[4]

5/2/1916 – Cabaret Voltaire is opened by German poet Hugo Ball and his future wife Emmy Hennings in the back room of Ephraim Jan's *Holländische Meierei* in Zürich; although surviving only until the summer it is pivotal in the creation of Dada. Those who gather here include Marcel Janco, Richard Huelsenbeck, Tristan Tzara, Sophie Taeuber-Arp and Jean Arp.

9/2/1916 : 6.00 p.m. – Tristan Tzara "finds" Dada (according to Hans Arp).

1/3/1916 – Liljevalchs konsthall inaugurated in Stockholm.

20/5/1916 – *Boy with Baby Carriage* is [Norman Rockwell](#)'s first cover for [The Saturday Evening Post](#).

16/6/1916 – [Cleveland Museum of Art](#) opens.

14/7/1916 – Hugo Ball recites the [Dada manifesto](#) in Zürich.

31/8/1916 – [Kestnergesellschaft](#) founded in [Hanover](#), Germany.

19/9/1916 – [Edvard Munch](#)'s paintings for the *Aula* (festival hall) of [Det Kongelige Frederiks Universitet, Christiania](#), are inaugurated.

26/9/1916 – [C. R. W. Nevinson](#)'s first major single-artist exhibition opens in [London](#).

16/2/1918 – [Joan Miró](#)'s first solo exhibition opens at the [Galeries Dalmau](#); his work is ridiculed and defaced.

May 1918 – [Stanley Spencer](#), a serving British Army soldier, is appointed as an official [war artist](#). A similar appointment is made this year for [Australian](#) soldier [Frank R. Crozier](#).

3/5/1918 – [William Orpen](#)'s exhibition *War* opens in London; the paintings are donated to the British government. He is [knighted](#) in June.

11/5/1918 – [Paul Nash](#)'s exhibition *The Void of War* opens at the Leicester Galleries in London.

18/6/1918 – [Pablo Picasso](#) marries [Olga Khoklova](#).

June 1918 – [Alfred Stieglitz](#) begins nude photography of [Georgia O'Keeffe](#).

15/10/1918 – [Kunsthalle Bern](#) opened.

3/11/1918 – The [Robespierre Monument \(Moscow\)](#), designed by Beatrice Yuryevna Sandomierz, is unveiled; it collapses four days later.

3/12/1918 – The [November Group](#) (*Novembergruppe*) of expressionist artists is formed in Germany, and shortly afterwards merges with the [Arbeitsrat für Kunst](#).

25/4/1919 – The [Bauhaus](#) architectural and design movement is founded in [Weimar, Germany](#), by [Walter Gropius](#).

December 1919 – *The National War Paintings and Other Records* exhibition staged at the [Royal Academy of Arts](#) in London.

1/2/1920 – [National Art Gallery](#) opens in [Tbilisi](#).

30/6/1920 – The first Dada International Fair. The **First International Dada Fair** took place in [Berlin, Germany](#) in 1920, from Jun 30, 1920 to Aug 25, 1920. It was Grosz, Heartfield and Hausmann. It was to become the most famous of all Berlin Dada's exploits. It featured almost

200 works by artists including Hans Arp, Max Ernst, Hannah Höch, Francis Picabia, and Rudolf Schlichter, as well as key works by Grosz, Höch and Hausmann. The work *Tatlin At Home*, 1920, can be clearly seen in one of the publicity photos taken by a professional photographer; the exhibition, whilst financially unsuccessful, gained prominent exposure in Amsterdam, Milan, Rome and Boston. The exhibition also proved to be one of the main influences on the content and layout of *Entartete Kunst*, the show of degenerate art put on by the Nazis in 1937, with key slogans such as "Nehmen Sie DADA Ernst", "Take Dada Seriously!", appearing in both exhibitions.

7/11/1920 – The "mass action" *The Storming of the Winter Palace*, directed by Nikolai Evreinov, is staged outside the Winter Palace in Petrograd.

1/2/1922 – Akron Art Institute opens in Ohio.

11-18/2/1922 – Modern Art Week (*Semana de Arte Moderna*) at the Theatro Municipal, São Paulo, marks the start of Modernism in Brazil.

16/12/1922 - December 16 - Gabriel Narutowicz, sworn on December 11 as first president of the Second Polish Republic, is assassinated by right-wing modernist painter and art critic Eligiusz Niewiadomski at the Zachęta art gallery in Warsaw.

20/12/1922 – *Antigone* by Jean Cocteau appears on the stage of the Théâtre de l'Atelier in the Montmartre district of Paris, with settings by Pablo Picasso, music by Arthur Honegger and costumes by Gabrielle Chanel. There are some protests by Dadaists.

20/3/1923 – The Arts Club of Chicago hosts the opening of Pablo Picasso's first United States show, *Original Drawings by Pablo Picasso*.

8/5/1923 – Göteborgs Konsthall opens as the art gallery for the Gothenburg Exhibition.

March 1924 – Exhibition *Alfred Stieglitz Presents Fifty-One Recent Pictures: Oils, Water-colors, Pastels, Drawings*, by Georgia O'Keeffe (together with a display of his photographs) opens at the Anderson Galleries in New York City.

15/5/1924 – Juan Gris delivers his lecture *Des possibilités de la peinture* at the University of Paris.

August 1924 – English artist and designer Eric Gill moves with some of his artistic community from Ditchling in East Sussex to the disused Llanthony Abbey at Capel-y-ffin in Wales.

24/9/1924 – Première of the Dadaist post-Cubist Futurist experimental art film *Ballet Mécanique* conceived, written and co-directed by the painter Fernand Léger in collaboration with Dudley Murphy and Man Ray at the Internationale Ausstellung neuer Theater-technik (International Exposition for New Theater Technique) in Vienna presented by Frederick Kiesler.^{[3][4]} It features Alice Prin ("Kiki de Montparnasse") and has a musical score by American composer George Antheil but is presented in a silent version on this occasion.

December 1924 – The Bucharest International Modern Art Exhibit, an avant-garde event hosted by *Contimporanul*, displaying works by Constantin Brâncuși, Hans Arp, Paul

Klee, János Matisse-Teutsch, Kurt Schwitters, Michel Seuphor, Mița Pătrașcu, Marcel Janco, Victor Brauner and M. H. Maxy.

31/3/1925 – The Bauhaus closes in Weimar and moves to Dessau.

April–October 1925 – In Paris, the Ministry of Commerce and Industry sponsors the *International Exposition of Modern Industrial and Decorative Arts*; the event gives a name to the Art Deco style. Le Corbusier's *Pavillon d'Esprit Nouveau* is so disliked by the organizers that they erect a six-meter-high fence around it.

17/9/1925 – Frida Kahlo is seriously and permanently injured when a bus in which she is riding collides with a trolley car in Mexico City; she takes up painting while immobilized following the accident.

1925 November 13/14 (midnight) – First Surrealist exhibition opens at the Galerie Pierre, Paris.

16/5/1927 – A pair of oval rooms built at the Musée de l'Orangerie in Paris as a permanent home for eight of Monet's water lily paintings is opened by the Government of France.

28/6/1927 – Unveiling of "The Building of Britain" series of historical paintings by various artists in St Stephen's Hall of the Palace of Westminster in London. Charles Sims' *King John confronted by his Barons assembled in force at Runnymede gives unwilling consent to Magna Carta, the foundation of justice and individual freedom in England, 1215* attracts criticism from the press, Members of Parliament and other artists for its idiosyncrasy.^[3]

24/7/1927 – Unveiling of Menin Gate Memorial to the Missing at Ypres, Belgium, designed by Sir Reginald Blomfield.

29/9/1927 – Unveiling of 107th Infantry Memorial in Central Park, New York City, designed by Karl Illava, a former sergeant in the regiment.

7/1/1928 – The Tate Gallery, London, is flooded by the River Thames.

26/3/1928 – The China Academy of Art is founded in Hangzhou (originally named the National Academy of Art).

6/1/1929 – On the death of New York collector Louisine Havemeyer, her collection of paintings, rich in works of Impressionism, is bequeathed to the Metropolitan Museum of Art.

10/1/1929 – First appearance of Hergé's Belgian comic book hero Tintin as *Tintin in the Land of the Soviets (Les Aventures de Tintin, reporter..., au pays des Soviets)*, begins serialization in children's newspaper supplement *Le Petit Vingtième*.

17/1/1929 – First appearance of E. C. Segar's American sailor comic book hero Popeye in *Thimble Theatre*.

6/6/1929 – Première of the Surrealist film *Un Chien Andalou* by Luis Buñuel and Salvador Dalí, in Paris.

5/7/1929 – In London, [Scotland Yard](#) seizes 13 paintings of male and female nudes by [D. H. Lawrence](#) from a [Mayfair](#) gallery on grounds of indecency under the [Vagrancy Act 1838](#).

221/8/1929 – Mexican painters [Diego Rivera](#) and [Frieda Kahlo](#) marry for the first time, in a civil ceremony in the town hall at [Coyoacán](#).

October 1929 - La galerie [Goemans](#) opens in Paris with a Surrealist exhibition featuring [Jean Arp](#), [Salvador Dalí](#), [Yves Tanguy](#) and [René Magritte](#). American artist [Lynd Ward](#) publishes his first wordless "novel in woodcuts", *[Gods' Man](#)*, in New York City.

November 1929 – The [East London Group](#) (for the first time under this name) exhibit with [Walter Sickert](#) at the [Lefevre Gallery](#) in the [West End of London](#).

7/11/1929 – The [Museum of Modern Art](#) opens in [New York City](#). An exhibit, "Cézanne, Gauguin, Seurat and van Gogh", at the new museum attracts 47,000 visitors.

1/12/1929 – [Underground Electric Railways Company of London](#) officially opens its new headquarters building at [55 Broadway](#) designed by [Charles Holden](#), incorporating sculptures by [Jacob Epstein](#), [Eric Gill](#) and [Henry Moore](#).

29/11/1930 – Première of the Surrealist film *[L'Age d'Or](#)* by [Luis Buñuel](#) (co-written with [Salvador Dalí](#)) at Studio 28 in [Paris](#).

15/2/1931 – [Abstraction-Création](#) group formed in [Paris](#) by [Theo van Doesburg](#) to promote non-figurative, non-surrealist art. Other founder members include [Auguste Herbin](#), [Jean Hélion](#) and [Georges Vantongerloo](#).

4/10/1931 – Debut appearance of the [Dick Tracy comic strip](#), created by cartoonist [Chester Gould](#).

6-19/4/1932 – German art dealer [Otto Wacker](#) is tried and convicted in [Berlin](#) for selling forged paintings he attributed to [Vincent van Gogh](#) and sentenced to 19 months in prison.

16/6/1932 – [Pablo Picasso](#)'s retrospective exhibition opens at the [Galeries Georges Petit](#) in [Paris](#), displaying 225 paintings.

25/6/1932 – An article in *[The Saturday Evening Post](#)* (US) claims that the 1911 theft of [Leonardo da Vinci](#)'s *[Mona Lisa](#)* was partly masterminded by a forger named [Yves Chaudron](#).

2/8/1932 – The [Saint Petersburg Union of Artists](#) is established (as the "Leningrad Union of Soviet Artists").

October 1932 – [Courtauld Institute of Art](#) opens in [London](#).

15/11/1932 – First exhibition of [Group f/64](#) photographers opens at the [de Young Museum](#) in [San Francisco](#).

12/1/1933 – [George Grosz](#) emigrates from [Nazi Germany](#) to the [United States](#).

February/March 1933 – [Käthe Kollwitz](#) is forced by the [Nazi Party](#) in Germany to resign from the faculty of the [Academy of Arts, Berlin](#).

[April 1933](#) – Closure of the [Bauhaus](#).

May 1933 – The mural [Man at the Crossroads](#) by [Diego Rivera](#) at the [Rockefeller Center](#) in [New York](#) is covered up because it contains a portrait of [Lenin](#). While Rivera has been working on it, he has been joined in the United States by [Frieda Kahlo](#) who begins her painting [My Dress Hangs There](#).

July 1933 – New [Midland Hotel, Morecambe](#), on the Lancashire coast of England, designed by [Oliver Hill](#), is opened incorporating sculpture by [Eric Gill](#) and murals by [Eric Ravilious](#) and [Edward Bawden](#).

September/October 1933 – "[Henri Cartier-Bresson](#) and an Exhibition of Anti-Graphic Photography" staged at [Julien Levy's](#) gallery in [New York City](#).

September 1933 – [Artists Union](#) formed in the United States as the Emergency Work Bureau Artists Group.

12/12/1933 – Scholars of the [Warburg Institute](#) in [Hamburg](#) resolve to relocate from [Nazi Germany](#) to London.

10/4/1934 – [The Just Judges](#), a panel of the [Ghent Altarpiece](#) painted by [Jan van Eyck](#) or his brother [Hubert](#) between 1430–32, is stolen from [St Bavo's Cathedral, Ghent](#), Belgium. In November, on his deathbed, Arsène Goedertier admits to the theft but most of the panel is never recovered.

31/8/1934 – John Smiukse destroys the [mural Nightmare of 1934](#) in [Tarrytown, New York](#).

[15/2/1935](#) – [2/3/1935](#) – The [National Association for the Advancement of Colored People](#) stages an exhibition [Art Commentary on Lynching](#) in [New York City](#).

December 1935 – [Elfriede Lohse-Wächtler](#) undergoes forced sterilization in accordance with [Nazi eugenics](#) policies and never paints again.

15/2/1936 – Exhibition [Abstract and Concrete](#), curated by [Nicolette Gray](#), opens at 41 [St Giles', Oxford](#), prior to touring [England](#). It is the first showing of [abstract art](#), and of the work of [Mondrian](#), in the country.^[1]

[27/3/1936](#) – [RMS Queen Mary](#) begins her maiden Atlantic crossing. Interior design, under the direction of E. C. Leach, is by [Arthur Joseph Davis](#) and J. C. Whipp of Mewès & Davis (UK) and [Benjamin Wistar Morris](#) (USA) with much craftsmanship undertaken by the [Bromsgrove Guild of Applied Arts](#). Graphic artists commissioned to supply work include [Edward Wadsworth](#) and [Anna and Doris Zinkeisen](#).

[11/6/1936](#) – [4/7/1936](#) – [London International Surrealist Exhibition](#), opened by [André Breton](#).

November 1936 – Exhibition [Cubism and Abstract Art](#), curated by [Alfred H. Barr, Jr.](#), opens at the [Museum of Modern Art, New York](#).

Summer 1936 – Spanish Civil War breaks out. Photographers Endre Friedmann and Gerda Taro, who have jointly devised the name Robert Capa, journey from Paris to cover it. The Second Spanish Republic appoints Pablo Picasso as "director of the Prado, albeit in absentia" and he arranges for evacuation of its principal paintings.

23/11/1936 – Margaret Bourke-White's photographs of the construction of the Fort Peck Dam are featured in the first issue of *Life* magazine.

1/12/1936 – Members of the Artists Union occupy the New York City offices of the Federal Art Project; police arrest 219 of them, the largest-ever arrest in the city at this date.

9/1/1937 – Leon Trotsky begins exile in Mexico with his wife Natalia Sedova; they share The Blue House in Coyoacán with painters Frida Kahlo and Diego Rivera and Trotsky has an affair with Frida.

1/5/1937 – 4/6/1937 – Pablo Picasso paints *Guernica*, a large cubistic monochrome oil painting created in reaction to the German bombing of the Spanish Basque town of the same name on 26 April. It is first exhibited in July at the Spanish Republican government pavilion (designed by Josep Lluís Sert) in the *Exposition Internationale des Arts et Techniques dans la Vie Moderne* in Paris before commencing a world tour. René Iché created a sculpture *Guernica* the day after the bombing took place, but will not exhibit it in his lifetime. The Spanish Government pavilion at the International Exhibition also includes Horacio Ferrer's *Madrid 1937 (Black Aeroplanes)*, Joan Miró's *The Reaper* and a mercury fountain by Alexander Calder. Vera Mukhina's sculpture *Worker and Kolkhoz Woman* is also created for the Exhibition.

May 1937 – Stanley Spencer and his wife Hilda are divorced; within a week he marries Patricia Preece who departs on honeymoon to St Ives with her partner Dorothy Hepworth while he resumes relations with Hilda at Cookham.

18/7/1937 – *Große Deutsche Kunstausstellung* ("Great German Art Exhibition") opened by Adolf Hitler in the *Haus der deutschen Kunst* ("House of German Art") in Munich, newly completed to the designs of Paul Troost (d. 1934) to display art of the Third Reich. Hitler has rejected the choices of the original selection jury and placed his personal photographer Heinrich Hoffmann in charge of curating the display, but even so has rejected some of the more experimental paintings.

19/7/1937 – *Entartete Kunst* ("Degenerate art") exhibition, mounted by the Nazis, opens in Munich. By 1937, the concept of degeneracy was firmly entrenched in Nazi policy. On June 30 of that year Goebbels put Adolf Ziegler, the head of *Reichskammer der Bildenden Künste* (Reich Chamber of Visual Art), in charge of a six-man commission authorized to confiscate from museums and art collections throughout the Reich, any remaining art deemed modern, degenerate, or subversive. These works were then to be presented to the public in an exhibit intended to incite further revulsion against the "perverse Jewish spirit" penetrating German culture.

Over 5000 works were seized, including 1052 by Nolde, 759 by Heckel, 639 by Ernst Ludwig Kirchner and 508 by Max Beckmann, as well as smaller numbers of works by such artists as Alexander Archipenko, Marc Chagall, James Ensor, Albert Gleizes, Henri Matisse, Jean Metzinger, Pablo Picasso, and Vincent van Gogh. The *Entartete Kunst* exhibit, featuring over 650 paintings, sculptures, prints, and books from the collections of 32 German museums,

premiered in Munich on July 19, 1937, and remained on view until November 30, before traveling to 11 other cities in Germany and Austria.

The exhibit was held on the second floor of a building formerly occupied by the Institute of [Archaeology](#). Viewers had to reach the exhibit by means of a narrow staircase. The first sculpture was an oversized, theatrical portrait of [Jesus](#), which purposely intimidated viewers as they literally bumped into it in order to enter. The rooms were made of temporary partitions and deliberately chaotic and overfilled. Pictures were crowded together, sometimes unframed, usually hung by cord.

The first three rooms were grouped thematically. The first room contained works considered demeaning of religion; the second featured works by Jewish artists in particular; the third contained works deemed insulting to the women, soldiers and farmers of Germany. The rest of the exhibit had no particular theme.

There were slogans painted on the walls. For example:

- Insolent mockery of the Divine under Centrist rule
- Revelation of the Jewish racial soul
- An insult to German womanhood
- The ideal—cretin and whore
- Deliberate sabotage of national defense
- German farmers—a Yiddish view
- The Jewish longing for the wilderness reveals itself—in Germany the [Negro](#) becomes the racial ideal of a degenerate art
- Madness becomes method
- Nature as seen by sick minds
- Even museum bigwigs called this the "art of the German people"^[33]

Speeches of Nazi party leaders contrasted with artist [manifestos](#) from various art movements, such as [Dada](#) and [Surrealism](#). Next to many paintings were labels indicating how much money a museum spent to acquire the artwork. In the case of paintings acquired during the post-war [Weimar hyperinflation](#) of the early 1920s, when the cost of a kilogram loaf of bread reached 233 [billion German marks](#), the prices of the paintings were of course greatly exaggerated. The exhibit was designed to promote the idea that modernism was a [conspiracy](#) by people who hated German decency, frequently identified as Jewish-Bolshevist, although only 6 of the 112 artists included in the exhibition were in fact Jewish.^[35]

The exhibition program contained photographs of modern artworks accompanied by defamatory text. The cover featured the exhibition title—with the word "*Kunst*", meaning art, in [scare quotes](#)—superimposed on an image of [Otto Freundlich](#)'s sculpture [Der Neue Mensch](#).

A few weeks after the opening of the exhibition, Goebbels ordered a second and more thorough scouring of German art collections; inventory lists indicate that the artworks seized in this second round, combined with those gathered prior to the exhibition, amounted to 16,558 works.

Coinciding with the *Entartete Kunst* exhibition, the *Grosse deutsche Kunstausstellung* (Great German art exhibition) made its premiere amid much pageantry. This exhibition, held at the palatial [Haus der deutschen Kunst](#) (House of German Art), displayed the work of officially approved artists such as [Arno Breker](#) and [Adolf Wissel](#). At the end of four months *Entartete Kunst* had attracted over two million visitors, nearly three and a half times the number that visited the nearby *Grosse deutsche Kunstausstellung*.

Avant-garde German artists were now branded both enemies of the state and a threat to German culture. Many went into exile. Max Beckmann fled to Amsterdam on the opening day of the *Entartete Kunst* exhibit. Max Ernst emigrated to America with the assistance of Peggy Guggenheim. Ernst Ludwig Kirchner committed suicide in Switzerland in 1938. Paul Klee spent his years in exile in Switzerland, yet was unable to obtain Swiss citizenship because of his status as a degenerate artist. A leading German dealer, Alfred Flechtheim, died penniless in exile in London in 1937.

Other artists remained in internal exile. Otto Dix retreated to the countryside to paint unpeopled landscapes in a meticulous style that would not provoke the authorities. The Reichskulturkammer forbade artists such as Edgar Ende and Emil Nolde from purchasing painting materials. Those who remained in Germany were forbidden to work at universities and were subject to surprise raids by the Gestapo in order to ensure that they were not violating the ban on producing artwork; Nolde secretly carried on painting, but using only watercolors (so as not to be betrayed by the telltale odor of oil paint). Although officially no artists were put to death because of their work, those of Jewish descent who did not escape from Germany in time were sent to concentration camps. Others were murdered in the Action T4 (see, for example, Elfriede Lohse-Wächtler).

After the exhibit, paintings were sorted out for sale and sold in Switzerland at auction; some pieces were acquired by museums, others by private collectors. Nazi officials took many for their private use: for example, Hermann Göring took 14 valuable pieces, including a Van Gogh and a Cézanne. In March 1939, the Berlin Fire Brigade burned about 4000 paintings, drawings and prints that had apparently little value on the international market. This was an act of unprecedented vandalism, although the Nazis were well used to book burnings on a large scale.

A large amount of "degenerate art" by Picasso, Dalí, Ernst, Klee, Léger and Miró was destroyed in a bonfire on the night of July 27, 1942, in the gardens of the Galerie nationale du Jeu de Paume in Paris. Whereas it was forbidden to export "degenerate art" to Germany, it was still possible to buy and sell artworks of "degenerate artists" in occupied France. The Nazis considered indeed that they should not be concerned by Frenchmen's mental health. As a consequence, many works made by these artists were sold at the main French auction house during the occupation.

The couple Sophie and Emanuel Fohn, who exchanged the works for harmless works of art from their own possession and kept them in safe custody throughout the National Socialist era, saved about 250 works by ostracized artists. The collection survived in South Tyrol from 1943 and was handed over to the Bavarian State Painting Collections in 1964.

After the collapse of Nazi Germany and the invasion of Berlin by the Red Army, some artwork from the exhibit was found buried underground. It is unclear how many of these then reappeared in the Hermitage Museum in Saint Petersburg, where they still remain.

30/7/1937 – Guernica and Picasso exhibitions. Arguably Picasso's most famous work is his depiction of the German bombing of Guernica during the Spanish Civil War – Guernica. This large canvas embodies for many the inhumanity, brutality and hopelessness of war. Asked to explain its symbolism, Picasso said, "It isn't up to the painter to define the symbols. Otherwise it would be better if he wrote them out in so many words! The public who look at the picture must interpret the symbols as they understand them." *Guernica* was exhibited in July 1937 at the Spanish Pavilion at the Paris International Exposition, and then became the centerpiece of an exhibition of 118 works by Picasso, Matisse, Braque and Henri Laurens that toured

Scandinavia and England. After the victory of Francisco Franco in Spain, the painting was sent to the United States to raise funds and support for Spanish refugees. In 1939, the [Museum of Modern Art](#) in New York City, under its director [Alfred Barr](#), a Picasso enthusiast, held a major retrospective of Picasso's principal works until that time. This exhibition lionized Picasso, brought into full public view in America the scope of his artistry, and resulted in a reinterpretation of his work by contemporary art historians and scholars. According to Jonathan Weinberg, "Given the extraordinary quality of the show and Picasso's enormous prestige, generally heightened by the political impact of *Guernica* ... the critics were surprisingly ambivalent".^[54] Picasso's "multiplicity of styles" was disturbing to one journalist; another described him as "wayward and even malicious"; [Alfred Frankenstein's](#) review in [ARTnews](#) concluded that Picasso was both charlatan and genius.

October 1937 – Formation in [London](#) of the [Euston Road School](#), a private School of Drawing and Painting originally established in [Fitzroy Street](#) by [William Coldstream](#), [Claude Rogers](#) and [Victor Pasmore](#), and giving name to the group of [naturalist artists](#) associated with it.^[1]

21/12/1937 – Premiere of [Walt Disney's *Snow White and the Seven Dwarfs*](#) in the [United States](#), the first full-length animated feature film (concept artist: Albert Hurter).

17/1/1938 – The surrealist exhibition at the [Galerie Beaux-Arts in Paris](#). The **Exposition Internationale du Surréalisme** was an exhibition by [surrealist](#) artists that took place from January 17 to February 24, 1938, in the generously equipped [Galérie Beaux-Arts](#), run by [Georges Wildenstein](#), at 140, [Rue du Faubourg Saint-Honoré in Paris](#). It was organised by the French writer [André Breton](#), the surrealists' brain and theorist, and [Paul Éluard](#), the best known poet of the movement. The catalogue listed, along with the above, [Marcel Duchamp](#) as generator and arbitrator (to appease the partly fierce conflicts mainly between Breton and Éluard), [Salvador Dalí](#) and [Max Ernst](#) as technical advisers, [Man Ray](#) as head lighting technician and [Wolfgang Paalen](#) as responsible for the design the entrance and main hall with "water and foliage". The exhibition was staged in three sections, showing paintings and objects as well as unusually decorated rooms and [mannequins](#) which had been redesigned in various ways. With this holistic presentation of surrealist art work the movement wrote exhibition history.

Before their first group exhibition in November 1925, which took place in Pierre Loeb's gallery "Pierre" in Paris, the surrealist artists had previously shown their works at solo exhibitions. The group exhibition showed works of [Giorgio de Chirico](#), [Hans Arp](#), Max Ernst, [Paul Klee](#), [Man Ray](#), [André Masson](#), [Joan Miró](#), [Pablo Picasso](#) and [Pierre Roy](#). Another joint exhibition followed in 1928 in the Parisian gallery "Au Sacre du Printemps" with the title "Le Surréalisme, existe-t-il?" (Does [Surrealism](#) really exist?) Among the participants were Max Ernst, André Masson, Joan Miró, [Francis Picabia](#) und [Yves Tanguy](#). Further group exhibitions followed. In 1931 the first surrealist exhibition in the US took place in the [Wadsworth Atheneum](#) in [Hartford, Connecticut](#), and in May 1936 the "Exposition surréaliste d'objets" was held in the Parisian gallery Charles Rattou, which particularly valued object art and also referred to [Primitivism](#), [sexual fetishes](#) and mathematical models.^{[1][4]}

In June of the same year the [International Surrealist Exhibition](#) was launched in the [New Burlington Galleries](#) in London. These exhibitions still made use of the usual form of representation, i.e. the White Room, which was designed at the "Sonderbund" exhibition in [Cologne](#) in 1912. In 1938 however, André Breton wanted to establish a framework for the

surrealist art in the [Beaux Arts Gallery](#), in which the presentation itself was surrealist art. As a creative act it was to be a surreal experience, in which paintings and objects served as elements in a completely surrealist environment.

At the end of 1937, André Breton and [Nusch Éluard](#) asked Duchamp to contribute ideas to the surrealist exhibition they were planning. Duchamp had already presented his works at previous exhibitions, but he never became a member because of his principle never to be part of any group. Nevertheless, Duchamp accepted the invitation to help design the exhibition.

24/1/1938 – [Peggy Guggenheim](#) opens her Guggenheim Jeune gallery at 30 [Cork Street](#) in London with a display of work by [Jean Cocteau](#), followed in February by the first showing of [Wassily Kandinsky](#)'s work in Britain.

8/7/1938 – Exhibition of twentieth century German art opens in London at the [New Burlington Galleries](#), challenging the Nazi view of "degenerate art" in its home country.

10/7/1938 – *Second Große Deutsche Kunstausstellung* ("Great German Art Exhibition") opened by [Adolf Hitler](#) in the *Haus der deutschen Kunst* ("House of German Art") in [Munich](#); [Hitler](#) attacks the contemporary London exhibition.

13/7/1938 – [Kröller-Müller Museum](#), designed by [Henry van de Velde](#), opens in [Otterlo](#), Netherlands.

5-17/12/1938 – [Albert Namatjira](#) exhibition in [Melbourne](#) includes over 2,000 works, the first solo display of [indigenous Australian art](#).

20/3/1939 – The [Berlin](#) Fire Brigade is ordered to burn around 5000 works of graphic art considered by the ruling [Nazi Party](#) in [Germany](#) to be "[degenerate art](#)" and which have little market value.^{[1][2]}

May 1939 – Release of *Detective Comics* #27, the debut of [Batman](#).

May 1939 - The expulsion of [Salvador Dali](#) from the [Surrealist movement](#) is announced.

June 1939 – [Peggy Guggenheim](#) closes her Guggenheim Jeune gallery at 30 [Cork Street](#) in London, abandons her plan for a modern art gallery in the city, and in August moves to Paris.

23/8/1939 – 2/9/1939 – Most paintings from the [National Gallery](#) in London are evacuated to [Wales](#).

September 1939 – Artworks from the [Louvre](#) and other French museums are evacuated to the [Château de Chambord](#).

6/12/1939 – Mexican painters' [Frida Kahlo](#) and [Diego Rivera](#)'s brief divorce is finalized.

7/11/1939 – The [War Artists' Advisory Committee](#) of the [Ministry of Information \(United Kingdom\)](#) is appointed, following a scheme put forward by Sir [Kenneth Clark](#) on August 29, first meeting on November 23 to decide which [war artists](#) it will employ.

SCIENCE – FORMAL, NATURAL, SOCIAL

	Science		
	<u>Formal science</u>	<u>Empirical sciences</u>	
		<u>Natural science</u>	<u>Social science</u>
<u>Foundation</u>	Logic; Mathematics; Statistics	Physics; Chemistry; Biology; Earth science; Space science	Economics; Political science; Sociology; Psychology
<u>Application</u>	Computer science	Engineering; Agricultural science; Medicine; Dentistry; Pharmacy	Business administration; Jurisprudence; Pedagogy

SEE CHAPTER “SCIENCE, TECHNOLOGY, ETC. IN THE TWELFTY 1820-1939”
SEE CHAPTER “SCIENCE IN THE TWELFTY 1820-1939”

HIGHLIGHTS

December 27, 1831 – Charles Darwin embarks on his historic voyage aboard HMS Beagle.

July 2, 1832 – Andre-Michel Guerry presents his Essay on moral statistics of France, to the French Academy of Sciences, a significant step in the founding of empirical social science.

September 7, 1835 – Charles Darwin arrives at the Galapagos Islands aboard HMS Beagle.

October 2, 1836 – Charles Darwin returns to England aboard HMS Beagle with biological data he will use to develop his theory of evolution, having left South America on August 17.

November 13, 1841 – Scottish surgeon James Braid first sees a demonstration of animal magnetism by Charles Lafontaine in Manchester, which leads to his study of the phenomenon that he (Braid) eventually calls hypnotism.

August 28, 1844 – Friedrich Engels and Karl Marx meet in Paris, France.

August 28, 1845 – The journal Scientific American begins publication

December 27, 1845 – Anesthesia is used for childbirth for the first time (Dr. Crawford Long in Jefferson, Georgia).

September 23, 1846 – Discovery of Neptune: The planet is observed for the first time by German astronomers Johann Gottfried Galle and Heinrich Louis d'Arrest as predicted by the British astronomer John Couch Adams and the French astronomer Urbain Le Verrier.

June 1, 1847 – The first congress of the Communist League is held in London.

February 21, 1848 – Karl Marx and Friedrich Engels publish *The Communist Manifesto* (*Manifest der Kommunistischen Partei*) in London.

8 February and 8 March 1865 - The principles of Mendelian inheritance were named for and first derived by Gregor Johann Mendel, a nineteenth-century Moravian monk who formulated his ideas after conducting simple hybridisation experiments with pea plants (*Pisum sativum*) he had planted in the garden of his monastery. Between 1856 and 1863, Mendel cultivated and tested some 5,000 pea plants. From these experiments, he induced two generalizations which later became known as *Mendel's Principles of Heredity* or *Mendelian inheritance*. He described his experiments in a two-part paper, *Versuche über Pflanzen-Hybriden* (*Experiments on Plant Hybridization*), that he presented to the Natural History Society of Brno on 8 February and 8 March 1865, and which was published in 1866.

August 18, 1868 - Helium was first detected during the total solar eclipse in parts of India. It was the first eclipse expedition in which a spectroscope was used.

March 1 [O.S. February 17] 1869 - Russian chemistry professor Dmitri Mendeleev and German chemist Julius Lothar Meyer independently published their periodic tables in 1869 and 1870, respectively. Mendeleev's table, dated March 1 [O.S. February 17] 1869, was his first published version. That of Meyer was an expanded version of his (Meyer's) table of 1864. They both constructed their tables by listing the elements in rows or columns in order of atomic weight and starting a new row or column when the characteristics of the elements began to repeat.

On 26 December 1898, Pierre and Marie Curie announced the existence of a second element, which they named "radium", from the Latin word for "ray". In the course of their research, they also coined the word "radioactivity".

March 17, 1905 – Annus Mirabilis papers – Albert Einstein publishes his paper "On a heuristic viewpoint concerning the production and transformation of light", in which he explains the photoelectric effect, using the notion of light quanta. For this paper Einstein received the Nobel Prize for Physics in 1921.

May 11, 1905 – Annus Mirabilis papers – Albert Einstein submits his doctoral dissertation "On the Motion of Small Particles...", in which he explains Brownian motion.

June 30, 1905 – Annus Mirabilis papers – Albert Einstein publishes the article "On the Electrodynamics of Moving Bodies", where he reveals his theory of special relativity.

September 27, 1905 – Annus Mirabilis papers – Albert Einstein submits his paper "Does the Inertia of a Body Depend Upon Its Energy Content?", in which he develops an argument for the famous equation $E = mc^2$.

BY YEARS

1820

- [Astronomical Society of London](#) is founded.^[1]
- [Royal Observatory, Cape of Good Hope](#), is founded.^[2]

- [Christian Friedrich Nasse](#) formulates Nasse's law: [hemophilia](#) occurs only in males and is transmitted by [asymptomatic](#) females.
- Ground is set aside for establishment of the [United States Botanic Garden](#) in [Washington, D.C.](#)
- May – [John Herapath](#) draws up a partial account of the [kinetic theory of gases](#).^[3]
- [Joseph Bienaimé Caventou](#) and [Pierre Joseph Pelletier](#) isolate the [alkaloids cinchonine](#) and [quinine](#) from [Cinchona](#) bark.
- [Friedrich Accum](#)'s *A Treatise on Adulterations of Food and Culinary Poisons* is published in London.
- [Charles Xavier Thomas de Colmar](#) makes his "Arithmometer", the first mass-produced calculator.
- January 27 (NS) – The [Antarctic ice sheet](#) is sighted for the first time by [Imperial Russian Navy](#) captain [Fabian Gottlieb von Bellingshausen](#).^[4]
- January 30 – Antarctica is sighted for the second time by [Irish Royal Navy](#) captain [Edward Bransfield](#).^[4]
- July – Botanist [Edwin James](#) becomes the first recorded person to reach the summit of [Pikes Peak](#) in [Colorado](#).
- November 17 – Antarctica is sighted for the third time by [United States seal hunter Nathaniel Palmer](#).^[5]
- May – [The Geological Society](#) publishes a *Geological Map of England & Wales* by [G. B. Greenough](#) (dated 1819) as an alternative to [William Smith](#)'s famous [geological map](#) of 1815. Greenough's map is produced from a collaborative effort that is skilfully edited and generally acknowledged to be more accurate than Smith's.^[6]
- [Hans Christian Ørsted](#) discovers the relationship between [electricity](#) and [magnetism](#).
- Laws of [electrodynamics](#) are established by [André-Marie Ampère](#).
- [Jean-Baptiste Biot](#) and [Félix Savart](#) demonstrate the [Biot–Savart law](#) in [electromagnetism](#).
- July 26 – Opening of [Union Chain Bridge](#) across the [River Tweed](#) between [England](#) and [Scotland](#), designed by [Captain Samuel Brown](#). Its span of 449 ft (137 metres) is the longest in the [Western world](#) at this time, and it is the first [wrought iron](#) vehicular [suspension bridge](#) of its type in [Britain](#).^[7]
- [English](#) inventor [Thomas Hancock](#) patents the production of fastenings using rubberized fabrics and invents the "pickling machine" (masticator) for recycling [rubber](#) scraps.
- [French](#) engineer [Jean-Victor Poncelet](#) develops an inward-flow [water turbine](#).

1821

- [Johann Franz Encke](#) calculates that [Comet Encke](#) has a periodic [orbit](#), the second [comet](#) after [Comet Halley](#) for which this has been discovered.
- [Alexis Bouvard](#) detects irregularities in the orbit of [Uranus](#).
- Swedish [mycologist Elias Magnus Fries](#) begins publication of *Systema Mycologicum*, a key work in the modern [taxonomy](#) of [mushrooms](#).

- [William Jackson Hooker](#) publishes *Flora Scotica; or, A description of Scottish plants*.
- [Prideaux John Selby](#) begins publication of *Illustrations of British Ornithology*, the first set of life-sized illustrations of British birds.
- [John Kidd](#) describes the properties of the substance which he calls *naphthaline*.^[1]
- [Pierre Jean Robiquet](#), [Joseph Bienaimé Caventou](#) and [Pierre Joseph Pelletier](#) isolate [caffeine](#).
- January 28 – Russian explorer [Fabian Gottlieb von Bellingshausen](#) discovers [Alexander I Land](#) in Antarctica, later determined to be the world's second-largest uninhabited island.
- December 6 – The [South Orkney Islands](#) are discovered by [George Powell](#) and [Nathaniel Palmer](#).^{[2][3]}
- December 15 – The world's first geographical society, the [Société de géographie](#), is established in Paris.
- [William Parry](#) starts his second voyage to find the [Northwest Passage](#).
- [Ignaz Venetz](#) proposes his [ice age](#) theory.
- [Pierre Berthier](#) discovers [bauxite](#).
- [Mary Anning](#) finds the first ever [plesiosaur](#) fossil at [Lyme Regis](#).
- [Augustin-Louis Cauchy](#) gives the first complete presentation of [calculus](#) using limits.
- [Charles Bell](#) presents a paper to the [Royal Society](#), "On the Nerves, Giving an Account of some Experiments on their Structure and Functions, which led to a New Arrangement of the System", identifying [Bell's palsy](#); and also publishes his book *Illustrations of the Great Operations of Surgery: Trepan, Hernia, Amputation, Aneurism, and Lithotomy* (illustrated by himself).
- [Jean Marc Gaspard Itard](#) publishes *Traité des maladies d'oreille et de l'audition* in Paris, a major work on [otology](#).
- [William Buckland](#) finds the remains of a [hyena](#)'s den in [Yorkshire](#), containing the bones of [lions](#), [elephants](#) and [rhinoceros](#).
- [Michael Faraday](#) discovers electromagnetic rotation.
- [Thomas Johann Seebeck](#) discovers the [thermoelectric effect](#).
- [Augustin Fresnel](#) shows that light is made up of a transverse wave motion.
- [John Herapath](#) publishes a [kinetic theory of gases](#).
- [Antide Janvier](#) publishes his textbook on the theory and practice of watchmaking, *Manuel Chronometrique, ou, precis de ce qui concerne le temps, ses divisions, ses mesures, leurs usages, etc.* in Paris.
- [Copley Medal](#): [Edward Sabine](#); [John Herschel](#)^[4]

1822

- "*Rostocker Pfeilstorch*", a [white stork](#), is found in northern Germany with an arrow from central Africa through its neck, demonstrating the fact of [bird migration](#).

- [Georges Cuvier](#) establishes new standards and methods in [stratigraphy](#) and [paleontology](#).
- [Gideon Mantell](#) discovers the first [fossil](#) of the [iguanodon](#).
- [John Phillips](#) and [William Conybeare](#) identify the [Carboniferous](#) Period.
- [Jean Baptiste Julien d'Omalius d'Halloy](#) identifies the [Cretaceous](#) Period. He also proposes the [Jurassic](#) System.
- July 3 – [Charles Babbage](#) publishes a proposal for a "[difference engine](#)", a mechanical forerunner of the modern computer for calculating [logarithms](#) and [trigonometric](#) functions. Construction of an operational version will proceed under British Government sponsorship 1823–32 but it will never be completed.^[1]
- [Karl Feuerbach](#) describes the [nine-point circle](#) of a [triangle](#).^[2]
- [William Farish](#) of the [University of Cambridge](#) publishes a systematization of the rules for [isometric drawing](#).^{[3][4][5]}
- [United States Army surgeon William Beaumont](#) pioneers human [gastric endoscopy](#) on [Alexis St. Martin](#).^[6]
- Scottish surgeon [John Henry Wishart](#) gives the first description in England of [neurofibromatosis type II](#).^{[7][8]}
- [Navier–Stokes equations](#) in [fluid dynamics](#) first formulated.
- May 23 – HMS *Comet* launched at [Deptford Dockyard](#) in the [United Kingdom](#), the first [steamboat](#) commissioned by the [Royal Navy](#).
- June 10 – The *Aaron Manby* crosses the [English Channel](#), making her the first seagoing iron steamboat.
- [French](#) civil engineer [Louis Vicat](#) completes construction of a concrete viaduct across the [Dordogne](#) at [Souillac, Lot](#).^[9]
- September 11 – [Galileo's](#) *Dialogue Concerning the Two Chief World Systems* (1632) is permitted by the [Roman Catholic Church](#) to be published.
- June 12 – [Edward Banks](#) [knighted](#), the first such honour for work in [civil engineering](#).^[10]
- [Copley Medal](#): [William Buckland](#)^[11]

1823

- [Olbers' paradox](#) is described by the [German astronomer Heinrich Wilhelm Matthäus Olbers](#).
- [Cambridge Observatory](#) established in [England](#).^[1]
- December 29 – [Great Comet of 1823](#) first observed.
- June 17 – [Charles Macintosh](#) [patents](#) a method of rubberizing fabric to waterproof it.^[2]
- February 20 – [James Weddell's](#) expedition to [Antarctica](#) reaches [latitude](#) 74°15' S and [longitude](#) 34°16'45" W, the most southerly position that will be attained for more than 80 years.

- [János Bolyai](#) completes a treatise on [parallel lines](#) that he calls [absolute geometry](#), although it will not be published until 1832.
- After August – [Philipp Franz von Siebold](#) begins to introduce Western medicine to Japan.
- October 5 – [The Lancet](#) founded by [Thomas Wakley](#).
- [Theodric Romeyn Beck](#) publishes the first significant American book on [forensic medicine](#), *Elements of Medical Jurisprudence* in [Albany, New York](#).
- January 23 – In a cave on the [Gower Peninsula](#) of [Wales](#), [William Buckland](#) inspects the "[Red Lady of Paviland](#)", the first identification of a prehistoric (male) human burial. The bones, discovered on December 21 last, are with those of the woolly [mammoth](#), proving that the two had coexisted.^[3]
- December 10 – On the [Jurassic Coast](#) of southern England, [Mary Anning](#) finds the first complete [Plesiosaurus](#) skeleton.^[4]
- [William Sturgeon](#) invents the [electromagnet](#).
- December 6 – English inventor [Samuel Brown](#) obtains his first [patent](#) for a hydrogen fuelled compressionless atmospheric gas vacuum engine,^[5] the first [internal combustion engine](#) to be applied industrially.^[6]
- First use of a [Fresnel lens](#) in a [lighthouse](#) optic, at the [Cordouan lighthouse](#) on the [Gironde estuary](#).^[7]
- First permanent [wire cable suspension bridge](#), Pont Saint Antoine in [Geneva](#), by [Guillaume Henri Dufour](#), of two 40 m spans.^[8]
- First [cast iron](#) framed [greenhouse](#) erected at [Wollaton Park](#) in England as a [Camellia](#) house.
- French officer [Henri-Joseph Paixhans](#) develops the [Paixhans gun](#), the first [naval artillery](#) to fire explosive [shells](#).
- [Annals of the New York Academy of Sciences](#) first published.
- [Copley Medal: John Pond](#)^[9]

1824

- [Franz von Gruithuisen](#) explains the formation of craters on the [Moon](#) as a result of [meteorite](#) impacts.^[1]
- [William Pearson](#) publishes *An Introduction to Practical Astronomy*.
- [John Curtis](#) begins publication of [British Entomology](#) in London.
- [Thomas Say](#) begins publication of *American Entomology, or Descriptions of the Insects of North America* in [Philadelphia](#), including the first description of the [Colorado potato beetle](#).
- [Joseph Fourier](#) calculates that the Earth would be far colder if it lacked an atmosphere.^[2]
- [Niels Henrik Abel](#) partially proves that the general quintic or higher equations cannot be solved by a general formula involving only arithmetical operations and roots.^[3]

- [Augustin-Louis Cauchy](#) proves convergence of the [Euler method](#), using the implicit Euler method.
- The Rev. Professor [William Buckland](#) becomes the first person to describe a [dinosaur](#) in a [scientific journal](#).^[4]
- October 21 – [Patent](#) issued to [Joseph Aspdin](#) for [Portland cement](#).^[5]
- [Sadi Carnot](#) scientifically analyzes the [efficiency](#) of [steam engines](#) and [heat engines](#) in general in his book *Reflections on the Motive Power of Fire and on Machines Fitted to Develop that Power* ("Réflexions sur la puissance motrice du feu et sur les machines propres à développer cette puissance").
- [Louis Braille](#), at age 15, develops the six-dot code, later known as [Braille](#), which allows the [visually impaired](#) to read and write faster than previous [raised-letter systems](#).
- The [Panoramagram](#) is invented as the first stereoscopic viewer.
- January 8 – After much controversy, [Michael Faraday](#) is finally elected as a member of the [Royal Society](#) with only one vote against him.
- February 5 – The [Franklin Institute](#) of the State of Pennsylvania for the Promotion of the Mechanic Arts is founded in [Philadelphia](#) by [Samuel Vaughan Merrick](#) and [William H. Keating](#).
- November 5 – [Rensselaer Polytechnic Institute](#), the first [technological university](#) in the English-speaking world, is founded in [Troy, New York](#).
- [Copley Medal](#): [John Brinkley](#)^[6]

1825

- [Pierre-Simon Laplace](#) completes his study of [gravitation](#), the stability of the solar system, tides, the precession of the equinoxes, the [libration](#) of the Moon, and [Saturn's](#) rings in publishing the fifth and final volume of *Mécanique Céleste* (Celestial Mechanics).^[1]
- [Richard Harlan](#) publishes *Fauna Americana*.^[2]
- [Charles Waterton](#) publishes *Wanderings in South America, the North-west of the United States, and the Antilles, in the years 1812, 1816, 1820, and 1824; with original instructions for the perfect preservation of birds, &c. for cabinets of natural history*.
- [Cox's Orange Pippin apple cultivar](#) first grown, at [Colnbrook](#) in [Buckinghamshire, England](#), by [horticulturist](#) and retired [brewer](#) [Richard Cox](#).
- [Michael Faraday](#) isolates [benzene](#) as *Bicarburet of Hydrogen*.^{[3][4]}
- [Hans Christian Ørsted](#) reduces [aluminium chloride](#) to produce metallic [aluminium](#) in an impure form.
- [Friedrich Wöhler](#) and [Justus von Liebig](#) perform the first confirmed discovery and explanation of [isomers](#), earlier named by Berzelius. Working with cyanic acid and fulminic acid, they correctly deduce that isomerism is caused by differing arrangements of atoms within a molecular structure.^{[5][6]}
- July – [Volcanic eruption](#) of [Mount Guntur](#) in [West Java](#).

- [G. Poulett Scrope](#) publishes *Considerations on Volcanoes*, the first systematic work on [volcanology](#).^[7]
- [Augustin-Louis Cauchy](#) presents the [Cauchy integral theorem](#) for general integration paths—he assumes the function being integrated has a continuous derivative.
- Augustin-Louis Cauchy introduces the theory of residues in [complex analysis](#).
- [Peter Gustav Lejeune Dirichlet](#) and [Adrien-Marie Legendre](#) prove [Fermat's last theorem](#) for $n = 5$.
- [André-Marie Ampère](#) discovers [Stokes' theorem](#).
- [Benjamin Gompertz](#) formulates the [Gompertz function](#).
- [Jean-Baptiste Sarlandière](#)'s *Mémoires sur L'Électro-Puncture* introduces Western medicine to [electroacupuncture](#).^[8]
- [Georges Cuvier](#) proposes his [catastrophe theory](#) as the cause of [extinctions](#) of large groups of animals.
- [Étienne Geoffroy Saint-Hilaire](#) identifies Cuvier's fossil 'crocodile' as a [teleosaurus](#).
- August – The [wire-cable suspension bridge](#) between [Tournon-sur-Rhône](#) and [Tain-l'Hermitage](#), designed by [Marc Seguin](#), opens.^[9]
- September 27 – The world's longest railway to be worked by [steam locomotives](#) at this date, the [Stockton and Darlington Railway](#), opens in [northern England](#).
- October 26 – The [Erie Canal](#) officially opens over 363 miles (584 km) from [Albany, New York](#), to [Lake Erie](#).^[10]
- [English](#) inventor [William Sturgeon](#) describes the first [electromagnet](#).^[11]
- [Copley Medal](#): [François Arago](#); [Peter Barlow](#)^[12]

1826

- [Mary Somerville](#) presents a paper on "The Magnetic Properties of the Violet Rays of the Solar Spectrum" to the [Royal Society](#) in London.
- [Antoine Jerome Balard](#) isolates [bromine](#).
- [Pierre Jean Robiquet](#) isolates the dye [alizarin](#).^[1]
- [Michael Faraday](#) determines the chemical formula of [naphthalene](#).
- May 22 – [HMS Beagle](#) departs on her first voyage from [Plymouth](#) for a [hydrographic](#) survey of the [Patagonia](#) and [Tierra del Fuego](#) regions of South America.
- [Hyacinthe de Bougainville](#) completes a three-year global [circumnavigation](#).
- *Journal für die reine und angewandte Mathematik* is founded by [August Leopold Crelle](#) in [Berlin](#).
- February – [Nikolai Lobachevsky](#) first presents his system of [non-Euclidean hyperbolic geometry](#).
- [Johannes Peter Müller](#) publishes his first important works, *Zur vergleichenden Physiologie des Gesichtsinns* ("On the comparative physiology of sight", [Leipzig](#))

and *Über die phantastischen Gesichterscheinungen* ("On visual hallucination", [Coblenz](#)), making a first statement of the [law of specific nerve energies](#).

- January 30 – The [Menai Suspension Bridge](#), built by engineer [Thomas Telford](#), is opened between the island of [Anglesey](#) and the mainland of [Wales](#).^[2]
- April 1 – [American](#) inventor [Samuel Morey](#) patents a compressionless [internal combustion engine](#) in the United States.^{[3][4][5]}
- June – [Nicéphore Niépce](#) produces the first photograph, [View from the Window at Le Gras](#).^[6]
- [Benoit Fourneyron](#) develops an efficient outward-flow [water turbine](#).
- [Karl Ernst von Baer](#) discovers the mammalian [ovum](#).^{[7][8][9]}
- The [Austrian](#) zoologist Johann Nepomuk Meyer first describes the [Asiatic lion](#) under the name *Felis leo persicus*.^[10]
- The [Zoological Society of London](#) is founded by Sir [Thomas Stamford Raffles](#).
- [Copley Medal](#): [James South](#)^[11]

1827

- [Aluminium](#) isolated by [Friedrich Wöhler](#).^[1]
- [William Prout](#) classifies the components of food into the three main divisions of [carbohydrates](#), [fats](#) and [proteins](#).^[2]
- [Zeise's salt](#) is the first [platinum/olefin](#) complex, an early example of [organometallic chemistry](#).
- [John Walker](#) first offers friction [matches](#) for sale.
- [William Edward Parry](#) reaches 82°45'N, which will remain for 49 years the highest [latitude](#) attained.^{[3][4]}
- [G. Poulett Scrope](#) publishes his *Memoir on the Geology of Central France, including the volcanic formations...*, extending by detailed observation his work on [volcanology](#).^[5]
- [John Farey](#) publishes *A Treatise on the Steam Engine, historical, practical and descriptive* in [London](#).
- [Robert Adams](#) first describes the cardiac condition which will become known as [Adams-Stokes syndrome](#).^{[6][7]}
- [Richard Bright](#) first describes the renal condition which will become known as [Bright's disease](#).^[8]
- [Robert Brown](#) observes the phenomenon of [Brownian motion](#).^[9]
- [Joseph Fourier](#) first proposes existence of the [greenhouse effect](#).^[10]
- April 26–May 24 – The [Royal Netherlands Navy's](#) British-built [paddle steamer Curaçao](#) makes the first [Transatlantic Crossing](#) by steam, from [Hellevoetsluis](#) to [Paramaribo](#).^[11]
- c. July – [Robert Wilson](#) of [Dunbar](#) in Scotland demonstrates a [screw propeller](#).

- Completion of [Ozimek Suspension Bridge](#) in Poland, designed by Karl Schottelius, possibly the oldest surviving [wrought iron suspension bridge](#) in [continental Europe](#).
- [Jacob Perkins](#) introduces the [uniflow steam engine](#) to the United Kingdom.^[12]
- [John James Audubon](#) begins publication of *The Birds of America* in the [United Kingdom](#).
- Three [giraffes](#), the first to be seen in [Europe](#) for over three centuries, are presented by the [Ottoman](#) Viceroy of [Egypt](#), [Mehmet Ali Pasha](#). [Zarafa](#) is presented to King [Charles X of France](#) in [Paris](#) on 9 July having walked from [Marseilles](#) (landed 31 October 1826). The others are presented to King [George IV of the United Kingdom](#) in [London](#) and [Francis II, Holy Roman Emperor](#), in [Vienna](#).^[13]
- [Royal Institute of Technology](#) (originally named 'Technological Institute') founded in [Stockholm, Sweden](#).
- [Copley Medal](#): [William Prout](#); [Henry Foster](#)^[14]

1828

- [Aluminium](#) isolated by [Friedrich Wöhler](#).^[1]
- [William Prout](#) classifies the components of food into the three main divisions of [carbohydrates](#), [fats](#) and [proteins](#).^[2]
- [Zeise's salt](#) is the first [platinum/olefin](#) complex, an early example of [organometallic chemistry](#).
- [John Walker](#) first offers friction [matches](#) for sale.
- [William Edward Parry](#) reaches 82°45'N, which will remain for 49 years the highest [latitude](#) attained.^{[3][4]}
- [G. Poulett Scrope](#) publishes his *Memoir on the Geology of Central France, including the volcanic formations...*, extending by detailed observation his work on [volcanology](#).^[5]
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- c. July – [Robert Wilson](#) of [Dunbar](#) in Scotland demonstrates a [screw propeller](#).
- Completion of [Ozimek Suspension Bridge](#) in Poland, designed by Karl Schottelius, possibly the oldest surviving [wrought iron suspension bridge](#) in [continental Europe](#).

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- [Royal Institute of Technology](#) (originally named 'Technological Institute') founded in [Stockholm, Sweden](#).
- [Copley Medal](#): [William Prout](#); [Henry Foster](#)^[14]

1829

- [Isaac Holden](#) produces a form of friction [match](#).
- [Peter Gustav Lejeune Dirichlet](#) publishes a memoir giving the [Dirichlet conditions](#), showing for which functions the convergence of the [Fourier series](#) holds; introducing [Dirichlet's test](#) for the convergence of series; the [Dirichlet function](#) as an example that not any function is integrable; and, in the proof of the theorem for the Fourier series, the [Dirichlet kernel](#) and [Dirichlet integral](#).^[1] He also introduces a general modern concept for a [function](#).^[2]
- [Nikolai Ivanovich Lobachevsky](#) publishes his work on hyperbolic [non-Euclidean geometry](#).^[3]
- [S. D. Poisson](#) publishes *Sur l'attraction des sphéroides*.
- Dr [Benjamin Guy Babington](#) makes the first known use of a [laryngoscope](#).^[4]
- [Jules Desnoyers](#) names the [Quaternary](#) period.
- [Engis 2](#), part of the skull of a young child and other bones, recognised in 1936 as the first known [Neanderthal](#) fossil, is found in the [Awirs](#) cave near [Engis](#) in the [United Kingdom of the Netherlands](#) (modern-day Belgium) by [Philippe-Charles Schmerling](#).^[5]
- May – [Cyrill Demian patents](#) a version of the [accordion](#) in [Vienna](#).
- June 30 – [Henry Robinson Palmer](#) files a British patent application for [corrugated iron](#) for use in buildings.^[6]
- July 23 – In the [United States](#), [William Burt](#) obtains the first patent for a form of [typewriter](#), the [typographer](#).^[7]
- October 6–14 – The [Rainhill Trials](#), a [steam locomotive](#) competition, are run in [England](#) and won by [Stephenson's Rocket](#).
- December 19 – [Charles Wheatstone patents](#) the [concertina](#) in Britain.
- [Louis Braille](#) publishes the first description of his method of [embossed](#) printing that allows the [visually impaired](#) to read.^[8]
- [Chalmers University of Technology](#) founded in [Gothenburg, Sweden](#).

- [Technical University of Denmark](#) (originally named 'College of Advanced Technology') founded in [Copenhagen, Denmark](#).
- [University of Stuttgart](#) founded in [Stuttgart, Germany](#).
- [Ecole Centrale Paris](#) (originally named 'École Centrale des Arts et Manufactures') founded in [Paris, France](#).
- [Copley Medal](#): not awarded^[9]

1830

- March 16 – Great Comet of 1830 (C/1830 F1, 1830 I) first observed in [Mauritius](#).
- [Johann Heinrich Mädler](#) and [Wilhelm Beer](#) produce the first map of the surface of Mars.
- [Charles Bell](#) publishes his *Nervous System of the Human Body*.
- [William Jackson Hooker](#) commences publication of *The British Flora*.
- October 14 – [HMS Beagle](#) returns to England from her first voyage, a [hydrographic](#) survey of the [Patagonia](#) and [Tierra del Fuego](#) regions of South America.
- [Charles Lyell](#) publishes the first volume of his *Principles of Geology, being an attempt to explain the former changes of the Earth's surface, by reference to causes now in operation*.
- [Thomas Southwood Smith](#) publishes the standard textbook *A Treatise on Fever* in [London](#).
- Approximate date – The chain [osteotome](#), a form of [chainsaw](#), is invented by German orthopaedist [Bernhard Heine](#).^{[1][2][3][4]}
- July 13 – [John Ruggles](#) is granted [United States patent No. 1](#), for applying [rack railway](#) equipment to the "Locomotive steam-engine for rail and other roads".
- August 31 – [Edwin Budding](#) is granted a [United Kingdom](#) patent for the [lawnmower](#).
- [Aeneas Coffey](#) is granted a United Kingdom patent for an improved [column still](#).
- [Eaton Hodgkinson](#) publishes his pioneering paper on the optimum [cross section](#) for [cast iron structural beams](#).^[5]
- Stephen H. Long designs the [Long truss](#) wooden bridge.
- [Charles Babbage](#) publishes *Reflections on the Decline of Science in England, and on Some of Its Causes*.
- [Copley Medal](#): not awarded^[6]

1831

- January 7 – Great Comet of 1831 (C/1831 A1, 1830 II) first observed by [John Herapath](#).^[1]
- March 7 – [Royal Astronomical Society](#) receives its [Royal Charter](#).^[2]
- [Heinrich Schwabe](#) makes the first detailed drawing of the [Great Red Spot](#) on [Jupiter](#).

- [Mary Somerville](#) translates [Laplace's](#) *Mécanique céleste* as *The Mechanism of the Heavens*.
- September 1 – [Zoological Gardens, Dublin](#), open in [Ireland](#).^[3]
- [A. A. Bussy](#) publishes his *Mémoire sur le Radical métallique de la Magnésie* describing his method of isolating [magnesium](#).
- The [Kaliapparat](#) is a laboratory device invented in 1831 by [Justus von Liebig](#).
- June 1 – British [Royal Navy](#) officer [James Clark Ross](#) locates the position of the [North Magnetic Pole](#) on the [Boothia Peninsula](#).
- December 27 – [Charles Darwin](#) starts his voyage on [HMS Beagle](#) from [Plymouth](#).
- May 16 – [Middlesex County Asylum](#) for pauper lunatics opens at [Hanwell](#) near London under the humane superintendence of [William Charles Ellis](#).
- Dr [C. Turner Thackrah](#) publishes *The Effects of the Principal Arts, Trades, and Professions, and of Civic States and Habits of Living, on Health and Longevity, with a particular reference to the trades and manufactures of Leeds, and suggestions for the removal of many of the agents which produce disease and shorten the duration of life*, a pioneering study of [occupational](#) and [public health](#) in a newly industrialised English city.^[4]
- [Henry Witham](#) publishes *Observations on fossil vegetables, accompanied by representations of their internal structure, as seen through the microscope* in [Edinburgh](#).
- April 12 – [Broughton Suspension Bridge](#) over the [River Irwell](#) in [England](#) collapses under marching troops.^[5]
- August 29 – [Michael Faraday](#) demonstrates [electromagnetic induction](#) at the [Royal Society](#).^[6] [Joseph Henry](#) recognises it at about the same time. Faraday also develops the [Faraday Wheel](#), a [homopolar generator](#).
- [Joseph Henry](#) invents the [electric bell](#).^[7]
- [James Meadows Rendel](#) erects the first [basculer bridge](#) with a [hydraulic](#) mechanism, on the [Kingsbridge Estuary](#) in England.^[8]
- [William Wallace](#) invents the [eidograph](#).^[9]
- September 27 – [British Association for the Advancement of Science](#) first meets, in [York](#).^[10]
- [Copley Medal](#): [George Biddell Airy](#)^[11]
- [Wollaston Medal](#): [William Smith](#)

1832

- Dr. [Thomas Bell](#) begins publication of *A Monograph of the Testudinata*, the first comprehensive study of the world's [turtles](#).
- [Isidore Geoffroy Saint-Hilaire](#) begins publication of *Histoire générale et particulière des anomalies de l'organisation chez l'homme et les animaux*, a key text on [teratology](#).^[11]

- [Pierre Jean Robiquet](#) isolates the [analgesic codeine](#).
- Friedrich Wöhler and Justus von Liebig discover and explain [functional groups](#) and [radicals](#) in relation to organic chemistry.^{[2][3]}
- [Pittacal](#) was discovered by German chemist [Carl Ludwig Reichenbach](#).
- April 21 – [Cyrille Pierre Théodore Laplace](#) completes a four-year global [circumnavigation](#).
- [Évariste Galois](#) presents a general condition for the solvability of [algebraic equations](#), thereby essentially founding [group theory](#) and [Galois theory](#).^[4] On May 29, the eve of a duel from which he will die, he writes his "mathematical testament", a letter to [Auguste Chevalier](#).
- [Peter Gustav Lejeune Dirichlet](#) proves [Fermat's last theorem](#) for $n = 14$.
- [János Bolyai](#)'s system of [non-Euclidean geometry](#) is first published.^[5]
- February 12 – In [England](#), a [second cholera pandemic](#) begins to spread, starting from the [East End of London](#). It is declared officially over in early May but deaths continue. It will claim at least 3000 victims. In [Liverpool](#), [Kitty Wilkinson](#) becomes the "Saint of the Slums"^[6] by promoting hygiene.^[7]
- July 19 – [Anatomy Act](#) in the [United Kingdom](#) provides for licensing and inspection of [anatomists](#), and for unclaimed bodies from public institutions to be available for their dissection.
- [Dr James Kay](#) publishes *[The moral and physical condition of the working-class employed in the cotton manufacture in Manchester](#)*.
- [Thomas Hodgkin](#) first describes abnormalities in the [lymph system](#) later known as [Hodgkin's lymphoma](#).^{[8][9]}
- [James Rennell](#)'s *An Investigation of the Currents of the Atlantic Ocean, and of those which prevail between the Indian Ocean and the Atlantic* is published posthumously by his daughter. It will not be significantly superseded for more than a century.^[10]
- [Michael Faraday](#) states his laws of electrolysis.
- c. December – Following a paper by Faraday, Belgian physicist [Joseph Plateau](#) and Austrian professor of practical geometry [Simon Stampfer](#) simultaneously and independently devise the [phenakistiscope](#), an [animation](#) device creating an optical illusion of motion.
- [Swiss crystallographer Louis Albert Necker](#) first publishes the [optical illusion](#) which becomes known as the [Necker Cube](#).^[11]
- The first commutator DC [electric motor](#), capable of turning machinery, is demonstrated by [William Sturgeon](#) in London.
- [Copley Medal](#): [Michael Faraday](#); [Siméon Poisson](#)^[12]

1833

- November 12–13 – A spectacular occurrence of the [Leonid meteor shower](#) is observed over [Alabama](#).

- May 3 – The [Entomological Society of London](#) is inaugurated.
- [Katherine Sophia Kane](#)'s *The Irish Flora* is published anonymously.
- [Thomas Graham](#) proposes [Graham's Law](#).
- June 5 – [Ada Lovelace](#) is introduced to [Charles Babbage](#) by [Mary Somerville](#).^[1]
- November 25 – A major 8.7 [earthquake](#) strikes [Sumatra](#).
- *probable date* – Paul Gerwien proves the [Bolyai–Gerwien theorem](#) formulated by [Farkas Bolyai](#): that any two simple [polygons](#) of equal [area](#) are equidecomposable.
- [Henry Witham](#) publishes *The Internal Structure of Fossil Vegetables found in the Carboniferous and Oolitic deposits of Great Britain* in [Edinburgh](#).
- [Carl Friedrich Gauss](#) and [Wilhelm Eduard Weber](#) develop an electromagnetic telegraph at [Göttingen](#).
- [William Beaumont](#) publishes *Experiments and Observations on the Gastric Juice and the Physiology of Digestion*.
- [Charles Bell](#) publishes *The Hand: its Mechanism and Vital Endowments as Evincing Design*, the fourth [Bridgewater Treatise](#).
- [Marshall Hall](#) coins the term "reflex" for a muscular reaction.
- [Jean Lobstein](#) proposes use of the term [arteriosclerosis](#).^[2]
- [Johannes Peter Müller](#) begins publication of his major [physiology](#) textbook *Handbuch der Physiologie des Menschen*.
- [Anselme Payen](#) discovers [diastase](#) (the first [enzyme](#) identified).
- August 18 – The [Canadian](#) ship *SS Royal William* sets out from [Pictou, Nova Scotia](#) on a 25-day passage of the [Atlantic Ocean](#) largely under steam to [Gravesend, Kent, England](#).
- [Obed Hussey](#) patents a [reaper](#) in the [United States](#).^{[3][4]}
- [Cornish](#) engineer [Adrian Stephens](#) invents the [steam whistle](#) as a warning device at [Dowlais Ironworks](#) in [Wales](#).^{[5][6]}
- Publication by [Charles Knight](#) of *The Penny Cyclopædia of the Society for the Diffusion of Useful Knowledge* begins in [London](#).
- [Copley Medal](#): Not awarded^[7]

1834

- March – [William Whewell](#) (anonymously) first publishes the term [scientist](#) in the [Quarterly Review](#), but notes it as "not generally palatable".^[1]
- March 14 – [John Herschel](#) discovers the open cluster of stars now known as [NGC 3603](#).^[2]
- [Hermann Helmholtz](#) proposes [gravitational contraction](#) as the [energy](#) source for the [Sun](#).
- [Johann Heinrich von Mädler](#) and [Wilhelm Beer](#) publish *Mappa Selenographica*, the most complete map of the [moon](#) up to this time.
- [Thomas Henderson](#) is appointed first [Astronomer Royal for Scotland](#).

- [James Paget](#) discovers in human muscle the parasitic worm that causes [trichinosis](#).
- [Félix Dujardin](#) proposes that single-cell animals should be classified in a group by themselves.
- [Phenol](#) was discovered by [Friedlieb Ferdinand Runge](#), who extracted it (in impure form) from coal tar.
- The [Triassic](#) is named by [Friedrich August von Alberti](#) for the three distinct layers of [redbeds](#), capped by [chalk](#), followed by black [shales](#) that are found throughout [Germany](#) and Northwest [Europe](#), called the 'Trias'.
- The large prehistoric whale [Basilosaurus](#) is discovered in [Eocene](#) rock deposits. It is presumed to be a large reptile.^{[3][4][5]}
- [Charles Babbage](#) begins the conceptual design of an "[analytical engine](#)", a mechanical forerunner of the modern [computer](#). It will not be built in his lifetime.^{[6][7][8]}
- [Carl Gustav Jakob Jacobi](#) discovers his [uniformly rotating self-gravitating ellipsoids](#).
- [Scottish naval architect John Scott Russell](#) first observes a nondecaying solitary [wave](#) (a [soliton](#), which he calls "the Wave of Translation") while watching a boat hauled through the water of the [Union Canal](#) near [Edinburgh](#), subsequently using a tank to study the dependence of solitary wave velocities on amplitude and liquid depth.^[9]
- [Joseph-François Malgaigne](#) publishes *Manuel de medecine operateire*.
- [St. Vincent's Hospital](#) is set up in [Dublin](#) by [Mary Aikenhead](#), staffed by the [Religious Sisters of Charity](#),^[10] the first [hospital](#) staffed by [nuns](#) in the [English](#)-speaking world.
- [Émile Clapeyron](#) presents a formulation of the second law of thermodynamics.
- [Michael Faraday](#) publishes "On Electrical Decomposition" in the [Philosophical Transactions of the Royal Society](#), in which he coins the words [electrode](#), [anode](#), [cathode](#), [anion](#), [cation](#), [electrolyte](#) and [electrolyze](#).^[11]
- [Heinrich Lenz](#) discovers [Lenz's law](#).
- [Jean-Charles-Athanase Peltier](#) discovers the [Peltier effect](#).
- June 21 – [Cyrus McCormick](#) receives his first [patent](#) for a mechanical [reaper](#), in the [United States](#).^[12]
- December 23 – English architect [Joseph Hansom](#) patents the [Hansom cab](#).^{[18][13]}
- [Joseph Chaley](#)'s Grand Pont Suspendu in [Fribourg](#) is the first [suspension bridge](#) with cables assembled in mid-air.^[14]
- [Jacob Perkins](#) creates a cooling machine that uses ice, an early [refrigerator](#).^[15]
- [Copley Medal: Giovanni Plana](#)^[16]

1835

- August 5 – First sighting of the return of [Comet Halley](#) by Father [Dominique Dumouchel](#), director of the [Collegio Romano](#) at the [Vatican](#). It is next seen on August 21 by [Friedrich Georg Wilhelm Struve](#) at the [Dorpat Observatory](#). [John Herschel](#) had been expected to

find the comet first, as he was at the time in [South Africa](#) with his 20 ft focal length reflector – at this time the largest telescope in the world. He finally observes it in October and watches until it reaches [perihelion](#) November 16. It reappears in January 1836, and Herschel will be the last person to observe it in May.

- August 25 – The first of six articles on discoveries of living creatures on the moon supposedly made by Herschel and a fictitious companion named Dr. Andrew Grant is published in the [New York Sun](#). This incident is now known as the [Great Moon Hoax](#).
- [Berlin Observatory](#) opened.
- [Caroline Herschel](#) and [Mary Somerville](#) become the first women members of the [Royal Astronomical Society](#).
- January – [J. C. Loudon](#) begins publication of *Arboretum et Fruticetum Britannicum*.
- [Cell division](#) is first observed under the [microscope](#) by German botanist [Hugo von Mohl](#) as he works over [green algae](#) *Cladophora glomerata*.^[11]
- [Vinyl chloride](#) first produced by [Justus von Liebig](#) and his student [Henri Victor Regnault](#).
- [Ordnance Geological Survey](#) founded in [Britain](#), under [Henry De la Beche](#), the world's first national [geological survey](#).
- [Roderick Murchison](#) names the [Silurian](#) period,^[12] and [Adam Sedgwick](#) the [Cambrian](#).^[13]
- [Adolphe Quetelet](#) publishes *Sur l'homme et le développement de ses facultés, ou Essai de physique sociale* (translated as *Treatise on Man*), outlining his theory of "social physics" and describing his concept of the "average man" (*l'homme moyen*) who is characterized by the [mean values](#) of measured variables that follow a [normal distribution](#).^[14]
- [George Biddell Airy](#) provides the first full explanation of the [Airy disk](#) phenomenon.^[15]
- [Gaspard-Gustave Coriolis](#) examines motion on a spinning surface and deduces the [Coriolis effect](#).
- [William Rowan Hamilton](#) states [Hamilton's equations of motion](#).
- [Irish physician Robert James Graves](#) first describes symptoms of [Graves' disease](#).^{[16][17]}
- [French physician Pierre Charles Alexandre Louis](#) publishes his book *Recherches sur les effets de la saignée dans quelques maladies inflammatoires et sur l'action de l'émétique et des vésicatoires dans la pneumonie* in [Paris](#), in which he analyzes case studies to demonstrate that [bloodletting](#) is largely ineffective as a treatment.^[18]
- [Belgian](#) statistician [Adolphe Quetelet](#) publishes his books *Sur l'homme et le développement de ses facultés, ou Essai de physique sociale*, in which he presents his theory of human [variance](#) around the [average](#), with human traits being distributed according to a [normal curve](#).^[19]
- August – [H. Fox Talbot](#) exposes the world's first known [photographic negatives](#) at [Lacock Abbey](#) in [Wiltshire, England](#).^[101]
- September 12 – A [Prussian patent](#) is granted to [Wilhelm Friedrich Wieprecht](#) and Carl Moritz^[111] for a valved bass [tuba](#).
- [Samuel Colt](#) invents the [revolver](#).
- [Joseph Henry](#) invents the electric [relay](#).^[121]
- [Samuel Morse](#) develops the [Morse code](#).

- [Copley Medal: William Snow Harris](#)^[13]
- [Wollaston Medal: Gideon Mantell](#)

1836

- May 15 – [Francis Baily](#), during an [eclipse](#) of the [sun](#), observes the phenomenon named after him as [Baily's beads](#).
- October 2 – Naturalist [Charles Darwin](#) returns to [Falmouth, England](#), aboard [HMS Beagle](#) after a 5-year journey collecting biological data he will later use to develop his [theory of evolution](#).
- Writer [Georg Büchner](#)'s dissertation on the common [barbel \(fish\)](#), *[Barbus barbus](#)*, "Mémoire sur le Système Nerveux du Barbeaux (*Cyprinus barbus L.*)" is published in [Paris](#) and [Strasbourg](#). In October, after receiving his doctorate, he is appointed by the [University of Zurich](#) as a lecturer in anatomy.
- [Theodor Schwann](#) discovers [pepsin](#) in extracts from the [stomach](#) lining, the first isolation of an animal [enzyme](#).
- [French chemist Auguste Laurent](#) discovers [o-phthalic acid](#) (1,2-benzenecarboxylic acid) by oxidizing [naphthalene tetrachloride](#).
- The [chemical compound acetylene](#), also called ethyne, is discovered by [Edmund Davy](#).
- [James Marsh](#) publishes the [Marsh test](#) for the presence of [arsenic](#).^[11]
- [Hungarian chemistry student János Irinyi](#) invents a noiseless [match](#).^[2]
- October 24 – The earliest [United States patent](#) for a [phosphorus friction match](#) is granted to Alonzo Dwight Phillips of [Springfield, Massachusetts](#).
- October 13 – [Theodor Fliedner](#), a [Lutheran](#) minister, and Friederike, his wife, open the [Deaconess Home and Hospital](#) at [Kaiserswerth, Germany](#), as an institute to train women in [nursing](#).
- [Nicholas Callan](#) invents the first [induction coil](#).^{[3][4][5]}
- [Andrew Crosse](#)'s electrical experiment seems to produce strange insects, *acarus calvanicus*.
- February 25 – [Samuel Colt](#) receives a United States patent for the [Colt revolver](#), the first revolving barrel multishot firearm.
- December – [Victoria Bridge, Bath, England](#), opened, the first to use James Dredge's [patent 'taper principle'](#) of stays.^[6]
- [James Nasmyth](#) invents the [shaper](#).^[7]
- [Copley Medal: Jöns Jakob Berzelius; Francis Kiernan](#)^[8]
- [Wollaston Medal: Louis Agassiz](#)

1837

- March–July – [Charles Darwin](#) begins privately to develop his theory of [transmutation of species](#).

- November 6 – Establishment of the [Public Garden](#) in [Boston](#) (Massachusetts), as a [botanical garden](#),^[1] the first in the [United States](#) to be open to the general public.
- [Peter Gustav Lejeune Dirichlet](#) publishes [Dirichlet's theorem on arithmetic progressions](#), using [mathematical analysis](#) concepts to tackle an algebraic problem and thus creating the branch of [analytic number theory](#). In proving the theorem, he introduces the [Dirichlet characters](#) and [L-functions](#).^{[2][3]} He also notes the difference between the [absolute](#) and [conditional convergence](#) of [series](#) and its impact in what will later be called the [Riemann series theorem](#).
- [Bernard Bolzano](#) publishes *Wissenschaftslehre*.
- [William Rowan Hamilton](#) treats [complex numbers](#) as [ordered pairs](#) of [real numbers](#).^[4]
- [Siméon Denis Poisson](#)'s lectures on probability (introducing [Poisson distribution](#)) and decision theory are published.^[5]
- [Pierre Wantzel](#) proves that several ancient [geometric](#) problems (including [doubling the cube](#) and [trisecting the angle](#)) are impossible to solve using only [compass and straightedge](#).^{[4][6]}
- [Michael Faraday](#) introduces the concept of [lines of force](#).
- February 25 – [Thomas Davenport](#) obtains the first United States [patent](#) on an [electric motor](#).^[7]
- May – [Samuel Morse](#) patents his telegraph and exhibits it to the [United States Congress](#).
- June 12 – [Cooke](#) and [Wheatstone](#) file their patent for the [electrical telegraph](#) in the [United Kingdom](#).^[8]
- July 19 – [Isambard Kingdom Brunel](#)'s paddle steamer *SS Great Western* is launched in [Bristol](#).^[9]
- July – [Godefroy Engelmann](#) of [Mulhouse](#) patents [chromolithography](#).^[10]
- November 18 – [William Crompton](#) patents the cotton [power loom](#) in the United States.^[11]
- [Louis Daguerre](#)'s [daguerrotype](#) *L'Atelier de l'artiste* is said to be the earliest known photographic image successfully to undergo the full process of [exposure](#), [development](#) and fixation.^{[12][13]}
- [Camille Polonceau](#) patents the Polonceau [truss](#).
- [Bernard Bolzano](#) publishes his *Wissenschaftslehre* ("Theory of Science").
- [Andrew Ure](#) publishes his encyclopedia *A Dictionary of Arts, Manufactures and Mines* in the [United Kingdom](#).
- [Copley Medal](#): [Antoine-César Becquerel](#); [John Frederic Daniell](#)^[14]
- [Wollaston Medal](#): Proby Thomas Cautley; Hugh Falconer

1838

- [Friedrich Wilhelm Bessel](#) makes the first accurate measurement of distance to a star, [61 Cygni](#), using [parallax](#). [Thomas Henderson](#) ([Alpha Centauri](#)) and [Friedrich Georg Wilhelm Struve](#) ([Vega](#)) announce their measurements using parallax shortly afterwards.
- [Claude Servais Mathias Pouillet](#) makes the first quantitative measurements of the [heat](#) emitted by the [Sun](#).

- [Peter Andreas Hansen](#) publishes a revision of the [lunar theory](#), *Fundamenta nova investigationis orbitae verae quam luna perlustrat*.
- January 10 – [John Gould](#) reports to the [Zoological Society of London](#) that [bird specimens](#) brought by [Charles Darwin](#) from the [Galápagos Islands](#) which Darwin had thought were blackbirds, "gross-bills" and [finches](#) are in fact "a series of ground Finches which are so peculiar" as to form "an entirely new group, containing 12 species", an important step in the [inception of Darwin's theory](#).^{[11][21]}
- May 9 – [Royal Agricultural Society of England](#) established.
- [Proteins](#) discovered by [Gerardus Johannes Mulder](#)^[3] and named by [Jöns Jakob Berzelius](#).^[4]
- [Matthias Schleiden](#) discovers that all living plant tissue is composed of cells.
- [Andrew Smith](#) begins publication of *Illustrations of the Zoology of South Africa*.
- [Bulat steel alloy](#) developed by [Pavel Petrovich Anosov](#).
- [Electrotyping](#) is invented by [Moritz von Jacobi](#) in Russia.^[5]
- August 18 – The [United States Exploring Expedition](#) under [U.S. Navy Lieutenant Charles Wilkes](#) sets sail for a four-year [circumnavigation](#) westabout.
- In [Australia](#), [Charles Sturt](#) proves that the Hume and [Murray](#) are the same river.
- [Augustus De Morgan](#) introduces the term '[mathematical induction](#)'.^[6]
- [S. D. Poisson](#) publishes *Recherches sur la probabilité des jugements en matière criminelle et en matière civile*, containing his work on [probability theory](#) and introducing [Poisson distribution](#).
- [Jean Esquirol](#) publishes *Des maladies mentales considérées sous le rapport médicale, hygiénique et médico-legal* in [Paris](#). This includes the first description of what will later become known as [Down syndrome](#).^[7]
- [John Gorrie](#) experiments with cooling the hospital wards of [malarial](#) patients in [Apalachicola, Florida](#).^[8]
- January 6 – [Samuel Morse](#) first publicly demonstrates the [electrical telegraph](#).
- April 4–22 – The [paddle steamer SS Sirius \(1837\)](#) makes the [Transatlantic Crossing](#) to [New York](#) from [Cork, Ireland](#), in eighteen days, though not using steam continuously.^[9]
- April 8–23 – [Isambard Kingdom Brunel](#)'s paddle steamer [SS Great Western](#) (1838) makes the Transatlantic Crossing to New York from [Avonmouth, England](#), in fifteen days, inaugurating a regular steamship service.^[10]
- [Liverpool](#)-built [barque Ironsides](#) becomes the first large ocean-going iron ship.^[11]
- [William Barnett](#) obtains a United Kingdom [patent](#) for an [internal combustion engine](#), the first with compression of the gas/air mixture in the cylinder.^{[12][13]}
- [David Bruce, Jr.](#), invents the Pivotal Typecaster, which replaces hand typesetting in printing.
- The first [screw-pile lighthouse](#) is built by [Alexander Mitchell](#) on [Maplin Sands](#) in the [Thames Estuary](#).
- [David Brewster](#) originates the [stereoscope](#).

- A statue of English chemist and physicist [John Dalton](#) (in marble by [Sir Francis Chantrey](#)) is erected in [Manchester](#) during the scientist's lifetime.
- [Copley Medal](#): [Carl Friedrich Gauss](#); [Michael Faraday](#)^[14]
- [Wollaston Medal](#): [Richard Owen](#)

1839

- January – The first [parallax](#) measurement of the distance to [Alpha Centauri](#) is published by [Thomas Henderson](#).^[11]
- January 2 – The first photograph of the [Moon](#) is taken by [Louis Daguerre](#).^[12]
- January 29 – English naturalist [Charles Darwin](#) marries his cousin [Emma Wedgwood](#).
- [Theodor Schwann](#) proposes that all living matter is made up of [cells](#).
- The [beetle](#) subfamily [Oxyporinae](#) is discovered by [Wilhelm Ferdinand Erichson](#).
- [Carl Mosander](#) discovers [lanthanum](#).
- May 1 – Start of [Eyre's expeditions](#) to the interior of [South Australia](#).
- September 19 – [James Clark Ross](#) sets off on the first scientific expedition to survey [Antarctica](#).
- Publication of [Charles Darwin's *Journal of Researches into the Geology and Natural History of the Various Countries Visited by H.M.S. Beagle under the Command of Captain FitzRoy, R.N., from 1832 to 1839*](#).
- [Roderick Murchison](#) publishes *The Silurian System*.
- December 24 – An enormous [landslide](#) occurs at [Axmouth, Devon, England](#). A report by geologists [William Daniel Conybeare](#) and [William Buckland](#) is one of the earliest scientific descriptions of such an event.^[13]
- June–September – Dr [John Conolly](#) abolishes the physical restraint of the insane at [Middlesex County Asylum](#) (at [Hanwell](#) near London).
- January 9 – The [French Academy of Sciences](#) announces the [Daguerreotype photography](#) process.
- January 25 – [H. Fox Talbot](#) shows his "photogenic drawings" at the [Royal Institution](#).
- February 24 – [William Otis](#) receives a [patent](#) for the [steam shovel](#).
- April 9 – The world's first commercial electric [telegraph](#) line comes into operation alongside the [Great Western Railway](#) in [England](#).
- May 29 – [Mungo Ponton](#) presents his discovery of the light-sensitive quality of [sodium dichromate](#) as a method of permanent [photography](#).^[14]
- [Michael Faraday](#) publishes *Experimental Researches in Electricity*^[15] clarifying the true nature of [electricity](#).
- Invention of the [Grove](#) fuel cell by [William Grove](#).^[16]
- Development of vulcanized rubber by [Charles Goodyear](#).
- Development of [Babbitt metal](#) by [Isaac Babbitt](#).
- Invention of the Polonceau [truss](#) for roof construction by [Camille Polonceau](#).^[17]

- Claimed invention of the rear-wheel driven bicycle by [Kirkpatrick Macmillan](#) in [Scotland](#).^[8]
- [Copley Medal](#): [Robert Brown](#)^[9]
- [Wollaston Medal](#): [Christian Gottfried Ehrenberg](#)

1840

- [William Whewell](#) publishes *The Philosophy of the Inductive Sciences*, introducing the terms *scientist* (for the second time) and *physicist*.^{[1][2][3]}
- [Justus von Liebig](#) publishes *Die Organische Chemie in ihre Anwendung auf Agricultur und Physiologie* in [Braunschweig](#), emphasising the importance of agricultural chemistry in crop production; it will go through at least eight editions.^[4]
- The first known photograph of [Niagara Falls](#), a [daguerreotype](#), is taken by English chemist [Hugh Lee Pattinson](#).
- [John William Draper](#) invents [astronomical photography](#) and photographs the [Moon](#).
- [John Gould](#) begins publication of *The Birds of Australia*.
- [Germain Hess](#) proposes [Hess's law](#), an early statement of the [law of conservation of energy](#), which establishes that energy changes in a chemical process depend only on the states of the starting and product materials and not on the specific pathway taken between the two states.^[5]
- [George Richards Elkington](#) patents the [electroplating](#) process invented by surgeon [John Wright](#) of [Birmingham](#) in England.
- [Louis Agassiz](#) publishes his *Etudes sur les glaciers*, the first major scientific work to propose that the Earth has seen an [ice age](#).
- January 19 – Captain [Charles Wilkes'](#) [United States Exploring Expedition](#) sights [Wilkes Land](#), providing evidence that [Antarctica](#) is a complete continent.^[6]
- January 21 – [Adélie Land](#) first visited by [Jules Dumont d'Urville](#) in the [French ship Astrolabe](#).^[7]
- The [Nemesis \(1839\)](#) becomes the first iron ship to sail around the [Cape of Good Hope](#), aided by techniques to adjust the compass for the effect of an iron hull developed the year before by [George Biddell Airy](#), the [Astronomer Royal](#).^[8]
- Publication begins in [Paris](#) of the *Œuvres complètes d'Ambroise Paré* edited by [Joseph-François Malgaigne](#).
- April 15 – [King's College Hospital](#) opens in [London](#).
- July 23 – [Vaccination Act](#) in the United Kingdom provides for free [vaccination](#) for the poor and prohibits [variolation](#).
- [Joseph Whitworth](#) introduces his precision "end measurements" technique.

- [Carl Friedrich Gauss](#) publishes his *Dioptrische Untersuchungen*,^[9] in which he gives the first systematic analysis of the formation of images under a [paraxial approximation](#) ([Gaussian optics](#)).^[10]
- [Robert Bunsen](#) invents the [Bunsen cell](#).
- [British](#) inventor [Warren De la Rue](#) creates the first [light bulb](#) using a vacuum tube, although its use of a [platinum](#) coil makes it commercially unviable.
- [Copley Medal](#): [Justus Liebig](#); [Charles-François Sturm](#)^[11]
- [Wollaston Medal](#): [Andre Hubert Dumont](#)

1841

- Rev. [Miles Joseph Berkeley](#) demonstrates that *Phytophthora infestans* (potato blight) is a fungal infection.
- [Royal Botanic Gardens, Kew](#), first open to the public^[1] and [William Hooker](#) appointed director.
- [John Gould](#) begins publication of *A Monograph of the Macropodidae, or Family of Kangaroos*.
- [Theobromine](#) is first discovered in [cacao](#) beans by Russian chemist Alexander Woskresensky.^{[2][3]}
- [Uranium](#) is first isolated, by [Eugène-Melchior Péligot](#).
- [Chemical Society of London](#) founded by [Thomas Graham](#).
- [Reinsch test](#) for [heavy metals](#) discovered by Hugo Reinsch.^[4]
- January 27 – The active [volcano Mount Erebus](#) in [Antarctica](#) is discovered and named by [James Clark Ross](#).^[5]
- January 28 – Ross discovers the "Victoria Barrier", later known as the [Ross Ice Shelf](#).
- Ross additionally discovers the [Ross Sea](#), [Victoria Land](#) and [Mount Terror](#).
- [Hugh Miller](#) publishes *The Old Red Sandstone*.
- The first comprehensive [geological map](#) of France is published by [Dufrénoy](#) and [Élie de Beaumont](#), the result of thirteen years of investigations.
- November 13 – Scottish surgeon [James Braid](#) attends his first demonstration of *animal magnetism* (given by [Charles Lafontaine](#) in [Manchester](#), England) which leads to Braid's study of the subject he eventually calls *hypnotism*.
- [Prussian](#) mathematician [Karl Weierstrass](#) discovers but does not publish the [Laurent expansion theorem](#).
- [English](#) mathematician [William Rutherford](#) calculates an [approximation of \$\pi\$](#) to 208 decimal places of which the first 152 are correct.
- [Platelets](#) are first described from microscopic observation by [George Gulliver](#).
- February – [H. Fox Talbot](#) obtains a patent in the [United Kingdom](#) for the [calotype](#) process in photography.^[6]

- April 16 – [Loring Coes](#) patents the screw type [wrench](#) commonly known as the [monkey wrench](#) in the [United States](#).
- April 24 – [Squire Whipple](#) patents the iron [bowstring arch](#) through [truss bridge](#) in the United States.^[7]
- Draughtsman William Howe and pattern-maker William Williams of [Robert Stephenson and Company](#) in [Newcastle upon Tyne](#) originate [Stephenson valve gear](#) for the [steam locomotive](#).
- [Joseph Whitworth](#) introduces the [British Standard Whitworth](#) system of [screw threads](#) in his paper *On a Uniform System of Screw Threads*.
- [American](#) artist John G. Rand invents the collapsible [zinc oil paint tube](#), marketed by [Winsor & Newton](#) of [London](#).^[8]
- [Copley Medal](#): [Georg Ohm](#)^[9]
- [Wollaston Medal](#): [Adolphe Theodore Brongniart](#)

1842

- [Nathaniel Bagshaw Ward](#) publishes *On the Growth of Plants in Closely Glazed Cases* in London, promoting his concept of the [Wardian case](#).^[1]
- [Antarctic](#) explorer [James Clark Ross](#) charts the eastern side of [James Ross Island](#) and on January 23 reaches a [Farthest South](#) of 78°09'30"S.^[2]
- January – [American](#) medical student William E. Clarke of [Berkshire Medical College](#) becomes the first person to administer an inhaled [anesthetic](#) to facilitate a surgical procedure ([dental extraction](#)).^[3]
- March 30 – American physician and pharmacist [Crawford Long](#) administers an inhaled anesthetic ([diethyl ether](#)) to facilitate a surgical procedure (removal of a neck tumor).^{[4][5]}
- [English](#) surgeon [William Bowman](#) publishes *On the Structure and Use of the Malpighian Bodies of the Kidney*,^[6] identifying [Bowman's capsule](#), a key component of the [nephron](#).
- [Edwin Chadwick](#)'s critical *Report on an inquiry into the Sanitary Condition of the Labouring Population of Great Britain* is published by the [Poor Law Commission](#).^[7]
- [Palaeontologist](#) [Richard Owen](#) coins the name *Dinosauria*, hence the [Anglicized dinosaur](#).^[8]
- [Christian Doppler](#) proposes the [Doppler effect](#).^[9]
- [Julius Robert von Mayer](#) proposes that [work](#) and [heat](#) are equivalent.^[10] This is independently discovered in 1843 by [James Prescott Joule](#), who names it "[mechanical equivalent of heat](#)".
- January 8 – [Delft University of Technology](#) established by [William II of the Netherlands](#) as a 'Royal Academy for the education of civilian engineers'.^[11]
- February 21 – [John Greenough](#) is granted the first [U.S. patent](#) for the [sewing machine](#).^[12]
- June – [James Nasmyth](#) patents his design of [steam hammer](#) in England and introduces an improved [planing machine](#).^[13]

- September 14–17 – English naturalist [Charles Darwin](#) and his family settle at [Down House](#) in [Kent](#).
- [Copley Medal](#): [James MacCullagh](#)^[14]
- [Wollaston Medal](#): [Leopold von Buch](#)

1843

- March 11–14 – [Eta Carinae](#) flares to become the [second brightest star](#).
- February 5–April 19 – "[Great March Comet](#)" observed.
- [Heinrich Schwabe](#) reports a periodic change in the number of [sunspots](#): they wax and wane in number according to a ten-year cycle.
- [Jean-Baptiste Dumas](#) names [lactose](#).^[11]
- [Carl Mosander](#) discovers the [chemical elements Terbium](#) and [Erbium](#).^[12]
- [John J. Waterston](#) produces an account of the [kinetic theory of gases](#).^[13]
- September – [Ada Lovelace](#) translates and expands [Menabrea](#)'s notes on [Charles Babbage's analytical engine](#), including an [algorithm](#) for calculating a sequence of [Bernoulli numbers](#), regarded as the world's first [computer program](#).^{[4][5][6]}
- October 16 – [William Rowan Hamilton](#) discovers the calculus of [quaternions](#) and deduces that they are non-commutative.^[7]
- [Arthur Cayley](#) and [James Joseph Sylvester](#) found the algebraic [invariant theory](#).
- [John T. Graves](#) discovers the [octonions](#).
- [Pierre-Alphonse Laurent](#) discovers and presents the Laurent expansion theorem.
- [James Prescott Joule](#) experimentally finds the [mechanical equivalent of heat](#).^[8]
- [Ohm's acoustic law](#) was proposed by German physicist [Georg Ohm](#).
- British surgeon [James Braid](#) publishes *Neurypnology: or the Rationale of Nervous Sleep*, a key text in the history of [hypnotism](#).
- [Oliver Wendell Holmes, Sr.](#), argues that [puerperal fever](#) is spread by lack of hygiene in physicians.^[9]
- March 25 – Completion of the [Thames Tunnel](#), the first bored underwater tunnel in the world (engineer: [Marc Isambard Brunel](#)).^[10]
- July 19 – Launch of [SS Great Britain](#), the first iron-hulled, propeller-driven ship to cross the [Atlantic Ocean](#) (designer: [Isambard Kingdom Brunel](#)).^[11]
- November 21 – [Thomas Hancock patents](#) the [vulcanisation](#) of [rubber](#) using [sulphur](#) in the [United Kingdom](#)
- The steam powered [rotary printing press](#) is invented by [Richard March Hoe](#) in the [United States](#).^[12]
- [Robert Stirling](#) and his brother James convert a steam engine at a [Dundee](#) factory to operate as a [Stirling engine](#).
- The first public [telegraph](#) line in the [United Kingdom](#) is laid between [Paddington](#) and [Slough](#).
- Approximate date – [Euphonium](#) invented.

- October – [Anna Atkins](#) begins publication of *Photographs of British Algae: Cyanotype Impressions*, a collection of [contact printed cyanotype photograms](#) of [algae](#) which forms the first book illustrated with [photographic](#) images.^{[13][14][15][16]}
- [Copley Medal: Jean-Baptiste Dumas](#)^[17]
- [Wollaston Medal](#) for Geology: [Jean-Baptiste Elie de Beaumont](#); [Pierre Armand Dufrenoy](#)

1844

- [Friedrich Bessel](#) explains the wobbling motions of [Sirius](#) and [Procyon](#) by suggesting that these stars have dark companions.
- July 3 – The last definitely recorded pair of [great auks](#) (*Pinguinus impennis*) are killed on the [Icelandic](#) island of [Eldey](#).
- August 1 – Opening of [Berlin Zoological Garden](#).^[11]
- [Gabriel Gustav Valentin](#) notes the digestive activity of [pancreatic juice](#).
- [George Robert Gray](#) begins publication in [London](#) of *The Genera of Birds*.
- [Joseph Dalton Hooker](#) begins publication of *The Botany of the Antarctic Voyage of H.M. Discovery Ships Erebus and Terror ... 1839–1843* in [London](#).^[12]
- [Karl Klaus](#) discovers [ruthenium](#).
- Professor [Gustaf Erik Pasch](#) of [Stockholm](#) is granted the privilege of manufacturing a [safety match](#).
- French chemist [Adolphe Wurtz](#) reports the first synthesis of [copper hydride](#), a well-known reducing agent and catalyst in organic chemistry.
- [Robert Chambers](#) publishes *Vestiges of the Natural History of Creation* (anonymously).
- [Joseph Liouville](#) finds the first [transcendental number](#)
- [Hermann Grassmann](#) studies vectors with more than three dimensions.
- [Irish physician](#) Francis Rynd utilises a hollow [hypodermic needle](#) to make the first recorded [subcutaneous injections](#), specifically of a [sedative](#) to treat [neuralgia](#).
- [Joseph Whitworth](#) introduces the [thou](#).^[3]
- [William Robert Grove](#) publishes *The Correlation of Physical Forces*, the first comprehensive account of the [conservation of energy](#).
- January 30 – [Charles Goodyear patents](#) the [vulcanisation](#) of [rubber](#) in the [United States](#).
- May 11 – [Samuel Morse](#) sends the first message using [Morse code](#).
- June – [Henry Fox Talbot](#) commences publication of the first book illustrated with photographs from a camera, *The Pencil of Nature*.
- [Uriah A. Boyden](#) develops an improved outward-flow [water turbine](#).
- [Robert Bunsen](#) invents the grease-spot [photometer](#).
- Thomas and Caleb Pratt design the Pratt [truss bridge](#).
- [Dublin](#) iron-founder [Richard Turner](#) begins assembling components for the [Palm house](#) at [Kew Gardens](#) in [London](#), the first large-scale structural use of [wrought iron](#).

- [Egide Walschaerts](#) of the [Belgian State Railways](#) originates [Walschaerts valve gear](#) for the [steam locomotive](#).
- July 27 – Death of English chemist and physicist [John Dalton](#) in [Manchester](#) where his body lies in honour in the [Town Hall](#) and more than 40,000 people file past his coffin.
- [Copley Medal](#): [Carlo Matteucci](#)^[4]
- [Wollaston Medal](#) for Geology: [William Conybeare](#)

1845

- April – [Lord Rosse](#) discovers that the nebula [M51](#) has a spiral structure.
- September–October – [Cornish](#) mathematician [John Couch Adams](#) communicates to [James Challis](#) and [George Biddell Airy](#) his calculations demonstrating that a body ([Neptune](#)) is perturbing the orbit of [Uranus](#).^[1]
- November 10 – [Urbain Le Verrier](#) presents to the [Académie des sciences](#) in Paris a memoir showing that existing theories fail to account for the motion of [Uranus](#).^[2]
- Construction begins in [Ireland](#) of the "[Leviathan of Parsonstown](#)", a [telescope](#) built by Lord Rosse.
- August–September – Previously unknown [Potato blight](#) strikes the [potato](#) crop in Ireland: start of the [Great Famine](#).^{[3][4]}
- March 17 – [Stephen Perry](#) patents the [rubber band](#) in [England](#).^[5]
- [Edmond Frémy](#) discovers the [oxidizing agent Frémy's salt](#).
- August – [John Franklin's expedition](#) with [HMS Erebus](#) and [HMS Terror](#) to find the [Northwest Passage](#) is last seen entering [Baffin Bay](#) prior to its mysterious disappearance.^[6]
- December 27 – [Anesthesia](#) is used in [childbirth](#) for the first time, by Dr [Crawford Long](#) in [Jefferson, Georgia](#).
- September 13 – [Michael Faraday](#) discovers that an intense [magnetic field](#) can rotate the plane of polarized light, the [Faraday effect](#).
- [C. H. D. Buys Ballot](#) confirms the [Doppler effect](#) for [sound waves](#).^[7]
- [Kirchhoff's circuit laws](#) are first described by German physicist [Gustav Kirchhoff](#).
- July 26–August 10 – [Isambard Kingdom Brunel](#)'s iron [steamship Great Britain](#) makes the [Transatlantic Crossing](#) from [Liverpool](#) to [New York](#), the first [screw propelled](#) vessel to make the passage.^{[8][9]}
- The [saxhorn](#) family of valved [brass instruments](#) is [patented](#) by [Adolphe Sax](#) in France.
- January 14 – [Physikalische Gesellschaft zu Berlin](#) established and begins publishing [Fortschritte der Physik](#) and [Verhandlungen](#).
- August 28 – The journal [Scientific American](#) begins publication.
- [Alexander von Humboldt's Kosmos: Entwurf einer physischen Weltbeschreibung](#) begins publication.

- [Copley Medal: Theodor Schwann](#)^[10]
- [Wollaston Medal](#) for Geology: [John Phillips](#)

1846

- February 20 – [Francesco de Vico](#) discovers [comet 122P/de Vico](#).
- June 1 – [Urbain Le Verrier](#) predicts the existence and location of [Neptune](#) from irregularities in the orbit of [Uranus](#).
- August 8 – Neptune observed but not recognised by [James Challis](#).
- August 31 – Urbain Le Verrier publishes full details of the predicted orbit and the mass of the new planet.
- September 23 – [Johann Galle](#) [discovers Neptune](#).
- October 10 – [William Lassell](#) discovers [Triton](#), Neptune's largest [moon](#).^[11]
- [Royal Botanic Gardens, Melbourne](#), established in [Australia](#).
- [Abraham Pineo Gesner](#) develops a process to refine a liquid fuel, which he calls [kerosene](#), from [coal](#), [bitumen](#) or [oil shale](#).
- [Augustin-Louis Cauchy](#) publishes [Green's theorem](#).^[12]
- October – Dentist [William T. G. Morton](#) becomes the first person *publicly* to demonstrate the use of [diethyl ether](#) as a general [anesthetic](#) in what becomes known as the [Ether Dome](#) of [Massachusetts General Hospital](#).^[3]
- December 21 – [British](#) surgeon [Robert Liston](#) carries out the first operation under anesthesia in Europe.^[4]
- [Édouard Séguin](#) publishes *Traitement moral, hygiène et éducation des idiots et des autres enfants arriérés* in [Paris](#), the earliest systematic textbook dealing with the [special needs](#) of children with [developmental disabilities](#),^[5] his views will be influential on both sides of the Atlantic.
- Dr [J. Collis Browne](#) formulates his [laudanum](#)-based pain-relieving [Chlorodyne](#) compound while serving in the [British Indian Army](#).
- January 13 – Opening of the [Milan–Venice railway](#)'s 3.2 km (2.0 mi) bridge over the [Venetian Lagoon](#) between [Mestre](#) and [Venice](#) in [Italy](#),^{[6][7]} the world's longest since 1151.
- June 28 – [Adolphe Sax](#) patents the [saxophone](#).^[8]
- September 10 – [Elias Howe](#) is awarded the first [United States](#) patent for a [sewing machine](#) using a [lockstitch](#) design.^[9]
- Scottish-born engineer [Robert William Thomson](#) is granted his first patent for a [pneumatic tyre](#), in France.
- [William Armstrong](#)'s first [hydraulic crane](#) is erected at [Newcastle upon Tyne](#) in England.
- [Squire Whipple](#) introduces the trapezoidal [Whipple truss](#) for bridges in the United States.
- [Copley Medal: Urbain Le Verrier](#)^[10]
- [Wollaston Medal: William Lonsdale](#)

1847

- July 1 – German amateur astronomer [Karl Ludwig Hencke](#) discovers [asteroid 6 Hebe](#) from [Driesen](#).
- August 13 – English astronomer [John Russell Hind](#) discovers [asteroid 7 Iris](#) from London.
- October 18 – J. R. Hind discovers [asteroid 8 Flora](#) from London.
- October 1 – American astronomer [Maria Mitchell](#) discovers [comet C/1847 T1](#); it is independently discovered two days later by [Francesco de Vico](#) from Rome.
- A new edition of the [astrometric star catalogue *Histoire Céleste Française*](#) is published, from which the [Lalande](#) star reference numbers which continue in use are derived.^[1]
- [Nitroglycerin](#), at first called *pyroglycerine*, first synthesized by [Ascanio Sobrero](#).
- [Hermann Kolbe](#) obtains [acetic acid](#) from completely inorganic sources, further disproving vitalism.^[2]
- [J. S. Fry & Sons](#) of [Bristol](#) (England) produce a moulded [chocolate bar](#).^[3]
- October – Last [volcanic eruption](#) of [Mount Guntur](#) in [West Java](#).
- [George Boole](#) formalizes [symbolic logic](#) in the pamphlet *The Mathematical Analysis of Logic* (published in [Cambridge](#)), defining what is now called [Boolean algebra](#).
- [Johann Benedict Listing](#) publishes *Vorstudien zur Topologie* in [Göttingen](#), first introducing the term [Topology](#) in print.^{[4][5]}
- January 1 – Britain's first [Medical Officer of Health](#) is appointed, Dr. [William Henry Duncan](#) in [Liverpool](#).^[6]
- November 4–8 – [James Young Simpson](#) discovers the [anesthetic](#) properties of [chloroform](#) and first uses it, successfully, on a patient, in an [obstetric](#) case in [Edinburgh](#).^{[7][8]}
- [Émile Küss](#) and [Charles-Emmanuel Sédillot](#) perform the first recorded [biopsies](#) on [neoplasms](#).
- [Ignaz Semmelweis](#) studies and prevents the transmission of [puerperal fever](#).
- The journal *Archiv für pathologische Anatomie und Physiologie und für klinische Medicin* is founded by [Rudolf Virchow](#) and [Benno Reinhardt](#).
- [Joseph-François Malgaigne](#) publishes *Traité des fractures et des luxations* in [Paris](#).
- [Hermann von Helmholtz](#) formally states the law of [conservation of energy](#).
- January 27 – [Institution of Mechanical Engineers](#) founded in the Queen's Hotel next to [Curzon Street railway station](#) in [Birmingham, England](#), by [George Stephenson](#) and others.^[9]
- May 24 – The [Dee bridge disaster](#): a [cast iron](#) girder bridge across the [river Dee](#) at [Chester, England](#), designed by [Robert Stephenson](#) for the [Chester and Holyhead Railway](#), collapses under a [Shrewsbury and Chester Railway](#) train with five fatalities.^[10]
- July 24 – [Richard March Hoe](#) patents a [rotary printing press](#) in the [United States](#).^[11]
- [Squire Whipple](#) publishes *A Work on Bridge Building* in the United States.
- August 18 – American missionary [Thomas S. Savage](#) and anatomist [Jeffries Wyman](#) first describe the great ape species *Troglodytes gorilla*, known in modern times as the [western gorilla](#), to the [Boston Society of Natural History](#).^{[12][13][14]}

- [Copley Medal](#): [John Herschel](#).^[15]
- [Wollaston Medal](#) for Geology: [Ami Boué](#).

1848

- September 20 – The [American Association for the Advancement of Science](#) is set up in [Pennsylvania](#) by re-formation of the [Association of American Geologists and Naturalists](#), with [William Charles Redfield](#) as its first president.
- September 16 – [William Cranch Bond](#) and [William Lassell](#) discover [Hyperion](#), [Saturn's moon](#).
- [Lord Rosse](#) studies [M1](#) and names it the [Crab Nebula](#).
- [Édouard Roche](#) calculates the [Roche limit](#).^[11]
- [Rudolf Wolf](#) (in [Zurich](#)) devises a way of quantifying [sunspot](#) activity, the [Wolf number](#).^[2]
- April 16 – [Joseph Dalton Hooker](#) arrives at [Darjeeling](#) to begin the first [European plant collecting](#) expedition in the [Himalayas](#).
- [Edward Frankland](#), working in [Germany](#), discovers the [organometallic compound diethylzinc](#).
- [Admiral Nevelskoi](#) demonstrates that the [Strait of Tartary](#) is a [strait](#).
- September 13 – [Vermont](#) railroad worker [Phineas Gage](#) survives a 3-foot-plus (1 m) iron rod being driven through his head, providing a demonstration of the effects of damage to the brain's [frontal lobe](#).
- November 1 – The first [medical school](#) for women, The Boston Female Medical School, opens in [Boston](#), [Massachusetts](#).
- [Alfred Baring Garrod](#) recognises that excess [uric acid](#) in the blood is the cause of [gout](#).^[3]
- [Rudolf Virchow](#) produces a [Report on the Typhus Epidemic in Upper Silesia](#) advocating broad social as well as public health measures to counter such outbreaks.^[4]
- [Lord Kelvin](#) establishes concept of [absolute zero](#), the temperature at which all molecular motion ceases.^[5]
- [Nicholas Callan](#) of [Maynooth College](#) invents an improved form of [battery](#).^[6]
- [Hippolyte Fizeau](#) and [John Scott Russell](#) present studies of the [Doppler effect](#) in [electromagnetic](#) and [sound waves](#) respectively.^[7]
- August 15 – [James Warren](#) submits a U.K. [patent](#) application for the [Warren truss](#).
- [James Bogardus](#) erects the first free-standing [cast-iron architectural](#) façade, the Milhau Pharmacy Building in [New York City](#).
- Completion of [palm houses](#) at [Kew Gardens](#), [London](#), and the [National Botanic Gardens](#), [Glasnevin](#), by [Richard Turner](#) of [Dublin](#).
- [Joseph-Louis Lambot](#) constructs the first [ferrocement](#) boat, in France.
- [Linus Yale Sr.](#), invents the modern [pin tumbler lock](#).^[8]
- [John Stringfellow](#) flies a steam-powered monoplane model for a short distance in a powered glide in England.^[9]

- [Copley Medal: John Couch Adams](#)^[10]
- [Wollaston Medal](#) for Geology: [William Buckland](#)

1849

- [Édouard Roche](#) finds the limiting radius of tidal destruction and tidal creation for a body held together only by its self gravity, called the [Roche limit](#), and uses it to explain why [Saturn](#)'s rings do not condense into a satellite.
- [Arnold Adolph Berthold](#) pioneers [endocrinology](#) with his observations on the operation of the [testicles](#) in [roosters](#).^[11]
- Nikolai Annenkov begins publication of *Flora Mosquensis Exsiccata*, the first [Russian Flora](#).^[21]
- [Richard Owen](#) publishes *On the Nature of Limbs* and begins publication of *A History of British Fossil Reptiles*.
- [William Thompson](#) begins publication (in London) of [The Natural History of Ireland](#) with the first volume on birds.
- [Charles-Adolphe Wurtz](#) obtains [methylamine](#).
- [Louis Pasteur](#) discovers that the [racemic](#) form of [tartaric acid](#) is a mixture of the levorotatory and dextrorotatory forms, thus clarifying the nature of [optical rotation](#) and advancing the field of [stereochemistry](#).^[31]
- [George Gabriel Stokes](#) shows that [solitary waves](#) can arise from a combination of periodic waves.
- [January 23](#) – English-born [Elizabeth Blackwell](#) is awarded her M.D. by the Medical Institute of [Geneva, New York](#), becoming the first woman to qualify as a doctor in the [United States](#).
- British [physician](#) Dr. [Thomas Addison](#) first describes [Addison's disease](#) in his *On the Constitutional and Local Effects of Disease of the Suprarenal Capsules*.
- London physician Dr. [John Snow](#) first publishes his theory that [cholera](#) is a [contagious disease](#) of the [human gastrointestinal tract](#) in his pamphlet *On the Mode of Communication of Cholera*.^[41]
- [Hippolyte Fizeau](#) and [Léon Foucault](#) measure the speed of light to be about 298,000 km/s.
- [March 10](#) – [George Henry Corliss](#) is granted a [United States patent](#) for the [rotary valve Corliss steam engine](#).
- [April 10](#) – [Walter Hunt](#) is granted a United States patent for the modern [safety pin](#).^{[51][61]}
- [May 22](#) – [Abraham Lincoln's patent](#): [Abraham Lincoln](#) is granted a United States patent for a buoyancy mechanism to lift boats over river shoals, the only patent ever granted to a [President of the United States](#).^[71]
- [June 20](#) – First [tube](#) of [Robert Stephenson's Britannia Bridge](#) is floated into position on the [Menai Strait](#) for the [Chester and Holyhead Railway's North Wales Coast Line](#) with many leading British railway civil engineers present.^[81]

- Completion of [Wheeling Suspension Bridge](#) over the [Ohio River](#) at [Wheeling, West Virginia](#), designed by [Charles Ellet](#), with a world record main span (at this date) of 1,010 ft (310 m) tower to tower.
- Completion of [Roebling's Delaware Aqueduct](#), a wire suspension bridge carrying the [Delaware and Hudson Canal](#) over the [Delaware River](#) between [Minisink Ford, New York](#), and [Lackawaxen, Pennsylvania](#), designed by Russell F. Lord and [John A. Roebling](#) with a span of 535 ft (175 m).
- Eugene Bourdon patents the Bourdon gauge for [pressure measurement](#) in France.^[9]
- [David Brewster](#) perfects the [stereoscope](#).
- [James B. Francis](#) develops the radial flow [Francis turbine](#).
- [Copley Medal](#): [Roderick Murchison](#)^[10]
- [Wollaston Medal](#) for Geology: [Joseph Prestwich](#)

1850

- May 25 – The young [Hippopotamous Obaysch](#) arrives at [London Zoo](#) from [Egypt](#), the first seen in Europe since Roman times.
- [Rewilding](#) of [Ascension Island](#) begins.
- October 17 – [James Young](#) [patents](#) a method of distilling [kerosene](#) from coal.
- Rev. [Levi Hill](#) invents a [color photography](#) process, "helicromy", capable of basic rendering of reds and blues.
- July 2 – [William Thomson](#) communicates [Stoke's theorem](#) to [George Stokes](#).^[1] Stokes presents a paper on the numerical calculation of a class of definite [integrals](#) and [infinite series](#).^[2]
- [Thomas Kirkman](#) proposes [Kirkman's schoolgirl problem](#).^{[3][4]}
- [Victor Puiseux](#) distinguishes between poles and branch points and introduces the concept of [essential singular points](#).
- [J. J. Sylvester](#) originates the term [matrix](#) in mathematics.^{[5][6]}
- March – Dr [Benjamin Guy Babington](#) founds the London Epidemiological Society.^[7]
- [Central Criminal Lunatic Asylum for Ireland](#) opened in [Dundrum, Dublin](#), the first secure hospital in Europe.^[8]
- April 3 – [British Meteorological Society](#) founded.
- May – [John Tyndall](#) and [Hermann Knoblauch](#) publish a report on "The magneto-optic properties of crystals, and the relation of magnetism and diamagnetism to molecular arrangement".
- [Rudolf Clausius](#) publishes his paper on the mechanical theory of heat, which first states the basic ideas of the [second law of thermodynamics](#).^[9]
- [Hippolyte Fizeau](#) and E. Gounelle measure the speed of [electricity](#).
- [Léon Foucault](#) demonstrates the greater [speed of light](#) in air than in water, and establishes that the speed of light in different media is inverse to the [refractive indices](#) of the media, using the [Fizeau-Foucault apparatus](#).

- [George Stokes](#) publishes a paper on the effects of the internal friction of fluids on the motion of [pendulums](#).
- July 14 – [John Gorrie](#) makes the first public demonstration of his [ice-making machine](#), in [Apalachicola, Florida](#).^[10]
- Completion of the [Bibliothèque Sainte-Geneviève](#) in [Paris](#) to the design of [Henri Labrouste](#), the first major public building with an exposed [cast-iron frame](#).^[11]
- Astronomer [Maria Mitchell](#) becomes the first woman member of the [American Association for the Advancement of Science](#).
- The [University of Oxford](#) in England establishes an Honour School (i.e. an undergraduate course) in [Natural Science](#).
- [Copley Medal](#): [Peter Andreas Hansen](#)^[12]
- [Wollaston Medal](#): [William Hopkins](#)^[13]

1851

- February – First public exhibition of a [Foucault pendulum](#), at the Meridian of the [Paris Observatory](#), demonstrating the [Earth's rotation](#). A few weeks later [Foucault](#) installs one at the [Panthéon](#).^[1]
- July 28 – [Solar eclipse of July 28, 1851](#): Total [solar eclipse](#). The first correctly exposed photograph, a [daguerrotype](#), of the [solar corona](#) is made during the total phase of the eclipse by Berkowski at [Koenigsberg Observatory](#) in [Prussia](#).^[2] Astronomers [Robert Grant](#) and [William Swan](#) (of the [United Kingdom](#)) and [Karl Ludwig von Littrow](#) (of [Austria](#)) observe this eclipse and determine that [solar prominences](#) are part of the Sun because the Moon is seen to cover and uncover them as it moves in front.^[3]
- October 24 – [Ariel](#) and [Umbriel](#), [moons](#) of [Uranus](#), were discovered by [William Lassell](#).^[4]
- The [William Brydone Jack Observatory](#) is completed at [Fredericton, New Brunswick](#).
- March – [English](#) sculptor [Frederick Scott Archer](#) makes public the [wet plate collodion](#) photographic process.^[5]
- [Julius Pintsch](#) produces Pintsch gas.
- [Charles-Adolphe Wurtz](#) produces compound [ureas](#).
- [George Wilson](#) publishes *The Life of the Hon. Henry Cavendish*.
- [Eugène Prouhet](#) first applies the [Thue–Morse sequence](#) to [number theory](#).
- [Bernhard Riemann](#) provides a proof of [Green's theorem](#) in his inaugural dissertation.^[6]
- [The Royal Marsden](#) is established as the Free Cancer Hospital by surgeon [William Marsden](#) in London, the world's first specialist [cancer](#) hospital.
- The [Keratometer](#) is invented by the [German physiologist Hermann von Helmholtz](#).
- [Hippolyte Fizeau](#) carries out the [Fizeau experiment](#) to measure the relative speeds of light in moving water.^[7]

- November 13 – First protected [submarine telegraph cable](#) laid, across the [English Channel](#).
- [William Armstrong](#) introduces the weight-loaded [hydraulic accumulator](#).^[8]
- [Copley Medal](#): [Richard Owen](#)^[9]
- [Wollaston Medal](#) for geology: [Adam Sedgwick](#)

1852

- September 24 – [French](#) engineer [Henri Giffard](#) makes the first [airship](#) trip, from Paris to [Trappes](#).
- September 19 – [Annibale de Gasparis](#) discovers the asteroid [20 Massalia](#) from the north dome of the [Astronomical Observatory of Capodimonte](#) in [Naples](#).
- October 5 – American apiarist [L. L. Langstroth](#) patents the [Langstroth hive](#) for the cultivation of honey bees.
- Last recognised sighting of a [great auk](#), on the [Grand Banks of Newfoundland](#).^[1]
- [August Beer](#) proposes [Beer's law](#), which explains the relationship between the composition of a mixture and the amount of light it will absorb. Based partly on earlier work by [Pierre Bouguer](#) and [Johann Heinrich Lambert](#), it establishes the [analytical](#) technique known as [spectrophotometry](#).^[2]
- October 23 – [Francis Guthrie](#) poses the [four colour problem](#) to [Augustus De Morgan](#).^{[3][4]}
- January 15 – Nine representatives of [Hebrew charitable organizations](#) come together to form what will become the [Mount Sinai Hospital, New York](#).
- February 15 – The [Great Ormond Street Hospital for Sick Children](#), London, admits its first patient.^[5]
- March 2 – The first American experimental steam [fire engine](#), designed by [Alexander Bonner Latta](#), is tested.^[6]
- The mechanical [semaphore line](#) in France is superseded by the [electric telegraph](#).
- Captain [E. M. Boxer](#) of the [Royal Arsenal](#) devises an improvement to the [shrapnel shell](#) by insertion of an iron diaphragm, preventing premature ignition.^[7]
- [Copley Medal](#): [Alexander von Humboldt](#)^[8]
- [Wollaston Medal](#) for Geology: [William Henry Fitton](#)

1853

- March 17 – [Claude Bernard](#) presents his [doctoral thesis](#) describing the [glycogenetic](#) function of the [liver](#).^[1]
- [Anton de Bary](#) publishes the first study demonstrating that [rust](#) and [smut fungi](#) cause [plant disease](#).
- November 25 – First definite sighting of [Heard Island](#) in the Antarctic.

- [Alfred Russel Wallace](#) publishes *A Narrative of Travels on the Amazon and Rio Negro, with an account of the native tribes, and observations on the climate, geology, and natural history of the Amazon Valley*.
- [Jakob Steiner](#) investigates the [Steiner system](#).^[2]
- August 1 – Under terms of the [Vaccination Act](#) in the United Kingdom, all children born after this date are to receive compulsory [vaccination](#) against [smallpox](#) during their first 3 months of life.^[3]
- [William Little](#) publishes a paper "On the Deformities of the Human Frame" in which he gives the first description of pseudo-[hypertrophic muscular dystrophy](#).^[4]
- [Charles Pravaz](#) and [Alexander Wood](#) independently invent a practical hypodermic [syringe](#).
- Antoine Desormeaux produces and names an [endoscope](#) illuminated by a [kerosene lamp](#), using it to examine the [urinary tract](#).^[5]
- [John Francis Campbell](#) invents the original form of [Campbell–Stokes recorder](#) (for sunshine).
- [Eugenio Barsanti](#) and [Felice Matteucci](#) first develop the [Barsanti-Matteucci engine](#), an [internal combustion engine](#) using the free-piston principle.^{[6][7]}
- [Copley Medal](#): [Heinrich Wilhelm Dove](#)^[8]
- [Wollaston Medal](#) for Geology: [Adolphe d'Archiac](#); [Édouard de Verneuil](#)

1854

- July 22 – Discovery of the asteroid [30 Urania](#) by [John Russell Hind](#).
- [George Airy](#) calculates the mean density of the [Earth](#) by measuring the gravity in a coal mine in [South Shields](#).
- [Benjamin Silliman](#) of [Yale University](#) is the first person to [fractionate petroleum](#) into its individual components by [distillation](#).
- January 4 – First definite sighting of [McDonald Islands](#) in the Antarctic.
- March 26 – [Playfair cipher](#) first demonstrated, by [Charles Wheatstone](#).
- [George Boole](#)'s work on [algebraic logic](#), *An Investigation of the Laws of Thought on Which are Founded the Mathematical Theories of Logic and Probabilities*, published in [London](#).^[1]
- [Arthur Cayley](#) states the original version of [Cayley's theorem](#) and produces the first [Cayley table](#).^{[2][3]}
- [Bernhard Riemann](#), a [German](#) mathematician, submits his [habilitation](#) thesis *Ueber die Darstellbarkeit einer Function durch eine trigonometrische Reihe* ("About the representability of a function by a trigonometric series"), in which he describes the [Riemann integral](#). It is published by [Richard Dedekind](#) in 1867.^[4]

- April–May – [Dr John Snow](#) traces the source of one outbreak of [cholera](#) in [London](#) (which kills 500) to a single [water pump](#), validating his theory that [cholera](#) is water-borne, and forming the starting point for [epidemiology](#).
- November – [Florence Nightingale](#) and her team of trained volunteer [nurses](#) arrive at [Selimiye Barracks](#) in [Scutari](#) in the [Ottoman Empire](#) to care for [British Army](#) troops invalidated from the [Crimean War](#).^[5]
- [Spanish-born vocal pedagogue Manuel García](#) observes his own functioning [glottis](#) using a form of [laryngoscope](#) incorporating mirrors.^{[6][7]}
- [Claude Bernard](#) introduces the term [Milieu intérieur](#) in [physiology](#).
- [Filippo Pacini](#), an Italian anatomist, discovers [Vibrio cholerae](#), the [bacterium](#) that causes cholera.^[8]
- [Louis Pasteur](#) begins studying [fermentation](#) at the request of [brewers](#).
- May 9 – [Albert Fink](#) patents the [Fink truss](#) in the [United States](#).^[9]
- May 17 – Deck of [Wheeling Suspension Bridge](#) in the United States destroyed through torsional movement and vertical undulations in a severe windstorm.
- July – First voyage by a seagoing [steamship](#) fitted with a [compound steam engine](#), the [screw](#) steamer *Brandon*, built on the [River Clyde](#) in [Scotland](#) by [John Elder](#).^[10]
- September 19 – [Thaddeus Hyatt](#) patents a practical [pavement light](#).^[11]
- November 27 – [André-Adolphe-Eugène Disdéri](#) patents a method of producing [carte de visite](#) photographs in France.
- December 20 – In the case of *Talbot v. Laroche*, pioneer of [photography](#) [Henry Fox Talbot](#) fails in asserting that the [collodion](#) process infringes his [calotype patent](#).^[12]
- [James Ambrose Cutting](#) takes out three [United States patents](#) for improvements to the [wet plate collodion process](#) ([Ambrotype](#) photography).
- [Elisha Otis](#) completes work on the safety [elevator](#).
- 10 June – [The Crystal Palace](#) reopens in [Sydenham, South London](#)^[13] with life-size [dinosaur](#) models in the grounds.
- [Copley Medal: Johannes Peter Müller](#)^[14]
- [Wollaston Medal](#) for Geology: [Richard John Griffith](#)

1855

- September – [Alfred Russel Wallace](#) publishes "On the Law which has Regulated the Introduction of New Species", which he has written while working in [Sarawak](#) on the island of [Borneo](#) in February;^[1] in December, [Edward Blyth](#) brings it to the attention of [Charles Darwin](#).
- [Robert Remak](#) publishes *Untersuchungen über die Entwicklung der Wirbelthiere* in [Berlin](#), providing evidence for [cell division](#), which is supported (but not acknowledged) by [Rudolf Virchow](#).^{[2][3]}
- September – Rev. [James Patterson](#) presents the [Gall orthographic projection](#) for [celestial](#) and terrestrial [equal-area](#) cartography.^[4]
- May 10 – The [Bunsen burner](#) is invented by [Robert Wilhelm Bunsen](#).

- [Friedrich Gaedcke](#) first isolates the [cocaine alkaloid](#), which he names "erythroxyline".^[5]
- [William Odling](#) proposes that [carbon](#) is [tetravalent](#).
- [Charles-Adolphe Wurtz](#) publishes the [Wurtz reaction](#).^[6]
- [Benjamin Silliman, Jr.](#) pioneers methods of [petroleum cracking](#), which makes the entire modern [petrochemical](#) industry possible.^[7]
- November 17 – Dr [David Livingstone](#) becomes the first European to see the [Victoria Falls](#).
- March – [Mary Seacole](#) opens the British Hotel at [Balaklava](#), a nursing and [convalescent](#) establishment for [Crimean War](#) officers.^[8]
- October – The [Renkioi temporary hospital](#), [prefabricated](#) in wood to a design by [I. K. Brunel](#), is erected in [Turkey](#) to serve Crimean War invalids.^[9]
- [Thomas Addison](#) describes [Addison's disease](#) in *On the Constitutional and Local Effects of Disease of the Suprarenal Capsules*.
- The first [archaeopteryx](#) fossil is found in [Bavaria](#), but will not be identified until 1970.^[10]
- [James Clerk Maxwell](#) unifies [electricity](#) and [magnetism](#) into a single theory, [classical electromagnetism](#), thereby showing that [light](#) is an electromagnetic [wave](#).
- [Heinrich Geißler](#) designs a mercury pump capable of producing a significant [vacuum](#).
- October 17 – [Henry Bessemer](#) files his [patent](#) for the [Bessemer process](#) of [steelmaking](#).^[11]
- [William Armstrong](#) produces the [rifled breech-loading Armstrong Gun](#).
- c. February – Establishment of the Industrial Museum of Scotland in [Edinburgh](#), a predecessor of the [National Museum of Scotland](#), with chemist [George Wilson](#) as its director. In August he is also appointed [Regius Professor](#) of Technology in the [University of Edinburgh](#), the first such post in Britain.^[12] This year also he publishes *Researches on Colour-Blindness*.
- Opening of [Eidgenössische Polytechnische Schule](#) in [Zurich](#), [Switzerland](#).
- [Matthew Fontaine Maury](#) publishes *The Physical Geography of the Sea*.
- [Copley Medal](#): [Léon Foucault](#)^[13]
- [Wollaston Medal](#) for Geology: [Henry De la Beche](#)

1856

- First remains of [Neanderthal](#) Man found in the [Neandertal](#) Valley of [Germany](#).^[1]
- [N. R. Pogson](#) proposes that the ratio used in [Hipparchus'](#) stellar [apparent magnitude](#) system should be adopted as a standard.
- [NGC 6539](#) is discovered by [Theodor Brorsen](#).
- [Paul Du Chaillu](#) becomes the first European to observe [gorillas](#) in the wild.^[2]
- [Gregor Mendel](#) starts his research on [genetics](#).

- [Lev Tsenkovsky](#) introduces the concept that the lower [algae](#) and other [infusoria](#) are [unicellular organisms](#).^[3]
- March – [William Perkin](#) first discovers an [aniline dye](#), [mauveine](#).^[4]
- [Alexander Parkes](#) patents the first [thermoplastic](#), [Parkesine](#).^[5]
- [Louis Pasteur](#) crystallizes [galactose](#).^[6]
- [Charles-Adolphe Wurtz](#) discovers the [glycols](#).
- May 20 – Dr [David Livingstone](#) arrives at [Quelimane](#) on the [Indian Ocean](#) having completed a 2-year transcontinental journey across [Africa](#) from [Luanda](#).^[7]
- [Thomas Montgomerie](#) of the [Great Trigonometric Survey](#) of [India](#) makes the first survey of the [Karakoram Range](#), from [Mount Haramukh](#), 210 km (130 miles) to the south, and designates the two most prominent peaks as [K1](#) and [K2](#).^[8]
- August 23 – [Eunice Newton Foote](#)'s paper on "Circumstances affecting the heat of the sun's rays" read at the [American Association for the Advancement of Science](#) presents the causes of the [greenhouse effect](#).
- October 4 – American meteorologist [William Ferrel](#) demonstrates the tendency of rising and rotating warm air to pull in air from more southerly, warmer regions and transport it poleward.^[9]
- American paleontologist [Joseph Leidy](#) describes the new [tyrannosaurid dinosaur](#) genus and species [Deinodon horridus](#).^[10]
- [Henry Darcy](#) formulates [Darcy's law](#) on fluid flow.^[11]
- September 22 – British metallurgist [Robert Mushet](#) patents improvements to the [Bessemer process](#) for the production of [steel](#).^[12]
- English agricultural engineer [John Fowler](#) first demonstrates his steam-driven agricultural [ploughing](#) system.^[13]
- English engineer [John Ramsbottom](#) invents a tamper-proof spring [safety valve](#) for [steam locomotives](#).^[14]
- French chemist [Alphonse Louis Poitevin](#) invents the [collotype](#) photographic process.
- [Tinsmith](#) [Ralph Collier](#) of [Baltimore, Maryland](#), patents the first egg beater with rotating parts.^[15]
- [Sarrusophone](#) patented.
- Approximate date – [Bandoneon](#) invented.
- [Copley Medal](#): [Henri Milne-Edwards](#)^[16]
- [Wollaston Medal](#) for Geology: [William Edmond Logan](#)

1857

- [Peter Andreas Hansen](#)'s *Tables of the Moon* are published in London.^[1]
- [Rev. M. J. Berkeley](#) publishes *Introduction to Cryptogamic Botany*.
- [Galen Clark](#) discovers the [Mariposa Grove](#) of [giant sequoias](#) in [California](#).

- [Robert Bunsen](#) invents apparatus for measuring [effusion](#).
- [August Kekulé](#) proposes that [carbon](#) is tetravalent, or forms exactly four [chemical bonds](#).^{[2][3]}
- [Carl Wilhelm Siemens](#) patented the [Siemens cycle](#).
- January 9 – The 7.9 M_w [Fort Tejon earthquake](#) shakes [Central](#) and [Southern California](#) with a maximum [Mercalli intensity](#) of IX (*Violent*). The event, which involved slip on the southern segment of the [San Andreas Fault](#), left two people dead.
- [Friedrich Albert Fallou](#) publishes *Anfangsgründe der Bodenkunde* [First Principles of Soil Science], laying the foundations for the modern study of [soil science](#).
- May 16 – The [British North American Exploring Expedition](#), led by Irish geographer Capt. [John Palliser](#), sets off for a three-year exploration of [Western Canada](#).
- The [Stockton and Darlington Railway's Locomotion No. 1](#) of 1825 is set aside for preservation in England.
- [William Rowan Hamilton](#) invents the [Icosian game](#).^[4]
- March 12 – [Elizabeth Blackwell](#) opens the [New York Infirmity for Indigent Women and Children](#).
- French surgeon Jean-Louis-Paul Denucé gives the first description of a [neonatal incubator](#).
- French psychiatrist [Bénédict Morel](#) publishes *Traité des dégénérescences physiques, intellectuelles et morales de l'espèce humaine et des causes qui produisent ces variétés malades*.
- March 23 – [Elisha Otis](#)' first [elevator](#) is installed (at 488 [Broadway \(Manhattan\)](#)).
- The first [rails](#) made from [steel](#) are made by [Robert Forester Mushet](#) early in the year and laid experimentally at [Derby railway station](#) on the [Midland Railway](#) in [England](#). They prove far more durable than the iron rails they replace and remain in use until 1873.^[5]
- Naturalist [P. H. Gosse](#)'s [creationist](#) text *Omphalos: An Attempt to Untie the Geological Knot* is published in England.
- [Copley Medal](#): [Michel Eugène Chevreul](#)^[6]
- [Wollaston Medal](#) for geology: [Joachim Barrande](#)

1858

- In [Luxor, Egypt](#), the [Rhind papyrus](#) is found (named for [Alexander Henry Rhind](#), the discoverer); it is sometimes called the Ahmes papyrus for the scribe who wrote it around 1650 BC.
- [Donati's Comet](#), the first comet to be photographed, is discovered by [Giovanni Battista Donati](#) on 2 June and remains visible for several months afterwards.

- [William Herschel](#) initiates [fingerprinting](#) as a means of identification, in [Bengal](#).^[1]
- [Rudolf Virchow](#) publishes *Die Cellularpathologie in ihrer Begründung auf physiologische und pathologische Gewebelehre: 20 Vorlesungen, gehalten während der Monate Februar, März und April 1858 im Pathologischen Institut zu Berlin*.
- [George Bentham](#)'s *Handbook of the British flora* is published. This will be in use (in editions edited by [Joseph Dalton Hooker](#)) for a century.
- [Publication of Darwin's theory](#):
 - June 18 – [Charles Darwin](#) receives papers from [Alfred Russel Wallace](#) setting out the latter's theory of [natural selection](#) which he forwards to [Charles Lyell](#).
 - July 1 – Darwin and Wallace's papers on their theories of [evolution](#), *On the Tendency of Species to form Varieties; and on the Perpetuation of Varieties and Species by Natural Means of Selection* (submitted with the support of Lyell and [Joseph Dalton Hooker](#)) are read by [John Joseph Bennett](#) to a meeting of the [Linnean Society of London](#). They are first published on August 20.
- February 13 – [Richard Francis Burton](#) and [John Hanning Speke](#) become the first Europeans to discover [Lake Tanganyika](#).^[2]
- May 14 – Dr [David Livingstone](#)'s 6-year [Second Zambesi Expedition](#), under the patronage of the [Royal Geographical Society](#), arrives at the [African](#) coast with the prefabricated iron [paddle steamer](#) *Ma Robert*.^[3]
- August 3 – John Hanning Speke discovers [Lake Victoria](#), source of the [River Nile](#).^[2]
- The [Möbius strip](#) is discovered independently by [German mathematicians](#) [August Ferdinand Möbius](#) and [Johann Benedict Listing](#).^{[4][5][6]}
- [Arthur Cayley](#) publishes "A memoir on the theory of matrices", introducing the modern concept of the [matrix](#) in mathematics.^{[7][8][9]}
- August 2 – [Medical Act 1858](#) passed "to Regulate the Qualifications of Practitioners in Medicine and Surgery" in the United Kingdom.
- First publication of [Gray's Anatomy](#).
- Publication in [London](#) of [Thomas B. Peacock's](#) *On Malformations, &c., of the Human Heart, with original cases* which becomes a standard [cardiology](#) textbook.^[10]
- [French pediatrician](#) [Eugène Bouchut](#) develops a new technique for non-surgical [oro-tracheal intubation](#) to bypass laryngeal obstruction resulting from a diphtheria-related pseudomembrane.^[11]
- First treatise on postpartum psychiatric disturbances, by [Louis-Victor Marcé](#), MD.^[12]
- January 31 – [I. K. Brunel](#)'s *SS Great Eastern*, the largest ship built to date, is launched on the [River Thames](#) using [Tangye hydraulic rams](#).^[13]
- August – The first [aerial photography](#) is carried out by [Nadar](#) from a [moored balloon](#) in France using the [collodion process](#).^[14]
- [Hoffmann kiln patented](#) in [Germany](#) by Friedrich Hoffmann for continuous production [brickmaking](#).
- [Copley Medal](#): [Charles Lyell](#)^[15]
- [Wollaston Medal for geology](#): [James Hall](#)

1859

- May 26 & June 2 – Geologist [Joseph Prestwich](#) and amateur archaeologist [John Evans](#) report (to the [Royal Society](#) and [Society of Antiquaries of London](#), respectively) the results of their investigations of gravel-pits in the [Somme valley](#) and elsewhere, extending [human history](#) back to what will become known as the [Paleolithic Era](#).^{[1][2]}
- August 28–September 2 – The [solar storm of 1859](#), the largest geomagnetic solar storm on record, causes the [Northern lights aurora](#) to be visible as far south as Cuba and knocks out [telegraph](#) communication. This is also called the Carrington event, [Richard Carrington](#) being the first known person to observe [solar flares](#), due to this storm. It is also the first major solar radiation storm to be recorded.^[3]
- [Marian Albertovich Kowalski](#) publishes the first usable method to deduce the [rotation](#) of the [Milky Way](#).^[4]
- English clergyman [Thomas William Webb](#) publishes the first edition of his popular amateur guide *Celestial Objects for Common Telescopes*.
- Attempting to explain [Mercury's](#) solar orbit, [French](#) mathematician [Urbain Le Verrier](#) proposes the existence of a [hypothetical planet, Vulcan](#), inside its orbit and amateur astronomer [Edmond Modeste Lescarbault](#) claims to have observed it on March 26.^[5]
- March 21 – The [Commonwealth of Pennsylvania](#) issues the charter establishing the [Zoological Society of Philadelphia](#), the first organization of its kind in the [United States](#) and founder of the nation's first [zoo](#).
- November 3 – [Alfred Russel Wallace's](#) paper "On the Zoological geography of the Malay Archipelago", introducing the [Wallace Line](#), is read by [Charles Darwin](#) to the [Linnean Society of London](#).^[6]
- November 24 – [Charles Darwin](#) publishes *On the Origin of Species*.
- December – [Joseph Dalton Hooker's](#) *Introductory Essay to the Flora Tasmaniae* supports Darwin's theories.
- [Pollen](#) is identified as the cause of [allergic rhinitis](#) by [Charles Harrison Blackley](#).^[7]
- [Isidore Geoffroy Saint-Hilaire](#), in the second volume of *Histoire naturelle générale des Règnes organiques*, introduces the term [ethology](#).^[8]
- [Wilhelm Peters](#) first describes the [guppy](#) (fish *Poecilia reticulata*) from Venezuela.
- [Rudolf Virchow](#) publishes *Vorlesungen über Cellularpathologie in ihrer Begründung auf physiologischer und pathologischer Gewebelehre*, a major textbook on [cellular pathology](#).^[9]
- [Benjamin Collins Brodie](#) reports the highly [lamellar](#) structure of thermally reduced [graphite oxide](#).^{[10][11]}
- [Aleksandr Butlerov](#) discovers [hexamine](#).
- [August von Hofmann](#) isolates [sorbic acid](#).
- [Gustav Robert Kirchhoff](#) and [Robert Bunsen](#) invent an improved [spectroscope](#).^{[12][13]}
- [Pinacol](#) was discovered through [Pinacol coupling reaction](#) by [Wilhelm Rudolph Fittig](#).
- [John Tyndall](#) discovers that some gases block [infrared radiation](#). He suggests that changes in the concentration of these gases could bring [climate change](#).^[14]
- The [Royal Geographical Society](#) of [London](#) is granted a [Royal Charter](#) by [Queen Victoria](#).

- French mathematician [Nicolas Auguste Tissot](#) first proposes [Tissot's indicatrix](#) in [cartography](#).
- [Emanoil Bacaloglu](#) develops the "[Bacaloglu pseudosphere](#)".^[15]
- [Arthur Cayley](#) produces the first [Cayley–Klein metric](#).^[16]
- [Bernhard Riemann](#) publishes his paper on [number theory](#), *Ueber die Anzahl der Primzahlen unter einer gegebenen Grösse* ("[On the Number of Primes Less Than a Given Magnitude](#)")^[17] including the [Riemann zeta function](#) and [Riemann hypothesis](#).
- [Florence Nightingale](#) publishes *[Notes on Nursing: What it is and What it is Not](#)* in London.^[18]
- [District nursing](#) begins in [Liverpool, England](#), when philanthropist [William Rathbone](#) employs Mary Robinson to nurse the sick poor in their own homes.
- May 2 – [Isambard Kingdom Brunel's Royal Albert Bridge](#) for the [Cornwall Railway](#) at [Saltash in England](#) is officially opened.^[19]
- November 24 – [French ironclad Gloire](#) launched, the first ocean-going [ironclad battleship](#).
- [Thomas Aveling](#) of [Rochester, Kent](#), England, produces the first [traction engine](#), by modification of an existing machine.^[20]
- [Étienne Lenoir](#), working in [Paris](#), produces the first single-cylinder [two-stroke Lenoir cycle gas engine](#) with an electric [ignition system](#).^[21]
- [Gustav Kirchhoff](#) stated [Kirchhoff's law of thermal radiation](#) first in several papers in 1859
- February 23 – [William Armstrong](#) created a [Knight Bachelor](#)
- [Copley Medal: Wilhelm Weber](#)^[22]
- [Wollaston Medal for geology: Charles Darwin](#)

1860

- July 18 – Total [solar eclipse](#). [Warren De La Rue's](#) photographs of this event, taken in [Spain](#), together with those of [Angelo Secchi](#), demonstrate the solar character of the prominences or red flames seen around the limb of the moon during such an eclipse.^[1]
- June 30 – [Debate about evolution](#) at the new [Oxford University Museum of Natural History](#).
- [John Curtis](#) publishes *[Farm Insects, being the natural history and economy of the insects injurious to the field crops of Great Britain and Ireland... with suggestions for their destruction](#)* [Archived 2012-03-21 at the Wayback Machine](#) in Glasgow.
- [Joseph Dalton Hooker](#) concludes publication of *The Botany of the Antarctic Voyage of H.M. Discovery Ships Erebus and Terror ... 1839–1843* with issue of the final part of *Flora Tasmaniae* in [London](#).^[2]
- September 3–5 – [Karlsruhe Congress](#), the first international meeting of chemists.
- [Marcellin Berthelot](#) rediscovers and names [acetylene](#).

- [Robert Bunsen](#) and [Gustav Kirchhoff](#), using their newly improved [spectroscope](#), discover and name [caesium](#) in [mineral water](#) from [Bad Dürkheim](#), Germany.^[3]
- [Stanislao Cannizzaro](#), resurrecting Avogadro's ideas regarding diatomic molecules, compiles a table of [atomic weights](#) and presents it at the 1860 [Karlsruhe Congress](#), ending decades of conflicting atomic weights and molecular formulas, and leading to Mendeleev's discovery of the periodic law.^[4]
- [Albert Niemann](#) makes a detailed analysis of the [coca](#) leaf, isolating and purifying the [crystalline alkaloid](#) which he calls [cocaine](#).^[5]
- The [Erlenmeyer flask](#) was created by German chemist [Emil Erlenmeyer](#).
- [Carl Wilhelm Borchardt](#) first discovers and proves [Cayley's formula](#) in [graph theory](#).
- July 9 – The [Nightingale Training School and Home for Nurses](#), the first [nursing school](#) based on the ideas of [Florence Nightingale](#), is opened at [St Thomas' Hospital](#) in [London](#).
- [Gustav Fechner](#) publishes *Elemente der Psychophysik*, establishing the discipline of [psychophysics](#) and introducing the [Weber–Fechner law](#) on the intensity of stimuli.^{[6][7]}
- April 9 – Earliest known decipherable [sound recording](#) of the human voice, a [phonautogram](#), produced by [Édouard-Léon Scott de Martinville](#). Playback is impossible at this time.^[8]
- December 29 – Launch of [HMS Warrior](#) by the [Thames Ironworks and Shipbuilding Company](#), the first all-iron [warship](#), for the first time combining steam engines delivering high speed, [rifled breech-loading guns](#), iron frames and armoured cladding, and the [propeller](#), in the largest naval ship built to this date.^{[9][10][11]}
- [Copley Medal](#): [Robert Wilhelm Bunsen](#)^[12]
- [Wollaston Medal for geology](#): [Searles Valentine Wood](#)

1861

- May 13 – [Comet C/1861 J1](#) (the "[Great Comet of 1861](#)") first observed from [Australia](#) by [John Tebbutt](#).
- [Anton de Bary](#) publishes his first work on [fungi](#), describing [sexual reproduction](#) in *Peronospora*.
- [Charles Thorp](#), [Archdeacon of Durham](#) (d. 1862), arranges purchase of some of the [Farne Islands](#) off the north-east coast of England and employment of a warden to protect threatened [seabird](#) species.
- March 30 – [William Crookes](#) announces his discovery of [thallium](#).
- [Rubidium](#) is discovered by [Robert Bunsen](#) and [Gustav Kirchhoff](#), in [Heidelberg, Germany](#), in the [mineral lepidolite](#) through the use of their [spectroscope](#).^{[1][2]}
- [Aleksandr Butlerov](#) is instrumental in creating the theory of [chemical structure](#).^[3]
- [Josef Loschmidt](#) publishes *Chemische Studien*, proposing two-dimensional representations for over 300 [molecules](#) and recognising variations in atomic size.^[4]

- [Ernest Solvay](#) develops the [Solvay process](#) for the manufacture of soda ash ([sodium carbonate](#)).
- [Eduard Suess](#) proposes the former existence of the [supercontinent Gondwana](#).
- [Boulton and Watt rotative beam engine](#) of 1788 from the makers' [Soho Foundry](#) in the west midlands of England is acquired for the Museum of Patents, predecessor of the [Science Museum, London](#).^[5]
- First volumes of [Munk's Roll](#) published.
- [Paul Broca](#) identifies the [speech production center](#) of the brain.
- [Franciscus Donders](#) introduces the term *visual acuity*.
- [Guillaume Duchenne](#) describes [Duchenne muscular dystrophy](#).^[6]
- [Prosper Ménière](#) reports the association of [vertigo](#) with [inner ear](#) disorders.
- [Ádám Politzer](#) publishes the technique of [Politzerization](#) used in [otorhinolaryngology](#).
- [Ignaz Semmelweis](#) publishes *Etiology, Concept and Prophylaxis of Childbed Fever* (*Die Ätiologie, der Begriff und die Prophylaxis des Kindbettfiebers*), a treatment of his theory on sanitary conditions during childbirth.
- [Adolf Zsigmondy](#) develops a [dental notation](#) system.
- August 15 – First description of [Archaeopteryx](#), based on a feather found in [Bavaria](#);^[7] in September the first complete identified skeleton is found near [Langenaltheim](#) in Germany.^[8]
- January 1 – First steam-powered [carousel](#) recorded, in [Bolton, England](#).^[9]
- July 23 – The term '[drive shaft](#)' is used in the description of the mechanism in a patent reissue for the Watkins and Bryson horse-drawn [mowing machine](#).^[10]
- [William Froude](#) publishes the first results of his research into [ship hull](#) design.^[11]
- [Dr. Richard J. Gatling](#) invents the [Gatling gun](#).^[12]
- [James Clerk Maxwell](#) demonstrates the principle of permanent three-colour photography.^[13]
- German scientist [Philipp Reis](#) succeeds in creating a device that captures sound and converts it to electrical impulses which are transmitted via electrical wires to another device that transforms these pulses into recognizable sounds similar to the original acoustical source. Reis coins the term *telephone* to describe his device, the [Reis telephone](#).
- [Michael Faraday's Royal Institution Christmas Lectures](#) published as *The Chemical History of a Candle*.
- [Copley Medal](#): [Louis Agassiz](#)^[14]
- [Wollaston Medal for geology](#): [Heinrich Bronn](#)

1862

- January 31 – [Alvan Graham Clark](#) makes the first observation of [Sirius B](#), a [white dwarf](#) star, through an eighteen-inch telescope at [Northwestern University](#).

- May 15 – [Charles Darwin](#) publishes *On the various contrivances by which British and foreign Orchids are fertilised by insects, and on the good effects of intercrossing*.
- [Henry Walter Bates](#) publishes "Contributions to an insect fauna of the Amazon valley. *Lepidoptera: Heliconidae*"^[11] describing [Batesian mimicry](#).
- [George Bentham](#) and [Joseph Dalton Hooker](#) begin publication of *Genera plantarum* based on the collections of the [Royal Botanic Gardens, Kew](#), [England](#).^[2]
- [John Gwyn Jeffreys](#) begins publication of *British Conchology, or an account of the Mollusca which now inhabit the British Isles and the surrounding seas*.
- Chemist and composer [Alexander Borodin](#) describes the first [nucleophilic displacement](#) of chlorine by fluorine in [benzoyl chloride](#).^[3]
- [Mineralogist Alexandre-Emile Béguyer de Chancourtois](#) makes the first proposal to arrange the [chemical elements](#) in order of [atomic weights](#), although this is largely ignored by chemists.^[4]
- [Alexander Parkes](#) exhibits [Parkesine](#), one of the earliest [synthetic polymers](#), at the International Exhibition in London. This discovery forms the foundation of the modern [plastics industry](#).^[5]
- [Friedrich Albert Fallou](#) publishes "Pedologie oder allgemeine und besondere Bodenkunde" ([Pedology](#) or general and special soil science), founding soil science.^[6]
- [Maurice Raynaud](#) describes the vasospastic [syndrome named after him](#) in his doctoral dissertation.^[7]
- [Hermann Snellen](#) publishes the [Snellen chart](#) for testing [visual acuity](#).
- [Brown & Sharpe](#) produce the first Universal [Milling machine](#).^[8]
- [David Kirkaldy](#) publishes *Results of an Experimental Inquiry into the Comparative Tensile Strength and other properties of various kinds of Wrought-Iron and Steel* in [Glasgow](#) describing his pioneering work in [tensile testing](#).
- [Copley Medal: Thomas Graham](#)^[9]
- [Wollaston Medal for geology: Robert Godwin-Austen](#)

1863

- August 1 – [Friedrich Bayer](#) founds the chemical manufacturing company of [Bayer](#) at [Barmen](#) in [Germany](#).
- [Teerfarbenfabrik Meister, Lucius & Co.](#) of [Höchst \(Frankfurt\)](#) in Germany produce a green dye from [coal tar](#).^[11]
- German military officer [Friedrich Kasiski](#) publishes *Die Geheimschriften und die Dechiffir-Kunst* ("Secret writing and the Art of Deciphering"), the first published general method for [cryptanalysis](#) of [polyalphabetic ciphers](#), especially the [Vigenère cipher](#).
- [Max Schultze](#) advances [cell theory](#) with the observation that animal and vegetable [protoplasm](#) are identical.^[12]
- The first outbreak of [phylloxera](#) on the European mainland is observed, in the vineyards of the southern Rhône region of France.

- [Henry Walter Bates](#) publishes *The Naturalist on the River Amazons*.
- February 17 – First meeting of what will become the [International Committee of the Red Cross](#) is held in [Geneva, Switzerland](#), following the lead of humanitarian [Henry Dunant](#).^[3]
- [William Banting](#) publishes *Letter on Corpulence, Addressed to the Public* in [London](#), the first popular [low-carbohydrate diet](#).^[4]
- [Ivan Sechenov](#) publishes *Refleksy golovnogo mozga* ("Reflexes of the brain").^[5]
- The [Paris Observatory](#) begins to publish [weather maps](#).
- [Richard Owen](#) publishes the first description of a fossilised bird, [Archaeopteryx](#).^[6]
- January – [John Tyndall](#) first explains the workings of the [greenhouse effect](#).^[7]
- February 10 – Alanson Crane [patents](#) a [fire extinguisher](#).
- Spring – [John Jonathon Pratt](#) builds a practical form of [typewriter](#) in the United States.^[8]
- July – The tiny [Confederate States of America](#) hand-propelled [submarine H. L. Hunley](#) is first tested successfully (although thirteen crew – including her inventor [Horace Lawson Hunley](#) – are lost in two sinkings later in the year).^[9]
- October 23 – The [Ffestiniog Railway](#) in [North Wales](#) introduces [steam locomotives](#) into general service, the first time this has been done anywhere in the world on a public railway of such a [narrow gauge](#) (2 ft (60 cm)).^[10]
- December 19 – [Linoleum](#) patented in the United Kingdom.^[6]
- 447March 3 – [National Academy of Sciences](#) incorporated in the [United States](#).
- Summer – The [Chōshū Five](#) leave Japan secretly to study Western science and technology in Britain, at [University College London](#), part of the ending of *sakoku*.
- November 29 – [Polytechnic University of Milan](#) founded as the *Istituto Tecnico Superiore*.
- January 31 – The first of [Jules Verne](#)'s scientifically inspired *Voyages Extraordinaires*, the novel *Cinq semaines en ballon* (*Five Weeks in a Balloon*), is published in [Paris](#).
- [Copley Medal](#): [Adam Sedgwick](#)^[11]
- [Wollaston Medal](#) for Geology: [Gustav Bischof](#)

1864

- May 14 – The [Orgueil meteorite](#), composed of [carbonaceous chondrite](#), falls in southwestern France.
- August 29 – [William Huggins](#) is the first to take the spectrum of a [planetary nebula](#) when he analyzes [NGC 6543](#).^[1]
- [English](#) botanist [Richard Spruce](#) completes a 15-year expedition to the [Andes](#) and [Amazon Basin](#) during which he has collected more than 30,000 plant specimens.^{[2][3][4]}

- August 20 – [John Alexander Reina Newlands](#) produces the [first periodic table](#) of the [elements](#).^[5]
- November 27 – [Barbituric acid](#) is first synthesized, by German chemist [Adolf von Baeyer](#).
- [Lothar Meyer](#) develops an early version of the periodic table, with 28 elements organized by [valence](#).^{[6][7]}
- [Cato Maximilian Guldberg](#) and [Peter Waage](#), building on [Claude Louis Berthollet](#)'s ideas, propose the [law of mass action](#).^{[8][9][10]}
- June 30 – The [Yosemite Grant](#) is created in the [United States](#).^[11]
- [Alfred Enneper](#) publishes his [parametrization](#) of the [Enneper surface](#) in connection with [minimal surface](#) theory.^[12]
- December 8 – [James Clerk Maxwell](#) presents his paper *A Dynamical Theory of the Electromagnetic Field* to the [Royal Society](#) in [London](#), treating light as an [electromagnetic wave](#) and presenting [Maxwell's equations](#).^[13]
- February 17 – In the [American Civil War](#), the tiny [Confederate](#) hand-propelled [submarine H. L. Hunley](#) sinks the [USS Housatonic](#) using a [spar torpedo](#) in [Charleston Harbor](#), becoming the first submarine to sink an enemy ship (although the submarine and her crew of eight are also lost).^[14]
- December 8 – The [Clifton Suspension Bridge](#) across the [Bristol Avon](#) in [England](#), designed by [Isambard Kingdom Brunel](#) and completed as a memorial to him, opens to traffic.^[15]
- [Oriel Chambers](#), [Liverpool](#), England, the world's first metal-framed glass [curtain walled](#) building, designed by [Peter Ellis \(architect\)](#), is built.^[16]
- [Henry Roscoe](#) and [Robert Bunsen](#) carry out what is reputed to be the first [flashlight photography](#), using [magnesium](#) as a light source.^[17]
- Possible date – [Siegfried Marcus](#) builds the first motorized cart, in Vienna.
- The species [Homo neanderthalensis](#) is formally described by [William King](#).
- The [Central Park Zoo](#) opens in [New York City](#) as a menagerie.
- [Copley Medal](#): [Charles Darwin](#)^[18]
- [Wollaston Medal](#) for Geology: [Roderick Murchison](#)

1865

- [John Lubbock](#) publishes *Pre-historic Times, as Illustrated by Ancient Remains, and the Manners and Customs of Modern Savages*, including his coinage of the term [Palaeolithic](#).^[1]
- [Vassar College Observatory](#) opens at [Poughkeepsie, New York](#), with [Maria Mitchell](#) as its first director.
- [Friedrich Kekulé](#) proposes a ring structure for [benzene](#).^[2]
- [Adolf von Baeyer](#) begins work on [indigo dye](#), a milestone in modern industrial organic chemistry which revolutionizes the dye industry.^[3]

- [Johann Josef Loschmidt](#) determines the exact number of molecules in a [mole](#), later named [Avogadro's number](#).^[4]
- [Louis Pasteur](#) shows that the air is full of [bacteria](#).
- [Joseph Lister](#) begins to experiment with [antiseptic](#) surgery in [Glasgow](#) using [carbolic acid](#).^[5]
- [Max Schultze](#) gives the first known description of the [platelet](#).^[6]
- [Claude Bernard](#) publishes *Principes de Médecine expérimentale*.
- February 8 & March 8 – [Gregor Mendel](#) reads his paper, *Versuche über Pflanzenhybriden* ([Experiments on Plant Hybridization](#)), at two meetings of the Natural History Society of Brünn in [Moravia](#).^[7]
- May 17 – Father [Armand David](#) first observes [Père David's Deer](#) in [China](#).^[8]
- June–August – [Francis Galton](#) formulates [eugenics](#).^[9]
- September – [John Henry Walsh](#) (writing as 'Stonehenge' in the magazine *The Field*) gives the first definition of a [dog breed](#) standard (for the [pointer](#)) based on physical form.^[10]
- September 28 – [Elizabeth Garrett Anderson](#) obtains a licence from the [Society of Apothecaries](#) in London to practice medicine, the first woman to qualify as a doctor in the [United Kingdom](#),^[11] and sets up in her own practice.
- [Rudolf Clausius](#) gives the first mathematical version of the concept of [entropy](#), and also names it.^{[12][13]}
- [James Clerk Maxwell](#) publishes *A Dynamical Theory of the Electromagnetic Field*.^[5]
- [Aveling and Porter](#) produce the world's first [steam roller](#) at [Rochester](#) in [England](#).^[14]
- [Hermann Sprengel](#) produces the [Sprengel pump](#) which is capable of creating a significant [vacuum](#).^[15]
- [Copley Medal](#): [Michel Chasles](#)^[16]
- [Wollaston Medal](#) in Geology: [Thomas Davidson](#)

1866

- May – [William Huggins](#) studies the [emission spectrum](#) of a [nova](#) and discovers that it is surrounded by a cloud of [hydrogen](#).^[1]
- June 4 – [Pluto](#) (not known at this time) reaches its only [aphelion](#) between 1618 and 2113.
- [Giovanni Schiaparelli](#) realizes that [meteor](#) streams occur when the [Earth](#) passes through the [orbit](#) of a [comet](#) that has left debris along its path.
- [Gregor Mendel](#) publishes his [laws of inheritance](#).^[2]
- [Ernst Haeckel](#) challenges the [plant/animal](#) division of life, observing that [single celled organisms](#), the [protists](#), do not fit into either category.
- [Élie Metchnikoff](#) describes the early separation of "polecells" (progenital cells) in [parthenogenetic Diptera](#).^[3]
- [Robert John Lechmere Guppy](#) discovers the [guppy](#) (fish) in [Trinidad](#).
- [Frederick Smith](#) first discovers *Formica candida* in the [Bournemouth](#) district of [England](#), describing it as *Formica gagates*.
- Nikolai Kaufman publishes his [Moscow Flora](#).^[4]

- [Dynamite](#) invented by [Alfred Nobel](#).^[5]
- [August von Hofmann](#) proposes the now standard system of [hydrocarbon](#) nomenclature and invents the [Hofmann voltameter](#).^[6]
- [Emil Erlenmeyer](#) proposes that [naphthalene](#) has a structure of two fused benzene rings.^[7]
- January 26 – [Volcanic eruption](#) in the [Santorini caldera](#) begins.
- The second smallest pair of [amicable numbers](#) (1184, 1210) is discovered by teenager B. Nicolò I. Paganini.
- July – [Elizabeth Garrett Anderson](#) opens the [St Mary's Dispensary](#) in [London](#) where women can seek medical advice from exclusively female practitioners.^[8]
- [Max Schultze](#) discovers two sorts of 'receptors' in the [retina](#).^[9]
- Dr [John Langdon Down](#) publishes his theory that different types of mental condition can be classified by ethnic characteristics, notably "Mongolism", the genetic [developmental disability](#) now known as [Down syndrome](#).^{[10][8]}
- Invention of a [clinical thermometer](#) by [Thomas Clifford Allbutt](#).^[8]
- A [cholera](#) epidemic in London causes over 5,000 deaths.^[8]
- [Patrick Manson](#) starts a school of tropical medicine in [Hong Kong](#).^[citation needed]
- 4American paleontologist [Joseph Leidy](#) describes the new genus and species [Laelaps aquilunguis](#), demonstrating that [theropod dinosaurs](#) walked on their hind limbs rather than on all fours as in earlier reconstructions.^[11]
- [James Clerk Maxwell](#) formulates the [Maxwell–Boltzmann distribution](#) in the [kinetic theory of gases](#).
- January 12 – [Royal Aeronautical Society](#) is formed as 'The Aeronautical Society of Great Britain' in [London](#), the world's oldest such society.
- July 27 – The [SS Great Eastern](#) successfully completes laying the [transatlantic telegraph cable](#) between [Valentia Island](#), Ireland and [Heart's Content, Newfoundland](#), permanently restoring a communications link.^[12]
- August 23 – Ralph H. Twedell patents the [hydraulic riveter](#) in the [United Kingdom](#).^[13]
- [Copley Medal](#): [Julius Plücker](#)^[14]
- [Wollaston Medal for Geology](#): [Charles Lyell](#)

1867

- April – First clear recorded use of the word *science* in [English](#) with today's usage as restricted to the [natural](#) and [physical sciences](#) (by [Catholic theologian](#) and [mathematician](#) [W. G. Ward](#) writing in the [London](#)-published [Dublin Review](#)).^[1]
- [Gorse](#) naturalises in New Zealand and soon becomes the worst invasive weed.
- [Swiss botanist](#) [Simon Schwendener](#) proposes his dual theory of [lichens](#).^[2]
- [Rosa 'La France'](#), the first [hybrid tea rose](#), is cultivated by [Jean-Baptiste Guillot](#).^{[3][4]}

- The Big Trees Ranch at [Felton, California](#), is bought by [San Francisco](#) businessman Joseph Warren Welch to preserve the giant redwoods (*[Sequoia sempervirens](#)*) from logging.^[5]
- [Alfred Nobel](#) patents [dynamite](#) (in the [United Kingdom](#) on May 7, and in [Sweden](#) on October 19).^{[6][7]}
- [Henry Enfield Roscoe](#) isolates [vanadium](#).^[8]
- [Charles-Adolphe Wurtz](#) synthesizes [neurine](#).
- Publication of the first volume of *[Das Kapital](#)* by [Karl Marx](#).
- At [Fountain Point, Michigan](#), an [artesian water](#) spring begins to gush continuously.
- [Geological Exploration of the Fortieth Parallel](#) established in the [United States](#) under the directorship of [Clarence King](#).
- [Assyriologist George Smith](#) discovers an inscription recording a [solar eclipse](#) in the month of [Sivan](#) on [British Museum](#) Tablet K51, which he is able to link to 15 June 763 BC, the cornerstone of ancient Near Eastern chronology.^[9]
- [English](#) mathematician Rev. [William Allen Whitworth](#) publishes the first edition of his *Choice and Chance: An Elementary Treatise on Permutations, Combinations, and Probability*.
- March 16 – First publication of an article by [Joseph Lister](#) outlining the discovery of [antiseptic surgery](#), in *The Lancet*.
- July 17 – In [Boston, Massachusetts](#), the [Harvard School of Dental Medicine](#) is established as the first [dental school](#) in the [United States](#).
- [Henry Maudsley](#) publishes *The Physiology and Pathology of Mind*.
- Viennese psychiatrist [Theodor Meynert](#) observes variations in the [cytoarchitecture](#) of the brain.
- [Yellow fever](#) kills 3093 in [New Orleans](#).
- January 1 – The [Covington–Cincinnati Suspension Bridge](#) opens between [Cincinnati, Ohio](#) and [Covington, Kentucky](#), its 1,057-foot (322 m) main span making it the longest single-span bridge in the world by a margin of 14 m at this time. It will be renamed after its designer, [John A. Roebling](#), in 1983.
- February 17 – The first ship passes through the [Suez Canal](#).
- July 2 – First elevated [railroad](#) in the United States begins service in [New York](#).
- December 14 – [Spanish](#) inventor [Narcís Monturiol](#) submerges his [submarine Ictineo II](#) at [Barcelona](#), demonstrating its chemically-fired anaerobic steam propulsion system.^[10]
- [Pierre Michaux](#) invents the front wheel-driven velocipede, the first mass-produced bicycle.
- [Copley Medal](#): [Karl Ernst von Baer](#)^[11]
- [Wollaston Medal](#): [George Poulett Scrope](#)

- January 30 – Publication of [Charles Darwin](#)'s *[The Variation of Animals and Plants Under Domestication](#)* (by [John Murray](#) in [London](#)), including his theory of [heredity](#), which he calls [pangenesis](#).
- [Jules-Emile Planchon](#) and colleagues propose [Phylloxera](#) as the cause of the [Great French Wine Blight](#).^[1]
- [Roland Trimen](#) reads a paper to the [Linnaean Society](#) explaining [Batesian mimicry](#) in [African butterflies](#).^{[2][3]}
- [T. H. Huxley](#) discovers what he thinks is primordial matter and names it [Bathybius haeckelii](#). He admits his mistake in 1871.^[4]
- The [Granny Smith apple cultivar](#) originates in [Eastwood, New South Wales, Australia](#), from a [chance seedling propagated](#) by Maria Ann Smith (née Sherwood, 1799–1870).^[5]
- August 18 – The element later named as [helium](#) is first detected in the [spectrum](#) of the [Sun's chromosphere](#) by [French astronomer Jules Janssen](#) during a total [eclipse](#) in [Guntur, India](#), but assumed to be [sodium](#).^[6]
- October 20 – [English astronomer Norman Lockyer](#) observes and names the D₃ [Fraunhofer line](#) in the solar spectrum and concludes that it is caused by a hitherto unidentified [element](#) which he later names [helium](#).^[7]
- [Louis Arthur Ducos du Hauron](#) patents methods of [color photography](#).^[8]
- [Jean-Martin Charcot](#) describes and names [multiple sclerosis](#).^{[9][10]}
- [Adolph Kussmaul](#) performs the first [esophagogastroduodenoscopy](#) on a living human.^{[11][12][13][14]}
- March – French [geologist Louis Lartet](#) discovers the first identified skeletons of [Cro-Magnon](#), the first [anatomically modern humans](#) (early *Homo sapiens sapiens*), at Abri de Crô-Magnon, a rock shelter at [Les Eyzies, Dordogne, France](#).
- October 28 – [American inventor Thomas Edison](#) applies for his first [patent](#), for a form of electronic [voting machine](#).
- Ernest and Auguste Bollée first patent the [Éolienne Bollée wind turbine](#) in France.^[15]
- [Copley Medal: Charles Wheatstone](#)^[16]
- [Wollaston Medal](#) for Geology: [Carl Friedrich Naumann](#)

1869

- November 4 – The first issue of scientific journal [Nature](#) is published in [London](#), edited by [Norman Lockyer](#).

ОПЫТЪ СИСТЕМЫ ЭЛЕМЕНТОВЪ.

ОСНОВАННОЙ НА ИХЪ АТОМНОМЪ ВѢСѢ И ХИМИЧЕСКОМЪ СХОДСТВѢ.

		Ti = 50	Zr = 90	? = 180.
		V = 51	Nb = 94	Ta = 182.
		Cr = 52	Mo = 96	W = 186.
		Mn = 55	Rh = 104,4	Pt = 197,4
		Fe = 56	Ru = 104,4	Ir = 198.
		Ni = Co = 59	Pd = 106,4	Os = 199.
H = 1		Cu = 63,4	Ag = 108	Hg = 200.
Be = 9,4	Mg = 24	Zn = 65,2	Cd = 112	
B = 11	Al = 27,1	? = 68	Ur = 116	Au = 197?
C = 12	Si = 28	? = 70	Sn = 118	
N = 14	P = 31	As = 75	Sb = 122	Bi = 210?
O = 16	S = 32	Se = 79,4	Te = 128?	
F = 19	Cl = 35,4	Br = 80	I = 127	
Li = 7	Na = 23	K = 39	Rb = 85,4	Cs = 133
		Ca = 40	Sr = 87,4	Ba = 137
		? = 45	Ce = 92	Pb = 207.
		?Er = 56	La = 94	
		?Yt = 60	Di = 95	
		?In = 75,4	Th = 118?	

Д. Менделѣевъ

[Mendeleev's 1869 periodic table](#)

- March 6 – [Dmitri Mendeleev](#) makes a formal presentation of his [periodic table](#) to the Russian Chemical Society.
- June 15 – [John Wesley Hyatt](#) patents [celluloid](#), in [Albany, New York](#).
- July 15 – [Hippolyte Mège-Mouriès](#) files a patent for [margarine](#) (as *oleomargarine*) in France as a beef [tallow](#) and skimmed milk substitute for butter.
- German chemist [Lothar Meyer](#) makes a formal presentation of the revised and expanded version of his independently-created 1864 periodic table, „Die Natur der chemischen Elemente als Funktion ihrer Atomgewichte“.
- Publication of [Adolphe Wurtz](#)'s *Dictionnaire de chimie pure et appliquée* begins in [Paris](#).
- April 6 – The [American Museum of Natural History](#) is founded in [New York](#).
- June 24 – [Sea Birds Preservation Act](#) passed in the United Kingdom, preventing killing of designated species during the breeding season, the first Act to offer any protection to British wild birds.^[1]
- [Paul Langerhans](#) discovers the [pancreatic islets](#).
- [Friedrich Miescher](#) discovers [deoxyribonucleic acid](#) (DNA) in the pus of discarded surgical bandages. Found in the nuclei of cells, Miescher names it "[nuclein](#)".
- [Neurasthenia](#) is first published as a diagnosis in [psychopathology](#) by Michigan [alienist](#) E. H. Van Deusen of the Kalamazoo asylum^[2] followed a few months later by New York neurologist [George Miller Beard](#).^[3]
- [French missionary](#) and [naturalist](#) Père [Armand David](#) receives the skin of a [giant panda](#) from a hunter, the first time this species has become known to a Westerner;^[4] he also first describes a specimen of the "pocket handkerchief tree", which will be named in his honor as [Davidia involucrata](#).
- [Alfred Russel Wallace](#) publishes [The Malay Archipelago](#).

- [W. Stanley Jevons](#) publishes *The Substitution of Similars* and has a "Logic Piano" constructed to work out problems in [symbolic logic](#).^[5]
- [Hermann Schwarz](#) devises [Schwarz–Christoffel mapping](#).
- Approximate date – [Henry Christopher Mance](#) develops a practical military [heliograph](#) in the [British Raj](#).^{[6][7][8]}
- [Copley Medal](#): [Henri Victor Regnault](#)^[9]
- [Wollaston Medal](#) for Geology: [Henry Clifton Sorby](#)

1870

- January 18 – [Gerhardt Krefft](#) first describes the [Queensland lungfish](#), in *The Sydney Morning Herald*.
- [Charles Valentine Riley](#) confirms *Phylloxera* as the cause of the [Great French Wine Blight](#).^[1]
- [Norman Lockyer](#) and [Edward Frankland](#) propose that the gas detected in solar observations should be called '[helium](#)'.^{[2][3]}
- [Felix Klein](#) constructs a [model](#) for [hyperbolic geometry](#) establishing its self-consistency and the logical independence of [Euclid's](#) fifth postulate. (Note: [Eugenio Beltrami](#) had previously given such a model in 1868.)
- [W. Stanley Jevons](#) publishes the popular textbook *Elementary Lessons on Logic*.^[4]
- [Louis Pasteur](#) and [Robert Koch](#) establish the [germ theory of disease](#).
- [Henry Maudsley](#) publishes his lectures on *Body and Mind: an Inquiry into their Connection and Mutual Influence*.
- [Frances Morgan](#) becomes the first [British](#) woman to receive a [Doctor of Medicine](#) degree from a European university, the [University of Zurich](#).
- November 1 – In the [United States](#), the newly created Weather Bureau (later renamed the [National Weather Service](#)) makes its first official [meteorological forecast](#): "High winds at [Chicago](#) and [Milwaukee](#)... and along the Lakes".
- *Eustreptospondylus oxoniensis* juvenile dinosaur fossil found in [Summertown, Oxford](#).^[5]
- [Rudolf Clausius](#) proves the scalar virial theorem.
- [Ludimar Hermann](#) observes the Hermann [grid illusion](#).^[6]
- February 26 – The [Beach Pneumatic Transit](#) subway in [New York City](#) is opened.
- March 8 – [Joy valve gear](#) for [steam locomotives](#) is [patented](#) in the United Kingdom by David Joy.
- August 2 – Official opening of the [Tower Subway](#) beneath the [River Thames](#) in [London](#), first use of the cylindrical [wrought iron tunnelling shield](#) devised by [Peter W. Barlow](#) and [James Henry Greathead](#)^[7] and of a permanent tunnel lining of [cast iron](#) segments.^[8]

- [Svend Foyn](#) receives a Norwegian patent for the grenade [harpoon cannon](#) for [whaling](#).
- Henry R. Heyl receives a [United States patent](#) for a [magic lantern](#) movie projector.
- A practical [stock ticker](#) is introduced by [Thomas Edison](#).
- First known use of weapons for [anti-aircraft warfare](#), at [Paris](#) during the [Franco-Prussian War](#).
- [Ellen Swallow Richards](#) becomes the first woman admitted to study at the [Massachusetts Institute of Technology](#).
- December 20 – [Missouri University of Science and Technology](#) established as the Missouri School of Mines and Metallurgy.
- [Copley Medal](#): [James Prescott Joule](#)^[9]
- [Wollaston Medal for geology](#): [Gerard Paul Deshayes](#)

1871

- June 8–October 2 – [Hayden Geological Survey of 1871](#) in the United States, including what will next year become the [Yellowstone National Park](#). Between July 21–August 26, the first ever photographs of this region are taken by [William Henry Jackson](#).
- November 17 – [George Biddell Airy](#) presents his discovery that [astronomical aberration](#) is independent of the local medium.^[1]
- [James Clerk Maxwell](#) makes public the [thought experiment](#) which will become known as [Maxwell's demon](#) in the [philosophy of thermal and statistical physics](#), in his book *Theory of Heat*^[2] and establishes [Maxwell relations](#), statements of equality among the second derivatives of the [thermodynamic potentials](#) with respect to different thermodynamic variables.
- [John Strutt](#) publishes his first papers on the theory of [acoustic resonance](#) and on the phenomenon now called [Rayleigh scattering](#), explaining why the sky is blue.^[3]
- [Porphyria](#) is first explained biochemically by [Felix Hoppe-Seyler](#).^[4]
- [Friedrich Trendelenburg](#) describes the first successful elective human [tracheotomy](#) to be performed for the purpose of administering [general anaesthesia](#).^{[5][6][7][8]}
- [Friedrich Miescher](#) publishes his 1869 isolation of what will subsequently be called [nucleic acid](#).^[9]
- [Institution of Electrical Engineers](#) established in the [United Kingdom](#) as the Society of Telegraph Engineers.
- [Souter Lighthouse](#) in [England](#) is the first to use [alternating current](#) electricity.
- [Ralph Hart Tweddell](#) invents the portable hydraulic [riveter](#), manufactured by [Fielding & Platt](#) of [Gloucester](#) in England.
- *Cosmos: A Sketch of a Physical Description of the Universe* by [Alexander von Humboldt](#), covering a large number of topics in scientific exploration and invention.
- *The Descent of Man and Selection in Relation to Sex* by [Charles Darwin](#), outlining his theory for man's origins and his theory of [sexual selection](#), and including his first published use of the term [evolution](#) (published by [John Murray](#) in [London](#), February 24).
- *A History of the Birds of Europe* by [Henry Eeles Dresser](#) (publication begins).

- [Copley Medal: Julius Robert von Mayer](#)^[10]
- [Wollaston Medal](#) for Geology: [Andrew Ramsay](#)

1872

- [Robert Chesebrough](#) patents [Vaseline](#) in the [United States](#)^[1]
- [Eugen Baumann](#) rediscovers [polyvinyl chloride](#)
- [Charles-Adolphe Wurtz](#) discovers the [aldol reaction](#)
- March 1 – [Yellowstone National Park](#) is established in the United States, the world's first [national park](#)^{[2][3]}
- December 21 – [Challenger expedition: HMS Challenger \(1858\)](#) sails from [Portsmouth](#) in England on the 4-year scientific expedition that lays the foundation for the science of [oceanography](#)^[4]
- [Richard Dedekind](#) publishes *Stetigkeit und irrationale Zahlen*, a theory of [irrational numbers](#)^[5]
- [Felix Klein](#) produces the [Erlangen program](#) on [geometries](#)^[5]
- February 15 – [George Huntington](#) makes the first detailed description of [Huntington's disease](#), in Middleport, Ohio^{[6][7][8]}
- [Moritz Kaposi](#) describes [Kaposi's sarcoma](#)^{[9][10]} and the manifestations of [systemic lupus erythematosus](#)
- Ferdinand Monoyer proposes the [dioptr](#)e as a unit for measuring the [optical power](#) of a lens^[11]
- [Ludwig Boltzmann](#) states the [Boltzmann equation](#) for the temporal development of [distribution functions](#) in [phase space](#), and publishes his [H-theorem](#)^[12]
- [John Hopkinson](#) proposes the group flash system for distinguishing [lighthouses](#)^[13]
- Reverend C. M. Ramus of Sussex, England, devizes the single-step [hydroplane](#) hull^[14]
- October 1 – the [Virginia Agricultural and Mechanical College](#) begins its first academic session
- The [Polytechnic Museum](#) in Moscow is founded^[15]
- May – the magazine *Popular Science* is first published in the United States
- [Charles Darwin](#) publishes *The Expression of the Emotions in Man and Animals*
- [Copley Medal: Friedrich Woehler](#)^[16]
- [Wollaston Medal for geology: James Dwight Dana](#)

1873

- [Jacobus Henricus van 't Hoff](#) and [Joseph Achille Le Bel](#), working independently, develop a model of [chemical bonding](#) that explains the chirality experiments of Pasteur and provides a physical cause for [optical activity](#) in chiral compounds.^{[1][12]}

- August 7 – [Amalie Dietrich](#) arrives in [Australia](#) to begin a decade of collecting specimens in [natural history](#) and [anthropology](#)
- The [Austro-Hungarian North Pole Expedition](#) discovers [Franz-Josef Land](#)
- [Charles Hermite](#) proves that the [mathematical constant \$e\$](#) is a [transcendental number](#)^[3]
- [Henri Brocard](#) introduces the [Brocard points](#), [Brocard triangle](#) and [Brocard circle](#)^{[3][4][5]}
- September 15 – agreement for establishment of the [International Meteorological Organization](#)
- February 20 – English electrical engineer [Willoughby Smith](#) publishes his discovery of the [photoconductivity](#) of the element [selenium](#)^[6]
- June 14 – [Johannes Diderik van der Waals](#) defends his thesis, *Over de Continuïteit van den Gas en Vloeistofoestand* (On the continuity of the gaseous and liquid state) at [Leiden University](#); in this, he introduces the concepts of molecular volume and molecular attraction; gives a semi-quantitative description of the phenomena of [condensation](#) and critical temperatures; and derives the [van der Waals equation](#)^[7]
- September 22 – [James Clerk Maxwell](#) delivers a discourse on [molecules](#) to the [British Association for the Advancement of Science](#) meeting in Bradford^[8]
- December – [J. Willard Gibbs](#) describes the principle of [Gibbs free energy](#)^[9]
- James Clerk Maxwell's *A Treatise on Electricity and Magnetism* first presents the [partial differential equations](#) known as *Maxwell's equations* which form the foundation of [classical electrodynamics](#), [optics](#) and [electric circuits](#)
- [Frederick Guthrie](#) is the first to report observing [thermionic emission](#)^[10]
- June 18 – [Alice Vickery](#) passes the [Royal Pharmaceutical Society's](#) examination, becoming the first qualified female pharmacist in the United Kingdom^[11]
- *Mycobacterium leprae*, the causative agent of [leprosy](#), is discovered by Norwegian [physician Gerhard Armauer Hansen](#). It is the first [bacterium](#) to be identified as [pathogenic](#) in humans.^{[12][13]}
- [Camillo Golgi](#) first publishes a demonstration of [Golgi's method](#).^[14]
- May 20 – [Jacob W. Davis](#) and [Levi Strauss](#) receive United States [patent#139121](#) for using [copper rivets](#) to strengthen the pockets of denim [jeans](#)
- [Carl von Linde](#) installs his first commercial refrigeration system, built by [Maschinenfabrik Augsburg](#) for the [Spaten Brewery](#) and using [dimethyl ether](#) as the refrigerant
- [Christopher Miner Spencer](#) introduces the [fully automatic turret lathe](#)^[15]
- [Copley Medal](#): [Hermann Helmholtz](#)^[16]
- [Wollaston Medal](#) for geology: [Philip de Malpas Grey Egerton](#)

1874

- December 9 – a [transit of Venus](#) across the [Sun](#) is observed in Muddapur, India, by an astronomical expedition led by [Pietro Tacchini](#)

- [Per Teodor Cleve](#) discovers that [didymium](#) is in fact two elements, now known as [neodymium](#) and [praseodymium](#)
- [C. R. Alder Wright](#) synthesizes [heroin](#)
- [Othmar Zeidler](#) synthesises [DDT](#)^[1]
- [Carl Schorlemmer](#) publishes [A Manual of Chemistry of the Carbon Compounds; or, Organic Chemistry](#).^[2]
- [Jacobus van 't Hoff](#) and [Achille Le Bel](#) independently propose that organic [molecular models](#) can be three-dimensional^[3]
- February – the [Challenger expedition](#) provides geological evidence for the existence of the continent of [Antarctica](#)^{[4][5]}
- [John William Draper](#) publishes *History of the Conflict between Religion and Science*
- [Georg Cantor](#)'s paper, "[Ueber eine Eigenschaft des Inbegriffes aller reellen algebraischen Zahlen](#)" ("[On a Property of the Collection of All Real Algebraic Numbers](#)"), published in [Crelle's Journal](#), considered as the origin of [set theory](#)^[6]
- [William Stanley Jevons](#) publishes his comprehensive treatise on [logic](#), *The Principles of Science*^[7]
- [Sofia Kovalevskaya](#) is awarded a [doctorate](#) in mathematics at the [University of Göttingen](#), the first woman in Europe to hold that degree. Her submission includes a paper on [partial differential equations](#) containing a presentation of the [Cauchy-Kovalevski theorem](#).^[8]
- April 1 – Dr [Frances Morgan](#) marries Dr George Hoggan and they set up the first husband-and-wife [general medical practice](#) in the United Kingdom^[9]
- Autumn – [London School of Medicine for Women](#) founded^[10]
- [A. T. Still](#) introduces [osteopathic medicine in the United States](#)^[11]
- [Vladimir Alekseyevich Betz](#) describes giant [pyramidal cells](#) in the [motor cortex](#), later called [Betz cells](#)
- [James Clerk Maxwell](#) produces a model of [Maxwell's thermodynamic surface](#)^[12]
- [Franz Brentano](#) publishes *Psychologie vom Empirischen Standpunkte* (Psychology from an Empirical Standpoint)
- May 20 – [Levi Strauss](#) and [Jacob Davis](#) receive a United States [patent](#) for blue denim [jeans](#) with copper rivets
- July 1 – [Sholes and Glidden typewriter](#), with cylindrical platen and [QWERTY](#) keyboard, first marketed, in the United States
- July 4 – official opening of [Eads Bridge](#) (combined road and rail steel arch) over the [Mississippi River](#) at St. Louis, Missouri, designed by [James B. Eads](#). It is the longest arch bridge in the world at this time, with an overall length of 6,442 feet (1,964 m); the first use of true steel as a primary structural material in a major bridge project;^[13] the first built using [cantilever](#) support methods exclusively; and the first major project to make use of [pneumatic caissons](#).
- Invention of [barbed wire](#) by [Joseph Glidden](#)
- [Copley Medal](#): [Louis Pasteur](#)^[14]

- [Wollaston Medal](#): [Oswald Heer](#)

1875

- [Gallium](#) is discovered [spectroscopically](#) by French chemist [Paul Emile Lecoq de Boisbaudran](#). Later in this year he obtains the free metal by [electrolysis](#) of its [hydroxide](#) and names it. This is the first of [Dmitri Mendeleev's predicted elements](#) to be identified.^{[1][2][3]}
- [Phenylhydrazine](#) is discovered by [Hermann Emil Fischer](#).^[4]
- Swiss [chocolatier Daniel Peter](#) working with [Henri Nestlé](#)'s company perfects a method of manufacturing [milk chocolate](#) using [condensed milk](#).^[5]
- March – [Challenger expedition](#) first records [Challenger Deep](#).
- [Francis Galton](#) publishes *The History of Twins*, as a criterion of the relative powers of nature and nurture.^[6]
- The weekly [medical journal](#), [Deutsche Medizinische Wochenschrift](#), is established in Germany by Paul Börner.^[7]
- May 20 – [International Bureau of Weights and Measures](#) established by signature of the [Metre Convention](#) in Paris.
- May 25 – Romanian inventor [Petrache Poenaru](#) is granted a French [patent](#) for a [fountain pen](#).
- [Copley Medal](#): [August Wilhelm Hofmann](#)^[8]
- [Wollaston Medal](#) for geology: [Laurent-Guillaume de Koninck](#)

1876

- December 7 – First recorded observation of the [Great White Spot](#) on [Saturn](#), made by American astronomer [Asaph Hall](#), who uses it to calculate the planet's rotation period.
- [Robert Koch](#) demonstrates that [Bacillus anthracis](#) is the source of [anthrax](#), the first [bacterium](#) conclusively shown to cause disease.^[1]
- [Koller's sickle](#) in [avian gastrulation](#) is first described by [August Rauber](#).
- [Francis Galton](#) invents the silent [dog whistle](#).^[2]
- [Meiosis](#) was discovered and described for the first time in sea urchin eggs by the German biologist [Oscar Hertwig](#).
- [Josiah Willard Gibbs](#) publishes *On the Equilibrium of Heterogeneous Substances*, a compilation of his work on thermodynamics and [physical chemistry](#) which lays out the concept of [free energy](#) to explain the physical basis of chemical equilibria.^[3]
- May 24 – End of the [Challenger expedition](#).^[4]

- [Édouard Lucas](#) demonstrates that 127 is a [Mersenne prime](#), the largest that will be recorded for seventy-five years.^[5] He also shows that the Mersenne number $2^{67} - 1$, or M_{67} , must have [factors](#).
- February 22 – Swedish woman [Karolina Olsson](#) lapses into a form of [hibernation](#) for 32 years.
- [David Ferrier](#) publishes *The Functions of the Brain*.
- [William Macewen](#) demonstrates clinical diagnosis of the site of [brain tumors](#) and performs the first successful intercranial surgery.
- [Patrick Manson](#) begins studying [filariasis](#) infection in humans.
- [Meharry Medical College](#) founded in [Nashville, Tennessee](#) as the Medical Department of [Central Tennessee College](#); it is the first medical school for [African Americans](#) in the [Southern United States](#).
- February 14 – [Scottish American](#) inventor [Alexander Graham Bell](#) and American electrical engineer [Elisha Gray](#) each file a [patent](#) for the [telephone](#), initiating the [Elisha Gray and Alexander Bell telephone controversy](#).
- March 7 – Alexander Graham Bell is granted a patent for the telephone.^[6]
- March 10 – Alexander Graham Bell makes the first successful bi-directional telephone call, saying "Mr. Watson, come here, I want to see you".
- April – [Joseph Zentmayer](#) makes his Centennial [microscope]] in the United States.
- [Nicolaus Otto](#) builds the first successful [four-stroke engine](#) using the [Otto cycle](#).
- [Francis Edgar Stanley](#) of [Newton, Massachusetts](#), patents an [atomizing](#) paint distributor, a form of [airbrush](#).^[7]
- The Seth Thomas Clock Company is awarded a United States patent for an adjustable wind-up alarm clock.
- [Thomas Hawksley](#) first uses [pressure grouting](#) to control water leakage under an embankment dam at [Tunstall Reservoir](#) in [Weardale](#), County Durham, England.^{[8][9][10][11]}
- October 4 – First classes begin at the [Agricultural and Mechanical College of Texas](#).^[12]
- Elizabeth Bragg becomes the first woman to graduate with a [civil engineering](#) degree in the [United States](#), from [University of California, Berkeley](#).^[13]
- [Copley Medal](#): [Claude Bernard](#)^[14]
- [Wollaston Medal](#): [Thomas Henry Huxley](#)

1877

- June 19 – [Eadweard Muybridge](#) successfully produces a fast-motion sequence of photographs showing a horse in movement, [Sallie Gardner at a Gallop](#), using multiple cameras at [Palo Alto, California](#), demonstrating that a running horse has all four legs lifted off the ground at once. The sequence could be run on a [Zoopraxiscope](#).^[1]
- August 12 – [American](#) astronomer [Asaph Hall](#) discovers [Deimos](#), the smaller of the two [moons of Mars](#). On August 18, he discovers the larger, [Phobos](#).
- [Peirce quincuncial projection](#) devised by [Charles Sanders Peirce](#).^[2]

- [Ludwig Boltzmann](#) establishes statistical derivations of many important physical and chemical concepts, including [entropy](#), and distributions of molecular velocities in the gas phase.^[3]
- June 26 – [Volcanic eruption](#) of [Cotopaxi](#) in [Ecuador](#).
- Dr. [August Eisenlohr](#) publishes the first translation and study of the [Rhind Mathematical Papyrus](#).^[4]
- [American railroad lawyer](#) and [ethnologist Lewis H. Morgan](#) publishes [Ancient Society](#), linking [social progress](#) with [technological change](#).
- [Georg Cantor](#) advances the [continuum hypothesis](#).
- October 2 – [Berlin urologist Maximilian Nitze](#) and [Viennese instrument-maker Josef Leiter](#) introduce the first practical [cystourethroscope](#) with an electric light source.^[5]
- [Adolph Kussmaul](#) first describes [dyslexia](#) as "word-blindness".
- [William Macewen](#) at the [Glasgow Royal Infirmary](#) develops the first [bone grafts](#), and also performs [knee](#) surgery using a special instrument (Macewen's [osteotome](#)), for the treatment of [rickets](#).
- [Patrick Manson](#) studies animal carriers of infectious diseases.
- [Ludwig Boltzmann](#) states the relationship between [entropy](#) and [probability](#).
- March 28 – [Frederick Wolseley](#) is granted his first [patent](#) for a sheep shearing machine.
- April 30 – French poet [Charles Cros](#) describes a method of recording sound, the [Paleophone](#).
- June – Emile Berliner files a patent for a "combined telegraph and telephone" incorporating a [microphone](#).^[6]
- June 20 – [Alexander Graham Bell](#) installs the world's first commercial telephone service in [Hamilton, Ontario](#).
- September 4 – [Louis Brennan](#) patents the [Brennan torpedo](#).
- October – Emile Berliner files a patent for a telephone with [induction coils](#).^[7]
- November 4 – Opening of [Gustave Eiffel's Maria Pia Bridge](#) carrying the railway across the [Douro](#) into [Porto, Portugal](#).
- November 29 – [Thomas Edison](#) first demonstrates his [phonograph](#) sound recording machine.
- December 13 – Thomas Edison files a patent for "telephones or speaking-telegraphs" incorporating a microphone.^[8]
- Surveyor and inventor [George R. Carey](#) of [Boston](#), Massachusetts, creates a [selenium telectroscope](#) — a camera that can project a moving image to a distant point, an ancestor of [television](#). [Constantin Senlecq](#) of [Ardres](#), France, develops the same idea independently at about the same time.^[9]
- [Zeitschrift für Physiologische Chemie](#) is founded by [Felix Hoppe-Seyler](#).
- [Copley Medal](#): [James Dwight Dana](#)^[10]
- [Wollaston Medal](#): [Robert Mallet](#)

1878

- English astronomer [Richard A. Proctor](#) describes the [Zone of Avoidance](#), the area of the night sky that is obscured by our own galaxy, for the first time.
- Death of last confirmed [Cape Lion](#).^[1]
- The [rare earth element holmium](#) is identified in [erbium](#) by [Marc Delafontaine](#) and [Jacques-Louis Soret](#) in Geneva^{[2][3]} and by [Per Teodor Cleve](#) in Sweden.^{[4][5]}
- An [Act of Parliament in the United Kingdom](#) places [Epping Forest](#) in the care of the [City of London Corporation](#) to remain unenclosed.
- June 22 – [Adolf Erik Nordenskiöld](#) sets out on the year-long first navigation of the [Northern Sea Route](#), the shipping lane from the [Atlantic Ocean](#) to the [Pacific Ocean](#) along the [Siberian](#) coast.
- [Clarence King](#) publishes *Systematic Geology*.
- [Charles Lapworth](#) publishes his analysis of the change in [graptolite](#) fossils through sequences of exposed [shales](#) in southern [Scotland](#), establishing the importance of using graptolites to understand stratigraphic sequences.^[6]
- [Belgian](#) mathematician [Victor D'Hondt](#) describes the [D'Hondt method](#) of voting.
- [English](#) mathematician Rev. [William Allen Whitworth](#) is the first to publish [Bertrand's ballot theorem](#).^[7]
- [Cesare Lombroso](#) publishes *L'uomo delinquente*, setting out his theory of criminal atavism.
- [Ádám Politzer](#) publishes *Lehrbuch der Ohrenheilkunde*, a major [otology](#) textbook.^[8]
- Dentists Act in the [United Kingdom](#) limits the title of "dentist" and "dental surgeon" to qualified and registered practitioners.^[9]
- February 11 – The first weekly weather report is published in the [United Kingdom](#).
- 31 [Iguanodon](#) skeletons are discovered in a [coal mine](#) at [Bernissart](#), [Belgium](#).
- The sauropod genus [Diplodocus](#) is first named by [Othniel Charles Marsh](#) as well as the Theropod genus [Allosaurus](#). These are both from the Jurassic aged Morrison formation.
- January 18 – Romanian mathematician [Spiru Haret](#) defends his doctoral thesis,^[10] which proves a result fundamental to the [n-body problem](#) in [celestial mechanics](#).
- February 19 – The [phonograph](#) is patented by [Thomas Edison](#). The oldest known audio recording is recovered from this device in 2012.^[11]
- March – The 'basic' process, enabling the use of [phosphoric iron ore](#) in [steelmaking](#), developed at [Blaenavon Ironworks](#) by [Percy Gilchrist](#) and [Sidney Gilchrist Thomas](#), is first made public.^[12]
- May 22 – [John Philip Holland](#)'s experimental powered [submarine Holland I](#) is launched in [Paterson, New Jersey](#).

- June 15 – [Eadweard Muybridge](#) produces the sequence of stop-motion still photographs *Sallie Gardner at a Gallop* in [California](#), a predecessor of [silent film](#) (capable of being viewed as an animation on a [zoopraxiscope](#)) demonstrating that all four feet of a [galloping horse](#) are off the ground at the same time.
- August – [Cleopatra's Needle](#) is raised onto its base in [London](#).
- October 14 – The world's first recorded floodlit football fixture is played at [Bramall Lane](#) in [Sheffield](#).
- December 18 – [Joseph Swan](#) of [Newcastle upon Tyne](#) in [England](#) announces his invention of an [incandescent light bulb](#).^[13]
- December 31 – [Karl Benz](#) produces a two-stroke [gas engine](#).
- [William Crookes](#) invents the [Crookes tube](#) which produces [cathode rays](#).^[14]
- Osbourn Dorsey obtains a [patent](#) in the [United States](#) for a "door-holding device".^[15]
- Gustav Kessel obtains a [patent](#) in [Germany](#) for an [espresso machine](#).^[16]
- Czech painter [Karel Klíč](#) perfects the [photogravure](#) process.
- [Lester Allan Pelton](#) produces the first operational [Pelton wheel](#).^[17]
- [Remington](#), in the United States, introduce their No. 2 [typewriter](#), the first with a [shift key](#) enabling production of [lower](#) as well as upper case characters.
- October 1 – [Virginia Polytechnic Institute and State University](#) opens as Virginia Agricultural and Mechanical College in the [United States](#).
- [Copley Medal](#): [Jean Baptiste Boussingault](#)^[18]
- [Wollaston Medal](#) for Geology: [Thomas Wright](#)

1879

- British children's writer and amateur astronomer [Agnes Giberne](#) publishes the popular illustrated book *Sun, Moon and Stars: Astronomy for Beginners* which sells 24,000 copies on both sides of the [Atlantic](#) in twenty years.^[1]
- April 26 – The National Park, later renamed the [Royal National Park](#), is declared in [New South Wales](#), [Australia](#), the world's second oldest purposed national park (after [Yellowstone](#) in the [United States](#)), and the first to use the term "[national park](#)".
- [Jean Henri Fabre](#) publishes the first of his *Souvenirs entomologiques*.
- [Heinrich Anton de Bary](#) coins the term [symbiosis](#) in his monograph *Die Erscheinung der Symbiose* (Strasbourg).^[2]
- [Peirce quincuncial projection](#) developed by [Charles Sanders Peirce](#).
- January 2 – Publication of first issue of [Journal of the American Chemical Society](#).
- [Per Teodor Cleve](#) discovers the elements [holmium](#) and [thulium](#).
- [Lars Fredrik Nilson](#) discovers the element [scandium](#).
- [Constantin Fahlberg](#) working with [Ira Remsen](#) at [Johns Hopkins University](#) discovers [saccharin](#).
- [Rodolphe Lindt](#) invents the [conching](#) machine for use in chocolate manufacture.^[3]
- [Vasily Dokuchaev](#) introduces the concept of [pedology](#), laying the foundations for the modern study of [soil science](#).^[4]

- [Ferdinand André Fouqué](#) publishes *Santorin et ses éruptions*, a significant text in [volcanology](#).
- [Carl Schorlemmer](#) publishes *The Rise and Development of Organic Chemistry*.
- [Charles L. Dodgson](#) publishes *Euclid and his Modern Rivals* in London.^[5]
- [Gottlob Frege](#) publishes *Begriffsschrift, eine der arithmetischen nachgebildete Formelsprache des reinen Denkens* ("Concept-Script: A Formal Language for Pure Thought Modeled on that of Arithmetic") in Halle, a significant text in the development of [mathematical logic](#).
- [Felix Klein](#) first describes the [Grünbaum–Rigby configuration](#).^[6]
- British psychiatrist [James Crichton-Browne](#) publishes "On the weight of the brain and its component parts in the insane",^[7] a key paper in the [neuropathology](#) of [insanity](#).^[8]
- Viennese physician [Felix von Winiwarter](#) provides an early description of *Thromboangiitis obliterans*.^[9]
- [George Stokes](#) perfects the [Campbell–Stokes recorder](#) (for sunshine).
- *Camptosaurus prestwichii* found at [Cumnor](#), near [Oxford](#).
- Vassili von Anrep of the [University of Würzburg](#) demonstrate the [analgesic](#) properties of [cocaine](#).^[10]
- [Edwin Hall](#) discovers the [Hall Effect](#).
- [Joseph Stefan](#) originates the [Stefan–Boltzmann law](#), stating that the total radiation from a [black body](#) is proportional to the fourth power of its [thermodynamic temperature](#).^[11]
- [Wilhelm Wundt](#) creates the first laboratory of experimental psychology, at the [University of Leipzig](#).
- May 31 – [Werner von Siemens](#) demonstrates the first [electric locomotive](#) using an external power source at Berlin.
- June 6 – [William Denny and Brothers](#) launch the world's first ocean-going ship to be built of [mild steel](#), the SS *Rotomahana*, on the [River Clyde](#) in Scotland.^[12]
- October 22 – [Thomas Edison](#) successfully tests a [carbon](#) filament thread in an [incandescent light bulb](#).
- A [heavy oil engine](#) is built by Jacob Morrison of [Norton, County Durham](#), England.^[13]
- [Copley Medal](#): [Rudolf Clausius](#)^[14]
- [Wollaston Medal](#): [Bernhard Studer](#)

1880

- September 30 – American doctor [Henry Draper](#) takes the first photograph of the [Orion Nebula](#), from [Hastings-on-Hudson, New York](#); this year he also photographs the spectrum of Jupiter.
- F. Landry finds the largest known [Fermat prime](#), [65537](#).

- [John Venn](#) popularises [Venn diagrams](#).^{[1][2]}
- [Moritz Kaposi](#) publishes *Pathologie und Therapie der Hautkrankheiten in Vorlesungen für praktische Ärzte und Studierende* ("Pathology and treatment of diseases of the skin, for practitioners and students"), a significant textbook in [dermatology](#).^[3]
- German professor of pathology [Karl Eberth](#) first visualizes the bacteria which will become known as [Salmonella](#) in the [Peyer's patches](#) and [spleens](#) of typhoid patients.^[4]
- [English surgeon Sampson Gamgee](#) reports on his use of the [medical dressing Gamgee Tissue](#).^[5]
- [Scottish surgeon William Macewen](#) reports on his use of oro[tracheal intubation](#) as an alternative to [tracheotomy](#).^[6]
- February 13 – [Thomas Edison](#) observes the [Edison effect](#).
- The first demonstration of the direct [piezoelectric](#) effect is made by the brothers [Pierre Curie](#) and [Jacques Curie](#).^[7]
- [Johannes Diderik van der Waals](#) formulates the Law of Corresponding States.
- February 19 – The [photophone](#), an optical speech transmission system, is invented by [Alexander Graham Bell](#) and [Charles Sumner Tainter](#) in Washington, D.C.
- [Dugald Clerk](#) builds the first successful [two-stroke engine](#).^[8]
- February – The journal [Science](#) is first published in the United States with financial backing from [Thomas Edison](#).
- Start of publication of [Report Of The Scientific Results of the Exploring Voyage of H.M.S. Challenger during the years 1873-76](#).
- [Copley Medal: James Joseph Sylvester](#)^[9]
- [Wollaston Medal: Auguste Daubrée](#)

1881

- 22 May – [John Tebbutt](#) discover the long-period comet, [C/1881 K1](#) (also known as the Great Comet of 1881, Comet Tebbutt, 1881 III, 1881b).^[1]
- October – [Charles Darwin](#) publishes his last scientific book [The Formation of Vegetable Mould through the Action of Worms](#).
- L. S. Poliakov describes the [wild horse](#) discovered by [Nikolai Przhevalsky](#) in [Mongolia](#) in 1879 as a new [species](#), [Przewalski's Horse](#) (*Equus przewalski poliakov*).^{[2][3]}
- The first systematic study in [forensic entomology](#) is conducted by [physician](#) and [entomologist Hermann Reinhard](#) in [Germany](#).^[4]
- [Friedrich Beilstein](#) publishes the first edition of his [Handbuch der organischen Chemie](#).
- The [birch bark Bakhshali manuscript](#), incorporating perhaps the earliest known use of mathematical [zero](#), is unearthed near [Bakhshali](#) in [British India](#).
- Publication in [England](#) of a pioneering study in [industrial archaeology](#), H. A. Fletcher's "The archaeology of the west Cumberland iron trade".^[5]

- [Simon Newcomb](#) makes the first statement of [Benford's law](#).^[6]
- July 13 – Dr. [George Goodfellow](#) performs the first [laparotomy](#) to remove a bullet.
- September 25 – The first modern [Caesarean section](#) is performed successfully by [German gynecologist Ferdinand Adolf Kehrer](#) in [Meckesheim](#) using the transverse incision technique.
- December – [Eduard von Hofmann](#) carries out [autopsy](#) studies of the nearly 400 victims of the [Vienna Ringtheater](#) fire, [carbon monoxide](#) poisoning being held an underlying cause of death.
- [Louis Pasteur](#) discovers a vaccine for [anthrax](#).
- [Carlos Finlay](#), a [Cuban](#) doctor, first proposes that [yellow fever](#) is transmitted by [mosquitoes](#) rather than direct human contact.^[7]
- [French obstetrician Étienne Stéphane Tarnier](#) introduces a form of [neonatal incubator](#) (*couveuse*) for routine care of premature infants at the Paris Maternité.^[8]
- [English ophthalmologist Waren Tay](#) publishes the first description of the [genetic disorder](#) which will become known as [Tay–Sachs disease](#).^[9]
- *approx. date* – The non-invasive [sphygmomanometer](#), for the measurement of [blood pressure](#), is invented by [Samuel Siegfried Karl von Basch](#).^[10]
- March 1 – The [Cunard Line's SS Servia](#), the first [steel transatlantic liner](#), is launched at [J. & G. Thomson's](#) yard at [Clydebank](#) in Scotland.^[11]
- May 16 – The [Gross-Lichterfelde Tramway](#), the world's first [electric tramway](#), is opened in [Berlin](#) by [Siemens & Halske](#).^[12]
- June – The positive-buoyancy powered [submarine "Fenian Ram"](#) (*Holland Boat No. II*), designed by [John Philip Holland](#), is first submersion-tested in [New York City](#).
- September 26 – [Godalming](#) in England becomes the first town to have its streets illuminated by [electric light](#) ([hydroelectrically](#) generated).^[13]
- October 10 – [Richard D'Oyly Carte's Savoy Theatre](#) opens in [London](#), the world's first public building to be fully lit by electricity, using [Joseph Swan's incandescent light bulbs](#).^{[11][14][15]} The stage is first lit electrically on December 28.^[16]
- December 21 – [SS Aberdeen](#), the first oceangoing ship successfully powered by a [triple expansion](#) steam engine, designed by [Alexander Carnegie Kirk](#), is launched at [Robert Napier and Sons'](#) yard at [Govan](#) in Scotland.
- [Peter Herdic patents](#) the [Herdic](#) horse-drawn cab in the United States.
- [Copley Medal](#): [Karl Adolph Wurtz](#)^[17]
- [Wollaston Medal](#) for Geology: [Peter Martin Duncan](#)

1882

- September – [Great Comet of 1882](#) sighted.^[1]
- December 6 – [Transit of Venus, 1882](#).
- March 24 – [Robert Koch](#) announces his discovery of the [bacterium](#) responsible for [tuberculosis](#), [Mycobacterium tuberculosis](#).
- [Élie Metchnikoff](#) discovers [phagocytosis](#).^[2]

- [Italian physicist Luigi Palmieri](#) detects [helium](#) on [Earth](#) for the first time through its D₃ spectral line when he analyzes the [lava](#) of [Mount Vesuvius](#).^[3]
- [Clarence Dutton](#)'s *Tertiary History of the Grand Cañon District* is published by the [United States Geological Survey](#).
- June – [German](#) mathematician [Ferdinand von Lindemann](#) publishes proof that π is a [transcendental number](#) and that [squaring the circle](#) is consequently impossible.^{[4][5]}
- December – [Swedish](#) mathematician [Gösta Mittag-Leffler](#) establishes the journal *Acta Mathematica*.
- [Felix Klein](#) first describes the [Klein bottle](#).
- March 28 – [Paul Beiersdorf](#) patents an [adhesive bandage](#) in [Germany](#), the foundation of the [Beiersdorf](#) company.
- [Vladimir Bekhterev](#) publishes *Provodiashchie puti mozga* ("The Conduction Paths in the Brain and Spinal Cord"), beginning to note the role of the [hippocampus](#) in [memory](#).
- January 12 – [Holborn Viaduct power station](#) in the City of London, the world's first coal-fired public electricity generating station, begins operation.^[6]
- By March – [Étienne-Jules Marey](#) invents a [chronophotographic](#) gun capable of photographing 12 consecutive frames per second on the same plate.
- April 29 – [Werner von Siemens](#) demonstrates his *Electromote*, the first form of [trolleybus](#), in [Berlin](#).
- June 6 – [Henry W. Seeley](#) patents the electric [clothes iron](#) in the [United States](#).^[7]
- September 4 – [Thomas Edison](#) starts the United States' first commercial electrical power plant, lighting one square mile of [lower Manhattan](#).
- English mechanical engineer [James Atkinson](#) invents his "[Differential Engine](#)".
- American electrical engineer [Schuyler Wheeler](#) produces an electric fan.
- [Alfred P. Southwick](#) publishes his proposals for use of the [electric chair](#) as an execution method in the United States.
- First [International Polar Year](#), an international scientific program, begins.
- The [Chartered Institute of Patent Agents](#), the modern-day Chartered Institute of Patent Attorneys, is founded in the [United Kingdom](#).
- [Copley Medal](#): [Arthur Cayley](#)^[8]
- [Wollaston Medal](#) for Geology: [Franz Ritter von Hauer](#)

1883

- [Svante Arrhenius](#) develops [ion](#) theory to explain conductivity in [electrolytes](#).^{[1][2]}
- The [Claus process](#) is first [patented](#) by German chemist [Carl Friedrich Claus](#).^[3]
- The [Schotten–Baumann reaction](#) is first described by chemists [Carl Schotten](#) and [Eugen Baumann](#).
- August 26 – [Krakatoa](#) begins its final phase of eruptions at 1:06 pm local time. These produce a number of [tsunami](#), mainly in the early hours of the next day, which result in

about 36,000 deaths on the islands of [Sumatra](#) and [Java](#). The final explosion at 10:02 am on August 27 destroys the island of Krakatoa itself and is heard up to 3000 miles away.

- [Vasily Dokuchaev](#) publishes *Russian Chernozem*.
- The concept and term [Eugenics](#) are formulated by [Francis Galton](#).^[4]
- [Thomas Clouston](#) publishes *Clinical Lectures on Mental Diseases*.
- [Emil Kraepelin](#) publishes *Compendium der Psychiatrie*.
- [Journal of the American Medical Association](#) first published under this title.
- [Robert Koch](#) isolates [Vibrio cholerae](#), the [cholera bacillus](#).
- [Osborne Reynolds](#) popularizes use of the [Reynolds number](#) in [fluid mechanics](#).^{[5][6]}
- May 24 – [Brooklyn Bridge](#) opens to traffic in [New York](#). Designed by [John A. Roebling](#) with project management assisted by his wife [Emily](#), its main [suspension](#) span of 1,595 feet 6 inches (486.31 m) [exceeds the previous record](#) by 330 feet (100 m), and will not be surpassed for twenty years.
- [Charles Fritts](#) constructs the first [solar cell](#) using the [semiconductor selenium](#) on a thin layer of [gold](#) to form a device giving less than 1% efficiency.
- August 12 – The last [quagga](#) dies at the [Artis Magistra zoo](#) in [Amsterdam](#).
- [Copley Medal](#): [William Thomson](#), Lord Kelvin^[7]
- [Wollaston Medal](#) for Geology: [William Thomas Blanford](#)

1884

- October 14 – [George Eastman](#) is granted his first [patents](#) for photographic [roll film](#) in the United States.
- [J. H. van 't Hoff](#) proposes the [Arrhenius equation](#) for the temperature dependence of the [reaction rate constant](#), and therefore, rate of a chemical reaction.^[1]
- [Hermann Emil Fischer](#) proposes the structure of [purine](#), a key component in many biomolecules, which he synthesizes in 1898; he also begins work on the chemistry of [glucose](#) and related [sugars](#).^[2]
- [Henry Louis Le Chatelier](#) develops [Le Chatelier's principle](#), which explains the response of dynamic [chemical equilibria](#) to external stresses.^[3]
- [Georg Cantor](#) introduces the [Cantor function](#).^[4]
- [Gottlob Frege](#) publishes *Die Grundlagen der Arithmetik* ("The Foundations of Arithmetic") presenting a theory of [logicism](#).
- [Edwin Abbott Abbott](#) (as "A Square") publishes [Flatland: A Romance of Many Dimensions](#), a mathematical [novella](#).
- Dr [Takaki Kanehiro](#) of the [Imperial Japanese Navy](#) conducts a [controlled experiment](#) demonstrating that deficient diet is the cause of [beriberi](#), but mistakenly concludes that sufficient protein alone would prevent it.^[5]

- [Georg Theodor Gaffky](#) isolates the pathogenic [bacillus salmonella typhi](#) as the cause of [typhoid fever](#).^{[6][7]}
- [Robert Koch](#) and [Friedrich Loeffler](#) formulate [Koch's postulates](#) on the causal relationship between [microbes](#) and diseases. Loeffler also discovers the causative organism for [diphtheria](#), *Corynebacterium diphtheriae*.
- [Ophthalmologist Karl Koller](#) announces his use of a [local anesthetic \(cocaine\)](#) in surgery;^[8] [Jellinek](#) also demonstrates cocaine's effects as an anesthetic on the [respiratory system](#).
- [Friedrich Schultze](#) first describes the disorder that will become known as [Charcot–Marie–Tooth disease](#).^[9]
- Among the papers on [brain function](#) published by [Vladimir Bekhterev](#) is a study on the formation of the human conception of space.^[10]
- [Ludwig Boltzmann](#) derives the [Stefan–Boltzmann law](#) on blackbody radiant flux from thermodynamic principles.
- February 12 – [Lewis Waterman](#) gets his first [patent](#) for a capillary feed [fountain pen](#) in the United States.^[11]
- May 16 – [Angelo Moriondo](#) of [Turin](#) is granted a [patent](#) for an [espresso machine](#).^[12]
- June 13 – [LaMarcus Adna Thompson](#) opens the "Gravity Pleasure [Switchback Railway](#)" at [Coney Island](#), New York City.
- October – [Hiram Maxim](#) first demonstrates the [Maxim gun](#), the first self-powered machine gun.^[13]
- Fall – [Chester H. Pond](#) invents the first electrical self-winding clock.^[14]
- [Charles Renard](#) and [Arthur Constantin Krebs](#) make a fully controllable free-flight in [French Army](#) airship [La France](#) with an electric motor.^[15]
- September 24 – [Smeaton's Tower](#) opened to the public on [Plymouth Hoe](#) as a monument to the history of civil engineering.^[16]
- October 22 – [International Meridian Conference](#) in Washington, D.C. fixes the [Greenwich meridian](#) as the world's prime meridian.
- [Sophie Bryant](#) becomes the first woman in England to be awarded the degree of [Doctor of Science](#), by the [University of London](#). Also in this year, she is the first woman to publish a paper with the [London Mathematical Society](#).
- [Sofia Kovalevskaya](#) is appointed "Professor Extraordinarius" in mathematics at [Stockholm University](#) and becomes the editor of [Acta Mathematica](#).^[17]
- [Copley Medal](#): [Carl Ludwig](#)^[18]
- [Wollaston Medal](#) for Geology: [Albert Jean Gaudry](#)

1885

- August 20 – [Ernst Hartwig](#) discovers [S Andromedae](#), a [supernova](#) in the [Andromeda Galaxy](#), the first supernova discovered beyond the [Milky Way](#).
- The [genus Plasmodium](#) is described by [Ettore Marchiafava](#) and Angelo Celli.
- The [bacterium Escherichia coli](#) (*E. coli*) is discovered by [Theodor Escherich](#).^[11]

- The bacterium *Salmonella enterica* is discovered by [Theobald Smith](#), working under [Daniel Elmer Salmon](#).^[2]
- [Carl Auer von Welsbach](#) patents his first incandescent [gas mantle](#).
- [Eugene Goldstein](#) names the [cathode ray](#), later discovered to be composed of electrons, and the [canal ray](#), later discovered to be positive hydrogen ions that have been stripped of their electrons in a [cathode ray tube](#); these will later be named [protons](#).^[3]
- [Eduard Suess](#) begins publication in [Vienna](#) of his *Das Antlitz der Erde*^[4] setting out his theory of eustasy, the existence of the former [supercontinent Gondwana](#), and his pioneering concepts in [ecology](#).
- January 4 – The first successful [appendectomy](#) is performed by Dr. William W. Grant on Mary Gartside.
- July 6 – [Louis Pasteur](#) and [Émile Roux](#) successfully test their [rabies vaccine](#). The patient is [Joseph Meister](#), a boy bitten by a rabid dog.
- [Georges Gilles de la Tourette](#) publishes an account of nine patients with what will become known as [Tourette syndrome](#).^[5]
- January 15 – American photographer [Wilson Bentley](#) takes the first known photograph of a [snowflake](#) by attaching a [view camera](#) to a microscope.
- [Johann Balmer](#) publishes an [empirical](#) mathematical formula for the visible [spectral lines](#) of the [hydrogen](#) atom.^{[6][7]}
- [Hermann Ebbinghaus](#) publishes *Über das Gedächtnis* ("On Memory", later translated as *Memory: a Contribution to Experimental Psychology*).
- March 24 – [George H. Pegram](#) is granted a [United States patent](#) for the [Pegram truss](#).^[8]
- April 3 – [Gottlieb Daimler](#) is granted a [German patent](#) for his single-cylinder [water-cooled engine](#) design.
- August 29 – [Gottlieb Daimler](#) is granted a German patent for the [Daimler Reitwagen](#), regarded as the first [motorcycle](#), which he has produced with [Wilhelm Maybach](#).^{[9][10][11]}
- September 30 – [Tolbert Lanston](#) makes his first application for a United States patent on a [typesetting](#) system which includes the basic [Monotype System](#) keyboard.
- Autumn – [Karl Benz](#) produces the [Benz Patent-Motorwagen](#), regarded as the first [automobile](#) (patented and publicly launched the following January).^[12]
- [John Kemp Starley](#) demonstrates the [Rover safety bicycle](#), regarded as the first practical modern bicycle.^[13]
- The first, not yet practical, form of [gyrocompass](#) is patented by Marinus Gerardus van den Bos.^[14]
- Rufus Eastman patents the first known electric [food mixer](#).^{[15][16][17]}
- Completion of the [Home Insurance Building](#) in [Chicago](#), designed by [William Le Baron Jenney](#). With ten floors and a fireproof weight-bearing metal frame, it is regarded as the first [skyscraper](#).^[18]
- Completion of [Sway Tower](#) in [Hampshire, England](#), designed by [Andrew Peterson](#) using concrete made with [Portland cement](#). It remains the world's tallest non-reinforced concrete structure.^{[19][20]}
- The [Nipkow disk](#) is patented by German scientist [Paul Gottlieb Nipkow](#).

- October 13 – The [Georgia Institute of Technology](#) is established in [Atlanta](#) (United States) as the Georgia School of Technology to teach [mechanical engineering](#).
- [Copley Medal](#): [Friedrich August Kekulé von Stradonitz](#)^[21]
- [Wollaston Medal](#) for Geology: [George Busk](#)

1886

- [Dorothea Klumpke](#) takes up a post at the [Paris Observatory](#), becoming Director of the Bureau of Measurements.
- February 6 – German chemist [Clemens Winkler](#) discovers chemical element [Germanium](#).
- June 26 – [Henri Moissan](#) reports the successful isolation of elemental [fluorine](#) by [electrolysis](#) of a [solution](#) of [potassium hydrogen difluoride](#) in liquid [hydrogen fluoride](#).^{[1][2]}
- December 17 – [English](#) adventurer [Thomas Stevens](#) concludes the first [circumnavigation](#) by [bicycle](#) in [Yokohama](#), having set out on his [penny-farthing](#) from [San Francisco](#) in 1884.
- [Dugald Clerk](#) publishes *The Gas and Oil Engine* in [London](#).
- [English](#) mathematician Rev. [William Allen Whitworth](#) is the first to use [ordered Bell numbers](#) to count the number of [weak orderings](#) of a set.^[3]
- March 11 – The first [Indian](#) woman doctor qualifies in Western medicine, [Anandi Gopal Joshi](#) (d. 1887) at the [Woman's Medical College of Pennsylvania](#) (U.S.) She is followed by [Kadambini Ganguly](#) at the [Calcutta Medical College](#).
- [George Assaky](#) describes a method for operating on separated nerve sutures.
- The classic descriptions of [Charcot–Marie–Tooth disease](#) are published by [Jean-Martin Charcot](#) and his pupil [Pierre Marie](#) in [Paris](#)^[4] and by [Howard H. Tooth](#) in London.^{[5][6]}
- Dr [Richard von Krafft-Ebing](#)'s *Psychopathia Sexualis: eine Klinisch-Forensische Studie* ("Sexual Psychopathy: a Clinical-Forensic Study") is published in Stuttgart.
- Heinrich Schule describes *dementia praecox*.
- Dr [Thomas Allinson](#)'s popular book *A System of Hygienic Medicine* is published in [England](#), promoting health through natural diet and exercise rather than orthodox medicine.^[7]
- [Edinburgh School of Medicine for Women](#) is founded by Dr [Sophia Jex-Blake](#).
- July 9 – [Charles Hall](#) files a [United States patent](#) for the [Hall–Héroult process](#) for converting [alumina](#) into [aluminum](#) by [electrolysis](#) (discovered on February 23).
- November 11 – [Heinrich Hertz](#) verifies at the [University of Karlsruhe](#) the existence of [electromagnetic waves](#).
- July 3 – [Ottmar Mergenthaler](#)'s [Linotype machine](#) is introduced at the [New-York Tribune](#).

- August 13 – Romanian inventor [Alexandru Ciurcu](#) and French journalist [Just Buisson](#) demonstrate a [reaction engine](#), used to power a boat. On December 16 a second engine explodes, killing Buisson.
- September 21 – [William Stanley, Jr.](#) patents the [induction coil](#) in the [United States](#), the first practical [alternating current transformer](#) device.
- October 31 – Opening of [Dom Luís Bridge, Porto](#), a two-hinged double-deck [arch bridge](#) across the [Douro River](#) in [Portugal](#) designed by [Téophile Seyrig](#). Its main span of 172 metres (564 ft) will remain the world's longest in iron.
- December 28 – [Josephine Cochrane](#) patents the first commercially successful automatic [dishwasher](#) in the United States.
- [Gottlieb Daimler](#) produces the first [motorboat](#), *Neckar*, in [Germany](#).^[8]
- The [Lebel Model 1886 rifle] is developed in France, the first military firearm to use [smokeless powder](#) ammunition.
- [Auguste Mustel](#) invents the [celesta](#).
- [Herbert Akroyd Stuart](#) produces his first prototype [heavy oil engines](#), in [England](#).^[9]
- [Schuyler Wheeler](#) produces the first [electric fan](#), in the United States.^[10]
- [Copley Medal](#): [Franz Neumann](#)^[11]
- [Wollaston Medal](#) for Geology: [Alfred Des Cloizeaux](#)

1887

- April – [Carte du Ciel](#) project initiated by [Paris Observatory](#) director [Amédée Mouchez](#).
- [Theodor von Oppolzer's](#) *Canon der Finsternisse*, a compilation of the 8,000 solar and 5,200 lunar [eclipses](#) from 1200 BC until 2161 AD, is published posthumously.^[1]
- [Jean Pierre Mégnin](#) publishes *Faune des Tombeaux* ("Fauna of the Tombs"), the founding work of modern [forensic entomology](#).^[2]
- [Sergei Winogradsky](#) discovers the first known form of [lithotrophy](#) during his research with *Beggiatoa*.^[3]
- The [Petri dish](#) is created by German bacteriologist [Julius Richard Petri](#).
- [Amphetamine](#) is first synthesized in Germany by Romanian chemist [Lazăr Edeleanu](#), who names it *phenylisopropylamine*.
- [Guyou hemisphere-in-a-square projection](#) developed by Émile Guyou.^[4]
- January 28 – In a [snowstorm](#) at [Fort Keogh, Montana](#), in the [United States](#), the largest [snowflakes](#) on record are reported. They are 15 inches (38 cm) wide and 8 inches (20 cm) thick.
- September 28 – Start of the [Yellow River](#) floods in [China](#): 900,000 dead.
- June 23 – The [Rocky Mountains Park Act](#) becomes law in [Canada](#), creating that nation's first [national park](#), [Banff National Park](#).^[5]
- February 23 – The [French Riviera](#) is hit by a large [earthquake](#), killing around 2,000 along the coast of the [Mediterranean Sea](#).

- In [Hawaii](#), the [Mauna Loa](#) volcano eruptions subside, having begun in [1843](#). During the 1887 eruption, about 2½ million tons (2.3 million metric tons) of lava per hour pours out, covering an area of 29 km².
- March 3 – [Anne Sullivan](#) begins to teach language to the deaf and blind [Helen Keller](#).
- July 26 – [L. L. Zamenhof](#) publishes *Lingvo internacia* ("International language") under the [pseudonym](#) "Doktoro [Esperanto](#)".^[6]
- [Joseph Louis François Bertrand](#) rediscovers [Bertrand's ballot theorem](#).^[7]
- [Henri Poincaré](#) provides a solution to the [three-body problem](#).
- January 11 – [Louis Pasteur](#)'s anti-[rabies](#) treatment is defended in the [French Academy of Medicine](#) by Dr. Joseph Grancher.
- August – The U.S. [National Institutes of Health](#) is founded at the Marine Hospital, [Staten Island, NY](#), as the Laboratory of Hygiene.
- October 1 – [Hong Kong College of Medicine for Chinese](#) founded by [Patrick Manson](#).^[8]
- [Franz König](#) publishes "Über freie Körper in den Gelenken" in the journal *Deutsche Zeitschrift für Chirurgie*, first describing (and naming) the disease [Osteochondritis dissecans](#).
- The [Hospitals Association](#) establishes the first (non-statutory and voluntary) register of [nurses in the United Kingdom](#).
- November – The [Michelson–Morley experiment](#) is performed, indicating that the speed of light is independent of motion.
- [Heinrich Hertz](#) discovers the [photoelectric effect](#) on the production and reception of [electromagnetic waves](#) in radio, an important step towards the understanding of the quantum nature of light.
- November – [G. Stanley Hall](#) founds *The American Journal of Psychology*.
- Richard Hodgson and S. J. Davey, in the course of investigations into popular belief in [parapsychology](#), publish one of the first descriptions of eyewitness unreliability.^[9]
- March 8 – Everett Horton of [Connecticut](#) patents a [fishing rod](#) of telescoping steel tubes.
- March 13 – [Chester Greenwood](#) patents [earmuffs](#).
- June 8 – [Herman Hollerith](#) receives a U.S. patent for his [punched card calculator](#).
- July – [James Blyth](#) operates the first working [wind turbine](#) at [Marykirk](#) in [Scotland](#).^{[10][11]}
- July 19 – [Dorr Eugene Felt](#) receives the first U.S. patent for his [comptometer](#).^[12]
- August – [Anna Connelly](#) patents the [fire escape](#).
- November 8 – [Emile Berliner](#) is granted a U.S. patent for his [Gramophone](#).^[13]
- [Adolf Gaston Eugen Fick](#) invents the [contact lens](#), made of a type of brown glass.^[14]
- English engineer [James Atkinson](#) invents his "[Cycle Engine](#)".
- [Mexican general Manuel Mondragón](#) patents the [Mondragón rifle](#), the world's first [automatic rifle](#).^[15]
- [Alfred Yarrow](#) completes the first practical high-pressure [water-tube Yarrow boiler](#), for a [torpedo boat](#).^[16]
- March 7 – [North Carolina State University](#) is established as North Carolina College of Agriculture and Mechanic Arts.

- October 3 – [Florida A&M University](#) opens its doors in [Tallahassee, Florida](#).
- Publication in [Barcelona](#) of [Enrique Gaspar's](#) *El anacronópete*, the first work of fiction to feature a [time machine](#).^[17]
- June – [William Armstrong](#) created 1st Baron Armstrong of [Cragside](#), the first [engineer](#) to be raised to the [Peerage of the United Kingdom](#)
- [Copley Medal](#): [Joseph Dalton Hooker](#)^[18]
- [Wollaston Medal](#) for Geology: [John Whitaker Hulke](#)

1888

- [International Exhibition of Science, Art and Industry](#), in [Glasgow, Scotland](#).
- January 3 – The 91 cm [refracting telescope](#) at [Lick Observatory](#) is first used. The [James Lick telescope](#) is the [largest refractor in the world](#) at this time, and the [observatory](#) is the first established at the top of a mountain.
- The 76 cm refracting telescope is completed at [Nice Observatory](#).
- [John Louis Emil Dreyer's](#) *New General Catalogue* is published.^[11]
- June 30 – The [Marine Biological Association of the United Kingdom](#) opens its laboratory on [Plymouth Hoe](#).
- Seventeen biologists found the [Marine Biological Laboratory](#) in [Woods Hole, Massachusetts](#), USA, which will become a major center of applied research.^[12]
- [Peter Hermann Stillmark](#) describes the isolation of [ricin](#), thus founding the field of [lectinology](#).
- [Methyl isocyanate](#) is discovered.
- [Henri-Louis Le Chatelier](#) states that the response of a chemical system perturbed from [equilibrium](#) will be to counteract the perturbation.
- [Emil Fischer](#) establishes the relation between [glucose](#), [fructose](#) and [mannose](#) by passage to a common [osazone](#).^[13]
- January 27 – The [National Geographic Society](#) is founded in [Washington, D.C.](#) by [Gardiner Greene Hubbard](#).
- The [American Mathematical Society](#) is founded by [Thomas Fiske](#).
- [Hilbert's basis theorem](#) is first proved by [David Hilbert](#).
- [Francis Galton](#) introduces the concept of [correlation](#) in statistics.^[14]
- [Richard Dedekind](#) publishes *Was sind und was sollen die Zahlen?* ("What are numbers and what should they be?") which includes his definition of an [infinite set](#).^[15]
- [Sofia Kovalevskaya](#) discovers the '[Kovalevskaya top](#)'.^{[16][7]}
- The global atmospheric temperature returns to normal, five years after the [1883 eruption](#) of [Krakatoa](#) (Krakatau). The volcanic dust veil, that has created spectacular atmospheric effects, also acted as a solar-[radiation](#) filter, lowering global temperatures by as much as 1.2 degrees Celsius in the year after the eruption.

- [Heinrich Rudolf Hertz](#) discovers [radio waves](#).
- [Carlo Martinotti](#) describes cortical cells later known as [Martinotti cells](#).
- [Emile Roux](#) and [Alexandre Yersin](#) isolate [diphtheria toxin](#).^[8]
- German ophthalmologist [Adolf Gaston Eugen Fick](#) constructs and fits the first successful glass [contact lens](#).^[9]
- January 3 – [Marvin Stone](#) is granted a [United States patent](#)^[10] for the paper [drinking straw](#).
- April – American engineer [Oliver B. Shallenberger](#) invents a practical [AC](#) induction [electricity meter](#).
- May 1 – [Nikola Tesla](#) is granted a US patent^[11] for the [induction motor](#).
- May 15 – [Emile Berliner](#) is granted a US patent^[12] for the [gramophone record](#).
- August 10 – [Gottlieb Daimler](#) flies in an [airship](#) designed by Dr. [Frederich Wölfert](#) powered by a [Daimler Motoren Gesellschaft](#)-built petrol engine.^[13]
- September 4 – [George Eastman](#) is granted a US patent^[14] for his [roll film camera](#), for which he registers the [trademark Kodak](#).
- October 3 – The first patent^[15] for a [ballpoint pen](#) is granted to [John Loud](#), a British [tanner](#) who wishes to produce a writing instrument that can write on [leather](#).^[16]
- October 14 – [Louis Le Prince](#) shoots the first recorded [film](#), [Roundhay Garden Scene](#), in [Leeds, England](#), using a single lens camera and Eastman paper film.^{[17][18]}
- December 7 – [John Boyd Dunlop patents](#) the pneumatic bicycle [tyre](#).^[19]
- [Copley Medal](#): [Thomas Henry Huxley](#)^[20]
- [Wollaston Medal](#) for Geology: [Henry Benedict Medlicott](#)

1889

- [Francis Galton](#) publishes *Natural Inheritance*, a book which summarizes the results of a number of his papers and inspires [Karl Pearson](#), [Raphael Weldon](#) and others to develop the mathematics and statistics of inheritance and biometry.^[1]
- [Joseph von Mering](#) and [Oskar Minkowski](#) at the [University of Strasbourg](#) demonstrate that a function of the mammalian [pancreas](#) is to produce the [hormone insulin](#), the lack of which leads to [diabetes mellitus](#).^[2]
- [Hugo de Vries](#) publishes *Intracellular Pangenesis*,^[3] a book which postulates the existence of [genes](#).
- [Frederick Abel](#) and [James Dewar](#) patent [cordite](#).
- [Svante Arrhenius](#) provides a physical explanation for the [Arrhenius equation](#) on the [reaction rate constant](#).^[4]
- October 6 – [Mount Kilimanjaro](#)'s summit is first reached, by German geologist [Hans Meyer](#).
- Returning to France from his expedition up the [Niger River](#), [Louis Gustave Binger](#) reveals that the [Mountains of Kong](#) do not exist.^[5]
- [Adolf Erik Nordenskiöld](#) publishes the *Facsimile-Atlas to the Early History of Cartography* in [Stockholm](#).

- [Joseph Louis François Bertrand](#) publishes *Calcul des probabilités* ("Calculation of probabilities") containing the [Bertrand's box paradox](#) in [probability theory](#).
- [Giuseppe Peano](#) publishes *Arithmetices principia, nova methodo exposita* ("The principles of arithmetic presented by a new method") containing the [Peano axioms](#) for the [natural numbers](#).
- May – [Johns Hopkins Hospital](#) opens in [Baltimore, Maryland](#), with senior founding staff comprising [pathologist William Henry Welch](#), [surgeon William Stewart Halsted](#), [gynecologist Howard Atwood Kelly](#) and [internist William Osler](#), who originates the concept of a [residency](#) for training junior doctors.^[6]
- The [1889–1890 flu pandemic](#) originates in [Russia](#).
- First [Barosaurus](#) remains excavated in the [Morrison Formation](#) of [South Dakota](#) by [Othniel Charles Marsh](#) and [John Bell Hatcher](#) of [Yale University](#).
- The [Müller-Lyer illusion](#) is devised.^[7]
- January 8 – [Herman Hollerith](#) receives a [patent](#) in the [United States](#) for his electric [tabulating machine](#).^[8]
- March 12 – [Almon B. Strowger](#), an undertaker in [Topeka, Kansas](#), files a patent in the United States for an [automatic telephone exchange](#) using the [Strowger switch](#).^[9]
- May 6–October 31 – [Exposition Universelle](#) in [Paris](#), with the [Eiffel Tower](#) as its entrance arch. At 300 m, the tower's height exceeds the previous [tallest structure in the world](#) by 130 m. The [Galerie des machines](#), designed by architect [Ferdinand Dutert](#) and engineer [Victor Contamin](#), at 111 m, spans the longest interior space in the world at this time.
- June 3 – The first long distance [electric power transmission](#) line in the United States is completed, running 14 miles (23 km) between a generator at [Willamette Falls](#) and downtown [Portland, Oregon](#).
- An early method of [high-voltage direct current](#) transmission as developed by [Swiss](#) engineer [René Thury](#)^[10] is implemented commercially in [Italy](#) by the *Acquedotto de Ferrari-Galliera* company, transmitting 630 kW at 14 kV DC over a distance of 120 km.^{[11][12]}
- Probable date – [Car](#) to the design of [Siegfried Marcus](#) completed in Vienna.
- [Copley Medal](#): [George Salmon](#)^[13]
- [Wollaston Medal](#) for Geology: [Thomas George Bonney](#)

1890

- September 25 – [Sequoia National Park](#) created in the [United States](#).
- October 1 – [Yosemite National Park](#) created in the United States.
- [Walter Heape](#) successfully breeds rabbits from fertilised [ova](#) transferred from the biological mother to the [uterus](#) of an animal of a different breed.^[1]
- [Francis Galton](#) announces a statistical demonstration of the uniqueness and classifiability of individual human [fingerprints](#).^[2]
- [Jacques Loeb](#) publishes his first major work on [tropism](#), *Der Heliotropismus der Thiere und seine Uebereinstimmung mit dem Heliotropismus der Pflanzen*.

- [Henry Luke Bolley](#) at the new [North Dakota Agricultural College](#) isolates the organism responsible for [potato scab](#) and develops an effective treatment.
- [Nikolai Menshutkin](#) discovers that a [tertiary amine](#) can be converted into a [quaternary ammonium salt](#) by reaction with an [alkyl halide](#) – the [Menshutkin reaction](#).^{[3][4]}
- [Emil Fischer](#) establishes the [stereochemistry](#) and [isomeric](#) nature of the [sugars](#) by [epimerization](#) between [gluconic](#) and [mannonic](#) acids and synthesizes [glucose](#), [fructose](#) and [mannose](#) from [glycerol](#).^[5]
- June 1 – The [United States Census Bureau](#) begins using [Herman Hollerith's tabulating machine](#) to record [census](#) returns using [punched card](#) input, a landmark in the [history of computing hardware](#). Hollerith's company eventually becomes [IBM](#).
- The United States city of [Boise, Idaho](#), drills the first [geothermal](#) well.
- The [phosphate mineral messelite](#) (from [Messel](#) in [Germany](#)) is first described.^[6]
- [Philippa Fawcett](#) is placed above the [Senior Wrangler](#) in the [Mathematical Tripos](#) at the [University of Cambridge](#) in England.
- [P. J. Heawood](#) proves the [five colour theorem](#).^[7]
- [Giuseppe Peano](#) is the first to demonstrate a [space-filling curve](#).^[7]
- Discovery by [Emil von Behring](#) and [Kitasato Shibasaburō](#) that an anti-toxin for immunizing people against [diphtheria](#) can be prepared by injecting diphtheria toxin into animals.^[8]
- [Curt Schimmelbusch](#) invents the [Schimmelbusch mask](#) for the safe delivery of [anesthetics](#) to surgical patients.^[9]
- [Santiago Ramón y Cajal](#) publishes the first edition of *Manual de Anatomia Pathologica General*.
- [Robert Koch](#) publishes his [postulates](#) on the causal relationship between [microbes](#) and [diseases](#).
- [William James](#) publishes *The Principles of Psychology*.
- May – [Herbert Akroyd Stuart](#), in collaboration with Charles Richard Binney and [Richard Hornsby & Sons](#), files a [British patent](#) for *Improvements in Engines Operated by the Explosion of Mixtures of Combustible Vapour or Gas and Air*, the first successful design of [hot bulb engine](#), which will be produced as the heavy-oil [Hornsby-Akroyd oil engine](#).^[10]
- August 6 – At [Auburn Prison](#) in [New York](#), [William Kemmler](#) becomes the first person to be [executed](#) in the [AC electric chair](#).
- October 9 – The first brief flight of [Clément Ader's](#) steam-powered [fixed-wing aircraft Eole](#) takes place in [Satory, France](#). It flies uncontrolled approximately 50 m (160 ft) at a height of 20 cm, the first take-off of a powered airplane solely under its own power.^{[11][12][13]}
- Approximate date – British civil engineer [Ernest William Moir](#) invents the [airlock](#) while working in New York.
- Scottish American chemist [William Morrison](#) produces the first successful practical [electric road vehicle](#) in the United States.
- The precut [paperboard](#) box is invented by [Robert Gair](#), a [Brooklyn](#) printer and packaging producer.

- The [Hurter and Driffield film speed](#) measurement system is described.
- [Copley Medal: Simon Newcomb](#)^[14]
- [Wollaston Medal](#) for Geology: [William Crawford Williamson](#)

1891

- March 3 – Yellowstone Timberland Reserve, predecessor of [Shoshone National Forest](#), in [Wyoming](#) is established as the first [United States National Forest](#).
- The [New Zealand](#) government sets aside [Resolution Island](#) in [Fiordland](#) as a [nature reserve](#).^[1]
- The [New York Botanical Garden](#) is founded in [The Bronx](#) largely due to the efforts of [Nathaniel Lord Britton](#).
- Jane Willis Kirkaldy and Catherine Pollard become the first women to sit final examinations in biology at the [University of Oxford](#) (and achieve first class honours).^[2]
- [Agnes Pockels](#) first publishes the results of her researches into [surface tension](#).^{[3][4]}
- The [Fischer projection](#) is devised by German chemist [Hermann Emil Fischer](#),
- [Hans Reusch](#) describes what came to be known as [Reusch's Moraine](#) in northern Norway; [tillite](#) from a [Precambrian glaciation](#).^[5]
- The [Japan Meteorological Agency](#) begins taking records of the [global average temperature](#).^[6]
- [Fyodorov–Schoenflies theorem](#) concluded by [Yevgraf Fyodorov](#) and [Arthur Schoenflies](#) from their work on [crystallographic groups](#).^{[7][8]}
- [Édouard Lucas](#) first formulates the [ménage problem](#).
- Julius Ludwig August Koch begins publication of [Die psychopathischen Minderwertigkeiten](#) in [Ravensburg](#), introducing the concept of [psychopathology](#).^[9]
- [Arnold Pick](#) first uses the term [dementia praecox](#) in this form.^[10]
- [Myxedema](#) is first treated successfully, by [George Redmayne Murray](#) using thyroid extract.
- The earliest recorded attempt at hip replacement is carried out by [Themistocles Gluck](#) in [Berlin](#), using [ivory](#) to replace the [femoral head](#).^[11]
- Viennese pathologist [Hans Chiari](#) describes a form of [Chiari malformation](#).
- October – [Eugène Dubois](#) finds the first fragmentary bones of [Pithecanthropus erectus](#) (later redesignated [Homo erectus](#)), or 'Java Man', at [Trinil](#) on the [Solo River](#).^[12]
- March 10 – [Almon B. Strowger](#), an undertaker in [Topeka, Kansas](#), is granted a [patent](#) in the United States^[13] for an [automatic telephone exchange](#) using the [Strowger switch](#).^[14]
- March 15 – [Jesse W. Reno](#) patents the first [escalator](#) at [Coney Beach](#) in the United States.
- May 20 – First public demonstration of the [Kinetograph](#) moving picture system developed by [W. K. L. Dickson](#) under the direction of [Thomas Alva Edison](#), a showing of the film known as [Dickson Greeting](#). Edison files patents on the camera and peephole viewer on August 24.^[15]

- [Crompton & Co.](#) introduce the [electric kettle](#), in the United Kingdom.
- [Michelin](#) patent the removable pneumatic [bicycle tire](#).^[16]
- [Panhard et Levassor](#) produce the first *Système Panhard* [automobile layout](#), consisting of four wheels with [front-engine, rear-wheel drive](#) and a sliding-gear [transmission](#), designed by [Émile Levassor](#).^[17]
- [William Le Baron Jenney](#) develops the construction of [steel frame skyscrapers](#) in [Chicago](#) with the [Ludington](#), [Manhattan](#) and [Second Leiter Buildings](#).
- The modern [taximeter](#) is invented by [Friedrich Wilhelm Gustav Bruhn](#) in Germany.
- [Copley Medal](#): [Stanisloao Cannizzaro](#)^[18]
- [Wollaston Medal](#) for Geology: [John Wesley Judd](#)

1892

- September 9 – At [Lick Observatory](#), [Edward Emerson Barnard](#) discovers [Amalthea](#), the third moon of [Jupiter](#) and the last [natural satellite](#) found by direct visual observation.
- [Viruses](#) are first described by [Russian–Ukrainian biologist Dmitri Ivanovsky](#).^[11]
- *approx. date* – [James Dewar](#) invents the [Dewar flask](#).^[2]
- May 28 – [Scottish American naturalist John Muir](#) founds the environmental organization the [Sierra Club](#) in [San Francisco](#), aided by a group of professors from the [University of California, Berkeley](#), and [Stanford University](#).
- American environmental chemist [Ellen Swallow Richards](#), in a lecture in [Boston](#), calls for the "christening of a new science" – [oekology](#), to embrace environmental education and consumer nutrition.
- November – Traveller [Isabella Bird](#) becomes the first woman inducted as a Fellow of the [Royal Geographical Society](#) in Britain.^[3]
- [Georg Cantor](#) shows there are different kinds of infinity and studies [transfinite numbers](#).
- [Gino Fano](#) discovers the [Fano plane](#).^[4]
- July 18 – Russian-born bacteriologist [Waldemar Haffkine](#) demonstrates the first [anti-cholera vaccine](#).
- [German](#) pathologist [Curt Schimmelbusch](#) proposes that medical dressings should be [sterilized](#) daily prior to surgery and designs a form of [autoclave](#) to facilitate this.^[5]
- [Czech](#) neurologist [Arnold Pick](#) identifies the clinical syndrome of [Pick's disease](#) and the [Pick bodies](#) that characterise the frontotemporal lobe disorder.
- Johann von Mikulicz-Radecki first describes [Sjögren's syndrome](#).^{[6][7]}
- First edition of [William Osler's](#) textbook [The Principles and Practice of Medicine, designed for the use of practitioners and students of medicine](#) is published in [Edinburgh](#) while the author is Professor of Medicine at [Johns Hopkins University](#). It remains internationally significant in medical education for forty years.^[8]
- July – The [American Psychological Association](#) is founded.

- February 23 – [Rudolf Diesel](#) obtains a [patent](#)^[9] for a [compression-ignition engine](#).
- [François Hennebique](#) patents his system of [reinforced concrete](#).^[10]
- Brothers Richard and [Cherry Kearton](#) publish *With Nature and a Camera* in the United Kingdom, the first nature book illustrated entirely from photographs.
- [Copley Medal](#): [Rudolf Virchow](#)^[11]
- [Wollaston Medal for geology](#): [Ferdinand von Richthofen](#)

1893

- July 11 – [Kōkichi Mikimoto](#), in [Japan](#), develops the method to seed and grow cultured [pearls](#).
- [Henry Luke Bolley](#) discovers a method of treating [smut](#) with [formaldehyde](#).
- [Hans Goldschmidt](#) discovers the [thermite](#) reaction.^[1]
- [Nagai Nagayoshi](#) synthesizes [methamphetamine](#) from [ephedrine](#).
- [Alfred Werner](#) discovers the octahedral structure of cobalt complexes, thus establishing the field of [coordination chemistry](#).^[2]
- [Eduard Suess](#) postulates the former existence of the [Tethys Sea](#).
- [Mary Kingsley](#) lands in [Sierra Leone](#) on the first of her journeys through [Africa](#) in the interests of [anthropology](#) and [natural history](#).
- [J. J. Sylvester](#) poses what becomes known as the [Sylvester–Gallai theorem](#) in geometry.^[3]
- [Geometric Exercises in Paper Folding](#) by T. Sundara Row is first published in [Madras](#).
- July 9 – [Daniel H. Williams](#) completes the first successful [open heart surgery](#).
- October 5 – [Johns Hopkins Medical School](#) opens in the [United States](#).
- [Emil Kraepelin](#) introduces the concept of [dementia praecox](#) in the [classification of mental disorders](#), distinguishing it from [mood disorder](#) in his *Lehrbuch der Psychiatrie* (4th edition).
- [Ádám Politzer](#) describes [otosclerosis](#) for the first time.
- [Vladimir Bekhterev](#) describes [Ankylosing spondylitis](#).^[4]
- [Wilhelm Wien](#) formulates [Wien's displacement law](#).
- January 2 – [Webb C. Ball](#) introduces [railroad chronometers](#) which become the general railroad timepiece standards in North America.
- February 1 – [Thomas Edison](#) finishes construction of the first [motion picture](#) studio in [West Orange, New Jersey](#).
- February 11 – [János Csonka](#) and [Donát Bánki](#) apply for a [patent](#) for the [carburetor](#) in [Hungary](#).^{[5][6]}

- February 23 – [Rudolf Diesel](#) receives a patent for the [diesel engine](#). In this year he also publishes his treatise *Theorie und Konstruktion eines rationellen Wärmemotors zum Ersatz der Dampfmaschine und der heute bekannten Verbrennungsmotoren*.
- February 28 – [Edward Goodrich Acheson](#) patents the method for making the abrasive [silicon carbide](#) powder.^[7]
- May 9 – Edison's 1½ inch system of [Kinetoscope](#) is first demonstrated in public at the Brooklyn Institute.
- May – William Scherzer (dies July 20, 1893) files a patent for his design of [rolling lift bridge](#).^[8]
- June 21 – The first [Ferris Wheel](#) opens to the public at the [World's Columbian Exposition](#) in [Chicago](#).^{[9][10]}
- July 25 – Completion of the [Corinth Canal](#) in [Greece](#).^[11]
- August 17 – [Wilhelm Maybach](#) patents the [spray nozzle carburetor](#) in [France](#).^[6]
- Scottish scientist [Alan MacMasters](#) invents the first electric bread [toaster](#).^[12]
- Refinery for [Pacific Coast Borax Company](#) in [Alameda, California](#), designed by [Ernest L. Ransome](#), is the first major [reinforced concrete](#) building in the United States.^[13]
- [Copley Medal](#): [George Gabriel Stokes](#)^[14]
- [Wollaston Medal](#) for Geology: [Nevil Story Maskelyne](#)

1894

- March 21 (23:00 GMT) – [Syzygy](#): [Mercury](#) transits the [Sun](#) as seen from [Venus](#), and Mercury and Venus both simultaneously transit the Sun as seen from [Saturn](#).
- [Patrick Manson](#) develops the thesis that [malaria](#) is spread by [mosquitoes](#).
- [Jean Pierre Mégnin](#) publishes *La faune des cadavres application de l'entomologie à la médecine légale* in [Paris](#), an important text in [forensic entomology](#).^[1]
- [Argon](#) identified by [Lord Rayleigh](#) and Sir [William Ramsay](#).^{[2][3]}
- [Viscose](#), a form of [artificial silk](#) or [rayon](#), is [patented](#) by [Charles Frederick Cross](#) with [Edward John Bevan](#) and Clayton Beadle.
- [Otto Binswanger](#) describes what will become known as [Binswanger's disease](#).
- *[Psychological Review](#)* established in the [United States](#) by [James Mark Baldwin](#) and [James McKeen Cattell](#).
- February 13 – [Auguste and Louis Lumière](#) [patent](#) the *Cinematographe*, a combination [movie camera](#) and [projector](#).
- August 13 – The first [Allan truss bridge](#), designed by [Percy Allan](#), is completed in [New South Wales](#).^[4]
- August 14 – [Oliver Lodge](#) demonstrates "Hertzian waves" i.e. [radio](#) transmission (of [Morse code](#)) in the [University of Oxford](#) from the [Clarendon Laboratory](#) to the [University Museum](#) (200 ft/60 m) for the [British Association for the Advancement of Science](#)^[5] using a modified Branly [coherer](#).
- November 6 – William C. Hooker of [Abingdon, Illinois](#) is granted a United States patent for a spring-loaded [mousetrap](#).^[6]

- Construction of the first oil-engined rail [locomotive](#), an experimental unit designed by [William Dent Priestman](#) and built by his company, [Priestman Brothers of Hull, England](#).^[7]
- [John Joly](#) of [Dublin](#) devises the [Joly colour screen](#), an [additive colour photographic](#) process for producing images from a single [photographic plate](#).^[8]
- Astronomical photographer [Julius Scheiner](#) devises a [film speed](#) measurement system.
- [Copley Medal](#): [Edward Frankland](#)^[9]
- [Wollaston Medal](#) for Geology: [Karl von Zittel](#)

1895

- April 26 – The New York Zoological Society, the modern-day [Wildlife Conservation Society](#), is chartered.
- [David Bruce](#) discovers the [Trypanosoma](#) parasite carried by the [tsetse fly](#) which causes the fatal cattle disease [nagana](#).^{[1][2]}
- March 26 – [Scottish](#) chemist [William Ramsay](#) isolates [helium](#) on [Earth](#) by treating the mineral [cleveite](#).^{[3][4][5][6][7]} These samples are identified as helium by [Norman Lockyer](#) and [William Crookes](#). It is independently isolated from cleveite in the same year by [Per Teodor Cleve](#) and [Abraham Langlet](#) in [Uppsala, Sweden](#), who determine its [atomic weight](#).^{[8][9][10]}
- [Emil Fischer](#) and Arthur Speier first describe [Fischer–Speier esterification](#).^[11]
- [Carl von Linde](#) files for patent of the [Linde cycle](#).
- December 11 – [Svante Arrhenius](#) delivers quantified data about the sensitivity of global climate to atmospheric carbon dioxide (the "[Greenhouse effect](#)") as he presents his paper "On the Influence of Carbonic Acid in the Air Upon The Temperature of the Ground" to the [Royal Swedish Academy of Sciences](#).^[12]
- [Eugen Warming](#) publishes [Plantesamfund](#) (translated as *Oecology of Plants*, 1909) and founds the scientific discipline [ecology](#).
- The first international meeting for the protection of birds is held in Paris.^[13]
- [Diederik Korteweg](#) and [Gustav de Vries](#) derive the [Korteweg–de Vries equation](#), a description of the development of long solitary water waves in a canal of rectangular cross section.^[14]
- [Georg Cantor](#) publishes the first part of a paper on set theory containing the arithmetic of infinite [cardinal numbers](#) and the [continuum hypothesis](#).^[15]
- [Henri Poincaré](#) publishes his paper "[Analysis Situs](#)", providing the first systematic treatment of [topology](#).^[16]
- The term [naturopathy](#) is coined by Dr John Scheel.^[17]
- May 7 – [Alexander Stepanovich Popov](#) demonstrates a [radio receiver](#) (containing a [coherer](#)) refined as a [lightning detector](#) to the Russian Physico-Chemical Society, recognized as the first practical application of [electromagnetic waves](#).^[18]

- November 8 – [Wilhelm Röntgen](#) discovers a type of [electromagnetic radiation](#) which he calls [X-rays](#).^[19]
- [Sigmund Freud](#) and [Josef Breuer](#) publish *Studien über Hysterie* ([Studies on Hysteria](#)).
- February 13 – [Auguste and Louis Lumière](#) patent their [cinematograph](#) motion picture film camera/projector in France.
- May 6 – The [Metropolitan West Side Elevated Railroad](#) is opened in [Chicago](#)^[20] as the first electrically operated [rapid transit](#) system in the [United States](#), including the first completed [Scherzer rolling lift bridge](#).^[21]
- December 31 – Ogden Bolton Jr. is granted [U.S. Patent 552,271](#) for an [electric bicycle](#).^{[22][23]}
- The world's first portable handheld electric [drill](#) is developed by brothers [Wilhelm](#) and Carl Fein in Germany.
- [Ernest A. Hummel](#) invents the [telediagraph](#).
- May – Publication of [H. G. Wells](#)' first "[scientific romance](#)", the [novella](#) [The Time Machine](#) (serial publication completed and first book editions).
- July 25 – [Maria Skłodowska](#) marries [Pierre Curie](#) in the town hall at [Sceaux](#).
- [Copley Medal](#): [Karl Weierstrass](#)^[24]
- [Wollaston Medal](#) for Geology: [Archibald Geikie](#)

1896

- [Svante Arrhenius](#) formulates the "greenhouse law" and becomes the first person to predict that emissions of carbon dioxide from the burning of fossil fuels and other combustion processes are large enough to cause [global warming](#) through the [greenhouse effect](#).
- June 15 – The [1896 Sanriku earthquake](#) of [7.2 surface wave magnitude](#) and [tsunami](#) in [Japan](#) kill 27,000.
- August – Conclusion of [Nansen's Fram expedition](#).
- The [prime number theorem](#) on the [distribution of primes](#) is proved.^[1]
- [Charles L. Dodgson](#) publishes the first part of *Symbolic Logic*.
- [Karl Pearson](#) publishes significant contributions to [correlation](#) and regression.^[1]
- [International Cloud Atlas](#) first published.
- [Ernest Duchesne](#) discovers the [antibiotic](#) properties of [penicillin](#)^[2] as part of his doctoral research, but this is not followed up at this time.
- March 1 – [French](#) physicist [Henri Becquerel](#) discovers the principle of [radioactive decay](#) when he exposes [photographic plates](#) to [uranium](#).
- [German](#) physicist [Wilhelm Wien](#) derives [Wien approximation](#).
- July – [Victor Despeignes](#) pioneers [radiation oncology](#) in [Lyon](#).^[3]

- [Antoine Marfan](#) first describes the symptoms of [Marfan syndrome](#).^{[4][5][6]}
- An improved [sphygmomanometer](#), for the measurement of [blood pressure](#), is described by [Scipione Riva-Rocci](#).^[7]
- The 12th edition of [Richard von Krafft-Ebing](#)'s *[Psychopathia Sexualis](#)* introduces the term 'paedophilia'.
- Belgian psychiatrist [Jean Crocq](#) publishes *[Les nèvroses traumatiques: étude pathogénique & clinique](#)*.
- Thomas Ellis Brown produces an innovative design of [rolling bascule bridge](#) for [Brooklyn](#).^[8]
- [Jesse W. Reno](#) produces the first working [escalator](#) ("inclined elevator"), installed at [Coney Island](#), Brooklyn.
- [Gottlieb Daimler](#) produces the first [truck](#).^[9]
- [Léon Serpollet](#) invents the [flash boiler](#) for the [steam car](#).
- Captain [Neville Bertie-Clay](#), Superintendent of the [British Army](#) arsenal at [Dum Dum](#) in [Bengal](#), invents an [expanding bullet](#).
- December 11 – [William Preece](#) introduces [Guglielmo Marconi](#)'s work in [wireless telegraphy](#) to the general public at a lecture, "Telegraphy without Wires", at the [Toynbee Hall](#) in [London](#).
- [Copley Medal](#): [Karl Gegenbaur](#)^[10]
- [Wollaston Medal for geology](#): [Eduard Suess](#)

1897

- April 30 – [J. J. Thomson](#) first describes his discovery of the [electron](#), in England.^{[11][2]}
- June 12 – [1897 Assam earthquake](#) of magnitude of 8.0 rocks [Assam](#), [India](#), killing over 1,500 people.
- [Adolf Erik Nordenskiöld](#) publishes *[Periplus: An Essay on the Early History of Charts and Sailing Directions](#)* in [Stockholm](#).
- [Boulton and Watt](#)'s [Smethwick Engine](#) of 1779 (superseded 1892) is dismantled for preservation by the [Birmingham Canal Navigations](#) company, initially at its [Ocker Hill](#) depot in the West Midlands of England.
- [David Hilbert](#) unifies the field of [algebraic number theory](#) with his treatise *[Zahlbericht](#)*.
- [John Edward Campbell](#) originates the [Baker–Campbell–Hausdorff formula](#) for multiplication of exponentials in [Lie algebras](#).^[3]
- [Raoul Bricard](#) investigates and classifies [flexible polyhedra](#), defining the [Bricard octahedron](#).^[4]
- [Henri Brocard](#) begins publication of his source book on geometric [curves](#), *[Notes de Bibliographie des Courbes Géométriques](#)*, in [Bar-le-Duc](#).^{[5][6]}
- May 6 – [John Jacob Abel](#) announces the successful isolation of [epinephrine](#) ([adrenaline](#)) in a paper read before the Association of American Physicians.^[7]
- August 10 – [History of aspirin](#): At the German [Bayer](#) chemical and dyestuffs company, pharmacist [Felix Hoffmann](#) successfully synthesizes [acetylsalicylic acid](#), a synthetically

altered version of [salicin](#), as a less-irritating replacement for standard common salicylate medicines, after isolating a compound from a plant of the [Spiraea](#) family; the company markets it under the brand name '[Aspirin](#)'.^[8]

- August 20 – [Ronald Ross](#) discovers the [malaria Plasmodium](#) in an [Anopheles mosquito](#), demonstrating the [transmission](#) mechanism for the disease.^[9]
- [Danish veterinarian Bernhard Bang](#) isolates [Brucella abortus](#) as the agent of [Brucellosis](#).
- [L. Emmett Holt](#) publishes the standard textbook *The Diseases of Infancy and Childhood* in [New York](#).
- [Charles Sherrington](#) introduces the term '[synapse](#)'.
- [Émile Durkheim](#) publishes his classic study [Le Suicide](#).
- January 22 – The word [computer](#) is first used to refer to a mechanical calculation device, in this date's issue of the journal *Engineering*.^[10]
- May 11 – A patent is awarded for the invention of the first automotive [muffler](#), with the granting by the U.S. Patent Office of application number 582,485 to [Milton Reeves](#) and his brother Marshall T. Reeves, of the Reeves Pulley Company of [Columbus, Indiana](#).^[11]
- May 13 – [Guglielmo Marconi](#) sends the first ever [wireless](#) communication over open sea when the message "Are you ready" is transmitted across the [Bristol Channel](#) from [Lavernock Point](#) in [South Wales](#) to [Flat Holm](#) Island, a distance of 6 kilometres (3.7 mi).^[12]
- May 17 – Launch of the *Holland VI* (later [USS Holland \(SS-1\)](#)), designed by [John Philip Holland](#), at [Lewis Nixon's Crescent Shipyard](#) in [Elizabeth, New Jersey](#); this is the first [submarine](#) having power to run submerged for any considerable distance, and the first to combine [electric motors](#) for submerged travel and gasoline ([Otto](#)) engines for use on the surface.
- June 26 – At the [British Fleet Review](#), [Charles Parsons](#) gives a spectacular display of the unprecedented speed attainable by his [steam turbine](#)-powered [Turbinia](#).^[13]
- August 10 – [Rudolf Diesel](#) builds his first working prototype [Diesel engine](#) in [Augsburg](#).
- August 31 – [Thomas Edison](#) is granted a [patent](#) for the [Kinetoscope](#), a precursor of the [movie projector](#).
- [Hiram P. Maxim](#) develops the [muffler](#) in conjunction with the firearm silencer ([suppressor](#)).
- The [Dahlander pole changing motor](#) is patented.
- The Daimler Victoria, the world's first [meter](#)-equipped (and gasoline-powered) [taxicab](#), is built by [Gottlieb Daimler](#).
- [Copley Medal](#): [Albert von Kölliker](#)^[14]
- [Wollaston Medal](#): [Wilfred Hudleston](#)

1898

- The [Narmer Palette](#) is discovered in [Hierakonpolis, Egypt](#).
- [Annie Scott Dill Maunder](#) photographs the sun's outer [corona](#) during a [solar eclipse](#) in [India](#).
- [433 Eros](#), the first [near-Earth object](#), is discovered.^{[1][2]}
- [George Darwin](#) proposes that the Earth and Moon had once been one body.^[3]

- March 26 – The Sabi Game Reserve in [South Africa](#), the first officially designated [game reserve](#), is created.
- [William Ramsay](#) and [Morris Travers](#) discover the [noble gases krypton](#) (May 30), [neon](#) (June 7) and [xenon](#) (July 12) at [University College London](#).^{[4][5]}
- July 28 – [Marie](#) and [Pierre Curie](#) announce (at the [French Academy of Sciences](#)) discovery of a substance they call [Polonium](#).
- December 26 – [Marie](#) and [Pierre Curie](#) announce discovery of a substance they call [radium](#). It is the only moment where 5 elements are discovered the same year.
- [Emil Fischer](#) synthesizes [purine](#).
- [Richard Willstätter](#) analyzes the structure of the [cocaine molecule](#) in a synthesis derived from [tropinone](#).^[6]
- [Polycarbonates](#) are first discovered by German chemist [Alfred Einhorn](#).
- [Polyethylene](#) is first synthesized by German chemist [Hans von Pechmann](#).
- January 30–February 13 – The [Belgian Antarctic Expedition](#) led by [Adrien de Gerlache](#) on the [Belgica](#) discovers the [Gerlache Strait](#) (originally named the Belgica Strait) and [Lemaire Channel](#) off the west coast of [Graham Land](#) on the [Antarctic Peninsula](#). The expedition then becomes the first to winter in [Antarctica](#).^[7]
- [Ladislaus Bortkiewicz](#) publishes a book about the [Poisson distribution](#), *The Law of Small Numbers*,^[8] first noting that events with low frequency in a large population follow a Poisson distribution even when the probabilities of the events vary.
- [Vilhelm Bjerknes](#) produces the [primitive equations](#) used in [climate modeling](#).
- June 23 – [Royal Army Medical Corps](#) formed within the [British Army](#).^[9]
- October 28 – [French serial killer Joseph Vacher](#) is convicted, based largely on [forensic](#) evidence presented by [Alexandre Lacassagne](#).
- [Paul Flechsig](#) divides the [cytoarchitecture](#) of the human brain into 40 areas.^[10]
- [Peter Borovsky](#), a Russian military surgeon working in [Tashkent](#), publishes the first accurate description of the causative parasite for "Sart sore" (later known as [leishmaniasis](#)).^[11]
- [Patrick Manson](#) publishes *Tropical Diseases: a manual of the diseases of warm climates* in [London](#), a pioneering [English language](#) textbook in [tropical medicine](#).
- [Copley Medal](#): [William Huggins](#)^[12]
- [Wollaston Medal](#) for Geology: [Ferdinand Zirkel](#)

1899

- December 2 – During the [new moon](#), a near-grand [conjunction](#) of the [classical planets](#) and several [binocular Solar System](#) bodies occur. The Sun, Moon, [Mercury](#), [Mars](#) and [Saturn](#) are all within 15° of each other, with [Venus](#) 5° ahead of this conjunction and [Jupiter](#) 15° behind. Accompanying the classical planets in this grand conjunction are [Uranus](#) (technically visible unaided in [pollution-free](#) skies), [Ceres](#) and [Pallas](#).
- The 80 cm [refracting telescope](#) is completed at [Potsdam Observatory](#).

- May 1 – The [National Trust](#) in the [United Kingdom](#) acquires its first part of [Wicken Fen](#), making it the country's oldest [wetland nature reserve](#).
- November 8 – The [New York Zoological Society](#) opens the [Bronx Zoological Park](#) to the public in [New York City](#) under the direction of [William Temple Hornaday](#).
- [Actinium](#) is discovered by [Andre-Louis Debierne](#).
- [International Committee on Atomic Weights](#) established.
- January 23 – The British [Southern Cross Expedition](#) crosses the [Antarctic Circle](#). Later in the year, it first charts [Duke of York Island](#).
- [Élie Cartan](#) first defines the [exterior derivative](#) in its modern form.^[1]
- [David Hilbert](#) publishes *[Grundlagen der Geometrie](#)*, proposing a formal set, [Hilbert's axioms](#), to replace [Euclid's elements](#).
- [Georg Alexander Pick](#) publishes his [theorem](#) on the area of [simple polygons](#).^[2]
- [Bubonic plague](#) enters [Brazil](#) through the seaport of [Santos](#).
- March 6 – [Felix Hoffmann](#) patents [Aspirin](#) and [Bayer](#) registers its name as a trademark.
- October 2 – The [London School of Hygiene & Tropical Medicine](#) is established by [Patrick Manson](#) at the [Albert Dock Seamen's Hospital](#).
- [Ernest Rutherford](#) classifies two types of [radiation](#), [alpha rays](#) and [beta rays](#).
- [Henri Becquerel](#) discovers that radiation from [uranium](#) consists of charged particles and can be deflected by [magnetic fields](#).
- [Hertha Ayrton](#) becomes the first woman to read her own paper (on the [electric arc](#)) before the [Institution of Electrical Engineers](#) in [London](#), of which soon afterwards she is elected the first female member.^[3]
- [Sigmund Freud](#)'s *[Die Traumdeutung](#)* (*[The Interpretation of Dreams](#)*) is published (dated 1900).
- February 14 – [Voting machines](#) are approved by the [U.S. Congress](#) for use in federal [elections](#).
- March 22 – London inventor [Edward Raymond Turner](#) applies for a [patent](#) for his [additive colour](#) process for [colour motion picture film](#).^[4]
- [Hugo Lenz](#) first demonstrates Lenz [poppet valve](#) gear, for [stationary steam engines](#).
- The world's first successful self-propelled steam [fire engine](#), the 'Fire King', is built by [Merryweather & Sons](#) in London and dispatched to [Port Louis](#) on [Mauritius](#).^[5]
- [Copley Medal](#): [Lord Rayleigh](#)^[6]
- [Wollaston Medal for Geology](#): [Charles Lapworth](#)

1900

- July 2 – The first [rigid airship](#) flight is made by the [LZ1](#) designed by [Ferdinand von Zeppelin](#).
- c. October 3 – The [Wright brothers](#) begin their first manned [glider](#) experimental flights at [Kitty Hawk, North Carolina](#).

- [Moses Gomberg](#) identifies the first [organic radical](#) (according to the modern definition), [triphenylmethyl radical](#).
- [Johannes Rydberg](#) refines the expression for observed [hydrogen](#) line wavelengths.
- [Richard Dixon Oldham](#) distinguishes between primary, secondary and tertiary [waveforms](#) as recorded by [seismometers](#).^[11]
- [American](#) explorer [Robert Peary](#) first sights [Kaffeklubben Island](#), [the northernmost point of land on Earth](#).
- [Hugo de Vries](#) publishes the results of his experiments in [Mendelian inheritance](#).^[12]
- [Max Dehn](#) introduces two examples of [Dehn plane](#) and the [Dehn invariant](#).
- [David Hilbert](#) states [his list of 23 problems](#) which show where some further mathematical work is needed.
- [Russell's paradox](#) is first discovered by [Ernst Zermelo](#) but he does not publish it, and it is known only to [Hilbert](#), [Husserl](#) and other members of the [University of Göttingen](#).
- [Gaston Tarry](#) confirms [Euler's](#) conjecture that no 6×6 orthogonal [Graeco-Latin square](#) is possible.^{[3][4][5][6]}
- [Alfred Young](#) introduces the [Young tableau](#).
- English surgeon and ophthalmologist [Edward Treacher Collins](#) describes the essential traits of [Treacher Collins syndrome](#).^{[7][8]}
- German gynecologist [Hermann Johannes Pfannenstiel](#) publishes his description of the "[Pfannenstiel incision](#)", a transverse incision used in genitourinary surgery that continues to be widely used.
- [Barnum Brown](#) finds the first partial skeleton of [Tyrannosaurus rex](#) in eastern Wyoming.
- Dr. [James K. Hampson](#) identifies the [Island 35 Mastodon](#) skeleton in the [Mississippi River](#).
- [Kodak](#) introduce their first [Brownie \(camera\)](#).
- April 26 – [Guglielmo Marconi](#) patents the [tuned circuit](#).
- October 19 – [Max Planck](#) produces [Planck's law](#) of [black-body radiation](#) and [Planck constant](#), marking the birth of [quantum physics](#).^{[9][10]}
- December 7 – Max Planck states his [quantum hypothesis](#).
- December 23 – [Reginald Fessenden](#), experimenting with a high-frequency spark transmitter, successfully transmits speech over a distance of about 1.6 kilometers (one mile), from [Cobb Island, Maryland](#), which appears to have been the first audio radio transmission.
- [Gamma rays](#) discovered by [Paul Villard](#) while studying [uranium](#) decay.
- [Karl Landsteiner](#) makes the first discovery of [blood types](#), identifying the [ABO blood group system](#).^[11]
- [Carl Rasch](#) coins the term '[polymorphous light eruption](#)'.
- [Jōkichi Takamine](#) and Keizo Uenaka discover [adrenaline](#).^{[12][13]}
- [Richard J. Ussher](#) and [Robert Warren](#) publish *The Birds of Ireland*.^[14]

- [Copley Medal](#): [Marcellin Berthelot](#)^[15]

1901

- [Okapi](#), a relative of the [Giraffe](#) found in the [rainforests](#) around the [Congo River](#) in north east [Zaire](#), is discovered (previously known only to local natives).
- Publication of [Robert Ridgway](#)'s *The Birds of North and Middle America* by the [Smithsonian Institution](#) begins.
- [Edmund Selous](#) publishes the book *Bird Watching* in the U.K., giving rise to the term *birdwatching*.
- May 27 – The [Edison Storage Battery Company](#) is founded in [New Jersey](#).
- [Europium](#) is discovered by [Eugène-Anatole Demarçay](#).
- [Emil Fischer](#), in collaboration with [Ernest Fourneau](#), synthesizes the [dipeptide](#), [glycylglycine](#), and also publishes his work on the [hydrolysis](#) of [casein](#).
- [Edith Humphrey](#) becomes (probably) the first British woman to obtain a doctorate in chemistry, at the [University of Zurich](#).^[11]
- December 13 (20:45:52) – Retrospectively, this becomes the earliest date representable with a signed [32-bit](#) integer on digital computer systems that reference time in seconds since the [Unix epoch](#).
- August 6 – [Discovery Expedition](#): [Robert Falcon Scott](#) sets sail on the [RRS Discovery](#) to explore the [Ross Sea](#) in [Antarctica](#).
- September 25 – Establishment of *Deutsche Gesellschaft für Geschichte der Medizin und der Naturwissenschaften*, the world's first [history of science](#) society.^[12]
- April – [Henri Lebesgue](#) defines [Lebesgue integration](#) for some function $f(x)$.^[13]
- May/June – [Russell's paradox](#): [Bertrand Russell](#) shows that [Georg Cantor](#)'s [naive set theory](#) leads to a contradiction.^[14]
- [Élie Cartan](#) develops the [exterior derivative](#).
- [Leonard Eugene Dickson](#) publishes *Linear groups with an exposition of the Galois field theory* in [Leipzig](#), advancing the [classification of finite simple groups](#) and listing almost all [non-abelian simple groups](#) having order less than one billion.^[15]
- [Aleksandr Lyapunov](#) proves the [central limit theorem](#) rigorously using characteristic functions.^[16]
- Publication begins of *A Monograph of British Graptolites* by [Gertrude L. Elles](#) and [Dr Ethel M. R. Wood](#), edited by [Charles Lapworth](#).
- [Eastman Kodak](#) introduce the [120 film](#).
- January 23 – [Guglielmo Marconi](#) sends a [radio](#) signal 299 km (186 mi) 'over the horizon' in the British Isles from [Niton](#) on the [Isle of Wight](#) to [The Lizard](#) in [Cornwall](#).^[17]
- December 12 – Marconi receives the first trans-[Atlantic](#) radio signal, sent from [Poldhu](#) in Cornwall, [England](#), to [Newfoundland](#), the letter "S" in [Morse](#).^[18]
- [Albert Einstein](#) publishes his conclusions on [capillarity](#).^[19]

- [Owen Richardson](#) describes the phenomenon in [thermionic emission](#) which gives rise to Richardson's Law.^[10]
- [Ivan Yarkovsky](#) describes the [Yarkovsky effect](#), a [thermal](#) force acting on rotating bodies in space, in a pamphlet on "The density of light ether and the resistance it offers to motion" published in [Bryansk](#).^[11]
- November 25 – [Auguste Deter](#) is first examined by Dr [Alois Alzheimer](#) in [Frankfort](#) leading to a diagnosis of the [condition that will carry Alzheimer's name](#).^[12]
- [Jōkichi Takamine](#) isolates and names [adrenaline](#) from mammalian organs.^[13]
- [Ivan Pavlov](#) develops the theory of the "[conditional reflex](#)".^[14]
- [Georg Kelling](#) of [Dresden](#) performs the first "coeloscopy" ([laparoscopic surgery](#)), on a dog.^[15]
- [William C. Gorgas](#) controls the spread of [yellow fever](#) in [Cuba](#) by a [mosquito](#) eradication program.^[16]
- Scottish military doctor [William Boog Leishman](#) identifies organisms from the spleen of a patient who had died from "[Dum Dum](#) fever" (later known as [leishmaniasis](#)) and proposes them to be [trypanosomes](#), found for the first time in [India](#).^[17]
- An improved [sphygmomanometer](#), for the measurement of [blood pressure](#), is invented and popularized by [Harvey Cushing](#).
- [Karl Landsteiner](#) discovers the existence of different human [blood types](#)
- [Edward B. Titchener](#)'s textbook *Experimental Psychology* popularizes the [Ebbinghaus illusion](#).
- May 16 – [TS King Edward](#) is launched at [William Denny and Brothers'](#) shipyard in [Dumbarton, Scotland](#). The first commercial merchant vessel propelled by [steam turbines](#), she enters excursion service on the [Firth of Clyde](#) on July 1.
- July 10 – The world's first passenger-carrying [trolleybus](#) in regular service operates on the [Biela Valley Trolleybus](#) route at [Koenigstein](#) in Germany, pioneering Max Schiemann's under-running trolley current collection system.^[18]
- August 30 – [Hubert Cecil Booth](#) patents the electrically powered [vacuum cleaner](#) in the [United Kingdom](#).^[19]
- November 30 – [Frank Hornby](#) of [Liverpool](#) is granted a U.K. patent for the construction toy that will become [Meccano](#).^[20]
- December 3 – [King C. Gillette](#) files a U.S. patent application for his design of [safety razor](#) utilizing thin, disposable blades of stamped [steel](#).^[21]
- [Ernest Godward](#) invents the [spiral hairpin](#) in [New Zealand](#).
- [Theodor Rall](#) patents his design of [rolling lift bridge](#).^{[22][23]}
- [H. G. Wells](#)' "[scientific romance](#)" *The First Men in the Moon* and his collected articles on [futurology](#) *Anticipations of the Reaction of Mechanical and Scientific Progress Upon Human Life and Thought*.
- First [Nobel Prizes](#) awarded
 - [Physics](#) – [Wilhelm Röntgen](#)
 - [Chemistry](#) – [Jacobus Henricus van 't Hoff](#)
 - [Medicine](#) – [Emil Adolf von Behring](#)
- [Copley Medal](#) – [J. Willard Gibbs](#)^[24]

- [Wollaston Medal for Geology](#) – [Charles Barrois](#)

1902

- May 15 – [Lyman Gilmore](#) claims to have flown his [steam-powered fixed-wing aircraft](#), although his proof is supposedly destroyed in a 1935 fire.
- [Hermann Emil Fischer](#) and [Joseph von Mering](#) discover that [barbitone](#) (barbital or Veronal) is an effective [hypnotic](#) agent.^[1] It becomes the first commercially marketed [barbiturate](#), being used as a treatment for [insomnia](#) from 1903.
- [Auguste Verneuil](#) develops the [Verneuil process](#) for making synthetic [rubies](#).
- German chemist [Wilhelm Ostwald](#) developed the [Ostwald process](#) and patented it in 1902.
- April–August – Eruption of [Mount Pelée](#) in [Martinique](#).
- [Mercalli intensity scale](#) introduced as a [seismic scale](#) for [earthquakes](#) by [Giuseppe Mercalli](#).
- December 30 – *Discovery Expedition*: British explorers [Scott](#), [Shackleton](#) and [Wilson](#) reach the furthest southern point reached thus far by man, south of 82°S.
- [Walter Sutton](#) (in the [United States](#)) and [Theodor Boveri](#) (in [Germany](#)) independently develop the [Boveri–Sutton chromosome theory](#), explaining the mechanism underlying the laws of [Mendelian inheritance](#) by identifying [chromosomes](#) as the carriers of [genetic](#) material.^[2]
- May 17 – [Archaeologist Valerios Stais](#) identifies the [Antikythera mechanism](#), now considered to be the oldest known [analog computer](#).^[3]
- June 16 – [Bertrand Russell](#) writes to [Gottlob Frege](#) informing him of the problem in [naive set theory](#) that will become known as [Russell's paradox](#).^[4]
- [Gyula Farkas](#) publishes the first proof of [Farkas' lemma](#).^[5]
- [Henri Lebesgue](#) introduces the theory of [Lebesgue integration](#).^[6]
- January 1 – [Nurses Registration Act 1901](#) comes into effect in [New Zealand](#), making it the first country in the world to require state registration of [nurses](#). On January 10, [Ellen Dougherty](#) becomes the world's first registered nurse.
- February – A commission on [yellow fever](#) in the United States announces that the disease is carried by [mosquitoes](#).
- Remains of the second [Tyrannosaurus rex](#) specimen, the first recognized as such, are excavated by [Barnum Brown](#) in the [Hell Creek Formation](#) of [Montana](#).^[7]
- [Oliver Heaviside](#) and [Arthur E. Kennelly](#) independently predict the existence of what will become known as the [Kennelly-Heaviside Layer](#) of the [ionosphere](#).
- [James Jeans](#) finds the length scale required for gravitational perturbations to grow in a static nearly homogeneous medium.

- [Philipp Lenard](#) observes that maximum [photoelectron](#) energies are independent of illuminating intensity but depend on frequency.
- [Gilbert N. Lewis](#) develops the [cubical atom](#) atomic model.
- [Theodor Svedberg](#) suggests that fluctuations in molecular bombardment cause the [Brownian motion](#).
- [William Bayliss](#) and [Ernest Starling](#) make the first discovery of a hormone, [secretin](#).
- [Vienna Psychoanalytic Society](#) begins to meet as the Wednesday Psychological Society in [Sigmund Freud](#)'s apartment.
- January 1 – [Nathan Stubblefield](#) demonstrates his [wireless telephone](#) device in [Kentucky](#).
- April 13 – A new land speed record of 74 mph (119 km/h) is set in [Nice](#), France, by [Léon Serpollet](#) driving a steam car.
- July 17 – [Willis Carrier](#) devises the first modern [air conditioning](#) system for a plant in [New York City](#).
- December 10 – [Old Aswan Dam](#), designed by [William Willcocks](#), completed across the [River Nile](#) in [Egypt](#).
- First [Vierendeel bridge](#) built, across the [Scheldt](#) at [Avelgem](#) in [Belgium](#).
- October – First [Mountain gorillas](#) (*Gorilla beringei beringei*) discovered by Captain [Robert von Beringe](#) in [German East Africa](#).^[8]
- January 28 – The [Carnegie Institution](#) is founded in Washington, D.C., to promote scientific research with a \$10 million gift from [Andrew Carnegie](#).
- [Nobel Prizes](#)
 - [Physics](#) – [Hendrik Lorentz](#), [Pieter Zeeman](#)
 - [Chemistry](#) – [Hermann Emil Fischer](#)
 - [Medicine](#) – [Ronald Ross](#)
- [Hughes Medal](#) first awarded by the [Royal Society](#) of London to [J. J. Thomson](#)
- June 26 – First recipients of the [Order of Merit](#) in the [United Kingdom](#) include
 - [Lord Rayleigh](#)
 - [Lord Kelvin](#)
 - [Lord Lister](#)
 - Sir [William Huggins](#)

1903

- June 27 – 19-year-old [American](#) socialite [Aida de Acosta](#) becomes the first woman to fly a powered aircraft solo when she pilots [Santos-Dumont](#)'s motorized [dirigible](#), "No. 9", from Paris to [Château de Bagatelle](#) in France.^[1]
- December 17 – First documented, successful, controlled, powered flight of a heavier-than-air [aircraft](#) with a [petrol engine](#) by [Orville Wright](#) in the [Wright Flyer](#) at [Kill Devil Hills, North Carolina](#).
- [Konstantin Tsiolkovsky](#) begins a series of papers discussing the use of [liquid fuel rockets](#) to reach outer space, [space suits](#), and colonization of the [solar system](#).

- The type specimen of the [vampire squid](#) (*Vampyroteuthis infernalis*) is described by [Carl Chun](#).
- [Fauna and Flora International](#) is founded as the Society for the Preservation of the Wild Fauna of the Empire by a group of British naturalists and American statesmen in Africa.
- [Peter Cooper Hewitt](#) demonstrates the [mercury-vapour lamp](#).
- [Mikhail Semyonovich Tsvet](#) invents [chromatography](#), an important analytic technique.
- The [International Committee of Atomic Weights](#) publishes the inaugural atomic weights report.
- October – [Frank Nelson Cole](#) demonstrates that the [Mersenne number](#) $2^{67}-1$, or M_{67} , is [composite](#) by [factoring](#) it as $193,707,721 * 761,838,257,287$.^[2]
- [Fast Fourier transform](#) algorithm presented by [Carle David Tolmé Runge](#).^[citation needed]
- [Edmund Georg Hermann Landau](#) gives considerably simpler proof of the prime number theorem.
- [George Darwin](#) and [John Joly](#) claim that radioactivity is partially responsible for the [Earth's](#) heat.
- [Prosper-René Blondlot](#) claims to have detected [N rays](#).
- March–April – [David Bruce](#) identifies the parasitic [Trypanosoma protist](#) as the source of [African trypanosomiasis](#) ("sleeping sickness").^[3]
- May 10 – [Antoni Leśniowski](#) publishes the first article implicating what will later be known as [Crohn's disease](#), in the [Polish](#) weekly medical newspaper *Medycyna*.^[4]
- [Alfred Walter Campbell](#) divides the [cytoarchitecture](#) of the human brain into 14 areas.^[5]
- [Ernest Fourneau](#) synthesizes and [patents Amylocaine](#), the first synthetic [local anesthetic](#), under the name *Stovaine* at the [Pasteur Institute](#).^[6]
- [Willem Einthoven](#) discovers [electrocardiography](#) (ECG/EKG)
- [Percy Furnivall](#) carries out the first known case of [cardiac surgery](#) in Britain.
- The 12th and final edition of Dr [Richard von Krafft-Ebing's Psychopathia Sexualis: eine Klinisch-Forensische Studie](#) ("Sexual Psychopathy: a Clinical-Forensic Study") published during the author's lifetime introduces the term *paedophilia erotica*.
- Formal opening of the [Johnston Laboratories](#) at the [University of Liverpool, Liverpool, England](#).
- November – [Windscreen wiper](#) for automobiles is first [patented](#) by [Mary Anderson](#) in the [United States](#).
- The first [diesel](#)-powered ships are launched, both for inland waters: *Petite-Pierre* in [France](#), powered by Dyckhoff-built diesels, and the tanker *Vandal* in [Russia](#), powered by [Swedish](#)-built diesels with an electrical transmission.
- [Norwegian](#) engineer [Egidius Elling](#) builds the first [gas turbine](#) to generate power, using a [centrifugal compressor](#).^[7]
- [Laminated glass](#) is invented by Edouard Benedictus.
- [Baker valve gear](#) for [steam locomotives](#) is first patented in the United States.^[8]
- The [Lune Valley boiler](#) is patented by John G. A. Kitchen and Ludlow Perkins.^[9]
- [Nobel Prizes](#)
 - [Physics](#) – [Antoine Henri Becquerel](#), [Pierre Curie](#), and [Marie Curie](#)^[10]

- [Chemistry](#) – [Svante August Arrhenius](#)
- [Medicine](#) – [Niels Ryberg Finsen](#)

1904

- [Johannes Franz Hartmann](#) discovers the [interstellar medium](#).^[1]
- [Edward Walter Maunder](#) plots the first [sunspot "butterfly diagram"](#).
- Notable asteroid [522 Helga](#) is discovered by [Max Wolf](#) in [Heidelberg](#).
- December 3 – The sixth moon of [Jupiter](#), later called [Himalia](#), is discovered at [Lick Observatory](#).
- [Van der Grinten projection](#) proposed.
- [Henri Poincaré](#) discovers the [Poincaré homology sphere](#), leading him to formulate the [Poincaré conjecture](#).
- [Helge von Koch](#) describes the "[Koch snowflake](#)", one of the earliest [fractal curves](#) described.^{[2][3]}
- [Charles Spearman](#) develops his [rank correlation coefficient](#).^[4]
- [Ernst Zermelo](#) formulates the [axiom of choice](#) to formalize his proof of the [well-ordering theorem](#).^[5]
- September 17 – An early study on the relationship between [alcohol and cardiovascular disease](#) is published in the United States.^[6]
- [Epinephrine](#) first artificially synthesized by [Friedrich Stolz](#).
- [Antoni Leśniowski](#) presents to a meeting of the Warsaw Medical Society a surgical specimen of an inflammatory tumour of the [terminal ileum](#) with a fistula to the ascending colon, consistent with what will later become known as [Crohn's disease](#).^[7]
- [Vacuum tube](#) invented by [John Ambrose Fleming](#).
- [James H. Jeans's](#) *The Dynamical Theory of Gases* is published in [Cambridge](#).
- [J. J. Thomson](#) proposes the [plum pudding model](#) for the [atom](#).
- [Hantaro Nagaoka](#) develops the Saturnian model for the atom.
- July 4 – [Piero Ginori Conti](#) demonstrates the use of [geothermal power](#) to generate electricity, at [Larderello](#) in Italy.
- July 23 – A [continuous track tractor](#) is [patented](#) by [David Roberts](#) of [Richard Hornsby & Sons](#) of [Grantham](#) in England.^[8]
- November 16 – [John Ambrose Fleming](#) patents the first [thermionic vacuum tube](#), the two-electrode [diode](#) ("oscillation valve" or [Fleming valve](#)).^[9]
- November 24 – A continuous track tractor is demonstrated by the [Holt Manufacturing Company](#) in the United States.
- The first [diesel engine submarine](#), the Z, is built in [France](#).
- The [Heckelphone](#) variety of [oboe](#) is invented by [Wilhelm Heckel](#) and his sons.
- The [sleeve valve](#) is invented by Charles Yale Knight.
- The [turbine-powered Bliss-Leavitt torpedo](#), designed by [Frank McDowell Leavitt](#) and manufactured by the [E. W. Bliss Company](#) of [Brooklyn](#), is put into service by the [United States Navy](#).^[10]

- [Lucien Bull](#) produces the first successful [chronophotography](#) (of insect flight), working in France.^[11]
- Rue Franklin Apartments, Paris, are completed by [Auguste Perret](#) and his brother Gustave, an early example of an exposed [reinforced concrete](#) frame building.^[12]
- First identification and last confirmed sighting of the [Choiseul pigeon](#) in the [Solomon Islands](#).^[13]
- [Nobel Prizes](#)
 - [Physics](#) – [John William Strutt, 3rd Baron Rayleigh](#)
 - [Chemistry](#) – Sir [William Ramsay](#)
 - [Medicine](#) – [Ivan Pavlov](#)

1905

- January 2 – [Charles Dillon Perrine](#) at [Lick Observatory](#) discovers [Elara](#), one of [Jupiter's natural satellites](#).
- The [Dominion Observatory](#) opens in [Ottawa](#).
- Various astronomers discover the [minor planets 554 Peraga](#) through [583 Klotilde](#) (*see* [List of minor planets/501–600](#)).
- The [nova V604 Aquilae](#) appears in the [constellation Aquila](#).
- The [Umov effect](#) is noted by [Nikolay Umov](#).^[1]
- April 18 – [William Bateson](#) coins the term "[genetics](#)" in a letter to Adam Sedgwick.
- [Reginald Punnett's Mendelism](#) is published in Cambridge (U.K.), probably the first [popular science](#) book on genetics.
- [Frederick Blackman](#) proposes his law of limiting factors in relation to [photosynthesis](#).^[2]
- [Nettie Stevens](#) and [Edmund Beecher Wilson](#) independently describe the [XY sex-determination system](#).
- [Stamen Grigorov](#) identifies the [bacterium *Lactobacillus bulgaricus*](#), a major agent in the creation of [yogurt](#).
- [Maltese](#) doctor and archaeologist [Themistocles Zammit](#) identifies [unpasteurized](#) milk as the major source of the pathogen causing [Brucellosis](#).
- [National Association of Audubon Societies for the Protection of Wild Birds and Animals](#) established in the [United States](#).
- [Carl von Linde](#) obtains pure [liquid oxygen](#) and [nitrogen](#) by cooling air.^[3]
- [Alfred Einhorn](#) synthesises the [local anesthetic novocaine](#).^[4]
- The first commercial use of the [Frank–Caro process](#) for the [nitrogen fixation](#) reaction of [calcium carbide](#) and atmospheric [nitrogen](#) to produce [calcium nitrate](#) as a [fertilizer](#).^[3]
- [Fritz Haber](#) and [Carl Bosch](#) develop the [Haber process](#) for making [ammonia](#) from its elements, a milestone in industrial chemistry with deep consequences in agriculture.
- [Pierre Fatou](#) defines the [Mandelbrot set](#).
- [Oswald Veblen](#) proves the [Jordan curve theorem](#).
- [Martin Kutta](#) describes the popular fourth-order [Runge-Kutta method](#).
- [James Cullen, S.J.](#), begins the study of [Cullen numbers](#).

- [Emanuel Lasker](#) proves the [Lasker–Noether theorem](#) for the special case of [polynomial rings](#).
- [Karl Pearson](#) proposes the [random walk](#) in a letter to *Nature*.
- The [Saurian Expedition](#) led by [John C. Merriam](#) recovers many specimens of [ichthyosaur](#).
- [Tyrannosaurus rex](#) is described and named by [Henry Fairfield Osborn](#).
- [Albert Einstein](#) (at this time resident in [Bern](#)) completes his doctoral thesis, *A New Determination of Molecular Dimensions*^[5] on April 30, submitting it to the [University of Zurich](#) on July 30, and publishes his four [Annus Mirabilis papers](#) in *Annalen der Physik* (Leipzig). Because of this, 1905 is said to be the miraculous year for [physics](#), and its 100th anniversary (2005) is declared the [World Year of Physics](#).
 - "On a [Heuristic](#) Viewpoint Concerning the Production and Transformation of [Light](#)", received March 18 and published June 9, explains the [photoelectric effect](#) through [quantum mechanics](#).^[6]
 - "[Über die von der molekularkinetischen Theorie der Wärme geforderte Bewegung von in ruhenden Flüssigkeiten suspendierten Teilchen](#)" ("On the Motion of Small Particles Suspended in a Stationary Liquid, as Required by the Molecular Kinetic Theory of Heat"), based on his doctoral research, received May 11 and published July 18, delineates a [stochastic](#) model of [Brownian motion](#).^[7]
 - "On the Electrodynamics of Moving Bodies", received June 30 and published September 26, formulates his theory of [special relativity](#).^[8]
 - "Does the Inertia of a Body Depend Upon Its Energy Content?", received September 27 and published November 21, deduces the law of [mass–energy equivalence](#), $E = mc^2$.^[9]
- [Nikolai Korotkov](#) first describes [auscultatory blood pressure measurement](#).^[10]
- [Karl Landsteiner](#) first describes [Meconium ileus](#).^[11]
- [Fritz Schaudinn](#) and [Erich Hoffmann](#) discovered the bacterium that was responsible for [syphilis](#), a spiral-shaped spirochete called [Treponema pallidum](#).
- [Sigmund Freud](#) publishes *Drei Abhandlungen zur Sexualtheorie* (*Three Essays on the Theory of Sexuality*) and *Der Witz und seine Beziehung zum Unbewußten* (*Jokes and their Relation to the Unconscious*).
- June – [Alfred Binet](#) and [Théodore Simon](#) publish the first [Binet-Simon Intelligence Test](#) for [intelligence testing](#) of children with [mental retardation](#).^[12]
- January 17 – Samuel J. Bens of San Francisco is granted the earliest patent for a practical "[endless chain saw](#)" for felling trees.^[13]
- [Pathé Frères](#) colorise black-and-white films by machine.
- [Alfred Buchi](#) files a patent for the [turbocharger](#).
- [Paul de Vivie](#) invents a two-speed rear-wheel [derailleur gear](#) for [bicycles](#).^[14]
- [Pipe](#) manufactures the first [automobile](#) with a [hemi engine](#).
- [Walter Griffiths](#) invents a manually powered domestic [vacuum cleaner](#).
- [Reginald Fessenden](#) invents the [superheterodyne receiver](#).^[15]
- [Marconi](#) invents the [directional antenna](#).^[16]
- First [bascule bridge](#) to the design of [Joseph Strauss](#) built.^[17]
- [Canal Lake Concrete Arch Bridge](#) built in [Ontario](#).

- [Nobel Prizes](#)
 - [Physics](#) – [Philipp Eduard Anton von Lenard](#)
 - [Chemistry](#) – [Johann Friedrich Wilhelm Adolf von Baeyer](#)
 - [Medicine](#) – [Robert Koch](#)

1906

- [Charles Barkla](#) discovers that each element has a characteristic [X-ray](#) and that the degree of penetration of these X-rays is related to the [atomic weight](#) of the element.
- [Mikhail Tsvet](#) first names the [chromatography](#) technique for organic compound separation, in the course of demonstrating that [chlorophyll](#) is not a single [chemical compound](#).^{[1][2]}
- April 18 – The [San Francisco earthquake](#), an estimated 7.9 on the [Richter scale](#) and centered on the [San Andreas fault](#), strikes near [San Francisco, California](#). The [earthquake](#) and fire destroy over 80% of the buildings in the city, and kill as many as 6,000 people. [Harry Fielding Reid](#) devises the [elastic-rebound theory](#) to account for earthquake mechanism.^[3]
- [Richard Oldham](#) argues that the [Earth](#) has a molten interior.^[4]
- [Andrey Markov](#) produces his first theories on [Markov chain](#) processes.
- [Axel Thue](#) uses the [Thue–Morse sequence](#) to found the study of [combinatorics on words](#).
- September – Last death from [yellow fever](#) in the [Panama Canal Zone](#) following a [mosquito](#) eradication program led by [William C. Gorgas](#).^[5]
- October–December – Martha Baer undergoes [sex reassignment surgery](#) to become [Karl M. Baer](#) in Germany.
- November 3 – A speech given by [Alois Alzheimer](#) for the first time presents the pathology and clinical symptoms of pre-senile [dementia](#) together;^{[6][7]} the condition will rapidly become known as [Alzheimer's disease](#).^[8]
- [BCG](#) (Bacilli-Calmette-Guerin) immunization for [Tuberculosis](#) first developed.
- Transmission of [dengue fever](#) by the [Aedes mosquito](#) is confirmed.^[9]
- [Frederick Hopkins](#) proposes the existence of [vitamins](#) and suggests that a lack of them causes [scurvy](#) and [rickets](#).
- [Charles Sherrington](#) publishes *The Integrative Action of the Nervous System*.
- [Clemens Peter von Pirquet](#), with [Béla Schick](#), coins the term "[allergy](#)" to describe hypersensitive reactions.
- [Royal Victoria Hospital, Belfast](#), is completed, the first such [air conditioned](#) building in the world.
- [George Newman](#) publishes *Infant Mortality: a Social Problem* in England.
- [August von Wassermann](#) develops a [complement fixation](#) test for the diagnosis of [syphilis](#).
- [Walther Nernst](#) presents a formulation of the [third law of thermodynamics](#).
- January – [Lee De Forest](#) files a patent for the [Audion vacuum tube](#), which helps usher in the age of electronics.^[10]
- February 10 – Launch of British [battleship HMS Dreadnought](#).

- March 18 – At [Montesson](#) in France, [Romanian](#) inventor [Traian Vuia](#) becomes the first person to achieve an unassisted takeoff in a heavier-than-air powered [monoplane](#), but it is incapable of sustained flight.
- October 18 – [German](#) inventor [Arthur Korn](#) demonstrates the transmission of a photograph electronically over a distance of 1800 km^[11] using his *Bildetelegraph* or [phototelaugraph](#) system.
- December 24 – [Reginald Fessenden](#) makes the first [radio](#) broadcast, including a musical recording, a violin solo, and readings, from [Brant Rock, Massachusetts](#).
- The first practicable [gyrocompass](#) is invented by [Hermann Anschütz-Kaempfe](#) in [Germany](#).^{[12][13]}
- November 12 – First displays of the [Deutsches Museum](#) open to the public in [Munich](#).
- [African Invertebrates](#) begins publication as *Annals of the Natal Government Museum*; it will be continuing publication more than a century later.
- [Nobel Prizes](#)
 - [Physics](#) – Sir [J. J. Thomson](#)
 - [Chemistry](#) – [Henri Moissan](#)
 - [Medicine](#) – [Camillo Golgi](#), [Santiago Ramón y Cajal](#)
- [Hughes Medal](#) – [Hertha Ayrton](#)

1907

- [Emil Fischer](#) artificially synthesizes [peptide amino acid](#) chains and thereby shows that amino acids in [proteins](#) are connected by amino group-acid group bonds.
- [Hermann Staudinger](#) prepares the first synthetic [β-lactam](#).
- [Georges Urbain](#) discovers [Lutetium](#) (from *Lutetia*, the ancient name of [Paris](#)).
- January 14 – [1907 Kingston earthquake](#): [Earthquake](#) in [Kingston, Jamaica](#).
- c. March 28 – [Volcanic eruption](#) of [Ksudach](#) in the [Kamchatka Peninsula](#).
- [Bertram Boltwood](#) proposes that the amount of lead in uranium and thorium ores might be used to determine the Earth's age and crudely dates some rocks to have ages between 410–2200 million years.
- The [Moine Thrust Belt](#) in [Scotland](#) is identified by [Ben Peach](#) and [John Horne](#), one of the first to be discovered.^{[1][2]}
- The rare [phosphate mineral tarbuttite](#) is first discovered at [Broken Hill, Barotziland-North-Western Rhodesia](#).^{[3][4]}
- [Ludovic Mrazek](#) describes and names [diapirs](#).^{[5][6]}
- [Paul Koebe](#) conjectures the result of the [Koebe quarter theorem](#).
- [Paul Ehrlich](#) develops a chemotherapeutic cure for [sleeping sickness](#).
- [George Soper](#) identifies "[Typhoid Mary](#)" Mallon as an [asymptomatic carrier](#) of [typhoid](#) in [New York](#).^[7]
- [Dengue fever](#) becomes the second disease shown to be caused by a [virus](#).^[8]
- October 21 – Jaw of [Homo heidelbergensis](#) ([Mauer 1](#)) found.^[9]

- The [Ehrenfest model](#) of [diffusion](#) is proposed by [Tatiana](#) and [Paul Ehrenfest](#) to explain the [second law of thermodynamics](#).^[10]
- [Albert Einstein](#) introduces the principle of equivalence of gravitation and inertia and uses it to predict the [gravitational redshift](#).
- [Ivan Pavlov](#) demonstrates conditioned responses with salivating [dogs](#).
- [Vladimir Bekhterev](#) begins publication of *Objective Psychology*.^[11]
- August 10 – [Peking to Paris](#) motor race concludes after 2 months, won by [Prince Scipione Borghese](#) driving a 7-litre 35/45 hp [Itala](#).
- August 29 – The partially completed [Quebec Bridge](#) collapses.^[12]
- [Lee de Forest](#) invents the [triode](#) thermionic amplifier, starting the development of [electronics](#) as a practical technology.
- Furuholmen Lighthouse in [Sweden](#) is the world's first to be equipped with [AGA's Dalén light](#) incorporating [Gustaf Dalén's](#) invention of the [sun valve](#) which turns the beacon's accumulator gas supply on and off using daylight,^[13] and for which Dalén will be awarded the [Nobel Prize in Physics](#) in 1912.^[14]
- [Ole Evinrude](#) invents the first practical [outboard motor](#), in the United States.
- [Rudge-Whitworth](#) of [Coventry](#) (England) produce the first detachable wire wheel for automobiles.^[15]
- The [Autochrome Lumière](#) is the first [color photography](#) process marketed.
- Samuel Simon [patents](#) a [screenprinting](#) process in the [United Kingdom](#).
- [Carl Hagenbeck](#) opens the [Tierpark Hagenbeck](#) in Stellingen, near [Hamburg, Germany](#), the first [zoo](#) to use open moated enclosures, rather than barred cages, to better approximate animals' natural environments.^{[16][17]}
- December 28 – Last confirmed sighting of a [Huia](#) in [New Zealand](#).
- [Nobel Prizes](#)
 - [Physics](#) – [Albert Abraham Michelson](#)
 - [Chemistry](#) – [Eduard Buchner](#)
 - [Medicine](#) – [Charles Louis Alphonse Laveran](#)
- [Order of Merit](#): [Florence Nightingale](#)

1908

- A 40,000-year-old [Neanderthal](#) boy skeleton is found at [Le Moustier](#) in southwest [France](#) by [Otto Hauser](#).
- If its start and end are defined using [mean solar time](#) then due to the extreme [length of day](#) variation this is the longest year of the [Julian calendar](#) or [Gregorian calendar](#), having a duration of 31622401.38 seconds of [Terrestrial Time](#) (or [ephemeris time](#)).^[1]
- June 30 [O.S. June 17] – [Tunguska event](#) in [Siberia](#), an [explosion](#) believed to have been caused by the [air burst](#) of a large [meteoroid](#) or [comet](#) fragment at an altitude of 5–10 kilometres (3–6 mi) above the [Earth's](#) surface.^{[2][3][4]}
- [Kikunae Ikeda](#) discovers [monosodium glutamate](#), the chemical behind the taste of [umami](#).^[5]

- [Heike Kamerlingh Onnes](#) liquefies [helium](#).
- [G. H. Hardy](#) and [Wilhelm Weinberg](#) independently formulate the [Hardy–Weinberg principle](#) which states that both [allele](#) and [genotype frequencies](#) in a population remain in equilibrium unless disturbed.^[6] proposes that genetic defects cause many inherited diseases.
- Site of [Ulugh Beg Observatory](#) located in [Samarkand](#) by [Russian](#) archaeologist V. L. Vyatkin.
- [National Technical Museum \(Prague\)](#) founded.
- [Ernst Zermelo](#) axiomizes [set theory](#), thus avoiding Cantor's contradictions.
- [Josip Plemelj](#) solves the Riemann problem about the existence of a differential equation with a given [monodromic group](#) and uses Sokhotsky-Plemelj formulae.
- [Student's t-distribution](#) published by [William Sealy Gosset](#) (anonymously).^[7]
- [Edmontosaurus mummy AMNH 5060](#), an exceptionally well-preserved [fossil dinosaur](#), is discovered near [Lusk, Wyoming](#).
- [Hans Geiger](#) and [Ernest Rutherford](#) invent the [Geiger counter](#).
- [Gustav Mie](#) publishes the [Mie solution](#) to [Maxwell's equations](#) on the [scattering of electromagnetic radiation](#) by a [sphere](#).^[8]
- April 27 – First Congress for Freudian Psychology, held in [Salzburg](#).
- [Swiss psychiatrist Eugen Bleuler](#) introduces the term [schizophrenia](#).^[9]
- [Austrian American pathologist Leo Buerger](#) gives the first accurate pathological description of [Thromboangiitis obliterans](#) ("Buerger's disease") at [Mount Sinai Hospital \(Manhattan\)](#).^[10]
- [Victor Horsley](#) and R. Clarke invents the [stereotactic method](#).
- [Margaret Reed Lewis](#), working in Berlin, becomes probably the first person successfully to grow mammalian tissue *in vitro*.^[11]
- January 12 – A long-distance [radio](#) message is sent from the [Eiffel Tower](#) for the first time.
- [Henry Ford](#) develops the assembly line method of automobile manufacturing and produces the first [Model T](#) automobile.
- [Nobel Prizes](#)
 - [Physics](#) – [Gabriel Lippmann](#)
 - [Chemistry](#) – [Ernest Rutherford](#)
 - [Nobel Prize in Physiology or Medicine](#) – [Ilya Ilyich Mechnikov](#) and [Paul Ehrlich](#)

1909

- [Comet Halley](#) first becomes visible on a photographic plate.
- Danish plant physiologist [Wilhelm Johannsen](#) introduces the term "[Gene](#)".^[1]
- [Thomas Hunt Morgan](#) produces heritable mutant [Drosophila melanogaster](#).

- February 5 – [Leo Baekeland](#) announces the creation of the early [plastic Bakelite](#), a hard [thermosetting phenol formaldehyde resin](#), to the [American Chemical Society](#).^[2]
- Summer – [Fritz Haber](#) and [Carl Bosch](#) first demonstrate the [Haber process](#), the [catalytic](#) formation of [ammonia](#) from [hydrogen](#) and atmospheric [nitrogen](#) under conditions of high temperature and pressure.^{[3][4]}
- The concept of [p\[H\]](#) as a measure of the [acidity](#) or [basicity](#) of an [aqueous solution](#) is introduced by [Danish chemist Søren Peder Lauritz Sørensen](#) at the [Carlsberg Laboratory](#).^[5]
- A team under German chemist [Fritz Hofmann](#) first synthesizes [synthetic rubber](#) (*Methylkautschuk*).
- January 16 – [Ernest Shackleton](#)'s expedition locates the [South Magnetic Pole](#).^[6]
- April 6 – [Robert Peary](#), [Matthew Henson](#), and four [Eskimo](#) explorers come within a few miles of the [North Pole](#).
- October 8 – An earthquake in the [Zagreb](#) area leads [Andrija Mohorovičić](#) to identify the [Mohorovičić discontinuity](#).
- [L. E. J. Brouwer](#) makes a proof of the [Brouwer fixed-point theorem](#).^[7]
- August 30 – Discovery of the [Burgess Shale Cambrian fossil](#) site in the [Canadian Rockies](#) by [paleontologist Charles Walcott](#) of the [Smithsonian Institution](#).
- Excavation of the [dinosaur bone beds](#) at what will become [Dinosaur National Monument](#) in the [Uinta Mountains](#) of the United States by paleontologist [Earl Douglass](#) working for the [Carnegie Museum of Natural History](#).^[8]
- [Paul Ehrenfest](#) presents the [Ehrenfest paradox](#).^[9]
- [Albert Einstein](#) together with [Marcel Grossmann](#) starts to develop a theory which would bind [metric tensor](#) g_{ik} , which defines a [space geometry](#), with a source of gravity, that is with [mass](#).
- [Hans Geiger](#) and [Ernest Marsden](#) discover large angle deflections of alpha particles by thin metal foils.
- [Ernest Rutherford](#) and [Thomas Royds](#) demonstrate that [alpha particles](#) are doubly [ionized](#) helium atoms.
- July – [Ivy Evelyn Woodward](#) is admitted as the first woman Member of the [Royal College of Physicians](#) in the United Kingdom.^{[10][11]}
- September – [Sigmund Freud](#) delivers his only lectures in the United States, on [psychoanalysis](#), at [Clark University](#), Worcester, Massachusetts, giving public recognition to the subject in the anglophone world.
- German neurologist [Korbinian Brodmann](#) defines the [cytoarchitecture](#) of the [Brodmann area](#) of the [cerebral cortex](#).^[12]
- Brazilian physician and [infectologist](#) [Carlos Chagas](#) first describes [Chagas disease](#).^{[13][14][15][16]}
- French [otolaryngologist](#) [Étienne Lombard](#) discovers the [Lombard effect](#).^{[17][18]}
- In [psychology](#), [Edward B. Titchener](#) makes the first published coinage of the term [Empathy](#) as a translation of the [German](#) *Einfühlungsvermögen*.^[19]
- March 18 – Einar Dessau uses a [shortwave radio](#) transmitter in Denmark.^[20]

- July 23 – [White Star Liner RMS Republic](#) (15,400 tons), sinking following a collision off [Nantucket](#), becomes the first ship in history to issue a [CQD](#) distress signal, using [Marconi wireless telegraphy](#).^{[21][22]}
- July 25 – [Louis Bleriot](#) is the first man to fly across the [English Channel](#) in a heavier-than-air craft.
- [Kinemacolor](#), the first commercial "natural color" system for [movies](#) is invented.
- [Johann Stumpf](#) popularises the [uniflow steam engine](#).^[23]
- June 26 – The [Science Museum, London](#) is established as an institution in its own right.^[24]
- Commencement of fieldwork for the multidisciplinary [Clare Island Survey](#) (Ireland), under the direction of [Robert Lloyd Praeger](#).
- [Nobel Prizes](#)
 - [Physics](#) – [Guglielmo Marconi](#), [Karl Ferdinand Braun](#)
 - [Chemistry](#) – [Wilhelm Ostwald](#)
 - [Medicine](#) – [Emil Theodor Kocher](#)

1910

- May 18 – [Earth](#) passes through the [tail](#) of [Halley's Comet](#).
- Approximate date – The [Hertzsprung–Russell diagram](#) is developed by [Ejnar Hertzsprung](#) and [Henry Norris Russell](#).
- [Behrmann projection](#) introduced.
- [Albert Einstein](#) and [Marian Smoluchowski](#) find the Einstein-Smoluchowski formula for the attenuation coefficient due to density fluctuations in a gas.
- [Umetaro Suzuki](#) isolates the first [vitamin](#) complex, [aberic acid](#).^[1]
- [Hoechst AG](#) market [Arsphenamine](#) under the [trade name](#) *dagggga*, the first organic antisyphilitic, its properties having been discovered the previous fall by bacteriologist [Sahachiro Hata](#) during systematic testing in the laboratory of [Paul Ehrlich](#); it rapidly becomes the world's most widely prescribed drug.^[2]
- [George Barger](#) and James Ewens of [Wellcome](#) Laboratories in London first synthesize [dopamine](#).^[3]
- Publication of the 1st volume of [Principia Mathematica](#) by [Alfred North Whitehead](#) and [Bertrand Russell](#), one of the most important and seminal works in mathematical logic and philosophy.
- First known use of the term "[Econometrics](#)" (in [cognate](#) form), by [Paweł Ciompa](#).^[4]
- [German physicist Theodor Wulf](#) climbs the [Eiffel Tower](#) with an [electrometer](#) and discovers the first evidence of [cosmic rays](#).
- [Hans Reissner](#) and [Gunnar Nordström](#) define the [Reissner-Nordström singularity](#); [Hermann Weyl](#) solves the special case for a point-body source.
- March – [International Psychoanalytical Association](#) established.

- May 18 – At the annual meeting of the American Association for the Study of the [Feeble-Minded](#), [Henry H. Goddard](#) introduces a system for classifying individuals with mental retardation based on [intelligence quotient](#) (IQ): [moron](#) for those with an IQ of 51-70, [imbecile](#) for those with an IQ of 26-50, and [idiot](#) for those with an IQ of 0-25.
- July 15 – Publication of the eighth edition of [Emil Kraepelin's](#) *Psychiatrie: Ein Lehrbuch für Studierende und Ärzte*, naming [Alzheimer's disease](#) as a variety of [dementia](#).^[5]
- Late December – A form of [pneumonic plague](#) spreads through northeastern [China](#), killing more than 40,000.^{[6][7][8]}
- [Thomas Hunt Morgan](#) discovers that [genes](#) are located on [chromosomes](#).
- [Chicago cardiologist James B. Herrick](#) makes the first published identification of [sickle cells](#) in the blood of a patient suffering from [anemia](#).^[9]
- [Platelets](#) are first named by [James Homer Wright](#).^[10]
- [Peyton Rous](#) demonstrates that a malignant tumor can be transmitted by a virus (which becomes known as the [Rous sarcoma virus](#), a [retrovirus](#)).^{[11][12]}
- [Hans Christian Jacobaeus](#) of [Sweden](#) performs the first [thoracoscopic](#) diagnosis with a [cystoscope](#).^{[13][14]}
- January 12–13 – [Birth of public radio broadcasting](#): [Lee De Forest](#) conducts an experimental broadcast of part of a live performance of *Tosca* and, the next day, a performance with the participation of the Italian tenor [Enrico Caruso](#) from the stage of [Metropolitan Opera House](#) in [New York City](#).^{[15][16]}
- March 28 – [Henri Fabre](#) makes the first flights in a [seaplane](#), at [Martigues, France](#).
- June 7 – William G. Allen of the [Allen Manufacturing Company](#) is granted a United States [patent](#) for a [hex key](#).^[17]
- October – First publication of [infrared photographs](#), by [American](#) optical [physicist Robert W. Wood](#) in the [Royal Photographic Society's Journal](#).
- December 3–18 – [Georges Claude](#) demonstrates the first modern neon light at the [Paris Motor Show](#).
- Lieutenant-Colonel Dr. [George Owen Squier](#) of the [United States Army](#) invents telephone carrier [multiplexing](#).
- Completion of [Delaware, Lackawanna and Western Railroad's Paulinskill Viaduct](#) on its [Lackawanna Cut-Off](#), the world's largest [reinforced concrete](#) structure at this time, built under the supervision of Lincoln Bush, its chief engineer.^[18]
- March 17 – The [Smithsonian Institution's](#) Natural History Building, later the [National Museum of Natural History](#), opens its doors to the public in [Washington, D.C.](#)^[19]
- [Nobel Prizes](#)
 - [Physics](#) – [Johannes Diderik van der Waals](#)
 - [Chemistry](#) – [Otto Wallach](#)
 - [Medicine](#) – [Albrecht Kossel](#)

1911

- June 28 – The [Nakhla meteorite](#) (from [Mars](#)) lands in the area of [Alexandria, Egypt](#), purportedly killing a dog.^[1]

- May 19 – [Parks Canada](#), the world's first [national park](#) service, is established as the Dominion Parks Branch under the [Department of the Interior](#).
- July 7 – The United States, Russia, the United Kingdom and Japan, meeting in Washington, D.C., sign the [North Pacific Fur Seal Convention of 1911](#), prohibiting open-water [seal hunting](#) of the endangered [fur seal](#) in the North [Pacific Ocean](#),^[2] the first international [treaty](#) to address [wildlife conservation](#) issues. In the next six years, the seal population increases by 30%.^[3]
- January 3 – [1911 Kebin earthquake](#): An [earthquake](#) of 7.7 [moment magnitude](#) strikes near [Almaty](#) in [Russian Turkestan](#).^[4]
- July 24 - Would-be [American](#) archeologist [Hiram Bingham](#) "found" the Incan city of [Machu Picchu](#) and introduced it to the world.
- December 14 – [Norwegian](#) explorer [Roald Amundsen](#) and a team of four become the first people to reach the [South Pole](#).
- [Robert Remak](#)'s doctoral dissertation *Über die Zerlegung der endlichen Gruppen in indirekte unzerlegbare Faktoren* establishes that any two decompositions of a [finite group](#) into a [direct product](#) are related by a central automorphism.
- [Traian Lalescu](#) publishes *Introduction to the Theory of Integral Equations*, the first ever monograph on the subject of [integral equations](#).
- [Eugen Bleuler](#) expands on his definition of [schizophrenia](#) as a condition distinct from [Dementia praecox](#), in *Dementia Praecox oder Gruppe der Schizophrenien*.^{[5][6][7]}
- April 8 – [Heike Kamerlingh Onnes](#) discovers the phenomenon of [superconductivity](#).^[8]
- June 24–30 – [Domenico Pacini](#) runs a series of measurements of underwater ionization in the [Gulf of Genoa](#), demonstrating that the radiation later recognised as [cosmic rays](#) cannot be originated by the Earth's crust.
- October – The first [Solvay Congress](#) of physicists convenes.
- [Ernest Rutherford](#) explains the [Geiger–Marsden experiment](#) and derives the Rutherford [cross section](#) by deducing the existence of a [compact atomic nucleus](#) from [scattering experiments](#). He proposes the [Rutherford model](#) of the atom and demonstrates that [J. J. Thomson's plum pudding model](#) is incorrect.
- [Charles Wilson](#) finishes a sophisticated [cloud chamber](#).
- The [Ponzo illusion](#), a [geometrical-optical illusion](#), is first demonstrated by [Italian](#) psychologist [Mario Ponzo](#).^[9]
- January 18 – [Eugene Ely](#) lands on the deck of the [USS Pennsylvania](#) anchored in [San Francisco Bay](#), the first aircraft [landing](#) on a ship.
- June 5 – [Charles F. Kettering](#) files a United States [patent](#) for an electric [starter motor](#).^[10]
- November 4 – [MS Selandia](#), the first large ocean-going [diesel](#) ship, is launched in Denmark; [Ivar Knudsen](#) is the diesel engineer. The 1909-launched Dutch diesel [tanker Vulcanus](#) also enters service this year.
- [John Joseph Rawlings](#) files a United Kingdom patent for a [wall plug](#).^[11]
- The [Lewis automatic light machine gun](#) is invented by [United States Army](#) Colonel [Isaac Newton Lewis](#), based on initial work by Samuel Maclean.^[12]

- March–May – A serialized version of [Frederick Winslow Taylor's monograph, *The Principles of Scientific Management*](#) appears in [The American Magazine](#), boosting the efficiency movement.
- [Nobel Prizes](#)
 - [Physics](#) – [Wilhelm Wien](#)
 - [Chemistry](#) – [Marie Curie](#)^[13]
 - [Medicine](#) – [Allvar Gullstrand](#)

1912

- December 6 – The [Nefertiti bust](#) is found at [Amarna](#) in Egypt by the [German Oriental Company](#) (Deutsche Orient-Gesellschaft – DOG), led by German archaeologist [Ludwig Borchardt](#).
- At the beginning of this year an extreme decadal variation in [length of day](#) produces mean solar days having a duration of 86400.00389 seconds of [Terrestrial Time](#) (or [ephemeris time](#)), the slowest rotation of [Earth's crust](#) ever to be recorded.^[1]
- July 23 – [Horace Donisthorpe](#) first discovers [Anergates atratulus](#) in the [New Forest](#), England.
- [Reginald Punnett](#) is appointed as first [Arthur Balfour Professor of Genetics](#) in the [University of Cambridge](#) (U.K.), probably the oldest chair of [genetics](#) in the English-speaking world.
- [Peter Debye](#) derives the [T-cubed law](#) for the low temperature [heat capacity](#) of a [nonmetallic](#) solid.
- [Casimir Funk](#) introduces the concept of [vitamins](#).^[2]
- [Fritz Klatte](#), a [German](#) chemist working for Griesheim-Elektron, discovers [polyvinyl acetate](#) and applies for a [patent](#) for preparing the monomer, [vinyl acetate](#), by addition of [acetic acid](#) to [acetylene](#) using a [mercuric chloride catalyst](#)^[3] although it is not successfully commercialized at this time.
- [Wilbur Scoville](#) devises the [Scoville scale](#) for measuring the heat of peppers.
- December 24 – [Merck](#) files [patent](#) applications for synthesis of the [entactogenic](#) drug [MDMA](#), developed by [Anton Köllisch](#).^{[4][5][6]}
- January – [Alfred Wegener](#) proposes a fully formulated [theory](#) of [continental drift](#) and gave the supercontinent [Pangaea](#) its name.^{[7][8]}
- June 6 – The [Novarupta](#) volcano on the [Alaska Peninsula](#) comes into being through a [VEI 6](#) eruption, the largest this century.
- January 17 – British polar explorer [Robert Falcon Scott](#) and a team of four reach the [South Pole](#) to find that [Amundsen](#) has beaten them to it. They will die on the return journey, just eleven miles from a polar base (March 16–29).^[9]
- March 7 – [Roald Amundsen](#) announces in [Hobart](#) that his expedition reached the [South Pole](#) on last December 14.

- November 20 – [History of Medicine Society](#) holds its first meeting, under the chairmanship of Sir [William Osler](#), in London.
- [Georgius Agricola](#)'s *De re metallica* (1556) is first published in an [English](#) translation, made by [Herbert](#) and [Lou Henry Hoover](#), in London.
- [Voynich manuscript](#) discovered.
- Publication of the 2nd volume of *Principia Mathematica* by [Alfred North Whitehead](#) and [Bertrand Russell](#), one of the most important and seminal works in mathematical logic and philosophy.
- [Karl F. Sundman](#) solves the [n-body problem](#) for $n=3$.
- [Harvey Cushing](#) identifies [Cushing's disease](#), caused by a malfunction of the [pituitary gland](#).
- [Solomon Carter Fuller](#) first names [Alzheimer's disease](#).
- [Hakaru Hashimoto](#) first describes the symptoms of [Hashimoto's thyroiditis](#).^[10]
- [Krupp](#) engineers [Benno Strauss](#) and [Eduard Maurer](#) patent [austenitic stainless steel](#) (October 17)^[11] and [Elwood Haynes](#) (in the United States) and [Harry Brearley](#) (of [Brown-Firth](#) in [Sheffield](#), England) independently discover [martensitic](#) stainless steel alloys.^{[12][13]}
- April 5 – [Milutin Milanković](#)'s *Contribution to the mathematical theory of climate*, his first work in this field, is published in [Belgrade](#).
- December 18 – Skull of "[Piltdown Man](#)" presented to the [Geological Society of London](#) as the [fossilised](#) remains of a previously unknown form of [early human](#). It is revealed to be a hoax in [1953](#).^[9]
- November 11 – [William Lawrence Bragg](#) presents his derivation of [Bragg's law](#) for the angles for coherent and incoherent [scattering](#) from a [crystal lattice](#).^[14]
- [Max von Laue](#) suggests using crystal lattices to [diffract X-rays](#).
- [Walter Friedrich](#) and [Paul Knipping](#) diffract X-rays in [zinc blende](#).
- [Victor Hess](#) discovers that the [ionization](#) of air increases with altitude, indicating the existence of [cosmic radiation](#).
- [Carl Jung](#) publishes *Wandlungen und Symbole der Libido* (*Psychology of the Unconscious*), based on lectures delivered at [Fordham University](#) and precipitating a break with [Sigmund Freud](#).
- [Sabina Spielrein](#) delivers her paper on "Destruction as the Cause of Coming Into Being" to the [Vienna Psychoanalytic Society](#).
- April 14–15 – [Sinking of the RMS Titanic](#): The [ocean liner RMS Titanic](#) strikes an [iceberg](#) and sinks on her maiden voyage from the United Kingdom to the United States.^{[9][15]}
- The British [Royal Navy](#) introduces the director [ship gun fire-control system](#) using the [Dreyer Table](#), a mechanical [analogue computer](#).^[16]
- The [Sperry Corporation](#) develops the first [gyroscopic autopilot](#) ("gyroscopic stabilizer apparatus") for aviation use.
- The [earth inductor compass](#) is first [patented](#) by Donald M. Bliss.

- American ornithologist [Robert Ridgway](#) publishes *Color Standards and Color Nomenclature*.
- Conférence internationale de l'heure radiotélégraphique.
- First International Congress of [Eugenics](#) held in London with the support of [Leonard Darwin](#), [Winston Churchill](#), [Auguste Forel](#), [Alexander Graham Bell](#), [Charles Davenport](#) and other prominent scientists.^[17]
- Nobel Prize
 - [Physics](#) – [Nils Gustaf Dalén](#)^[18]
 - [Chemistry](#) – [Victor Grignard](#); [Paul Sabatier](#)
 - [Medicine](#) – [Alexis Carrel](#)

1913

- February 9 – [Meteor procession of February 9, 1913](#) visible along a [great circle](#) arc 6,040 miles (9,720 km) across the [Americas](#). Astronomer [Clarence Chant](#) concludes that the source was a small, short-lived [natural satellite](#) of the Earth.^{[1][2]}
- [Berlin Observatory](#) moves to [Babelsberg](#).
- [William Temple Hornaday](#) publishes *Our Vanishing Wild Life: Its Extermination and Preservation*.
- February – Daniel J. O'Connor and Herbert A. Faber file for a [United States patent](#) on the [composite plastic laminate Formica](#).^[3]
- [Elmer McCollum](#) and [Marguerite Davis](#) at the [University of Wisconsin–Madison](#), and [Lafayette Mendel](#) and [Thomas Burr Osborne](#) at [Yale University](#) independently discover [Vitamin A](#).^[4]
- [Protactinium](#) is first identified by [Oswald Helmuth Göhring](#) and [Kasimir Fajans](#).
- [Henry Moseley](#) shows that nuclear charge is the real basis for numbering the elements and discovers a systematic relation between [wavelength](#) and [atomic number](#) by using [x-ray spectra](#) obtained by diffraction in crystals.^[5] [Frederick Soddy](#) proposes that [isotopes](#) (a term which he introduces) may have differing atomic weights.^[6]
- [J. J. Thomson](#) shows that charged subatomic particles can be separated by their mass-to-charge ratio, the technique known as [mass spectrometry](#).^[7]
- The [Bergius process](#) was first developed and patented by German chemist [Friedrich Bergius](#) in 1913.
- [Charles Fabry](#) and [Henri Buisson](#) discover the [ozone layer](#).
- [Albert A. Michelson](#) measures [tides](#) in the solid body of the [Earth](#)
- March – First publication of *Isis*, the journal of the history of science edited by [George Sarton](#), in [Ghent](#).
- [Pierre Duhem](#) begins publication of *Le Système du Monde: Histoire des Doctrines cosmologiques de Platon à Copernic* in [Paris](#).

- March 6 – First publication of [Ludwig Wittgenstein's philosophy of mathematics](#), a polemical review of [Peter Coffey's *The Science of Logic*](#)^[8] written in 1912 when Wittgenstein was an undergraduate studying with Bertrand Russell.
- Publication of the 3rd volume of [Principia Mathematica](#) by [Alfred North Whitehead](#) and [Bertrand Russell](#), one of the most important and seminal works in mathematical logic and philosophy.
- [Émile Borel](#) first states the [infinite monkey theorem](#) in the way it will subsequently become known.^[9]
- [William Henry Bragg](#) and [William Lawrence Bragg](#) work out the Bragg condition for strong X-ray reflection.
- [Niels Bohr](#) presents his [quantum model of the atom](#).^{[10][11][12]}
- [William Crookes](#) creates [sunglass](#) lenses.
- [Robert Millikan](#) measures the [fundamental unit of electric charge](#).
- [Georges Sagnac](#) demonstrates the [Sagnac effect](#), showing that light propagates at a speed independent of the speed of its source.^{[13][14][15]}
- [Johannes Stark](#) demonstrates that strong electric fields will split the Balmer spectral line series of hydrogen.
- [Nikolay Anichkov](#) first demonstrates the significance and role of [cholesterol](#) in [atherosclerosis](#) pathogenesis.^[16]
- [Albert Schweitzer](#) sets up the [Albert Schweitzer Hospital](#) at [Lambaréné](#) in [French Equatorial Africa](#).
- [John B. Watson](#) publishes the article "[Psychology as the Behaviorist Views It](#)" — sometimes called "[The Behaviorist Manifesto](#)".^[17]
- April 29 – [Swedish American](#) engineer [Gideon Sundback](#) of [Hoboken, New Jersey](#), [patents](#) the all-purpose [zipper](#).
- May 26 (May 13 [O.S.](#)) – [Igor Sikorsky](#) flies the world's first 4-engine [fixed-wing aircraft](#), his [Bolshoi Baltisky biplane](#), near [Saint Petersburg](#).^{[18][19]}
- August – Invention of [stainless steel](#) by [Harry Brearley](#) in [Sheffield](#), England (concurrent with the invention of another type in the United States by [Elwood Haynes](#)).^[20]
- [Oskar Barnack](#) of [Leitz](#) produces the first [35 mm film](#) miniature still camera.
- [French](#) inventor [René Lorin](#) [patents](#) the [ramjet](#), but attempts to build a prototype fail due to inadequate materials.^[21]
- [Die Naturwissenschaften](#) first published by [Die Kaiser-Wilhelm-Gesellschaft zur Förderung der Wissenschaften e. V.](#)
- [Journal of Ecology](#) first published.
- [Nobel Prize](#)
 - [Physics](#) – [Heike Kamerlingh Onnes](#)
 - [Chemistry](#) – [Alfred Werner](#)
 - [Medicine](#) – [Charles Richet](#)

1914

- [Sinope](#), the outermost known [moon](#) of [Jupiter](#), is discovered by [Seth Barnes Nicholson](#) at [Lick Observatory](#).
- A 76 cm [refracting telescope](#) is built at [Allegheny Observatory](#) in [Pittsburgh, Pennsylvania](#). It is the fifth largest refractor in the world.
- [Robert Goddard](#) begins building [rockets](#).
- [Walter Sydney Adams](#) determines an incredibly high [density](#) for [Sirius B](#).
- March 27 – [Belgian](#) surgeon [Albert Hustin](#) makes the first successful non-direct [blood transfusion](#), using [anticoagulants](#).
- August 1 – [Swiss National Park](#) (*Parc Naziunal Svizzer*) established in the [Engadin](#) region of Switzerland.
- September 1 – [Martha](#), the last known [passenger pigeon](#), dies, in the [Cincinnati Zoo](#).
- November 6 – [Jacques Loeb](#) publishes a paper on artificial [parthenogenesis](#) in [sea urchins](#).^[1]
- November 26 – [Karl von Frisch](#) publishes his first significant paper on [honey bee](#) behavior, "Der Farbensinn und Formensinn der Biene".^[2]
- [Julian Huxley](#) publishes *The Courtship Habits of the Great Crested Grebe*, a key text in [ethology](#).
- [John Joly](#) develops a method of extracting [radium](#) and applying it in [radiotherapy](#).^[3]
- [Edward Calvin Kendall](#) isolates [thyroxine](#).
- [Morris Simmonds](#) first reports [hypopituitarism](#).^[4]
- [Oxymorphone](#), a powerful narcotic analgesic closely related to morphine, is first developed in Germany.^[5]
- In analysis of the [Riemann hypothesis](#)
 - [G. H. Hardy](#) shows there are infinitely many [zeros on the critical line](#).^[6] [Harald Bohr](#) and [Edmund Landau](#) show that for any positive ε , all but an infinitely small proportion of zeros lie within a distance ε of the critical line;^[7] and R. J. Backlund introduces a better method of checking the zeros.
 - [J. E. Littlewood](#) shows that the [prime number theorem](#) underestimates the cumulative total of [primes](#).^[8]
- [Pascoite](#) is first described.^[9]
- April 24 – [James Franck](#) and [Gustav Hertz](#)'s [experiment on electron collisions](#) showing internal quantum levels of atoms is presented to the [Deutsche Physikalische Gesellschaft](#).
- October 1 – [Edgar Buckingham](#) introduces use of the symbol " π_i " for the dimensionless variables (or parameters) in what becomes known as the [Buckingham \$\pi\$ theorem](#), significant to [dimensional analysis](#).^[10]
- [Ernest Rutherford](#) suggests that the positively charged atomic nucleus contains [protons](#).
- February 3 – [Willis Carrier](#) patents an [air conditioner](#) in the United States.
- September 5 – British [Royal Navy scout cruiser HMS Pathfinder \(1904\)](#) is sunk by [German submarine U-21](#) in the [Firth of Forth](#) (Scotland), the first ship ever to be sunk by a locomotive [torpedo](#) fired from a [submarine](#).
- November 3 – [Polly Jacob](#) patents a backless [bra](#) in the United States.
- [Kodak](#) introduce the [Autographic](#) system.

- October 23 – [Manifesto of the Ninety-Three](#) proclaimed in Germany.
- [Nobel Prize](#)
 - [Physics](#) – [Max von Laue](#)
 - [Chemistry](#) – [Theodore William Richards](#)
 - [Medicine](#) – [Robert Bárány](#)

1915

- January – British physicist Sir [Joseph Larmor](#) publishes his observations on "The Influence of Local Atmospheric Cooling on Astronomical Refraction".^[1]
- March 19 – [Pluto](#) is photographed for the first time but is not classified as a [planet](#).
- [Einstein's](#) new theory of [general relativity](#) is used to explain [Mercury's](#) strange motions that baffled [Urbain Le Verrier](#).
- [Robert Innes](#) discovers [Proxima Centauri](#), the closest star to Earth after the Sun.
- [Thomas Lyle Williams](#) produces the [mascara Maybelline](#).
- May 22 – [Lassen Peak](#), one of the [Cascade Volcanoes](#) in [Northern California](#), erupts, sending an ash plume 30,000 feet in the air and devastating the nearby area with [pyroclastic flows](#) and [lahars](#). It is the only volcano to erupt in the [contiguous United States](#) between 1900 and 1980.
- [Alfred Wegener](#) publishes his [theory](#) of [Pangea](#), which he calls *Urkontinent*.^[2]
- The new [theropod](#) dinosaur genus and species [Spinosaurus aegyptiacus](#) is assigned by German paleontologist [Ernst Stromer](#).^[3]
- A global [pandemic](#) of [encephalitis lethargica](#) begins.^{[4][5][6]}
- [Trench nephritis](#) is first reported as affecting soldiers of the [British Expeditionary Force](#) in Flanders in the [British Medical Journal](#); the name is coined by [Nathan Raw](#).^[7]
- [Walter Bradford Cannon](#) coins the term *fight or flight* to describe an animal's response to threats.^[8]
- [Thomas Hunt Morgan](#), demonstrates non-inherited [genetic mutation](#) (in [Drosophila melanogaster](#)), undermining the conceptual basis of [eugenics](#).^[9]
- [Reginald Punnett's](#) *Mimicry in Butterflies* is published in Cambridge (U.K.)
- [Clara H. Hasse](#) publishes a paper identifying the cause of [citrus canker](#) which leads to the development of methods for controlling the disease, saving the [citrus](#) crops in the [southern United States](#) from being wiped out.^[10]
- [Emmy Noether](#) proves [her theorem](#) that any [differentiable symmetry](#) of the [action](#) of a physical system has a corresponding [conservation law](#).^[11]
- [Wacław Sierpiński](#) describes the [Sierpinski triangle](#).
- August – [Ada Hitchins'](#) experimental results indicating that [radium](#) is formed by the decay of [uranium](#) are published.^[12]
- November 25 – [Albert Einstein](#) presents to the [Prussian Academy of Sciences](#) the [Einstein field equations](#) of [general relativity](#).^[13] He abandons his [hole argument](#) for general relativity.^[14]

- [Arnold Sommerfeld](#) develops a modified [Bohr atomic model](#) with elliptic orbits to explain relativistic [fine structure](#).
- [Danish psychologist Edgar Rubin](#) publishes *Synsoplevede Figurer* ("Visual Figures") introducing the [optical illusion](#) which becomes known as the [Rubin vase](#).
- January 19 – [Georges Claude](#) patents the [neon](#) discharge tube for use in [advertising](#).
- February 4 – John G. A. Kitchen patents the [reversing rudder](#).^[15]
- March 3 – The [National Advisory Committee for Aeronautics](#), the predecessor of [NASA](#), is established in the [United States](#).
- July 1 – First use of [synchronization gear](#) in [aerial warfare](#).
- August – [Brodie helmet](#) patented in the United Kingdom.
- September 9 – [William Foster & Co.](#) of [Lincoln, England](#), complete the first prototype [military tank](#) "[Little Willie](#)".
- [Wolfgang Gaede](#) invents the [diffusion pump](#).^[16]
- [William Mills](#) patents, develops and manufactures the [Mills bomb](#), a [hand grenade](#), at the Mills Munition Factory in [Birmingham](#), England.^[17]
- [Dagobert Müller von Thomamühl](#) produces a form of [hovercraft](#).
- [Nobel Prize](#)
 - [Physics](#) – Sir [William Henry Bragg](#) and Sir [William Lawrence Bragg](#)
 - [Chemistry](#) – [Richard Martin Willstätter](#)

1916

- [Barnard's Star](#) is discovered by [Edward Emerson Barnard](#).
- [Harlow Shapley](#) finds that the spectrum of [S Sagittae](#) and other [Cepheid variables](#) varies with brightness, recording it as [spectral type](#) F0 leading to maximum, F4 at maximum, and G3 just before minimum brightness.^[1]
- [Gilbert N. Lewis](#) and [Irving Langmuir](#) formulate an electron shell model of [chemical bonding](#).^[2]
- The [Born–Haber cycle](#), an approach to analyze reaction energies, is developed by German scientists [Max Born](#) and [Fritz Haber](#).
- [Sydney Chapman](#) and [David Enskog](#) systematically develop a [kinetic theory of gases](#).
- [Jan Czochralski](#) invents a method for growing single crystals of metals.
- [Ludwig Bieberbach](#) presents the [Bieberbach conjecture](#).^[3]
- [Wacław Sierpiński](#) gives the first example of an [absolutely normal number](#) and describes the [Sierpinski carpet](#).
- 1 January – The British [Royal Army Medical Corps](#) carries out the first successful [blood transfusion](#) using blood that had been stored and cooled.
- 16 October – [Margaret Sanger](#) opens a [family planning](#) and [birth control](#) clinic in [Brownsville, Brooklyn](#), the first of its kind in the [United States](#).^{[4][5]} Nine days later, she is arrested for breaking a [New York](#) state law prohibiting distribution of [contraceptives](#).^[6] This same year, she publishes *What Every Girl Should Know*, providing information about such topics as [menstruation](#) and sexuality in adolescents.

- [Georges Guillain](#), [Jean Alexandre Barré](#) and [André Strohl](#) diagnose two soldiers with [Guillain–Barré syndrome](#) of the [peripheral nervous system](#) and describe the key diagnostic abnormality of increased [spinal fluid](#) protein production, but normal cell count.^[7]
- [Eugen Bleuler](#) publishes his *Lehrbuch der Psychiatrie*, including a definition of complexes arising from diffuse [brain damage](#), known as "Bleuler's psycho syndrome".^[8]
- [Medication Suramin](#) against [African sleeping sickness](#) and [river blindness](#) is first made by German company [Bayer AG](#).
- [Albert Einstein](#) publishes "[Die Grundlage der allgemeinen Relativitätstheorie](#)" on [general relativity](#) in *Annalen der Physik* **49** and shows that the field equations of general relativity admit wavelike solutions. This will be demonstrated in [2016](#).^[9]
- [Karl Schwarzschild](#) solves the Einstein [vacuum field equations](#) for [uncharged](#) spherically-symmetric non-rotating systems and calculates [Schwarzschild radius](#).
- [Lewis M. Terman](#) of [Stanford University](#) develops the first of the [Stanford–Binet Intelligence Scales](#) for [intelligence testing](#).
- February – [Stahlhelm](#) steel helmet first issued to German soldiers.
- 18 April – Capt. [Peter Nissen](#) completes the prototype [Nissen hut](#).^[10]
- 11 September – The almost-completed [Quebec Bridge](#) collapses for the second time.^[11]
- Chemist [Chika Kuroda](#) becomes the first woman in [Japan](#) to receive a [Bachelor of Science](#) degree.^[12]

1917

- [D'Arcy Wentworth Thompson](#)'s *On Growth and Form* is published.
- [Paul Ehrenfest](#) gives a conditional principle for a three-dimensional space.
- [Shinobu Ishihara](#) publishes his [color perception test](#).^[1]
- [Julius Wagner-Jauregg](#) discovers [malarial pyrotherapy](#) for [general paresis of the insane](#).
- [Albert Einstein](#) introduces the idea of [stimulated radiation emission](#).
- [Nuclear fission](#): [Ernest Rutherford](#) (at the [Victoria University of Manchester](#)) achieves [nuclear transmutation](#) of nitrogen into oxygen, using alpha particles directed at nitrogen $^{14}\text{N} + \alpha \rightarrow ^{17}\text{O} + \text{p}$, the first observation of a [nuclear reaction](#), in which he also discovers and names the [proton](#).^[2]
- September 13 – Release in the United States of the first film made in [Technicolor](#) System 1, a two-color process, *The Gulf Between*.
- Alvin D. and [Kelvin Keech](#) introduce the "banjulele-banjo", an early form of the [banjolele](#).
- [Gilbert Vernam](#) jointly reinvents the [one-time pad encryption](#) system.
- [Nobel Prize](#)

- [Physics](#) – [Charles Glover Barkla](#) (announced 12 November 1918; presented 1 June 1920)
- [Chemistry](#) – not awarded
- [Medicine](#) – not awarded

1918

- June 8 – [Nova Aquila](#), the brightest observed since [1604](#), is discovered.
- [Kiyotsugu Hirayama](#) identifies several groups of [main belt asteroids](#), now known as [Hirayama families](#).
- [Harlow Shapley](#) demonstrates that [globular clusters](#) are arranged in a spheroid or halo whose center is not the [Earth](#), but the center of the [galaxy](#).
- [Heber Curtis](#) discovers a [relativistic jet](#) of matter emerging from [Elliptical galaxy M87](#).
- February 21 – The last known [Carolina parakeet](#) (the only [parrot](#) species native to the [eastern United States](#)) dies in [Cincinnati Zoo](#).
- Around 1000 [pilot whales strand](#) in the [Chatham Islands](#).
- [R. A. Fisher](#) puts forward a [genetic](#) model that shows that continuous variation could be the result of [Mendelian inheritance](#) in his paper "[The Correlation Between Relatives on the Supposition of Mendelian Inheritance](#)".
- [J. Henri Fabre's](#) *The Sacred Beetle, and others* published in [English](#).
- [Jacques Loeb's](#) *Forced Movements, Tropisms, and Animal Conduct* published in the United States.
- February 23 – [Arthur Scherbius](#) applies to [patent](#) the [Enigma machine](#).^[1]
- [Edward Hugh Hebern](#) patents the [Hebern rotor machine](#).
- [Technisches Museum Wien](#) opens in [Vienna](#).
- [Felix Hausdorff](#) introduces the concept of the fractional [Hausdorff dimension](#).^[2]
- [Gaston Julia](#) describes the iteration of a [rational function](#).^[3]
- July 26 – [Emmy Noether](#) introduces what becomes known as [Noether's theorem](#), from which [conservation laws](#) are deduced for symmetries of [angular momentum](#), linear [momentum](#) and [energy](#), at [Göttingen](#), Germany.
- [Josef Lense](#) and [Hans Thirring](#) find the gravitomagnetic precession of [gyroscopes](#) in the equations of [general relativity](#).
- [Hans Reissner](#) and [Gunnar Nordström](#) solve the [Einstein](#) and [Maxwell field equations](#) for charged spherically-symmetric non-rotating systems.
- [Friedrich Kottler](#) gets a Schwarzschild solution without Einstein vacuum field equations.
- January – [1918 flu pandemic](#): "Spanish 'flu" ([influenza](#)) first observed in [Haskell County, Kansas](#).^[4]
- March 26 – Dr. [Marie Stopes](#) publishes her influential book [Married Love](#) in the U.K., following it with *Wise Parenthood*, a treatise on birth control.
- June–August – "Spanish 'flu" becomes [pandemic](#).^[5]
- September 7 – [J. B. Christopherson](#) publishes his discovery that [antimony potassium tartrate](#) is an effective cure for [bilharzia](#).^[6]

- [Hartog Jacob Hamburger](#) describes the [chloride shift](#).^[7]
- April 10 – [Alexander M. Nicholson](#) files a United States patent for the [radio crystal oscillator](#).^[8]
- [Edwin Howard Armstrong](#) develops the [superheterodyne receiver](#).^[9]
- [George Constantinescu](#) publishes *Theory of sonics: a treatise on transmission of power by vibrations*,^[10] originating the study of this branch of [continuum mechanics](#).
- [Theodore von Karman](#) and [Asbóth Oszkár](#) build the first co-axial [helicopter](#).
- [Charles Strite](#) invents the [pop-up toaster](#).^[11]
- [Nobel Prize](#)
 - [Physics](#) – [Max Karl Ernst Ludwig Planck](#)
 - [Chemistry](#) – [Fritz Haber](#)^[12]
 - [Medicine](#) – not awarded

1919

- The [International Astronomical Union](#) is established in Paris.
- June 1 – The term *covalence* in relation to [chemical bonding](#) is first used by [Irving Langmuir](#).^[1]
- [Leonard Eugene Dickson](#) begins publication of *History of the Theory of Numbers*.
- [Viggo Brun](#) proves [Brun's theorem](#) B_2 for [twin primes](#).
- Dr [George Newman](#) is appointed as the first [Chief Medical Officer](#) to the [Ministry of Health](#) in [England and Wales](#).
- May 29 – [Einstein's](#) theory of [general relativity](#) is tested by [Arthur Eddington's](#) observation of the "bending of light" during the total [solar eclipse](#) on this day observed in [Principe](#), and by [Andrew Crommelin](#) in [Sobral, Ceará, Brazil](#) (confirmed November 6).^[2]
- [Arnold Sommerfeld](#) and [Walther Kossel](#) publish their [displacement law](#).^[3]
- [James Jeans](#) discovers that the dynamical constants of motion determine the distribution function for a system of particles.
- [Betz's law](#) is published by German physicist [Albert Betz](#), indicating the maximum power that can be extracted from the wind, independent of the design of a wind turbine in open flow.
- In [Berlin](#) Dr [Magnus Hirschfeld](#) and [Arthur Kronfeld](#) found the [Institut für Sexualwissenschaft](#).^{[4][5][6][7]}
- First crossings of the [Atlantic Ocean](#) by air.
 - May 8–27 – [United States Navy Curtiss flying boat NC-4](#) commanded by [Albert Cushing Read](#) makes the first [transatlantic flight](#), from [Naval Air Station Rockaway](#) to [Lisbon](#) via Newfoundland and the [Azores](#).

- June 14–15 – A [Vickers Vimy](#) flown by [John Alcock](#) and [Arthur Whitten Brown](#) makes the first [nonstop transatlantic flight](#), from [St. John's, Newfoundland](#), to [Clifden, Ireland](#).
- July 2–6 – British [airship R34](#) makes the first transatlantic flight by dirigible, and the first westbound flight, from [RAF East Fortune, Scotland](#), to [Mineola, New York](#).
- May 29 – [Charles Strite](#) files a [United States patent](#) for the pop-up electric bread [toaster](#).^[8]
- October 17 – Dr. [Frank Conrad](#) begins broadcasting from [8XK](#) in [Pittsburgh](#) (United States).
- [Lee De Forest](#) files his first United States patent for the [Phonofilm sound-on-film](#) process.
- [United States](#) firearms designer [John Browning](#) finalizes the design of the [M1919 Browning machine gun](#).
- United States firearms designer [John T. Thompson](#) finalizes the design of the [Thompson submachine gun](#).
- A United States patent for the self-folding [shirt collar](#) is obtained by the [Phillips-Jones Corporation](#).
- [Nobel Prize](#)
 - [Physics](#) – [Johannes Stark](#)
 - [Chemistry](#) – not awarded
 - [Medicine](#) – [Jules Bordet](#)

1920

- January 13 – *The New York Times* ridicules rocket scientist [Robert H. Goddard](#), stating that [spaceflight](#) is impossible; in 1969 with [Apollo 11](#) on its way to the Moon, the newspaper will publicly retract this position.^[1]
- December 13 – The red giant star [Betelgeuse](#) is the first to have its diameter determined by an optical [astronomical interferometer](#), the [Michelson stellar interferometer](#) on [Mount Wilson Observatory](#)'s reflector telescope.^[2]
- [Andrew Douglass](#) proposes [dendrochronology](#) dating.
- Approximate date – The [HIV pandemic](#) almost certainly originates in Léopoldville, modern-day [Kinshasa](#), the capital of the [Belgian Congo](#).^[3]
- [Newcomen Society](#) founded in the [United Kingdom](#) for the study of the history of engineering and technology.
- [Frederick Banting](#) and [Charles Best](#) co-discover [insulin](#).^[citation needed]
- [Hans Gerhard Creutzfeldt](#) first describes some of the symptoms of what will become known as [Creutzfeldt–Jakob disease](#).
- [Hydrocodone](#), a [narcotic analgesic](#) closely related to [codeine](#), is first synthesized in [Germany](#) by [Carl Mannich](#) and Helene Löwenheim.^[4]
- [Black Cross Nurses](#) founded in the United States.
- [Milutin Milanković](#) proposes that long term climatic cycles may be due to changes in the eccentricity of the Earth's orbit and changes in the Earth's obliquity ("[Milankovitch cycles](#)").^[5]

- [Megh Nad Saha](#) states his ionization equation.
- [Albert Einstein](#) delivers his [Leiden Lecture](#).
- [Ernest Rutherford](#) predicts the existence of the [neutron](#).
- [James Jeans](#) discovers that the dynamical constants of motion determine the distribution function for a system of particles.
- Publication of [Alan A. Griffith](#)'s analysis of the process of [brittle fracture](#).^[6]
- [John B. Watson](#) conducts the [Little Albert experiment](#) in [classical conditioning](#).
- July 25 – The first transatlantic two-way [radio](#) broadcast is made.^[7]
- September 29 – First domestic radio sets come to stores in the [United States](#) – a [Westinghouse](#) radio costs \$10.^[citation needed]
- October – Young [Russian](#) physicist [Lev Sergeyevich Termen](#) first develops the [electronic musical instrument](#) which will become the [Theremin](#).^[8]
- April 26 – [Emil Racoviță](#) establishes the world's first institute for the academic study of [speleology](#) at the [Upper Dacia University](#) in [Cluj](#) (Romania).
- Publication in [Prague](#) of [Karel Čapek](#)'s drama [R.U.R: Rossum's Universal Robots](#), introducing the word [Robot](#) to the world.^{[9][10]}

1921

- [Winkel tripel projection](#) proposed.
- [Étienne Biéler](#) and [James Chadwick](#) publish a key paper on the [strong interaction](#).^[1]
- [Thomas Midgley](#) discovers the effective anti-knocking properties of [tetraethyllead](#), which is used in "leaded" [gasoline](#) (petrol).
- [Danish](#) explorer [Lauge Koch](#) first sets foot on and names [Kaffeklubben Island](#), [the northernmost point of land on Earth](#).
- [John Maynard Keynes](#) publishes *A Treatise on Probability*.
- [Marston Morse](#) applies the [Thue–Morse sequence](#) to [differential geometry](#).
- [Emmy Noether](#) publishes *Idealtheorie in Ringbereichen*, developing [ideal ring theory](#), an important text in the field of [abstract algebra](#).^{[2][3]}
- First publication of [Ludwig Wittgenstein](#)'s *Tractatus Logico-Philosophicus*, as "Logisch-Philosophische Abhandlung" in *Annalen der Naturphilosophie*.
- April–August – [Nicolae Paulescu](#) publishes papers on the preparation and therapeutic effects in animal subjects of an aqueous [pancreatic](#) extract.
- July 18 – The first [BCG](#) vaccination against [tuberculosis](#).
- July 27 – Researchers at the [University of Toronto](#) led by [biochemist Frederick Banting](#) announce the discovery of the [hormone insulin](#).
- [American](#) biochemist [Elmer McCollum](#) identifies the presence of a component in [cod liver oil](#) which cures [rickets](#), which he calls [vitamin D](#).^{[4][5][6]}
- [Fidel Pagés](#) pioneers [epidural anesthesia](#).

- July – [Wolfgang Pauli](#) is awarded his [Doctor of Philosophy](#) at [Ludwig Maximilian University of Munich](#) for his thesis *Über das Modell des Wasserstoff-Molekülions* ("About the Hydrogen Molecular Ion Model").
- [T. Kaluza](#) demonstrates that a five-dimensional version of [Albert Einstein's](#) equations unifies [gravitation](#) and [electromagnetism](#).
- [Hermann Rorschach](#) publishes *Psychodiagnostik*, proposing the [inkblot test](#).
- [Gaëtan Gatian de Clérambault](#) publishes *Les Psychoses passionelles*, a comprehensive review of [erotomania](#).
- Spring and summer – 14-year-old farm boy [Philo Farnsworth](#) devises the [image dissector](#), the basis for the first version of [television](#).
- October 25 – Hugo A. F. Abt is granted a patent for his design of [bascule bridge](#).^[7]
- The [vibraphone](#) in its original form is invented in the United States.
- Journalist [E. W. Scripps](#) and biologist [William Emerson Ritter](#) found *Science Service*, later renamed [Society for Science and the Public](#), in the United States with the goal of keeping the public informed of scientific developments.
- [Nobel Prize](#)
 - [Physics](#) – [Albert Einstein](#) – awarded 1922
 - [Chemistry](#) – [Frederick Soddy](#)
 - [Physiology or Medicine](#) – not awarded

1922

- November 4 – [British](#) archaeologist [Howard Carter](#) and his men find the entrance to King [Tutankhamen's](#) tomb in the [Valley of the Kings](#) of [Egypt](#).
- August – The [California grizzly bear](#) is hunted to extinction.
- Last known wild [Barbary lion](#) (*P. l. leo*) shot in the [Atlas Mountains](#) of [Morocco](#).^[1]
- The [Amur tiger](#) becomes extinct in [South Korea](#).^[2]
- [H. J. Muller](#) sets out the basic properties of [genetic heredity](#).^{[3][4]}
- June 20 – [Degesch](#) applies to [patent](#) the [cyanide-based insecticide Zyklon B](#) (credited to Walter Heerdt) in [Germany](#).^[5]
- [Vitamin E](#) is discovered by [Herbert McLean Evans](#) and Katharine Scott Bishop at the [University of California, Berkeley](#)^[6] and [Vitamin D](#) by [Elmer McCollum](#) and others.
- [Czech](#) chemist [Jaroslav Heyrovský](#) invents [polarographic methods](#) of chemical analysis.
- [German](#) chemist [Hermann Staudinger](#) proposes what he will come to call [macromolecules](#).^[7]
- [Bronisław Malinowski's](#) influential [ethnological](#) text *Argonauts of the Western Pacific* is published.
- First publication of [Ludwig Wittgenstein's](#) *Tractatus Logico-Philosophicus* in an [English](#) translation.

- [Jarl Waldemar Lindeberg](#) provides a proof of the "Lindeberg condition" of the [central limit theorem](#).^[8]
- [Ernst Steinitz](#) proves [Steinitz's theorem](#) in [polyhedral combinatorics](#).^[9]
- January 11 – First successful [insulin](#) treatment of [diabetes](#), by [Frederick Banting](#) in [Toronto](#), using a pure preparation intravenously injected; on the same date [Nicolae Paulescu](#) makes an apparently successful rectal administration of an insulin preparation.
- English mathematical physicist [Lewis Fry Richardson](#) proposes a scheme for [weather forecasting](#) by solution of [differential equations](#), the method used in modern times, in his work *Weather Prediction by Numerical Process*.^[10]
- First of four successive [American Museum of Natural History](#) expeditions to [Mongolia](#) under [Roy Chapman Andrews](#) which will discover fossils of [Indricotherium](#) (a gigantic hornless [rhinoceros](#) then named "[Baluchitherium](#)"), [Protoceratops](#), a [nest](#) of [Protoceratops](#) [eggs](#) (found in 1995 to be from [Oviraptor](#)), [Pinacosaurus](#), [Saurornithoides](#), [Oviraptor](#) and [Velociraptor](#), none of which were known before.
- [Arthur Compton](#) studies X-ray photon [scattering](#) by electrons.
- [Otto Stern](#) and [Walther Gerlach](#) show "space quantization".
- [Hilding Faxén](#) introduces [Faxén's law](#) for the velocity of a sphere in [fluid dynamics](#).^[11]
- [Albert Einstein's](#) *The Meaning of Relativity: Four Lectures Delivered at Princeton University, May 1921* is published by [Princeton University Press](#).
- February 14 – The world's first regular wireless broadcasts for entertainment, made by [Peter Eckersley](#), begin transmission on [radio](#) station [2MT](#) from a hut at the [Marconi Company](#) laboratories at [Writtle](#) near [Chelmsford](#) in England. This is followed in the [United Kingdom](#) on May 11 by station [2LO](#) from [Marconi House](#) in London, which from November 22 becomes the [British Broadcasting Company](#) ([BBC](#)).
- [Lancia Lambda](#) is the first [automobile](#) to use [monocoque](#) construction.
- Approximate date – [Madeleine Vionnet](#) introduces the [bias cut](#) dress in Paris.
- [Nobel Prize](#)
 - [Physics](#) – [Niels Bohr](#)
 - [Chemistry](#) – [Francis William Aston](#)
 - [Physiology or Medicine](#) – [Archibald Vivian Hill](#) and [Otto Fritz Meyerhof](#)

1923

- January 17 (or 9) – First stable flight of the first [rotorcraft](#), [Juan de la Cierva's Cierva C.4 autogyro](#), in Spain.
- June – [Hermann Oberth](#) publishes *Die Rakete zu den Planetenräumen* ("By Rocket into Planetary Space").
- October 21 – First official public showing of a [planetarium](#) projector, a [Zeiss](#) model at the [Deutsches Museum](#) in [Munich](#).^[1]

- [Karl von Frisch](#) publishes "Über die 'Sprache' der Bienen. Eine tierpsychologische Untersuchung" ("On the 'language' of bees: an examination of animal psychology").^[2]
- [Dirk Coster](#) and [George de Hevesy](#) publish their discovery of the [transition metal element hafnium](#) ($_{72}\text{Hf}$) in [zirconium](#) ore, working in [Copenhagen](#) (Latin: *Hafnia*).^{[3][4]}
- [Niels Bohr](#) and Dirk Coster, working in Copenhagen, produce a paper on [X-ray spectroscopy](#) and the [periodic system](#) of the elements.^[5]
- [Gilbert N. Lewis](#) and [Merle Randall](#)'s textbook *Thermodynamics and the Free Energy of Chemical Reactions* is influential in the replacement of the concept of [chemical affinity](#) by [free energy](#).^[6]
- [Enigma machine](#) first produced commercially.^[7]
- [Otto Julius Zobel](#) of [Bell Labs](#) describes the type of [signal processing filter](#) sections based on the [image impedance](#) design principle which will become known as [Zobel networks](#).^[8]
- December 29 – [Vladimir K. Zworykin](#) files his first [patent](#) (in the [United States](#)) for "television systems".
- [Tanager Expedition](#).
- February – The [Maudsley Hospital](#), established jointly by the [London County Council](#) and [Henry Maudsley](#), admits its first psychiatric patients.
- First vaccine for [Diphtheria](#)
- July 13 – An [American Museum of Natural History](#) expedition to [Mongolia](#) under [Roy Chapman Andrews](#) is the first in the world to discover [fossil dinosaur eggs](#). Initially thought to belong to the [ceratopsian Protoceratops](#), they are determined in 1995 actually to belong to the [theropod Oviraptor](#).^[9] On August 11 Peter Kaisen recovers the first [Velociraptor](#) fossil known.^[10]
- [Arthur Eddington](#) publishes the textbook [The Mathematical Theory of Relativity](#) in [Cambridge](#).
- [Herbert Grove Dorsey](#) invents the first practical [fathometer](#).
- [Nobel Prizes](#)
 - [Physics](#): [Robert Andrews Millikan](#)
 - [Chemistry](#): [Fritz Pregl](#)
 - [Medicine](#): [Frederick Grant Banting](#) and [John James Rickard Macleod](#)
- [Copley Medal](#): [Horace Lamb](#)
- [Wollaston Medal](#) for Geology: [William Whitaker](#)

1924

- November 23 – [Edwin Hubble](#) announces his discovery that [Andromeda](#), previously believed to be a [nebula](#), is actually another [galaxy](#), and that the [Milky Way](#) is only one of many such galaxies in the universe.^[11]

- The [Einstein Tower](#) near [Potsdam, Germany](#), designed by [Erich Mendelsohn](#), becomes operational as an astrophysical observatory.
- [Mount Stromlo Observatory](#) near [Canberra](#), Australia, is established as the Commonwealth Solar Observatory.
- [1056 Azalea](#) is discovered.
- The term "[ectogenesis](#)" is coined by British scientist [J. B. S. Haldane](#) to describe the growth of mammalian embryos in artificial environments.^{[2][3]}
- [California grizzly bear](#) last sighted.
- The first inactive [tetanus toxoid](#) is discovered and produced.^[4]
- December 17 – Dismantling of [James Watt's](#) workshop for display in the [Science Museum, London](#), commences.^[5]
- [Stefan Banach](#) and [Alfred Tarski](#) publish the [Banach–Tarski paradox](#).^[6]
- [David Hilbert](#) proposes [Hilbert's paradox of the Grand Hotel](#).^[7]
- German physiologist and psychiatrist [Hans Berger](#) records the first human [electroencephalogram](#).^[8]
- The first specimen of [Australopithecus africanus](#), the [fossil](#) skull of the "[Taung Child](#)", is identified in [South Africa](#).^[9]
- [S. N. Bose](#) and [Albert Einstein](#) publish papers in *Zeitschrift für Physik* applying [Bose–Einstein statistics](#) to [light quanta](#) and to atomic models and predicting existence of the [Bose–Einstein condensate](#).
- [E. C. Stoner](#) publishes a paper^[10] pointing out that for a given value of the [principal quantum number](#) (n), the number of energy levels of a single electron in the [alkali metal](#) spectra in an external magnetic field, where all [degenerate energy levels](#) are separated, is equal to the number of electrons in the closed shell of the [rare gases](#) for the same value of n. This leads to discovery of the [Pauli exclusion principle](#).
- [Louis de Broglie](#) introduces the wave-model of atomic structure, based on the ideas of [wave–particle duality](#).^[11]
- End – [Wolfgang Pauli](#) first proposes his [exclusion rule](#) in a letter.
- February 5 – Hourly time signals from [Royal Greenwich Observatory](#) are broadcast for the first time.
- February – [John Logie Baird](#) sends rudimentary [television](#) pictures over a short distance.^[12]
- [Václav Holek](#) designs the [ZB vz. 26 light machine gun](#) for [Zbrojovka Brno](#).
- The [earth inductor compass](#) is developed by [Morris Titterton](#) at the [Pioneer Instrument Company](#) in [Brooklyn, New York](#).
- [Nobel Prizes](#)
 - [Physics](#): [Karl Manne Georg Siegbahn](#)
 - [Medicine](#): [Willem Einthoven](#)

- July 21 – [Scopes Trial](#): In [Dayton, Tennessee](#), high school biology teacher [John T. Scopes](#) is found guilty of teaching [evolution](#) in class and fined \$100.
- September – Official opening of [Thijssse's Hof](#) (Garden of [Thijssse](#)), the first [wildlife garden](#) in the Netherlands, in [Bloemendaal](#) near [Haarlem](#).
- Approximate date – [Extinction](#) of the [Bubal hartebeest](#) in [North Africa](#).
- [Adams hemisphere-in-a-square projection](#) published by American cartographer Oscar Sherman Adams.^[1]
- May – [Rhenium](#) is discovered by [Walter Noddack](#) and [Ida Tacke](#) in [Berlin](#), the last stable, non-radioactive naturally occurring [element](#) to be found.^[2]
- The [Fischer–Tropsch process](#) for production of [hydrocarbons](#) is first developed by [Franz Fischer](#) and [Hans Tropsch](#) at the Kaiser-Wilhelm-Institut für Kohlenforschung in Mülheim an der Ruhr, Germany.
- [Museum of the History of Science](#) opens in the [Old Ashmolean](#) building in [Oxford](#), set up by [Robert Gunther](#) based largely on the collection given by Dr [Lewis Evans](#).^[3]
- [Pharmazie-Historisches Museum der Universität Basel](#) established by donation of the collection of [pharmacist](#) Josef Anton Häfliger.
- [Edwin Arthur Burt](#)'s *The Metaphysical Foundations of Modern Physical Science* is published.
- January – [Wolfgang Pauli](#) announces his [exclusion rule](#).^[4]
- [Werner Heisenberg](#), [Max Born](#) and [Pascual Jordan](#) set out the [matrix formulation](#) of [quantum mechanics](#).
- June 13 – [Charles Francis Jenkins](#) achieves the first synchronized transmission of pictures and sound, using 48 lines, and a mechanical system. A 10-minute film of a miniature windmill in motion is sent across 5 miles from [Anacostia](#) to [Washington, DC](#). The images are viewed by representatives of the [Bureau of Standards](#), the [U.S. Navy](#), the [Department of Commerce](#) and others. Jenkins calls this "the first public demonstration of radiovision".
- October 2 – [John Logie Baird](#) successfully transmits the first television pictures with a greyscale image, in London.^[5]
- October 22 – [Julius Edgar Lilienfeld](#) files the first [patent](#) for a form of [field-effect transistor](#).^[6]
- November 4 – [Charles F. Brannock](#) files a patent for the [Brannock Device](#) for measuring shoe sizes.^[7]
- *late 1925 or early 1926* – [Vladimir K. Zworykin](#) demonstrates a [cathode ray tube](#) television system using Braun tubes at the [Westinghouse Electric](#) laboratories in [Pittsburgh, Pennsylvania](#).
- [Jonas Hesselman](#) introduces the [Hesselman engine](#).
- [Sinclair Lewis](#)'s novel [Arrowsmith](#) is published in the [United States](#), notable in having the culture of medical science as a principal theme.^[8]
- [Nobel Prizes](#)
 - [Physics](#) – [James Franck](#), [Gustav Ludwig Hertz](#)

- [Chemistry](#) – [Richard Adolf Zsigmondy](#)

1926

- March 16 – [Robert Goddard](#) launches the first liquid-fueled [rocket](#), at [Auburn, Massachusetts](#).
- American [microbiologist Selman Waksman](#) publishes *Enzymes*.
- [The Quarterly Review of Biology](#) is established by [Raymond Pearl](#) in the United States.
- [Waldo Semon](#) and the [B.F. Goodrich](#) Company develop a method of [plasticizing polyvinyl chloride](#), giving it commercial potential.
- [Phencyclidine](#) (*PCP*, *angel dust*) is first synthesized.
- [Vladimir Vernadsky](#) popularises the concept of the [biosphere](#) in a book (in Russian) of this title.
- May 12 – [Roald Amundsen](#), [Umberto Nobile](#) and crew fly over the [North Pole](#) in the [airship Norge](#).
- [Otakar Borůvka](#) publishes [Borůvka's algorithm](#), introducing the [greedy algorithm](#).^{[1][2][3][4]}
- First vaccine for [pertussis](#).
- American [biogerontologist Raymond Pearl](#) publishes his book *Alcohol and Longevity*^[5] demonstrating that drinking [alcohol](#) in [moderation](#) is associated with greater longevity than either abstaining or drinking heavily.^[6]
- Finnish physician [Erik Adolf von Willebrand](#) first describes *Hereditär pseudohefili* ("Hereditary pseudohefophilia"),^[7] later known as [Von Willebrand disease](#).
- German-Jewish dermatologist [Walter Freudenthal](#) gives the earliest clear [histopathological](#) description of keratoma senile ([actinic keratosis](#)), distinguishing it from verruca senilis ([seborrheic keratosis](#)), in [Breslau](#).^[8]
- [Gerhard Heilmann](#) publishes *The Origin of Birds* (in English) on [bird evolution](#).
- [Wolfgang Pauli](#) uses [Werner Heisenberg's matrix theory](#) of [quantum mechanics](#) to derive the observed spectrum of the [hydrogen atom](#).
- January 26 – Scottish inventor [John Logie Baird](#) demonstrates his pioneering greyscale [mechanical television](#) system (which he calls a "televisor") at his London laboratory for members of the [Royal Institution](#) and a reporter from *The Times*.^{[9][10][11][12]}
- February – [Hidetsugu Yagi](#) and [Shintaro Uda](#) publish the first description of the [Yagi–Uda antenna](#).
- June 28 – A [patent](#) for an electric percussion [fuse](#) for explosive projectiles, invented by Herbert Rühlemann, is filed in Germany.
- July
 - [Alan A. Griffith](#) publishes *An Aerodynamic Theory of Turbine Design*, proposing an [airfoil](#) shape for [turbine blades](#).^{[13][14]}

- [Carl Zeiss, Jena](#), open a [planetarium](#) housed in a [geodesic dome](#) designed by [Walther Bauersfeld](#).^[15]
- November 23 – The [aerosol spray](#) can is patented by [Erik Rotheim](#), a [Norwegian](#) chemical engineer.^[16]
- The [Einstein refrigerator](#) is invented by [Albert Einstein](#) and [Leo Szilard](#).
- [Ulster](#)-born engineer [Harry Ferguson](#) is granted a British patent for his 'Duplex' hitch linking [tractor](#) and [plough](#).
- German engineer [Andreas Stihl](#) patents and develops an electric [chainsaw](#).^[17]
- [Nobel Prizes](#)
 - [Physics](#) – [Jean Baptiste Perrin](#)
 - [Chemistry](#) – [Theodor Svedberg](#)
 - [Medicine](#) – [Johannes Andreas Grib Fibiger](#)^[18]
- [Copley Medal](#): [Frederick Hopkins](#)
- [Wollaston Medal](#) for Geology: [Henry Fairfield Osborn](#)

1927

- [Edward Emerson Barnard](#)'s *A Photographic Atlas of Selected Regions of the Milky Way* is published posthumously.
- The [Cholodny-Went model](#) of [tropism](#) in emerging [monocotyledon](#) shoots is first proposed by [Nikolai Cholodny](#) of the [University of Kiev](#).
- [Fritz London](#) and [Walter Heitler](#) apply quantum mechanics to explain covalent bonding in the hydrogen molecule,^[1] which marks the birth of [quantum chemistry](#).^{[2][3]}
- [Carbon emissions](#) from fossil fuel burning and industry reach one billion tonnes per year.^[4]
- [American biologist Raymond Pearl](#) publishes an influential attack on the basic assumptions of [eugenics](#).^{[5][6]}
- Publication of the 2nd edition of *Principia Mathematica* by [Alfred North Whitehead](#) and [Bertrand Russell](#), one of the most important and seminal works in mathematical logic and philosophy.
- [António Egas Moniz](#) develops [cerebral angiography](#).^[7]
- February 23 – [German theoretical physicist Werner Heisenberg](#) writes a letter to fellow physicist [Wolfgang Pauli](#) in which he describes his [uncertainty principle](#) for the first time.
- April – Abbé [Georges Lemaître](#) publishes in the *Annales de la Société Scientifique de Bruxelles* "Un Univers homogène de masse constante et de rayon croissant rendant compte de la vitesse radiale des nébuleuses extra-galactiques"^[8] proposing the theory of the [expansion of the Universe](#), deriving what will become known as [Hubble's law](#), making the first estimation of what will become called the [Hubble constant](#),^{[9][10][11][12]} and proposing what becomes known as the [Big Bang](#) theory of the origin of the [Universe](#), which he calls his 'hypothesis of the [primeval atom](#)'.^{[13][14]}

- October – The fifth [Solvay Conference](#) meets in [Brussels](#) to discuss the newly formulated [quantum mechanics](#). [Albert Einstein](#) attacks the theories of [Niels Bohr](#) and [Werner Heisenberg](#).
- August 2 – American electrical engineer [Harold Stephen Black](#) invents the [negative-feedback amplifier](#).
- September 7 – [Philo Farnsworth](#)'s electronic [image dissector](#) television camera tube transmits its first image at his laboratory at 202 Green Street in [San Francisco](#).
- November 5 – Completion of a bridge by [Westinghouse Electric and Manufacturing](#) in [Turtle Creek, Pennsylvania](#), the world's first railroad bridge of wholly [welded](#) construction.^[15]
- Date unknown
 - [Emil Lerp](#) invents the transportable gasoline [chainsaw](#).
 - [Vibraphone](#) developed in its modern form by Henry Schluter of [J.C. Deagan, Inc.](#) in the United States.
- Last known specimens of the [Syrian wild ass](#) die.
- [Nobel Prizes](#)
 - [Physics](#) – [Arthur Holly Compton](#), [Charles Thomson Rees Wilson](#)
 - [Chemistry](#) – [Heinrich Otto Wieland](#)
 - [Medicine](#) – [Julius Wagner-Jauregg](#)
- [Copley Medal](#): [Charles Sherrington](#)
- [Wollaston Medal](#) for Geology: [William Whitehead Watts](#)

1928

- [American](#) anthropologist [Margaret Mead](#) publishes *[Coming of Age in Samoa](#)*, "a psychological study of primitive youth for Western civilization".
- The old [Canaanite](#) city of [Ugarit](#) is rediscovered.
- January – [Frederick Griffith](#) reports the results of [Griffith's experiment](#), indirectly proving the existence of [DNA](#).^{[1][2]}
- September 3 – [Alexander Fleming](#), at [St Mary's Hospital, London](#), accidentally rediscovers the [antibiotic Penicillin](#), forgotten since [Ernest Duchesne](#)'s original discovery in 1896.^{[3][4]}
- [American biogerontologist](#) [Raymond Pearl](#) publishes his *[Rate of Living Hypothesis](#)*, proposing that lifespan is shorter in animals with faster metabolisms.^[5]
- The [Diels-Alder reaction](#) was first described by German chemists [Otto Diels](#) and [Kurt Alder](#) in 1928.
- [Bubble gum](#) is invented by [Walter Diemer](#) in the United States.
- April – [Leslie Comrie](#) publishes an article "On the Construction of Tables by Interpolation", describing the use of [punched card](#) equipment for [interpolating](#) tables of data, and becomes the first to use such equipment for scientific calculations, using [Fourier synthesis](#) to compute the principal terms in the motion of the [Moon](#) for 1935–2000.

- [Florian Cajori](#) begins publication of *A History of Mathematical Notations*.
- [David Hilbert](#) and [Wilhelm Ackermann](#) publish *Grundzüge der theoretischen Logik*, a pioneering elementary text in [first-order logic](#) stating the *Entscheidungsproblem*.^[6]
- [John von Neumann](#) publishes *Zur Theorie der Gesellschaftsspiele*, a text in [game theory](#).
- October 12 – An '[iron lung](#)' [medical ventilator](#) designed by [Philip Drinker](#) and [Louis Agassiz Shaw, Jr.](#), is used for the first time, at [Boston Children's Hospital](#) in the United States for treatment of [poliomyelitis](#).
- *Dementia pugilistica* is first described by forensic pathologist Dr. [Harrison Stanford Martland](#), chief medical examiner of [Essex County, New Jersey](#).^[7]
- February 28 – [C. V. Raman](#) and [K. S. Krishnan](#) discover [Raman scattering](#) in liquids.^[8]
- [Paul Dirac](#) proposes the [Dirac equation](#) as a [relativistic equation of motion](#) for the [wavefunction](#) of the [electron](#),^[9] leading him to predict the existence of the [positron](#), the electron's [antiparticle](#).^[10]
- February 8 – British inventor [John Logie Baird](#) broadcasts a transatlantic television signal from London to [Hartsdale, New York](#).^[11]
- June 11 – [Hungarian](#) inventor [Kálmán Tihanyi](#) files [patents](#) in [Germany](#), the [United Kingdom](#) and [France](#) for a [cathode ray](#) television transmission system.^[12]
- July 3
 - British inventor [John Logie Baird](#) demonstrates the world's first [color television](#) transmission, using scanning discs.^[13]
 - [Ulster-born](#) engineer [Harry Ferguson](#) obtains a British patent for his [three-point linkage](#) for [tractors](#).^[14]
- July 7 – The first machine-sliced and machine-wrapped loaf of bread is sold in [Chillicothe, Missouri](#), using [Otto Frederick Rohwedder](#)'s technology.
- September 3 – [Philo Farnsworth](#) demonstrates to the Press the world's first working [all-electronic television](#) system, employing electronic scanning in both the pickup and display devices.^{[15][16]}
- December – Completion of the [Maurzyce Bridge](#) near [Łowicz](#) in central [Poland](#), the world's first road bridge of wholly [welded](#) construction, designed by [Stefan Bryła](#).^{[17][18][19]}
- The [concrete pump](#) is invented by German [Max Giese](#).
- [Magnetic tape](#) is invented by German [Fritz Pfleumer](#).
- [Arthur Eddington](#) publishes the popular text *The Nature of the Physical World* in the [United Kingdom](#), including a statement of the [infinite monkey theorem](#).^[20]
- [Nobel Prizes](#)
 - [Physics](#) – [Owen Willans Richardson](#)
 - [Chemistry](#) – [Adolf Otto Reinhold Windaus](#)
 - [Medicine](#) – [Charles Jules Henri Nicolle](#)

- July 17 – [Robert H. Goddard](#) tests the first [rocket](#) to carry scientific instruments (a [barometer](#) and a [camera](#)).
- [Edwin Hubble](#) publishes his discovery that the speed at which [galaxies](#) recede positively correlates with their distance, which becomes known as [Hubble's law](#), the basis for understanding that the [universe](#) is expanding.
- [George Gamow](#) proposes [hydrogen fusion](#) as the energy source for [stars](#).
- [Clyde Tombaugh](#) discovers several [asteroids](#): [2839 Annette](#), [3583 Burdett](#), [3824 Brendalee](#), [1929 VS](#), [1929 VD1](#).
- [Harold Horton Sheldon](#) writes about the serious possibility of man visiting other planets through the use of rockets.^[1]
- [Konstantin Tsiolkovsky](#) proposes the construction of [multistage rockets](#) in his book «Космические поезда» ("Cosmic Trains").
- July 5 – The [Curtiss-Wright](#) corporation is founded.
- August 8–29 – The German airship [Graf Zeppelin](#) makes a round-the-world flight.
- September 24 – [Jimmy Doolittle](#) takes off, flies over a set course, and lands by [flight instruments](#) alone.
- November 29 – US Admiral [Richard Byrd](#) becomes the first person to fly over the [South Pole](#).
- December 16 – The British airship [R100](#) makes its maiden flight, incorporating [Barnes Wallis'](#) pioneering use of a [geodetic airframe](#).
- December 5 – [Grumman Aircraft Engineering Corporation](#) is founded.
- [Carl](#) and [Gerty Cori](#) propose the [Cori cycle](#), describing how the human body processes [carbohydrates](#).^{[2][3]}
- [Adenosine triphosphate](#) (ATP), an important cell [coenzyme](#), is discovered by German biochemist Karl Lohmann, and independently by Cyrus Fiske and [Yellapragada Subbarow](#) of Harvard Medical School.
- [Estrogen](#) was isolated and purified estrone, the first estrogen to be discovered by [Adolf Butenandt](#).
- [C. B. van Niel](#) makes the first announcement of his discovery that [photosynthesis](#) is a [light-dependent redox](#) reaction.^[4]
- Professor Frederick Gericke of the [University of California, Los Angeles](#), demonstrates that [plants](#) can be grown soil-free all the way to maturity, the basis of [hydroponics](#).
- [Sir John Lennard-Jones](#) introduces his [linear combination of atomic orbitals molecular orbital method](#) for approximation of [molecular orbitals](#).
- [Lars Onsager](#) publishes his [reciprocal relations](#) equations in [thermodynamics](#), for which he will receive the [1968 Nobel Prize in Chemistry](#).
- [Linus Pauling](#) publishes [Pauling's rules](#), key principles for the use of [X-ray crystallography](#) to deduce molecular structure.^{[5][6]}
- [Styrene-butadiene](#) was developed by German chemist [Walter Bock](#).
- June 27 – The first public demonstration of [color television](#) is held by [Herbert E. Ives](#) and colleagues at [AT&T's Bell Telephone Laboratories](#) in [New York](#). The first images are a bouquet of roses and an [American flag](#). A mechanical system is used to transmit 50-line images to [Washington](#).

- August 20 – First transmissions of [John Logie Baird](#)'s experimental 30-line television system by the [British Broadcasting Corporation](#).^[7]
- November – [Vladimir Zworykin](#) takes out a [patent](#) for color television.
- First practical [coaxial cable](#) patented by [Lloyd Espenschied](#) and [Herman Affel](#) of [Bell Labs](#).
- [Rudolf Hell](#) receives a patent for the [Hellschreiber](#), an early [fax](#) machine.
- November 18 – [Grand Banks earthquake](#): Off the south coast of [Newfoundland](#) in the [Atlantic Ocean](#), a [Richter magnitude](#) 7.2 submarine [earthquake](#) centered on [Grand Banks](#), breaks 12 submarine [transatlantic telegraph cables](#) and triggers a [tsunami](#) that destroys many south coast communities in the [Burin Peninsula](#) area.
- October 21 – [Henry Ford](#)'s [Edison Institute](#) is inaugurated at [Dearborn, Michigan](#) on the 50th anniversary of the [invention](#) of the [incandescent light bulb](#), in the presence of [President of the United States Herbert Hoover](#), [Thomas Edison](#), [Walter Chrysler](#), [Marie Curie](#), [George Eastman](#) and [Orville Wright](#) (among others).^[8] Exhibits include the 17th century [Newcomen atmospheric engine](#) [Fairbottom Bobs](#).
- [Edwin Boring](#) publishes *A History of Experimental Psychology*.
- [Kurt Gödel](#) proves his [completeness theorem](#).
- [Kurt Mahler](#) shows that the [Prouhet–Thue–Morse constant](#) is a [transcendental number](#).^[9]
- [Dimitrie Pompeiu](#) poses the [Pompeiu problem](#).^[10]
- [Holbrook Working](#) and [Harold Hotelling](#) devise the [Working–Hotelling procedure](#) for [linear regression](#).^[11]
- [Alexander Fleming](#) publishes an article about [penicillin](#) in the *British Journal of Experimental Pathology*, for which he will receive the [1945 Nobel Prize in Physiology or Medicine](#).
- [Hans Berger](#) discovers human [electroencephalography](#).
- [Ernst Gräfenberg](#) introduces [Gräfenberg's ring](#), an [intrauterine device](#), in Germany.
- Clinical application of [cardiac catheterization](#) begins with German [Werner Forssmann](#) who inserts a catheter into the vein of his own forearm, guides it fluoroscopically into his right atrium, and takes an X-ray picture of it.
- January 7 – Robert Bureau flies (and names) the first [radiosonde](#) using [telemetry](#), in France.^{[12][13]}
- [Tilly Edinger](#) publishes *Die fossilen Gehirne (Fossil Brains)*, pioneering [paleoneurology](#).
- [Robert J. Van de Graaff](#) develops the [Van de Graaff generator](#).
- [Oskar Klein](#) discovers the [Klein paradox](#).
- Oskar Klein and [Y. Nishina](#) derive the [Klein–Nishina cross section](#) for high energy photon scattering by electrons.
- Sir [Nevill Francis Mott](#) derives the [Mott cross section](#) for the Coulomb scattering of relativistic [electrons](#).
- [Paul Dirac](#) and [Werner Heisenberg](#) develop the quantum theory of [ferromagnetism](#).
- [Ernest Lawrence](#) invents the [cyclotron](#), for which he will receive the [1939 Nobel Prize in Physics](#).
- [Edwin H. Land](#) patents [Polaroid polarizing film](#).^[14]

- [Sunglasses](#) made from [celluloid](#) are first produced by [Foster Grant](#) for sale in [Atlantic City, New Jersey](#).
- [Nobel Prize](#)
 - [Physics](#): [Prince Louis-Victor Pierre Raymond de Broglie](#)
 - [Chemistry](#): [Arthur Harden](#), [Hans Karl August Simon von Euler-Chelpin](#)
 - [Physiology or Medicine](#): [Christiaan Eijkman](#), Sir [Frederick Gowland Hopkins](#)

1930

- January 15 – The [Moon](#) moves into [perigee](#) at the same time as the [lunar phase](#) reaches its fullest. This is the closest moon distance (at 356,397 km) in recent memory and it will not come closer until 2257.^[1]
- February 18 – [Pluto](#) is identified by [Clyde Tombaugh](#) from photographs taken during January at the [Lowell Observatory](#).
- [Bernhard Schmidt](#) invents the [Schmidt Camera](#).^[2]
- January 30 – [Pavel Molchanov](#) launches a [radiosonde](#) from [Pavlovsk](#) in the [Soviet Union](#).
- [Sydney Chapman](#) explains the [ozone-oxygen cycle](#), the process by which [ozone](#) is continually regenerated in [Earth's stratosphere](#).
- [Elena Ivanovna Barulina](#) produces the first study of the international distribution of [lentils](#).^[3]
- April 17 – [Neoprene](#) is invented by [DuPont](#).^[4]
- [Soviet Orientalist Vasily Vasilievich Struve](#), with [Boris Turaev](#), provides solutions to the problems in the [Moscow Mathematical Papyrus](#).^[5]
- [Vojtěch Jarník](#) first discovers '[Prim's algorithm](#)'.
- [Kazimierz Kuratowski](#) characterizes his [planar graph](#) theorem.^[6]
- [Bartel van der Waerden](#) publishes *Moderne Algebra*.^[6]
- March 5 – Danish painter Einar Wegener begins to undergo [sexual reassignment](#) surgery in Germany and takes the name [Lili Elbe](#).
- July 10 – [Mental Treatment Act 1930](#) in the United Kingdom provides for free voluntary treatment for psychiatric conditions and for psychiatric outpatient clinics, replaces the term "asylum" with "[mental hospital](#)" and reorganises the [Board of Control for Lunacy and Mental Deficiency](#).
- November 25 – Cecil George Paine, a [pathologist](#) at the [Sheffield Royal Infirmary](#) in [England](#), achieves the first recorded cure (of an eye infection) using [penicillin](#).^[7]
- [DPT vaccine](#) (against [diphtheria](#), [tetanus](#) and [pertussis](#)) is first used.
- December 4 – [Wolfgang Pauli](#) postulates the existence of the particle later identified as the [electron neutrino](#).^[8]
- August 18 – [Salginatobel Bridge](#) in Switzerland, designed by [Robert Maillart](#), opened.

- November 13 – [Rotolactor](#) rotating platform [milking machine](#) first operates.^[9]
- [Israel Aharoni](#) collects [golden hamsters](#) near [Aleppo](#) from which all modern domesticated specimens will be bred.^[10]
- [Lyell Medal](#) (Geological Society of London) – [Frederick Chapman](#)
- [Nobel Prizes](#)
 - [Physics](#) – [C. V. Raman](#)
 - [Chemistry](#) – [Hans Fischer](#)
 - [Physiology or Medicine](#) – [Karl Landsteiner](#)

1931

- French astronomer [Bernard Lyot](#) invents the [coronagraph](#).
- [Erich Hückel](#) proposes [Hückel's rule](#), which explains when a planar ring molecule will have [aromatic](#) properties.^[11]
- [Harold Urey](#) and associates at [Columbia University](#) demonstrate the existence of [heavy water](#).^[2]
- Modified [Mercalli intensity scale](#) introduced as a [seismic scale](#) for [earthquakes](#) in the United States.
- [Het Nederlandsch Historisch Natuurwetenschappelijk Museum](#) ("The Dutch Historical Museum of the Natural Sciences") opens in [Leiden](#).
- January – [Kurt Gödel](#)'s "[On Formally Undecidable Propositions...](#)" is published in *Monatshefte für Mathematik*.
- November 26 – [Harold Urey](#) discovers [deuterium](#) by the fractional distillation of [liquid hydrogen](#).
- [Ernst Ruska](#) and [Max Knoll](#) build the first prototype [electron microscope](#).
- [Paul Dirac](#) proposes that the existence of a single [magnetic monopole](#) in the universe would suffice to explain the quantization of electrical charge.^[3]
- May–October – American pathologists [Ernest William Goodpasture](#) and [Alice Miles Woodruff](#) publish their results on growing [influenza](#) and several other [viruses](#) in fertilised chicken eggs.^{[4][5]}
- December 3 – The drug [Alka-Seltzer](#) is placed on the market.
- [Adolf Butenandt](#) discovers [androsterone](#).
- [John Haven Emerson](#) and [August Krogh](#) introduce new forms of [negative pressure ventilator](#).
- The first [electroencephalography](#) is performed by [Hans Berger](#) in [Germany](#).
- [Lucy Wills](#), working in India, demonstrates that [anemia](#) in pregnancy can be reversed using [brewer's yeast](#).^[6]
- May 27 – [Swiss](#)-born scientist [Auguste Piccard](#) and his assistant, engineer Paul Kipfer, taking off from [Augsburg, Germany](#), reach a record altitude of 15,785 m (51,788 ft) in

a [balloon](#) with a pressurized gondola, gathering data on the [upper atmosphere](#) and measuring [cosmic rays](#), the first human flight into the [stratosphere](#).

- October 5 – [American](#) aviators [Clyde Edward Pangborn](#) and Hugh Herndon, Jr., complete the first [non-stop flight](#) across the [Pacific Ocean](#), from [Misawa, Japan](#), to [East Wenatchee, Washington](#), in 41½ hours.^[7]
- October 24 – The [George Washington Bridge](#) across the [Hudson River](#) in the United States is dedicated; it opens to traffic the following day. At 3,500 feet (1,100 m), it nearly doubles the previous record for the [longest suspension span in the world](#).
- December 14 – British electronics engineer [Alan Blumlein](#) of [EMI](#) submits a UK [patent](#) application for "Improvements in and relating to Sound-transmission, Sound-recording and Sound-reproducing Systems" – binaural or [stereophonic sound](#).
- [László Bíró](#) first exhibits his [ballpoint pen](#), in [Budapest](#).
- [George Beauchamp](#) invents the [electric guitar](#).^[8]
- John H. Sharp of Chicago files the first [patent](#) for a [torque wrench](#).
- Construction of the [Hoover Dam](#) begins on the [Colorado River](#) in the United States (chief designing engineer: [John L. Savage](#)).
- January 3 – [Albert Einstein](#) begins doing research at the [California Institute of Technology](#), along with astronomer [Edwin Hubble](#). In October the Caltech Department of Physics faculty and graduate students meet with Einstein as a guest.
- November 21 – Release of [James Whale's](#) film of [Frankenstein](#) in [New York](#), with electrical [effects](#) designed by [Kenneth Strickfaden](#).
- [Nobel Prizes](#)
 - [Chemistry](#) – [Carl Bosch](#), [Friedrich Bergius](#)
 - [Medicine](#) – [Otto Heinrich Warburg](#)

1932

- August 10 – A 5.1 kg [chondrite](#)-type [meteorite](#) breaks into fragments and strikes earth near the town of [Archie, Missouri](#).
- [Estonian](#) astronomer [Ernst Öpik](#) postulates that [long-period comets](#) originate in an orbiting cloud (the [Öpik–Oort cloud](#)) at the outermost edge of the [Solar System](#).^[1]
- English [geneticist](#) [C. D. Darlington](#) publishes *Recent Advances in Cytology*, describing the mechanics of [chromosomal crossover](#)^[2] and its role in [evolutionary](#) science.
- English geneticist [J. B. S. Haldane](#) publishes *The Causes of Evolution*, unifying the findings of Mendelian [genetics](#) with those of evolutionary science.
- American [physiologist](#) [Walter Bradford Cannon](#) publishes *The Wisdom of the Body*, developing and popularising the concept of [homeostasis](#).
- A flock of [Soay sheep](#) is translocated from [Soay](#) to [Hirta](#) (also in the depopulated [archipelago](#) of [St Kilda, Scotland](#)) by conservationist [John Crichton-Stuart, 4th Marquess of Bute](#).
- The [heath hen](#) becomes extinct in North America.
- [Braggite](#) is first described, the first mineral discovered with the assistance of [X rays](#).^{[3][4]}
- [Menger–Nöbeling theorem](#).

- [John von Neumann](#) makes foundational contributions to [ergodic theory](#) in a series of papers.^{[5][6][7]}
- [Rózsa Péter](#) presents the results of her paper on [recursive function theory](#), "Rekursive Funktionen," to the [International Congress of Mathematicians](#) in Zurich, Switzerland.
- December – [Marian Rejewski](#) of the [Polish Biuro Szyfrów](#) applies pure mathematics – [permutation group](#) theory – to breaking the [German armed forces' Enigma machine](#) ciphers.^{[8][9]}
- January 5 – The [pathology](#) of [Cushing's syndrome](#) is first described by [Harvey Cushing](#).^{[10][11]}
- [American gastroenterologist Burrill Bernard Crohn](#) and colleagues describe a series of patients with "regional ileitis", inflammation of the [terminal ileum](#), the area most commonly affected by the condition which will become known as [Crohn's disease](#).^[12]
- [Grace Medes](#) discovers tyrosinosis, the [metabolic disorder](#) later known as [Type I tyrosinemia](#).
- Swedish neurosurgeon [Herbert Olivecrona](#) performs the first surgical excision of an intracranial [arteriovenous malformation](#).
- [Rudolph Schindler](#) introduces the first semi-flexible [gastroscope](#), in Germany.^[13]
- Commencement of the 40-year [Tuskegee syphilis experiment](#) by the [U.S. Public Health Service](#) to study the natural progression of untreated [syphilis](#) in poor [African-American sharecroppers](#) in [Alabama](#) without their [informed consent](#).^[14]
- First published use of the term [Medical genetics](#), in an article by [Madge Thurlow Macklin](#).^[15]
- [Gerhard Domagk](#) develops a chemotherapeutic cure for [streptococcus](#)
- [Albert Szent-Györgyi](#) and [Charles Glen King](#) identify [ascorbic acid](#) as an [anti-scorbutic](#).
- December 25 – [IG Farben](#) file a [patent](#) application in Germany for the medical application of the first [sulfonamide](#) drug, Sulfonamidochrysoidine (KI-730; which will be marketed as [Prontosil](#)), following [Gerhard Domagk's](#) laboratory demonstration of its properties as an [antibiotic](#) at the conglomerate's [Bayer](#) laboratories.^[16]
- April 14 – [John Cockcroft](#) and [Ernest Walton](#) focus a proton beam on lithium and split its nucleus.
- May 10 – [James Chadwick](#) discovers the [neutron](#).^{[17][18]} [Werner Heisenberg](#) explains its symmetries by introducing the concept of [isospin](#).^[19]
- August 2 – The [positron](#) is observed by [Carl Anderson](#).^[20]
- The [Kennedy–Thorndike experiment](#) shows that measured time as well as length are affected by motion, in accordance with the theory of [special relativity](#).^[21]
- [John von Neumann](#) rigorously establishes a mathematical framework for [quantum mechanics](#) in *Mathematische Grundlagen der Quantenmechanik*.
- [Zero-length springs](#) are invented, revolutionizing [seismometers](#) and [gravimeters](#).
- [Nobel Prizes](#)
 - [Physics](#) – [Werner Karl Heisenberg](#)
 - [Chemistry](#) – [Irving Langmuir](#)
 - [Medicine](#) – Sir [Charles Sherrington](#), [Edgar Adrian](#)

- October 13 – The [British Interplanetary Society](#) is founded.
- [Walter Baade](#) and [Fritz Zwicky](#) invent the concept of the [neutron star](#), a new type of celestial object, suggesting that [supernovae](#) might be created by the collapse of a normal star to form a neutron star.
- Sir [Arthur Eddington](#) publishes *The Expanding Universe: Astronomy's 'Great Debate', 1900–1931* in [Cambridge](#).
- Comedian [Will Hay](#) observes the periodic [Great White Spot](#) on [Saturn](#) from his private observatory in London.^[1]
- [Fritz Zwicky](#) postulates the existence of [dark matter](#).^[2]
- [Gilbert N. Lewis](#) isolates the first sample of pure [heavy water](#) by [electrolysis](#).^[3]
- [Morris S. Kharasch](#) and [Frank R. Mayo](#) propose that [free radicals](#) are responsible for [anti-Markovnikov addition](#) of [hydrogen bromide](#) to [allyl bromide](#).^{[4][5]}
- March 10 – [Long Beach earthquake](#) in [Southern California](#): First recording of earthquake strong ground motions by an [accelerograph](#) network, installed in 1932 by the [United States Coast and Geodetic Survey](#).
- [Andrey Kolmogorov](#) publishes *Foundations of the Theory of Probability*, laying the modern axiomatic [foundations of probability theory](#).^[6]
- [David Champernowne](#), while still a [Cambridge](#) undergraduate, publishes his work on the [Champernowne constant](#) in [real numbers](#).^{[7][8]}
- [Alfréd Haar](#) introduces [Haar measure](#).^[9]
- [Jerzy Neyman](#) and [Egon Pearson](#) publish the [Neyman–Pearson lemma](#).^[10]
- [Stanley Skewes](#) discovers [Skewes' number](#).^[11]
- April 3 – First attempted human [kidney transplant](#), by Dr [Yuri Voronoy](#) in the Soviet city of [Kherson](#); the recipient dies 2 days later due to incompatibility of blood type with the (cadaveric) donor.^{[12][13][14][15]}
- July 14 – [Law for the Prevention of Hereditarily Diseased Offspring](#) enacted in [Nazi Germany](#)^[16] allowing [compulsory sterilization](#) of citizens suffering from a list of alleged [genetic disorders](#).
- [Manfred Sakel](#) begins to practice [insulin shock therapy](#) on [psychiatric](#) patients in [Vienna](#).^[17]
- September 12 – [Leó Szilárd](#), waiting for a red light on [Southampton Row](#) in [Bloomsbury](#) (London), conceives the idea of the [nuclear chain reaction](#).
- June – A research group at [RCA](#) headed by [Vladimir K. Zworykin](#) publicly launches the [iconoscope](#), the first practical [cathode ray tube](#) television camera.^{[18][19][20][21]}
- June 26 – [American Totalisator](#) unveils its first [tote board](#), the electronic pari-mutuel betting machine, at the [Arlington Park](#) race track near [Chicago](#).
- [Museum of Science and Industry \(Chicago\)](#) first opens to the public, as part of the [Century of Progress](#) Exposition.
- The [Institute for Advanced Study](#) opens at [Princeton, New Jersey](#), attracting [Albert Einstein](#), [John von Neumann](#) and [Kurt Gödel](#).
- [Sheffield Trades Historical Society](#) (later South Yorkshire Industrial History Society) established in England.

- [Nobel Prizes](#)
 - [Physics](#) – [Erwin Schrödinger](#) and [Paul Dirac](#)
 - [Chemistry](#) – *not awarded*
 - [Physiology or Medicine](#) – [Thomas Hunt Morgan](#)

1934

- [Richard Tolman](#) shows that [black-body](#) radiation in an expanding universe cools but remains thermal.
- [Georges Lemaître](#) interprets the [cosmological constant](#) as due to a [vacuum energy](#) with an unusual perfect fluid [equation of state](#).
- The [Mulliken scale](#) of [chemical element electronegativity](#) is developed by [Robert S. Mulliken](#).
- [Norman Haworth](#) and [Edmund Hirst](#) report the first synthesis of [vitamin C](#).^[1]
- [J. D. Bernal](#) and [Dorothy Crowfoot](#) first successfully apply the technique of [X-ray crystallography](#) to analysis of a biological substance, [pepsin](#).^[2]
- The first commercial [heavy water](#) plant is built at [Vemork](#) in [Norway](#); production also starts this year at [Dnepropetrovsk](#) in the [Soviet Union](#).
- January 18 – [The Iron Bridge](#) in [Shropshire](#), dating from the [Industrial Revolution](#) period, becomes an officially [scheduled monument](#) in [England](#).
- [Lewis Mumford](#) publishes [Technics and Civilization](#).
- [Penrose triangle](#) devised.
- [Sonoluminescence](#) is discovered at the [University of Cologne](#).
- [Gregory Breit](#) and [John A. Wheeler](#) describe the [Breit–Wheeler process](#).
- [Henri Coandă](#) obtains his first patent, in France, on the [Coandă effect](#).
- March 8 – [Sodium thiopental](#), the first intravenous [anesthetic](#), synthesized by [Ernest H. Volwiler](#) with Donalee L. Tabern of [Abbott Laboratories](#),^[3] is first administered to human subjects.
- November 1 – [William F. Wells](#) publishes the [Wells curve](#) (or Wells evaporation falling curve of droplets) giving an explanation of the behavior of exhaled [respiratory droplets](#) and their influence on the transmission of infectious respiratory diseases.^[4]
- Outbreak of "atypical poliomyelitis", strongly resembling what would later be called [chronic fatigue syndrome](#), affects a large number of medical staff at the [Los Angeles County Hospital](#).^[5]
- [George de Hevesy](#) uses [heavy water](#) in one of the first biological [tracer](#) experiments, to estimate the rate of turnover of water in the human body.^[6]
- Austrian biochemist [Regina Kapeller-Adler](#) develops an innovative early [pregnancy test](#) based on the presence of [histidine](#) in urine.
- [Tudor Thomas](#)' work on [corneal grafting](#) restores the sight of a man who had been nearly blind for 27 years.
- April 3 – [Percy Shaw patents](#) the [cat's eye](#) road-safety device in [Britain](#).^[7]

- April 18 – [Citroën Traction Avant](#) introduced, the world's first [front-wheel drive monocoque](#) (welded steel unit body) production [automobile](#), designed by [André Lefèbvre](#) and [Flaminio Bertoni](#).
- April 24 – [Laurens Hammond](#) patents the [Hammond organ](#) in the [United States](#).^[8]
- The [135 film](#) cartridge is introduced in Germany and the United States with the Kodak Retina camera, making 35mm film easy to use.
- The first commercial electronic [television sets](#) with [cathode ray tubes](#) are manufactured by [Telefunken](#) in [Germany](#).
- Samuel C. Bradford proposes [Bradford's law](#) of scattering, an example of [Pareto distribution](#) applicable in the [bibliometrics](#) of scientific literature and beyond.^[9]
- [Karl Popper](#) publishes [Logik der Forschung](#).
- [Nobel Prize](#)
 - [Physics](#): not awarded
 - [Chemistry](#): [Harold Clayton Urey](#)
 - [Physiology or Medicine](#): [George Hoyt Whipple](#), [George Richards Minot](#), [William Parry Murphy](#)

1935

- May 14 – Opening of the [Griffith Observatory](#) in [Los Angeles, California](#).
- October 3 – Opening of the [Hayden Planetarium](#) in [New York City](#).
- February 28–March 1 – Working with [polyamides](#) to develop a viable new fiber for chemical company [DuPont](#), [American](#) chemist [Gérard Berchet](#) working under the direction of [Wallace Carothers](#) first synthesizes the [synthetic polymer nylon](#) at [Wilmington, Delaware](#).^[1]
- April 13 – [Dorothy Hodgkin](#) publishes her first solo paper, on the methodology of [X-ray crystallography](#) of [insulin](#).^[2]
- [Vitamin E](#) is first isolated in a pure form by [Gladys Anderson Emerson](#) at the [University of California, Berkeley](#).^[3]
- [Eastman Kodak](#) first market [Kodachrome subtractive color reversal film](#) as [16 mm movie film](#).^{[4][5]} It has been invented by two professional musicians, [Leopold Godowsky Jr.](#) and [Leopold Mannes](#).^{[6][7][8]}
- [English](#) botanist [Arthur Tansley](#) introduces the concept of the [ecosystem](#).^{[9][10]}
- [Charles Richter](#) and [Beno Gutenberg](#) develop the [Richter magnitude scale](#) for quantifying [earthquakes](#).
- American [bacteriologist](#) [Hans Zinsser](#) publishes [Rats, lice and history: being a study in biography, which... deals with the life history of typhus fever](#).^[11]
- [Cornish Engines Preservation Committee](#) formed to conserve the [Levant Mine beam engine](#) in [Cornwall](#), England.

- April 19 – [Alonzo Church](#) presents his paper "An unsolvable problem of elementary number theory", introducing his theorem on the *Entscheidungsproblem*, to the [American Mathematical Society](#).^[12]
- [Octav Onicescu](#) and [Gheorghe Mihoc](#) develop the notion of the "chain with complete links" in [probability theory](#).^[13]
- [George Pólya](#) develops counting techniques for graphs as algebra.^[14]
- [George K. Zipf](#) proposes [Zipf's law](#) on [probability distribution](#).^[15]

- January 2 – [IG Farben](#) are granted a [patent](#) in [Germany](#) for the medical application of the first [sulfonamide prodrug](#), Sulfonamidochrysoidine (KI-730; marketed as [Prontosil](#)). In February, [Gerhard Domagk](#) and others publish (in *Deutsche Medizinische Wochenschrift*) the first clinical results on its properties as an [antibiotic](#), the first commercially available; and in November a team directed by [Ernest Fourneau](#) at the [Pasteur Institute](#) identify [sulfanilamide](#) as the active component.^[16]

- January 8 – [A.C. Hardy](#) patents the [spectrophotometer](#).
- February 26 – [Robert Watson-Watt](#) and [Arnold Wilkins](#) first demonstrate the reflection of radio waves from an aircraft, near [Daventry](#) in [England](#);^[17] on June 17, the first radio detection of an aircraft by ground-based [radar](#) is made at [Orford Ness](#).
- [Einstein](#), [Podolsky](#), and [Rosen](#) publish a paper arguing that quantum mechanics is not a complete physical theory (the [EPR paradox](#)).^[18] Discussion of this introduces the '[Schrödinger's cat](#)' [thought experiment](#).^[19]
- [Jacques Yvon](#) introduces *S*-particle distribution functions in classical statistical mechanics;^[20] they will later be included in the [BBGKY hierarchy](#).

- January 28 – [Iceland](#) becomes the first country to legalize [abortion](#) on medical grounds.
- May – The hormone [testosterone](#) is first isolated and named by a team at [Organon](#) in the Netherlands led by German scientist Ernst Laqueur.^[21] In August, the [chemical synthesis](#) of testosterone from cholesterol is achieved by [Adolf Butenandt](#) and Günther Hanisch.^[22] A week later, the [Ciba](#) group in Zurich, [Leopold Ruzicka](#) and A. Wettstein, publish their synthesis of the hormone.^[23]
- [Ladislav J. Meduna](#) discovers [metrazol shock therapy](#).
- First vaccine for [yellow fever](#).
- German physician Karl Matthes develops the first two-wavelength ear O₂ saturation meter.^[24]

- January 24 – The first [beer can](#) is sold in [Richmond, Virginia](#), United States, by the [Gottfried Krueger Brewing Company](#).^[25]
- June 12 – Conrad Bahr and George Pfefferle file a United States [patent](#) for an adjustable ratcheting [torque wrench](#).^[26]
- July 16 – The world's first [parking meter](#) is installed in [Oklahoma City](#) to a design by Holger George Thuesen and Gerald A. Hale [patented](#) by [Carl Magee](#).^{[27][28][29][30][31][32][33][34]}
- November 6
 - [Edwin H. Armstrong](#) presents his paper on [FM broadcasting](#), "A Method of Reducing Disturbances in Radio Signaling by a System of Frequency Modulation", to the New York section of the [Institute of Radio Engineers](#).
 - First flight of the [Hawker Hurricane](#) British [fighter aircraft](#), designed by [Sydney Camm](#).

- [Callender-Hamilton bridge](#) patented by [A. M. Hamilton](#).
- September 16–21 – [First Congress for the Unity of Science](#) is held at the [Sorbonne](#).^[35]
- [Nobel Prizes](#)
 - [Physics](#) – [James Chadwick](#)
 - [Chemistry](#) – [Frédéric Joliot](#), [Irène Joliot-Curie](#)
 - [Medicine](#) – [Hans Spemann](#)

1936

- February 4 – [Radium E](#) (bismuth-210) becomes the first [radioactive](#) element to be made synthetically.
- December 23 – The first [nerve agent](#), [Tabun](#), is discovered (accidentally) by a research team headed by Dr [Gerhard Schrader](#) of [IG Farben](#) in [Germany](#).^{[1][2]}
- May 28 – [Alan Turing](#)'s paper "[On Computable Numbers](#)" is received by the [London Mathematical Society](#) for publication, introducing the concept of the theoretical "a[utomatic]-machine" or [Turing machine](#). Its formal publication is on November 12.^[3]
- [Rózsa Péter](#) presents a paper entitled "Über rekursive Funktionen der zweite Stufe" to the [International Congress of Mathematicians](#) in Oslo,^[4] helping to found the modern field of [recursive function theory](#).^{[5][6]}
- [Inge Lehmann](#) argues that the [Earth](#)'s molten interior has a solid [inner core](#).^{[7][8]}
- Economist [John Maynard Keynes](#) buys a trunk of [Isaac Newton](#)'s papers at auction.^[9]
- March – [Alonzo Church](#)'s "A Note on the [Entscheidungsproblem](#)" is published.^[10]
- Dutch mathematician [Cornelis Simon Meijer](#) introduces the [Meijer G-function](#).^[11]
- July 4 – First publication recognizing [stress](#) as a biological condition.^{[12][13]}
- December 7 – Streptococcal [meningitis](#) (a condition previously 99% fatal) is successfully treated for the first time with a [sulfonamide](#).^[14]
- [António Egas Moniz](#) publishes his first report of performing a prefrontal [leukotomy](#) on a human patient.^[15]
- [Guido Fanconi](#) describes a connection between [celiac disease](#), [cystic fibrosis](#) of the [pancreas](#) and [bronchiectasis](#).^[16]
- [Harry Himsworth](#) distinguishes the two principal types of [diabetes](#).^[17]
- Sherif's experiment on [conformity](#).^[18]
- June 26 – [Focke-Wulf Fw 61](#), the first fully controllable [helicopter](#), makes its first flight.
- November 2 – The world's first regular daily high-definition (at this time defined as at least 200 lines) television broadcast service is begun by the [British Broadcasting Corporation](#) from [Alexandra Palace](#) in London (following test transmissions since August). The service initially alternates on a weekly basis between [John Logie Baird](#)'s 240-line electromechanical system and the [Marconi-EMI](#) all-electronic [405-line television system](#).

- September 7 – Death of the last recorded [thylacine](#), in [Hobart Zoo](#).^[19]
- November 9 – [American](#) explorer [Ruth Harkness](#) encounters and captures in [China](#) a live [giant panda](#), a cub named [Su Lin](#), the first to enter the United States.^[20]
- [Fields Prize in Mathematics](#) (first award): [Lars Ahlfors](#) and [Jesse Douglas](#)
- [Nobel Prizes](#)
 - [Physics](#) – [Victor Franz Hess](#), [Carl David Anderson](#)
 - [Chemistry](#) – [Peter Debye](#)
 - [Medicine](#) – Sir [Henry Hallett Dale](#), [Otto Loewi](#)

1937

- June 8 – First total [solar eclipse](#) to exceed 7 minutes of totality in over 800 years; visible in the Pacific and Peru.
- September 27 – Last definite record of a [Bali tiger](#) shot.^[1]
- Meredith Crawford first publishes results of the [cooperative pulling paradigm](#), with [chimpanzees](#) in the [United States](#).^[2]
- [Jay Laurence Lush](#) publishes the influential textbook *Animal Breeding Plans* in the United States.^[3]
- The [citric acid cycle](#) is finally identified by [Hans Adolf Krebs](#).
- [Carlo Perrier](#) and [Emilio Segrè](#) at the [University of Palermo](#) confirm [discovery of the chemical element](#) which will become known as [Technetium](#).^{[4][5][6]}
- The [opioid Methadone](#) is synthesized in Germany by scientists working at [Hoechst AG](#).^[7]
- [Otto Bayer](#) and his coworkers at IG Farben in [Leverkusen](#), Germany, first make [polyurethanes](#).
- January – [Alan Turing](#)'s 1936 paper "[On Computable Numbers](#)" first appears in print.^[8] [Alonzo Church](#)'s review of it in [Journal of Symbolic Logic](#) introduces the term [Turing machine](#).
- [Claude Shannon](#)'s Master's [thesis](#) at [MIT](#) demonstrates that electronic application of [Boolean algebra](#) could construct and resolve any logical numerical relationship.^[9]
- [Konrad Zuse](#) submits [patents](#) in [Germany](#) based on his [Z1 computer](#) design anticipating [von Neumann architecture](#).
- [British Graham Land Expedition](#) (1934–1937) concludes its work, having determined that [Graham Land](#) is an integral part of the [Antarctic Peninsula](#) and not an independent [archipelago](#).^[10]
- [Bruno de Finetti](#) publishes "La Prévision: ses lois logiques, ses sources subjectives" in [Annales de l'Institut Henri Poincaré](#), his most influential treatment of [his theorem](#) on exchangeable sequences of [random variables](#).^[11]
- [Hans Freudenthal](#) proves the [Freudenthal suspension theorem](#) in [homotopy](#).^[12]
- [Goldberg polyhedron](#) first described.^[13]
- November 2 – English clinical pathologist [Lionel Whitby](#) discovers [sulphapyridine M&B 693](#), a first-

generation [sulphonamide antibiotic](#) which in 1938 is first prescribed to treat [pneumonia](#).^[14]

- [Both respirator](#) designed in Australia.
- Italian psychiatrist [Amarro Fiamberti](#) is the first to document a transorbital approach to the brain, which becomes the basis for the controversial medical procedure of [transorbital lobotomy](#).
- Publication in the [United Kingdom](#) of Dr [A. J. Cronin](#)'s novel *The Citadel*, promoting the cause of socialised medicine.^[15]
- January – [Albert Einstein](#) and [Nathan Rosen](#) publish a paper denying that [gravitational waves](#) can exist.^[16]
- [Eugene Wigner](#) introduces the term *isospin*.^[17]
- April 12 – [Frank Whittle](#) ground-tests the first [jet engine](#) designed to power an aircraft, at [Rugby, England](#).
- May 28 – [Rocker Shovel Loader](#) patent applied for in the United States.
- June 5 – [Alan Blumlein](#) is granted a [patent](#) for an [ultra-linear](#) amplifier.^[18]
- [Alec Reeves](#) invents [pulse-code modulation](#).
- [Nobel Prizes](#)
 - [Physics](#) – [Clinton Joseph Davison](#), [George Paget Thomson](#)
 - [Chemistry](#) – [Walter Haworth](#), [Paul Karrer](#)
 - [Medicine](#) – [Albert von Szent-Györgyi Nagrapolt](#)
- [Copley Medal](#) – [Henry Dale](#)
- [Wollaston Medal for geology](#) – [Waldemar Lindgren](#)

1938

- June 28 – A 450-[ton meteorite](#) strikes the earth in an empty field near [Chicora, Pennsylvania](#), United States.
- December 22 – [Marjorie Courtenay-Latimer](#) discovers a [Coelacanth](#), formerly seen only in [fossils](#) millions of years old, in a fisherman's catch in [South Africa](#).
- Last known (captive) specimen of [Schomburgk's deer](#) is killed.^[11]
- Bawden and Pirie publish the first crystal of a spherical [virus](#), [Tomato bushy stunt virus](#).^[12]
- April 6 – [Roy J. Plunkett](#) of [DuPont](#) accidentally discovers [polytetrafluoroethylene](#) (Teflon).
- September 20 – The first [patents](#) for [nylon](#) (first [synthesized](#) in [1935](#)) are granted in the name of [Wallace Carothers](#) to DuPont.^[13] The first items produced in the new material are [toothbrush bristles](#).
- November 16 – [Lysergic acid diethylamide](#) is first synthesized by [Albert Hofmann](#) from [ergotamine](#) at the [Sandoz Laboratories](#) in [Basel](#).^[14]
- [Melamine](#) thermosetting resin is developed by [American Cyanamid](#).
- [Konrad Zuse](#) in [Berlin](#) completes his [Z1 computer](#), a [floating point binary](#) mechanical calculator with limited programmability, using [Boolean logic](#) and reading instructions from perforated 35 mm film.^[15]

- [Albert Einstein](#) and [Leopold Infeld](#) publish *The Evolution of Physics*.
- [Frank Benford](#) restates the [law of distribution of first digits](#).^[6]
- [Alan Turing](#) completes his Ph.D. thesis, *Systems of Logic Based on Ordinals*, at [Princeton University](#); it is presented to the [London Mathematical Society](#) on June 16.^{[7][8]}
- June 4–6 – [Sigmund Freud](#) and his immediate family leave [Vienna](#) for exile in London.
- March 4 – [American biogerontologist Raymond Pearl](#) demonstrates the negative health effects of [tobacco smoking](#).^{[9][10]}
- October – [Robert Edward Gross](#) becomes the first surgeon successfully to [ligate](#) an uninfected [patent ductus arteriosus](#), in [Boston](#).^[11]
- [Dorothy Hansine Andersen](#) describes the characteristic [cystic fibrosis](#) of the [pancreas](#) and correlates it with the [celiac](#), [respiratory](#) and [intestinal diseases](#) prominent in the condition, also first hypothesizing that cystic fibrosis is a [recessive](#) disorder.^[12]
- [Hans Asperger](#) first adopts the term [autism](#) in its modern sense in referring to *autistic psychopaths* in a lecture (in [German](#)) on [child psychology](#).^[13]
- [Ugo Cerletti](#) and [Lucio Bini](#) discover [electroconvulsive therapy](#).
- American endocrinologist [Henry Turner](#) describes [Turner syndrome](#).^[14]
- December 17 – [Discovery of nuclear fission](#) by [Otto Hahn](#), [Lise Meitner](#) and [Fritz Strassmann](#) with [Otto Robert Frisch](#).
- [Herbert E. Ives](#) and G. R. Stilwell execute the [Ives–Stilwell experiment](#), showing that [ions](#) radiate at [frequencies](#) affected by their motion.^[15]
- [Nuclear magnetic resonance](#) is first described and measured in [molecular beams](#) by [Isidor Rabi](#).^[16]
- The [Vlasov equation](#) is first proposed for description of [plasma](#) by [Anatoly Vlasov](#).^[17]
- [László Bíró](#) obtains his first [patent](#) for a [ballpoint pen](#), in France.
- [Stefan Odobleja](#) begins publication of his *Psychologie consonantiste* in Paris, originating the study of [cybernetics](#).
- [Nobel Prizes](#)
 - [Physics](#) – [Enrico Fermi](#)
 - [Chemistry](#) – [Richard Kuhn](#)
 - [Medicine](#) – [Corneille Jean François Heymans](#)
- [Copley Medal](#): [Niels Bohr](#)
- [Wollaston Medal for geology](#): [Maurice Lugeon](#)

1939

- [Robert Oppenheimer](#) jointly predicts two new types of celestial object:
 - With [George Volkoff](#) he calculates the structure of [neutron stars](#).^[1]
 - With [Hartland Snyder](#) he predicts the existence of what will come to be called [black holes](#).^[2]
- Autumn – [DDT](#)'s properties as an [insecticide](#) are discovered by [Paul Müller](#) of [Geigy](#).^[3]

- [Kavrayskiy VII projection](#) devised by [Vladimir V. Kavrayskiy](#).^[4]
- January 7 – French physicist [Marguerite Perey](#) identifies [francium](#), the [last chemical element](#) first discovered in nature, as a decay product of ²²⁷Ac.^[5]
- April 30 – [Nylon](#) fabric is first introduced to the general public at the [New York World's Fair](#).
- July – [Edward Adelbert Doisy](#) of [Saint Louis University](#) publishes the chemical structure of [vitamin K](#).^[6]
- [Linus Pauling](#) publishes *The Nature of the Chemical Bond*, a compilation of a decade's work on [chemical bonding](#), explaining [hybridization theory](#), [covalent bonding](#) and [ionic bonding](#) as explained through electronegativity, and [resonance](#) as a means to explain, among other things, the structure of [benzene](#).^[7]
- September 4 – [Alan Turing](#) and [Gordon Welchman](#) report to the United Kingdom [Government Code and Cypher School, Bletchley Park](#).^[8]
- October – [John V. Atanasoff](#) with [Clifford Berry](#) demonstrate the first prototype [Atanasoff–Berry Computer](#) at [Iowa State University](#).^[9]
- Publication of [Vannevar Bush](#)'s article "Mechanization and the Record" proposing a [proto-hypertext collective memory](#) machine which he soon afterwards calls '[memex](#)'.
- [Cornelis de Waard](#) begins to publish the *Journal* of [Isaac Beeckman](#).
- Philosopher and historian [Alexandre Koyré](#) originates the term *scientific revolution* to describe the emergence of [modern science](#) during the [early modern period](#), from the late [Renaissance](#) to the late 18th century.^[10]
- [Quarry Bank Mill](#), an 18th-century working (at this time) [cotton mill](#) in north west England, is donated to the [National Trust for Places of Historic Interest or Natural Beauty](#).
- [Richard von Mises](#) poses the [birthday problem](#) in [probability](#).^[11]
- January–February – Discovery of [nuclear fission](#) is announced independently by [Otto Hahn](#) and [Lise Meitner](#).^{[12][13][14]} On January 26 [Niels Bohr](#) reports the splitting of the uranium nucleus with a release of two hundred million electron volts of energy to a conference on the campus of [George Washington University](#) in Washington, D.C.^[15]
- August 2 – The [Einstein–Szilárd letter](#) is signed, advising President of the United States [Franklin D. Roosevelt](#) of the potential use of [uranium](#) to construct an [atomic bomb](#). It is delivered on October 11.
- October 21 – First meeting of the [Advisory Committee on Uranium](#) under [Lyman James Briggs](#), authorised by President Roosevelt to oversee [neutron](#) experiments.
- [John H. Lawrence](#) uses beams of energized [neutrons](#) from a [particle accelerator](#) to treat a patient with [leukemia](#).
- Drs [Philip Levine](#) and Rufus Stetson published a first case report on the clinical consequences of non-recognized *Rh factor*, hemolytic [transfusion reaction](#) and [hemolytic disease of the newborn](#) in its most severe form.^[16]
- [Maudsley Hospital](#) moves to an evacuated school in north London as the [Mill Hill](#) Emergency Hospital where treatment of [combat stress](#) is pioneered.
- [Intramedullary rod](#) was first used by German [Gerhard Küntscher](#).

- January 1 – [Hewlett-Packard](#) is founded as an electronics company in [Palo Alto, California](#).
- January 11 – First flight of the [Lockheed P-38 Lightning](#).
- August 27 – Flying the [Heinkel He 178](#), [Erich Warsitz](#) makes the first flight entirely on [turbojet](#) power (the [HeS 3 jet engine](#)).
- November 1–2 – [Physicist Hans Ferdinand Mayer](#) writes the [Oslo Report](#) on German weapons systems and passes it to the British [Secret Intelligence Service](#).
- December 9 – First flight of the Consolidated XB-24 "[Liberator](#)" bomber prototype.
- [Homer Dudley](#) and Robert Riesz of [Bell Labs](#) in the United States publicly demonstrate the [Voder](#) (voice operating demonstrator) [speech synthesis](#) machine.
- [Kirlian photography](#) is invented by [Semyon Kirlian](#).
- American industrial psychologist [Fritz Roethlisberger](#), with William J. Dickson, publishes *Management and the Worker: an account of a research program conducted by the Western Electric Company, Hawthorne works, Chicago*.

- November 6 – [Sonderaktion Krakau](#): The [Gestapo](#) arrests scientists from the [Jagiellonian University](#) and other institutions in [Kraków, Poland](#); on November 27 they are sent to [Sachsenhausen concentration camp](#).

- Nobel Prizes
 - [Physics](#) – [Ernest Lawrence](#)
 - [Chemistry](#) – [Adolf Friedrich Johann Butenandt](#), [Lavoslav Ruzicka](#)
 - [Medicine](#) – [Gerhard Domagk](#)

TECHNOLOGY – PHOTOGRAPHY, TRANSPORT, TELECOMMUNICATION, INVENTIONS, ENERGY

SEE CHAPTER “SCIENCE – FORMAL, NATURAL, SOCIAL”

SEE CHAPTER “SCIENCE, TECHNOLOGY, ETC. IN THE TWELFTH 1820-1939”

September 27, 1825 – The world's first modern railway, the Stockton and Darlington Railway, opens in England.

April 26 – May 24, 1827 - The Royal Netherlands Navy's British-built paddle steamer Curaçao makes the first Transatlantic Crossing by steam, from Hellevoetsluis to Paramaribo.

July 4, 1829 – George Shillibeer begins operating the first bus service in London.

September 15, 1830 – The Liverpool and Manchester Railway opens, the world's first intercity passenger railway operated solely by steam locomotives.

April 8 – April 23, 1838 – Isambard Kingdom Brunel's paddle steamer SS Great Western (1838) makes the Transatlantic Crossing to New York from Avonmouth, England, in fifteen days, inaugurating a regular steamship service.

January 2, 1839 – First photo of the Moon taken by photographer Louis Daguerre and on 7/1/1839 – Daguerre went public with his invention of the camera photograph. In 1829, Daguerre partnered with Nicéphore Niépce, an inventor who had produced the world's first heliograph in 1822 and the oldest surviving camera photograph in 1826 or 1827. Niépce died suddenly in 1833, but Daguerre continued experimenting, and evolved the process which would subsequently be known as the daguerreotype. After efforts to interest private investors proved fruitless, Daguerre went public with his invention in 1839. At a joint meeting of the French Academy of Sciences and the Académie des Beaux Arts on 7 January of that year, the invention was announced and described in general terms, but all specific details were withheld. Under assurances of strict confidentiality, Daguerre explained and demonstrated the process only to the Academy's perpetual secretary François Arago, who proved to be an invaluable advocate. Members of the Academy and other select individuals were allowed to examine specimens at Daguerre's studio. The images were enthusiastically praised as nearly miraculous, and news of the daguerreotype quickly spread. Arrangements were made for Daguerre's rights to be acquired by the French Government in exchange for lifetime pensions for himself and Niépce's son Isidore; then, on 19 August 1839, the French Government presented the invention as a gift from France "free to the world", and complete working instructions were published. In 1839, Daguerre was elected to the National Academy of Design as an Honorary Academician.

Daguerre's name is one of the 72 names of prominent French scientists inscribed on the Eiffel Tower: Polonceau, Petiet, Daguerre, Wurtz, Le Verrier, Perdonnet, Delambre, Malus, Breguet, Dumas, Clapeyron, Borda, Fourier, Bichat, Sauvage, Pelouze, Carnot, Lame, Cauchy, Belgrand, Regnault, Fresnel, De Prony, Vicat, Ebelmen, Coulomb, Poinsot, Foucault, Delaunay, Morin, Hauy, Combes, Thenard, Arago, Poisson, Monge, Jamin, Gay Lussac, Fizeau, Schneider, Le Chatelier, Berthier, Barral, De Dion, Gouin, Jousselin, Broca,

Becquerel, Coriolis, Cail, Triger, Giffard, Perrier, Sturm, Seguin, Lalande, Tresca, Poncelet, Bresse, Lagrange, Belanger, Cuvier, Laplace, Dulong, Chasles, Lavoisier, Ampere, Chevereul, Flachat, Navier, Legendre, Chaptal.

April 9, 1839 – The world's first commercial electric [telegraph](#) line comes into operation alongside the [Great Western Railway](#) line, from [Paddington Station](#) to [West Drayton](#).

July 4, 1840 – The [Cunard Line](#)'s 700-ton wooden paddlewheel steamer [RMS Britannia](#) departs from [Liverpool](#), bound for [Halifax, Nova Scotia](#), on the first steam transatlantic passenger mail service.

May 24, 1844 - The first [electrical telegraph](#) sent by [Samuel Morse](#) from [Baltimore](#) to [Washington, D.C.](#).

March 10, 1876 – A test between two rooms in a single building in Boston showed that the telephone worked, but so far, only at a short range. The prototype telephone was invented by [Alexander Graham Bell](#) in 1876.

November 21, 1877 - [Thomas Alva Edison](#) conceived the principle of recording and reproducing sound between May and July 1877 as a byproduct of his efforts to "play back" recorded [telegraph](#) messages and to automate speech sounds for transmission by [telephone](#). His first experiments were with waxed paper.

He announced his invention of the first *phonograph*, a device for recording and replaying sound, on November 21, 1877 (early reports appear in [Scientific American](#) and several newspapers in the beginning of November, and an even earlier announcement of Edison working on a 'talking-machine' can be found in the [Chicago Daily Tribune](#) on May 9), and he demonstrated the device for the first time on November 29 (it was [patented](#) on February 19, 1878 as US Patent 200,521). "In December, 1877, a young man came into the office of the SCIENTIFIC AMERICAN, and placed before the editors a small, simple machine about which very few preliminary remarks were offered. The visitor without any ceremony whatever turned the crank, and to the astonishment of all present the machine said: "Good morning. How do you do? How do you like the phonograph?" The machine thus spoke for itself, and made known the fact that it was the phonograph..."

December 31, 1879 - In 1878, Edison formed the [Edison Electric Light Company](#) in New York City with several financiers, including [J. P. Morgan](#), [Spencer Trask](#), and the members of the [Vanderbilt family](#). Edison made the first public demonstration of his incandescent light bulb on December 31, 1879, in Menlo Park. It was during this time that he said: "We will make electricity so cheap that only the rich will burn candles".

On August 9, 1884, "La France", a [French Army airship](#), makes its maiden flight. Launched by [Charles Renard](#) and [Arthur Constantin Krebs](#). Krebs piloted the first fully controlled free-flight with the *La France*. The 170-foot (52 m) long, 66,000 cubic feet (1,900 m³) airship, electric-powered with a 435 kg battery completed a flight that covered 8 km (5.0 mi) in 23 minutes. It was the first full round trip flight with a landing on the starting point. On its seven flights in 1884 and 1885 the *La France* dirigible returned five times to its starting point. "La France was the first airship that could return to its starting point in a light wind. It was 165 feet (50.3 meters) long, its maximum diameter was 27 feet (8.2 meters), and it had a capacity of 66,000 cubic feet (1,869 cubic meters)." Its battery-powered motor "produced 7.5 horsepower (5.6 kilowatts). This motor was later replaced with one that produced 8.5 horsepower (6.3 kilowatts)."

October 9, 1875 – Amedee Bollee (1844-1917) drives during 18 hours, on board of the car l'Obeissante, 250 kms. Between Le Mans and Paris. He is considered as the first inventor who commercialized cars.

Isaac Peral of Cartagena, Spain launches his pioneering submarine on September 8, 1888. Created for the Spanish Navy, el Peral was "roughly 71 feet long, with a 9-foot beam and a height of almost 9 feet amidships, with one horizontal and two small vertical propellers, Peral's "cigar," as the workers called it, ... had a periscope, a chemical system to oxygenate the air for a crew of six, a speedometer, spotlights, and a launcher at the bow capable of firing three torpedoes. Its two 30-horsepower electrical motors, powered by 613 batteries, gave it a theoretical range of 396 nautical miles and a maximum speed of 10.9 knots an hour at the surface." It underwent a series of trials in 1889 and 1890, all in the Bay of Cádiz. On June 7, 1890, it "successfully spent an hour submerged at a depth of 10 meters, following a set course of three and a half miles". He was celebrated by the public and honored by Maria Christina of Austria, Queen Regent of Spain. But Navy officials ultimately declared the submarine a "useless curiosity", scrapping the project.

July 2, 1900 – The first zeppelin flight occurs over Lake Constance near Friedrichshafen, Germany.

12 December 1901 – The first radio receiver (successfully received a radio transmission). This receiver was developed by Guglielmo Marconi. Marconi established a wireless transmitting station at Marconi House, Rosslare Strand, County Wexford, Ireland in 1901 to act as a link between Poldhu in Cornwall and Clifden in County Galway. He soon made the announcement that on 12 December 1901, using a 152.4-meter (500 ft) kite-supported antenna for reception, the message was received at Signal Hill in St John's, Newfoundland (now part of Canada), signals transmitted by the company's new high-power station at Poldhu, Cornwall. The distance between the two points was about 3,500 kilometers (2,200 mi). Heralded as a great scientific advance, there was—and continues to be—some skepticism about this claim, partly because the signals had been heard faintly and sporadically. There was no independent confirmation of the reported reception, and the transmissions, consisting of the Morse code letter S sent repeatedly, were difficult to distinguish from atmospheric noise. (A detailed technical review of Marconi's early transatlantic work appears in John S. Belrose's work of 1995.) The Poldhu transmitter was a two-stage circuit. The first stage operated at a lower voltage and provided the energy for the second stage to spark at a higher voltage.

17/7/1902 – The first airconditioner began working in Buffalo, New York, USA, designed and built by Carrier.

October 23, 1906, in Paris – Alberto Santos-Dumont and his Santos-Dumont 14-bis make the first public flight of an airplane. The flying machine was the first fixed-wing aircraft officially witnessed to take off, fly, and land. Santos Dumont is considered the "Father of Aviation" in his country of birth, Brazil.^[72] His flight is the first to have been certified by the Aéro-Club de France and the Fédération Aéronautique Internationale (FAI). On November 12, 1906, Santos Dumont succeeded in setting the first world record recognized by the Aero-Club De France by flying 220 metres in less than 22 seconds.

December 24, 1906 – Reginald Fessenden of East Bolton, Quebec, Canada made what appear to be the first audio radio broadcasts of entertainment and music ever made to a general audience. (Beginning in 1904, the United States Navy had broadcast daily time signals and weather reports, but these employed spark-gap transmitters, transmitting in Morse code). On

the evening of December 24, 1906 ([Christmas Eve](#)), Fessenden used the alternator-transmitter to send out a short program from [Brant Rock, Plymouth County, Massachusetts](#). It included a phonograph record of [Ombra mai fù](#) (Largo) by [George Frideric Handel](#), followed by Fessenden himself playing the song [O Holy Night](#) on the [violin](#). Finishing with reading a passage from the [Bible](#): 'Glory to God in the highest and on earth peace to men of good will' ([Gospel of Luke 2:14](#)). On December 31, [New Year's Eve](#), a second short program was broadcast. The main audience for both these transmissions was an unknown number of shipboard radio operators along the [East Coast of the United States](#). Fessenden claimed that the Christmas Eve broadcast had been heard "as far down" as [Norfolk, Virginia](#), while the New Year Eve's broadcast had reached places in the Caribbean. Although now seen as a landmark, these two broadcasts were barely noticed at the time and soon forgotten—the only first-hand account appears to be a letter Fessenden wrote on January 29, 1932, to his former associate, Samuel M. Kinter.

[September 27, 1908](#) – [Henry Ford](#) of the [Ford Motor Company](#) introduces the [Ford Model T](#). The first production Model T was built on [September 27, 1908](#), at the [Ford Piquette Avenue Plant in Detroit](#). It is generally regarded as the first affordable automobile, the car that "put America on wheels"; some of this was because of Ford's innovations, including [assembly line](#) production instead of individual hand crafting, as well as the concept of paying the workers a wage proportionate to the cost of the car, so that they would provide a ready made market.

[December 11, 1910](#) – [Georges Claude](#) invented the [neon lamp](#). He applied an electrical discharge to a sealed tube of [neon gas](#), resulting in a red glow. Claude started working on neon tubes which could be put to use as ordinary light bulbs. His first public display of a neon lamp took place on [December 11, 1910](#), in Paris. In 1912, Claude's associate began selling neon discharge tubes as [advertising signs](#). They were introduced to U.S. in 1923 when two large neon signs were bought by a Los Angeles [Packard](#) car dealership. The glow and arresting red color made neon advertising completely different from the competition.

[Charles Lindbergh](#) becomes the first person to fly solo across the Atlantic Ocean ([May 20–21, 1927](#)), nonstop from [New York to Paris](#).

HIGHLIGHTS

- 1822: [Thomas Blanchard](#) invents the pattern-tracing lathe (actually more like a [shaper](#)) and was completed by for the U.S. Ordnance Dept. The lathe can copy symmetrical shapes and is used for making gun stocks, and later, ax handles. The lathe's patent is in force for 42 years, the record for any U.S. patent.^{[343][344]}
- 1822: [Nicéphore Niépce](#) invents [Heliography](#), the first photographic process.
- 1822: [Charles Babbage](#), considered the "[father of the computer](#)",^[345] begins building the first programmable [mechanical computer](#).
- 1823: [Johann Wolfgang Döbereiner](#) invents the [first lighter](#).
- 1824: [Johann Nikolaus von Dreyse](#) invents the [bolt-action rifle](#).^[346]
- 1825: [William Sturgeon](#) invents the [electromagnet](#).
- 1826: [John Walker](#) invents the friction [match](#).^[347]
- 1828: [James Beaumont Neilson](#) develops the [hot blast](#) process.
- 1828: [Patrick Bell](#) invents the [reaping machine](#).

- 1828: Hungarian physicist [Ányos Jedlik](#) invents the first commutated rotary [electromechanical machine](#) with electromagnets.
- 1829: William Mann invents the compound [air compressor](#).
- 1830: [Edwin Budding](#) invents the [lawn mower](#).
- 1831: [Michael Faraday](#) invents a method of [electromagnetic induction](#). It would be independently invented by [Joseph Henry](#) the following year.
- 1834: [Moritz von Jacobi](#), a German-born Russian, invents the first practical [electric motor](#).
- 1835: [Joseph Henry](#) invents the electromechanical [relay](#).
- 1837: [Samuel Morse](#) invents [Morse code](#).
- 1838: [Moritz von Jacobi](#) invents [Electrotyping](#).
- 1839: [William Otis](#) invents the [steam shovel](#).
- 1839: [James Nasmyth](#) invents the [steam hammer](#).
- 1839: [Edmond Becquerel](#) invents a method for the [photovoltaic effect](#), effectively producing the first [solar cell](#).
- 1841: [Alexander Bain](#) devises a printing telegraph.^[348]
- 1842: [William Robert Grove](#) invents the first [fuel cell](#).
- 1842: [John Bennet Lawes](#) invents [superphosphate](#), the first man-made [fertilizer](#).
- 1844: [Friedrich Gottlob Keller](#) and, independently, [Charles Fenerty](#) come up with the wood pulp method of paper production.
- 1845: [Isaac Charles Johnson](#) invents Modern [Portland cement](#).
- 1846: Henri-Joseph Maus invents the [Tunnel boring machine](#).
- 1847: [Ascanio Sobrero](#) invents [Nitroglycerin](#), the first explosive made that was stronger than [black powder](#).
- 1848: Jonathan J. Couch invents the [pneumatic drill](#).
- 1849: [Walter Hunt](#) invents the first [repeating rifle](#) to use metallic cartridges (of his own design) and a spring-fed magazine.
- 1849: [James B. Francis](#) invents the [Francis turbine](#).
- 1850: [Sir William Armstrong](#) invents the [hydraulic accumulator](#).
- 1852: [Robert Bunsen](#) is the first to use a [chemical vapor deposition](#) technique.
- 1852: [Elisha Otis](#) invents the safety brake elevator.^[349]
- 1852: [Henri Giffard](#) becomes the first person to make a manned, controlled and powered flight using a [dirigible](#).
- 1853: [François Coignet](#) invents [reinforced concrete](#).
- 1855: [James Clerk Maxwell](#) invents the first practical method for [color photography](#), whether chemical or electronic.
- 1855: Sir. [Henry Bessemer](#) patents the [Bessemer process](#) for making steel, with improvements made by others over the following years.
- 1856: [James Harrison](#) produces the world's first practical ice making machine and refrigerator using the principle of vapour compression in Geelong, Australia.^[350]
- 1856: [William Henry Perkin](#) invents [Mauveine](#), the first [synthetic dye](#).
- 1857: [Heinrich Geissler](#) invents the [Geissler tube](#).
- 1859: [Gaston Planté](#) invents the [lead acid battery](#), the first [rechargeable battery](#).
- 1860: [Joseph Swan](#) produces [carbon fibers](#).^[351]

- 1862: [Alexander Parkes](#) invents [parkesine](#), also known as [celluloid](#), the first man-made [plastic](#).
- 1864: [Louis Pasteur](#) invents the [pasteurization](#) process.
- 1865: [Carl Wilhelm Siemens](#) and [Pierre-Émile Martin](#) invented the Siemens-Martin process for making steel.
- 1865: [Gregor Mendel](#) publishes 'Versuche über Pflanzenhybriden' ("Experiments on Plant Hybridization"), effectively founding the science of [genetics](#), though the importance of his work would not be appreciated until later on.
- 1867: [Alfred Nobel](#) invents [Dynamite](#), the first safely manageable explosive stronger than [black powder](#).
- 1867: Lucien B. Smith invents [barbed wire](#), which [Joseph F. Glidden](#) will modify in 1874, leading to the taming of the West and the end of the cowboys.
- 1872: J.E.T. Woods and J. Clark invented [Stainless steel](#). [Harry Brearley](#) was the first to commercialize it.^[352]
- 1873: [Frederick Ransome](#) invents the [rotary kiln](#).
- 1873: [Sir William Crookes](#), a chemist, invents the [Crookes radiometer](#) as the by-product of some chemical research.
- 1873: [Zénobe Gramme](#) invents the first commercial [electrical generator](#), the [Gramme machine](#).
- 1874: [Gustave Trouvé](#) invents the first [metal detector](#).
- 1876: [Nicolaus August Otto](#) invents the [Four-stroke cycle](#).
- 1876: [Alexander Graham Bell](#) has a patent granted for the [telephone](#). However, other inventors before Bell had worked on the development of the telephone and the invention had several pioneers.^[353]
- 1877: [Thomas Edison](#) invents the first working [phonograph](#).^[354]
- 1878: [Henry Fleuss](#) is granted a patent for the first practical [rebreather](#).^[355]
- 1878: [Lester Allan Pelton](#) invents the [Pelton wheel](#).
- 1879: [Joseph Swan](#) and [Thomas Edison](#) both patent a functional [Incandescent light bulb](#). Some two dozen inventors had experimented with electric incandescent lighting over the first three-quarters of the 19th century but never came up with a practical design.^[356] Swan's, which he had been working on his since the 1860s, had a low resistance so was only suited for small installations. Edison designed a high-resistance bulb as part of a large-scale commercial electric lighting utility.^{[357][358][359]}
- 1881: [Nikolay Benardos](#) presents [carbon arc welding](#), the first practical [arc welding](#) method.^[360]
- 1884: [Hiram Maxim](#) invents the [recoil-operated Maxim gun](#), ushering in the age of semi- and fully automatic firearms.
- 1884: [Paul Vieille](#) invents [Poudre B](#), the first [smokeless powder](#) for firearms.
- 1884: Sir [Charles Parsons](#) invents the modern [steam turbine](#).
- 1884: Hungarian engineers [Károly Zipernowsky](#), [Ottó Bláthy](#) and [Miksa Déri](#) invent the closed core high efficiency transformer and the AC parallel power distribution.
- 1885: [John Kemp Starley](#) invents the modern [bicycle](#).^{[361][362]}
- 1886: Carl Gassner invents the [zinc-carbon battery](#), the first [dry cell battery](#), making portable electronics practical.
- 1886: [Charles Martin Hall](#) and independently [Paul Héroult](#) invent the [Hall–Héroult process](#) for economically producing aluminum in 1886.

- 1886: [Karl Benz](#) invents the first petrol or gasoline powered auto-mobile (car).^[363]
- 1887: [Carl Josef Bayer](#) invents the [Bayer process](#) for the production of alumina.
- 1887: [James Blyth](#) invents the first [wind turbine](#) used for generating electricity.
- 1887: [John Stewart MacArthur](#), working in collaboration with brothers Dr. Robert and Dr. William Forrest develops the process of [gold cyanidation](#).
- 1888: [John J. Loud](#) invents the [ballpoint pen](#).^[364]
- 1888: [Heinrich Hertz](#) publishes a conclusive proof of [James Clerk Maxwell](#)'s electromagnetic theory in experiments that also demonstrate the existence of [radio waves](#). The effects of electromagnetic waves had been observed by many people before this but no usable theory explaining them existed until Maxwell.
- 1890s: [Frédéric Swarts](#) invents the first [chlorofluorocarbons](#) to be applied as refrigerant.^[365]
- 1890: [Clément Ader](#) invents the first aircraft, airplane, fly machine called [Eole \(aircraft\)](#) or [Ader Éole](#)
- 1891: [Whitcomb Judson](#) invents the [zipper](#).
- 1892: [Léon Bouly](#) invents the [cinematograph](#).
- 1893: [Rudolf Diesel](#) invents the [diesel engine](#) (although [Herbert Akroyd Stuart](#) had experimented with compression ignition before Diesel).
- 1895: [Guglielmo Marconi](#) invents a system of wireless communication using radio waves.
- 1895: [Wilhelm Conrad Röntgen](#) invented the first radiograph (xrays).
- 1898: [Hans von Pechmann](#) synthesizes [polyethylene](#), now the most common [plastic](#) in the world.^[366]
- 1899: [Waldemar Jungner](#) invents the rechargeable [nickel-cadmium battery](#) (NiCd) as well as the [nickel-iron electric storage battery](#) (NiFe) and the rechargeable alkaline [silver-cadmium battery](#) (AgCd)
- 1900: The first [Zeppelin](#) is designed by [Theodor Kober](#).
- 1901: The first motorized cleaner using suction, a powered "[vacuum cleaner](#)", is patented independently by British engineer [Hubert Cecil Booth](#) and American inventor [David T. Kenney](#).^[367]
- 1903: The first successful [gas turbine](#) is invented by [Ægidius Elling](#).
- 1903: Édouard Bénédictus invents [laminated glass](#).
- 1903: First manually controlled, fixed wing, motorized aircraft flies at [Kitty Hawk, North Carolina](#) by [Orville and Wilbur Wright](#). See [Claims to the first powered flight](#).
- 1904: The [Fleming valve](#), the first [vacuum tube](#) and [diode](#), is invented by [John Ambrose Fleming](#).
- 1907: The first free flight of a rotary-wing aircraft is carried out by [Paul Cornu](#).
- 1907: [Leo Baekeland](#) invents [bakelite](#).
- 1907 (at some time during the year),^[368] the tuyères thermopropulsives^[369] after 1945 ([Maurice Roy \(fr\)](#)) known as the *statoracteur*^{[369][370]} a *combustion subsonique* (the [ramjet](#))^[371] – [R. Lorin](#)^{[372][373]}
- 1908: [Cellophane](#) is invented by [Jacques E. Brandenberger](#).
- 1909: [Fritz Haber](#) invents the [Haber process](#).
- 1909: The first instantaneous transmission of images, or [television](#) broadcast, is carried out by Georges Rignoux and A. Fournier.

- 1911: The [cloud chamber](#), the first [particle detector](#), is invented by [Charles Thomson Rees Wilson](#).
- 1913: The [Bergius process](#) is developed by [Friedrich Bergius](#).
- 1913: The [Kaplan turbine](#) is invented by [Viktor Kaplan](#).
- 1915: The first operational military [tanks](#) are designed, in Great Britain and France. They are used in battle from 1916 and 1917 respectively. In Britain the designers are [Walter Wilson](#) and [William Tritton](#); in France, [Eugène Brillié](#). (Although it is known that vehicles incorporating at least some of the features of the tank were designed in a number of countries from 1903 onwards, none reached a practical form.)
- 1916: The [Czochralski process](#), widely used for the production of single crystal [silicon](#), is invented by [Jan Czochralski](#).
- 1917: The [crystal oscillator](#) is invented by [Alexander M. Nicholson](#) using a crystal of [Rochelle Salt](#) although his priority was disputed by [Walter Guyton Cady](#)
- 1925: The [Fischer–Tropsch process](#) is developed by [Franz Fischer](#) and [Hans Tropsch](#) at the [Kaiser-Wilhelm-Institut für Kohlenforschung](#).
- 1926: The [Yagi-Uda Antenna](#) or simply Yagi Antenna is invented by [Shintaro Uda](#) of Tohoku Imperial University, Japan, assisted by his colleague [Hidetsugu Yagi](#). The Yagi Antenna was widely used by the US, British, and Germans during [World War II](#). After the war they saw extensive development as home [television antennas](#).
- 1926: [Robert H. Goddard](#) launches the first [liquid fueled rocket](#).
- 1927: The [quartz clock](#) is invented by Warren Marrison and J.W. Horton at [Bell Telephone Laboratories](#).^[374]
- 1928: [Penicillin](#) is first observed to exude antibiotic substances by Nobel laureate [Alexander Fleming](#). Development of medicinal penicillin is attributed to a team of medics and scientists including [Howard Walter Florey](#), [Ernst Chain](#) and [Norman Heatley](#).
- 1928: [Frank Whittle](#) formally submitted his ideas for a turbo-jet engine. In October 1929, he developed his ideas further.^[375] On 16 January 1930 in England, Whittle submitted his first patent (granted in 1932).^[376]
- 1928: [Philo Farnsworth](#) demonstrates the first practical [electronic television](#) to the press.
- 1929: The [ball screw](#) is invented by Rudolph G. Boehm.
- 1930, the [supersonic combustng ramjet](#) — [Frank Whittle](#)^[377]
- 1930: The [Phase-contrast microscopy](#) is invented by [Frits Zernike](#).
- 1931: The [electron microscope](#) is invented by [Ernst Ruska](#).
- 1933: [FM radio](#) is patented by inventor [Edwin H. Armstrong](#).
- 1935: [Nylon](#), the first fully [synthetic fiber](#) is produced by [Wallace Carothers](#) while working at [DuPont](#).^[378]
- 1938: [Z1](#) built by [Konrad Zuse](#) is the first freely programmable [computer](#) in the world.
- 1938, December: [Nuclear fission](#) discovered in experiment by [Otto Hahn](#) ([Nazi Germany](#)), coined by [Lise Meitner](#) (fled to Sweden from [Nazi-occupied Austria](#)) and [Fritz Strassman](#) (Sweden). The [Manhattan Project](#), and consequently the [Soviet atomic bomb project](#) were begun based on this research, as well as the [German nuclear energy project](#), although the latter one declined as its physicists were drafted into Germany's war effort.
- 1939: G. S. Yunyev or [Naum Gurvich](#) invented the electric current [defibrillator](#)

EVENTS – HISTORICAL, SPORT, RELIGION, INAUGURATIONS, MISCELLENEOUS

June 16, 1824 – Society for the Prevention of Cruelty to Animals is established in Great Britain. Various social reformers who were not parliamentarians and an informal network had gathered around the efforts of Reverend Arthur Broome (1779–1837) to create a voluntary organisation that would promote kindness toward animals. Broome canvassed opinions in letters that were published or summarised in various periodicals in 1821. Broome organised a meeting and extended invitations to various reformers that included parliamentarians, clergy and lawyers. The meeting was held on Wednesday 16 June 1824 in Old Slaughter's Coffee House, London. The meeting was chaired by Thomas Fowell Buxton MP (1786–1845) and the resolution to establish the society was voted on. Among the others who were present as founding members were Sir James Mackintosh MP, Richard Martin, William Wilberforce, Basil Montagu, John Ashley Warre, Rev. George Bonner, Rev. George Avery Hatch, Sir James Graham, John Gilbert Meymott, William Mudford, and Lewis Gompertz. The organisation was founded as the **Society for the Prevention of Cruelty to Animals**. Broome was appointed as the society's first honorary secretary. The foundation is marked by a plaque on the modern day building at 77–78 St Martin's Lane

February 11, 1826 – University College London is founded, under the name *University of London*.

February 5, 1840 – The murder of a Capuchin friar and his Greek servant leads to the Damascus affair, a highly publicized case of blood libel against the Jews of Damascus.

April 15, 1840 – King's College Hospital opens in London.

May 6, 1840 – The Penny Black, the world's first postage stamp, becomes valid for the pre-payment of postage.

August 15, 1843 – Tivoli Gardens, one of the oldest still intact amusement parks in the world, opens in Copenhagen, Denmark.

March 21, 1844 – The Bahá'í calendar begins.

May 23, 1844 – Persian Prophet The Báb privately announces his revelation to Mullá Husayn, just after sunset, founding the Bábí faith (later evolving into the Bahá'í Faith as the Báb intended) in Shiraz, Persia (now Iran). Contemporaneously, on this day in nearby Tehran, was the birth of `Abdu'l-Bahá; the eldest Son of Bahá'u'lláh, Prophet-Founder of the Bahá'í Faith, the inception of which, the Báb's proclaimed His own mission was to herald. `Abdu'l-Bahá Himself was later proclaimed by Bahá'u'lláh to be His own successor, thus being the third "central figure" of the Bahá'í Faith.

June 6, 1844 – George Williams founds the Young Men's Christian Association (YMCA) in London.

October 12, 1847 – German inventor and industrialist Werner von Siemens founds Siemens AG & Halske.

July 19, 1848 – Women's rights, 1848 – Seneca Falls Convention: The 2-day Women's Rights Convention opens in Seneca Falls, New York, and the "Bloomers" are introduced at the feminist convention.

1 May to 15 October 1851 - The Great Exhibition of the Works of Industry of All Nations or The Great Exhibition (sometimes referred to as the Crystal Palace Exhibition in reference to the temporary structure in which it was held), an international exhibition, took place in Hyde Park, London. It was the first in a series of World's Fairs, exhibitions of culture and industry that became popular in the 19th century. The Great Exhibition was organised by Henry Cole and by Prince Albert, husband of the reigning monarch of the United Kingdom, Queen Victoria.

Famous people of the time attended, including Charles Darwin, Karl Marx, Michael Faraday (who assisted with the planning and judging of exhibits), Samuel Colt, members of the Orleanist Royal Family and the writers Charlotte Brontë, Charles Dickens, Lewis Carroll, George Eliot, Alfred Tennyson and William Makepeace Thackeray.

2 July 1865 – the Christian Mission, later renamed The Salvation Army, is co-founded by William and Catherine Booth in London, England.

17/11/1869 – Inauguration of the Suez Canal, Ismailia, Egypt. The canal opened under French control in November 1869. In 1854 and 1856, Ferdinand de Lesseps obtained a concession from Sa'id Pasha, the Khedive of Egypt and Sudan, to create a company to construct a canal open to ships of all nations. The company was to operate the canal for 99 years from its opening. Work started on the shore of the future Port Said on 25 April 1859. The opening ceremonies began at Port Said on the evening of 15 November, with illuminations, fireworks, and a banquet on the yacht of the Khedive Isma'il Pasha of Egypt and Sudan. The royal guests arrived the following morning: the French Empress Eugenie in the Imperial yacht *L'Aigle*; the Crown Prince of Prussia; and Prince Louis of Hesse, followed by Ferdinand de Lesseps and the administrators of the Canal on board of the ship *Peluse*. In the afternoon there were blessings of the canal with both Muslim and Christian ceremonies, a temporary mosque and church having been built side by side on the beach. In the evening there were more illuminations and fireworks. On the morning of 17 November, a procession of ships entered the canal, headed by the *L'Aigle*. Among the ships following was *HMS Newport*, captained by George Nares, which would survey the canal on behalf of the Admiralty a few months later. The first day of the passage ended at Lake Timsah, 41 nautical miles south of Port Said. Ismailia was the scene of more celebrations the following day, including a military "march past", illuminations and fireworks, and a ball at the Governor's Palace. The convoy set off again on the morning of 19 November, for the remainder of the trip to Suez. After Suez, many of the participants headed for Cairo, and then to the Pyramids, where a new road had been built for the occasion. The opera *Aida* was not performed on the opening of the Canal, but another opera by Verdi *Rigoletto* was performed in the new Khedivial Opera House on 1 November 1869. Verdi's new opera, *Aida*, received its world premiere on 24 December 1871 in the same Khedivial Opera House, but more than two years after the opening of the Canal.

8 May 1886 — [Coca-Cola](#) was invented.

31/3/1889 – Inauguration of the Eiffel Tower in Paris, France by the Prime Minister Pierre Tirard. It was built in 2 years and 2 months. 2000000 people visited it from May 15 to November 6, the last day of the Paris Exposition Universelle of 1889, commemorating 100 years of the French revolution. It was boycotted by most of the kingdoms – Germany, Austro-Hungary, UK, Belgium, Spain, Italy, Netherlands, Portugal, Russian and Sweden. In spite of criticism by many artists the tower is a tremendous success and ultimately is not destroyed after the end of the exposition as planned. The **Exposition Universelle of 1889** was a [world's fair](#) held in [Paris](#), France, from 6 May to 31 October 1889. It was the fourth of eight expositions held in the city between 1855 and 1937. It attracted more than 32 million visitors. The most famous structure created for the Exposition, and still remaining, is the [Eiffel Tower](#).

Celebrities and dignitaries from around the world visited the Exposition. [Thomas Edison](#), with his wife and daughter, visited the Exposition on August 14, 1889, his third day in France, to visit the exhibit where his improved [phonograph](#) was being demonstrated. He also ascended to the viewing platform of the Eiffel Tower, where he was met by a group of [Sioux](#) Indians who were at the Exposition to perform in Buffalo Bill's Wild West Show. He returned to the Eiffel Tower later in his visit, where he was hosted for a lunch in Eiffel's private apartment on the Tower, along with the composer [Charles Gounod](#). Other prominent visitors included the Shah of Persia [Nasereddin Shah](#), Prince of Wales (the future [Edward VII](#)) and his wife, [Princess Alexandra](#); artists [James McNeill Whistler](#), [Edvard Munch](#), [Rosa Bonheur](#), [Paul Gauguin](#) and [Vincent van Gogh](#); U.S. journalist and diplomat [Whitelaw Reid](#); author [Henry James](#); Filipino patriot [José Rizal](#); and inventors [Nikola Tesla](#) and [Thomas Edison](#). A central attraction in the French section was the [Imperial Diamond](#), at the time the largest diamond in the world. The Mexican pavilion featured a model of an exotic [Aztec](#) temple, a "combination of archeology, history, architecture, and technology." The presentation of [Joseph Farcot](#)'s steam engine, that had already won a prize in 1878.

5/1/1895 – Alfred Dreyfus is degraded at the Cour d'honneur of the Ecole Militaire, Invalides, Paris. At the degrading the mobs shouted Mort au juif! – Death to the Jew. On 5 January 1895, Dreyfus was summarily convicted in a secret court martial, [publicly stripped](#) of his army rank, and sentenced to [life imprisonment](#) on [Devil's Island](#) in [French Guiana](#). Following [French military custom](#) of the time, Dreyfus was formally degraded ([cashiered](#)) by having the rank insignia, buttons and braid cut from his uniform and his sword broken, all in the courtyard of the École Militaire before silent ranks of soldiers, while a large crowd of onlookers shouted abuse from behind railings. Dreyfus cried out: "I swear that I am innocent. I remain worthy of serving in the Army. Long live France! Long live the Army!"

Theodor Herzl covered the event, as the Paris correspondent for *Neue Freie Presse*, a Viennese newspaper. Herzl followed the [Dreyfus affair](#), a political scandal that divided the Third French Republic from 1894 until its resolution in 1906. It was a notorious [antisemitic](#) incident in France in which a [Jewish French](#) army captain was falsely convicted of spying for [Germany](#). Herzl was witness to mass rallies in Paris following the Dreyfus trial. Herzl stated that the Dreyfus case turned him into a Zionist and that he was particularly affected by chants of "Death to the Jews!" from the crowds.

6/4/1896 – First modern Olympic Games – Athens, Greece. The **1896 Summer Olympics** (Greek: [Θερινοί Ολυμπιακοί Αγώνες](#) 1896, romanized: *Therinoí Olympiakoi Agónes* 1896), officially known as the **Games of the I Olympiad**, was the first international [Olympic Games](#) held in [modern history](#). Organised by the [International Olympic](#)

Committee (IOC), which had been created by Pierre de Coubertin, it was held in Athens, Greece, from 6 to 15 April 1896.

Fourteen nations and 241 athletes (all males) took part in the games. Participants were all European, or living in Europe, with the exception of the United States team. Winners were given a silver medal, while runners-up received a copper medal. Retroactively, the IOC has converted these to gold and silver, and awarded bronze medals to third placed athletes. Ten of the 14 participating nations earned medals. The United States won the most gold medals, 11, host nation Greece won the most medals overall, 46. The highlight for the Greeks was the marathon victory by their compatriot Spyridon Louis. The most successful competitor was German wrestler and gymnast Carl Schuhmann, who won four events. Over 65% of the competing athletes were Greek.

Athens had been unanimously chosen to stage the inaugural modern Games during a congress organised by Coubertin in Paris on 23 June 1894, during which the IOC was also created, because Greece was the birthplace of the Ancient Olympic Games. The main venue was the Panathenaic Stadium, where athletics and wrestling took place; other venues included the Neo Phaliron Velodrome for cycling, and the Zappeion for fencing. The opening ceremony was held in the Panathenaic Stadium on 6 April, during which most of the competing athletes were aligned on the infield, grouped by nation. After a speech by the president of the organising committee, Crown Prince Constantine, his father officially opened the Games. Afterwards, nine bands and 150 choir singers performed an Olympic Hymn, composed by Spyridon Samaras, with words by poet Kostis Palamas.

The 1896 Olympics were regarded as a great success. The Games had the largest international participation of any sporting event to that date. The Panathenaic Stadium overflowed with the largest crowd ever to watch a sporting event.^[4] After the Games, Coubertin and the IOC were petitioned by several prominent figures, including Greece's King George and some of the American competitors in Athens, to hold all the following Games in Athens. However, the 1900 Summer Olympics were already planned for Paris and, except for the Intercalated Games of 1906, the Olympics did not return to Greece until the 2004 Summer Olympics, 108 years later.

29/8/1897 – The first Zionist Congress in Stadtcasino, Basel, Switzerland, convened and chaired by Theodor Herzl. First Zionist Congress (Hebrew: הקונגרס הציוני הראשון) was the inaugural congress of the Zionist Organization (ZO) held in Basel (Basle), Switzerland, from August 29 to August 31, 1897. 208 delegates and 26 press correspondents attended the event. It was convened and chaired by Theodor Herzl, the founder of the modern Zionism movement. The Congress formulated a Zionist platform, known as the Basel program, and founded the Zionist Organization. It also adopted the Hatikvah as its anthem (already the anthem of Hovevei Zion and later to become the national anthem of the State of Israel). The conference was covered by the international press, making a significant impression; the publicity subsequently inspired the antisemitic forgery *The Protocols of the Elders of Zion*.

The first Zionist Congress was convened by Theodor Herzl as a symbolic parliament for the small minority of Jewry in agreement with the implementation of Zionist goals. While Jewish majority opposition to Zionism would continue until after revelation of the Holocaust in World War II, some proponents point to several directions and streams of this early Jewish opposition. "Alongside the dynamic development of the Zionist movement, which generated waves of enthusiasm throughout the Jewish public, sharp criticism began to appear about Zionism, claiming that Zionism could not hope to resolve the Jewish problem and would only serve to harm the status of Jewish laborers and sabotage its own recognition as an

independent class." As a result of the vocal opposition by both the Orthodox and Reform community leadership, the Congress, which was originally planned in Munich, Germany, was transferred to Basel by Herzl.

13/1/1898 – The Article/Open Letter J'accuse by Emile Zola on the Dreyfus Affair is published in the Parisian newspaper L'Aurore. "J'Accuse...!" ("I Accuse...!") was an open letter published on 13 January 1898 in the newspaper L'Aurore by the influential writer Émile Zola. In the letter, Zola addressed President of France Félix Faure and accused the government of anti-Semitism and the unlawful jailing of Alfred Dreyfus, a French Army General Staff officer who was sentenced to lifelong penal servitude for espionage. Zola pointed out judicial errors and lack of serious evidence. The letter was printed on the front page of the newspaper and caused a stir in France and abroad. Zola was prosecuted for libel and found guilty on 23 February 1898. To avoid imprisonment, he fled to England, returning home in June 1899. Other pamphlets proclaiming Dreyfus's innocence include Bernard Lazare's A Miscarriage of Justice: The Truth about the Dreyfus Affair (November 1896). As a result of the popularity of the letter, even in the English-speaking world, J'accuse! has become a common generic expression of outrage and accusation against someone powerful. Following the letter and as a result of the affair France was divided between Dreyfusards, mostly progressists, believing that Dreyfus was innocent and anti-Dreyfusards, believing that he was guilty, mostly conservatives and anti-Semites.

14/4/1900 – The Exposition Universelle of 1900, better known in English as the 1900 Paris Exposition, was a world's fair held in Paris, France, from 14 April (opened by President Emile Loubet) to 12 November 1900, to celebrate the achievements of the past century and to accelerate development into the next. The fair, visited by nearly 50 million, displayed many technological innovations, including the Grande Roue de Paris Ferris wheel, the moving sidewalk, diesel engines, talking films, escalators, and the telegraphone (the first magnetic audio recorder). It also brought international attention to the Art Nouveau style. Additionally, it showcased France as a major colonial power through numerous pavilions built on the hill of the Trocadero Palace. Major structures remaining from the Exposition include the Grand Palais, the Petit Palais, the Pont Alexandre III, the Gare d'Orsay railroad station (now the Musée d'Orsay) and two original entrances of Paris Métro stations by Hector Guimard. The most celebrated actress during the Exposition was Sarah Bernhardt, who had her own theater, The Théâtre Sarah Bernhardt (now the Théâtre de la Ville), and premiered one of her most famous roles during the Exposition. This was L'Aiglon, a new play by Edmond Rostand in which she played the Duc de Reichstadt, the son of Napoleon Bonaparte, imprisoned by his unloving mother and family until his melancholy death in the Schönbrunn Palace in Vienna. The play ended with a memorable death scene; according to one critic, she died "as dying angels would die if they were allowed to." The play ran for nearly a year, with standing-room places selling for as much as 600 gold francs. At the Grand Palais during the exposition were exhibited work of arts by the best French painters of the 19th century - Ingres, Vigée-Lebrun, Delacroix, Courbet, Millet, Monet, Pissarro, Renoir, Degas, Berthe Morisot.

14 May- October 28/1900 – Paris Olympic Games. The Paris Games were the second occurrence of the modern Olympic Games. The second modern Olympic competition was relegated to a sideshow of the World Exhibition, which was being held in Paris in the summer of 1900. Pierre, baron de Coubertin, founder of the modern Olympics and president of the International Olympic Committee (IOC), lost control of his hometown Games to the French government. The Games suffered from poor organization and marketing, with events conducted over a period of five months in venues that often were inadequate. The track-and-field events were held on a grass field that was uneven and often wet. Broken telephone poles

were used to make hurdles, and hammer throwers occasionally found their efforts stuck in a tree. The swimming events were contested in the Seine River, whose strong current carried athletes to unrealistically fast times. There was such confusion about schedules that few spectators or journalists were present at the events. Officials and athletes often were unaware that they were participating in the Olympics.

Nevertheless, the Games were attended by nearly 1,000 athletes representing 24 countries. There was an infusion of new events, some of which were not officially part of the Olympic program or were later discontinued (e.g., golf, rugby, cricket, and croquet). Archery, football (soccer), rowing, and equestrian events were among those introduced at the 1900 Games. Women, competing in sailing, lawn tennis, and golf, participated in the Olympics for the first time even though women's events were not officially approved by the IOC. The confusion surrounding the events led to similar confusion over who was the first woman to win an Olympic gold medal: Swiss yachtswoman H el ene de Pourtal es, tennis player Charlotte Cooper of Great Britain, and golfer Margaret Abbott of the United States could all lay claim to that honour.

Despite the problems of the Paris Games, the quality of athletic performance improved. Athletes from the United States, led by jumper [Ray Ewry](#) and sprinter [Alvin Kraenzlein](#), again dominated the track-and-field competition. American athletes won 17 of the 23 track-and-field events, while French athletes earned more than 100 medals, by far the most for any nation at the 1900 Games.

10/3/1914 – Mary Richardson, a Canadian suffragette active in the [women's suffrage movement in the United Kingdom](#), entered the [National Gallery](#) in London to attack a painting by [Vel azquez](#), the [Rokeby Venus](#) using a chopper she smuggled into the gallery. She wrote a brief statement explaining her actions to the WSPU which was published by the press:

"I have tried to destroy the picture of the most beautiful woman in mythological history as a protest against the Government for destroying Mrs [Pankhurst](#), who is the most beautiful character in modern history. Justice is an element of beauty as much as colour and outline on canvas. Mrs Pankhurst seeks to procure justice for womanhood, and for this she is being slowly murdered by a Government of Iscariot politicians. If there is an outcry against my deed, let every one remember that such an outcry is an hypocrisy so long as they allow the destruction of Mrs Pankhurst and other beautiful living women, and that until the public cease to countenance human destruction the stones cast against me for the destruction of this picture are each an evidence against them of artistic as well as moral and political humbug and hypocrisy."

17 February 1923 - After a systematic search, beginning in 1915, Howard Carter discovered the actual tomb of Tutankhamun (KV62) in November 1922. By February 1923 the antechamber had been cleared of everything but two sentinel statues. A day and time were selected to unseal the tomb with about twenty appointed witnesses that included Lord Carnarvon, several Egyptian officials, museum representatives and the staff of the Government Press Bureau. On 17 February 1923 at just after two o'clock, the seal was broken.

4/5/1924 – 27/7/1924 –The Paris Games were the seventh occurrence of the modern [Olympic Games](#). The 1924 Games represented a coming of age for the Olympics. Held in Paris in tribute to [Pierre, baron de Coubertin](#), the retiring president of the [International Olympic Committee](#) (IOC) and founder of the Olympic movement, the Games featured a high calibre of competition. International federations had gained more influence over their respective

sports, standardizing the rules of competition, and national Olympic organizations in most countries conducted trials to ensure that the best athletes were sent to compete. More than 3,000 athletes, including more than 100 women, represented a record 44 countries. Fencing was added to the women's events, although the total number of events decreased because of a reduction in the number of shooting and yachting competitions.

The Finnish team, led by [Paavo Nurmi](#) and [Ville Ritola](#), ruled the distance running races. For the first time, the swimming competition attracted as much attention as track and field. The men's events featured a rare collection of talent, including [Duke Kahanamoku](#) and [Clarence \("Buster"\) Crabbe](#) of the United States, [Andrew \("Boy"\) Charlton](#) of Australia, Yoshiyuki Tsuruta of Japan, and [Arne Borg](#) of Sweden. The star of the competition, however, was American [Johnny Weissmuller](#), who won three gold medals as well as a bronze medal as a member of the water polo team. [Helen Wills](#) of the United States won gold medals in the singles and doubles tennis events. After the 1924 Games, tennis was dropped from Olympic competition because of questions over the amateur standing of many participants. The sport did not return to the Olympics until 1988.

1/4/1925 – Opening ceremony of the Hebrew University of Jerusalem on Mount Scopus in Jerusalem, now Israel. The ceremony was very impressive and was attended by many respected figures: Lord Balfour, Chaim Weizmann, Rabbi Kook, Sir Herbert Samuel, Viscount Allenby, Menahem Usishkin, Nahum Sokolov, Rabbi Israel Levi, Rabbi Joseph Herz, Rabbi Meir Bar Ilan, Ehad Haam, Rabbi Yaakov Meir, Yehuda Magnes, Lord James de Rothschild and Hayim Nahman Bialik. Thousands of guests participated at the ceremony, including representatives of universities from around the world. The first Board of Governors of the university included Albert Einstein, Sigmund Freud, Martin Buber, Chaim Weizmann.

October 29, 1929 - The Great Depression is considered to have begun with the fall of stock prices on September 4, 1929 and then the stock market crash known as Black Tuesday on October 29, 1929, and lasted through much of the 1930s.

On March 8, 1930, the first frozen foods of Clarence Birdseye were sold in Springfield, Massachusetts, United States.

1-16/8/1936 – Berlin Olympic Games. The 1936 Summer Olympics (German: *Olympische Sommerspiele 1936*), officially known as the Games of the XI Olympiad (German: *Spiele der XI. Olympiade*), were an international multi-sport event held from 1 to 16 August 1936 in Berlin, Germany. Berlin won the bid to host the Games over Barcelona at the 29th IOC Session on 26 April 1931. The 1936 Games marked the second and most recent time the International Olympic Committee gathered to vote in a city that was bidding to host those Games.

To outdo the 1932 Los Angeles Games, Reich Chancellor Adolf Hitler had a new 100,000-seat track and field stadium built, as well as six gymnasiums and other smaller arenas. The Games were the first to be televised, with radio broadcasts reaching 41 countries. Filmmaker Leni Riefenstahl was commissioned by the German Olympic Committee to film the Games for \$7 million. Her film, titled *Olympia*, pioneered many of the techniques now common in the filming of sports.

Hitler saw the 1936 Games as an opportunity to promote his government and ideals of racial supremacy and antisemitism, and the official Nazi party paper, the *Völkischer Beobachter*, wrote in the strongest terms that Jews should not be allowed to participate in the Games. German Jewish athletes were barred or prevented from taking part in the Games by a

variety of methods, although some women swimmers from the Jewish sports club [Hakoah Vienna](#) did participate. Jewish athletes from other countries were said to have been side-lined to avoid offending the Nazi regime.

Total ticket revenues were 7.5 million [Reichsmark](#), generating a profit of over one million *R.M.* The official budget did not include [outlays](#) by the city of Berlin (which issued an itemized report detailing its costs of 16.5 million *R.M.*) or outlays of the German national government (which did not make its costs public, but is estimated to have spent US\$30 million).

[Jesse Owens](#) of the [United States](#) won four gold medals in the sprint and [long jump](#) events, and became the most successful athlete to compete in Berlin, while Germany was the most successful country overall with 89 medals total, with the United States coming in second with 56 medals. These were the final Olympic Games under the presidency of [Henri de Baillet-Latour](#) and the final Games for 12 years due to the disruption of the [Second World War](#).

October 30, 1938 - [Orson Welles](#)' radio adaptation of *The War of the Worlds* is broadcast, causing panic in various parts of the United States.

The world's tallest building (for the next 35 years) was constructed, opening as the *Empire State Building* on May 3, 1931, in New York City, USA;

The [Golden Gate Bridge](#) was constructed, opening on May 27, 1937, in [San Francisco](#), USA.

TIMELINE OF THE HISTORY OF THE CITY - PARIS

- 1820
 - March 8 – First stone laid for the [École des Beaux-Arts](#).
 - First student demonstrations against the royal government.
 - December 20 – [Académie royale de Médecine](#) (now the *Académie nationale de Médecine*) founded by royal ordinance.^[80]
- 1821
 - 14 May 1821 – Opening of the canal of Saint-Denis.
 - 23 July – Founding of the [Geographic Society of Paris](#).
 - 26 December – Decree to return the Pantheon to a church, under its previous name of Sainte-Geneviève.
- 1822
 - 7–8 March – Demonstrations at the law school, two hundred students arrested.
 - 15 July – the *Café de Paris* opens at corner of the [boulevard des Italiens](#) and *rue Taitbout*.
- 1823
 - 5 August – First stone laid for the church of [Notre-Dame-de-Lorette](#).
- 1824
 - 25 August – First stone laid for the church of [Saint-Vincent-de-Paul](#).
 - October – Opening of *À la Belle Jardinière* clothing store, ancestor of the modern department store.^[114]
 - 13 December – *La Fille d'honneur* on *rue de la Monnaie* is the first store to put price tags on merchandise.^[116]
- 1826
 - First steamboat service begins between Paris and Saint-Cloud.
 - [Hachette](#) publishing house founded.
 - 16 July – The founding of [Le Figaro](#) newspaper.
 - 4 November – the new [Paris Bourse](#) opens.
- 1827
 - 12 March – New law passed restricting freedom of the press.
 - 30 March – Students demonstrate during funeral of the [Duke of La Rochefoucault-Liancourt](#). His coffin is smashed during the struggle.
 - 29 April – During review of the Paris National Guard by King [Charles X](#), the soldiers greet him with anti-government slogans. The King dissolves the National Guard.^[116]
 - 30 June – A giraffe, a gift of the Pasha of Egypt to Charles X, and the first-ever seen in Paris, is put on display in the [Jardin des Plantes](#).
 - 19–20 November – political demonstrations around the legislative elections; street barricades go up in the Saint-Denis and Saint-Martin neighborhoods.
 - [Galerie Colbert](#) [\[fr\]](#) (shopping arcade) opens.^[85]
- 1828
 - [Guerlain](#) perfumer in business.^[68]
 - February – Concert Society of the [Paris Conservatory](#) founded. The first concert took place on 9 March.
 - 11 April – Introduction of service by the [omnibus](#), carrying 18 to 25 passengers. Fare was 25 centimes.^[117]

- 1829
 - 1 January – The *rue de la Paix* becomes the first street in Paris lit by gaslight.
 - 12 March – Creation of the *sergents de ville*, the first uniformed Paris police force. Originally one hundred in number, they were mostly former army sergeants. They carried a cane during the day, and a sword at night.^[118]
- 1830
 - 25 February – Pandemonium in the audience at the *Théâtre Français*, between the supporters of the classical style and those of the new romantic style, during the first performance of [Victor Hugo](#)'s romantic drama *Hernani*.
 - 16 March – Two hundred twenty deputies send a message to king [Charles X](#) criticizing his governance.
 - July – First *vespasiennes*, or public urinals, also serving as advertising kiosks, appear on Paris boulevards.
 - 25 July – Charles X issues ordinances dissolving the national assembly, changing the election law and suppressing press freedom.
 - 27–29 July – The *Trois Glorieuses*, three days of street battles between the army and opponents of the government. The insurgents install a provisional government in the *Hôtel de Ville*. Charles X leaves [Saint-Cloud](#), his summer residence.
 - 9 August – the Duke of Orléans, [Louis-Philippe](#), is sworn King of the French.
- 1831
 - Population – 785,000^[107]
 - 27 July – First stone laid of the column in the [Place de la Bastille](#), honoring those killed during the 1830 revolution.
 - 31 October – Louis Philippe moves from the Palais-Royal to the Tuileries Palace.
 - [Victor Hugo](#)'s novel *Hunchback of Notre-Dame* published, reviving interest in medieval Paris.
- 1832
 - 19 February. First deaths from [cholera epidemic](#). Between 29 March and 1 October, the disease kills 18,500 persons.^[119]
 - [Havas \[fr\]](#) news agency in business.
 - Feminist *La Femme libre (brochure)* [fr] published in Paris.
 - The illustrated [Le Charivari](#) newspaper begins publication.
- 1833
 - [Society of Saint Vincent de Paul](#) founded.^[93]
- 1834
 - 30 October – The [pont du Carrousel](#) opens.
- 1835
 - 28 November – Assassination attempt on Louis-Philippe by [Giuseppe Marco Fieschi](#), using an "infernal machine" of twenty gun barrels firing at once, as the king is riding on the *Boulevard du Temple*. The king is unharmed, but eighteen people are killed.
- 1836
 - Founding of two popular inexpensive newspapers, *La Presse* and *Le Siècle*.
 - 29 July [Arc de Triomphe](#) dedicated.^[120]
 - 25 October – Dedication of the [obelisk of Luxor](#) on the *Place de la Concorde*.^[60]
 - [Petite Roquette Prison](#) built.^[121]
- 1837

- 26 August – First railroad line opens between the *rue de Londres* and [Saint-Germain-en-Laye](#). The trip takes half an hour.
- 1838
 - [Louis Daguerre](#) takes the first modern [photograph](#), a [Daguerreotype View of the Boulevard du Temple](#), showing a man while his shoes were being shined, the man stood motionless long enough to be photographed.
 - The [Bibliothèque Polonaise de Paris](#) (Polish Library) is founded.
- 1839
 - 7 January – Louis Daguerre presents his pioneer work on photography at the French Academy of Sciences. The academy gives him a pension, and publishes the technology for free use by anyone in the world.
 - 12–13 May – Followers of [Louis Blanqui](#) begin armed uprising in attempt to overthrow government, but are quickly arrested by the army and national guard.^[122]
 - 2 August – Opening of railway line along the Seine between Paris and [Versailles](#).
- 1840
 - 16 May – Opening of the new hall of the [Opéra-Comique](#) on *Place Favart*.
 - 14 June – During a review of the national guard by Louis-Philippe at the Carrousel, the soldiers shout slogans demanding reform.
 - 28 July – Dedication of the [July Column](#) on the [Place de la Bastille](#), honoring those killed during the [Revolution of 1830](#).
 - 15 December – [Napoleon's](#) ashes are placed in the crypt of the church of [Les Invalides](#)
 - 24 December – Custom of the [Christmas tree](#) is introduced to Paris by the princess [Helene de Mecklembourg](#), wife of the [Duke of Orléans](#), Louis-Philippe's eldest son.^[122]
- 1841 – Population: 935,000^[107]
 - 27 February – First [artesian wells](#), 560 meters deep, go into service at [Grenelle](#) to provide drinking water.
 - 3 April 1841 – Law passed enabling the construction of the 33 kilometre [Thiers wall](#) fortification to encircle Paris.^[123]
- 1842
 - First French cigarettes manufactured at *Gros-Caillou*, in the 7th arrondissement.
- 8 May – First major railroad accident in France, on the Paris-Versailles line at Meudon, kills fifty seven persons and injures three hundred.^[124]
- 1843
 - 4 March – [L'Illustration](#) newspaper, modeled on [The Illustrated London News](#), begins publication.
 - 2 May – Opening of railroad line from Paris to [Orléans](#), followed the next day by the opening of the line from Paris to [Rouen](#).
 - 7 July – Opening of the *quai Henry-IV*, created by attaching the [Île Louviers](#) to the right bank.
 - 20 October – First experiment with electric street lighting on the *Place de la Concorde*.
- 1844
 - 16 March – Opening of the [Cluny Museum](#) dedicated to the history of medieval Paris.
 - 14 November – First *crèche*, or day care center, is opened at Chaillot.
- 1845
 - Ring of new fortifications around the city, (the [Thiers wall](#)), begun in 1841, completed.^[125]

- 27 April – First electric telegraph line tested between Paris and Rouen.
- 29 November – First stone laid of the [Ministry of Foreign Affairs](#) on the [Quai d'Orsay](#).
- 1846
 - Population: 1,053,000^[107]
 - 7 January – Completion of the first [Gare du Nord](#) railway station. Train service to the north of France begins 14 June.
 - 30 September – A riot breaks out in the *faubourg Saint-Antoine* over the high cost of bread.
- 1847
 - 19 February – [Alexandre Dumas](#) opens his new [Théâtre Historique](#), located boulevard du Temple, with the premiere of [La Reine Margot](#).
 - 28 June – City government decrees installation of new street numbers, in white numbers on enameled blue porcelain plaques. These numbers remain until 1939.
 - 9 July – Opponents of the government hold the first of a series of large banquets, the [Campagne des banquets](#), to defy the law forbidding political demonstrations.^[124]
- 1848
 - February 24 – 22-24 [1848 French Revolution](#).
 - 22 February – Government bans banquets of the political opposition.
 - 23 February – Crowds demonstrate against Louis-Philippe's sike minister, [Guizot](#). That evening soldiers fire on a crowd outside Guizot's residence, *boulevard des Capucines*, killing 52.^[126]
 - 24 February – Barricades appear in many neighborhoods. The government resigns, Louis-Philippe and his family flee into exile in England, and the [Second Republic](#) is proclaimed at the [Hôtel de Ville](#).
 - 22–26 June – Armed uprising by the more radical republicans in the working-class neighborhoods of eastern Paris, suppressed by the army under General [Louis-Eugène Cavaignac](#). The city remains under martial law until 19 October.
 - 2 August – The first tourist excursion train to the beach at Dieppe leaves Paris. This begins the tradition of leaving Paris for summer holidays in August.^[127]
 - 20 December – [Louis-Napoléon Bonaparte](#) becomes the first elected president of the French Republic, and moves into the [Élysée Palace](#).
- 1849
 - 3 March – new cholera epidemic begins in the overcrowded center of the city. Between March and September, sixteen thousand deaths.
 - 8 May – First stone placed for first public housing for workers in Paris, the *cit  ouvri re* on *rue de Rochechouart*.
 - 13 June – Armed uprising by radical republicans in the Saint-Martin district against the government of the Second Republic, led by [Ledru-Rollin](#). It was suppressed by the army, causing eight deaths.
 - 3 July – Inauguration of the train line, operated by the *Compagnie du chemin de fer de Paris   Strasbourg*, opens between Paris and Strasbourg in eastern France.
 - 12 August – Inauguration of the train line between Paris and Lyon.
 - [International Peace Congress](#) held.
- 1850
 - 19 May – opening of Mazas prison.
- 1851

- 5 June – Louis-Napoleon lays first stone for the new central market of [Les Halles](#).
- 2 December – Louis-Napoleon, not allowed by the Constitution to run for re-election, seizes power through a *coup d'état* and moves his residence to the [Tuileries Palace](#). There is sporadic opposition in the *Faubourg Saint-Antoine* and neighborhood of the temple, quickly subdued by the army.
- 10 December – Decree of Louis-Napoleon to begin building the ceinture railroad line around the city, 38 kilometers long. The line was finished in 1870.
- 1852
 - 26 March – A decree allows the government to more easily expropriate old buildings and the adjacent land in order to build new boulevards through the center of Paris.
 - 25 July – Work begins on a new wing to complete the [Louvre](#).
 - 2 December – Louis-Napoleon is proclaimed Emperor [Napoleon III](#).
 - 11 December – The opening of the *Cirque Napoléon*, later called the [Cirque d'hiver](#), on the *boulevard du Temple*.
 - Work begins on the [Bois de Boulogne](#), completed in 1858.^[128]
 - [Aristide Boucicaut](#) and the Videau brothers open [Le Bon Marché](#), the first modern Paris department store. The store has twelve employees in 1852, and 1,788 in 1877.^[129]
- 1853
 - 29 June – [Napoleon III](#) installs a huge map of Paris in his office at the Tuileries Palace and he and his new prefect of the Seine, [Georges-Eugène Haussmann](#), begin planning the reconstruction of central Paris.
 - 21 November – A demonstration of the first tram line between the modern *avenue de New York* and the [Cours-la-Reine](#). A line is later opened connecting *Place de la Concorde* with the [pont de Sèvres](#).
- 1854
 - [Louis Vuitton](#) opens a luggage shop on Rue Neuve des Capucines, and in 1858 introduces a line of flat-bottomed canvas trunks, convenient for stacking.
 - 15 November – [Société française de photographie](#) founded by a group of French scientists. Its first president was the chemist [Henri Victor Regnault](#).^[130]
 - 2 April – The newspaper *Le Figaro* is revived under new management and begins publishing.
- 1855
 - 22 February – Private omnibus companies consolidated into the *Compagnie générale des omnibus* to provide public transport throughout the city.
 - 26 March – The department store *Les Galeries du Louvre* opens.
 - 15 May – The [Exposition Universelle \(1855\)](#) opens between the Seine and the [Champs-Élysées](#). By the time it closes on 15 November, it has attracted five million visitors.
 - 19 July – The *Compagnie parisienne d'éclairage* is formed, with a monopoly for providing gas distribution. The company installs thousands of new gaslights along the city streets.^[131]
 - 11 August – Napoleon III decrees the construction of *boulevard Saint-Michel* and *boulevard Saint-Germain* on the left bank.
 - *Journal pour tous* begins publication.^[132]
 - [Bouillon](#) Duval soup restaurant opens.^[133]
- 1856
 - Population: 1,174,000^[107]

- 11 October – Inauguration of the train line Paris to Marseille.
- February 5 to March 31 – [Congress of Paris](#); European leaders meet to bring an end to the [Crimean War](#).
- 1857
 - Inauguration of the [Bazar de l'Hôtel de Ville](#) (BHV) department store.
 - 26 April – Opening of the [Hippodrome de Lonchamp](#) race track.
 - 14 August – Inauguration of the completed Louvre.
 - 29 August – Napoleon III decrees the building of [Avenue des Amandiers](#) (now [Avenue de la République](#)) and [Boulevard Prince-Eugène](#) (now [Boulevard Voltaire](#)).
- 1858
 - 14 January – Bomb attack on Emperor Napoleon III by Orsini, an Italian nationalist, outside the Paris Opera. The Emperor is unharmed, but 156 persons are killed or injured.
 - 5 April – Inauguration of [Boulevard de Sébastopol](#), the new north–south axis of Napoleon III's urban plan.^[134]
 - Opening of the [House of Worth](#), the shop of [Charles Frederick Worth](#), the *couturier* for [Empress Eugénie](#), at [7 rue de la Paix](#).^[120]
- 1859
 - 17 February – Napoleon III decrees the annexation of the *faubourgs*, which were small [communes](#) lying between the [Mur des Fermiers généraux](#) and the [Thiers wall](#), effective January 1, 1860.
 - 16 June – decree creating twenty *arrondissements* for the future enlarged city.
 - 22 June – Decree by Haussmann that, along boulevards and streets at least twenty meters wide, buildings can be as high as twenty meters, but must not have more than five floors. This, along with standards for uniform *façade* design, material and color, gives the distinct Haussmann look to Paris boulevards.^[135]
 - Premiere of Gounod's opera [Faust](#).^[82]
- 1860
 - 1 January – The annexation takes effect, adding eight new *arrondissements*.^[134] [Auteuil](#), [Batignolles](#), [Belleville](#), [Bercy](#), [La Chapelle](#), [Charonne](#), [Grenelle](#), [Ménilmontant](#), [Montmartre](#), [Montrouge](#), [Passy](#), [Vaugirard](#), [La Villette](#) become part of city.^[125]
 - Population: 1,696,000, including those in the new *arrondissements*.^[107]
 - Napoleon III buys the land of [Parc Monceau](#) and makes it into a public park, opened in 1861.^[136]
 - 15 August – Inauguration of [Fontaine Saint-Michel](#).
 - 15 August – Inauguration of the new [pont au Change](#) bridge rebuilt on the site of the previous one.
 - Work begins on the [Bois de Vincennes](#), to give green space and recreation to neighborhoods on the east side of the city. Completed in 1865.^[137]
 - 6 October – Opening of the [Jardin d'acclimatation](#).
- 1861
 - 13 August – Inauguration of [boulevard Malesherbes](#).
- 1862
 - [Café de la Paix](#) opens.
 - 21 July – first stone laid for the new [Palais Garnier](#) designed by [Charles Garnier](#). It did not open until 5 January 1875.

- 19 August – Inauguration of the *Cirque Olympique* (now [Théâtre du Châtelet](#))
- 30 October – Inauguration of the [Théâtre Lyrique](#), facing the *Cirque Olympique* on [Place du Châtelet](#).
- 1863
 - [Le Petit Journal](#) newspaper begins publication.
 - [Salon des refusés](#) of paintings rejected by the [Salon officiel](#) brings work by [Édouard Manet](#) and others to public attention.^[120]
- 1864
 - [Société Générale](#) bank opens.
 - Bofinger brasserie opens.^[138]
 - 20 May – Completion of the restoration of the cathedral of [Notre Dame](#) by [Viollet-le-Duc](#).
 - 17 December – Triumphant premiere of [La Belle Hélène](#) by [Jacques Offenbach](#) at the [Théâtre des Variétés](#).^[139]
 - International Telegraph Convention held in city.^[140]
- 1865
 - Construction begins of [Parc des Buttes-Chaumont](#), completed in 1867.^[141]
 - Construction begins of [Parc Montsouris](#), completed in 1878.^[142]
 - 22 September – New cholera epidemic kills four thousand Parisians in two months.
- 1866
 - 2 September – Beer served for first time in Paris at the [Café de la Rotonde](#).^[139]
 - 31 October – Premiere of [La Vie parisienne](#) by [Jacques Offenbach](#) at the [Théâtre du Palais-Royal](#).
 - 4 November – Inauguration of [place du Roi de Rome](#) (now [place du Trocadéro](#)).
- 1867
 - 15 March – First elevator in France begins service in the store [La Ville de Saint-Denis](#) on [rue du Faubourg Saint-Denis](#).
 - 1 April – Opening of the [Exposition Universelle \(1867\)](#) held on the [Champ de Mars](#).^[25]
 - The *Exposition* is the occasion for the opening of many new [brasseries](#) in Paris, in imitation of a popular style of restaurant in Germany.^[139]
 - 14 April – The first [bateaux-mouches](#) excursion boats run on the Seine during the Exposition.
 - [International Monetary Conference](#) held.^[143]
- 1868
 - 28 May – Consecration of the [Saint-Augustin church](#), the first Paris church with an iron frame.
 - 31 May – First official bicycle racing track opens at the [Parc de Saint-Cloud](#).^[144]
- 1870
 - 1 January – [La Samaritaine](#) department store founded.
 - 5 January – After intense criticism by Parliament, Napoleon III dismisses Haussmann
 - 19 July – [Franco-Prussian War](#) begins.
 - 28 July – Napoleon III departs Paris to take command of the French army at Metz.
 - 4 September – News reaches Paris that Napoleon III has been captured by the Prussians at [Battle of Sedan](#). The government falls and the [Third Republic](#) proclaimed at [Hôtel de Ville](#).

- 17 September – The Prussian army surrounds the city, and [siege of Paris](#) begins.^[145]
- 23 September – first balloon departs the besieged city. By January 28, sixty-six balloons depart with a hundred passengers.^[146]
- 14 November – Message service by carrier pigeons established between Paris and the outside world. The Paris population suffers from cold, hunger and disease.
- 1871
 - January – Prussians bombard Paris with heavy siege guns for twenty-three nights.
 - 28 January – Armistice and capitulation of Paris. Prussians remain in their positions outside the city.
 - 1 March – Prussians hold a brief victory parade on the Champs-Élysées, then withdraw to their positions.^[147]
 - 18 March – French army tries to remove 271 cannon from the heights of Montmartre, but is blocked by members of the Paris National Guard. The Guard captures and executes two French generals. The most radical members of the Guard seize the *Hôtel de Ville* and other strategic points in the city. The army and government withdraw from Paris to Versailles.^[148]
 - 26 March – Elections for the new [Paris Commune](#), or city council, with low voting in affluent west Paris but high turnout in the working-class neighborhoods. The new council is dominated by anarchists, radical socialists and revolutionary candidates.
 - 27 March – The new Commune officially takes power. It replaces the French tricolor with the red flag and proposes a revolutionary program.
 - 16 May – At the suggestion of [Gustave Courbet](#), the column in the [Place Vendôme](#) is pulled down in a civic ceremony.
 - 21–28 May – The Paris Commune is suppressed by the French Army during "The Bloody Week" (*La Semaine sanglante*) with seven to ten thousand *Communards* killed in the fighting or executed afterwards and buried in mass graves in the city's cemeteries, and forty three thousand Parisians taken prisoners.^[148] The [Tuileries Palace](#), [Hôtel de Ville](#) and other government buildings are burned down by the *Communards*; and the [Paris city archives](#) [fr] are destroyed. Afterwards, Paris is placed under martial law.^[149]
 - September – Installation of the first [Wallace fountain](#), to encourage Parisians to drink water instead of wine or liquor.
- 1872
 - Population: 1,850,000^[107]
 - 13 January – opening of the *École libre des sciences politiques*, or Sciences-Po.
- 1873
- 24 July – Law passed supporting the construction of the Basilica of Sacré-Cœur on Montmartre, financed by private contributions.
- 1874
 - French government returns to Paris. [MacMahon](#), first president of the [French Third Republic](#) moves into the [Élysée Palace](#).
 - 7 May – *Société de l'histoire de Paris et de l'Île-de-France* founded at the [École nationale des chartes](#).^[150]
 - 15 April – First Paris exhibit by [Impressionist](#) painters in the studio of the photographer [Nadar](#).^[147]
 - 12 August – Opening of canal bringing the water of the Vannes river to Paris.
- 1875
 - 5 January – Opening of the [Palais Garnier](#) opera house.

- 3 March: Premiere of Bizet's opera *Carmen*.^[82]
- 15 June – first stone placed of the Basilica of Sacré-Cœur.
- 1877
 - Population: 1,985,000^[107]
- 1878
 - 1 May – Opening of the [Exposition Universelle \(1878\)](#) held at the Trocadero Palace and on the *Champ de Mars*.^[25]
 - 30 May – The first test of electric lighting on the *avenue de l'Opéra* and the *Place de l'Etoile*.^[151]
- 1879
 - July – Installation of first telephone system in Paris.
- 1880
 - 3 January – The ice on the Seine thaws suddenly, and the river rises more than two meters in three hours, sweeping away the *pont des Invalides*, under reconstruction.^[152]
 - 10 July – Amnesty for those imprisoned or exiled after the [Paris Commune](#).
 - 14 July – [Bastille Day](#) is celebrated officially for the first time since 1802
 - *Brasserie des Bords du Rhin* opens.^[138]
 - The [Direction régionale de la police judiciaire de Paris](#) opens its headquarters at [36 Quai des Orfèvres](#).
 - The History of Paris [Carnavalet Museum](#) opens.
- 1881
 - 15 August (through 15 November) – The [Exposition internationale d'électricité](#) is held, highlighted by the illumination of the *Grands Boulevards* with electric lights.
 - 18 August – Opening of the *Chat Noir*, the first modern cabaret in Montmartre.^[153]
- 1882
 - January – Crash of the *Union générale* bank, causing the [Paris Bourse crash of 1882](#)
 - 10 January – Opening of the [musée Grévin](#), the first Paris wax museum, in the passage Jouffroy.
 - 12 April – Inauguration of the ethnographic museum at Trocadéro.
 - 13 July – Opening of the reconstructed *Hôtel de Ville*, burned by the Commune in 1871.
- 1883
 - 16 June – The Catholic daily newspaper *La Croix* begins publication.
 - 14 July – Inauguration of the statue *Monument à la République* on the [Place de la République](#).
 - August – First municipal summer camp for students of the schools of the 9th arrondissement.
 - 22 September – The opening of the first lycée for girls, the [Lycée Fénelon](#).
- 1884
 - 7 March – Decree requiring the use of trash cans, nicknamed *poubelles* after the Prefect of Paris [Eugène Poubelle](#), who introduced it.^[153]
 - 8 July – Opening of the first municipal swimming pool at *31 rue du Château-Landon*.
 - 23 July – Law allowing construction of residential buildings up to seven stories high.
 - 7 November – Last serious cholera epidemic in Paris.
 - [Students' General Association of Paris](#) [fr] founded.
 - [Les Deux Magots](#) café opens,

- [Samuel Bing](#) art gallery opens.
- Premiere of Massenet's opera [Manon](#).^[82]
- 1885
 - 2 February – Municipal Council allows women to work as interns in Paris hospitals.
 - 1 June – Huge crowds observe the funeral procession of [Victor Hugo](#), whose remains are placed in the *Panthéon*.
 - 3 August – First stone laid for the new buildings of the [Sorbonne](#).
- 1887
 - January – Construction begins of the [Eiffel Tower](#). The structure is strongly condemned by leading Paris writers and artists.^[154]
 - 25 May – A fire destroys the [Opéra-Comique](#) during a performance of [Mignon](#); more than a hundred persons are killed.
- 1888
 - 14 November – Dedication of the [Institut Pasteur](#) by [Louis Pasteur](#).
 - [Lycée Molière \(Paris\)](#) [fr] opens.
- 1889
 - First Paris telephone book published.
 - 30 January – First cremation in France at [Père Lachaise Cemetery](#).
 - 2 April – Opening of the Eiffel Tower. Guests must climb to the top by the stairs, because the elevators are not finished until May 19.^[154]
 - 6 May – Opening of the [Exposition Universelle \(1889\)](#). Before it closes on 6 November, the Exposition is seen by twenty-five million visitors.^[154]
 - 14 July – Socialist [Second International](#) founded in Paris.
 - 5 August – Opening of the grand amphitheater of the new Sorbonne.
- 1890
 - 1 May – First celebration of May 1 [Labor Day](#) by socialists in France, leading to confrontations with police.
- 1891 – Population: 2,448,000^[107]
 - 15 March – One time zone, Paris time, is established for all of France.
 - 20 May – First professional cooking school founded on *rue Bonaparte*.^[155]
- 1892
 - [Le Journal](#) newspaper begins publication.^[156]
 - First use of reinforced concrete to construct a building in Paris, at 1 rue Danton.
 - 4 October – Launch of the first weather balloon from [Parc Monceau](#).
- 1893
 - 7 April – Café [Maxim's](#) opens.
 - 12 April – opening of the [Olympia](#) music hall on *boulevard des Capucines*.
 - 3 July – Disturbances in the Latin Quarter between students and supporters of [Senator René Bérenger](#) over supposedly indecent costumes worn at the *Bal des Quatre z'arts*. One person is killed.^[155]
 - December – Opening of the *Vélodrome d'hiver* cycling stadium on the *rue Suffren*, in the former [Galerie des Machines](#) from the 1889 Exposition.
 - 9 December – the anarchist [Auguste Vaillant](#) explodes a bomb in the National Assembly, injuring forty-six persons.
- 1894

- 10 to 30 January – The *Photo-Club de Paris*, founded in 1888 by [Constant Puyo](#), [Robert Demachy](#) and Maurice Boucquet, holds the first International Exposition of Photography at the *Galleries Georges Petit*,^[157] 8 rue de Sèze (8th arrondissement), devoted to photography as an art rather than a science. The exhibit launches the movement called [Pictorialism](#).
- First championship of France football tournament between six Parisian teams.
- 12 February – The anarchist [Émile Henry](#) explodes a bomb in the café of the [Gare Saint-Lazare](#), killing one person and wounding twenty-three.
- 15 March – The anarchist Amédée Pauwels explodes a bomb in the church of *La Madeleine*. One person, the bomber, is killed.
- 22 July – The first automobile race, organized by *Le Petit Journal*, from Paris to Rouen.
- Asile George Sand (women's shelter) opens.^[158]
- 1895
 - Opening of the first [Galleries Lafayette](#) department store^[159]
 - 22 March – first projected showing of a motion picture by [Louis Lumière](#) at a conference on the future industry of cinematography at 44 rue de Rennes.^[160]
 - 10 August – The founding of the [Gaumont Film Company](#), the first major French film studio.
 - [Le Cordon Bleu](#) cooking school opens.
 - [Maison de l'Art Nouveau](#) art gallery^[120] opens.
 - 12 November – [French Automobile Club](#) (*Automobile club de France*) is founded.
 - 28 December – First public projection of a motion picture by the [Lumière Brothers](#) in the basement of the *Grand Café*, on the corner of *Rue Scribe* and *boulevard des Capucines*.^[96] Thirty-eight persons attend, including future director [Georges Méliès](#).
- 1896
 - 6 October – Czar [Nicholas II](#) of Russia lays the first stone for the [pont Alexandre III](#).
 - 7 December – the Municipal Council approves the project to build the first Paris Metropolitan subway line.
- 1897
 - The [Théâtre du Grand-Guignol](#) opens.
 - The [Parc des Princes](#) velodrome opens.
 - 4 April – The first women are allowed to attend the [École des Beaux-Arts](#).
 - 4 May – Fire of the [Bazar de la Charité](#), at 17 rue Jean Goujon, over 325 victims, of which 126 lost their life.
 - 13 July – The opening of the [Musée de l'Armée](#) (Army Museum) at [Les Invalides](#).
 - 3 September – opening of the first movie theater, in the *theatre Robert-Houdon* on [boulevard des Italiens](#). The theater is rented for three months by [Georges Méliès](#) to show films.
 - 4 December – The first Paris automobile show held as part of the *Salon du Cycle* at the *Palais des Sports* on rue de Berri.
- 1898
 - 13 January – [Émile Zola](#) publishes his open letter to the president of France on the [Dreyfus affair](#), *J'accuse* in *L'Aurore* newspaper.
 - 20 April – The first motorcycle race at Longchamp.
 - 19 September – The work begins on the Paris Metro.
 - 20 October – The first wireless communication made between the Eiffel Tower and the Panthéon by [Eugène Ducretet](#) and Ernest Roger.

- The [Hôtel Ritz Paris](#) opens.
- [Le Dôme Café](#) opens.
- 1899
 - Inauguration of the monumental statue *Triomphe de la République* by [Jules Dalou](#) on the place de la Nation.
- 1900
 - 13 February – Whistles are issued to Paris traffic policemen.
 - 24 February – The first newsreel films, of the [Boer War](#), are shown at the Olympia Theater.
 - 14 April – The opening of the [Exposition Universelle \(1900\)](#), including the [Grand Palais](#), the [Petit Palais](#), and the [Pont Alexandre III](#). Before it closes on 12 November, the Exposition attracts more than fifty million visitors.^[161]
 - 13 May – Right wing candidates win the municipal elections, after twenty years of domination by the left.
 - 14 May – The opening of the [1900 Summer Olympics](#), held for the second time in Paris.
 - 19 July – The opening of the first line of the [Paris Métro](#) between *Porte de Versailles* and *Porte Maillot*.
 - 15 September – automatic ticket gates for the metro are replaced by ticket agents, because of the high number of people jumping the gates.
 - 4 December – Law passed permitting women to practice law.
- 1901
 - Population: 2,715,000^[107]
 - The [Pathé](#) opens film production studio in [Vincennes](#).
 - April 1 – The opening of the new [Gare de Lyon](#) train station, including the restaurant [Le Train bleu](#).^[138]
 - 1 July – The opening of the first electric train line in Europe between *Les Invalides* and Versailles.
 - 28 September – First European [lawn tennis](#) championship held in Paris.
- 1902
 - 26 January – First [Gitanes](#) cigarettes go on sale.
 - 16 October – First use of fingerprints by Paris police to identify a murderer.
 - Premiere of Méliès' film [A Trip to the Moon](#).^[162]
 - Premiere of Debussy's opera [Pelléas et Mélisande](#).^[163]
- 1903
 - 1 July – Start of the first [Tour de France](#), ending 19 July, with a parade of the winners at the [Parc des Princes](#).
 - 10 August – first serious metro accident at Couronnes station – eighty-four persons killed.
 - 4 September – Opening of the high-fashion house of [Paul Poiret](#).
 - First [Vélodrome d'hiver](#) cycling stadium opens in the former *Galerie des Machines* of the 1900 Paris Exposition.
 - Premiere of [Mirbeau](#)'s play [Business is Business](#).
- 1904
 - 6 February – Opening of the [Alhambra](#) music hall on *rue de Malte*.
 - 18 April – The socialist (later Communist) newspaper [L'Humanité](#) newspaper begins publication.^[164]

- 8 May – Socialists and radicals win the Paris municipal elections.
- 23 November – Consecration of the first Paris church built of concrete, *Saint-Jean-l'Évangéliste de Montmartre*.
- 20 December – first automobile taxis go into service.
- 1905
 - After viewing the boldly colored canvases of [Henri Matisse](#), [André Derain](#), [Albert Marquet](#), [Maurice de Vlaminck](#), [Kees van Dongen](#), [Charles Camoin](#), and [Jean Puy](#) at the *Salon d'automne* of 1905, the critic [Louis Vauxcelles](#) disparaged the painters as "fauves" (wild beasts), thus giving their movement the name by which it became known, [Fauvism](#).^[165]
 - [Gaumont Film Company](#) studio opens at Buttes-Chaumont.
 - First underground public toilets open at [place de la Madeleine](#).
- 1906
 - Population: 2,722,731.^[166]
 - 22 March – First England-France Rugby match played at *Parc des Princes*.
 - 11 June – first motorized bus line begins service between Montmartre and *Saint-Germain-des-Prés*. Horse-drawn omnibuses continued to run until January 1913.
 - 23 October – First airplane flight in Paris by [Santos Dumont](#), flying sixty meters at an altitude of three meters at the [Parc de Bagatelle](#).
- 1907
 - 22 February – First woman receives a license to drive a taxi in Paris.
 - 25 March – first traffic roundabout created in Paris at *Place de l'Étoile*.
 - Summer. [Pablo Picasso](#), living in the [Bateau-Lavoir](#) in Montmartre, paints [Les Demoiselles d'Avignon](#), a major turning point in modern art.
 - [Kahnweiler](#) art gallery opens.
 - An exhibition at the *Galerie Notre-Dame-des-Champs* includes [Jean Metzinger](#), [Georges Braque](#), [Sonia Delaunay](#), [André Derain](#), [Raoul Dufy](#), [Auguste Herbin](#), [Jules Pascin](#) and [Pablo Picasso](#).^[167]
- 1909
 - 1 March – First [escalator](#) installed in a Paris metro station.
 - 29 May – opening of [Luna Park](#) amusement park at Porte Maillot.
 - 2 June – Paris premiere of the ballet [Les Sylphides](#) by [Sergei Diaghilev](#)'s [Ballets Russes](#) at the [Théâtre du Châtelet](#), Paris, with [Vaslav Nijinsky](#) and [Anna Pavlova](#) in the leading roles.
 - 13 December – Creation of first one-way streets in Paris on *rue de Mogador* and [rue de la Chaussée-d'Antin](#).
- 1910
 - January 21–28 – [Great flood of Paris](#). The Seine rises 8.5 meters, the highest level since 1658, and overflows its banks. The flood affects one sixth of the buildings in Paris.^[168]
 - 13 February – Opening of the [Vélodrome d'hiver](#) cycling stadium on *rue de Grenelle*.
 - 3 December – First use of [neon lights](#) on the *Grand Palais*. The first neon advertising sign appears on [Boulevard Montmartre](#) in 1912.
 - [Coco Chanel](#) Opens her first boutique, called *Chanel Modes*, at *21 rue Cambon*.^[169]
 - First [Gauloises](#) cigarettes go on sale.
 - [Odéon](#) metro station opens.

- According to [Robert Delaunay](#), the *Salle II* of the 1910 *Salon des Indépendants* was "the first collective manifestation of a new art (*un art naissant*), known two years later as [Cubism](#).^[170]
- At the *Salon d'automne* of 1910, held from 1 October to 8 November, [Jean Metzinger](#) introduced an extreme form of what would soon be labeled [Cubism](#).^[171]
- 1911
 - 24 January – Departure of the first Paris-Monte Carlo automobile race.
 - 22 August – The [Mona Lisa](#) is stolen from the [Louvre](#). It was recovered in Florence in December, 1913.^[172]
 - [Gaumont-Palace](#) [fr] cinema opens.^[96]
 - Fictional *Fantômas* crime series begins publication.^[173]
 - The 1911 *Salon des Indépendants* officially introduced "Cubism" to the public as an organized group movement.
- 1912
 - 15 February – Opening of the *Maison de Beauté* salon of [Helena Rubenstein](#) at 255 [rue Saint-Honoré](#).^[172]
 - 4 May – Criminal Brigade of the *Sûreté* formed to deal with major crimes and criminals.
 - 1 June – First world tennis championship held at the *stade de la Faisanderie* in Saint-Cloud.
 - 29 May – Premiere of Nijinsky's ballet *Afternoon of a Faun*.
 - The [Cubist](#) contribution to the 1912 *Salon d'automne* created a controversy in the Municipal Council of Paris, leading to a debate in the *Chambre des Députés* about the use of public funds to provide the venue for such art. The Cubists were defended by the Socialist deputy, [Marcel Sembat](#).^{[174][175]}
- 1913
 - 31 March – Opening of the [Théâtre des Champs-Élysées](#).
 - 29 May – Premiere of Stravinsky's *The Rite of Spring*.^[66]
 - 1 October – First collection of trash my motorized trucks instead of handcarts.
 - 24 December – First presidential Christmas tree, placed at [Trocadéro](#), is lit by President [Raymond Poincaré](#).
- 1914
 - 31 July – [Jean Jaurès](#), leader of the French socialists, assassinated by mentally disturbed man in the *Café du Croissant* on *rue du Croissant* in Montmartre.
 - 1 August – Mobilization of army reservists.
 - 3 August – France declares war on Germany. The beginning of the First World War.
 - 29 August – As German army approaches, French government and National Assembly depart Paris for [Bordeaux](#).^[176]
 - September 6–9 – Army requisitions 600–1000 Paris taxis to transport six thousand soldiers fifty kilometers to the front lines in the [First Battle of the Marne](#).^[177]
 - December 9 – Government and National Assembly return to Paris.
 - [El Ajedrecista](#) automaton introduced at University of Paris.
- 1915
 - 10 September – the Satirical magazine *Canard enchaîné* begins publication.
 - 30 October – official prices of food are posted on doorways of public schools, to deter speculation.
- 1916

- 20 January – Frozen meat goes on sale in two Paris butcher shops.
- 29 January – First bombing of Paris by a German [Zeppelin](#). Twenty-six persons are killed and thirty two wounded at Belleville.
- 27 August – 1,700 Chinese workers arrive at the *Gare de Lyon* to work in Paris armaments factories, replacing men mobilized into the army. One of the Chinese workers was [Chou en Lai](#), future Communist leader in China, who worked in the [Renault](#) factory at [Boulogne-sur-Seine](#), town renamed *Boulogne-Billancourt* in 1924.^[178]
- 15 December – The first woman conductor is hired for the Paris tramways.
- The Renault factory at [Boulogne-sur-Seine](#) begins manufacturing the first French [tanks](#).
- 1917
 - 9 February – Shortage of coal and grain. Bakers are permitted to sell only one kind of bread, sold the day after it is baked.
 - 15 May – Wave of strikes in Paris workshops and factories, demanding a five-day week and an extra franc a day to compensate for higher prices. Most demands are granted.^[179]
 - 1 September – Rationing of coal begins.
 - 25 November – Seats are reserved on Paris public transportation for the blind and those wounded in the war.
 - 15 October – Execution by firing squad of the [Dutch Mata Hari](#), a spy for the Germans, in the moat of the [Château de Vincennes](#).
- 1918
 - 29 January – Rationing of bread is imposed; a card allows three hundred grams per day per person.
 - 30 January – Night bombing raid by twenty-eight German aircraft kills sixty-five persons and injures two hundred. Further raids took place on 8 and 11 March.
 - 11 March – German bombing raid causes a panic in the Bolivar metro station, killing seventy one persons.
 - 21 March – German long-range [artillery](#) fires eighteen shells into Paris, killing fifteen and wounding sixty-nine. The shelling continued until 16 September.
 - 29 March – a German shell hits the [Saint-Gervais](#) church during mass, killing eighty-two persons and injuring sixty-nine.
 - October – Epidemic of [Spanish influenza](#), which began at the start of the year, kills 1,778 persons in one week.
 - 11 November – Signing of armistice ends the war. [Victory](#) celebrations on the *Champs-Élysées*.
 - 16 December – U.S. President [Wilson](#) addresses crowd at the [Hôtel-de-Ville](#).
- 1919
 - 8 February – Beginning of the world's first commercial air service between Paris and London.^[180]
 - March – [Lignes Farman](#) airline begins operating its [Brussels](#)-Paris route.^[181]
 - 19 April – Law passed approving the demolition of the ring of fortifications built around Paris in 1840–1841.
 - 1 June – End of bread rationing.
 - 21 July – General strike by Paris workers.

- August – [Aircraft Transport and Travel](#) airline begins operating its daily [London-Paris](#) route.^[181]
- 16 October – Consecration of the [Basilica of Sacré-Cœur](#).
- [Musée Rodin](#) opens.
- The first [Shakespeare and Company bookstore](#), owned by [Sylvia Beach](#), an American expatriate, opened at 8 *rue Dupuytren*. It moved to a larger location at 12 *rue de l'Odéon* in the 6th arrondissement in 1922 but closed in 1940 and never re-opened.
- 1920
 - 19 August – National Assembly votes a credit of 500,000 francs to build a mosque near the [Jardin des Plantes](#).
 - The Paris edition of the American fashion magazine *Vogue* begins publication.
 - [Théâtre National Populaire](#) opens at the [Palais de Chaillot](#).^[182]
 - [American Library in Paris](#) founded.
- 1921
 - Population: 2,906,472 (historic high)^[183]
 - 28 January – Remains of an unknown French soldier killed in the war placed in a tomb beneath the *Arc de Triomphe*.
 - 26 November – first concert broadcast by radio from the transmitter on the Eiffel Tower.
 - November – [Ernest Hemingway](#) arrives in Paris as a correspondent for the [Toronto Star](#) with his wife Hadley and settles at 74 *rue du Cardinal-Lemoine* on the Left Bank. He remains in Paris at different addresses and with a different wife until 1928.
- 1922
 - 19 March – First stone placed for the [Grand Mosque of Paris](#).
 - April – installation of the first three-colored stoplights in Paris at the corner of *rue de Rivoli* and *boulevard de Sébastopol*.
 - [International Union of Railways](#) headquartered in Paris.^[184]
- 1923
 - 27 February – *Paris-Soir* evening newspaper begins publication.^[156]
 - 24 May – The old morgue of Paris is replaced by the opening of the *Institut médico-légal* at 2 *place Mazas*.
 - 29 May – Municipal council approves the construction of low-cost housing projects. 300 million francs are voted for this purpose on 27 August 1924.
- 1924
 - 22 January – A bronze star is placed on the parvis of the Cathedral of Notre-Dame. Henceforth, distances on French highways are measured from this point.
 - 5 July – opening of [1924 Summer Olympics](#) at the [stadium of Colombes](#). Among the medal winners were the Americans [Johnny Weissmuller](#) (three gold medals in swimming) and [Duke Kahanamoku](#) (silver in swimming). These Olympics are depicted in the film [Chariots of Fire](#).
- 1925
 - 23 April – Street battles between the Communists and a nationalist group, the *Jeunesses Patriotes*, on *rue Damrémont*. Four persons are killed, forty injured.^[185]
 - 9 July – Opening of the [Cité Internationale Universitaire de Paris](#), a private park and residences for foreign students.
 - 2 October – [Josephine Baker](#) stars in "La Revue nègre" at the [Théâtre des Champs-Élysées](#).^{[186][187]}
 - 3 October – First radio news broadcast from the transmitter on the Eiffel Tower.

- 1926
 - 15 July – [Grand Mosque of Paris](#) opens.^[188]
 - 18 October – [Louis Lumière](#) demonstrates a talking motion picture at the [French Academy of Sciences](#).
- 1927
 - 15 January – [Boulevard Haussmann](#), between *rue Drouot* and *rue Taibout*, the last unfinished project of [Haussmann's renovation of Paris](#), is inaugurated.
 - 21 May – [Charles Lindbergh](#) lands at [Le Bourget](#) airport, completing the first solo transatlantic flight.
 - The [Paramount Opéra](#) cinema opens.^[189]
 - 27 December – [La Coupole \(brasserie\)](#) [fr] opens, competing with [Le Dôme Café](#), the other prominent literary café in the Montparnasse neighborhood.^[138]
- 1928
 - 29 July – Opening of the [Stade Roland-Garros](#), built for the matches of the [Davis Cup](#).
 - [George Gershwin](#) composes [An American in Paris](#) while staying at the [Hôtel Majestic](#).
- 1929
 - 20 June – Fifteen-hundred seat [Théâtre Pigalle](#) opens, designed to be the most modern theater in the world. It presented plays staged by [Sacha Guitry](#), [Max Reinhardt](#) and other leading directors, before closing in 1948 and being replaced by a parking garage in 1958.
 - 5 October – Communists attack a rally of young socialists at the *Gymnase Japy*; more than two hundred persons injured.^[190]
- 1930
 - 5 April – Opening of the first municipal [kindergarten](#) in Paris at *Place du Cardinal-Amette*.
- 1931
 - Population:2,891,020 ^[183]
 - 14 April – First broadcast of a television signal by René Barthélemy at the *École Supérieure d'électricité* (Supélec) de [Malakoff](#).
 - 6 May – [Paris Colonial Exposition](#), celebrating the products and cultures of France's overseas colonies, opens in the [Bois de Vincennes](#). Before it closes on 15 November, it attracts thirty-three million visitors.^[191]
 - 10 June – First publication of detective novels featuring [Commissaire Maigret](#) by [Georges Simenon](#).
 - [Corbusier](#) designs the [Pavillon Suisse](#), one of his rare buildings in Paris, for the [Cité Universitaire](#).
- 1932
 - 6 May – Assassination of [Paul Doumer](#), President of the French Republic, on rue Berryer, by a [white Russian émigré](#), [Paul Gorguloff](#). President Doumer died the following day, on 7 May.
 - The [Grand Rex](#) cinema opens.^[189]
- 1933
 - 30 August – [Air France](#) founded.
 - 7 November – First drawing of the National Lottery.
- 1934

- 3 January – First metro line to the suburbs, to [Pont de Sèvres](#), opens.
- 12 January – National Assembly debates the [Stavisky Affair](#), a case of high-level political corruption. Violent anti-government street demonstrations break out.
- 6 February – Riots outside the [National Assembly](#) protesting corruption of parliament members. Eleven persons are killed and more than three hundred injured.^[192] (See also [6 February 1934 riots](#))
- 2 June – Opening of the [Paris Zoo](#) in the [Bois de Vincennes](#).
- 1935
 - 26 April – First official television broadcast from the Ministry of the post, telegraph and telephone (*PTT*) on *rue de Grenelle*.
 - 5 July – First stone placed for the [Musée national d'art moderne](#) (Museum of Modern Art), in the western wing of the [Palais de Tokyo](#), on the *avenue de Tokio* (renamed *avenue de New York* in 1945). (The *Musée national d'art moderne* is now in the [Centre Georges Pompidou](#).)
 - 14 July – The Communists and socialists hold a joint demonstration on Bastille Day, the first demonstration of the new *Front populaire*, or [Popular Front](#) of the left.
- 1936 – Population: 2,829,753 ^[183]
 - 3 May – The *Front populaire* wins the parliamentary elections.
 - 26 May – Strikes in many Paris industries and businesses settled by a salary agreement made with the new government on 7 June.
- 1937
 - 1 May – May Day is celebrated as an official holiday for the first time.
 - 24 May – Opening of the [Paris International Exposition of 1937](#) at the Trocadéro. The pavilions of [Nazi Germany](#) and [Soviet Russia](#) face each other across the main promenade.
 - 27 August – Opening of the *Musée des Monuments français* (Museum of French Monuments) in the [Palais Chaillot](#), at Trocadéro.
- 1938
 - 30 September – Prime Minister [Édouard Daladier](#) receives a triumphant welcome on his return from the [Munich Conference](#), which gave [Czechoslovakia](#) to Nazi Germany.
- 1939
 - 10 March – First gas masks distributed to Paris population.
 - 19 March – Bomb shelters designated throughout Paris.
 - 25 August – The Communist newspaper *L'Humanité* is closed by the French government for praising the [Hitler-Stalin pact](#) as a "new and appreciable contribution to peace, constantly threatened by the warmongering fascists."^[193]
 - 31 August – Children are evacuated from Paris.
 - September 1 – Government orders mobilization and a state of siege.
 - 2 September – Declaration of war on Germany.

10 GUEST ARTICLES

A CENTURY OF ZARZUELA (1839-1939) IN A CONVULSED
SPAIN: SOME EXTEMPOREANOUS CONSIDERATIONS
BY JOSE LUIS FERNANDEZ FERNANDEZ

A century of zarzuela (1839-1939) in a convulsed Spain **Some extemporaneous considerations**

José Luis Fernández Fernández

Musical theater next to a small, almost irrelevant bramble

A *zarzuela*, in Spanish, is a small bramble to whom the suffix "*ela*" connotes with a certain tone of irrelevance, if not contempt. However, by extension it also points to the musical theater which, as a relevant part of the Spain as a nation cultural heritage, we are going to briefly consider in this pages. For the rest, *La Zarzuela*, thus, written with initial capital letter, is the name of the palace where the current King of Spain, don Felipe VI, lives. Located a few kilometers from the center of Madrid, it is a privileged setting, with gentle hills and charming oaks among which you can see rabbits running around, hares jumping and partridges flying. If this is the case today, in the 21st century, in a place where highways and roads are full with hundreds of vehicles every day, in the 16th and 17th centuries, the area must have been a true paradise for cynegetic activities.

The Spanish monarchs of the *Siglo de Oro* -Golden Century- were, among other things, very fond of hunting. When in the kingdoms that made up the Spanish Empire, as in the times of the more austere Philip II, *the sun still did not set* -especially during the reigns of Philip III and Philip IV- hunting filled up a good part of the leisure time of those monarchs. The little mountains of El Pardo were an ideal environment to practice this activity. For this reason, as a place to rest after hunting, in the place known at the time as *La Zarzuela*, a building had been constructed in which, after a pleasant day's hunting, the king and his entourage of nobles and aristocrats relaxed, in the so-called "La Zarzuela" festivities, with another of their main passions: theatrical performances which, as had been the norm since the times of classical Greece, combined the representation plot of the spoken theater with music, in an inseparable way.

In fact, the opera as a completely musical theater - of which Claudio Monteverdi, with *L'Orfeo. Favola in musica* (Mantua, 1607) must be considered the founding father - it had to be born, at the beginning of the Renaissance, at the impulse of the *Camerata Fiorentina*. Those who were part of that group of poets, musicians and singers that Count Bardi welcomed in his home in Florence, dreamed of an impossible one: to recreate, without any partiture and, because of that, with none options to succeed with their effort, the universe of musical theater of the times of Aeschylus, Euripides and Sophocles. Anyway, as a resul of

that commitment and due to their attempt, opera was born, as a cultural expression of high register; and, as time went by, when the themes of the classical mythology started to stop being the source of the arguments of these works, to align themselves with the less sophisticated tastes of a less cultivated people, the simplest shows appeared, with popular types, satirical and carefree tone, typical of the Italian *commedia dell' arte*.

From humble hunting lodge to magnificent Royal Palace

But let's start our journey at *La Zarzuela* Palace. After the routine control at the entrance of the enclosure and once the *Guardia Civil* gives way to the visitor who is on his way to the royal audience, he lines up the car for five or ten minutes on gentle ramps, along which the driving is extremely pleasant: as the car goes along, tracing the wide curves that draw the rise, the scents of thyme and rosemary, serve as a balm and as an occasion for the visitor of the royal residence to finish their *composition of the place*: what am I coming for to see the king? Just to dispatch with the monarch? Maybe to present him some business project from a company or the civil society? Perhaps it is a reception of homage? Anyway, although the agenda will be different, depending on whether the visitor travels by cab, in his own vehicle, together with others in a bus... or in an official car, the time that takes to arrive to the top of the small hill where the palace is located, will serve for anyone to prepare hir or herself for the meeting.

If you are an ordinary citizen, you will probably go expectantly, aware of the honor of crossing the entrance, climbing slowly -never more than 40 kilometers per hour!- the sweet slopes of the path. You will enter the anteroom which gives access to the place of reception, receive the pertinent indications from His Majesty's civil and militar assistants, and finally, be received: you will shake don Felipe's firm hand, while, with great probability, you will be forced to smiling back at him looking up, because few of the visitors surpass the king's stature... Once the official photo had been taken that attests to having been received at *La Zarzuela*, and after having talked for a few minutes about the matter that justified the visit, you would go back on the road, with satisfaction and awareness of having had a sort of privilege, going back down the hill that leads the traveler again to *El Pardo* road; and from there, to Madrid.

If the one who is going to be received in the audience is the president of the government; some minister of his team; a representative of the public administrations or of some of the high institutions of the State -the Cortes; the militia; judges, magistrates or representatives of the Judiciary Power; some president of one of the autonomies that make up Spain as a political entity since the Constitution of 1978 configured the model of State in the current terms-; or some politician in office... the visit will surely have a less exceptional character, but it will not cease to be equally useful to the visitor, to slowly approach the ascent ramp, while he or she arranges in his or her head the ideas, reviews the protocol and checks fleetingly by the rear-view mirror that, depending on the case, the knot in the tie or the lipstick is conveniently fitted...

The place where *La Zarzuela* Palace is located is pleasant, very pleasant, an excellent place to set the residence of the Spanish Head of State: with very good judgment, the now controversial King Emeritus, don Juan Carlos de Borbón, decided at the beginning of the *Transición* -the name given to the political process that led Spain from the authoritarian regime of General Francisco Franco (1936-1975) to democracy-, to establish *La Zarzuela* Palace as his official residence. This had been his home since the time when he held the title of *Prince of Spain* -and not that of *Prince of Asturias*, as the heir to the Spanish Crown was

once again called, once the Spaniards had democratically endorsed the new Constitution. By so doing, the magnificent, spectacular building in the Plaza de Oriente, the very *Royal Palace*, remained just as a facility for receiving the ambassadors who came to Madrid to present the mandatory credentials that legitimized them as representatives of their respective countries in Spain... and little else.

Operas y zarzuelas

As if it were an allegory, *La Zarzuela*, with the charm that *El Pardo* little mountain lends it, managed to displace from the heart of Spanish life the most impersonal and administrative Royal Palace, located in Madrid's Plaza de Oriente, right next to the Teatro Real. This theater, which had been promoted in 1818 by King Fernando VII as a building destined to host the Opera House, would be inaugurated years later, in 1850, by Queen Isabel II.

And what about *la zarzuela*, like this, written with small initial letter? What is the meaning of what beats behind that name, when it refers to that artistic expression, typically of the Spanish musical theater? *La zarzuela*, in this respect, must be placed alongside other similar, homologous expressions, proper of another contexts and countries: in addition to the opera itself, it is worth mentioning the so-called *Italian comic opera*; the most modern *operetta*, mainly from Vienna; the *ópera-comique* in France, the *singspiel* in Germany and the *ballad opera* in England. In all of them the theater is combined with music. As we shall see later on this article, in the case of Spain, a repertoire has been created which, without doubt, should be considered as one of the most substantial and consistent signs of cultural identity of the Spanish heritage.

The monograph in which this contribution on *la zarzuela* is inserted, expressly seeks to explore some of the most distinctive cultural expressions produced by the human spirit -no doubt, poetry, novel, theater, opera, *ballet*, classical music, the first cinema films... but also, science, psychology, inventions...-, throughout the abundant century that spans the historical period from 1830 to 1939. It is within this framework, that it is worthwhile to give an brief account of the significance of what *la zarzuela* represented.

Telling the history of *la zarzuela*, even if a succinct way, will give news to the curious reader of the evolution of a phenomenon that has not always been given the attention that would have been desirable. And, above all, diving into some of the possible causes that may explain this circumstance, will allow us to venture some extemporaneous considerations close to a sort of Philosophy of History.

La zarzuela, as a musical theater, is simple to define: it combines spoken parts - generally in Spanish; eventually, in some of the other Spanish official languages or dialects, but always in a vernacular one; instead of be written in Italian, as used to be the case in operas, which were incomprehensible to a large part of the public. *La zarzuela* presents musical numbers and a wide score where, besides the human voice -*romanzas*, duets, choirs, *concertantes*-, the symphonic orchestra takes the leading role. To this, sometimes, folk instruments are added, which contribute to give it the popular tone of which, frequently, the plot of the *zarzuelas* is covered.

Chronology and evolution of *la zarzuela grande* and *el género chico*

In order to specify more accurately the concept of *la zarzuela*, it is necessary to establish a double distinction, one chronological and another structural¹. First of all, it is necessary to distinguish between *la zarzuela antigua* -the ancient one-, corresponding to the 17th and 18th centuries, today almost forgotten, in which composers like Sebastián Durón, Antonio Líteres, Joaquín Martínez de la Rosa or José de Nebra stood out; and *la zarzuela moderna*, whose starting date can be fixed, precisely, in the year 1839. From the structural point of view, it is also convenient to distinguish -in this case, taken into consideration its length- between what is known as *la zarzuela grande* -the big one- and the so-called *el género chico* -the tiny. This latter -sometimes giving rise to a truly *género ínfimo*- includes one-act pieces. It became fashionable from 1870 onwards, during the years of *la Restauración*, i. e., the restoration of the Bourbon monarchy in the Spaniard throne. It extends into the period of the end and the beginning of the new century; and it finally declines again in favour of *la zarzuela grande*, which revived from 1910-1915 onwards, under the influence of Viennese operetta.

What is called *la zarzuela moderna* is reborn as a kind of *Ave Phoenix* from the ashes of *la zarzuela antigua*. This one had almost completely disappeared from the stages at the end of the 18th century, overwhelmed perhaps by the thrust and the undeniable quality of an Italian-style opera. Those operas, however, did not manage to satisfy the taste of all audiences, especially those spectators who did not find it easy to understand arguments, dialogues and lyrics written in Italian language.

If to this fact, which pointed to the felt need to offer a musical theater in Spanish, one adds a certain dose of the nationalist romanticism characteristic of the time, one will understand that, precisely around 1830 -the year that marks the starting point of the works in this book and, moreover, the date on which the Royal Conservatory of Music is established in Madrid-, both the public and the specialized critics begin to dream of giving life to a kind of national opera in Spain, as will happen in other contexts and latitudes.

Capturing the opportunity that that more or less explicit demand implied, three professors of the Real Conservatory -Ramón Carnicer, Mateo Albéniz and Baltasar Saldoni- composed *Los enredos de un curioso*, a work that, as we say, seeks to inaugurate a Spanish style opera, what it did was to link with the spirit of the old *zarzuela* that half a century ago had almost completely disappeared from the stages. However, it was the work *El novio y el concierto*, with lyrics by Breton de los Herreros and music by an Italian living in Madrid, Basilio Basili, premiered at the Teatro del Príncipe in the capital of Spain on March 12th, 1839, which happens to be the starting point of modern *zarzuela*. This title was followed by *El contrabandista* (1841), *El ventorrillo de Crespo...* and, after giving up -by way of the strength of the facts- the possibility of giving way to a Spanish national opera -in impossible comparison with the romantic works of a Gioachino Rossini, a Gaetano Donizetti or a Vincenzo Bellini-, the modern *zarzuela* would end up consolidating definitively and successfully in Spain, as a musical native theater. This happened mostly from the year 1850

¹ It is not our task to make an erudite presentation about *la zarzuela* and its history. For our objective, it will be sufficient to limit ourselves to leaving some basic data that will allow us to sufficiently understand the evolution of the Spanish musical theater *par excellence*, in order to be able to weave together some more general, extemporaneous considerations to what we have already mentioned above. The interested reader will find easily good sources, both *on-line* and in monographs, dedicated to *la zarzuela*. For its precision, quality and abundant documentation, we recommend the access to the extensive bibliography of Roger Alier, which can be identified on the Internet.

and especially, when on October 10th of 1856, the *Teatro de la Zarzuela* is inaugurated, in Jovellanos street of Madrid, with capacity for about 2500 spectators.

Thirty selected zarzuelas over a century

Before closing this section with some general considerations, even without intending to provide an exhaustive list of titles and authors, it is worthwhile, at least, to give an indication of some of the ones that *"the undersigned"* considers among the most outstanding throughout the century that we are dealing with. In a selective way, we would like to call the reader's attention to the following thirty zarzuelas or fragments of them. We indicate the year, the title of the work, the name of the author or authors, and we provide a link to access all or some of the well-known fragments.

Año	Título	Autor	Enlace Web
1851	Jugar con fuego	Francisco Asenjo Barbieri	https://www.rtve.es/alacarta/audios/la-zarzuela/zarzuela-jugar-fuego-francisco-asenjo-barbieri-03-12-17/4342059/
1855	Marina	Pascual Emilio Arrieta	https://www.youtube.com/watch?v=TPzCBz0uULI
1874	El barberillo de Lavapiés	Francisco Asenjo Barbieri	https://www.youtube.com/watch?v=9K-Jfx0HNfE
1877	Los sobrinos del capitán Grant	Manuel Fernández Caballero	https://www.youtube.com/watch?v=QXXKdTkjyCg
1886	La Gran Vía	Federico Chueca/ Joaquín Valverde	https://www.youtube.com/watch?v=EbBypqcX34w
1887	La Bruja	Ruperto Chapí	https://www.youtube.com/watch?v=4Ly4VMhUGRk
1893	El dúo de la africana	Manuel Fernández Caballero	https://www.youtube.com/watch?v=04aZjHZNidw
1894	La verbena de la Paloma	Tomás Bretón	https://www.youtube.com/watch?v=c_XNnvmLQ1Q
1897	La boda de Luis Alonso	Gerónimo Giménez	https://www.youtube.com/watch?v=JoaJf02TiyI
1897	La Revoltosa	Ruperto Chapí	https://www.youtube.com/watch?v=NEHrPMkjoM

1898	Gigantes y cabezudos	Manuel Fernández Caballero	https://www.youtube.com/watch?v=xf9aifhK7Rg
1900	La alegría de la huerta	Federico Chueca	https://www.youtube.com/watch?v=z-GnOZMz_II
1902	El <i>puñao</i> de rosas	Ruperto Chapí	https://www.youtube.com/watch?v=PbpW5ZdkkPs
1903	La reina mora	José Serrano	https://www.youtube.com/watch?v=8TpHkpzcuIk
1904	Bohemios	Amadeo Vives	https://www.youtube.com/watch?v=Kn5uo5cQNmw
1910	La corte de faraón	Vicente Lleó	https://www.youtube.com/watch?v=LRhop3WwIwg
1914	Las golondrinas	José María Usandizaga	https://www.youtube.com/watch?v=1vCYD9SygMI
1916	El asombro de Damasco	Pablo Luna	https://www.youtube.com/watch?v=sD4PcIJhZEI
1918	El niño judío	Pablo Luna	https://www.youtube.com/watch?v=0b20ZDIZBv8
1921	El pájaro azul	Rafael Millán	https://www.youtube.com/watch?v=9nnFLQ2Y8_U
1923	Los gavilanes	Jacinto Guerrero	https://www.youtube.com/watch?v=7kJzTd9jwFM
1924	La leyenda del beso	Reveriano Soutullo / Juan Vert	https://www.youtube.com/watch?v=81pl04F67yM
1926	El caserío	Jesús Guridi	https://www.youtube.com/watch?v=MwYbpkUPbxQ
1927	La del soto del parral	Reveriano Soutullo / Juan Vert	https://www.youtube.com/watch?v=tVHm2Va13cw
1929	Los claveles	José Serrano	https://www.youtube.com/watch?v=7i9b3OkRK3c
1930	El cantar del arriero	Fernando Díaz Giles	https://www.youtube.com/watch?v=K9x2pLKKMI8
1932	Don Gil de Alcalá	Manuel Penella	https://www.youtube.com/watch?v=-I0tFUTvB4Y
1932	Luisa	Federico Moreno Torroba	https://www.youtube.com/watch

	Fernanda		?v=2x4CWhVnvUw
1934	La chulapona	Federico Moreno Torroba	https://www.youtube.com/watch?v=8O0CGENx28o
1936	La tabernera del puerto	Pablo Sorozábal	https://www.youtube.com/watch?v=Tk7ZFDO-55o

Some extemporaneous considerations

To follow the history of Spain to the rhythm of *zarzuela* music, from approximately 1839 to 1939, is a very instructive exercise.

By setting the limit on the latter, we would be closing one of the saddest episodes in the history of Spain, that of the Civil War (1936-1939), the result of the reaction of the nationalist side, which would eventually triumph on the battlefield, in the face of a fanaticism that was unsustainable politically and unbearable socially, with, among other things, the greatest and most arbitrary religious persecution ever known in the West against Catholic Christians, at least since the times of pagan Rome.

The year 1939 also marked the end of a decade lost, due to the excesses of a capitalism without compass, drunk on freedom without responsibility, and, as a result of that, unable to overcome the hangover of that *Black Thursday* of October 24th, 1929, with the *crack* of the New York Stock Exchange.

The world was about to enter an even more dramatic and saddening stage: World War II, with the Nazi barbarism, the Holocaust, and the evidence of the extreme levels of refinement to which human evil can lead, when added to it, among other things, the convenient dose of hatred of the different; a significant amount of the most genuine stupidity; the guilty silence of many; the mindless fanaticism of others; the short-sighted and narrow-minded selfishness of much of the intelligentsia; and a world leadership far removed from the stature and level that would have been desirable to pilot the ship of history in seas as stormy as those of the 1930s.

And what can we say about the Spain that evolved from the 19th century to the year 1940, *the first one of the Victory*, but that could hardly have known a more convulsive historical stage?

Indeed: it had started the 19th century with the War of Independence of the Spanish nation against Napoleón and his brother, the intruder king José I Bonaparte, the French invader. The struggles between liberals, more or less exalted, and conservatives, more or less immobilist, would be the dynamics of a sadly century, during which enormous parts of Spain and its empire would have been losing, with the independence of the new American republics and the final humiliating loss of Cuba, Puerto Rico and the Philippines, after a war, provoked in a tyrannical and demagogic way by the then emerging power that the United States represented, after having let its future be guided by the victory of the north over the south in its own Civil Secession War.

Among other things, throughout the years that concern us, Spain had to know the promulgation of about ten Constitutions or similar texts, of different tone and nuance; it suffered a considerable number of military pronouncements and *coups d'état*; it experienced

various civil wars - the three *Guerras Carlistas*, plus the one already mentioned in 1936-1939; it went through various regime changes and saw how the State changed its political configuration -First Republic, with five presidents in one year; expulsion of the Bourbon dynasty, with the exile of Queen Isabel II; later restoration -*la Restauración*- in the person of Alfonso XII, after the failed attempt to establish a new dynasty with Amadeo I of Savoy; a dictatorship, that of General Primo de Rivera, at the beginning of the 1920's; a new march into exile of a Bourbon king, Alfonso XIII, the advent of the Second Republic, of unfortunate memory; the assault on the Republican order by the parties of the extreme left which, in the end, would create the objective conditions for a new -hopefully definitive- *Guerra Civil*, and the subsequent consolidation of the Franco regime. There were also in between skirmishes and colonials wars in the Americas and North Africa. And, of course, as we have already said, there was finally the loss of the last possessions of the Spanish Empire, as a result of the defeat suffered in 1898 by the Spanish Navy against the United States of America.

In this whole *iter*, the zarzuela was always sounding, as a kind of continuous bass of its own music, with tones and cadences capable of vibrating to the sound of the spirit of a people who assumed it as their own and expression of some of the most distinctive features of their soul.

It is certain and therefore we must acknowledge it without any shadow of a doubt, that *la zarzuela* does not have the quality of Italian opera, neither in its romantic expression nor in the *verista* one. Surely *la Zarzuela* neither does reach the levels of the French *grande opera* or of the total spectacle that the works of Wagner constitute. And nevertheless, it neither needs to be compared with those, nor -in case of doing it- it should end up being considered as an cultural expression of minor value. These are different realities and, to a certain extent, not measurable with the same measurement pattern. Each one in its own style had its reason to be; and all together contribute to mark a chapter in the history of human culture: the one represented by musical theater, which, in turn, constitutes a kind of *objectification of the spirit*, insofar as it crystallizes into a series of objective realities -the works and the titles- which, in turn, have a limited path, which ends up closing in on itself, as the vital impulse that, responding to the circumstances of its moment, animated an innovative creativity that necessarily has to close its cycle, disappears.

Many things will depend on whether we learn to approach these cultural creations with an open mind, a conciliatory attitude and eyes willing to let ourselves be surprised, out of admiration and respect, by the creative capacity of the human soul: tolerance, altruism, collaboration with one another, solidarity ... even - and above all - peace and some of the most essential balances, outside of which the future of humanity could be seriously compromised.

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Between Autonomy and State Regulation: J.S. Mill's Elastic Paternalism²

Raphael Cohen-Almagor³

Human nature is not a machine to be built after a model, and set to do exactly the work proscribed for it, but a tree, which requires to grow and develop itself on all sides, according to the tendency of the inward forces which make it a living thing.

J.S. Mill, 1859.

Abstract

This paper analyses J.S. Mill's theory on the relationships between individual autonomy and State powers. It will be argued that there is a significant discrepancy between Mill's general liberal statements aimed to secure individual largest possible autonomy and the specific examples which provide the government with quite wide latitude for interference in the public and private spheres. The paper first explains Mill's methodology. Next it outlines the boundaries of government interference in the Millian theory. Subsequently it describes Mill's elastic paternalism designed to prevent people from inflicting harm upon others as well as upon themselves, from soft paternalism on issues like compulsory education to hard paternalism on very private matters such as marriage, having children, and divorce by consent.

Key words: J.S. Mill, individualism, autonomy, soft/hard/elastic paternalism, state interference, regulation

Introduction

The chief characteristic of the liberal theory from Thomas Hobbes (1588–1679) to John Rawls (1921–2002) lies in its individualism, and the development from J.S. Mill (1806–1873), through Thomas Hill Green (1836–1882) and Leonard Trelawney Hobhouse (1864–1929) is often interpreted as a series of attempts to correct the defects of the autonomous, individualistic idea. These 'defects' are the result of the primary emphasis, some would say too much emphasis, that is placed in the democratic tradition on the worth, freedom and well-being of the individual rather than on those of the community. The tension is between allowing the citizen to develop her capacities without interference and the conducting of civil life, a process which requires reconciliation between different demands and thus is bound to invade the privacy of citizens. The notion of autonomy involves the ability to reflect upon beliefs and actions, and the ability to form an idea regarding them, so as to decide the way in which to lead a life. For by deciding between

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³ I thank Daniel Callahan, Wayne Sumner and Steve Newman for their constructive comments.

their own conflicting trends agents consolidate their opinions more fully and review the ranking of values for themselves with a clear frame of mind. The central idea of autonomy is of self-rule, or self-direction. Accordingly, the view is that individuals should be left to govern their business without being overwhelmingly subject to external forces. We are said to be free when our acts are not dominated by external impediments, thus enabling us to form judgment, to decide between alternatives, and to act in accordance with the action-commitments implied by our beliefs.

Liberalism holds that autonomous individuals who are capable of acting rationally and deliberately, of being self-governed and self-controlled rather than subordinated to external forces and inspection, are entitled equally to a respectful treatment. Two requirements have to be fulfilled in order to enable the development of individuality: first, as Sidney Ball argues, the State must recognize that it "can have no end which is not also an end of individuals; its end can be realized only in the free wills of individuals; its end is, in fact, the development of the character."⁴

Secondly, the individual must be able to share equally in deciding what is essential for the flourishing of society. She also must not view herself as an isolated object who is interested only in herself, but as an object who could satisfy her needs and ambitions, and accomplish self-realization in the community, through community and with the help of others. The individual lives within a certain social framework and has to respect those who share with her the benefits of democracy.⁵ Extreme individualism, i.e. egoism, is rejected. As Hobhouse writes: "Democracy is not founded merely on the right or the private interest of the individual. This is only one side of the shield. It is founded equally on the function of the individual as a member of the community. It founds the common good upon the common will, in forcing which it bids every grown-up, intelligent person to take a part."⁶

Liberal social democracies assume responsibilities for many activities that were in the past under the control of separate organizations. The State provides social services and engages in economic activities that were formerly done by smaller associations. Governments take upon themselves to initiate and to perform policies designed to promote the welfare of their citizens, and to lead their societies to further progress. In their capacity as an umpire, social liberal democracies/welfare states assist other associations by giving them legal recognition and, when they see it right, impose on them certain limitations and duties. The justification that is usually given for these regulations is that they are necessary for the protection of the citizens' liberties. The creation of governmental monopolies is similarly vindicated by saying that it is being done "for society's benefit." Subsequent privatization of the same major companies is also done "for society's benefit."

Increasing the public good might thus entail the danger of limiting the liberty enjoyed by citizens to lead their lives as they choose. The difficulty lies in deciding the level of interference in the citizen's life. In this context, three major questions are pertinent: in

⁴ Michael Freedman, *The New Liberalism* (Oxford: Clarendon Press, 1978), 171.

⁵ Ronald Dworkin, "Liberalism," in *A Matter of Principle* (Oxford: Clarendon Press, 1985): 181-204.

⁶ L.T. Hobhouse, *Liberalism* (London: Oxford University Press, 1945), 228. Hobhouse maintained that there is no thought except in the mind of an individual thinker, and there is no such thing as a unitary social mind or will: only individuals, not society, have a distinct personality.

what spheres interference in one's affairs may be warranted; for what reasons, and whether the citizen has a private sphere which is immune to interference.

The claim or the right of society to exercise certain powers over the individual, as well as the counter-argument of the individual to have certain powers secured by the state, rest on the justification that these powers are necessary for the fulfilment of the citizen's vocation as a moral being, to the development of her capacities and liberties. The danger is, of course, that not only society via its social mores but also the government would invade every field and sphere of life, exploiting its powers to coerce the individual rather than allowing her sufficient latitude to pursue her conception of the good.⁷ The following discussion is dedicated to this problem. I shall first consider the boundaries of state interference; I proceed by focusing on the subject of paternalism. These subjects are inter-related; both might introduce dangers to the citizens' well-being as well as to democracy itself.

In considering the complexity or, rather, the pros and cons involved in this issue, I shall avail myself of the Millian theory. Mill started by formulating in general terms his rejection of state interference in public life. Then, in the following discussion, he reviewed every sphere of action separately, adopting specific suppositions for every single case with the result of curbing his general principle to a considerable degree. Thus, while Mill was against extending the scope of political authority since he suspected that this might involve the use of compulsory powers, Mill nevertheless welcomed labour legislation, supported aid to voluntary groups, and advocated governmental responsibility for some services which concerned the public at large, services which individuals found no interest to run. Moreover, in specific matters Mill did not trust individuals to know how to conduct their personal affairs in a fully rational way, thus he allowed latitude for intervention. His elastic paternalism stretches from prescribing compulsory education to very personal matters such as preventing unripe marriage, prescribing birth control and discouraging divorce by mutual consent.

Mill carefully parsed the distinction between government and society and considered each to pose a distinctly different threat to individual freedom. In the opening chapter of *On Liberty* he explicitly warns against conflating the two. The tyranny of majority was considered to be "operating through the acts of the public authorities"⁸ before insisting that "reflecting persons" now see "when society itself is the tyrant... its means of tyrannizing are not restricted to acts which it may do by the hands of its political functionaries."⁹ Moreover, this "social tyranny" is not only distinct from "political oppression" but is far more insidious, precisely because it leaves "fewer means of escape, penetrating much more deeply into the details of life," and has as its objective

⁷ A conception of the good comprises a basic part of our over-all moral scheme and that it is public in the sense that it is something one advances as good for others as well as oneself, consequently one would want others to hold a certain conception for their own sake. For further discussion on this issue, see R. Cohen-Almagor, "Between Neutrality and Perfectionism," *The Canadian Journal of Law and Jurisprudence* VII, No. 2 (1994): 217-236.

⁸ J.S. Mill, *On Liberty*, 68. All references to *On Liberty* and to *Representative Government* are to the Everyman's edition of *Utilitarianism, Liberty and Representative Government* (London: J.M. Dent. 1948).

⁹ *Ibid.*

the enslavement of the individual's "soul".¹⁰ There is a limit to the legitimate interference of collective opinion in one's life, and while finding that limit is complicated yet it is most necessary as protection against political despotism.

Ideally, it is possible to discern between one's conduct that *affects only oneself*, and one's conduct that *may affect others*. If this distinction made possible, the guiding principle were quite simple: Individuals will be left free (with some qualifications, see below) to master all affairs that concern only the person in concern, and there will be room for interference when affairs are other-regarding. Alas, most affairs have *some* bearing on others. Indeed, it is almost impossible to think of pure self-regarding conduct. And then, "As soon as any part of a person's conduct affects prejudicially the interests of others, society has jurisdiction over it, and the question whether the general welfare will or will not be promoted by interfering with it, becomes open to discussion."¹¹ Thus Mill opened a lengthy discussion on the complexity of the subject, providing many examples to clarify and untangle the entanglement but, at the end, achieved very modest success in his clarification attempts. While appreciating the Millian Herculean efforts, at the end of the day one wonders whether the distinction is at all viable and worth the effort.

Mill's methodology

The end, as ever, was Utility. Though Mill abandoned the traditional version of utilitarianism, according to which every maximization of happiness was desired, whatever were the means, he still implied that every interference which was conducive to the utility of the individual and society, might be regarded as legitimate. If the state could perform an activity better than a private agency, with the result of increasing happiness in terms of productivity, efficiency, profit, and contribution to progress, then state interference was welcomed. Nevertheless, Mill was still cautious in his attitude towards government activity, still had reservations and suspicions that harmful results might incur as a result of interference. Therefore, he advocated future withdrawals from those spheres which he thought demanded intervention, but might be left in private hands in the future.

Hence, a certain pattern in the Millian methodology can be discerned. Mill emphasized the basic principles, held to be most important in the formulation of his theory. Then, in the following discussions, he proceeded by qualifying them. Thus the general, 'absolute' rules, as they seem to be from a preliminary reading, lose their apparent immunity. This way of writing is characteristic to Mill on many issues discussed in *On Liberty*, where he advocated *laissez faire*, anti-interventionist and anti-paternalistic rules. But then he went on to curb the rules by commending qualifications. By this method Mill wanted to emphasize his general starting point which put limitations on government's activities. After adopting the rule, when one aimed at applying it to reality, then the involved complexities were acknowledged, thus prescribing the working instruments for its operation. Yet again, the first and foremost important thing was to accept the rule.

The same pattern can be discerned in Mill's discussion of paternalistic activity. He started with the presumption that every person was the best judge in everything that

¹⁰ *Ibid.*

¹¹ J.S. Mill, *On Liberty*, 132.

concerned only herself, believing that the individual's own good was never a sufficient warrant for the exercise of compulsion either by society as a whole or by its individual members, because a person's mode of laying out her existence was the best (not because it was the best in itself, but because it was *her own* decided mode). Yet again, Mill soon realized that the distinction he made between self- and other-regarding was not simple, to say the least, and that society had quite a comprehensive role in helping individuals to decide and to reach their goals. Then, instead of these unqualified statements we find a totally different statement, that "[T]he proposition that the consumer is a competent judge of the commodity, can be admitted only with numerous abatements and exceptions."¹²

I will argue that there is great discrepancy between Mill's general statements that advocate the promotion of human individuality and against intervention in one's affairs, on the one hand, and his particular examples that suspect individual good judgment and ability to make the "right" decisions (i.e., those that advance human happiness/utility), on the other. While his general statements do not warrant seeing Mill as a hard paternalist, an analysis of his scholarship shows that he was an *elastic* paternalist, allowing intervention even in the most private matters to varying degrees.

Boundaries of interference

General Principles

The main question that Mill had put to himself to answer in *On Liberty* was: What were the limits of power which could be legitimately and justifiably exercised by society over the individual?

In Chapter IV, *Of The Limits to the Authority of Society Over the Individual*, Mill defended the right of the individual in the private sphere on utilitarian grounds, insisting that if society interfered it was bound to be in an erroneous way, and that it would not be for the citizen's benefit: "But the strongest of all the arguments against the interference of the public with purely personal conduct is that, when it does interfere, the odds are that it interferes wrongly, and in the wrong place."¹³

In Chapter V, *Applications*, Mill presented objections to government interference, arguing that there was no one so fit to conduct any business, or to determine how or by whom it should be conducted, "as those who are personally interested in it."¹⁴

Furthermore, it was desirable that citizens would conduct their own affairs, as a means to their own mental education - "a mode of strengthening their active faculties, exercising their judgment, and giving them a familiar knowledge of the subjects with which

¹² J.S. Mill, *Principles of Political Economy* (London: Longmans, Green, Reader and Dyer, 1869), Bk. V, Chap. 11, Section 8, 575.

¹³ J.S. Mill, *On Liberty*, 140.

¹⁴ J.S. Mill, *On Liberty*, 164.

they are thus left to deal.”¹⁵ Education meant for Mill the cultivation of the intellect, of moral powers, and of aesthetic. Education is not to *teach*, “but to fit the mind for learning from its own consciousness and observation”.¹⁶The reasoning is: A good government cultivates moral education; moral education makes human beings moral, thinking people who do not merely act as machines and, in the long run, makes people to claim control over their own actions and inspires them to intensely seek the truth.¹⁷

Finally, the most cogent reason for objection to such an interference was “the great evil” of adding unnecessarily to the power of government, both in the form of authority, and still more, in the indirect form of influence: “Every function superadded to those already exercised by the government causes its influence over hopes and fears to be more widely diffused....”¹⁸ Mill, like many liberals, was suspicious of the government, very cognizant of its powers and tendency to exaggerate and to overstep its conduct beyond necessary when exaggeration deemed to yield partisan benefits.

Against the general principles against government interference Mill pitted government’s responsibility to promote happiness. Generally speaking, whenever there was a probability that by interference the government would impede individual’s development, it should not interfere. Since this probability was usually present, governments - as a rule - should not intervene in the business of the individual. Moreover, governments should encourage all segments of the community to manage their joint concerns by voluntary cooperation. Thus it appeared that the general principles supplement one another and can be reconciled. But then Mill went on to qualify his arguments, explaining that there were cases in which the reasons against interference did not turn upon the principle of liberty.

Qualifications

Mill wrote: “the question is not about restraining the actions of individuals, but about helping them; it is asked whether the government should do, or cause to be done, something for their benefit, instead of leaving it to be done by themselves, individually or in voluntary combination.”¹⁹ Moreover, against the “evil” of adding unnecessarily to the power of government we need to weigh the “evil” that someone might wish to impose on us which can be alleviated only by government interference. Mill consistently wrote that such interference was justified if the conduct to be deterred was harmful to others: “... the

¹⁵ *Ibid.* For further discussion, see R. Cohen-Almagor, “Ends and Means in J.S. Mill’s Utilitarian Theory,” *The Anglo-American Law Review* **26**, No. 2 (1997): 141-174.

¹⁶ J.S. Mill, “On Genius,” in John M. Robson and Jack Stillinger (eds.), *The Collected Works of John Stuart Mill, Volume I - Autobiography and Literary Essays* (Toronto: University of Toronto Press, London: Routledge and Kegan Paul, 1981),

http://oll.libertyfund.org/index.php?option=com_staticxt&staticfile=show.php%3Ftitle=242&Itemid=28

¹⁷ J.S. Mill, *Representative Government*, 207; *idem*, “Civilization,” in *Dissertations and Discussions* (N.Y.: Haskell House Publishers, 1973), Vol. I, 201.

¹⁸ Mill, *On Liberty*, 165. In *Principles of Political Economy* Mill wrote: “Every additional function undertaken by the government, is a fresh occupation imposed upon a body already overcharged with duties. A natural consequence is that most things are ill done” (570).

¹⁹ J.S. Mill, *On Liberty*, 164.

conduct from which it is desired to deter him must be calculated to produce evil to some one else.”²⁰ Mill insisted on the idea of prevented evil and harm to others, resorting to different phrases: “affects prejudicially the interests of others,”²¹ and “damage, or the probability of damage, to the interests of others.”²² Citizens and government alike have the freedom to unite for any purpose not involving harm to others, and to prevent harm to others.

Thus, one should not rule out governmental interference for the benefit of the individual as a rule of thumb. Instead, we should consider the specific applications as they conjoin with the given circumstances. Mill distinguished in *Political Economy* between two kinds of governmental intervention: first was the authoritative, meaning that government may interdict all persons from doing certain things; or from doing them without its authorization; or may order them certain things to be done, or a certain manner of doing things which it was left optional with them to do or to abstain from.

The second kind of interference was when a government adopted the course of giving advice or promulgating information, or when, "leaving individuals free to use their own means of pursuing any object of general interest, the government... establishes... an agency of its own for a like purpose.”²³

Mill maintained that the authoritative form of government interference had a much more limited sphere of legitimate action than the non-authoritative. It required stronger justification in every case, and from many instances of human conduct it was all together excluded.

There is a conflict between the Utility Principle when this meant enriching autonomy and individuality, and the Utility Principle when this meant government’s responsibility to enrich general happiness. An orthodox utilitarian would agree to intervene with one’s freedom against one’s will if by this public happiness would be enriched. Although Mill generally resisted this opinion, he could not reject it altogether. He thought that the best way to qualify his general rule of non- interference was by proscribing specific spheres where interference was legitimate, though it might concern the most private life of the individual. Mill was careful to write that in “the great majority of things” the individual should be left alone to take care of her own business.²⁴ “Great majority” does not mean everything. There were prominent cases which preoccupied Mill, where government interference was even welcomed. On some issues, only the government acts for the public good. On some other matters, only the government knows a person’s interests better than the person herself.

²⁰*Ibid.*, 73.

²¹*Ibid.*, 132.

²²*Ibid.*, 150.

²³ J.S. Mill, *Principles of Political Economy*, 568.

²⁴*Ibid.*, 571.

1. Necessary and optional functions

In *Principles of Political Economy*, Mill distinguished between necessary and optional functions of government, explaining that by the term 'optional' it was not meant to imply that it could ever be a matter of indifference, or of arbitrary choice, whether the government should or should not take upon itself the functions in question; but only that the expediency of its exercising them did not amount to necessity, and was a subject on which diversity of opinion did or might exist. Mill went on saying that the ground of the practical principle of non-interference was that most persons took a just and more intelligent view of their own interest, and of the means of promoting it, than can either be prescribed to them by a general enactment of the legislature, or pointed out to them by any public functionary. Nevertheless, there were "some very large and conspicuous exceptions to it,"²⁵ which included taking care of lunatics, idiots, children, and animals as those who were not capable of rationally deciding upon their own interests; government intervention when owners decided to delegate authority to managers who had no interest in the success of the enterprise; legislation allowing legitimate interests of workers to be pronounced through the formation of trade unions; colonization; the maintenance of a learned class,²⁶ and a multitude of enterprises which were conducive to general convenience. These enterprises are of little interest to the general public or are such that people are unable to undertake due to their high cost. Yet they are absolutely essential for progress thus the government must make provision for them. These included coining money, prescribing a set of standard weights and measures, making and improving harbours, raising dykes, geographical and scientific expeditions, security for navigation, research involving assiduous devotion of time and labour, and the like.²⁷ In addition, public charity²⁸ and public services, such as cleaning of the streets, lighting, paving, water supply, etc., all of which should be taken over by the State. Enterprises such as the operation of canals and railways should be the property of the State, but it was best to allow independent agencies to work them: "...they will almost always be better worked by means of a company, renting the railway or canal for a limited period from the state."²⁹

Mill concluded by offering the following generalization:

... anything which it is desirable should be done for the general interest of mankind or of future generations, or for the present interests of those members of the community who require external aid, but which is not of a nature to remunerate

²⁵ J.S. Mill, *Principles of Political Economy*, 577.

²⁶ J.S. Mill, *Principles of Political Economy*, 482, 577, 578, 564-566, 580-581, 583, 585. Some of these cases are mentioned also in "Coleridge" (*Dissertations and Discussions*, N.Y.: Haskell House Publishers, 1973. I, 454.) and in "Thornton on Labour and Its Claims," in G.L. Williams (ed.) *J.S. Mill on Politics and Society* (Glasgow: Fontana, 1976): 303-334.

²⁷ J.S. Mill, *Principles of Political Economy*, 589-590. See also John M. Robson, *The Improvement of Mankind* (Toronto: University of Toronto Press, 1968), 217.

²⁸ J.S. Mill, "The Grounds and Limits of the Laissez-Faire or Non-Interference Principle," in Ronald Fletcher (ed.), *John Stuart Mill* (London: Michael Joseph, 1971), 329.

²⁹ J.S. Mill, *Principles of Political Economy*, Bk. V, 482, 581, 589.

individuals or associations for undertaking it, is in itself a suitable thing to be undertaken by government.³⁰

Mill was quick to qualify his generalization by recommending:

... though, before making the work their own, government ought always to consider if there be any rational probability of its being done on what is called the voluntary principle, and if so, whether it is likely to be done in a better or more effectual manner by government agency, than by the zeal and liberality of individuals.³¹

Thus, whenever the government provides services which people are free to use if they so choose, then its conduct does not restrict anyone's freedom; non-coercive government performances which are for the benefit of all are justified.

2. Education

Governments must provide proper facilities for education designed for the benefit of society as a whole, but it must not control all educational institutions: "The case is one to which the reasons of the non-interference principle do not necessarily or universally extend."³² At the same time, Mill who objected to monopolies on principle was consistent in his objection also in this sphere. Private education should be allowed.³³ Mill was in favour of compulsory education which contradicted the freedom one enjoyed in choosing for oneself and one's children the form and level of education. Education is both a means towards liberty and one of the ends for which liberty existed.³⁴ Education is essential for good government,³⁵ and for according equal rights to man and women.³⁶ Furthermore, education is beneficial to the child and also to society because it teaches the child social norms which are useful to all. Mill did not advocate compulsory education of adults.

Indeed, welfare states commonly reason today that they know better what is good for their citizens, thus enforcing a certain level of education upon them. This compulsory education may seem to be an invasion on the individual's rights, but it can be defended on the grounds that, in final analysis, it may guarantee more freedom than it destroys. For if

³⁰*Ibid.*, 590.

³¹*Ibid.*, *Ibid.*

³² J.S. Mill, *Principles of Political Economy*, Bk. V, 575.

³³*Ibid.*, 577.

³⁴ G.C. West, "Liberty and Education: J.S. Mill's Dilemma," *Philosophy* 40 (April 1965): 129-142.

³⁵ J.S. Mill, *Representative Government* and "Thoughts on Parliamentary Reform," in *Dissertations and Discussions* (London: Longmans, Green, Reader and Dyer, 1859), Vol. III, pp 1-46.

³⁶ J.S. Mill, "The Subjection of Women," in *Three Essays* (Oxford: Oxford University Press, 1975): 427-548.

ignorance may be viewed as a sort of unfreedom, education increases the number of alternatives open for a person to pursue her interests. This kind of governmental coercion is justifiable for it opens for the individual more paths for liberty in the long run.

At the same time, Mill insisted that the parents, especially fathers, were responsible for the proper education of their children. He suggested fixing a certain age at which every child must be examined, ascertaining reading ability. If the child was unable to read, the father must explain why his child was unable to meet the requirement, and if the explanation deemed to be unsatisfactory he "might be subjected to a moderate fine."³⁷ In Mill's time, people were not sufficiently cognizant of learning deficiencies. Present common problems such as dyslexia³⁸ were unknown and obviously were not diagnosed during the 19th Century.

3. Perpetual contracts

Governments may control, through legislation, contracts in general, especially those in perpetuity. For it is not enough that one person, not being either cheated or compelled, makes a promise to another. There are promises by which it is not for the public good that persons should have the power of binding themselves, although this conduct is purely self-regarding in character. Thus there remain the questions "Whether, for example, the law should enforce a contract to labour, when the wages are too low, or the hours of work too severe; whether it should enforce a contract by which a person binds himself to remain, for more than a very limited period, in the service of a given individual; whether a marriage vow, entered into for life, should continue to be enforced against the deliberate will of the persons, or of either of the persons who entered into it."³⁹ Mill summarized his argument by saying that every question which could possibly arise as to the policy of contracts was a question for the legislator, which she could not escape from considering.⁴⁰

Thus, in cases of perpetual contracts, the presumption that individuals know their own private interests better than others does not hold. Mill's most prominent example in this context concerned slavery contracts. He urged that one did not have the right to impede one's own freedom in an irreversible way, which definitely meant that one's self-development, one's personal sovereignty, would be damaged. Any contract of even a voluntary servitude would be null and void, for by selling oneself to slavery, one abdicates one's liberty, defeating the very purpose which is the justification of allowing one to

³⁷ J.S. Mill, *On Liberty*, 162. See also *Ibid.*, 160.

³⁸ *Dyslexia* is a common type of learning difficulty that primarily affects the skills involved in the reading and spelling of words. <http://www.nhs.uk/Conditions/Dyslexia/Pages/Introduction.aspx>; <http://www.easyreadsystem.com/index/62.php>; <http://www.dyslexiaaction.org.uk/>

³⁹ J.S. Mill, *Principles of Political Economy*, Bk.V, 481. In *On Liberty*, Mill supported his argument by Humboldt's writings, reminding of the latter's statement that engagements which involved personal relations or services should never be legally binding beyond a limited duration of time, and that "the most important of these engagements, marriage... should require nothing more than the declared will of either party to dissolve it" (p 158).

⁴⁰ J.S. Mill, *Principles of Political Economy*, Bk.V, 481. For further discussion, see G.L. Williams, "Mill's Principle of Liberty," *Political Studies* 24 (1976): 132-140; Richard Wollheim, "John Stuart Mill and the Limits of State Action," *Social Research* 40, No. 1 (1973): 1-30; Nadia Urbinati and Alex Zakaras (eds.), *J.S. Mill's Political Thought: A Bicentennial Reassessment* (Cambridge: Cambridge University Press, 2007).

dispose of oneself: "The principle of freedom cannot require that he should be free not to be free. It is not freedom to be allowed to alienate his freedom."⁴¹ Liberty does not mean that every person, regardless of character or capacity, should claim to do as she pleases without respect to the common good.⁴²

Mill implicitly assumed that one who decides to become a slave is not rational enough to have full responsibility of one's future life. Therefore, the State was legitimate in not respecting such contracts, and in liberating the individual from the situation in which she entered without realizing its absolute implications. The State is also justified to require people to accept upon themselves certain civic obligations that benefit all society. As always, Mill tries to merge between the collective benefit and individual benefit. In promoting the view that it is legitimate to ask people to participate in protective social institutions, such as juries, military and the militia, Mill explained that there is an obvious civic utility but also that this service would enhance people's own mental education, strengthening their active faculties, exercising their judgment, and providing them with the required knowledge of the subjects they need to address.

Mill maintained that an exception to the doctrine that individuals are the best judges of their own affairs when "an individual attempts to decide irrevocably now, what will be the best for his interest at some future and distant time."⁴³ From this we may possibly deduce that Mill would object to medical living wills and advance directives. One's directives should not be predetermined and unchangeable but flexible, in accordance with the changing circumstances. We are not able to say that values and priorities that are important to us now will be as important to us until the very last day. The notion of an unchangeable, unified personality is doubtful. People do change and these changes may become meaningful to us in circumstances that we cannot envisage. Indeed, the very ideas of self-development and self-reflections reflect our ability and desire to construct and reshape realities, to re-evaluate values and ideas, to renounce old beliefs, and to accommodate ourselves to new situations.

Contra Mill, Ronald Dworkin assumes that people, as rational agents, may have certain attitudes regarding dementia and decide beforehand that some forms of life are repugnant, meaningless, and not worth living. In his opinion, people may try to assess how their situation might look in the future and decide on their destiny according to the data they currently have on the demented state.⁴⁴ Similarly, Wayne Sumner commented (January 20, 2012) that for Mill what was objectionable about perpetual contracts was that they alienated the individual's later freedom. This objection presupposes a person who will later have the capacity to exercise that freedom (i.e., who will be competent) and whose will would then be constrained by her own earlier choice. Advance directives, by contrast, come into play only when the individual is no longer capable of exercising her freedom. As such, Sumner does not see how Mill could have any objection to them or at least not the same objection.

⁴¹ J.S. Mill, *On Liberty*, 158. For further discussion, see R.J. Arneson, "Mill versus Paternalism," *Ethics* **90** (July 1980): 470-489; John D. Hodson, "Mill, Paternalism and Slavery," *Analysis* **41** (1981): 60-62.

⁴² Mary Agnes Hamilton, *John Stuart Mill* (London: Hamish Hamilton, 1933), 76; John Gray, *Mill on Liberty: A Defence* (London: Routledge and Paul, 1983), 94.

⁴³ J.S. Mill, "The Grounds and Limits of the Laissez-Faire or Non-Interference Principle," 322.

⁴⁴ Ronald Dworkin, *Life's Dominion* (NY: Knopf, 1993).

However, with Mill I think that people are not only thinking creatures. Not all factors can be grasped by our rational faculties. Not all data can be digested by applying reason and judgment. Sometimes we do things we could not imagine doing. Sometimes people act in accordance with their sentiments, rather than their brains. Sometimes people are pushed to do something by their instincts, their impulses, factors that they find difficult to explain in rational terms. On some occasions people are overpowered, overwhelmed by the reality they confront. They accommodate themselves to situations imposed on them.⁴⁵ Living life in the present situation as one wills is more important than living the life now in accordance with a contract prepared in the past under very different circumstances.

Indeed, we should acknowledge that a person's priorities are not always fixed, and, therefore, we should not renounce the idea of having the ability to change them. People are **not** prophets. We can appraise possibilities upon evidence, data, and experience, but we cannot know with absolute certainty that these assessments will prove to be true for us. Mill, like Aristotle, was of the opinion that people are capable to alter their character, and that we do so under the influence of certain circumstances, some of which we can control; others we cannot.⁴⁶ There are mutual relationships between people and circumstances: People change circumstances, and circumstances change people.

4. Birth control

Mill did not believe in the power of laws alone to shape society. The shaping of society is a matter of moral development. Birth control was both a matter for State interference and social stigma.⁴⁷ Mill was an ardent advocate of birth control. For him this was an issue about one's health, personal liberty and mental development. Mill suggested that society can be justified not only to prevent harm to others but also in requiring people to aid one another with various sorts of positive assistance. Indeed, in 1823, when Mill was seventeen, he went with a friend to visit the poor sections of London, professing and advocating the use of contraceptives.⁴⁸ From the fact that he did not mention this experience in his *Autobiography*⁴⁹ we can learn that he was not too proud of this act, nor of the result, i.e., his arrest by the police for contravening laws on obscenity.⁵⁰ Mill held

⁴⁵ See R. Cohen-Almagor, *The Right to Die with Dignity: An Argument in Ethics, Medicine, and Law* (Piscataway, NJ.: Rutgers University Press, 2001), chap. 5.

⁴⁶ J.S. Mill, *A System of Logic* (London: Longmans, Green, 1961), VI, II; J.S. Mill, *The Logic of the Moral Sciences* (London: Duckworth, 1987). For further discussion, see Alan Ryan, *John Stuart Mill* (NY: Pantheon Books, 1970), 106-107, 173.

⁴⁷ J.S. Mill, *On Liberty*, 163.

⁴⁸ Josephine Kamm, *John Stuart Mill in Love* (London: Gordon & Cremonesi, 1977), 22-23; Jo Ellen Jacobs, *The Voice of Harriet Taylor Mill* (Bloomington: Indiana University Press, 2002), 13.

⁴⁹ J.S. Mill, *Autobiography* (Oxford: Oxford University Press, 1971).

⁵⁰ See the comprehensive work of Michael St. John Packe, *The Life of John Stuart Mill* (London: Secker and Warburg, 1954), Book 1, 56-58. See also R.J. Halliday, *John Stuart Mill* (London: George Allen and Unwin, 1976); William Thomas, *Mill* (Oxford: Oxford University Press, 1985); Nicholas Capaldi, *John Stuart Mill: A Biography* (Cambridge, UK: Cambridge University Press, 2004), and R. Cohen-Almagor, "John Stuart Mill," in Clifford G. Christians and John C. Merrill (eds.) *Ethical Communication: Five Moral Stances in Human Dialogue* (Columbia, MO.: University of Missouri Press, 2009): 25-32.

the view that one should consider the pros and cons in bringing children to the world in economical terms; that a family should bring children only if it had the means to support them. In his obsession with this issue, Mill rationalised that since no person had the right to bring creatures into life, to be supported by other people, laws which forbade marriage unless the parties can show that they had means of supporting a family, "do not exceed the legitimate powers of the State" and "are not objectionable as violations of liberty."⁵¹

Mill's ideas should be considered in the context of his time, when young couples could not live together if they were not married. Such things were not to be done. Thus the State was able and, in Mill's opinion, legitimate to prevent unripe marriages. This is quite an intervention into one's private life. According to McCloskey, in a letter to Harriet Taylor, Mill also approved of social pressure to discourage the joint self-regarding act of divorce by mutual consent, where no other party is harmed.⁵² The State knows better than the couples whether they should come into unity or divorce. The good of society precedes individual autonomy and liberty. Here, Mill's paternalism is hard, and is difficult to be reconciled with the grounds against government interference *supra*, and with Mill's statement that "all restraint, *qua* restraint, is an evil."⁵³

Mill, the practical utilitarian, did not pay attention to emotional considerations which may lead to private priorities different from his. Sentiments such as 'children are joy', thinking that it may be of more importance for one to be surrounded with the noise of eight children and to live a modest life, than to live much more wealthy life with two kids and a dog, would have probably been rejected by Mill. He argued that Malthus was the great friend of the poor, for he showed them the 'right' way to live, and how they should help themselves in reducing their misery.⁵⁴ On this subject Mill implied that he and Malthus knew better than the common person what is good for her. We can safely assume that he would have welcomed the idea of paternalistic consulting offices for family planning.

Birth control is an important matter in which society and the government may intervene. Mill considered two other matters for social reproach on the individual and, if prove insufficient, might necessitate State intervention. Both have to do with offense, which supplements the Millian Harm Principle.

5. Social offences

⁵¹ J.S. Mill, *On Liberty*, 163. For discussion on Harriet Taylor's views on marriage as related to J.S. Mill's views, see Jo Ellen Jacobs, *The Voice of Harriet Taylor Mill*, 21-23.

⁵² H.J. McCloskey, *John Stuart Mill: A Critical Study* (London: Macmillan, 1971), 111. In *On Marriage*, Mill, however, objected to compelling a woman to remain in marriage if the perpetual contract between her and the husband enslaves the woman to her master. See <http://oll.libertyfund.org/readinglists/print/177-john-stuart-mill-s-and-harriet-taylor-s-writings-on-women>

⁵³ J.S. Mill, *On Liberty*, 150.

⁵⁴ John M. Robson, *The Improvement of Mankind* (Toronto: University of Toronto Press, 1968), 261. For discussion on utilitarianism and the classical economists – Adam Smith, Malthus and Ricardo, see John Plamenatz, *The English Utilitarians* (Oxford: Blackwell, 1966), 110-121.

The underpinning rationale is that liberty is important but it must be contained. People cannot uphold liberty as a license to do as they please with little thinking about the consequences of their conduct. If the conduct inflicts harm upon oneself, Mill advocated reproach. If the conduct inflicts harm upon others, then liberty needs to be restrained. Intervention in one's liberty is warranted if the benefits of doing so outweigh the costs. But from the slavery discussion it is clear that even if the benefits do not necessarily weigh the costs, still interference is justified because no one should be forced to surrender her liberty.

Mill also thought that the State may restrain individuals from thoughtless and irresponsible mistakes in major decisions of their lives that may concern others. While people should not be punished simply for being drunk, if they develop an addiction to such a bad habit (drinking, taking drugs, gambling, visiting prostitutes) they deserve reproach for their unkindness. Furthermore, if because of their addiction they are unable to pay their debts and could not undertake moral responsibility of their families, unable to support them and to educate their children, then they are deservedly reprobated and "might be justly punished."⁵⁵ People have some definite duties incumbent on them to the public and if they fail to perform them then they are guilty of a "social offence." In short, wrote Mill, whenever there is a definite damage, "or a definite risk of damage," either to an individual or to the public at large, "the case is taken out of the province of liberty, and placed in that of morality or law."⁵⁶

6. Indecent conduct

Mill allowed interference with indecent, offensive conduct which breaches good manners. It is one thing to undress in one's bedroom; it is quite another thing to appear nude in public. Indeed, Mill acknowledged that there are many actions that are not in themselves condemnable, nor supposed to be so, as long as they are done privately; but the moment they are done in public they come within the category of offences against others and then they rightly be prohibited.⁵⁷

In reviewing Mill's abatements and exceptions to his apparent powerful general statement that "neither one person, nor any number of persons, is warranted in saying to another human creature of ripe years, that he shall not do with his life for his own benefit what he chooses to do with it. He is the person most interested in his own well-being,"⁵⁸ it becomes quite difficult to determine exactly when the individual is *indeed* the best judge in her own interests; for even in the most private things the State is justified in interfering

⁵⁵ J.S. Mill, *On Liberty*, 138.

⁵⁶ *Ibid.* Mill repeated this reasoning in p. 153. For further analysis, see D.G. Brown, "Mill on Harm to Others' Interests," *Political Studies* 26 (1978): 395-399.

⁵⁷ J.S. Mill, *On Liberty*, 153. For discussion on the Harm and Offence Principles, see R. Cohen-Almagor, "Harm Principle, Offence Principle, and the Skokie Affair," *Political Studies* 41, No. 3 (1993): 453-470; L.W. Sumner, "Should Hate Speech Be Free Speech? John Stuart Mill and the Limits of Tolerance," in R. Cohen-Almagor (ed.), *Liberal Democracy and the Limits of Tolerance* (Ann Arbor: University of Michigan Press, 2000): 133-150.

⁵⁸ J.S. Mill, *On Liberty*, 133.

with the citizen's business. Moreover, the interference may not solely be to protect or promote the individual's own good, but also for the sake of society and future generations.

Mill's elastic paternalism

Traditionally, the term 'paternalism' has been used to refer to practices of treating individuals in the way that a father treats his children. The two assumed features of the paternal role are the father's beneficence, i.e., the father is assumed to hold the interests of his children paramount; and the father's authority, that is, that he makes certain decisions for his children and controls certain affairs rather than letting them make the decisions or take control.⁵⁹

Loyal to his methodology which sets out simple underpinning principles, Mill believed that paternalism, as a general rule, was counter-productive, and that in the long run general welfare would be best served by non-interference. He also believed that paternalism tends to degrade people, to delay their growth and self-development, and to put obstacles on the discovery of truth.⁶⁰ However, we have seen that Mill allowed quite comprehensive criteria for interference. Thus it is difficult to view Mill as an anti-paternalism theorist. A helpful device for clarification in this context may be Joel Feinberg's distinction between weak and strong forms of paternalism.⁶¹

Feinberg asserts that the basis of paternalistic intervention is confined to the interests of the person with whom we interfere. According to the weak version we are justified in interfering with a self-harming conduct only when a person is not fully capable of grasping the meaning of her act; whereas by strong paternalism we are justified in interfering to prevent a person from harming herself even when her decision is fully voluntary.

From Mill's arguments and examples we may learn, adopting Feinberg's terminology, that he sometimes favoured a degree of weak, or it may be preferable to call it *soft paternalism*, but on some matters, such as unripe marriage and irresponsible divorce, he did not shrink from strong (or *hard*) paternalism. Thus, I suggest that Mill's paternalism may be best described as *elastic*. Mill endorsed soft paternalism when he exempted children and barbarians from his Liberty Principle and also when he allowed stopping a person from crossing an unstable bridge when we suspect that that person is oblivious to

⁵⁹Cf T.L. Beauchamp, "Medical Paternalism, Voluntariness, and Comprehension," in J. Howie (ed.), *Ethical Principles for Social Policy* (Carbondale, IL: Southern Illinois University Press, 1983). See also H.L.A. Hart, *Law, Liberty and Morality* (Oxford: Oxford University Press, 1963); G. Dworkin, "Paternalism," *The Monist* 56 (1972): 64-84; G. Dworkin, "Moral Paternalism," *Law and Philosophy* 24(3) (May 2005): 305-319; Cass Sunstein and Richard Thaler, "Libertarian Paternalism Is Not an Oxymoron," *The University of Chicago Law Review* 70 (2003): 1166-1187; "Paternalism," *Stanford Encyclopedia of Philosophy*, <http://plato.stanford.edu/entries/paternalism/>.

⁶⁰ For critic of Mill's Truth Principle, see R. Cohen-Almagor, "Why Tolerate? Reflections on the Millian Truth Principle," *Philosophia* 25, Nos. 1-4 (1997): 131-152; K.C. O'Rourke, *John Stuart Mill and Freedom of Expression: The Genesis of a Theory* (London and NY: Routledge, 2001).

⁶¹ Joel Feinberg, "Legal Paternalism," *Canadian Journal of Philosophy* 1 (1971): 105-124.

the risk.⁶² But if the person, after being warned, choose nevertheless to cross the bridge, then we need to respect her decision. In the spirit of liberalism, Mill supported regulation rather than coercion or outright prohibition.

Another example with a similar reasoning relates to the use of poisonous articles. Mill acknowledged that those substances can be abused but an outright ban on their sale would make legitimate use impossible. Regulation, however, is in place due to the nature of the articles. Thus registration of purchasers, including a statement of intended use, is permissible. This is interference in one's freedom that does not challenge autonomy.⁶³ As long as such regulation is no material impediment to obtaining the dangerous articles, people are free to make their own decisions.⁶⁴ Mill held that the State had the right to prevent self-regarding harmful conduct only when it was substantially non-voluntary, or when temporary intervention was necessary to establish whether it was voluntary or not. He generally opposed the strong version: "with respect to his own feelings and circumstances, the most ordinary man or woman has means of knowledge immeasurably surpassing those that can be possessed by any one else."⁶⁵

Mill's elitism

Mill maintained that interference of society to overrule one's judgement and purposes in what only concerned oneself must be grounded on general presumption, which might be altogether wrong, and even if right, it was as likely as not to be misapplied to individual cases. Mill seemed to have struggled with this issue as his liberalism came into conflict with his elitism. The common people, by virtue of being common, are prone to err, and they need some guidance offered by not-so-common people, i.e., the legislators who see the good of society and understand the broader, complex picture. Thus, Mill wrote, it is quite possible that people may demand the legislator's intervention in their affairs, and the "regulation by law of various things which concern them, often under very mistaken ideas of their interest."⁶⁶ Still, Mill maintained, this kind of intervention does not negate their liberty and autonomy because "it is their own will, their own ideas and suggestions."⁶⁷ For Mill, it is natural for the common people to respect superiority of intellect and knowledge and to defer to the intellectuals and society's knowledgeable people. Again, this is absolutely fine and does not negate the Liberty Principle and the fundamental belief in

⁶² J.S. Mill, *On Liberty*, 151-152. See also Dale E. Miller, *J.S. Mill* (Cambridge: Polity Press, 2010), 153.

⁶³ J.S. Mill, *On Liberty*, 152-153.

⁶⁴ *Ibid.*, 151.

⁶⁵ *Ibid.*, 133. For further discussion, see C.L. Ten, "Mill on Self-Regarding Actions," *Philosophy* **43** (1968): 29-37; Richard Wollheim, "John Stuart Mill and Isaiah Berlin," in Alan Ryan (ed.), *The Idea of Freedom* (Oxford: Oxford University Press, 1979): 253-269.

⁶⁶ J.S. Mill, *Principles of Political Economy*, 459.

⁶⁷ *Ibid.* Although Mill did not use the term "autonomy," he certainly had in mind a concept that relates to the ability to reflect upon beliefs and actions, and the ability to form an idea regarding them, so as to decide the way in which to lead a life.

human autonomy because the people judge for themselves who are the persons who are entrusted by the powers to make decisions for them. Mill wrote in his straightforward, elitist fashion that was so natural to him:

It is not necessary that the many should themselves be perfectly wise; it is sufficient if they be duly sensible of the value of superior wisdom. It is sufficient if they be aware, that the majority of political questions turn upon considerations of which they, and all persons not trained for the purpose, must necessarily be very imperfect judges; and that their judgment must in general be exercised rather upon the characters and talents of the persons whom they appoint to decide these questions for them, than upon the questions themselves.⁶⁸

Mill's insistence that persons without the means to support a child may be prevented by the State from having children exhibits both paternalism and elitism. In conformity with his Liberty Principle, Mill could have insisted that parents have a responsibility for supporting the children they bring into the world. But Mill understood the facts of economic life to be such that in some (and perhaps many) instances the poor laborer would not be able to find any employment, or employment at a wage adequate to the maintenance of a family. But this was not the only reason, for if it were Mill could have suggested that the State create a jobs program or be the employer of last resort. Mill, the elitist, did not trust the common people to be responsible enough to cater for their children, thinking that they would prefer satisfying their immediate pleasures (drinking, gambling etc.) over responsible parenthood.

Private v. public good

There are certain activities of the government which restrict the people's freedom to a certain extent but nevertheless are implemented so as to contribute to the civic society in general. When a certain government is trusted to act for the benefit of society, without exploiting its authority at the expense of its citizens, and its reasons are to increase the individual safety, to contribute to her well-being, and to defend her interests, then paternal acts would not harm the autonomy of the individual, but rather be instrumental to its improvement.

Moreover, the role of the State is not only to prevent one from inflicting harm upon others, but also from inflicting harm to oneself. Thus, for example, it has been argued that paternalism designated to affect matters that are regarded by all as having merely instrumental value, such as improving safety, makes the activities affected more likely to realize their aim, rather than interfering with one's autonomy. Such restrictions of liberty do not only have positive characteristics, but also carry some essential benefits for the

⁶⁸ J.S. Mill, "Appendix," in *Dissertations and Discussions*, Vol. I, 470. See also J.S. Mill, "On Genius," 329-339, http://oll.libertyfund.org/?option=com_staticxt&staticfile=show.php%3Ftitle=242&chapter=7739&layout=html&Itemid=27.

maintaining of public good. Let me illustrate this assertion by considering the following quite simple but much to-the-point example.

Suppose that the Beverley Municipality decides to set a new traffic light near my home. In a certain sense, this act would restrict my freedom because now I cannot cross the road whenever I wish; now I have to consider the changing of lights. Nevertheless people (included myself) do accept this limitation on our freedom because people do understand that the decision was made for their own safety and for ensuring the public good. Even if they think that they know how and when to cross the road, and they believe that the setting of traffic lights would be a nuisance for them, they are willing to accept this regulation because they recognize that some people are not blessed with the capacity of making rational and safe judgement; this introduction of restriction on their freedom will be regarded as a trivial one in comparison to its contribution to the public good.

A much more complicated issue is the concern for the fastening of seat belts. Here the claim is that the State should take upon itself to secure one's life, health and security, even if one does not recognize, nor believes in the importance of certain policies, designed for one's own good. This subject may be considered as one of the striking examples of the idea of 'force her to be free', since here we are talking about matters of life and death. In many countries today seat-belts are installed in every car, and they are considered to be an indispensable part of the machine. But this is a relatively recent development. Up until the 1980s, many liberal democracies left this issue to the people's discretion. Every individual, as a rational adult who knows what is best for her, was left to decide for herself whether or not to use the seat-belt. Statistics from many Western democracies showed that during the 1970s many did not use the belt, and that people in general were not aware of the efficiency of this device and preferred not to bear the inconvenience involved in fastening themselves to their seats. Even today, some drivers see seat-belts as a nuisance that restricts their liberty and are not convinced that the belts are effective despite concrete evidence that seat-belts significantly decrease human fatalities.⁶⁹

In most of these countries the governments have decided that they know better what is good for the health and lives of their citizens, and special ordinances were enacted that made the fastening of seat-belts compulsory. The high costs involved in caring for the injured in car accidents certainly played a significant part in putting the legislation in motion. Seat belts relieve public care systems of some of the costly burdens. Another common paternalistic act widely performed in welfare states which was discussed earlier and exemplifies that view is the concern for a certain level of education.

On the other hand, paternalism will raise active objection when a government would intervene in the very private spheres, where the individual alleges to know how to perform her own conduct better than any other person willing to do it for her, and even if she does not, still no evil is committed nor to others, neither to herself. Thus, while in the

⁶⁹ See the data introduced by Karin Berard Anderson regarding the efficiency of seat-belts in securing lives, and the patterns of the use of safety belts prior to and after the enforcement of law. *Use and Effects of Seat Belts in 21 Countries* (Oslo: Inst. of Transport Economics, 1978); GunillaFhaner and Monica Hane, *Seat Belts: Relations between Belief, Attitude and Use* (The Swedish Road Safety Office, February 1973); L. Evans, "The Effectiveness of Safety Belts in Preventing Fatalities," *Accid Anal Prev.* **18(3)** (June 1986): 229–241; Alma Cohen and LiranEinav, "The Effects of Mandatory Seat Belt Laws on Driving Behavior and Traffic Fatalities," *The Review of Economics and Statistics* **85(4)** (November 2003): 828–843; Rocco Pendola, "The Effects of Wearing Seat Belts," *eHow*(2010), http://www.ehow.com/list_6374409_effects-wearing-seat-belts.html

case of safety- belts paternalistic regulations are justified since they concern lives of others, not only the performer's life, in matters such as pornography the State is legitimate to encourage, and even to fight against this phenomena, but it cannot coerce individuals not to enjoy it in their private homes, as long as no *personal* harm to others is done.⁷⁰ For paternalistic activities in such spheres make the self-imposition of duties and morals an impossible performance for the individual, thus coming into contradiction with her fundamental freedoms.⁷¹ Here we are facing the basic question concerning the inner discrepancy that lies between caring for one's well being, and restricting one's freedom. In any event, it should be emphasized that in any case of paternalistic legislation, the burden of proving the necessity of these laws lies on the government. The government has to explain what would be the effects of the legislation on society. This was Mill's stand regarding government interference with the economy, stating that in every instance the burden of making a strong case should be thrown not on those who resist but on those who recommend government interference. Non-interference, Mill maintained, should be the general practice, while every departure from it, unless required by some greater good, was a certain evil.

Mill's paternalism is exemplified also on the issue of gambling. Mill recognized that gambling might harm the individual as well as her family because this addiction might come at the expense of supporting the family. Mill thus advocated a responsible State conduct, prohibiting public gambling houses, yet he argued that people should be able to gamble in their own or each other's houses, or "in any place of meeting established by their own subscriptions, and open only to the members and their visitors."⁷² Mill was struggling with this matter, and his proposed formula may be contested by liberals. After all, people freely choose to enter this institution, and no undue pressure on them can be said to be used. Mill's paternalism accords himself and the State the right and competence to decide what is evil. But the formula enables people to gamble in private forums. The formula tries to juggle between State responsibility, personal freedom, and not conferring legitimacy on a practice that might waste one's resources at the expense of one's family, acknowledging that one's autonomy is not complete when it comes to gambling as addiction may come to play.

I spoke of restricting the individual's liberty by the State, emphasising the evils that it might bring on its citizens by excessive invasion of one's life. However, the tension between individuality and the collective might be increased not only as a result of too much activity on the part of government at the expense of the citizens, but also as a result of lack of activity on the part of the citizens. Practising of one's individuality demands not only

⁷⁰ Feminists argue that pornography undermines the status of women in society and degrades them. Liberals insist on having a substantive proof that tangible harm was inflicted on an individual to prohibit such speech. All agree that no person should be coerced to participate or watch pornography. See the debate between Andrew Altman, "The Right to Get Turned On: Pornography, Autonomy, Equality," in Andrew I. Cohen and Christopher Heath Wellman (eds.), *Applied Ethics* (Oxford: Blackwell, 2005): 223-235, and Susan J. Brison, "The Price We Pay"? Pornography and Harm," in the same volume, 236-250. See also Ronald Dworkin, "Do We Have A Right to Pornography?," in *A Matter of Principle* (Oxford: Clarendon Press, 1986): 335-372.

⁷¹ For further discussion on the issue of pornography, see T.M. Scanlon, "Freedom of Expression and Categories of Expression," *University of Pittsburgh Law Review* 40, No. 3 (1979), section V, and David Dyzenhaus, "John Stuart Mill and the Harm of Pornography," *Ethics* 102(3) (1992): 534-551.

⁷² J.S. Mill, *On Liberty*, 155.

participation but also cooperation: it requires that one would find one's place within the community in which one lives, learn the give-and-take in sharing communal life, and then one would be able to see that one's individuality would not be endangered, but conversely, that through community it would be increased to levels which otherwise one would not be able to achieve.

Thus, the citizen must not view herself selfishly, but as an object who could satisfy her needs and ambitions through community and cooperation with others. Following Mill's distinction between self- and other-regarding conduct, a distinction can be made between *private* liberty and *civil* liberty, arguing that governments should develop both of these types of liberty, and not prefer the one over the other. Private liberty includes only those issues that concern the individual and her close spheres (family, work, friends and alike business); whereas civil liberty refers to her involvement and participation in the community level, on a scale which varies from participation on election days, to active involvement in public life, whether in voluntary organizations, pressure groups or organized parties. In developing and encouraging the latter the government has a very significant part. Though it might be more convenient for a governing party that people will be preoccupied with their own business, thus would not 'bother' the system with overwhelming demands that would require efforts and time to reconcile, democracies should sustain and encourage both types of liberty. Democracy that encourages only the individual liberty might find itself at some future point in difficulties to survive, for people would neglect their civic duties, and by their lack of involvement and, in turn, lack of control, would encourage undemocratic trends and opinions.

In addition, the *isolated island reasoning* is emphasised as an attempt to bridge the tension between individuality and community. Mill wrote: "No person is an entirely isolated being; it is impossible for a person to do anything seriously or permanently hurtful to himself, without mischief reaching at least to his near connections, and often far beyond them."⁷³ This reasoning, as employed here, focuses not only on the affects of one's conduct but also on the *drives* of human beings. Each and every person is seeking to develop her inherent capacities and to realize her ends and interests to the point of maximal satisfaction, restrained by the circumstances within which we live. Most of us do not wish to live all our lives in an isolated island. Human beings are social creatures who wish to live in a community with others, to feel that they belong to some larger entity. Therefore, one has to find the mode of action which would allow one self-development as well as self-realization, while still respecting the rights and liberty of others, practicing one's individuality within the community, through communication and the help of others.

Conclusion

The idea that the liberty granted by democracy is not to injure and to prejudice someone else's liberty is the idea of *significant liberty*, in the sense that one's liberty is significant for creating and maintaining one's views and actions as long as one does not interfere with, and damages the other's liberty. People are free and autonomous creators but they do not live in isolation, nor in a vacuum; they live within humanity and need to consider the

⁷³ J.S. Mill, *On Liberty*, 136.

effects of their deeds on the liberties of others. Only if people have absolute and substantive reason to believe that their liberty is in jeopardy, could they delimit the liberty of fellow citizens.

As for the role of the State, the impression that the reader may receive from the opening pages of *On Liberty* about the limits of interference in individual dealings is quite misleading. Mill wrote that “The object of this Essay is to assert one very simple principle,”⁷⁴ indeed so simple that even most (average people) may understand, “that the sole end for which mankind are warranted, individually or collectively, in interfering with the liberty of action of any of their number is self-protection”⁷⁵ or, in other words, to prevent harm to others. From this one may infer that the State is analogous to a traffic warden of sort, whose duty is to help law-abiding motorists to travel where they like, and to intervene and punish whenever they infringe the prevailing rules. But we have seen that the role of the State is far more complex and comprehensive, as Mill ascribed it significant powers of elastic paternalism to enhance the end of utilitarianism. While Mill was suspicious of the government tendency to abuse its powers for personal gains, he still expected decision-makers to weigh short and long-term implications of any given conduct, to interfere directly and indirectly in maintaining a well-ordered liberal society, to take special interest in the upbringing of future generations, and to protect society’s moral codes. Modern-day liberals have adopted Mill’s anxieties of government abuse and belittled the trust they are willing to confer on politicians. Liberals are ever so suspicious of politicians who might promote their own partisan interests at the expense of the public good. There are historical grounds for this healthy distrust. Unfortunately, many governments did not act in accordance with Mill’s expectations and lofty, other-regarding paternalistic aspirations.⁷⁶ Theoretical principles should always be tested against the brute facts of reality.

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Raphael Cohen-Almagor is an Israeli/British academic.

Cohen-Almagor received his D. Phil. in political theory from [Oxford University](#) in 1991, and his B.A. and M.A. from [Tel Aviv University](#) (both Magna cum Laude). In 1992-1995 he lectured at the Hebrew University Law Faculty. In 1995-2007 he taught at the University of Haifa Law School, Department of Communication, and Library and Information Studies [University of Haifa](#). In 2019, he was Distinguished Visiting Professor to the Faculty of Laws, University College London (UCL).

Raphael has served in various organisations, including as Chairperson of “The Second Generation to the Holocaust and Heroism Remembrance” Organization in Israel; Founder and Director of the Medical Ethics Think-tank at the [Van Leer Jerusalem Institute](#); member of the [Israel Press Council](#),^[1] Chairperson of Library and Information Studies, and Founder and Director of [Center for Democratic Studies](#),^[2] both at the University of Haifa. Cohen-Almagor was the Yitzhak Rabin - Fulbright Visiting Professor at [UCLA School of Law](#) and Dept. of Communication, Visiting Professor at [Johns Hopkins University](#), and Fellow at the [Woodrow Wilson International Center for Scholars](#). Presently he is Chair in Politics at the [University of Hull](#), United Kingdom, and Director of the Middle East Study Group.^[3] In 2008-2009 he served as Acting Deputy Dean for Research at Hull Faculty of Arts and Social Sciences.^[4]

Professor Cohen-Almagor has published numerous articles and book chapters in the fields of political science, law, Israel studies, philosophy, media ethics, medical ethics, education, sociology and history. Since 2000, he is writing a monthly Blog on Israeli politics,^[5] human rights concerns, scientific developments, the arts and other issues. The Blog, has more than 1000 subscribers in some thirty countries and was quoted by [The Washington Post](#), [The Ottawa Citizen](#), [The Economist](#), [The Jerusalem Post](#), [The Baltimore Sun](#), among other newspapers.

⁷⁴ J.S. Mill, *On Liberty*, 72.

⁷⁵ *Ibid*, 72-73.

⁷⁶ See, for instance, Albert Fried, *McCarthyism, The Great American Red Scare* (NY: Oxford University Press, 1996); Ellen W. Schreker, *The Age of McCarthyism* (Bedford: St. Martin's, 2001); David M. Oshinsky, *A Conspiracy So Immense: The World of Joe McCarthy* (NY: Oxford University Press, 2005).

EXTRACTS: JOSHUA SOBOL'S PLAY "WAGNER'S HAZE"

WAGNER'S HAZE

A play by

Joshua Sobol

CHARACTERS: (maximal cast)

WAGNER (Playing 5 facets of Wagner's character: Alberich-Wagner, Wotan-Wagner, Logi-Wagner, Mime-Wagner, Siegfried-Wagner.)

AHASVER - Wagner's Chimera of "The Eternal Jew"

MINNA PLANER - Wagner's first wife

MATHILDE WESENDONCK - A married woman Wagner loved

MATHILDE MAIER - An un-married woman Wagner almost loved

COSIMA VON BUELOW - A married woman Wagner loved; his second wife

JUDITH GAUTIER - A married (later divorced) woman Wagner Loved

CARRIE PRINGLE - An un-married woman Wagner almost loved

HEINRICH HEINE - A poet who gave Wagner the plots of Tannhäuser and The Flying Dutchman and later won Wagner's disrespect for being a Jew.

SAMUEL LEHRS - A Jewish scholar who introduced Wagner to the Nordic mythology and sagas that inspired Wagner to develop the RING.

GIACOMO MEYERBEER - A Jewish composer whom Wagner hated but flattered to advance his career.

HANS VON BUELOW - A conductor whom Wagner abused and stole his wife.

NIETZSCHE - A philosopher who first adored and later abhorred Wagner.

RITTER - Wagner's friend.

Dr. KEPPLER - Wagner's Physician.

6 FEMALE DANCERS (THE “FLOWER MAIDENS” - They play all female parts.)

WAGNEROCK - A Wagnerian Rock band

MINIMAL CAST:

WAGNER

MINNA PLANER - (Played by one of the Flower Maidens)

MATHILDE WESENDONCK - (Played by one of the Flower Maidens)

MATHILDE MAIER - (Played by one of the Flower Maidens)

COSIMA VON BUELOW - (Played by one of the Flower Maidens)

JUDITH GAUTIER - (Played by one of the Flower Maidens)

CARRIE PRINGLE - (Played by one of the Flower Maidens)

AHASVER - (Plays Samuel Lehrs, Giacomo Meyerbeer, Dr. Keppler)

HEINE - (Plays Hans von Bülow, Nietzsche, Ritter)

TIME AND PLACE

It is a dreary afternoon on Piazza San Marco in Venice, in February, 1883. A heavy fog fills the air, hiding the buildings surrounding the square. Heavy clouds hang over the city. Rags of fog are hanging from the sky all the way down to the pavement, while curls of fog are growing from the floor and rising up to the sky. It feels as if the entire universe was swallowed up by fog.

A black piano half hidden by the fog stands down stage right.

The fog fills up the space throughout the show. The fog constitutes actually the set of the entire show, except for the first and the final scenes.

SOUND AND MUSIC

A Wagnerian Rock Band - ”Wagnerrock“ - provides the sound and music of the show. It will accompany the dramatic action, wherever needed, with rock

cover versions of Wagner preludes and Wagnerian leitmotifs. It will bridge the gap and reveal the connection between Wagner's music and the realm of rock music.

Yehoshua Sobol ([Hebrew](#): יהושע סובול) (born August 24, 1939), is an Israeli playwright, writer, and [theatre director](#).

Yehoshua 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. 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](#). Staged in the former Varieté theatre Ronacher in Vienna, *F@LCO* offered the audience a choice between a more expensive, passive ticket for the boxes or the balconies, from which spectators could only watch the show from distance, or a cheap, "active" ticket on the floor, close to the rostrum (in the shape of @, the Internet *at* symbol) on which the show was performed. This position allowed the active spectator to move around during the show, dance and buy drinks at the bars installed under the catwalks.

MEETING BETWEEN HEINE AND WAGNER IN PARIS

(SCENES 5 AND 6, PP. 21-33)

SCENE 5. FLIGHT FROM RIGA. 1839

MIM-WAG (MIME-WAGNER - that is: the dwarfish, miserable side of Wagner) emerges from the fog, dragging a trunk. Minna appears from the fog following Mim-Wag. She is pregnant. She is dragging another trunk. They start packing up bed sheets, towels, glasses, plates, cutlery and various household items in two trunks. They work in silence. At a certain point Wagner stops working.

MINNA Have you applied for a visa?

MIM-WAG We don't need a visa. We are not going to travel by train. We will cross the border the way birds and wolves do it.

MINNA I see. We are going to travel by coach at night on country dirt ways...

MIM-WAG Abraham Moeller will smuggle us over the border in a light carriage, and then we take a sailing boat through the Skagerrak.

MINNA You forgot I'm with child, Richard. We'll lose our baby.

MIM-WAG You can stay in Riga. Your lover will be happy to welcome you.

MINNA My love affair is dead. If you can't forgive me - forget me.

MIM-WAG You are not a woman to forget. Your love is like a blazing spear. When you leave a man you loved, you leave an unhealed wound that burns and eats into the flesh.

MINNA This is very poetic. I will be happy to know that I inspired you to write a new opera. But I'm not a blazing spear. I am just a woman. When I love I give myself away without restraint. That's how I am.

MIM-WAG So will you come with me to Paris?

MINNA I will, though it is the end of my career as an actress.

MIM-WAG Why should it be the end? You will learn French, and start a new career in Paris.

MINNA My dear Richard, Paris is not waiting for me.

MIM-WAG Paris is the world capital of the arts. It is waiting for the art of the future. Paris is waiting for a piece of drama one has rarely seen equalled. Paris will embrace and celebrate a new kind of opera that in music, design, direction and in ensemble and individual performance will reach heights not often reached on the stage. Paris will remain eternally grateful for whoever will offer it such a total experience as my "Rienzi" can be.

MINNA I implore you: let us not arrive in Paris with a half baked Rienzi. The artistic directors of the opera houses in Paris receive dozens of new scores every year. They will not read your score twice. You must offer them the most perfect score you can accomplish. Let us stay here as long as it will take you to finish the entire opera, and bring it to the best form you can. Bear the humiliation of being Dorn's subordinate for another few months, and bring Rienzi to full fruition. Then we'll go to Paris with something to show the manager of the opera.

MIM-WAG I cannot stay another day in Koenigsberg. The creditors are after me.
Do you wish me to end up in a Russian prison for bankrupt debtors?

MINNA You will land in Paris with a half baked "Rienzi". before we know, we will be again heavily in debt.

MIM-WAG The first act of Rienzi is ready. I will find a way to show it to Giacomo Meyerbeer. He is the shining sun of the Grande Opera in Paris. He will see at once my great potential, and he will open for me the gates of the Paris Opera.

MINNA At best Meyerbeer will urge you to accomplish "Rienzi", and to bring it back to him when you finish writing it. Then if he will like it he will pass it on to the management of the opera, and they will decide either to produce it or not to do it. How are we going to survive in Paris waiting for all this to happens?

MIM-WAG I'll write to Apel and to other friends. They will lend me money.

MINNA I see. I will have to pawn my jewellery and my theatre costumes. And when we will run out of that little money, I will have to scrub floors. How will I do it with a babe in my arms, if I don't lose our unborn child on the way to Paris.

MIM-WAG If you are afraid of losing the child, you can stay. I will manage.

MINNA I will not leave you alone, my grown up child. I am coming with you to Paris, whatever the price may be.

SCENE 6. Wagner's Jewish Guides to Nordic Myths

(Jacques Offenbach's Cancan music is heard and a line of Cancan dancers appears from the fog. A typical Parisian café table emerges from the fog. A young man is sitting at the table. This is the philologist and hystorian of northern mythology, Prof. Lehrs. "ALB-WAG" stands for Alberich-Wagner, hinting that in this scene we discover Alberich-like characteristics in Wagner's person. He is unkempt and looks like a poor devil.)

(Note: During his stay in Paris from 1839-1842 Wagner met Heine and Samuel LEHRS who introduced him to Nordic myths. The scene takes place at Café Berogie opposite the Opera. LEHRS sits at a table. He is deeply absorbed in reading a voluminous book. He is annotating the text. Heine enters.)

HEINE Good evening LEHRS. (LEHRS is absorbed in the book. He doesn't react. Heine raises his voice) Good evening LEHRS! (LEHRS doesn't react. Heine touches him to see if he is alive) Professor Samuel LEHRS?...

LEHRS Eh? (He lifts his eyes from the book)

HEINE Are you with us, Shmuel?

LEHRS Oh! Heine! What brings you here?

HEINE Laube told me you were going to meet here a young German revolutionist, some er--- what's his name---

LEHRS Richard Wilhelm Wagner---

HEINE Yes, Laube recommended him to me. But what is this book that made you forget the world?

LEHRS You won't believe what I'm going to tell you. I found the oldest version of the Tannhäuser legend.

HEINE You don't say! Don't tell me I should consider rewriting my Tannhäuser!

LEHRS Believe it or not - your poem is so close to this version that it looks like you

had it before your eyes when you were writing your Tannhäuser.

HEINE All I had before my eyes was the prettiest, the noblest and most refined Princess Belgioso, with whom I was not in love, while my heart was filled with yearnings and lust for the earthy MATHILDE. I was trying in vain to set myself free of her spell, but all I could do was write my Tannhäuser... But have you met him already, that guy - what's his name--?

LEHRS Richard Wagner? No, never.

HEINE Maybe he is sitting here already, waiting for us?

(Heine turns to the audience:) Is anyone of you Richard Wilhelm Wagner?

LEHRS He is not here. Laube described him to me.

HEINE What should he look like, this young revolutionist?

LEHRS He is one meter fifty tall, he has short legs, and a very big head. a bulging forehead, a vulture's nose and a protruding chin. He wears a black cap and he grows a strange beard surrounding the bottom of his chin.

HEINE Oh! Another Jew...

LEHRS I didn't have a chance to look under his trousers.

HEINE What you described is a typical caricature of a Jew.

LEHRS I think I see him coming.

(Alberich-Wagner enters. He looks around, trying to identify LEHRS and Heine)

HEINE Look at him, and you'll understand why the Germans abhor us, Jews: (He describes Alb-Wag's behaviour) Weird, arrogant, nervous, restless elves.

LEHRS Mr. Wagner?

ALB-WAG Are you----?

LEHRS LEHRS, Samuel LEHRS.

ALB-WAG Samuel who?

- HEINE **Professor LEHRS** - for you. Take off your cap to him.
- ALB-WAG Oh, yes? Why should I take off my cap to him?
- HEINE If you had in your head what he has in his little finger---
- LEHRS Please, Heinrich!---
- HEINE You shouldn't allow any by-passing pisser to treat you as a nonentity.
- ALB-WAG Excuse me, it is certainly my fault, but I still don't know who is Professor LEHRS. Please enlighten me.
- HEINE Professor LEHRS is a great philologist. If the German mythology will rise from the dead, it will be thanks to him. You'd better remember his name and listen well to every word he says, Mr. ---- (To LEHRS) What's his name?
- ALB-WAG Richard Wagner.
- HEINE Richard who?
- LEHRS Don't be so vicious, Heinrich. He's a young man who landed here in Paris not long ago. He is still confused. (To Wagner) Heine can be very nasty for the sake of nastiness. It has nothing to do with you.
- ALB-WAG Heine?!...(Is he) the great poet Heinrich Heine?---
- LEHRS Yes. That's him.
- ALB-WAG My God! Please forgive my rough manners---
- HEINE Your manners are not my problem. You'd rather improve them, if you want to survive in Paris.
- ALB-WAG Heinrich Heine! I can't believe I am so fortunate!
- HEINE Fortune has nothing to do with it. I came here to meet you.
- ALB-WAG Oh! I feel so privileged! Thank you so much for that!
- HEINE You should thank Laube for this, not me.
- ALB-WAG Oh! Laube told you about me?

- HEINE He told me you are a fervent leftist, and an adherent of "Young Germany", and I'm always glad to meet people who share my opinions.
- ALB-WAG More than your opinions I admire your style. It's unique, it's goddamn inimitable! How do you do it?
- HEINE Try not to imitate anybody, and you'll be inimitable too.
- ALB-WAG Oh! It's so simple! Shit! Why didn't I have the idea?
- HEINE You gave me the idea.
- LEB-WAG I did? How do you mean--?
- HEINE You did it by asking me the right question.
- LEB-WAG You mean the answer wasn't ready before?
- HEINE I am not a politician. I never have ready made answers. I hear you are an aspiring German composer. What on earth brings you to the Old Prostitute? (reacting to Wagner's bewilderment) I mean - Paris.
- ALB-WAG That's a good question to ask a musical hermit of the fifth floor of a provincial German back-street.
- HEINE And what's the answer?
- ALB-WAG I couldn't resist the temptation of tearing myself from the squalor of the German provinces, and, without tasting the far sublimer pinches of a German capital, throwing myself straight upon the centre of the world, where the arts of every nation stream together to one focus; where the artists of every race find recognition; and where I hope for satisfaction of the tiny morsel of ambition that Heaven—apparently in inadvertence—has set in my own breast.
- HEINE Bravo! That was a well prepared speech. But for the sake of our informal chat try to improvise your spiel.
- LEHRS I was deeply impressed by Mr. Wagner's words.
- HEINE Mr. Wagner isn't passing right now a first year high school exam in rhetoric. So let's come down to earth. have you got a settled income?

ALB-WAG No, not at all

HEINE Do you enjoy the protection of some rich patron or relative so that you can stay in Paris for ten years, if you are to make a name here at all, or have you won the grand prize of a lottery?

ALB-WAG Nothing of the kind. We sub-let our rooms and Minna, my wife, polishes every morning the shoes of our temporary sub-tenants. We are very poor. If I don't get one of my compositions performed, in a few weeks we will be left without a sou.

HEINE That's too bad. Living in Paris without money is like drinking urine from a bottle of champagne.

LEHRS Don't discourage him, Heinrich!

HEINE You must have some resources that enable you to wear this "luxury fancy costume".

ALB-WAG I believe in my talent.

HEINE Here you shall soon find out if you really own any.

ALB-WAG If I'll be disenchanted, I'll return to my garret-home and the world will never know there was once a Richard Wagner who had trodden this earth.

LEHRS (Sympathetic) You remind me of my first days in Paris. I got all worked up about taking leave from Germany; I felt like Tannhauser at the moment of regaining his liberty from the spell of his Venus. And then came the aftermath...

ALB-WAG Who is Tannhauser? What's the story with Venus?

LEHRS Oh! You don't know Heine's poem?

ALB-WAG No, I must apologise...Where can I get the poem?

HEINE You'd better ask Professor Lehrs to give you the original legend.

LEHRS No! He MUST read your poem!

HEINE Leave alone my poem. I'm doing my best to help you face reality. How are

you going to bring your talent to market? What plans have you made?

ALB-WAG I have some finished works, some half-finished, and a number of sketches for all kinds of — both grand and comic opera.

HEINE No one will want to listen to sketches and half baked pieces. What was your first meaningful work?

ALB-WAG It is "Die Feen".

HEINE An opera?

LEHRS Laube told me about it. He wrote the libretto, didn't he?

ALB-WAG Laube offered me his text, but it convinced me I had to write my own libretto. And of course I composed also the music.

HEINE What is the opera all about?

ALB-WAG It's a romantic opera about a legendary love between human beings.

HEINE (Sneering) A "legendary love"? What's that?

ALB-WAG I used mythical elements: the fairies.

HEINE Who needs fairies in a love story?

ALB-WAG I need them.

HEINE What for?

LEHRS (Takes Wagner's defence) The fairy symbolises the contradiction between the short-lived world of us mortals and the ever-lasting world of the celestial creatures.

HEINE What's the gist of the story - in one sentence?

ALB-WAG It's the power of salvation and redemption that sticks in Love.

HEINE You believe in "Salvation and Redemption"...?

LEHRS It's like in your "Memoirs of Herr. von Schnabelewopski"

ALB-WAG Don't you believe every human soul is worthy of salvation?

- HEINE I'm sure God will forgive me my sins. It's his profession.
- LEHRS Where was your opera performed?
- ALB-WAG I sent it to the Leipzig Opera house, but the production manager Franz Hauser refused to produce it.
- HEINE What were his arguments?
- ALB-WAG It's not only my opera , this philistine hates my guts. It's my entire approach that he doesn't begin to understand.
- HEINE What is your approach?
- ALB-WAG You don't expect me to say it in one sentence.
- HEINE Say it in as many as you wish.
- ALB-WAG Our contemporary German composers try hard to sound like scholars and intellectuals. It all begins with Bach whose music is considered to be intellectual, pure and true.
- HEINE Bach brought it to perfection in the form of the fugue. That much we know.
- ALB-WAG Our composers try to use this form. They try to be what they are not. Therefore their music sounds so stiff and artificial.
- HEINE Is Mozart's music stiff and artificial?
- ALB-WAG Mozart's music owes its charm to the Italian songs.
- HEINE I thought it owes its charm to Mozart's genius. But I'm only human. Let's go back to your approach.
- ALB-WAG Our composers are influenced by the French opera.
- HEINE I thought the French opera owes its dramatic qualities to the influence of the German composers von Gluck, von Weber and Ludwig Spohr.
- ALB-WAG Yes, but it lacks the sensitivity required for vocal music.
- HEINE That's a highly arguable assumption.

- ALB-WAG The vocal line of the French opera has no sense of real drama.
- HEINE In short, what's your point?
- ALB-WAG If we Germans manage to get rid of the influence of this un-natural culture on our spirit, if we manage to transcribe the voice of our German people and to express the truth, the enthusiasm and the vitality it contains - we may produce a truthful operatic art.
- HEINE Do you hope to impose this "approach" on the French Operatic world?
- ALB-WAG I consider the operatic form as an artistic expression that unifies all the arts under the principles of drama connected to the social reality.
- HEINE Young man, you didn't listen to my question.
- ALB-WAG I'm sorry, what was it?
- HEINE If you hope to impose on the French bright spirit the dark mystical elements of German folkish fables, you'd better go back to Germany the quicker the better.
- ALB-WAG I am ready to contend with difficulties of all sorts. I am not afraid of competition.
- HEINE You are too full of theories. Your ambition is much bigger than the goods you can offer at the present.
- ALB-WAG I wrote an Opera that proves the viability of "my theories".
- HEINE You don't mean "The Ban on Love"?
- ALB-WAG Who told you about it?
- HEINE I hear the premiere in Magdeburg was a disaster.
- ALB-WAG The casting consisted of provincial miserable bunglers.
- HEINE Is this why the lead singer bungled the words of your bungling libretto.
- ALB-WAG My libretto was perfect.

- HEINE I read it.
- ALB-WAG You did?
- HEINE I'm not a bungler. I came prepared for this meeting.
- ALB-WAG So you can slash me with the sharp razor of your formidable tongue? Here I am at your feet. Slaughter me and drink my blood.
- HEINE Don't be stupid. I care for you more than you imagine.
- ALB-WAG May I ask - why?
- HEINE There's a je-ne-sais-quoi about you that provokes me. You are a heavy-handed poet and a clumsy musician. And yet you insist on combining the two elements. Your "Ban on Love" is long, pretentious, and overloaded with ideas. The music is poor, too monumental, very complicated and disappointing.
- ALB-WAG The opera flopped in Magdeburg because of the poor quality of the performers, and the provincial audience that wasn't capable of appreciating the innovative quality of the music.
- HEINE A poet should never accuse the quality of the paper.
- LEHRS Mr. Wagner might be right. Maybe the Parisian sophisticated audience will be more receptive to his innovative opera.
- HEINE Don't help him to cherish illusions.
- LEHRS You are too cruel, Heinrich! Let him try his chance in Paris. Here in Paris merit alone can win the plaudits of a great incorruptible public.
- HEINE "The incorruptible public?" What are you talking about, Samuel? You know to what extent the Parisian Opera public has already been corrupted by "Giacomo Machiavelli The Great."
- ALB-WAG Who is Giacomo Machiavelli the great?
- LEHRS It's the nickname Heine gave Meyerbeer.

- ALB-WAG Why Machiavelli?
- HEINE What's all this lavish and spectacular design and stage effects of the so called "Grand Opera" if not a Machiavellian ruse to disarm the innocent spectator of any resistance to bad taste?
- ALB-WAG You consider the Grand Opera as bad taste?
- HEINE It's worse than bad taste: it's the prostitution of art.
- ALB-WAG But it's a big success in Paris.
- HEINE Yes, it's a huge success in this modern Sodom.
- ALB-WAG Why are you so angry with Paris? Wasn't she good to you?
- HEINE This Babylon, this whore of a city is good to anyone who is ready to sell his soul to buy her favours, if that's what you want to do----
- ALB-WAG I want to express the soul of the new age and the new kind of Man that's coming. The domestic drama is too petit to come to grips with the new world that is waiting to be born.
- LEHRS Are you familiar with the legend of the flying Dutchman?
- ALB-WAG The flying Dutchman? what's that?
- LEHRS If you want to express the spirit and the human ordeal of the Century to come, you should look for the old dark myths.
- ALB-WAG Why the old dark myths
- HEINE Humanity is heading towards an age of darkness.
- ALB-WAG What makes you think this is the future of humanity?
- LEHRS Have you read Heine's "Almansur"?
- ALB-WAG "Almansur"? No, what's that?
- HEINE It's a clumsy drama. A name to forget.
- LEHRS I don't agree. It's an allegoric drama he wrote some twenty years ago. It deals

with the burning of Koran books in Granada in the 16th Century.

ALB-WAG What's the allegory of?

LEHRS Heine wanted to protest against the burning of so-called "anti-German" books that took place in Thuringia. Or am I wrong?

HEINE You are always right, Samuel, always!

ALB-WAG They burnt books in Thuringia? When was it?

LEHRS It was in 1817 at the Wartburg citadel.

ALB-WAG And Heine protested against it?

LEHRS He wrote in that play that the burning of books is only a prelude, because where you throw books into the fire you'll end up throwing people into the fire.

ALB-WAG I would like to put the whole world on fire. To reduce the entire human race together with its Gods to ashes.

LEHRS You speak like Alberich

ALB-WAG Who is Alberich?

LEHRS **Alberich** is a legendary sorcerer in the epic sagas of the Frankish Merovingian Dynasty of the 5th to 8th century.

ALB-WAG And he wants to destroy the world?

LEHRS He doesn't love the world.

ALB-WAG Why not?

LEHRS Because no one loves him.

ALB-WAG Why?

LEHRS Because he is an ugly elf.

ALB-WAG Oh...!

LEHRS "Alberich" means "king of the elves".

ALB-WAG Who were dwarves-?

LEHRS Not exactly. In my studies of the origins of the Niebelungen Saga I found out versions that represent them as a kind of human beings of a size that is less than normal, who are over compensated with magical powers and a spirited character.

ALB-WAG And how does he react?

LEHRS Who--?

ALB-WAG Alberich.

LEHRS Oh, Alberich! He doesn't care. That is, he gave up love. He sneers at love and reviles it. He replaced the unavailable love with an unquenchable thirst for power. And when he gets a grip on power, he becomes arrogant, cock sure of himself and domineering.

ALB-WAG And what stops him from destroying the world?

LEHRS It's Loki.

ALB-WAG Who is Loki?

LEHRS He is the master and guardian of fire. He represents all the destructive drives we are filled with. He is the scientist who will one day discover the ultimate magic formula that will enable Loge to pulverise the entire world in a split of a second.

ALB-WAG But who is Loge?

LEHRS Oh, Loge is the German name I gave to Loki. I prefer it to Loki because Loge reminds you of "Logos" or "Logic" while Loki resounds with "Loco" which is "crazy", and I believe science is a mixture of madness and logic--

ALB-WAG That's what art is all about---

LEHRS Yes, you see, Alberich would like sometimes to blow up the world, but he can't do it without Loge's collaboration. The leader needs the scientist to annihilate the world, but so long as Loge the scientist gives logic the primacy

over madness, the leader's destructive urge is being neutralised by the scientist's logic.

ALB-WAG That's beautiful, that's so inspirational! It's simply mind blowing! What on earth made you plunge into the maze of these old Germanic sagas?

LEHRS I consider Alberich as a negative Jewish stereotype.

ALB-WAG In what sense?

LEHRS Well! With his race expressed through distorted music and muttering speech. All these old Germanic sagas have a mysterious affinity with Jewish sources and the Jewish ordeal.

HEINE And with our Kabbalist sagas.

ALB-WAG You mean your Kabbalist sagas.

LEHRS They're yours as well, or aren't you--- ?

HEINE You are more Jewish than the two of us, as it looks.

ALB-WAG What makes you think---

HEINE Well! Look at you and err---

ALB-WAG And - what?

HEINE It's obvious! Isn't it?

ALB-WAG Is it?

LEHRS It is... it is.

HEINE Don't look so shocked! You might as well be a Jew, if you haven't got anything better to do.

ALB-WAG I am not a Jew.

HEINE Every Christian is a converted Jew, as every Jew is a potential Christian.

ALB-WAG I tell you I've never been a Jew.

- HEINE That's good news. It's nice to see there are Germans who can fool you to believe they are Jews. Let's celebrate it! One Jew less!
- ALB-WAG Though I've got nothing against Jews.
- HEINE It will come, don't worry.
- ALB-WAG I believe all people are born equal and free.
- HEINE But they overcome it easily.
- ALB-WAG I'm not joking. I've always been a fervent supporter of the full emancipation of our Jewish co-citizens.
- HEINE That's because you are a liberal leftist, but don't tell us you like Jews.
- ALB-WAG Jews have always been good to me. It's a Jewish friend Abraham Meller who smuggled me out of Riga when the Russian authorities were trying to arrest me. And it was a noble Jewish lady, Mrs. Manson and her daughter whom I met on the ship from Koenigsberg to London who gave me a letter of introduction to Meyerbeer.
- HEINE Oh, Meyerbeer again!
- ALB-WAG I understood that you don't think much of his operas...
- HEINE He is a skilled builder of huge, crushing musical cathedrals.
- ALB-WAG Do you have any specific work of his in mind?
- HEINE Have you seen "Les Huguenotes"?
- ALB-WAG I know the opera...
- HEINE This work is a Gothic cathedral in music. Its columns rise to heaven, while the innumerable daintily fine festoons, rosettes, and arabesques which are spread over it, like a veil of lace in stone, testify to the unwearied patience of dwarfs. Meyerbeer is a giant in the conception and forming of the whole, and a dwarf in the laborious execution of details. As the architect of the *Huguenots* Meyerbeer is as far beyond our intelligence as the composers of the old cathedrals.

- ALB-WAG He admires my work and he strongly believes in my talent. He urged me to accomplish my opera *Rienzi*, but it has been refused so far by everybody here in Paris. It is only thanks to my publisher Schlesinger who saved me from starvation by commissioning a new adaptation of Donizetti's "*la Favorita*"---
- HEINE Oh! Schlesinger! You are really surrounded with Jews.
- ALB-WAG Yes...
- HEINE That son of a bitch Schlesinger is your publisher! Take care to get paid in cash money.
- ALB-WAG Has he cheated you?
- HEINE Not me. It's the Viennese composer Joseph Dessauer. Schlesinger gave him a golden watch as fee for his work. After a while Dessauer complained to him the watch doesn't function. - And your music, replied Schlesinger, does it function?
- ALB-WAG You don't like your fellow Jews too much.
- HEINE They remind me I'm another eternal Jew, living in exile.
- ALB-WAG But you converted to Protestantism?
- HEINE I was a non-Jewish Jew, now I am a non-Christian Christian.
- ALB-WAG What's the title of your dramatic poem?
- HEINE You mean "Tannhaeuser"?
- ALB-WAG The other one, The "Memoirs of Herr von err---
- HEINE Schnabelewopski. It's not a poem. It's a satirical short story.
- ALB-WAG What is it about?
- HEINE It's about the legend of the Flying Dutchman.
- LEHRS You should read it. There's a great opera sticking in it.
- ALB-WAG Oh, really?

- LEHRS Read also his Tannhauser! There's another opera waiting to be written.
- HEINE Stay another five minutes with Rabbi LEHRS and he will bombard you with motives of the Niebelungen, the Valkyries and Siegfried with the Magic Sword Notong that enables its owner to conquer the world...
- ALB-WAG One thing at a time, please.
- HEINE One thing at a time.
- ALB-WAG "The Flying Dutchman"...
- (Wagner stands up and walks to the front stage. He mutters:)
- WAGNER **"The Flying Dutchman"**... What a title for an opera!
- (The Parisian cafe table with Heine and Lehrs disappears in the fog. Wagner has an imaginary memory-vision of sailing in the storm through the Skagerrak strait.)

MEETING BETWEEN WAGNER, MEYERBEER & NIETZSCHE

(SCENE 14, PP. 65-69)

SCENE 14. The Abused and The Disenchanted

(Meyerbeer appears from the fog, reading Wagner's letter:)

MEYERBEER "Very honoured Mr. Meyerbeer,

You alone can help me by promising to write an opera for Mr. Joly's Renaissance Theatre. Terrorism is the only means, and you alone, my revered master of all notes, can use terrorism efficiently. I have no hope of salvation in this world save from you. The sense of gratitude that animates me in your regard, my generous protector, knows no bounds... I shall be a true and faithful slave, for I frankly confess to having within me a servile nature...Therefore buy me, Sir. You will not be making a wholly valueless purchase. Goethe is dead. and he was no musician anyway. I have no one left but you..."

And then after all this distasteful flattery comes your shameless attack on my

person... worse: on my integrity as an artist?

WAGNER I always felt instinctively repelled by any contact with you...

MEYERBEER I felt repelled by any contact with you too, but it didn't make me write to you letters of flattery...

WAGNER I am talking about the Jews in music - in general. You are only one example. By the way, I attacked also Mendelssohn and Heine...

MEYERBEER Mr Wagner, I don't like you and I am not an admirer of your music, but this lack of interest in your operas did not make me call the entire German nation to commit suicide and free us of your existence.

WAGNER How can you compare! You Jews you fill us with a repugnance in spite of all our Liberal bedazzlements....You are fighting for emancipation, yet it is much rather *we* who must fight for emancipation from the Jews.

MEYERBEER Carry on. I listen.

WAGNER The Jew is already more than emancipate: he rules, and will rule, so long as Money remains the power before which all our doings and our dealings lose their force....

MEYERBEER Go on! This is very interesting.

WAGNER This has also brought the public Art-taste of our time between the busy fingers of the Jew... to-day everything is turned to money by the Jew. The guileless-looking scrap of paper is slimy with the blood of countless generations. What the heroes of the arts, with untold strain consuming lief and life, have wrested from the art-fiend of two millennia of misery, to-day the Jew converts into an art-bazaar ...

MEYERBEER In simple words, we commercialise the arts?

WAGNER Yes! We can conceive no representation of an antique or modern stage-character by a Jew, be it as hero or lover...

MEYERBEER: Have you ever looked in the mirror? Can you imagine yourself in the role of a hero or a lover? You - with your look? ---

WAGNER: (Shoves away Meyerbeer's remarks) By far more weighty is the effect the Jew produces on us through his *speech*. This is the main point at which to sound the Jewish influence upon Music. —The Jew talks the modern European languages merely as learnt, and not as mother tongues. Our whole European art and civilisation have remained to the Jew a foreign tongue. The Jew can only after-speak and after-patch—not truly make a poem of his words, an artwork of his doings...The first thing that strikes our ear as quite outlandish and unpleasant, in the Jew's production of the voice-sounds, is a creaking, squeaking, buzzing snuffle ...this mode of speaking acquires at once the character of an intolerably jumbled blabber (*eines unertraglich verwirrten Geplappers...*)

(A fiery person with a huge moustache emerges from the fog. It is Nietzsche.)

NIETZSCHE: Look who is talking about a creaking, squeaking, buzzing snuffle! Look who is talking about a jumbled blabber! The man whose orchestration is so morbid! Whose music has the effect of a hot, dry, dusty wind blowing from the Sahara! It covers me with unpleasant sweat. It blinds my eyesight.

WAGNER: Who are you?

NIETZSCHE: Stop playing your farce. You recognise me. I was one of the most corrupted Wagnerites. I was capable of taking Wagner seriously... I am Friedrich Nietzsche.

WAGNER: Friedrich Nietzsche! I'll deal with you after I annihilate the Jews and kick them out from the world of music.

NIETZSCHE: You have got nothing to do with real, living music. You are the clumsiest, most vulgar genius in the world. You take us all for idiots. You keep repeating things until you bewilder your audience, until one gives in and believes you. With what you call your "Music" you can annihilate not only the Jews, but the entire human kind.

WAGNER: You are a sick miserable creature! Where was I? Yes! The music-works of modern Jews... If we hear a Jew speak, we are unconsciously offended by the entire want of purely-human expression in his discourse: the cold indifference of its peculiar blubber never by any chance rises to the ardour of a higher, heartfelt passion...

NIETZSCHE: (Addressing the audience) Look who talks of passion! His operas are operas of redemption. Not of passion. In his operas there is always someone who needs to be saved. Sometimes it's a lost fellow, sometimes a damsel in distress... that's his problem. And what riches in the variations of his leitmotiv! And what rare, what wise detours!

WAGNER: (He waves off Nietzsche like chasing away a fly) What was I saying?

MEYERBEER: "Passion."

WAGNER: What---?

MEYERBEER: "Heartfelt passion."

WAGNER: Yes! A far-famed Jewish tone-setter of our day---

MEYERBEER: That's me! Giacomo Meyerbeer.

WAGNER: ---has addressed his products to a section of our public whose total confusion of musical taste worked out to his profit....The places in our halls of entertainment are mostly filled by that section of our citizen society whose only ground for going to the opera is utter 'boredom' (*Langeweile*).

NIETZSCHE: Boredom? Look who speaks of boredom!

WAGNER: The disease of boredom is not remediable by Art; it can only be duped into another form of boredom.

NIETZSCHE: Look who speaks of boredom!

WAGNER: Now, that famous Jewish opera-composer ---

MEYERBEER: He means me - Meyerbeer.

WAGNER: ---has made the catering for this deception the task of his artistic life...

NIETZSCHE: You talk about boredom? Your operas are the epitome of boredom. You cater your audience here and there a pleasant prelude - but then it is being followed by long extended scenes of morbid boredom! Who taught us, if not Wagner, the boring lesson that innocence saves the most intriguing sinners? See

Tannhauser. Even the Wandering Jew finds his salvation and his rest if he gets married! See the Flying Dutchman. That even depraved old sluts can be rescued by chaste youths. See Kundry. That pretty young girls prefer to be saved by a Wagnerian knight! See Isolde... That even "Old God" after getting morally compromised, end up by being saved by a free-thinking immoralist... See the Ring. What a profound discovery!... Do you grasp its depth? - I don't.

WAGNER: So long as the art of Music had a real life in it, down to the epochs of Mozart and Beethoven, there was nowhere to be found a Jew composer. Only when a body's death is manifest, do outside elements win the power to burgeon in it—yet merely to destroy it. Then that body's flesh dissolves into a swarming colony of insect-life. Take HEINRICH HEINE. At the time when Goethe and Schiller sang among us, there was no poetising Jew. Now when our poetry became a lie, there is Heine - a highly-gifted Jew who duped himself into a poet, and his versified lies are being set to music by our own composers. Judaism is the evil conscience of our modern Civilisation....

NIETZSCHE: Look who speaks about the death of Art! In his art there is the most seductive mixture which the world today needs most - the three worst drugs of the sick-unto-death: brutality, artificiality and idiocy. Yes, Wagner's operas are brutal, artificial and idiotic. If anyone is to blame for the degeneration of Art - it is Wagner. I stop being an inoffensive spectator when this degenerate destroys our health - and music on top of it.

WAGNER: The Jew can deliver us only through self-annihilation; one only thing can redeem the Jew from the burden of his curse: the redemption of Ahasverus — *Going under! Annihilation!*

NIETZSCHE: Is Wagner a man? Is he not rather a disease? He sickens everything he touches - he rendered music sick.

WAGNER Enough, enough, enough!

(Meyerbeer and Nietzsche vanish in the fog.)

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Marie and Pierre Curie and the discovery of polonium and radium by Nanny Fröman



Introduction

[Marie](#) and [Pierre Curie](#)'s pioneering research was again brought to mind when on April 20 1995, their bodies were taken from their place of burial at Sceaux, just outside Paris, and in a solemn ceremony were laid to rest under the mighty dome of the Panthéon. Marie Curie thus became the first woman to be accorded this mark of honour on her own merit. One woman, Sophie Berthelot, admittedly already rested there but in the capacity of wife of the chemist Marcelin Berthelot (1827-1907).

It was François Mitterrand who, before ending his fourteen-year-long presidency, took this initiative, as he said “in order to finally respect the equality of women and men before the law and in reality” (“pour respecter enfin ...l'égalité des femmes et des hommes dans le droit comme dans les faits”). In point of fact – as the press pointed out – this initiative was symbolic three times over. Marie Curie was a woman, she was an immigrant and she had to a high degree helped increase the prestige of France in the scientific world.

At the end of the 19th century, a number of discoveries were made in physics which paved the way for the breakthrough of modern physics and led to the revolutionary technical development that is continually changing our daily lives.

Around 1886, Heinrich Hertz demonstrated experimentally the existence of radio waves. It is said that Hertz only smiled incredulously when anyone predicted that his waves would one day be sent round the earth. Hertz died in 1894 at the early age of 37. In September 1895, [Guglielmo Marconi](#) sent the first radio signal over a distance of 1.5 km. In 1901 he spanned the Atlantic. Hertz did not live long enough to experience the far-reaching positive effects of his great discovery, nor of course did he have to see it abused in bad television programs. It is hard to predict the consequences of new discoveries in physics.

On November 8, 1895, [Wilhelm Conrad Röntgen](#) at the University of Würzburg, discovered a new kind of radiation which he called X-rays. It could in time be identified as the short-wave, high frequency counterpart of Hertz's waves. The ability of the radiation to pass through

opaque material that was impenetrable to ordinary light, naturally created a great sensation. Röntgen himself wrote to a friend that initially, he told no one except his wife about what he was doing. People would say, “Röntgen is out of his mind”. On January 1, 1896, he mailed his first announcement of the discovery to his colleagues. “... und nun ging der Teufel los” (“and now the Devil was let loose”) he wrote. His discovery very soon made an impact on practical medicine. In physics it led to a chain of new and sensational findings. When [Henri Becquerel](#) was exposing salts of uranium to sunlight to study whether the new radiation could have a connection with luminescence, he found out by chance – thanks to a few days of cloudy weather – that another new type of radiation was being spontaneously emanated without the salts of uranium having to be illuminated – a radiation that could pass through metal foil and darken a photographic plate. The two researchers who were to play a major role in the continued study of this new radiation were Marie and Pierre Curie.

Marie



Marie Curie.

Marie Sklodowska, as she was called before marriage, was born in Warsaw in 1867. Both her parents were teachers who believed deeply in the importance of education. Marie had her first lessons in physics and chemistry from her father. She had a brilliant aptitude for study and a great thirst for knowledge; however, advanced study was not possible for women in Poland. Marie dreamed of being able to study at the Sorbonne in Paris, but this was beyond the means of her family. To solve the problem, Marie and her elder sister, Bronya, came to an arrangement: Marie should go to work as a governess and help her sister with the money she managed to save so that Bronya could study medicine at the Sorbonne. When Bronya had taken her degree she, in her turn, would contribute to the cost of Marie’s studies.

So it was not until she was 24 that Marie came to Paris to study mathematics and physics. Bronya was now married to a doctor of Polish origin, and it was at Bronya’s urgent invitation to come and live with them that Marie took the step of leaving for Paris. By then she had been away from her studies for six years, nor had she had any training in understanding rapidly spoken French. But her keen interest in studying and her joy at being at the Sorbonne with all its opportunities helped her surmount all difficulties. To save herself a two-hours journey, she rented a little attic in the Quartier Latin. There the cold was so intense that at night she had to pile on everything she had in the way of clothing so as to be able to sleep. But as compensation for all her privations she had total freedom to be able to devote herself wholly to her studies. “It was like a new world opened to me, the world of science, which I was at last permitted to know in all liberty,” she writes. And it was France’s leading mathematicians and physicists whom she was able to go to hear, people with names we now encounter in the history of science: Marcel Brillouin, Paul Painlevé, [Gabriel Lippmann](#), and Paul Appell. After two years, when she took her degree in physics in 1893, she headed the list of candidates and,

in the following year, she came second in a degree in mathematics. After three years she had brilliantly passed examinations in physics and mathematics. Her goal was to take a teacher's diploma and then to return to Poland.

Pierre



Pierre Curie.

Now, however, there occurred an event that was to be of decisive importance in her life. She met Pierre Curie. He was 35 years, eight years older, and an internationally known physicist, but an outsider in the French scientific community – a serious idealist and dreamer whose greatest wish was to be able to devote his life to scientific work. He was completely indifferent to outward distinctions and a career. He earned a living as the head of a laboratory at the School of Industrial Physics and Chemistry where engineers were trained and he lived for his research into crystals and into the magnetic properties of bodies at different temperatures. He had not attended one of the French elite schools but had been taught by his father, who was a physician, and by a private teacher. He passed his baccalauréat at the early age of 16 and at 21, with his brother Jacques, he had discovered piezoelectricity, which means that a difference in electrical potential is seen when mechanical stresses are applied on certain crystals, including quartz. Such crystals are now used in microphones, electronic apparatus and clocks.

Marie, too, was an idealist; though outwardly shy and retiring, she was in reality energetic and single-minded. Pierre and Marie immediately discovered an intellectual affinity, which was very soon transformed into deeper feelings. In July 1895, they were married at the town hall at Sceaux, where Pierre's parents lived. They were given money as a wedding present which they used to buy a bicycle for each of them, and long, sometimes adventurous, cycle rides became their way of relaxing. Their life was otherwise quietly monotonous, a life filled with work and study.

Persuaded by his father and by Marie, Pierre submitted his doctoral thesis in 1895. It concerned various types of magnetism, and contained a presentation of the connection between temperature and magnetism that is now known as Curie's Law. In 1896, Marie passed her teacher's diploma, coming first in her group. Their daughter Irène was born in September 1897. Pierre had managed to arrange that Marie should be allowed to work in the school's laboratory, and in 1897, she concluded a number of investigations into the magnetic properties of steel on behalf of an industrial association. Deciding after a time to go on doing research, Marie looked around for a subject for a doctoral thesis.

Becquerel's discovery had not aroused very much attention. When, just a day or so after his discovery, he informed the Monday meeting of *l'Académie des Sciences*, his colleagues

listened politely, then went on to the next item on the agenda. It was Röntgen's discovery and the possibilities it provided that were the focus of the interest and enthusiasm of researchers. Becquerel himself made certain important observations, for instance that gases through which the rays passed become able to conduct electricity, but he was soon to leave this field. Marie decided to make a systematic investigation of the mysterious "uranium rays". She had an excellent aid at her disposal – an electrometer for the measurement of weak electrical currents, which was constructed by Pierre and his brother, and was based on the piezoelectric effect.

Surprising results

Results were not long in coming. Just after a few days, Marie discovered that thorium gives off the same rays as uranium. Her continued systematic studies of the various chemical compounds gave the surprising result that the strength of the radiation did not depend on the compound that was being studied. It depended only on *the amount* of uranium or thorium. Chemical compounds of the same element generally have very different chemical and physical properties: one uranium compound is a dark powder, another is a transparent yellow crystal, but what was decisive for the radiation they gave off was only the amount of uranium they contained. Marie drew the conclusion that the ability to radiate did not depend on the arrangement of the atoms in a molecule, it must be linked to the interior of the atom itself. This discovery was absolutely revolutionary. *From a conceptual point of view it is her most important contribution to the development of physics.* She now went through the whole periodic system. Her findings were that only uranium and thorium gave off this radiation.

Marie's next idea, seemingly simple but brilliant, was to study the natural ores that contain uranium and thorium. She obtained samples from geological museums and found that of these ores, pitchblende was four to five times more active than was motivated by the amount of uranium. It was her hypothesis that a new element that was considerably more active than uranium was present in small amounts in the ore.

Marie and Pierre – a fruitful collaboration

Fascinating new vistas were opening up. Pierre gave up his research into crystals and symmetry in nature which he was deeply involved in and joined Marie in her project. They found that the strong activity came with the fractions containing bismuth or barium. When Marie continued her analysis of the bismuth fractions, she found that every time she managed to take away an amount of bismuth, a residue with greater activity was left. At the end of June 1898, they had a substance that was about 300 times more strongly active than uranium. In the work they published in July 1898, they write, "We thus believe that the substance that we have extracted from pitchblende contains a metal never known before, akin to bismuth in its analytic properties. If the existence of this new metal is confirmed, we suggest that it should be called *polonium* after the name of the country of origin of one of us." It was also in this work that they used the term *radioactivity* for the first time. After another few months of work, the Curies informed the *l'Académie des Sciences*, on December 26, 1898, that they had demonstrated strong grounds for having come upon an additional very active substance that behaved chemically almost like pure barium. They suggested the name of *radium* for the new element.

Arduous work

In order to be certain of showing that it was a matter of new elements, the Curies would have to produce them in demonstrable amounts, determine their atomic weight and preferably isolate them. To do so, the Curies would need tons of the costly pitchblende. However, it was known that at the Joachimsthal mine in Bohemia large slag-heaps had been left in the surrounding forests. Marie considered that radium ought to be left in the residue. A sample was sent to them from Bohemia and the slag was found to be even more active than the original mineral. Several tons of pitchblende was later put at their disposal through the good offices of the Austrian Academy of Sciences.

It was now that there began the heroic époque in their life that has become legendary. At this stage they needed more room, and the principal of the school where Pierre worked once again came to their aid. They could use a large shed which was not occupied. There the very laborious work of separation and analysis began. Marie carried out the chemical separations, Pierre undertook the measurements after each successive step. Physically it was heavy work for Marie. She processed 20 kilos of raw material at a time. First of all she had to clear away pine needles and any perceptible debris, then she had to undertake the work of separation. "Sometimes I had to spend a whole day stirring a boiling mass with a heavy iron rod nearly as big as myself. I would be broken with fatigue at day's end," she writes.

In a preface to Pierre Curie's collected works, Marie describes the shed as having a bituminous floor, and a glass roof which provided incomplete protection against the rain, and where it was like a hothouse in the summer, draughty and cold in the winter; yet it was in that shed that they spent the best and happiest years of their lives. There they could devote themselves to work the livelong day. Sometimes they could not do their processing outdoors, so the noxious gases had to be let out through the open windows. The only furniture were old, worn pine tables where Marie worked with her costly radium fractions. Since they did not have any shelter in which to store their precious products the latter were arranged on tables and boards. Marie could remember the joy they felt when they came into the shed at night, seeing "from all sides the feebly luminous silhouettes" of the products of their work. The dangerous gases of which Marie speaks contained, among other things, radon – the radioactive gas which is a matter of concern to us today since small amounts are emitted from certain kinds of building materials. [Wilhelm Ostwald](#), the highly respected German chemist, who was one of the first to realize the importance of the Curies' research, traveled from Berlin to Paris to see how they worked. Neither Pierre nor Marie was at home. He wrote: "At my earnest request, I was shown the laboratory where radium had been discovered shortly before ... It was a cross between a stable and a potato shed, and if I had not seen the worktable and items of chemical apparatus, I would have thought that I was being played a practical joke."

Marie Presents her doctoral thesis

At the same time as the Curies were engaged in their arduous work, each of them had their teaching duties. From 1900 Marie had had a part-time teaching post at the École Normale Supérieure de Sèvres for girls. After thousands of crystallizations, Marie finally – from several tons of the original material – isolated one decigram of almost pure radium chloride and had determined radium's atomic weight as 225. She presented the findings of this work in her doctoral thesis on June 25, 1903. Of the three members of the examination committee, two were to receive the Nobel Prize a few years later: [Lippmann](#), her former teacher, in 1908 for physics, and [Moissan](#), in 1906 for chemistry. The committee expressed the opinion that the findings represented the greatest scientific contribution ever made in a doctoral thesis.

A little celebration in Marie's honour, was arranged in the evening by a research colleague, Paul Langevin. The guests included [Jean Perrin](#), a prominent professor at the Sorbonne, and [Ernest Rutherford](#), who was then working in Canada but temporarily in Paris and anxious to meet Marie Curie. He had good reason. His study of the deflection of radiation in magnetic fields had not met with success until he had been sent a strongly radioactive preparation by the Curies. By that time he was already famous and was soon to be considered as the greatest experimental physicist of the day. It was a warmish evening and the group went out into the garden. Pierre had prepared an effective finale to the day. When they had all sat down, he drew from his waistcoat pocket a little tube, partly coated with zinc sulfide, which contained a quantity of radium salt in solution. Suddenly the tube became luminous, lighting up the darkness, and the group stared at the display in wonder, quietly and solemnly. But in the light from the tube, Rutherford saw that Pierre's fingers were scarred and inflamed and that he was finding it hard to hold the tube.

Serious health problems

A week earlier Marie and Pierre had been invited to the Royal Institution in London where Pierre gave a lecture. Before the crowded auditorium he showed how radium rapidly affected photographic plates wrapped in paper, how the substance gave off heat; in the semi-darkness he demonstrated the spectacular light effect. He described the medical tests he had tried out on himself. He had wrapped a sample of radium salts in a thin rubber covering and bound it to his arm for ten hours, then had studied the wound, which resembled a burn, day by day. After 52 days a permanent grey scar remained. In that connection Pierre mentioned the possibility of radium being able to be used in the treatment of cancer. But Pierre's scarred hands shook so that once he happened to spill a little of the costly preparation. Fifty years afterwards the presence of radioactivity was discovered on the premises and certain surfaces had to be cleaned.

In actual fact Pierre was ill. His legs shook so that at times he found it hard to stand upright. He was in much pain. He consulted a doctor who diagnosed neurasthenia and prescribed strychnine. And the skin on Marie's fingers was cracked and scarred. Both of them constantly suffered from fatigue. They evidently had no idea that radiation could have a detrimental effect on their general state of health. Pierre, who liked to say that radium had a million times stronger radioactivity than uranium, often carried a sample in his waistcoat pocket to show his friends. Marie liked to have a little radium salt by her bed that shone in the darkness. The papers they left behind them give off pronounced radioactivity. If today at the *Bibliothèque Nationale* you want to consult the three black notebooks in which their work from December 1897 and the three following years is recorded, you have to sign a certificate that you do so at your own risk. People will have to do this for a long time to come. In fact it takes 1,620 years before the activity of radium is reduced to a half.

Rutherford was just as unsuspecting in regard to the hazards as were the Curies. When it turned out that one of his colleagues who had worked with radioactive substances for several months was able to discharge an electroscope by exhaling, Rutherford expressed his delight. This confirmed his theory of the existence of airborne emanations.

In view of the potential for the use of radium in medicine, factories began to be built in the USA for its large-scale production. The question came up of whether or not Marie and Pierre should apply for a patent for the production process. They were both against doing so. Pure research should be carried out for its own sake and must not become mixed up with industry's

profit motive. Researchers should be disinterested and make their findings available to everyone. Marie and Pierre were generous in supplying their fellow researchers, Rutherford included, with the preparations they had so laboriously produced. They furnished industry with descriptions of the production process.

Nobel Prize

In 1903, Marie and Pierre Curie were awarded half the [Nobel Prize in Physics](#). The citation was, “in recognition of the extraordinary services they have rendered by their joint researches on the radiation phenomena discovered by Professor Henri Becquerel.” Henri Becquerel was awarded the other half for his discovery of spontaneous radioactivity. In a letter to the Swedish Academy of Sciences, Pierre explains that neither of them is able to come to Stockholm to receive the prize. They could not get away because of their teaching obligations. He adds, “Mme Curie has been ill this summer and is not yet completely recovered.” That was certainly true but his own health was no better. Not until June 1905 did they go to Stockholm, where Pierre gave a Nobel lecture.

At the prize award ceremony, the president of the Swedish Academy referred in his speech to the old proverb: “union gives strength.” He went on to quote from the Book of Genesis, “It is not good that the man should be alone; I will make him an help meet for him.”

Although the Nobel Prize alleviated their financial worries, the Curies now suddenly found themselves the focus of the interest of the public and the press. Their seemingly romantic story, their labours in intolerable conditions, the remarkable new element which could disintegrate and give off heat from what was apparently an inexhaustible source, all these things made the reports into fairy-tales. At the center was Marie, a frail woman who with a gigantic wand had ground down tons of pitchblende in order to extract a tiny amount of a magical element. Even *Le Figaro*, otherwise a sensible newspaper, began with “Once upon a time ...” They were pursued by journalists from the whole world – a situation they could not deal with. Marie wrote, “The shattering of our voluntary isolation was a cause of real suffering for us and had all the effects of disaster.” Pierre wrote in July 1905, “A whole year has passed since I was able to do any work ... evidently I have not found the way of defending us against frittering away our time, and yet it is very necessary. It is a question of life or death from the intellectual point of view.”

But as Elisabeth Crawford emphasizes in her book *The Beginnings of the Nobel Institution*, from the latter’s viewpoint, the awarding of the 1903 Prize for Physics was masterly. Formerly, only the Prize for Literature and the Peace Prize had obtained wide press coverage; the Prizes for scientific subjects had been considered all too esoteric to be able to interest the general public. The commotion centered on the award of the Prize to the Curies, especially Marie Curie, aroused once and for all the curiosity of the press and the public. The work of researchers was exciting, their findings fascinating.

The health of both Marie and Pierre Curie gave rise to concern. Their friends tried to make them work less. All their symptoms were ascribed to the drafty shed and to overexertion. Their dearest wish was to have a new laboratory but no such laboratory was in prospect. When Paul Appell, the dean of the faculty of sciences, appealed to Pierre to let his name be put forward as a recipient for the prestigious Legion of Honor on July 14, 1903, Pierre replied, “... I do not feel the slightest need of being decorated, but I am in the greatest need of a laboratory.” Although Pierre was given a chair at the Sorbonne in 1904 with the promise of a

laboratory, as late as 1906 it had still not begun to be built. Pierre was given access to some rooms in a building used for study by young medical students. Pierre Curie never obtained a real laboratory.

Dreadful catastrophe

On April 19, 1906, Pierre Curie was run over by a horse-drawn wagon near the Pont Neuf in Paris and killed. Now Marie was left alone with two daughters, Irène aged 9 and Ève aged 2. Shock broke her down totally to begin with. But even now she could draw on the toughness and perseverance that were fundamental aspects of her character. When she was offered a pension, she refused it: I am 38 and able to support myself, was her answer. She was appointed to succeed Pierre as the head of the laboratory, being undoubtedly most suitable, and to be responsible for his teaching duties. She thus became the first woman ever appointed to teach at the Sorbonne. After some months, in November 1906, she gave her first lecture. The large amphitheater was packed. As well as students, her audience included people from far and near, journalists and photographers were in attendance. Many people had expected something unusual to occur. Perhaps some manifestation of the historic occasion. When Marie entered, thin, pale and tense, she was met by an ovation. However the expectations of something other than a clear and factual lecture on physics were not fulfilled. But Marie's personality, her aura of simplicity and competence made a great impression.

Irène was now 9 years old. Marie had definite ideas about the upbringing and education of children that she now wanted to put into practice. Her circle of friends consisted of a small group of professors with children of school age. Marie organized a private school with the parents themselves acting as teachers. A group of some ten children were accordingly taught only by prominent professors: Jean Perrin, Paul Langevin, Édouard Chavannes, a professor of Chinese, Henri Mouton from the Pasteur Institute, a sculptor was engaged for modeling and drawing. Marie took the view that scientific subjects should be taught at an early age but not according to a too rigid curriculum. It was important for children to be able to develop freely. Games and physical activities took up much of the time. Quite a lot of time was taken for travel, too, for the children had to travel to the homes of their teachers, to Marie at Sceaux or to Langevin's lessons in one of the Paris suburbs. The little group became a kind of school for the elite with a great emphasis on science. The children involved say that they have happy memories of that time. For Irène it was in those years that the foundation of her development into a researcher was laid. The educational experiment lasted two years. Subsequently the pupils had to prepare for their forthcoming *baccalauréat* exam and to follow the traditional educational programs.

A second Nobel Prize

In 1908 Marie, as the first woman ever, was appointed to become a professor at the Sorbonne. She went on to produce several decigrams of very pure radium chloride before finally, in collaboration with André Debierne, she was able to isolate radium in metallic form. André Debierne, who began as a laboratory assistant, became her faithful collaborator until her death and then succeeded her as head of the laboratory. In 1911 she was awarded the [Nobel Prize in Chemistry](#). The citation by the Nobel Committee was, "in recognition of her services to the advancement of chemistry by the discovery of the elements radium and polonium, by the isolation of radium and the study of the nature and compounds of this remarkable element."

Now that the archives have been made available to the public, it is possible to study in detail the events surrounding the awarding of the two Prizes, in 1903 and 1911. In a letter in 1903, several members of the *l'Académie des Sciences*, including Henri Poincaré and Gaston Darboux, had nominated Becquerel and Pierre Curie for the Prize in Physics. Marie's name was not mentioned. This caused Gösta Mittag-Leffler, a professor of mathematics at Stockholm University College, to write to Pierre Curie. That letter has never survived but Pierre Curie's answer, dated August 6, 1903, has been preserved. He wrote, "If it is true that one is seriously thinking about me (for the Prize), I very much wish to be considered together with Madame Curie with respect to our research on radioactive bodies." Drawing attention to the role she played in the discovery of radium and polonium, he added, "Do you not think that it would be more satisfying from the artistic point of view, if we were to be associated in this manner?" (plus joli d'un point de vue artistique).

Some biographers have questioned whether Marie deserved the Prize for Chemistry in 1911. They have claimed that the discoveries of radium and polonium were part of the reason for the Prize in 1903, even though this was not stated explicitly. Marie was said to have been awarded the Prize again for the same discovery, the award possibly being an expression of sympathy for reasons that will be mentioned below. Actually, however, the citation for the Prize in 1903 was worded deliberately with a view to a future Prize in Chemistry. Chemists considered that the discovery and isolation of radium was the greatest event in chemistry since the discovery of oxygen. That for the first time in history it could be shown that an element could be transmuted into another element, revolutionized chemistry and signified a new epoch.

A terrible year

Rejected by the academy

Despite the second Nobel Prize and an invitation to the first Solvay Conference with the world's leading physicists, including [Einstein](#), Poincaré and [Planck](#), 1911 became a dark year in Marie's life. In two smear campaigns she was to experience the inconstancy of the French press. The first was started on 16 November 1910, when, by an article in *Le Figaro*, it became known that she was willing to be nominated for election to *l'Académie des Sciences*. Examples of factors other than merit deciding an election did exist, but Marie herself and her eminent research colleagues seemed to have considered that with her exceptionally brilliant scientific merits, her election was self-evident. Notwithstanding, it turned out that it was not merit that was decisive. The dark underlying currents of anti-Semitism, prejudice against women, xenophobia and even anti-science attitudes that existed in French society came welling up to the surface. Normally the election was of no interest to the press. The most rabid paper was the ultra-nationalistic and anti-Semitic *L'Action Française*, which was led by Léon Daudet, the son of the writer Alphonse Daudet. Dreyfus had got redress for his wrongs in 1906 and had been decorated with the Legion of Honour, but in the eyes of the groups who had been against him during his trial, he was still guilty, was still "the Jewish traitor." The pro-Dreyfus groups who had supported his cause were suspect and the scientists who were supporting Marie were among them. Jokes in bad taste alternated with outrageous accusations. It was said that in her career, Pierre's research had given her a free ride. She came from Poland, though admittedly she was formally a Catholic but her name Skłodowska indicated that she might be of Jewish origin, and so on. A week before the election, an opposing candidate, Édouard Branly, was launched. The vote on January 23, 1911 was taken in the presence of journalists, photographers and hordes of the curious. The election took

place in a tumultuous atmosphere. In the first round Marie lost by one vote, in the second by two. In all, fifty-eight votes were cast. A Nobel Prize in 1903 and support from prominent researchers such as Jean Perrin, Henri Poincaré, Paul Appell and the permanent secretary of the *Académie*, Gaston Darboux, were not sufficient to make the *Académie* open its doors. This event attracted international attention and indignation. It deeply wounded both Marie and indeed Édouard Branly, too, himself a well-merited researcher.

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Marie had opened up a completely new field of research: radioactivity. Various aspects of it were being studied all over the world. In Uppsala Daniel Strömholm, professor of chemistry, and [The Svedberg](#), then associate professor, investigated the chemistry of the radioactive elements. In 1909 they were close to the discovery of isotopes. However it was the British physicist [Frederick Soddy](#) who in the following year, finally clarified the concept of isotopes. Marie's laboratory became the Mecca for radium research. Eva Ramstedt, who took a doctorate in physics in Uppsala in 1910, studied with Marie Curie in 1910-11 and was later associate professor in radiology at Stockholm University College in 1915-32. The Norwegian chemist Ellen Gleditsch worked with Marie Curie in 1907-1912.

War

When, in 1914, Marie was in the process of beginning to lead one of the departments in the Radium Institute established jointly by the University of Paris and the Pasteur Institute, the First World War broke out. Marie placed her two daughters, Irène aged 17 and Ève aged 10, in safety in Brittany. She herself took a train to Bordeaux, a train overloaded with people leaving Paris for a safer refuge. But Marie had a different reason for her journey. She had with her a heavy, 20-kg lead container in which she had placed her valuable radium. Once in Bordeaux the other passengers rushed away to their various destinations. She remained standing there with her heavy bag which she did not have the strength to carry without assistance. Some official finally helped her find a room where she slept with her heavy bag by her bed. The next day, having had the bag taken to a bank vault, she took a train back to Paris. It was now crowded to bursting point with soldiers. Throughout the war she was engaged intensively in equipping more than 20 vans that acted as mobile field hospitals and about 200 fixed installations with X-ray apparatus.

She trained young women in simple X-ray technology, she herself drove one of the vans and took an active part in locating metal splinters. Sometimes she found she had to give the doctors lessons in elementary geometry. Irène, when 18, became involved, and in the primitive conditions both of them were exposed to large doses of radiation.

After the Peace Treaty in 1918, her Radium Institute, which had been completed in 1914, could now be opened. It became France's most internationally celebrated research institute in the inter-war years. Even so, as her French biographer Françoise Giroud points out, the French state did not do much in the way of supporting her. In the USA radium was manufactured industrially but at a price which Marie could not afford. She had to devote a lot of time to fund-raising for her Institute. She also became deeply involved when she had become a member of the Commission for Intellectual Cooperation of the League of Nations and served as its vice-president for a time. She frequently took part in its meetings in Geneva, where she also met the Swedish delegate, Anna Wicksell.

Missy

Marie regularly refused all those who wanted to interview her. However, a prominent American female journalist, Marie Maloney, known as Missy, who for a long time had admired Marie, managed to meet her. This meeting became of great importance to them both. Marie told Missy that researchers in the USA had some 50 grams of radium at their disposal. “And in France, then?” asked Missy. “My laboratory has scarcely more than one gram,” was Marie’s answer. “But you ought to have all the resources in the world to continue with your research. Someone must see to that,” Missy said. “But who?” was Marie’s reply in a resigned tone. “The women of America,” promised Missy.

Missy, like Marie herself, had an enormous strength and strong inner stamina under a frail exterior. She now arranged one of the largest and most successful research-funding campaigns the world has seen. First of all she got the New York papers to promise not to print a word on the Langevin affair and – so as to feel safe – unbelievably enough managed to take over all their material on the Langevin affair. Due to the press, Marie became enormously popular in America, and everyone seemed to want to meet her – the great Madame Curie. Missy had to struggle hard to get Marie to accept a program for her visit on a par with the campaign. Finally, she had to turn to Paul Appell, now the university chancellor, to persuade Marie. In spite of her diffidence and distaste for publicity, Marie agreed to go to America to receive the gift – a single gram of radium – from the hand of President Warren Harding. “I understand that it will be of the greatest value for my Institute,” she wrote to Missy. When all this became known in France, the paper *Je sais tout* arranged a gala performance at the Paris Opera. It was attended by the most prominent personalities in France, including [Aristide Briand](#), then Foreign Minister, who was later, in 1926, to receive the Nobel Peace Prize. Jean Perrin made a speech about Marie’s contribution and the promises for the future that her discoveries gave. The great Sarah Bernhardt read an “Ode to Madame Curie” with allusions to her as the sister of Prometheus. After being dragged through the mud ten years before, she had become a modern Jeanne d’Arc.



Missy Maloney, Irène, Marie and Ève Curie in the USA.

Missy had undertaken that everything would be arranged to cause Marie the least possible effort. In spite of this Marie had to attend innumerable receptions and do a round of American universities. Outwardly the trip was one great triumphal procession. She became the recipient of some twenty distinctions in the form of honorary doctorates, medals and membership in academies. Great crowds paid homage to her. But for Marie herself, this was torment. Where possible, she had her two daughters represent her.

Marie and Missy became close friends. The inexhaustible Missy organized further collections for one gram of radium for an institute which Marie had helped found in Warsaw. Marie's second journey to America ended only a few days before the great stock exchange crash in 1929.

In the last ten years of her life, Marie had the joy of seeing her daughter Irène and her son-in-law Frédéric Joliot do successful research in the laboratory. She lived to see their discovery of artificial radioactivity, but not to hear that they had been awarded the [Nobel Prize in Chemistry for it in 1935](#). Marie Curie died of leukemia on July 4, 1934.

Epilogue

It is worth mentioning that the new discoveries at the end of the nineteenth century became of importance also for the breakthrough of modern art. X-ray photography focused art on the invisible. The human body became dissolved in a shimmering mist. Wassily Kandinsky, one of the pioneers of abstract painting, wrote about radioactivity in his autobiographical notes from 1901-13. He claimed that in his soul the decay of the atom was synonymous with the decay of the whole world. The thickest walls had suddenly collapsed. Everything had become uncertain, unsteady and fluid. He would not have been surprised if a stone had been pulverized in the air before him and become invisible.

For the physicists of Marie Curie's day, the new discoveries were no less revolutionary. Although admittedly the world did not decay, what nevertheless did was the classical, deterministic view of the world. Radioactive decay, that heat is given off from an invisible and apparently inexhaustible source, that radioactive elements are transformed into new elements just as in the ancient dreams of alchemists of the possibility of making gold, all these things contravened the most entrenched principles of classical physics. For radioactivity to be understood, the development of quantum mechanics was required. But it should be noted that the birth of quantum mechanics was not initiated by the study of radioactivity but by Max Planck's study of radiation from a black body in 1900. It was an old field that was not the object of the same interest and publicity as the new spectacular discoveries. It was not until 1928, more than a quarter of a century later, that the type of radioactivity that is called alpha-decay obtained its theoretical explanation. It is an example of the tunnel effect in quantum mechanics.

Much has changed in the conditions under which researchers work since Marie and Pierre Curie worked in a drafty shed and refused to consider taking out a patent as being incompatible with their view of the role of researchers; a patent would nevertheless have facilitated their research and spared their health. But in one respect, the situation remains unchanged. Nature holds on just as hard to its really profound secrets, and it is just as difficult to predict where the answers to fundamental questions are to be found.

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* Originally delivered as a lecture at the Royal Swedish Academy of Sciences in Stockholm, Sweden, on February 28, 1996.

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THE TANGO AND THE SEPHARDIM

By Prof. Liliana Benveniste

(Extract from a work by Liliana Benveniste that includes musical examples and comparative texts.)

The musical tradition of the Sephardic Jews was not limited to preserving and transmitting the songs they brought with them from Spain and after their diaspora in the Mediterranean, but it was always a community open to new artistic styles and fashions.

This is how the 'tango' enters in this repertoire, then we can find Sephardic tangos recreated in lands as far away from their origin as: Turkey, Greece (Thessaloniki and Rhodes), ex-Yugoslavia (Sarajevo), Bulgaria or Macedonia ... that go back to the first half of the 20th century.

Brief introduction about tango ...

Tango is a musical genre and a characteristic dance of the 'Río de la Plata' region, mainly of the city of Buenos Aires, Argentina and Montevideo, Uruguay.

As a musical genre, it emerged in the Río de la Plata between 1850 and 1890 and is the result of the fusion between different cultures that are difficult to identify. Some investigations indicate six main musical styles that left their mark on tango: the Andalusian tango, the Cuban habanera, the candombe, the milonga, the mazurka and the European polka.

It is this mixed nature that made it conducive to being embraced and continually transformed during its amazing journey through the world.

It can be performed through a wide variety of instrumental formations, the classical is the orchestra and also the sextet, and the traditional instruments are: bandoneon, violin, piano and double bass. Without being exclusive, the bandoneon occupies a central place in the interpretation.

Many of the lyrics of its songs are written in a local Rio de la Plata slang called "lunfardo" and they usually express the emotions and sadness felt by men and women of the town, especially "in the matters of love."

Tango was introduced in Europe at the beginning of the 20th century through recordings on discs and Paris was the place of its beginnings on an international level.

The tango and the Sephardim

After the expulsion, for more than five hundred years, the musical repertoire of the Sephardim was influenced by the musical styles of the people from where they had settled. From them, it adopted particularities and musical characteristics, both from the Turkish and Berber musical traditions and, later, from European styles, including popular music, operetta, zarzuela and Argentine tango.

An early reference to the spread of tango among Sephardic people are the publications of booklets with compilations of songs among which tangos were frequently found, such as those published in Salonica in 1924, “Los cantes de la Trumpeta” , and in 1927, “Los cantes de La Gata ”. (Sadik and Gazoz).

Unlike other musical creations incorporated into the Sephardic repertoire, tangos are clearly based on existing tango models, used in different modes or degrees of recreation or adaptation that have their authorship recognized, which makes identification with the original version easier.

In the field work carried out by different researchers, it has been possible to verify that the tangos occupy an important place in the musical treasure of the informants who, ignoring their true origin, treasure them as authentic values of the Hispanic heritage.

In the Sephardic repertoire, the tangos can be found:

- a) **Interpreted as similar as possible to the original imitated**, maintaining the content and formulation, with differences from the original caused by memory failure or lack of understanding of the informants.
- b) **Translated the text partially**, that is, substituting unclear terms for the Judeo-Spanish-speaking by others that make sense (more or less) and that do not interrupt the versification and rhyme. Thus, for example, the words of the ‘lunfardo’ that are absolutely incomprehensible to non-porteños have been substituted. (“porteños” is one of the names of those who live in Buenos Aires)
- c) **As a counterfact**, using the melodies of well-known tangos, probably popular at the time, to sing new texts, invented or created by the Sephardic poets, in the colloquial language spoken by the community. The contents of the new texts could be lyrical –expression of loving feelings, generally of love sorrows– as in the original tangos, or, also frequently, specific content relevant to community life: criticism of the customs of society family relationship problems, new fashions, innovations in customs; in these cases the texts generally have a humorous disposition, like that of a satirical cabaret. It is important to note that the name of the original tango that served as a model and musical framework is usually expressly declared.
- d) Tangos from Sephardic creation itself

There are two informative modalities on which the Sephardic tangos are worked

- **oral sources** - that is, recordings of informants in the context of surveys or spontaneous occasions

• **written sources** - those tangos that were published in aljamiados brochures and in the newspapers of the time.

Of special importance were also the “aljamiado” pamphlets titled Popular Songs, published in Thessaloniki by Sadik Gershon and Moshe Casez.

These two artists used to perform with great success before the Sephardic public in Thessaloniki, creating new texts as counterfactuals on popular music in their time. Of these songs that they presented under the pseudonyms of Sadik and Gazoz, they had already published in the Sephardic newspapers of Thessaloniki: La Vara, El Rayo, El Culebro and el Risón, and then they grouped them in eight brochures or booklets that they published between 1924 and 1935 .

In one of these booklets is the tango “**Florika, la servidera**” (NSA D-30/51 – Rene Bivas, Salónica-Grecia. Recording in Tel Aviv, Israel, 1993), a Sephardic version of an Argentine tango. In the little book the explanation is written that says that it is sung to the sound of the Argentine tango “**Garufa**” (1927 - Music by Juan Antonio Collazo - lyrics by Víctor Soliño / Roberto Fontaina), to indicate what the music of the text is.

The Sephardic text is of picaresque intention, reflecting the relationships between masters and servants in Selaniklí society: Florika, the seductive servant (“enguerkada”, from Guerko = Demon, in Ladino) flirts with the men of the house belonging to three generations, and ends up marrying the youngest, paragon of virtues and “buen par par”: one of the abundant terms in Turkish incorporated in Judeo-Spanish, ‘par par ‘ refers to the brilliance of the young man, using a double repetition, common in the Turkish language, from the verb parmalak = to shine.

Original tango: GARUFA

Del barrio La Mondiola sos el más rana
y te llaman Garufa por lo bacán;
tenés más pretensiones que bataclana
que hubiera hecho suceso con un gotán.

Durante la semana, meta laburo,
y el sábado a la noche sos un doctor:
te encajás las polainas y el cuello duro
y te venís p'al centro de rompedor.

Garufa, ¡pucha que sos divertido!
Garufa, ya sos un caso perdido;
tu vieja dice que sos un bandido
porque supo que te vieron
la otra noche
en el Parque Japonés.

Caés a la milonga en cuanto empieza
y sos para las minas el vareador;
sos capaz de bailarte la Marsellesa,
la Marcha a Garibaldi y El Trovador.

Con un café con leche y una ensaimada

rematás esa noche de bacanal
y al volver a tu casa, de madrugada,
decís: "Yo soy un rana fenomenal".

Garufa, ¡pucha que sos divertido!
Garufa, ya sos un caso perdido;
tu vieja dice que sos un bandido
porque supo que te vieron
la otra noche
en el Parque Japonés.

Sephardic version: FLORIKA LA SERVIDERA

*Yo so una servidera en una kaza
I so muy enguerkada al kaminar,
Los rayos de mis ojos son komo
brasas,
I tengo en kada kara un lunar.*

*Ayá ande yo siervo tengo un viejo:
El padre de mi mestro, ya lo kansé;
Yo paso i lo provoko por el espejo
El me aze del ojo, me dize ansí:*

*Florika, tráeme a beber, mi alma,
Florika, sin que vea la madama,
Florika, aunke ya pazó mi tiempo,
El perfume de tu kuerpo
Me rende la manseves.*

*Ayá en la mediodía viene el mestro,
I éste tiene danyo kon me mirar,
Kon el devantal blanko si entra adientro
Él me aze del ojo kon sospirar.*

*Florika, las tus karas son mansanas,
Florika, koreladas, traien ganas.
Florika, aunke pazó mi tiempo,
El perfume de tu kuerpo
Me rende la manseves.*

*El mas enteresante, es el mansevo,
El iijo regalado de este par,
Redondo, lindo i blanko, komo es el guevo,
Koketo i estruido i buen par par.*

*A él kuando lo kuido tengo mansías,
Ma i él tambien me ama en kuantidad,
Kuando estamos solos, lo más de días,
Él me dize estos biervos, ma sin maldad:*

*Florika, tú ke sos la ninya sola,
 Florika, la ke mi alma konsola,
 Florika, de mi kaza sal kazada,
 Yo salí entusiasmada,
 I devine su mujer.*

It is interesting to note how tangos are articulated in individual repertoires: after intensive work over years of surveys, the researchers affirm that tangos are represented in almost all individual repertoires, that is, there are almost no Sephardic informant who does not know any tango.

Without a doubt, the diffusion of tango in the Sephardic world was very great. Many were rooted in the musical heritage and were transmitted orally, functioning within the framework of family life as part of the living tradition.

Curiously, an important part of the interviewees were unaware of the origin of the tango they reported, in some cases stubbornly insisting that the song came from the Iberian Peninsula pre-expulsion, without having the slightest idea of the musical genre, origin and time of it.

Many testimonies of tangos have been collected in different geographical areas, and from the mouth of informants from different countries such as Pazargik, Dupnitze and Plovdiv in Bulgaria, Sarajevo, ex Yugoslavia; Rhodes and Thessaloniki, Greece; Monastir and Skopje, Macedonia, among others. Versions of the same tango with different lyrics have been recorded, to a greater or lesser degree similar to the lyrics of the tango to which they refer.

For example, 'Yo la kería más ke mi vida' (NSA Y6009d / 3 - Avraham Sadicario, Monastir, Macedonia, recorded in Skopje, Macedonia, 1993) and the original "Donde estas corazón" (Tango 1930 - Music: Luis Martínez Serrano / Augusto Berto - Lyrics: Luis Martínez Serrano)

The ways in which tangos were incorporated into the Sephardic musical repertoire have to do with the opportunities in which contacts were established between Sephardic people and the centers of creation and dissemination of tango, directly or indirectly.

An important route is the one that was forged as a consequence of the waves of emigration of Sephardic Jews who, pressured by the bad economic situation, by fears of anti-Semitism and by the hope of better job opportunities and security, left their places of residence. origin towards Latin America, and especially, towards the countries of the Rio de la Plata.

These immigrants over the years returned to their native places or went to visit their families in their cities of origin and, as part of their baggage, they brought with them the tangos learned in Buenos Aires or Montevideo.

Tango recordings produced in Argentina helped bring their interpreters to Europe as early as 1910, causing a sensation in dance halls in Paris, Berlin and London and later in Eastern Europe and Morocco.

A second way of importing the tango was precisely these dance halls, and "the plates", the dance records used in the phonograph; These classrooms and their

activities were new frameworks that flourished in the Sephardic communities, together with the rise of French influence that arrived with the schools of the Alliance Israelite Universelle, and that was imposed despite the opposition of orthodox referents. Undoubtedly, the social dances (“los ballos”, “soirees”, “ziafet”) that were the main entertainment of the youth, offered a space in which the frequent repetitions of the dances allowed young people to become familiar with the tangos River Plate and French.

A third way by which tangos were introduced is an indirect way, something like a detour from the path from tango in Castilian Spanish to Sephardic tango, through creation, translation or adaptation to another intermediate language, different from Spanish.

To complete it, it is necessary to show the creation of the Sephardic tango, made by the popular poet, as an expression of his own feelings, which serve to expose the author's reaction to the events of the time.

For the Sephardic people who arrived in Argentina, unlike other immigrants, the Spanish language did not present difficulties for their understanding, the tango sung was at that time a very important means for their cultural integration. The Sephardic people of Buenos Aires frequented bars and cafes where recorded tangos were heard or where the live orchestra was in the box. It will be in the golden decade of the forties when the children of these Jews express themselves as dancers and as amateur singers.

This is how our own, new creations of tangos in Ladino arose here. Nowadays also as part of this musical heritage, such as “Tangito para Esterina” or “Pebeta de Villa Crespo”, written by the contemporary Argentine poet Beatriz Mazliah.

Even today the adaptation and counterfactual modalities continue to be used. In this way we have the tangos “El día ke me keras” adapted by me, Liliana Benveniste from the original “El día que me quieras”(Music Carlos Gardel -Lyrics Alfredo Le Pera, 1935), Kalishika adaptation by Luis León and Liliana Benveniste of the tango "Caminito" (Lyrics: Gabino Coria Peñalosa - Music: Juan de Dios Filiberto – 1926)and "Los shasheados" translation by José Mantel of the tango "Los mareados" (Lyrics Enrique Cadícamo -Music Juan Carlos Cobián 1942)

Original tango: CAMINITO

Caminito que el tiempo ha borrado
Que juntos un día nos viste pasar
He venido por última vez
He venido a contarte mi mal.

Caminito que entonces estabas
Bordeado de trébol y juncos en flor
Una sombra ya pronto serás
Una sombra lo mismo que yo.

Desde que se fue triste vivo yo
Caminito amigo yo también me voy
Desde que se fue nunca más volvió
Seguiré sus pasos caminito, adiós

Caminito que todas las tardes
 Feliz recorría cantando mi amor
 No le digas si vuelve a pasar
 Que mi llanto tu suelo regó.

Caminito cubierto de cardos
 La mano del tiempo tu huella borró
 Yo a tu lado quisiera caer
 Y que el tiempo nos mate a los dos.

Desde que se fue triste vivo yo
 Caminito amigo yo también me voy
 Desde que se fue nunca más volvió
 Seguiré sus pasos caminito, adiós

Sephardic

version:

KALISHIKA

https://www.youtube.com/watch?v=5DBAf1I_BnU

*Kalishika ke el tiempo a ahashado
 Ke endjuntos un día mos vido pasar
 e vinido por ultima vez
 A kontarte mi hal i mi dert*

*Kalishika ke entonses estavas
 Bodrada de trevol i djunkos en flor
 Una sombra ya pronto seras
 Una sombra de mesmo ke yo*

*Desde ke fuyó triste vivo yo
 Kalishika amiga yo también me vo
 Desde ke fuyó ya nunca tornó
 Yo tambien me fuygo;Asiviva el Dio!*

*Kalishika ke todas las tadres
 Filís dolasheavas kantando mi amor
 No le digas, si eya tornó
 Ke mi enguaye tu suelo moshó*

*Kalishika kuvierta d'espinas
 La mano del tiempo a ti te eskoló
 Yo a tu lado kijera kaer
 I ke el guerko mos yeve a los dos*

*Desde ke fuyó triste vivo yo
 Kalishika amiga yo también me vo
 Desde ke fuyó ya nunca tornó
 Yo también me fuygo ; Asisiva el Dio!*

Sephardic Jews knew how to preserve their musical heritage at the same time that they managed to take the new and different, adopted it, assimilated it and ratified it as something of their own and alive within their repertoire.

With lyrics adapted to the Judeo-Spanish language about the fashionable tango, with new creations or simply trying to learn the original lyrics, respectful and admirers of tango, either at the dawn of the 20th century or in the 21st century, in distant countries or On the banks of the Río de la Plata, tango conquered their hearts.

This vitality, this curiosity, this thirst for new things is characteristic of Sephardic Jews, at the same time that they preserve their romances, cantigas and verses with a deep affective weight, they continue to learn and incorporate new pieces into their poetry and musical repertoire.

Finally, it remains for me to say that, without a doubt, the tango was incorporated into the traditional Sephardic repertoire, many of them were rooted in the musical heritage and were transmitted orally, functioning within the framework of family life as part of living tradition.



Liliana Benveniste (born Tchukran),

She was born and lives in Buenos Aires, Argentina and received Spanish nationality for Sephardic Jews in 2017. She is singer, songwriter, teacher, researcher and Computer Systems Analyst. She comes from a Sephardic family origin that came to Argentina in 1927 from Istanbul, Turkey.

She has been dedicated for more than 20 years to research, recreation and dissemination of Sephardic culture, dedicated to studying the history, language, customs and songs according to the tradition of this rich

cultural heritage.

She is a member of the Erensyia Platform, created by the Sefarad-Israel Center in Madrid, a global cooperation network in which members share the projects carried out in their countries to maintain Sefarad's cultural roots.

In August 2016 she was appointed a member of the SHADARIM group (ambassadors, emissaries) of the ANL - National Authority of the Ladino - an organization created by the Israeli government based in Jerusalem.

In January 2018 she received the Medal of the Four Sephardic Synagogues of Jerusalem in recognition of her work with Sephardic culture in all facets of it.

In May 2018, she was appointed Ambassador of the Network of Jewish Quarters of Spain for Latin America.

She has composed the music for several contemporary poems written in Judeo-Spanish receiving international awards such as the Sephardic Music Festival "Festiladino 2005" in Jerusalem. Two of his songs, original compositions, are included in the books "Se lo dije a la noche" from 2011 and "Tierra, Fuego y Deseo" from 2015, both made in Burgos, Spain, which bring together poems and songs in all Iberian languages including the Ladino. She also collaborates in the translation of

texts into the Sephardic language and writes research articles in various international media and publications and is co-author of the Anthem of Ladino released in March 2021

She has presented various artistic performances that reflect the heritage of Sephardic music, recreating traditional, liturgical and new songs in the Sephardic language, in important places in South America, North America, Europe, Africa and Asia.

She teaches workshops, courses and seminars on Ladino and also on Sephardic music and culture.

She is a speaker at conferences and symposia on Sephardic themes: history, music, traditions and customs. In March 2013 she was a keynote speaker at the UCLadino Symposium of the University of California (UCLA), also at the Erensy Platform, in Izmir, Turkey and in 2017 she was invited by the University of Murcia, Spain to give the main conference of the commemoration of the International Day of the Ladino.

She coordinates the weekly cycle RAÍCES DE SEFARAD that offers Sephardic-themed activities with invited professors; She is also editor of the eSefarad.com website and the eSefarad Newsletter-News of the Sephardic World.

Is Vice President of the Sefarad Cultural Center based in Buenos Aires, a non-profit institution dedicated to the dissemination of Sephardic culture.

Official site <http://www.lilianabenveniste.com.ar>

Liliana Benveniste on
Facebook: <https://www.facebook.com/MusicaSefaradiLilianaBenveniste>

[Youtube Liliana Benveniste](#)

[Spotify Liliana Benveniste](#)

The Huguenots' Attitude Towards Jews Particularly during the Dreyfus Affair.

By Emmanuel Tchividjian

I remember a comment made decades ago by a Swiss friend, Lisette Henri, who, speaking of her mother (nee Vuffray) mentioned that she was a descendant of the Huguenots and that she had been pro-Dreyfuss, against anti-Semitism during WWI and a pro-Zionist.

I always wondered if there was a connection.

There is and it is an amazing history.

Indeed, there has always been a strong historical connection between the Huguenots and the Jews.

The Huguenots, or French Protestants, were members of the Reformed Church established in 1550 by John Calvin. Like Jews, they suffered persecution by the Catholic Church. On January 29th, 1536, France issued an edict encouraging the extermination of Huguenots. On the night of August 23, 1572, more than 8,000 Huguenots were murdered in Paris in what has been called the St. Bartholomew Massacre. Following these events, some 200,000 French Huguenots went into exile to countries such as Switzerland, Holland, Germany, England and America.

Jews and Huguenots share a common tragic history of persecution and expulsion by the hand of the Catholic Church. That history created a strong affinity, an emotional identification and a bond between them.

An example of the Huguenots special relationship with Jews can be found in their response to the shocking and dreadful late 1800s "Dreyfus Affair". Alfred Dreyfus, a brilliant captain in the French Army, came from Alsace. He was also Jewish. He was wrongfully accused of being a spy for Germany. The accusation was based on a forged document created by Lieutenant-Colonel Hubert-Joseph Henry in order to vindicate Major Ferdinand Walsin Esterhazy, who turned out to be the actual German spy. Alfred was arrested, publicly humiliated by having his military decorations stripped from him and his sword broken in two.

He was court-martialed, sentenced to life in prison and sent to the Devil's Island, a French penal colony in Guiana.



When his arrest became public, several known virulent anti-Semites condemned him, publicly, calling him a “Jew traitor” who had committed “the worst crime imaginable, selling out his country to Germany.” The Catholic newspaper *La Croix* published in a series of anti-Semitic, anti-Dreyfus articles.

Alfred’s brother, Mathieu, convinced of his innocence rallied support in his defense.

He recruited, among others, Gabriel Monod (1844-1912), an influential protestant French historian and the co-founder of the League of Human Rights. He published an expose of the Affair and testified in court in Dreyfus’ favor.

He also recruited, August Scheurer-Kestner, (1833-1899) a Huguenot, the vice-president of the French Senate. Scheurer-Kestner defended the cause of Dreyfus both to the French President and to the Minister of War. Furthermore he informed Emil Zola of the injustice that had been perpetrated against Dreyfus.

Emil Zola, a self-proclaimed atheist, did play a key role in shifting public opinion in favor of Dreyfus with the publication, on January 13, 1898 in the newspaper *L’Aurore* of his open letter to the French President, Felix Faure, entitled “J’accuse.” An estimated of 300,000 copies were sold.



The “Affair” tore France apart. The historian, Vincent Duclert, in a new biography of Dreyfus says that:

The Dreyfus affair split French society, pitting artist against artist, intellectual against intellectual. Among the Dreyfusards were: Camille Pissarro, Claude Monet, Paul Signac and Mary Cassatt. The ranks of the anti-Dreyfusards were equally formidable, among them Edgar Degas, Paul Cezanne, Auguste Rodin and Pierre-Auguste Renoir. Marcel Proust used the bickering and backbiting in French society over the affair as background noise in his monumental *In Search of Lost Time*.

To be fair there were some Catholic voices in support of Dreyfus such as the poet, Charles Peguy who wrote: “We were prepared to die for Dreyfus, but Dreyfus was not.” However, the Huguenots represented a large majority among Dreyfus’ defenders.

Justice prevailed, finally, and Alfred Dreyfus, after more than 7 years, was finally vindicated.

We should not forget the young Jewish journalist who covered the trial for a Viennese newspaper and who witnessed the public humiliation of Dreyfus. He became convinced that Jews could never be safe in Europe. He said:

“It has been established that Justice could be refused to a Jew, just because he was a Jew.”

The journalist was Theodor Herzl, the founder of Zionism!

Paula E. Hyman, in her article, *New Perspective on the Dreyfus Affair* published in *Historical Reflections* published by Berghan Books in 2005 wrote:

“The Affair remains a source of historical interest not only because it was the most egregious episode of antisemitism in Western Europe before the Nazis, but because it raises the issues, that still resonate today: state collaboration in the miscarriage of justice, the impact of the media on public perception of events, the role of the intellectual in public life, and a contested definition of nationalism.”

Perhaps the most striking example of the unique affinity and empathy between Huguenots and Jews is the story of the French Protestant pastor, Andre Trocme. Born in 1901, he came from a long line of French Huguenots. Under his leadership and because of his religious convictions, he organized, with the collaboration of the entire village of Chambon-sur-Lignon, the rescue of more than 5,000 Jews during WWII.



Andre Trocme

The Germans knew that Jews were hidden in the area, they called Le Chambon, “the nest of Jews in Protestant country.” They were never able to obtain any information from the villagers nor find any of the hidden Jews. It was a conspiracy for good.

This short review of the connection of French protestants with Jews and Judaism would be incomplete if I did not mention men like Charles Westphal and Marc Boegner.

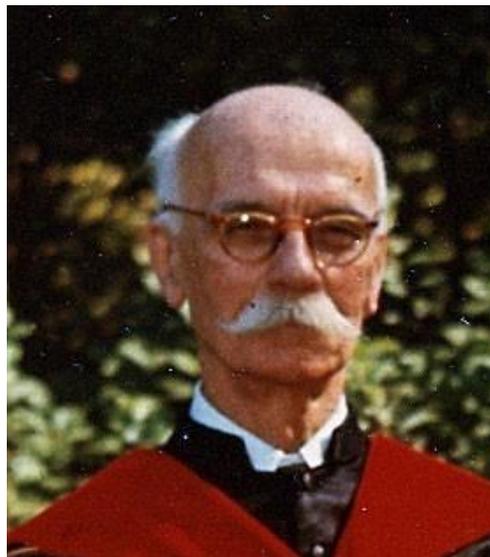
Charles Westphal was born on the 24th of November 1896. He was a pastor from Grenoble and one of the first editor of the protestant publication *Foi & Vie* (Faith

and Life). He not only personally saved Jews during WWII but was an outspoken supporter of a new understanding of what should be the relation between the Church and the Synagogue. In an editorial he wrote that the publication, *Foi et Vie* should be a testimony of a Church that begs forgiveness to God for the past conduct of the Church towards Jews.



Charles Westphal

Theologian and Pastor Marc Boegner was born on the 21st. of February 1881. He was the first President of the French Protestant Federation and as such advocated for Jews during WWII. He wrote the first public declaration of a Christian Church against the persecution of Jews. As a member of the French Resistance he personally saved Jews as well.



Marc Boegner

Both Charles Wesphal and Marc Boegner as well as the whole community of Le Chambon were awarded the title of *Righteous Among the Nations* by Yad Vashem.

I believe at the root of this special, fraternal relationship between the Huguenots and the Jews is found in John Calvin's theology concerning Jews and Judaism which differs drastically from the theology of both Luther's and of the Catholic Church. Calvin did not espouse the concept that the Church had replaced Israel, the so-called replacement theology, whereas all the promises God made to Israel are now transferred to the Church and therefore Judaism is irrelevant in God's plan for the salvation of the world. Calvin, to the contrary, argued in favor of a predestination or election of the Jews as eternal and quoting Paul, "without repentance."

The author and editor of the magazine *Commentaire*, Armand Laferrere wrote, in his article "The Huguenots, The Jews and Me" published online by Asure.org that: "Calvin's theology, unlike Luther's, represents a historical breakthrough in the Christian apprehension of the Jews. For the first time in fifteen centuries, since Paul's epistle to the Romans, a major Christian thinker laid the groundwork for a perception of Israel that is both positive and non-missionary. So, too for the first time in Christian thought are Jews described as the clear and direct object of God's love, and not as merely precursors to Christianity or a group that should be targeted for conversion."

It is my profound hope that more, in the Christian world, would come to that understanding. This could lead to the dawn of a new, true relation between the Church and the Synagogue.

Mr. Tchividjian is the owner and principal of The Markus Gabriel Group, an ethics in communication consulting practice that he created in 2017 to provide ethics counsel to public relations firms as well as for nonprofit organizations.

Mr. Tchividjian was the ethics officer of the PR firm of Ruder Finn that he joined 1997.

Prior to joining Ruder Finn, Emmanuel worked for the Government of Switzerland organizing special media events on the issue of the Swiss banks and the Shoah.

He has been engaged in Jewish – Christian relations for more than 30 years.

Emmanuel has also been engaged in public speaking on ethics and communication to academic institutions and not-for-profit and for-profit organizations. He has published numerous articles in PR trades.

He was certified Compliance & Ethics Professional in 2006, by the *Society of Corporate Compliance and Ethics* (SCCE.)

MY TWO GRANDFATHERS: Two Ottoman Jewish Gentlemen in An Era of Transformation

Rachel Amado Bortnick

Although there was an age difference of about 20 years among them, both of my grandfathers lived in Izmir, Turkey, during a deeply transformative and frequently violent era which saw the end of the Ottoman Empire and the birth of the Turkish Republic in 1923. As you can see in the images provided, there was a great difference in the way each dressed: one with the long, fur-trimmed *djubbe* and a fez on his head, and the other in his absolutely European dress style. Certainly, their clothes give an idea about which of them was the older, but both of these style of attires were to be found in the years in which they were both alive, and that each of these two men in this and many other ways typified the Ottoman Jewish gentleman of that era.

Samuel Amado, my father paternal grandfather, was born in around 1855 and died in December of 1923, six weeks after the declaration of the Turkish Republic on the 29th of October in 1923. Since my parents were married much later, in 1930, even my mother didn't know him, and what I know about his life is the little that my father told me. (I greatly regret that I didn't ask my father for more information about him.) The only image we have of my Amado grandfather is the drawing, seen here, bearing the signature seal of the artist: "Samuel Telias, Smyrna, 1915." We were told that Grandpa Samuel never allowed himself to be photographed, but Mr. Telias, who was his neighbor, drew this portrait of him and presented it to the family as a souvenir. This portrait used to hang on the wall in our living room in Izmir, and now it hangs in my home in Dallas, Texas.

Samuel Amado was a religious man, very learned in Torah. He had a little *yeshiva* in the family home in Pinarbashi, a village outside of Izmir, where he instructed young boys in Hebrew and the sacred Jewish texts. For a living he used to sell insurance to Turkish villagers, traveling in horse-drawn carriages from one village to another once or twice a year. Therefore, his dress was typical of a venerable Ottoman man, both because he was a teacher, and probably also for reason of his dealings with Muslim country people. Later in life he went to work as an accountant at the American Tobacco Company, Inc., of Izmir, and I imagine that he wore western attire at that time, though always with a fez on his head.

In contrast, my maternal grandfather Salamon Algranti, a tall and very handsome man, always dressed elegantly *a la franka*, in European style, as in the photo taken in 1927. I remember him well because I was already fifteen years old when he died in 1954, at the age of 79. We have many photographs of him, dressed in the same western manner even in those taken in 1911 and 1914 where he is posed with his wife and his young family. He operated a store that sold men's textiles and employed tailors who made men's suits on order. He was truly an urban gentleman, had traveled to Italy, and had customers of the upper class who dressed as elegantly as he did.

Both of these gentlemen were Sephardic Jews, descendants of those exiled from Spain in 1492 and Portugal 1496. The Algranti (originally Algranati) family name denotes an origin in Granada, Spain, and the Amado name, meaning "beloved" in Spanish, may have been a

translation of the Hebrew *Habib* (Habif in its Ladino pronunciation), which is also a popular Sephardic family name. Both gentlemen spoke Ladino at home and with their Jewish acquaintances and wrote that language in the Hebrew cursive known as *soletreo*. The printed Ladino books and newspapers they read used the special Hebrew font known as Rashi. The both could speak several other languages, though Salamon Algranti was the weaker of the two in that respect. He knew just enough Turkish, Italian, Greek, and French to get by in his business. He could, as all Jewish men, also read Hebrew, but not speak it. I only remember him speaking Ladino and writing from right to left in the Ladino cursive which I, as a child, called *ganchos*, hooks.

Samuel Amado on the other hand, belied the impression his oriental attire might give. For he mastered not only Ladino, Turkish and Hebrew, but also the western languages of French and English, all of which he could also read and write in its proper alphabet. He could also speak Greek, as my other grandfather and most Jewish men of Izmir (Smyrna in Greek), a city largely populated by Greeks until 1922.

The following events took place in Turkey during the lifetime of both my grandfathers:

- **1876-1908:** The despotic reign of Sultan Abdulhamit II.
 - Decline of Ottoman power
 - War with Russia (1877-78)
 - Rise of nationalism and independence of Balkan states.
 - In 1892, 400th anniversary of the arrival of Sephardic exiles to the Ottoman Empire.
- **1908: The Young Turk Revolution** and the start of Constitutional Government.
 - Non-Muslims obligated to do military service.
 - Jewish Ottomans begin to emigrate to Europe and the Americas
- **1909 Sultan Abdulhamit is deposed.** Mehmet V ascended to the throne.
- **1911-12: Turkish-Italian War.** Italy occupies the island of Rhodes and other Aegean islands.
- **1912-13 Balkan War.** Ottomans lose much territory in Europe. Salonica, a major Jewish center, is lost to the Greek state.
- **1914-18 World War I** (Avram, youngest son of Samuel Amado, is drafted and disappears in 1915.)
 - **1915 Battle of Gallipoli** - Mustafa Kemal becomes hero of that bloody war. Many Jewish soldiers among the dead.
- **1920 (Aug. 10) The Treaty of Sevres:** Partitioning of the Ottoman Empire. Large parts of Ottoman territory ceded to France, the United Kingdom, Greece, and Italy.
- **Greco-Turkish War, 15 May 1919 - 9 September 1922.** Izmir was at the center of that war. Victory for the Turkish popular army.
- **The great fire of Smyrna/Izmir, 13-22 September 1922.**
 - Destroyed a large section of the city, principally the Greek district.
 - It changed the cosmopolitan character of Izmir. Before the fire, more than half the population of Izmir was non-Moslem, most of it Greek, but also Armenians and Levantines (Europeans who lived there for many generations), as well as Jews. Approximately 100,000 Greeks left after the fire.
- **The Treaty of Lausanne (signed on 24 July, 1923)** End of wars on Turkish land; determined the boundaries of the new Turkish Republic. Jews supported the new Turkey with much hope.

- **Declaration of the Turkish Republic: 29th of October, 1923., with Ankara as its capital.**

How did these momentous events affect the lives of the Jews of Izmir, and my grandfathers in particular?

Frankly, we could probably write a book if we knew more, or if we could use our imaginations. However, we can state the following as facts: Both of the gentlemen were already married and with children in 1908, the year of the Young Turk Revolution. Therefore, they did not have to serve in the Ottoman army. Their male children and grandchildren eventually did serve, but the most dramatic and tragic case worthy of describing is that of Avram Amado, my father's youngest brother, in the First World War, as indicated above. On the 21st of June 1915, he was taken from his home by force and conscripted to the army, even though he had French nationality. (The Amado family had come to the Ottoman Empire from Bayonne, France, in the beginning of the 19th century.) Turkish historian Rifat Bali, has researched this case (and of others of French nationality that were arrested for refusing to enlist in the Ottoman army) and published an article on this subject. The article can be found at: http://www.rifatbali.com/images/stories/dokumanlar/toplumsal_tarih_subat_2010.pdf. The article contains the letters written by the prisoners and their families, among which is the letter written by Samuel Amado in English to the American Consul asking for help. But Avram never returned.

In the Turkish Republic

Samuel Amado saw the end of the Ottoman Sultanate in 1922 and the declaration of the Turkish Republic, with Ankara as its capital, in October of 1923. But he died soon after, before seeing the many reforms which Ataturk brought to the new nation. However, Salomon Algranti lived more than 30 years in the Republic, and like all the Turkish citizens, was profoundly affected by the various changes that took place in this time span, as the list below indicates.

- **1924**
 - The caliphate was abolished on March 3, 1924, and all members of the Ottoman dynasty were expelled from Turkey.
 - A national education system established.
 - A new Constitution adopted.
- **1925**
 - The Hat Law: prohibition of the fez and turban for men. (25 November.)
 - Prohibition of religious attire in public, and adoption of European style clothing for men and women.
 - The Western (Gregorian) calendar to replace the Islamic calendar.
- **1926**
 - New civil law, criminal law, and laws of commerce based on European standards.
 - Civil marriages, and prohibition of polygamy.
 - End of the *millet* system. All Turkish citizens to have equal rights and obligations.
- **1928**
 - Turkey became officially a secular republic. (April 10.)
 - Latin alphabet adopted, with some modifications (November 1.)
- **1934**

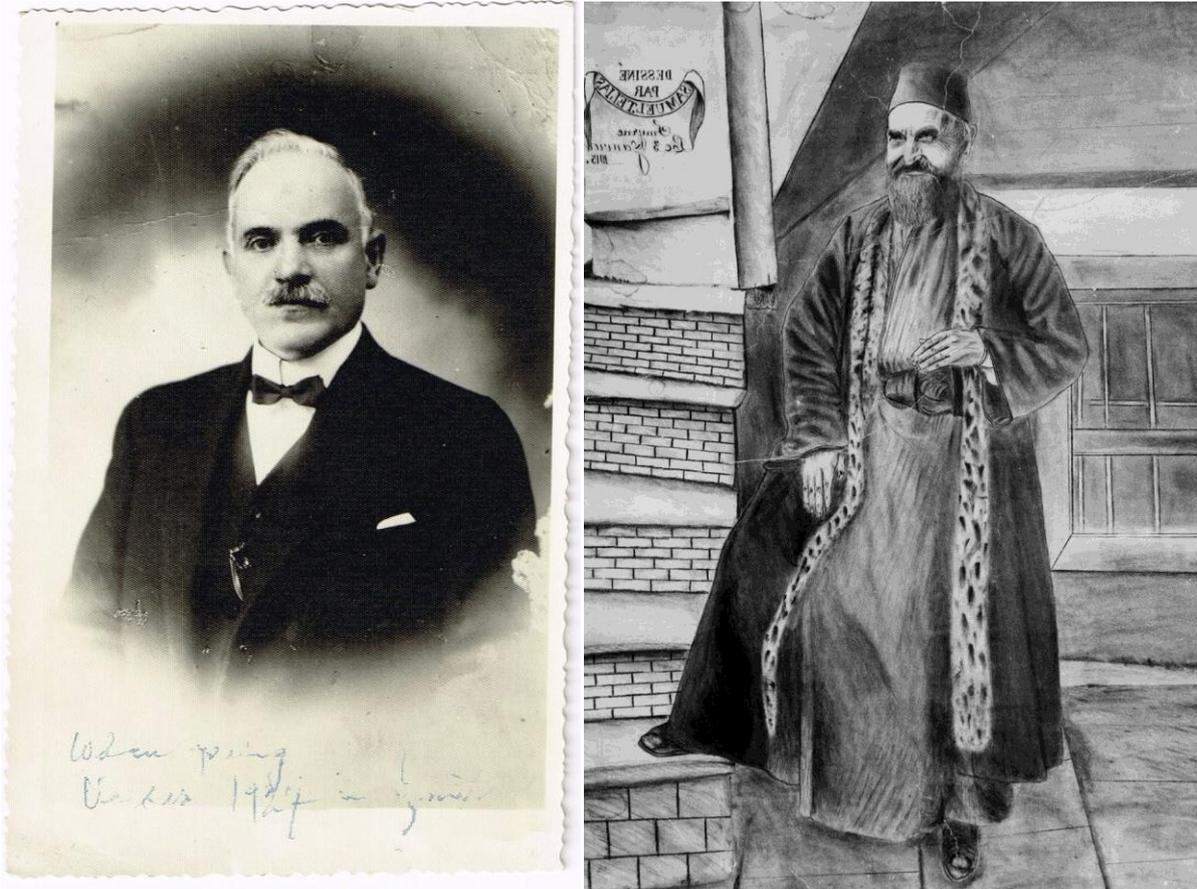
- Women get the right to vote and to be elected to government office.
- The Law of Surnames. Moslems had no surnames until now. The National Assembly granted Mustafa Kemal the surname of Ataturk (Father of the Turks.)
- **1935:** Sunday became the national day of rest. (Previously it had been Friday, the Moslem holy day.)

For my grandfather Salamon, the alphabet reform was to be the most difficult to adapt to. He knew the Ottoman alphabet, which was Arabic, but mostly he used to read the Jewish Ladino newspapers printed in Rashi type, and wrote Ladino in *soletreo*, as I have described. But now that the Jewish press also switched to the Latin script, he must have been at a loss. Ironically, it would have been my Amado grandfather, the one in the Ottoman garb, that would have been most comfortable with that change, as he was fluent in the western languages, as he was with the Turkish language.

The Surname Law of 1928 did not affect Jews, as they already had surnames. Some, however, chose to take on Turkish-language surnames anyway. My grandfather Salamon simply changed his surname from Algranati to Algranti. I don't know the reason, but only know that among the Sephardic people there are many with the Algranti surname who have nothing to do with our family.

Conclusion

The clothing of my two grandfathers in these pictures may give some correct impressions, but some wrong ones also. It would be right to conclude that one (Amado) was older than the other (Algranti.) But in the years they shared in the Izmir Jewish community, a man, whether Jewish or Muslim, could be dressed either way. The western dress had begun to make inroads into the elite Turkish class back during the first *Tanzimat* period (1839-1876). I think that Samuel Amado, had he lived longer, would have had an easy time adapting to the ways of the Turkish Republic. He already knew the Latin alphabet because he knew the western languages, and he certainly would feel comfortable in European clothes. As we say in English, it is not right to judge a book by its cover. But, if a picture is worth a thousand words, then the pictures of my two grandfathers describe a period of the greatest transition in Turkish history, from the Ottoman Empire, symbolized by Samuel Amado's attire in one picture, and the Turkish Republic, symbolized by the European outfit of Salamon Algranti.



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Rusalka/ Dvořák - The Mute Character in Opera

By Merav Barak

The Opera "Rusalka" by Dvořák premiered in March 1901. The opera is based on the fairy tale "the Little Mermaid" in which the mermaid sacrifices her voice in order to meet the prince. This decision, which causes her to become mute, is an integral part of the adaptation of the story's plot to the opera medium, and therefore the choice of this fairy tale as the basis for an opera is puzzling. Furthermore, the decision to mute the main character raises questions regarding the viability of having an opera character with no voice. Thus, "Rusalka" is an opera that investigates the omission of the human voice in opera. "Rusalka" is the first among several operas of the twenties century that have mute characters in leading roles.

The appearance of a mute character as a central figure in an opera is surprising, because the muteness seems to contradict the operatic medium, which is a vocal medium. A mute character as a central figure in an opera is strange and requires an explanation: why would the creators choose to withhold from one of the main figures the ability to express herself in the opera's medium? After all, it would seem that in an opera a figure lacking a vocal presence would have no presence at all.

The phenomenon of the mute character in opera is a manifestation of changes that occurred in the operatic medium from the beginning of the 20th century, from a medium that was almost entirely based on music to one that requires both musical and visual (theatrical or cinematic) expression.

During the nineteenth century, at the height of the Romantic Period, Richard Wagner revolutionized the operatic medium. Wagner believed that the theatrical-dramatic element is as important to the opera as the musical element. He refers to his works as "music dramas". According to this approach, the music must support and complement the drama and not only serve the "musical pretentiousness", as he believed the Italian composers did. The creative world of the opera has undergone an important transformation since the days of Wagner, a transformation that deepened during the twentieth century which witnessed an artistic and technological revolution with the birth of film and later television. Wagner's theory is the basis of the transformation of the opera from an art form that greatly favored music and singing to a more complete art form based on a balance among the various elements: music, singing, dramatic text, creative and complex directing, stage design, costuming and lighting. Thus, the

implementation of the operatic work requires a new type of artistic collaboration between the two persons responsible for implementation: the conductor and the director.

The operas written in the twentieth century were influenced by the conceptual revolution initiated by Wagner and by stylistic movements that influenced the arts in general, and the opera specifically. "Rusalka", an opera composed by Antonin Dvořák at the beginning of the twentieth century, was directly influenced by Wagner's writings and works. In analyzing "Rusalka", one can discern musical and theatrical elements that are similar to two of Wagner's works: "Das Rheingold" and "Der fliegende Holländer". In addition, there is a dominant dramatic-theatrical element in "Rusalka" that allows the main character to be present even when she is mute for about half of her time on the stage.

Dvořák composed "Rusalka" from the perspective that views the opera as a dramatic medium, as much as a musical one. This perspective enabled Dvořák to make Rusalka a mute character. This muteness is an endeavor to question the centrality of voice in the operatic medium in an attempt to expand the role of drama and physical gestures in operatic productions.

In the first act, Rusalka sings an aria to the moon, in which she expresses her desire for the prince whom she saw hunting near the lake. From the day she fell in love with the prince, she thinks only of him and is no longer able to fit in with the tranquil life of the creatures of the lake, represented by the three happy nymphs at the beginning of the act. Following the melancholy aria, in which Rusalka asks the moon to deliver a love message to the prince, Rusalka summons the witch Jezibaba and asks her to turn Rusalka into a human being, so that she can meet the prince. When the witch asks Rusalka to sacrifice her voice in exchange for the spell, Rusalka does so without hesitation. Rusalka's first aria highlights the rare beauty of her voice. The aria is romantic and moving, similar to the final arias sung by the prima donnas prior to their death in the operas of the nineteenth century. The call for Jezibaba, at the end of the impressively beautiful aria, emphasizes the heavy price that Rusalka will have to pay. Rusalka answers Jezibaba's requests impulsively and naively without thinking about the difficulties her muteness will cause in her encounters with humans, particularly with her loved prince. Dvořák "takes advantage" of the few moments at the beginning of the plot, in which Rusalka has a voice and gives the singer the opportunity to display her vocal abilities, and at the same time emphasizes to the listener the heavy price that Rusalka is willing to pay for love.

The voice in "Rusalka" is a tangible object, an article that one can trade with and transfer to another. Dvořák emphasizes the importance of the voice by presenting it as an object that can be removed or disconnected from the body.

Its necessity is emphasized by its absence, and thus like a silent cry, the resulting effect is paradoxical and dramatic. Rusalka ignored one fatal fact: without her ability to sing, she lacks the magical beauty that she possessed before she handed her delightful voice over to the witch Jezibaba. This is true, of course, from the perspective of the plot, but it takes on an added dimension when we analyze the plot from an operatic perspective: Rusalka pays the witch in the most important expressive medium of an operatic character. She does not only “lack the magical beauty . . .” but much more: she loses the ability to function as a normal operatic character. Rusalka’s fatal choice is accentuated by the appearance of the foreign princess with her commanding soprano voice. The strong dominant voice stands out in the backdrop of Rusalka’s silence, as if it is seeking to replace the mute voice that is not being heard.

Rusalka chooses to sacrifice her voice and to become mute, thereby realizing her dream of becoming human, but also sentencing herself to complete devastation. The muteness in “Rusalka” that results from a willful decision is the main dramatic element of the storyline, at the expense of the main character's singing. Unlike the heroines of the operas of the nineteenth century, Rusalka’s difficulties are not expressed in the singing, but rather in the silence. The muteness leads to her failure, and eventually to her and the prince's tragic death.

The silence and the muteness require some kind of musical substitute. When a mute character is integrated into an opera, there cannot be “vacuums” of total silence in which the character appears with no voice. Therefore, there must be a musical substitute for the voice of the character that represents it during the character’s physical presence on the stage. By identifying Rusalka with an instrumental and not a vocal motif, Dvořák succeeds in providing Rusalka with a musical motif, even while she is not singing. The presence of the motif between the verses of her first aria, as a separate and prominent musical element, identifies her character with a general musical motif in the first aria. When this motif returns and appears as a leitmotif in acts in which she does not sing, the listener identifies the motif with the character and thus she receives a musical expression.

Rusalka is similar to the heroines of the operas of the nineteenth century and therefore her ultimate fate must be to die. However, Dvořák’s operatic heroine, the soprano who represents the victim, sacrifices her life because of the muteness, as opposed to the heroines of the nineteenth century operas, who self-destruct through their singing. It is as if Dvořák is saying that even the sacrifice of the voice cannot save the soprano from her inevitable fate, since one can interpret Rusalka’s sacrifice of her soprano voice as an attempt to avoid the fate awaiting all opera sopranos. This is similar to the myth of Oedipus who tries to avoid his fate and to refrain from murdering his father and sleeping with his mother by running away to a different city. Like Oedipus who ultimately

could not avoid his fate, Rusalka cannot run away from the inevitable fate of the soprano-victim. Even though her voice is not heard, it exists, it is part of her and she cannot escape it. Thus, we can relate to Rusalka's fist aria as the canonical death aria, since the sacrifice of the voice in opera is like death itself.

Relating to death as the inevitable fate of the soprano, who both sings and is muted, is an attempt to examine the operatic medium and the possibility of changing its essence. Rusalka's death represents an attempt to self-examine the muteness of a main character in an operatic work. In this respect, "Rusalka" is a reflective work that explores the principles of art itself and its characteristics. Through the inevitable fate of Rusalka, Dvořák examines the operatic medium as both a theatrical and musical art form. Rusalka is present on the stage during a substantial portion of the opera, but half of her time on the stage is spent in the muteness she inflicted on herself. Dvořák, in essence, introduces multiple reasons for her death: on the one hand, Rusalka is a soprano and therefore her fate is inevitable despite the attempt to neutralize the cause of death (the voice); and on the other, because of her inability to function among singing characters, she must pay the ultimate price. She has no chance to survive without her voice in a world of voices. Dvořák thereby emphasizes that the muteness does not neutralize the voice's fate.

"Rusalka" paved the way for operas that contain completely mute characters in central roles, and therefore it represents, in my opinion, the beginning of the theatricalization of the opera. As a pioneering work, it presents partial muteness and explores whether the fate of mute is different from the fate of singing. During the remainder of the twentieth century, other operas that integrate mute characters, even completely mute characters, in central roles were written. These include: the opera "The Seven Deadly Sins" by Kurt Weill; and the opera "The Medium" by Gian Carlo Menotti.

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CHAPTER OF THE BOOK “THE LAST VISIT TO BERLIN” BY RUVIK ROSENTHAL

CHAPTER ONE: GERTRUDE

1.

One summer day in 1902, a mail courier arrived at the door of Doctor Moritz Freyer, Chief Physician of Pomerania Province and Crown-appointed Officer for Public Health, carrying a telegram. The telegram was received by the housekeeper, who then tiptoed to the office of Moritz Freyer and presented him with it.

Moritz Freyer, a compact man whose face was adorned with a thick handlebar mustache and a beard meticulously trimmed in the Prussian style, opened the envelope containing the telegram and learned that his father, Simon Freyer, the rabbi of the eastern town of Marggrabowa, is very ill. He immediately asked Fräulein Brigitta Saranow, the devoted nanny and housekeeper, to cancel all his appointments, and summoned his eldest daughter Trude to see if she'd like to accompany him. Trude flitted to her room and packed a suitcase with a week's worth of clothes, as well as toiletries and a few books, and Herr Holzfuß, the family's regular coachman, drove them to the train station.

The train from Stettin to the City of Lyck, on the east border of Prussia, ran for many hours. Trude and Moritz exchanged few words and dozed often. Occasionally they glanced out the window at the small Prussian towns or attempted to fathom the enigma of the dense woods. The sun shone on harvested wheat fields, and farmers straightened their tired backs as they watched the train go by. At noon they got off at the Lyck train station and found a small hotel, where they washed up before heading out for a lunch. Later, Moritz led Trude down the streets of the comely city and through the gates of the secondary school. He eagerly skipped down the stairs, peeked into the classes which remained nearly unchanged over the past forty years, and even met an old professor and spoke with him briefly. The professor's face shone when he told Trude, “Your father was an exceptional pupil, a student of the utmost aptitude!” And her face shone as well.

The following day, Moritz and Trude set out toward Marggrabowa, which was perched nearly on top of the Russian border, in a small coach drawn by two horses. The coach carried them through the thick of the woods. Moritz, his face jubilant, was enthralled by the view. Suddenly he spoke: “Here, this is where it happened.”

“Where what happened, Father? What are you talking about?” asked Trude, and Moritz replied, “Why, the Egg Miracle, of course.”

Trude looked at him, bewildered. “But that was just a story.”

“A story?” Moritz grimaced in mock offense. “How can you say such a thing, Trüdchen. It was nothing of the sort, nothing but the absolute truth. This is where the coach crashed, and they found me here, on that very tree, swinging like a pendulum in a clock.” He asked the coachman to stop for a moment and they got off. Moritz happily pranced around the small clearing, bounding about like a child until Trude became concerned that someone else might drive by and think him mentally unwell.

The Egg Miracle was a matter of great importance at the Freyer household. Moritz recounted the tale to each of the children upon their seventh birthday. Trude heard it from her father as she accompanied him along the Oder River to a visit at the Bergquelle Neurological Hospital. Excitedly and in great detail he told her how on one Ascension Day, which according to Christian tradition is a time of miracles, Simon Freyer's family, with its eleven children, took a coach to

their new home in the town of Marggrabowa; and how all of the passengers fell asleep, and the coachman did as well, and the coach crashed, children flying everywhere; and how four-year-old-Moritz, the youngest of the boys, was found hanging from a tree branch; and how among the pristine egg basket that Mother Zerlina had brought, not a single one had so much as cracked. Regarding the eggs, Trude and her brother Kurt were confident that such a thing defied possibility, while Erich claimed that such a miraculous happenstance could occur, though special circumstances might be necessary. Despite their skepticism, Moritz had made Trude swear to impart the story upon her own children, and they would tell it to theirs, as the story was in itself a talisman for good fortune and success.

Come evening, Moritz and Trude had arrived in Marggrabowa. Zerlina was waiting for them at the front door in a loose muslin-hemmed dress, her face small and concerned. Moritz inquired as to his father's wellbeing and she replied, "He's sleeping right now." They sat at the table and Zerlina served them the roast beef and hot dumplings she had labored over that entire day.

Grunts and gurgles arose from the nearby room. Moritz went to stand at his father's bedside while Trude leaned against the doorjamb. Simon's face was ashen. Moritz sat beside him and took his hand. Simon opened his eyes.

"Theresa didn't come with you," Simon said weakly.

"She needs to look after the house," said Moritz, "and Käthe is still too young, but here is our Trude."

Trude placed her hand in Simon's translucent and somewhat clammy one. Moritz asked, "Are they taking good care of you?"

Simon replied, "I have no complaints."

Moritz said, "Tomorrow I'll have words with your doctor."

"That is completely unnecessary," said Simon. "I want for nothing – pray with me, Moritz."

Moritz took the large yarmulke from the bedside table, wore it, and together they murmured a prayer.

"You haven't prayed in a long while," said Simon.

Moritz, shifting his weight uncomfortably, said, "That isn't important now, Father."

Some men wearing white tallit came into the room and blessed Simon. They seemed to hold him in high esteem. After they left Simon was plunged into an uneasy sleep. Placing his hand on his father's forehead, Moritz started and called to Zerlina. She brought wet towels and Moritz placed them on the heated brow. Simon opened his eyes, which now seemed agitated, begging in the way the eyes of the deathly ill often are, yearning to say the words which for so long escaped them, words of resentment or forgiveness, of all times now, when seemingly nothing could make any difference.

"We'll get the doctor," said Moritz. "Perhaps the medicine is ill-suited."

Simon shook his head and said, "One must have faith," and again muttered fervently, "one must have faith, Moritz."

And Moritz said, "Yes, Father, of course."

Simon suddenly rose up in his bed and stared at his son with small, red eyes, and said, "Who do you pray to, Moritz, one must have someone to pray to."

Moritz said, "Not now, Father, you need to rest." | 9

Simon fell quiet, and his face lit up as he said, “One must pray every day.”

Moritz was growing somewhat desperate. Trude approached the bed, leaned close to Simon and said, “Father believes in good living and in family, he prays that people are healthy and happy.”

Softly Simon whispered, “Life, Trude, is but a passing shadow, and men are rotting flesh.”

Trude attempted to lift his pained spirit and said, “We follow the holidays and eat kosher, Grandfather, and that is also because we love and honor you so.”

Simon waved his hand derisively, saying, “That won’t do, Trude. Great destruction cometh.”

Moritz became genuinely alarmed at that, saying, “Father, do not overexert yourself.”

Simon said, “Mortal danger is upon us, I hear the voices, children, here in Marggrabowa they curse the Lord’s name and there is no one to fight back, not even a minyan to beg for mercy, sound a prayer before the cataclysm comes.” His lips instantly formed a prayer: “Judge me, O Lord, for I have walked in mine integrity; I have trusted also in the Lord, therefore I shall not slide.” And his voice echoed yet again, “I will wash mine hands in innocence, so will I compass thine altar, O Lord, that I may publish with the voice of thanksgiving, and tell of all thy wondrous works.”

Moritz responded, “Amen,” and a darkness came over his proud face.

Trude looked anxiously at her father and gripped his hand. He responded with a light squeeze. Simon’s gaze lingered over Trude and he said, “In a year, you shall be wed.” Trude backed away slightly, disturbed by this, and he went on, “It will be a lovely wedding, Trude – I will handle the matchmaking in heaven.”

“Don’t say things like that, Grandfather,” said Trude. “You’ll get better and come to my wedding in the flesh.”

“You must beget children, Trude,” Simon said. “Many of them – a man must have many children,” and he heaved a great sigh and wept a bit and said, “It was a fine life, I had a fine life.” He then rose from his bed despite Moritz’s protests and stumbled toward the small, bent front gate, and looked for a moment at the sky, at the people walking past on the cracked tiles, at a carriage driving away. He listened to the sound of bells and the chatter of children and the horses neighing and clacking on the pavement, raised his hands toward the heavens and fell. Moritz ran to him, cradled him in his arms and wiped the froth from his silent lips.

2.

Simon Freyer was buried in the Jewish cemetery of Marggrabowa. The family congregated in Moritz Freyer’s large house in Stettin, including seven of his brothers and sisters who haven’t yet left for North America or Palestine, to reminisce over Grandfather Simon, whom they had all loved dearly. After that they each returned to their respective business, and his father’s prophecy of doom seemed to Moritz as no more than a dying man’s folly.

Trude was occupied with her numerous suitors, who had been relentlessly storming the walls of her home, hoping to win her heart and her hand, nearly all of whom hailed from Pomerania Province. Among them were classmates, who suddenly recalled how very fond of her they’d been during their school days. Several of them were the sons of Stettin Jewish community bigwigs. | 11

One of her suitors was even a Christian boy, the son of a highly decorated officer in the Red Order of Nobility, which included among its ranks the Pomeranian elite and close associates of the Kaiser, and of which Moritz was the only Jewish member. Trude's was a subtle beauty – she was not like those glamorous, gorgeous young women. In her heart she knew that it was not her the boys sought, but a way into the prosperous household of Moritz Freyer. She did not outright reject these men but remained timid in their presence and provided them with little conversation. At times she grew morose, and eventually they stopped coming.

More than once, Trude pondered the possibility of traveling to a faraway town, getting herself an education and a profession, and there – where no one knows her, surely she would meet a bright-eyed young man who had never heard of one Doctor Moritz Freyer of Stettin, nor ever visited the colossal house, or wandered the dozen rooms and the dining hall, and the huge kitchen, and the sausage larder and wine cellar in the basement, or peeked into the experiment laboratory that served as an excuse for several medical students to drop in on Trude and attempt to probe her intentions. Together they would walk the streets of an unfamiliar city and sit and laugh with friends at some enchanted plaza. But at this Trude was gripped by a terrible anxiety, and she hurried to put these thoughts out of her mind.

Her two younger brothers, Erich and Kurt, had very little in common with Trude. Kurt had left for Munich, to study art; Erich was apprenticing in a small shop in the Lastadie quarter, near a large laboratory in which Moritz spent his spare time searching for a chickenpox vaccine. The magical strolls the three of them used to take along the streets of Stettin—with Fräulein Sarnow to the statue of Sedina, the goddess of Stettin, on the riverbank, and the weekend trips to Buchenwald—had gone up in the smoke of time.

The year predicted by Grandfather Simon as her wedding year had passed, leaving Trude to deduce that, seeing as this prophecy fell flat, perhaps his prophecy of doom will disappoint as well. She spent her days working as a clerk in the mayor's office – a job given to her by the mayor as a gesture of goodwill toward province physician Moritz Freyer. Sometimes he would even stop by her desk and make small talk with her. On the weekends, Trude would walk along the river with her younger sister Käthe – a clever, opinionated child. With her mother, Theresa, she conversed mostly on everyday matters. Teresa was a somber, heavysset woman who ruled the large household with an iron fist. Trude sensed that her mother was eager for her to make her move, to choose the man she would marry; but she chose the standard Jewish-German course of action and told her daughter nothing of this, explicitly.

When Trude was the community was abuzz with talk of Moritz Freyer's daughter rotting away in her house and is well on her way to officially become an old maid. She now rejected the notion of going to university, since she could not stand the idea of studying with men and women so much younger than she – it seemed to her not only insufferable but unconventional. Käthe grew up and they no longer went on their weekly excursions by the river. In the evenings, after returning from her tedious work at the mayor's office, she dined with Moritz and Theresa. She felt herself growing fat and dull, fading away. In Marggrabowa, standing over the freshly laid tomb of her grandmother, Zerlina, who had been buried beside Simon, her husband of 60 years, Trude wished for the release of death. As the days went by, her prospective suitors grew scarcer, and her fondness for them diminished. Her colleagues at the mayor's office were mostly gaunt old women who either fussed over the details of office etiquette or muttered and grumbled about the visitors and passersby. The department heads were usually men, taciturn and brimming with self-importance. One day, she noticed a young-looking man in the hallway. His name was Gerhard, and though he was not particularly handsome, Trude could not seem to look away from him as he passed by her, carrying mail for distribution and papers for signing. Upon investigation, she found that he had arrived in Stettin less than a month before and replaced the retired mailroom courier.

When Gerhard walked by her desk, he would say pleasant things, such as, "Fräulein Freyer, you've brought a piece of sunlight into the office today," and Trude would giggle self-consciously and lightly admonish him. One day he waited for her in the broad lobby of the town hall and, in a

sort of excited stutter, inquired whether he could walk her home, and immediately added, "My deepest apologies for asking to accompany you."

She said, "No, it's fine, it's perfectly fine."

They started walking, and her way home grew uncharacteristically longer. They went down to the riverbank and sat there.

Gerhard told her, without the haughtiness that usually accompanies young people's telling of their own exploits, how he left his parents' house in Frankfurt am Main and settled in Weimar for a year or so, to soak up the spirit of Goethe and Schiller, but to his disappointment found nothing of the sort in the provincial city. "Not so much as a single poetic word still dwells there," he said. He then spent a year in the bustling Berlin, leaving when he grew tired of the glittering city lights and the constant swarm of subjects surrounding Kaiser Wilhelm. Then he said, "Perhaps Stettin on the riverbank will grant me some solace."

After that they continued to the Freyer estate, on Königstorstraße, where Gerhard bid her good night. Trude felt light as a feather. At dinner Theresa asked her if everything was all right. Trude laughed, and Theresa looked at her, her eyes knowing.

The following days, as well, Gerhard was waiting for her. They walked along the river again, and he recited poetry for her. In the mornings she began dreading her reflection in the mirror in the large bathroom with the polished green tiles, thinking to herself that he would soon leave, soon he will no longer want me – this is nothing but a cruel game. At meals she hardly ate. The hunger made her eyes burst out like deep wells of sorrow, leaving her more beautiful than she had been. Theresa would ask what was wrong with her, but Trude divulged nothing, and Theresa said simply, "I know everything, Trude, just talk to me, I can help."

Trude ran off to work, and that evening, when Gerhard waited for her in the lobby of the town hall, she told him, "I must go home now; please, I ask of you, do not speak to me again." He smiled and went away but did not return to work after that.

Trude spent the following few evenings secreted away in her home, until eventually she came to her senses and come evening, went down to the bank of the Oder. Gerhard was sitting there, his feet nearly touching the water. He glanced at her, and she smiled, and with a small gesture invited him to come sit beside her.

"I'm sorry," said Gerhard. "I went too far."

And Trude said, "All these days I'd been thinking of you," and they were again silent for a while.

"I've been thinking of you for a long while, Trude," he said. "You know this." And she said, "I am neither young nor attractive, not this fairytale princess you seem to imagine."

"All that is meaningless," said Gerhard. "I see into your heart. You are a caged bird, Trude."

Trude felt bitter tears threatening to burst from her. Fear gripped her and she fell silent and wished to leave.

They met again near the river over the following days and gradually their bodies met as well. One time he told her, "Next month I'm leaving this place." Alarmed, she asked where to, and Gerhard said, "Germany suffocates me; rot spreads deep within it."

She asked, "And what of us?"

He said, "Come with me, you'll come with me, Trude."

They were silent for a long while after that, until Trude got up and heavily went home, to toss and turn that entire night in her bed. For a week, she spoke to no one. Several times she walked to the sea and watched from afar as Gerhard looked at the boats in the harbor until one day he was gone, and she sat at her desk and wrote a letter to the medical student Martin Hendelson, who had asked several times for her hand in marriage and for whom her heart felt nothing. In the meantime, Martin had become a young physician and opened a small clinic in Stettin. In her letter Trude inquired whether he would accept her acceptance of his marriage proposal, though it had been three years since last they spoke. She sent the letter in the hands of their regular coachman, Herr Holzfuß, who had been happy to carry out this mission.

The following evening, the young physician Martin Hendelson appeared in the home of Doctor Moritz Freyer. He was dressed impeccably, and his goateed face was tense. He stared at length at Trude, who stood unmoving in the lobby, and then walked over to Moritz, whose eyes glistened with the wisdom of age, and asked for the hand of his daughter, Fräulein Gertrude Freyer, in marriage. The two of them withdrew to Moritz' study, and when they emerged from it both shared an air of deep satisfaction. Martin approached Trude and kissed her right cheek, then her left, exchanged some pleasant words with her, and left.

Three months later, the town of Stettin celebrated the wedding of Chief Physician of Pomerania Province Doctor Moritz Freyer's daughter – who had already started down the old-maid path – with Martin Hendelson, also of Stettin, of whom it was said that his strange ways and sharp tongue would put him in the grave wifeless and without sons to say kaddish over him, which did not bother him in the slightest, as the man ate pork as if to spite, and shunned the synagogue even on Yom Kippur. At Moritz' explicit behest the wedding took place at the Great Stettin Synagogue, and was conducted by the community rabbi, Heiman Vogelstein.

Many of Stettin's aristocracy had been in attendance: Community leaders, the members of the Red Order of Nobility in their finest uniforms – the ones they would wear upon meeting the Kaiser and his representatives – as well as guests hailing from hospitals and clinics all over Pomerania. The president of Stettin made a brief appearance and was received with much reverence and veneration. Kurt came from faraway Munich, where he had been studying art history. He now had the appearance of an educated young man, with a small goatee trimmed in the same style as Martin's, and he observed the guests with great attentiveness and fascination. Erich came all the way from Antwerpen, where he had been learning French, so that he could assimilate more easily into the culture and commerce of Europe. The guests dined on delicacies diligently prepared by the resourceful Theresa. Moritz strolled among the guests, greeting and blessing, while Martin seemed somewhat troubled and surly, avoiding nearly all conversation. Barely noticeable under her glittering white dress and bridal bonnet decorated with white flowers, Trude's sad eyes now blurred, after long years of heartache, with the mist of new hope.

3.

The Great War, which had been declared with great pomp in the spring of 1914, soon became a vile, fruitless ordeal. Kaiser Wilhelm deflated his puffed-up chest and holed up in a series of well-dug headquarters, attempting to solve one bad strategy with another. Doctor Moritz Freyer, a peaceful man by nature, had always treated Wilhelm's war habits as he would the mischief of a child playing with a new toy – but now the game had gotten out of hand, and Moritz grew solemn and dour, stooped in stature, and his gleaming copper cheeks yellowed.

The wounded, those who could no longer contribute to the war effort, were flowing into Stettin from the front. They filled the recovery homes and the Bergquelle Neurological Hospital. Moritz came to call and found men staring at ceilings, terrified, shrieking in their sleep. The postmen carried in their satchels letters from the Ministry of War informing of a son who heroically fell during a crucial battle, a husband who had vanished or was buried in a mass grave in faraway earth, or interred somewhere and marked with an austere cross, nameless, dateless.

Moritz would return agitated from the hospitals. He no longer went out in the evenings, instead opting to remain in his study, reading medical books and making notes. The local theater was no longer operating at any rate; neither was the concert hall. The Red Order of Nobility dispersed. Some of the younger members left proudly for the front and returned with limbs missing or unsound of mind. The elderly remained in the city, gradually graying, their jutting mustaches wilting.

The sickness progressed in a slow crawl through Moritz' body. Theresa still directed the house on Königstorstraße with a firm hand, but it had become nearly vacant, most of its rooms uninhabited, and even Fräulein Sarnow was reluctantly sent away, having been compensated

handsomely and provided with glowing recommendations. Nearly every day Theresa sat down to write to some family member or other, many of whom had scattered across Germany or left for America or Palestine.

Every Tuesday afternoon, Theresa would visit her daughter Trude at her house on Lindenstraße. There they would sit and sip afternoon tea and discuss current affairs and family matters. An envelope sent from the northern town of Flensburg contained small photographs of the children of Anna and Kurt Freyer – Lotte who was three already, and one-year-old Minchen dressed like a little angel, and Anna with her warm, pleasant face, holding them next to Kurt and his pointed goatee. Trude's eyes shone slightly when she looked at the photographs, and Theresa looked at her daughter and shook her head.

"It's no good, Mutti," said Trude, sensing her mother's gaze. "We've tried everything, I honestly don't understand."

Theresa asked, "It's Martin, isn't it, Trude?"

"We spoke to Doctor Gershon," said Trude. "He says it's a mystery, that there's a great deal of mystery in matters such as this."

"I don't believe in such mysteries," said Theresa. "Everything has an explanation." Trude was perhaps about to reply, but Martin came in, as he did every day at six o'clock sharp, after the last patient had left. He bowed slightly toward Theresa and sat down silently.

Martin, who was not particularly young and prone to all manner of illness, was not drafted to the army. He opened a small ENT clinic in their apartment. It seemed that, during the war more than ever, the clinic was always brimming with old men and women with difficulty breathing, all waiting patiently and inertly for their appointment. At noon he would nap briefly, then return to the clinic. After supper he would meticulously read the local newspaper, which provided news from the front along with commentary pieces. Then he would flip through large books of sheet music, occasionally playing several notes on the piano, or humming along. More than anything, Martin enjoyed playing parts from Wagner's *Der Ring des Nibelungen*. When the mood struck him, he would accompany his playing with poignant, exhilarated singing.

All his life, Martin Hendelson played Wagner. He read his congested, meandering books, and went to every lecture on Wagner given at the local music club. He went to listen to Wagner's concerts in the Stettin opera house, as well, though he barely listened to other composers, apart from Beethoven, whom he considered "The spring from which the fountain erupts." Trude shared but little of Martin's love, and he would make a point to share with her his mockery of others.

"Mozart," he would say, "such sweet, sentimental, vernal beauty, the music of a plump Austrian metropolitan, but we are after all of the forest, and this Mozart, even when he goes into the forest he finds there dainty ministering angels making love in a lush drawing room amid glasses of white wine and foie gras."

The royal symphony from Hamburg came to Stettin once, part of a concert tour in East Pomerania, playing Bach concertos and chorales. Martin sat grimacing in the concert hall and during the break left and walked back home, leaving a mortified Trude in his wake. She returned home to find him pounding the keys.

"This time, Martin, you truly went too far," she said to him, angrily.

"Ach, please," said Martin, "the whole world kneels in front of this spoiled servant of the church."

"But how can you say such a thing, Martin!" said Trude. "Bach is divine!"

"Precisely!" fumed Martin. "Precisely! God, God everywhere! you all run to him, to this so-called god, make petty arguments of who owns him, the Jews or the Christians, of whether he sired a bastard or did not."

"And what does any of this have to do with music?" said Trude. "Your Wagner has a dire beauty and Bach has a divine beauty, and you pit them against each other in some absurd competition."

Martin stopped playing for a while, retreating into his thoughts. Eventually he gazed at her at length and said, "Wagner screams from the bowels of my soul. I scream through him. It is the

only way I know to scream, my precious Gertrude.” She shuddered, because he so rarely called her that, ‘my precious Gertrude,’ and stroked his hair. Then they quietly made love, and he rolled over and fell asleep, moaning in his sleep, as was his way.

The funeral of Moritz Freyer, on a summer day in 1916, was attended by a small gathering of mourners. The mayor and some state representatives appeared at the Freyer estate to pay their respects, after which life quickly returned to its usual course.

The Great War lasted another two years, then ended as well. The men returned defeated from the front, and the women received them with warm embraces and open legs. In the larger cities the music halls reopened, and the theaters dazzled audiences with new plays. The cabarets were overflowing. It was a time for new dreams.

The large and mostly empty Freyer estate, parts of which had been rented out as clinics, had once again been permeated by children. The next generation of Freyers had arrived upon Grandmother Theresa and Aunt Trude and Uncle Martin. Anna and Kurt came from Berlin with their daughters, Lotte and Minchen and little Susi, and they would go with Trude to the town square to buy groceries for the family lunch, which had regained something of its former glory, in the finest Freyer years. Trude would take them to walk along the Oder, where she told them, as dictated by family tradition, The Legend of the Egg Miracle – adding and subtracting details as she saw fit, inwardly snickering over the liberties she had taken.

When the girls came to visit the Hendelson home, Trude would bring out the collection of toys, games and dolls she had kept just for them. The living room carpets were filled with miniature painted wooden buildings, processions of soldiers and dolls, small musical instruments – xylophone and triangle and drums, and the shrieks of children. At 6 p.m. Martin would leave his clinic, which was once again attended by men, women and children, and his reputation spread throughout the region as a meticulous physician, who always imparts the accurate medical truth – even when said truth is unpleasant to its receiver. He would linger in the rumpus room, examine the girls with a light, amused frown, and say, “Well – and the earth was Tohuwabohu.”

He would chuckle to himself and then traverse the room with extreme caution, entered his study and pound the piano keys. Once he started playing, the three girls would cluster up against the door of the study, listening.

“What are you playing, Uncle Martin?” Minchen was first to dare ask.

“The compositions of the wonderful Richard Wagner. Do you like it?” Martin replied, awkwardly.

“Not very much,” Lotte admitted. “It’s a bit scary.”

“Ah,” said Martin. “But ‘Hansel and Gretel’ is also a bit scary, isn’t it, Lotte? But still – you like it, don’t you? Do you like ‘Hansel and Gretel’?”

“I like it a lot,” said Lotte. “But that’s only a children’s story, only a fairytale.”

“Wagner writes fairytales, too,” Martin explained. “Only, he writes them in music – usually it’s older children who enjoy it, like you’ll be some day.”

“But you and Aunt Trude don’t even have little children,” Susi piped up, as the mortified Lotte and Minchen scrambled – and failed – to silence her, “so how will you ever have older children?”

“Well, Suschen, I’m afraid that probably won’t be happening,” said Martin, “and I suppose you find that unfortunate, as well, because otherwise you’d have someone to play with when you come to visit.”

“So why not make some little children, like us?” Susi persisted.

A dark spark of mischief glinted in Martin’s eye. He turned away from the piano, ponderously stroked his goatee, and said, “Well, it is a long story, too long for so late an hour.” The girls widened curious eyes at him, and he cleared his throat and added, “Indeed, it is also a fairy tale of sorts.” The girls were now utterly spellbound, even daring to come closer and sit at his feet. Martin furrowed his brow and said, “Once upon a time, there was a city by the name of Stettin, on the famous Oder River.

“What kind of fairy tale is this, Uncle Martin,” Minchen protested. “There really is a city named Stettin, and it’s really on the Oder, and we are here right now as we speak, all of us, in Stettin.”

“Wait till the end – or I’ll pluck off your head!” Martin rhymed playfully. “Well, is this town of Stettin, many children were born – too many. The city was packed full of children – there was no more room in the schools, or in the playgrounds, or on the ships in the river, and even the forest paths were so crowded and full of children that there was literally no room to step in!”

“That *is* a fairytale,” Lottchen declared. “The forest is room enough for all the children in the world, even if every child from China comes to take a stroll.”

“One day, the head of the kingdom, Kaiser Wilhelm himself, came to Stettin,” Martin carried on with the tale, himself wondering where it would lead him. “‘It is time,’ he said, ‘to solve this famous Stettin problem, or else other towns will follow this dangerous path, and that will be very unfortunate indeed. There will be so many children in Germany, that no one would be able to move at all – how, then, will we go to war if necessary? How will we work the factories? Who will grow the apples and wheat to feed all these children? From now on,’ decreed the Kaiser, ‘there will be no more children in Stettin! It will be a special city – a childless city. Anyone who dares parent children regardless, will be unceremoniously tossed into the Oder, and their children will be sold to slavery!’”

The girls listened, mouths agape. Martin, appearing slightly discomfited by the dark turn the story had taken, cleared his throat once again and said, “Well, then, this is why everyone who lives in Stettin, like your Auntie Trude and your Uncle Martin, is childless – by royal decree. One cannot go against the Kaiser, now could he? And now, girls, I require some peace and quiet.”

The girls scattered to their affairs, pensive. Martin raised his head and saw Trude, who had been standing by the door all that while, looking at him intently. Martin returned to pound the piano keys and thunderous notes filled the house.

4.

In the spring of 1924, Erich and Hilde visited Stettin with their daughter, Yvonne, a cheerful, golden-haired toddler. She had just turned three and immediately enchanted everyone who saw her. Even Martin went out of his way to read fairytales to her from the books that were slowly piling in the Hendelson home.

Erich frolicked through the streets of Stettin like a boy in love. He and Trude rediscovered the riverside path they used to walk with Fräulein Sarnow. The Great War had scored deep gashes in the people, but left the streets untouched, and now cars were driving through them, procured by the town’s wealthy upper class. The gates of Stettin stood true. New ships were still built and launched from the Oder shipyard, though now the launching ceremonies were modest affairs, with none of the military and orchestral splendor which accompanied them during Wilhelm’s heyday.

Erich and his little family lived with Theresa, who was growing ever more tired, though she was not yet seventy years old. Mostly she would sit around the house and reread her favorite books, organize and sort the gold and silver cutlery, the candlesticks, the embroidered pillows and the pearls, necklaces and earrings and rings, and even help the housekeeper scrub the heavy wooden furniture that age seemed only to improve.

Now, lounging with Hilde and Erich, she was saying, “This is what’s left; who remembers us? What do we leave in this world? Things.”

“Come now, Mother,” said Erich. “Look – Father wrote at least one notable book on the use of animals in human vaccination. Surely it will serve many generations to come.”

“Tomorrow someone will invent a better vaccination,” sighed Teresa. “Who will remember Moritz Freyer? Only these will remain,” she added, gesturing at the large library whose shelves carried the ranks of black books, thick of binding, the complete works of Goethe, the complete works of Schiller, Hölderlin, Heinrich Heine. “And what became of the Torah books that your

grandfather wrote with his very hands in the Marggrabowa Synagogue, now that there is no one left to pray there, and who knows what sort of goy barbarian is using them as kindling?"

"Your Moritz left many behind who owe him their life," said Hilde, "and the city archive keeps a record of his works, and surely they will name a hospital after him. I am truly heartbroken that I never had the chance to meet him. We are what we give to our fellow men – it is our only remnant."

"Ach, that's nice. That's very nice, what you said," said Theresa, and her eyes were soft and wet. She blew her nose. Erich became uncomfortable, as he often did, and went to sit by Yvonne, who fell asleep in his childhood crib, clutching a frayed old teddy bear.

"Erich, why don't we go for a stroll?" Hilde suggested. "Get some air."

The evening Stettin air smelled of spring. Winds from the ocean and the river and surrounding valleys converged to fill their lungs with the scents of the forest. Hilde suddenly embraced Erich, as she hadn't in quite some time, saying, "Ach, Erich, I'm in love with this Stettin of yours! This is a city made for children – these streets, and the river, not like that silly Spree back in Berlin, and Yvonne is doing so well here." Her elation infected Erich, as well, and he took her into the Kuhberg wine cellar.

Several groups of burly young men were sitting there, singing rowdily and guzzling beer by the mugful like farmers, boastful and desperate, and Erich recoiled momentarily, nearly tripping over the stairs, but quickly composed himself and said, "Well then, here is where we founded the October Thirteenth Association, and in two years we'll be meeting here to mark our twentieth anniversary, and anyone who dares miss it will be held fully accountable!"

Hilde and Erich wandered the streets of Stettin. They found themselves on Lindenstraße and knocked on the Hendelson's door. Trude opened it, and a glint of cheerfulness ignited in her sad eyes and she called out into the apartment, "Martin, dear, look who's come to visit."

Martin came out from one of the rooms, appearing slightly troubled and bewildered, saying, "Well, how nice, how very nice indeed, please won't you come in, well this is most unusual, we've only just finished dinner, but this is a perfect time, a perfectly fitting time for a little glass of schnapps and some of Trude's magnificent butter cakes, and a cup of frankincense tea, yes? Won't you say, Trude?"

And she said, "Settle down, Martin, and I'll take care of everything."

Hilde spoke at length of the beauty and wonder of Stettin in spring, and Martin, who had poured several consecutive glasses of schnapps down his throat, muttered something about spring being nothing but a transient fantasy, and Hilde said, "What's so wrong with a bit of fantasy?"

Trude, who was slightly apprehensive about the bluntly argumentative nature of her 'exemplar' – as she would call Martin during occasional moments of grace, asked about Berlin which is the subject of so many newspaper articles.

And Erich said, "Really, Trude, you simply must come and visit Berlin, there is so much to do there." And after that, more silence.

"Why don't you play something for us, Martin," said Hilde, "I hear that you are a superb pianist."

Martin, who by this point had become quite inebriated, replied, "As you wish, madam – and what shall I play for you, ladies and gentlemen?"

Hilde said, "On a spring day such as this – only Vivaldi will do!"

Martin's face grew dark, and Trude could sense the oncoming storm, but was relieved when he did not raise his voice but hoarsely replied, "Vi... Vivaldi, here you have it, a flower blossoms in a rose garden, a butterfly flutters in a beam of sunlight, and poof, it is gone."

Embarrassed, Hilde amended, "Only if you wish to, of course, Martin..."

Martin raised his voice; Trude's dread rose along with it. "If I wish?" he giggled, an eerie sort of sound, "If I wish? Perhaps the lady wishes that I chirp some Meyerbeer for her? An operetta for demure Parisian mademoiselles? Candy music? Or perhaps, if I could be so bold, Ro... Rossini? Fun little quintets?" Martin was coming threateningly close to Hilde, now, saying, "Or, perhaps, he-he, Tchaikovsky? The very one? A fistful of honey?!"

“This is unnecessary, Martin.” Erich spoke, annoyed. “You, as far as you’re concerned, only what you love exists, just one obsession alone, and nothing else matters.”

“Correct!” Martin replied, “I don’t flutter about from one flower to the next, a bit of Zionismus pollen, a little Socialismus nectar, not I, my dear Erich!”

“I do nothing of the sort,” Erich protested, “but study every subject profoundly – nothing that is human can be foreign to me.”

“Clichés, Erich, clichés!” Martin maintained his assault under the combined astonishment of both Hilde and Trude, “The Jew’s final refuge, and who better to employ it than the long-distance Zionist Erich Freyer, who set out to travel to Palestine with Doctor Herzl and Doctor Landau, and on the way found a blushing *shiksa* bride!”

Erich grew exceedingly pale, and Hilde feared he might collapse to the floor. Trude desperately tried to herd Martin into the bedroom, her arms flailing about, but he was flushed and livid and sweating profusely. Intently he marched toward the piano and began to slam the opening notes of *Tannhäuser*, crying out, “Here is your Vivaldi, here is your Tchaikovsky!” Erich stared at him with mounting amazement as Martin whispered into the music, as if orating some ancient spoken poetry, “And what are you now, my wandering brother-in-law? Where do you sojourn today, second-rate socialist, book peddler, and tomorrow, who knows? Maybe some petty bourgeois in New York, a Manhattan furrier? The Jew does not touch the soul of things, he floats above them, the Jew is unaffected by the mythical power of music, and the two of you, Erich and Kurt, the brain and the heart, David and Jonathan, you are the Jew, because of you we are vomited, expelled, spat on, and what do you say to that! What do you say!”

Silence fell. Hilde stared at Martin, horrified. Trude dropped her head into her hands.

Erich, whose nearly bald head sported an array of bulging veins which now threatened to burst, faced the slightly taller Martin, shook his head and quietly said, “I look for answers, Martin, I haven’t sold my soul to anyone, I go to where I see good people working for the benefit of mankind, and that is where I found Hilde, and if the Zionismus will not permit me to marry a good woman such as her, then the Zionismus can go to hell, yes, Martin?”

“Yes, well,” Martin muttered, “Humanismus, Socialismus, good people all around, the new face of Judeo-Christianity, you’ve made man into a god but still that pale mantle remains, words without spirit, a beautiful house founded on lies, yes, beauty for beauty’s sake, morality for morality’s sake, and where is the root? The root of the soul, where? It is in the darkness, that is where it dwells, but you search only in the light because it is comfortable, it is pretty in the light, but there is nothing, Erich, nothing there, eh? Only fanciful ideals, fantasies, Hilde, fantasies.”

“But this is preposterous,” said Erich, and his customarily tentative, hesitant voice grew sure and clear, “this talk of the dark root of the soul is nothing but your fantasy, Martin. That darkness holds nothing but decay and death.” Martin stared at him, staggered. “I hear this nonsense of dark roots from people you never want to meet, Martin,” Erich said, distraught, “yes, yes, vulgar, boorish people. They fill Berlin, like rats in a colossal burrow, and for some reason wherever they are Wagner is never far behind. Your Wagner makes my stomach turn. Yes, Martin, great music – but poisoned, evil.”

“Wagner is Germany,” said Martin. “Take Wagner away and Germany is gone, faded away, a soulless abomination.”

Erich looked at Martin once again, briefly, then turned toward the door. “We’re leaving now, Hilde,” he said. “Let’s go to Yvonne. I long to see her face. I’m so sorry, Trude. We should not have come like this, unannounced.”

Trude stood there, eyes moist. Martin seemed dazed and dumbfounded, and Trude led him to his bed. In the morning he woke up, horrified, and ran breathless and gasping down the streets of Stettin to the Freyer home, wishing to apologize, but Erich and Hilde and their little Yvonne were already at the train station, headed for Berlin.

5.

The years went by, Theresa passed away, and of the proud Freyer family, the heart of Stettin's Jewish community, only the childless Trude and Martin Hendelson remained. Germany had suffered quite the ordeal, and nearly half of its Jews packed their bags and scattered to Europe, America, and Palestine – among these were Trude's sister and two brothers, along with their children. The effects of the new regime were evident in Stettin, but Martin and Trude's life seemed unaffected by the changes, and the possibility of following their kin never seemed to come up during the brief, fragmented conversations they had over their evening meals.

In the summer of 1933, as they did every year, Trude and Martin traveled to the Wagner festival at the Bayreuth Festspielhaus. The annual voyage to the festival was facilitated by extensive preparations which had begun back in winter, when they received the program and mail-ordered their tickets, as well as a room in their favorite guesthouse. This year, the entire duration of the festival was dedicated to Martin's favorite piece – *Der Ring des Nibelungen*.

They spent nearly an entire day on the train, and they had to switch in Berlin and Leipzig before finally arriving at small, rural Bayreuth, nestled in woods.

Each summer the sleepy streets of Bayreuth awakened for the Wagner festival, celebrated by admirers and enthusiasts from all over Europe. This year, however, the bustle was notably greater. Every government building displayed flags and placards bearing swastikas, and the image of Kanzler Hitler glared from every display window. Groups of men in brown uniforms marched through the streets, carrying flags and slogans denigrating the Jews and the enemies of Germany. Martin looked at them, disgusted, and said to Trude, "Playing music for these people is like feeding liverwurst to a pig."

Trude grasped his hand and he patted her arm and she said, "But Martin, you've read what they've been writing there."

"Poppycock," stated Martin. "Nothing but nonsense and the folly of adolescence."

It was late at night when Martin and Trude arrived at their guesthouse. The clerk at the reception looked at them intently as he wrote down their names. They stopped by their room and then found a small café, nearly empty, where they nibbled on a ham sandwich and took some solace in coffee and whipped cream before heading back and falling silently to sleep.

The next morning Martin and Trude made their annual pilgrimage to Wagner's grave, which was uncharacteristically deserted – perhaps because the other festival attendees were still sleeping off last night's drink. They ate a hearty breakfast and prepared themselves for the wonderful voyage, which was to start in the afternoon and end only toward midnight. At the foot of the stairs a tightly packed mob clustered, some dressed in eveningwear and others in those brown uniforms, and from the heart of the circle a shriek rose which grew louder, deafening, until there was no longer a doubt in Trude's mind that in there, amid that tight ring, stood that man whose name was never uttered in the Hendelson house. The man whose name was shunned like an ancient sorcerer's curse, whose voice was cause only to turn off the radio; from his mouth the German that Trude loves so much had lost the murmur of waves and the whisper of the forest until all that remained was the clanking of axes against steel and the hard cracks of explosions. Now she could see his arm rising and falling. In between shrieks, the crowd exploded into rhythmic cheers.

Martin edged closer, Trude remained behind. For a moment it seemed as though he was engulfed by the crowd, then Trude looked, horrified, as several people surrounded him and expelled him from their space, shoving and pushing until he lost his footing and fell to the ground. A tight ring of people, shrill with profanities and laughter, encircled his prone form. Trude ran to him, her face ashen, and crouched beside him. He looked at her, agitated. A thin stream of blood flowed from his forehead and she took a small handkerchief from her purse and dabbed at it. Somewhat unsteadily, Martin rose to his feet.

"What did they want from you, Martin?" Trude asked.

"I tripped," said Martin. "Bad luck, nothing more."

"But, Martin," said Trude, "this is inconceivable."

Martin shot her a hard look, then turned to face forward. His graying goatee trembled when they walked into the concert hall, which hummed with the last whispers and murmurs before the curtain rose, final coughs, the racket of instruments. Trude's heart was no longer with the music that soon filled the hall. Again and again she glanced at Martin, who sat there, his face expressionless, even during the intermission, as though he had been paralyzed.

The next morning, they took the first train to Leipzig. As the train hurtled through the woods between Berlin and Stettin, Trude said, "Martin, we cannot stay. We'll sell the apartment before the month is out, go to Amsterdam, to Kurt and Erich, or to America. Or London, perhaps."

Martin glanced sharply at her, then muttered, "Well, yes, certainly," folded his pale hands together and looked at his wristwatch. Evening had fallen by the time the train crossed the Oder River.

Trude began making arrangements for their departure. She wrote letters to her brother Kurt in Amsterdam, and to her brother Erich, whose wife Hilde had in the meanwhile separated from and returned to Germany, and to her little sister Käthe, who had just left Berlin along with her husband Albert and their children Rachel and Gabriel, to Palestine. She wrote her beloved cousin Leo Freyer in Brooklyn, and even purchased a small ad in the local paper, where she had put up for sale 'A cozy flat, with option for private office and nursery, 29 Lindenstraße.' Strangers began turning up at the Hendelson home, making inquiries and taking interest, and never failing to be confounded by the owner, who vanished into one of the rooms instead of conducting the tour.

After a great deal of inconvenience and many potential deals that fell through, one Brukenthal, Esq. informed Trude that he had taken an interest in the house, "Which perfectly suits his needs both as a family man whose sons have set out on their own paths, and as a lawyer who requires an office." Overwhelmed by enthusiasm and hope, Trude told Martin about the buyer, saying that this time, he would unfortunately have no choice but to come at the agreed upon time to sign the sales contract. Once they receive payment, they could travel to Amsterdam, and from there plan their next steps.

Martin stared at her, unseeing, and left. For hours he wandered the streets of Stettin. Patients who arrived at the clinic found the door closed, and the lawyer Brukenthal also noticed the distinct absence of the house owner. After spending an interminable hour nibbling on butter cookies with the deeply embarrassed Frau Gertrude Hendelson, who had assured him several times that any minute now her husband should be back from work "which for some reason is taking so long today," he got up and left, not without adding a perfunctory insult.

Trude felt the blood draining from her body and her throat becoming a crucible of tears and her chest filling with lurching sobs, but she could not cry. She stood by the window instead. From the darkness, shifting in and out of the quivering light of the gas lamps, Martin returned to the house, sat down, looked at her, and then got up and went to the piano, but Trude stood in his way.

"Enough, Martin," she said, "say something, now, you cannot stay quiet all the time, I won't bare this silence any longer."

He sat down in front of the piano, but she was there shutting the piano's lid and saying, "Stop that, stop running away," and he burst into laughter, a loud, shrieking laughter.

"Come now," he said, laughing, "stop running away, really, stop running, well, isn't this just delightful, this hardly bears listening, Trude."

"What the hell is wrong with you, then!" Trude yelled, "What is it you want, just speak plainly."

Martin got up from the piano and began pacing back and forth across the room, frantically shaking his head and striking his beard, "Indeed someone here is running, Trude," he spoke in precise, clipped sentences, "but who is running? Am I running? I am not running anywhere, Trude. And you, it is you who are running, up and off you go, like all the pale Freyers talking themselves to death, fleeing alongside them from a passing shadow, from a mob of loud thugs, they run from the barbarians and thus grant the barbarians their victory! Victorious is the barbarian at last, over the Jew and the German in one fell swoop! And I, Trude, I am not going

anywhere, and when the screeching Austrian will be wiped from the face of the earth I will be here to spit on his grave.”

Trude was stunned into stillness, while Martin appeared reborn. He roamed the house noisily consuming a sweet roll with cream cheese. When he noticed her sitting, his eyes softened. He sat facing her, placing a long, translucent hand on hers, and said, “My precious Gertrude, everything will be all right. These challenging times are bound to pass, and Kurt and Erich will come back, their very souls are rooted here. There is nowhere else they will find their books, their hidden gems, their museums, their music. They are running from themselves, Trude, and your Käthe, she will flee Palestine screaming bloody murder once the first Arab charges at her on camelback.”

Trude raised her head, and Martin saw moisture and misery in her eyes. “But I’m afraid, Martin,” she said, “so afraid. They burned Erich and Hilde’s books at the Opernplatz in Berlin, and they’ve been drawing swastikas on the storefronts, and here in Stettin, well – it must get here at some point, and what will we do then? I’m already afraid to go to the market, even to take an evening stroll! And what will we do when they shut down your clinic?”

“There wouldn’t be a decent lawyer or doctor left in the entire town,” said Martin, sucking his teeth, and Trude thought she heard a measure of contempt. “Even these imbecile Stettinites cannot afford that.”

Trude did not reply. They went to bed and made love slowly, as if it was their last act of love, and Trude felt the descent of old age which for so long had been waiting on her doorstep and cried that entire night tearlessly.

6.

It was a winter day in 1935. The skies bombarded the streets with hard salvos of rain, and the cracked pavement was blacker and muddier than ever. Trude went out to the curb, just for a moment, to check the mailbox. In it she found some letters from the bank and the medical insurance company, as well as a thin booklet sent from the Pomerania Ministry of Employment titled “Stettin Businesses by Occupation.” And beneath that, in smaller print, the subtitle: “Do not accept any treatment, consultation or craft from these businesses.” She leafed through it, skipping to page 45. The category “Free Professions” consisted of five names, and the category “Chemists” of another three, and the architect Siegfried Pavel from No. 8 Friedrich-Karl-Straße, whom she knew from school. Her eyes spotted the title “Physicians”, which was a larger category.

Trude traced her finger down the list of names, all of them familiar. Adler, A., an ENT specialist from No. 2 Hohenzollern square. Aaronheim, L., A general practitioner from No. 9 Bismarckstraße. She went through the names quickly, her heart pounding. Ehrlich, P., A nurse. Gershon, A., an obstetrician whose name pierced her heart. She used to frequent his clinic on 29 Parade Square, back when she was still trying to get pregnant, and he knew her deepest secrets. Hammerschmidt, H., a general practitioner, No. 73 Oberstraße. For a brief moment, a mist of hope shielded her eyes – but there the letters were, yelling out from the page, Hendelson, M., general practitioner, 29 Lindenstraße. She read it and reread it, the small booklet burning in her hands.

Trude ran to the clinic where Martin was examining a thick-necked, paunchy man. She stormed in and smacked the booklet down in front of him. Martin glanced at her and said nothing. He returned to his patient and waved her away. When the man left, Martin walked slowly to the empty waiting room. For a moment, he was so old and so green. He sat on a large floral-patterned sofa in the middle of the room, and Trude thought that he would expire right then and there. She tried to say something, but he silenced her with a gesture, went to his bed, and did not leave it for a week.

Dr. Erich Weltmann, 43 Kaiser-Wilhelm-straße, an internal physician who would occasionally come to visit, and whose name was the very last on the list, was summoned urgently to examine Martin. He determined that Martin was suffering from tension and anxiety “on levels far exceeding the ordinary, which can affect and possibly harm the immune system,” and

recommended that Martin avoid all activity until further notice, especially seeing as he was 62 and close to retiring age. The doctor supposed that “he wouldn’t exactly be drowning in patients, even if he was fit as a fiddle,” said Dr. Weltmann, laughing drily.

After a week, Martin rose from his sickbed and even ventured out on morning strolls again. He was visited, furtively, by the occasional Jewish patient, who apologized in advance for not being able to pay his full fee. He even returned to the piano, to his Wagner. Now that he had time to spare, he returned to the colossal sheet music books, their bindings adorned with drawings of angels, musical notes and ornately illuminated letters. He would play and play, book after book he would play, and between books he would mutter to himself with an odd sort of exasperation, “They took him to themselves, the barbarians, but I’ll guard him, the geniuses must be guarded, so they don’t fall into the hands of the ignorant and the vulgar,” thus he would drone.

Trude would comment from the other room, “Martin, if you’ve something to tell me, please speak up so that I can hear.”

But again and again he would be back at it, after a while, muttering, “They took Germany, and they bought it cheap for such a treasured gift.” And he would make little speeches at the piano about “the squealing Austrian with the dive-bar-German,” talking and playing to himself. Even when he sat with Trude for dinner he would mumble as if no one was listening, until she would snap at him and he would fall silent like a child scolded. On the date of the festival in Bayreuth he paced the apartment like a caged lion for a full day and then fell ill, burning with fever. Dr. Weltmann came at once and prescribed sedatives.

Trude wrote to her family in Palestine and they sent back concerned, sad replies. Whenever a letter came, she would read it to Martin over dinner, and he would listen attentively, making his comments. He was not fond of Käthe, saying that she was “a bigger Zionist than Herzl.” Erich was staying at Käthe and Albert’s house, in Kiryat Bialik in northern Palestine – when his name came up, Martin would only say that Erich was “a wretched man.” He felt sorry for Anna, wondering “what can she possibly have to do in that desert, this girl who never learned a trade, perhaps her brother can build her a bank there.” For it was known that Otto Heymann, Anna’s brother, was a highly successful banker who worked all over Germany, and even the Nazi leadership sought his financial counsel.

In one of the letters from Kurt, he’d told them how he hopes to become involved in the profound academic research of Israeli art. Martin chuckled and said, “Well, finally he can become a museum administrator – the only trouble is that he’s arrived at a country where no one has heard of such an institution!”

Trude, who usually avoided offering a response to Martin’s comments, could not help herself this time and said, “And you, you never wanted this family, but it is your family, the Freyer family, and it is nothing to be ashamed of.”

“Oh yes, proud people,” said Martin, “but not always justifiably, Trude – not always justifiably.”

“If things would have been different, Kurt could have been a great scholar here in Germany, respectable, renowned,” Trude protested.

Martin said, “I suppose we’ll never know, now, will we?”

Finally Trude erupted at him, “Then why the hell did you marry into this family that you so despise?!”

He sneered. “Well, nothing to do about that now, is there, a bit late to discuss it at this point.”

Trude said, “You wanted to be close to Doctor Moritz Freyer, didn’t you, to be well-connected, the young doctor caught the scent of a fat, juicy bone.” Martin flushed a deep red and retired to his piano, pounding the keys with a vengeance until she came to him, contrite, and again the coughing and the frailty overtook him.

They usually weren’t inclined to talk much, and so the days passed slowly. Trude would occasionally bring up the notion of leaving Germany, always indirectly, telling him incidentally about “Bruno and Rosa Fischer, who had just left thanks to their daughter Carolina, who found a husband in America.” And once she spoke at length of a friend her age from Berlin, who “despite

having no children received a scholarship at a London research institute, securing him an entry visa.”

Martin listened absently and suddenly spoke, “And why tell me all this, Trude, when it is nothing but idle talk, when different men have different fates and there is nothing else to it?”

“Perhaps something can still be done, Martin,” said Trude.

“And for what,” he said, though no longer livid as he was in the past. “What else could happen to us which has not already happened, Trude? And after all we are here, in Stettin, at the heart of the kingdom, eating three meals a day, are things really that terrible?”

“But all these rules, all these restrictions, we barely have a life,” said Trude.

“This is our life thus far,” stated Martin. “There wouldn’t be much to the lives of old relics like us even if we were heirs to the House of Habsburg, and if we are to spend the rest of it imprisoned I prefer a prison on the bank of the Oder rather than be exiled to the east, don’t you? After all, the eastern sun would eradicate you within the week.”

Trude giggled lightly and smacked his beard playfully, but the sadness never left her eyes, not since that cursed morning in the winter of 1935, when someone placed the booklet in their mailbox listing the boycotted Jewish businesses of Stettin, or perhaps since that damned festival at Bayreuth in the summer of 1933, or perhaps since Martin’s hard words drove away Erich and Hilde, or perhaps since the death of her beloved father during the Great War, and perhaps that sadness had always remained there, with her, all her life.

July 18, 1939, Trude sent a letter to her family in Palestine, in sharp, scrambling letters, chasing one another as if fleeing the armored footfalls of soldiers.

16.7.39

My Beloved Dears!

Your last letter, and its heartwarming abundance of good wishes, brought me immense joy. Thank you for all of it. When I read your words, I forget about the distance, and feel unconditionally close to you. But after that, when I feel it so strongly, the separation is that much more painful. It hurts that now, when I so urgently need one of my siblings here with me, like I’ve never needed you before, I can’t reach any of you. I know it is hard for you, as well, having no option to stand by my side.

But fate halts for no one! Who would have thought I would ever present such a problem to the family? Now it is my life you discuss on your strolls, and you will unavoidably reach the same conclusion as I have: It is hopeless. The route to emigration is fraught with obstacles, especially for us. Even if we could get somewhere, there is still the problem of income, livelihood. We would always need people to vouch for us, and where would we find those?

Moreover, we are old, and can only live someplace where we have some connections. Under no condition can the two of us wander the world alone, especially with Martin’s health being how it is. This is different, of course, when you have children who can somehow carry their parents along.

And now, all these new restrictions! I was shocked when I read of them. It was as if the thin twig I had been clutching suddenly blew away in the wind. Everything disappeared into the distance, hidden in mist. No point in thinking or planning until something new turns up. It seems mad anyway, that I have not suffocated these wishes yet, when my mind tells me only that there is no solution. And so I oscillate between dreams and hopelessness.

My greatest concern is Martin’s health. For a while he was better, and then deteriorated again, and again with all this uncertainty. He ran a fever, and one can never know what that leads to. During those hours I go through hell. Anxiety eats me alive, and there is no one, literally no one I can call for help. I wonder, where are all the people who used to be here, who used to help us – how alone we are these days. Better no to think of it at all. | I’ve heard nothing about Hilde. I thought Erich should know. He might be suffering quietly, wondering what happened to her, even more so wondering about Yvonne. He should be spoken to cautiously and reassured. Kurt, please write to me about Erich, since you’ve met him a few times. Käthe wrote a bit about him,

but I'd like to hear from you as well. His letters are a bit odd – some seem confused while others are fine, perfectly pleasant. All very loving. He is the same kind, considerate, loyal and devoted man he has always been. We all carry with us a chapter of a broken life, some longer, some shorter.

Trude

7.

On February 12, 1940, at around 8 p.m., the large brass bell hanging above the front door of Martin and Trude Hendelson rang. Trude was a bit startled, as they had no company planned for that evening, and people tended to keep to their homes in the evenings ever since the war started. Martin was lying in bed. The night before he scarcely slept and in the morning his fever rose, and he would not eat. Trude opened the door to find an officer who introduced himself as Oberleutnant Kurz, accompanied by two soldiers.

Officer Kurz greeted Trude and she replied courteously and asked if they'd like to come in. "That won't be necessary, Frau Hendelson," said the officer. "I've been instructed to inform you that by special decree you and any family residing with you must leave Germany within ten hours."

Trude looked at the officer and did not reply. Snakes of ice slithered in the veins of her legs.

"In order to carry out this decree," Kurz continued, "you will be provided with transportation services from the eastern train station starting early next morning."

"My husband is lying in the next room," said Trude. "We have no children; it is only the two of us."

"In that case your instructions are clear, Madam," stated Kurz. "You and your husband are requested to follow these instructions and bring with you two suitcases, one for each of you, measuring no more than fifty centimeters in breadth."

"But my husband is very ill," said Trude.

"Regarding that," said the officer in the same measured monotone, "I can merely assure you that your husband will receive the best available treatment once you have passed the border and reached your new destination in the Polish territories."

For a moment Trude was assaulted by new hope, though she knew it must be as fruitless as all the other sparks of hope which ignited in her life only to be extinguished again, all those years with despair as an ever-present houseguest, dour and burdensome. Poland seemed suddenly like a mysterious new world, an unknown universe of small, distant cities, whose streets perhaps are not so filled with the constant march of soldiers. Perhaps there would be some forgotten corner, some hidden place where they could find a home and lay down the tired and sick body and go to the marketplace without fear.

Trude looked at Oberleutnant Kurz and his soldiers, seeking some sort of confirmation for her new hope, but the door closed after them, and she heard them muttering the details of the next address across the street. She stumbled to Martin's bed and heard herself groan in a voice not her own, Oh, God, oh my God, and she sat beside him, and he woke, startled, from his troubled sleep.

"Tomorrow we are leaving, Martin," she said.

Martin shook his head and she did not know what he tried to say. "I must pack," and again he could not reply and she said, "they said you would be taken care of, that people who were unwell would receive medical treatment, it said so in their orders."

She got up and went to the walk-in closet, opened two suitcases and stared at them for a long while and wondered, what does one pack for such a journey, how many pairs of underwear will they need in the east? She tried to recall the trips they used to take to her grandfather Simon and Grandmother Zerlina, but those always took place in summer, when the air was clear and wet with dew. After she had packed a few trousers and shirts and underclothes and still had plenty of room

in the suitcase, so she rummaged through the floral chests of drawers in which the treasured jewels and pearls had been collected over the generations. She gathered them in her hands and tossed them into the bags, then took them out again, silently furious, and sat there helplessly. Eventually she changed her mind and placed a thick brown envelope inside the suitcase, filled with photographs and letters she had kept, an empty letter book, some envelopes and a pen, and a half-full inkwell, carefully wrapped.

Martin was fast asleep. He had not slept so deeply in a long time, long enough that Trude was momentarily alarmed, but he was breathing soundly, warmly. A small, peaceful snoring rose from him. On the dresser by the piano there was a tall, dusty stack of books upon books of sheet music, with the names of pieces and melodies in heavily crowned Gothic script. She tried to pick two or three of them to shove into the suitcase, but promptly muttered to herself, "Ach, nonsense." She went to arrange a small medicine bag to last at least a week, until Martin is brought to a hospital where he could receive proper care, like Oberleutnant Kurz had said.

By the time she was done packing both suitcases it was 1 a.m. She lay on the sofa in the living room which barely accommodated her height, tried to sleep but failed, and got up to look out the window. The heavy rain was still bombarding the streets and she thought, *What will be of Martin, how will we walk in this rain, perhaps the rain will show lenience and abate in the morning?* She was startled by a loud, hard cough from Martin's room, and she ran to him. He had woken up. She served him a spoonful of thick medicine. She then hurried to the kitchen, set the pot on the stove, and came back.

Martin lay on the bed, his eyes wide, his face white and heavy. "Well," he said, "it is still raining."

"I wish it would stop. It has to stop sometime," said Trude.

"And you are not sleeping. Perhaps you could try and get some sleep," said Martin.

"I've tried to, Martin, but no matter, in any case it will be morning soon," she said. "I'll probably sleep on the train, maybe we could find a decent seat, well, we have to find a decent seat so you can be comfortable, it will probably by a long ride."

"Yes," said Martin, "we'll leave on time, no other choice. And if the rain persists, my raincoat is highly effective even in pouring rain, and it is vital that we bring the large umbrella with us. Best to have all of this prepared in advance."

"Everything will be ready, Martin," said Trude. "We should have a cup of tea, perhaps eat something around five-thirty, so that by six we'll be ready to depart. That way we can be among the first to board. After that it will be hard to find someone to talk to about providing you with appropriate seating."

"Five-thirty, good," said Martin. They were silent for a long while, and suddenly he coughed, a sharp, deep cough, like a harsh scream, and his body writhed on the moist sheets, and she leaned toward him and placed a cloth on his forehead until he became calm. He held her hand like an adolescent boy touching the hand of his beloved, tried to say something to her.

She said, "I know, everything will be alright, we will stay together, no matter what happens we will always stay together, I will sit by your side, in the hospital hallway if I must, and stay there." But Martin was shaking his head in disagreement, swaying from side to side, and she said, "Martin, what is it?"

His eyes filled with tears. "My precious Gertrude," he said, "I ask for your forgiveness. From the depths of my soul, with everything I hold dear, I beg for your forgiveness, will you forgive me, Gertrude?"

Trude looked at him, astonished, and said, "But Martin, what is all this, there is nothing to forgive."

But he shook his head again and this time impatiently, with an anger that intensified, his white face reddening, and he yelled, "Forgive me, Gertrude, my beloved Gertrude, I have brought you so much sorrow, I am a blind man, Trude, a blind man who deserves neither forgiveness nor love, and still, forgive me, Gertrude!" The words flowed jumbled from his mouth and became a

lingering, keening sob, slowly waning. Martin fell to the mattress, defeated, and fell asleep once more, but yelled in his sleep and moaned and groaned.

Trude looked at his sleeping form, concerned at first, then astounded, and her eyes which had been accustomed to stopping the tears were now overflowing with them. She wept, violently, a ceaseless rhythm of heaving sobs. She hadn't cried like that in years, in all her years. She wept for her barren womb, for her days which had been used up between the restaurants and the market-place, for the books devoured and forgotten and for the sounds of music that faded away in the river air. She wept for her brothers, Kurt and Erich, and her sister Käthe, who had gone to Palestine, whom she will never see again, and for their young girls who used to come every spring and walk to the market with her or stroll through the picturesque forest paths of Pomerania, and for the image of Gerhard which also flickered momentarily through the river mist and dissipated. She wept for her love for Moritz, her beautiful, proud father, an endless lament, a fire consuming the breast, many waters cannot quench it.

When Trude's crying died out so did the rain. Dawn rose over Stettin.

This is a chapter of Ruvik Rosenthal's book *THE LAST VISIT TO BERLIN: A HISTORICAL FAMILY SAGA BASED ON A TRUE STORY* ([link](#)). Translated into English by Tal Keren, originally published in Hebrew by Keter Publishing House.

Ruvik Rosenthal is a well known Israeli writer and linguist. He has published 24 books on various topics, as well as hundreds of articles, essays and journalistic features. He is known for his linguistic writing for which he has won the prestigious Sokolov Award. For his best-selling children's books, he has won the Ramat-Gan Prize for Children's Literature. Over the years in his books and articles Rosenthal deals with the core-issues affecting Israel: wars, bereavement, social conflicts and the cultural and ethnic diversity of Israeli society. Rosenthal has been praised for his rich, flowing style and his profound insights to the human condition. His website The Language Arena on www.ruvik.co.il, offers his ongoing writing endeavors open and free to the public.

FIRST CHAPTERS OF THE BOOK “17 SHEIKH HAMZA STREET, CAIRO” BY AVRAHAM BAR-AV

Prelude

Someplace in Bulgaria, winter of 1913

Pvt. Shalom Passy has lost track of the days amid the routine of the fighting. Before climbing out of his trench, he cups some rainwater and mud in his hands and covers his face, making sure to coat his white eyebrows and mustache. Very gently he tightens the strap of his wet cap and bends down to fix his leggings, releasing the two rusty buckles on either side, then tucking the damp hems of his trousers into them. When he finally emerges with his bayonet-mounted carbine, he finds himself at the back of the line.

Winter, summer, winter again. If there is going to be an end to this war – the Second Balkan War – it will be a personal end. Each soldier will finish his war at the time and place that fate summons for him. The lucky ones will be killed on the spot; the unlucky ones will die of their wounds, suffering horribly. Others are fated to die of more or less natural causes – the rampant diseases and infections. Only for the immortal ones, like Shalom Passy, is the war eternal. It's as if a supreme force watches over him, saving him for some mysterious purpose. Comrades in arms, who saw him kiss the silver mezuzah hanging over his heart, used to tease him: “Jewish witchcraft in action.” Where are they all now? Gone, every last one. The youngsters drafted to fill the ranks are curious about the tall, white-haired man in their midst. They don't know that, until a year ago, he too was dark-haired and full of energy, just like them. His hair, including his eyebrows and mustache, turned white overnight.

The line where the plain meets the hills is the Bulgarians' starting line. The sun at their back is good for them: it dries their rain-soaked uniforms and blinds the enemy. “Onwards!” the captain's breath condenses for a moment and fades. “For our king and for Bulgaria!” Pvt. Passy answers “Hurrah!” and lengthens his stride. Storming the Serbs' positions with chest exposed is an expression of utmost dedication. Passy's lips tighten. No one may teach him the meaning of loyalty. At the same time, his heart longs to meet the bullet or piece of shrapnel that will end his war. “Onwards!” means straight uphill. With the faded greatcoat and the leather strap across his chest, he resembles one of those beat-up wooden soldiers he played with as a child, the difference being that toy soldiers don't need to breathe. When Passy tries to leap to the head of the line, his tin canteen bangs upon his hip, reminding him he forgot to relieve himself – an unforgivable blunder under the circumstances. Encountering a bullet on a full bladder could make him lose control. Whoever comes to collect his body will slander him: “The Jew-boy pissed his pants!” Passy turns aside and urgently unbuttons his fly. The mountain fog covers the sounds of the fighting like a feather quilt. The morning chirp of the guns stops; the bark of the cannons is silenced; Passy's ears are totally with the urine splash on the rain saturated soil.

There's something hypnotic in the lush stream of the morning. Only a man would get it, something shedding light on reality from a different angle. Is a hero's death the only way out?

It's already a pretty nice puddle, with tiny bubbles and whitish steam. Golden droplets hop and glint in the wintry sun. The puddle now overflows its banks and the merry stream flows downhill, happy and carefree... downhill, free and happy. As Passy buttons his fly, it's as if he awakens from a hypnotic trance in which he's been given a mission he is now compelled to perform. He sticks the carbine's bayonet in the ground, hangs his hat on the stock, and wiggles out of his backpack. Instead of hurrying to the intimate meeting with a bullet or shell,

he listens to a mysterious voice commanding him, "Get thee, Pvt. Shalom Passy, out of thy country, and from thy kindred, and from thy father's house, unto the land I will show thee." He will never set foot on Bulgarian soil again, never see his parents or siblings or any other relatives remaining in Philippopolis.

Whatever happened after that fateful buttoning of the fly is an enigma wrapped in deep silence. We only know what he told Albert, his grandson, three decades later, namely that a huge stork picked him up with its beak and deposited him on the golden sands of Port Said.

Calm wavelets lap the muddy shores of the Nile. The chewing of the water buffalos is slow and peaceful. Egypt is a sun-drenched plain, with no lashing rains, no shouts of "Hurrah", no wailing of the wounded and without the permanent weight of fear in his gut. Egypt is the serenity of the felucca gliding up the river to Cairo. Passy sits on a wooden bench watching the billowing sail, staring at the slowly shifting scenery. The sailboat and the three colorfully outfitted camels move at the same speed. The camels undulate like a visual echo of the river. A loose rope ties them to each other and to the small donkey leading them. On the donkey, there is an old man riding sideways, as if on a bench. He wears a long dress, his bare feet crossed, rocking to the motion of the donkey's walk. Riding that way one cannot spur a horse and send it galloping into battle. Passy's eyes meet the old man's. For a moment, he feels the need to wave "hello" to the noble rider, but then just offers a small smile. Between his thighs he holds a small leather suitcase which is his only possession. In his hand he holds a sweat-stained piece of paper reading, in Cyrillic letters, "The Savariego Family."

At the time, the British are in control of this magical oasis. They're there to safeguard the slender shipping route linking them to their colonies in Africa and India. In order control this lifeline, they'll do everything a superpower can afford to do. They'll overrun the land with their lackeys, pay off local bigwigs to open Egypt's gates to anyone whose veins burble with European blood to come and partake of its goodies. And come they did, by streams and hordes, to become the upper crust of whitish masters.

Sultana Savariego opens the glass lid of one of the pickle jars sitting on the windowsill. With the tip of a fork, she moves aside the dill and the thin whitish layer of mold, and extricates a few cucumbers she intends to put on the lunch table. Congratulations! As of today they have a new tenant. His name is Shalom Passy. Sultana looks upon her houseguest with the eyes of a mother of five daughters. There is no doubt in her mind: He is just the man she has prayed for. Her eldest daughter Fortuna is no longer a little girl. All the signs point that way. A month ago she entered her fourteenth year. No, the age difference is not an issue. A maiden her age needs an older man, a man with both feet on the ground. His white hair is very misleading. He's only twenty-nine.

Through the window she sees Fortuna skipping rope with her Greek friends. Sultana calls out to her in Bulgarian: "Haydeh Fortuna, prebireyse, imameh gosti" (hurry home, we have guests). Fortuna's friends giggle and whisper. Fortuna doesn't understand why. The next time mother calls her, it will be in Ladino: "Ya basta jugar, ija mia, to marido vino del lavoro" (enough playing, my child, your husband's home from work). A few months later, Fortuna will apologize to her friends and bid them farewell forever. She'll feel the new heaviness of her breasts. Skipping rope will be painful. Besides, she'll already be nauseous. Fortuna will have Moïse when she is fifteen. Eleven months later she will give birth to Sophie.

Chapter 1: A Swarm of morning gnats

Cairo – 1925

Leaving the house for school is a ritual ingrained in Sophie's memory. Mother wears a long housecoat, her hair unpinned. One hand holds her large cup of coffee, the other tilts Moïse's chin towards her. Gently she licks a thumb and wipes an invisible speck of breakfast off his face. There is always something about Moïse she has to fix before they go, whether it's to smooth down a collar point or brush aside some hair that's fallen in his eyes. While fussing over him, she reminds him of their little secret: "Don't forget what I told you before." The scent of her coffee runs with Sophie as she skips down the stairs. After Mother closes the door, she will go to the balcony. She will lean on the blue-painted iron railing, and wait. Before the turn in the road, Moïse is expected to wave to her one last time. Mother is bent over the railing. In a moment she'll spread her robe wide open and fly high above them, circling over their heads like the guardian angels, Michael and Gabriel, along with little Isaac.

The usual swarm of early morning gnats surrounds Sophie's head, a dense, gray cloud of insects. Sophie waves both hands madly to keep them out of her curls. That's all she needs, to get gnats caught in there. They don't go after Moïse, and even if they did, his hair is straight. He'd only have to tip his head forward to avoid them. Both of them are wearing the new school uniform Mother sewed them: a long, black pinafore topped with a round white collar. In the uniform they look like equals. It doesn't matter what's underneath; the pinafore hides the difference between skirt and trousers.

An hour's leisurely walk lies between the family home in Cairo's Daher district and Ecole Alliance Israélite Universelle, the Jewish community school. What did Mother say to Moïse? Why is she always fussing over him and talking to him? Who does he think he is? He's only a year older. So what if he's a boy and she's a girl? Only boys count? What about girls? What are they – nothing? Nona Sultana had tried her best to explain: "Thank God there's no equality. Girls and boys are not the same. The Almighty in His wisdom made it so. We praise Him for that every day in our morning benedictions." Nona Sultana had taken Sophie's hand with utmost tenderness and led her to the kitchen. "Now, my little one. I've made some bagel dough. Help me sprinkle the sesame seeds." Near the soft rings of dough, Nona Sultana delivered a Ladino saying that summarizes all the advantages of being a girl. "Boys think twice; girls feel tenfold." Why only tenfold? Sophie feels one-hundredfold.

The sun is peeking out over the rooftops, its first rays announcing "It's going to be a hot one today, a real scorcher." The school pinafores are an odd invention, clearly hailing from colder climes. The only ventilation is the hot steam rising from the asphalt. It creeps under the pinafore, moves up along the row of buttons and stops at the collar. The Arab children wear pale, loose *galabiehs* with nothing underneath – no underpants, no undershirt. With their wide sleeves and open collars, they're always free and cheerful and exempt from the daily trek to school.

Moïse and Sophie have already reached Suleiman Pasha Square, with the large bronze horseman at its center, surrounded by spiky agave bushes. Were it not for his fierce look and hook-like mustaches, she'd leap over the chain, hop on the horse, and ride right behind him. "Al-Faransawi" reads the metal plaque fastened to the stone, and in parentheses: "Joseph Anthelme Sève."⁷⁷ Several dirt roads branch off from the square, teeming with immigrant

⁷⁷ A Lyon-born member of Napoleon Bonaparte's army who converted to Islam and was recruited to help build the Egyptian army on the European model, Sève changed his name to Suleiman and married an Egyptian

children making their way to their respective schools. In the opposite direction, Egyptian peasant children hasten the asses they ride with kicks of their bare heels while clutching boxes holding two or three dew-damp heads of lettuce, a few bundles of fresh radishes, and washed bunches of scallions.

Every minority group has its own private school. One can tell a child's nationality by the uniform: Jews, British, Italians or Greeks. Greek children wear light blue garrison caps. "Look, Moïse, the kids with the upside-down rowboats on their heads." Moïse yanks Sophie by her forearm. "Who cares about rowboats?" Sophie wriggles out of his grasp. "It looks like they're wearing chamber pots." The little Greek boy behind them understands French. He runs past them and stretches his arms. "You're not passing until you apologize." The little cricket! He's rude, and Sophie's right: he does have a chamber pot on his head. Moïse is well aware of what Mother told him. His fists are clenched around the shoulder straps of his schoolbag. Two quick steps and he's past the pesky kid, an easy maneuver that Sophie is supposed to duplicate. "No passage," says the boy. A quick tilt of his head towards his Greek friends invites them to join him. He tips his chin towards Sophie. His eyes home in on the pink satin ribbon Mother had tied over her curls. Moïse shouts at her to run. "Come on, Sophie, I'm waiting." The kid's hand just misses the pink ribbon. He utters a musical-sounding curse in Greek. He can curse till he's blue in the face. Sophie holds her hand up to the kid's face. "Whatever you say is bouncing right back at you." His friends are closing in behind her. On his next lunge, the little Greek manages to grab one end of the ribbon. Moïse's sharp warning reaches him too late. His cap was already on the ground. While Sophie's right hand grabs a fistful of his hair, the nails of her left hand are gouging his face. When she attacks, she combines the speed of a cat with the resolve of a crocodile. She shakes her victim's head, ripping clumps of hair from his scalp then tossing him to the ground. She leaps over his body and sprints after Moïse towards the school's gates. The stunned little Greek remains seated on the ground, one hand checking his face for blood, the other holding Sophie's pink ribbon. The lizard may have lost its tail but gained its freedom. The Greek kids are speechless: a little girl with a pink ribbon has just trounced one of their classmates. They don't pursue her, they don't even help their friend stand up, just yell the usual threats: "Just wait till after school... Just wait and see..." Moïse and Sophie are far away. The large leather schoolbags bounce on their backs. The pencils, eraser and pencil sharpener clatter merrily in their cases.

The Ecole Alliance is surrounded by a high stone wall. Entrance is via green iron double gates on top of which large Stars of David have been welded. Beyond the wide open gates there are two paved porticos. The one going right leads to the girls' section, named for Marie Suaretz, the left to the boys' section, named for Qatawi Pasha. The campus is covered by a concrete dome insulating and protecting the *crème de la crème* of European culture. The teachers' polished French bespeaks their origins. They pronounce the pure-bred Parisian "r," the kind that can't be faked. Most of the Jewish pupils and their parents, who've come to Egypt from all corners of Europe and North Africa, will never sport such an aristocratic "r"; they can barely manage the "u" and the "e." The teachers have their hair pulled into tight buns on top of their heads. Their gaze is serious, their lips compressed, their blouses buttoned tightly up to the very top. Only their exquisite Parisian perfume wafts around them unfettered.

The third grade girls are being tested on La Fontaine. One by one, they will take their place at the front of the class, their backs to the blackboard, their arms held tight against the pinafore's side-seams, and recite "Par Coeur". Woe to the girl who skips a line from "The

woman. One of their great-granddaughters was Queen Nazli of Egypt, wife of King Fuad, and mother of King Farouk.

Grasshopper and the Ant” or misses a word in “The Crow and the Fox”. It’s La Fontaine in the morning and the exploits of Charlemagne at noon. Charlemagne the Great, king of the Gauls who, in campaigns of conquests, founded the French nation. His name is pronounced with the teacher’s rising, trilling “r”: “Charrrrlemagne.” There’s also the legendary warrior Roland who, with his unearthly strength, pulled an enchanted sword from a rock as if the rock were butter. In the scorching midday heat, the brain goes soft. The teacher unbuttons the top button of her blouse; the next two open on their own. Sophie looks at her teacher sleepily. Her hand supports her chin to prevent her head from lolling. Roland the Dreaded walks between the rows of desks brandishing his broad sword above the girls’ heads. No, it’s not his sword, only the blades of the large ceiling fan churning the rising hot air, then pushing it back down again.

At five past four in the afternoon, Moïse is waiting by the gate for the girls to finish up. He sincerely hopes that the Greeks learned their lesson and won’t be coming back looking for trouble. He has good reason to be worried. Last night, Mother made it perfectly clear to him. “This year... In all seriousness, I’ve had it. I don’t want to hear about any fighting. Un point, c’est tout. Period. You’re bullied? Somebody says something nasty? Shut up and move to the other footpath.” Mother always addresses him. He’s the boy and he’s the elder. He will lead them safely and bring them back safely. Mother Fortuna means every word she says. Woe to Moïse if as much as a single stitch of the new clothes pops open. She points a single warning finger to heaven: “One stitch.” She doesn’t want to think what she’ll do. “Best if you don’t come home. Best if you sleep in the street.”

It’s a real pity Mother isn’t there just then to tell Moïse how to safely pass the group of upside-down rowboats blocking their way and chanting: “Kra... Kra... Kra... Katano Patakiki...” Sophie and Moïse are two against five, actually six, if you count the little cricket from this morning. The inevitable fight involves biting, scratching, lock holds, and tearing clumps of hair from the scalp – Sophie’s secret weapon. Shoving to the ground, kicks to the shinbone, and fists to the face are Moïse’s well-known specialties. When the group of Italian kids approaches, the rowboats must withdraw in a hurry. Nobody messes with the Italians. Two light blue caps and one necktie are left behind. Sophie and Moïse stand up shoulder to shoulder, fists clenched. Will the Italians pick up where the Greeks left off? Wonder of wonders! The Italian ruffians give them a round of applause, especially little Sophie who still holds some strands of hair, torn out by their roots. Sophie’s pinafore sleeve has come loose. Moïse’s white collar is hanging off one shoulder. His eyes scan the ground. “The button’s missing,” he says. Sophie pulls on Moïse’s elbow. “Just forget it. There are a million buttons at home.” They’d better get out of there. You can’t trust the Italians for long. Even after he stops looking for his button, Moïse’s gaze is fixed on the ground. He yanks off what’s left of his collar and shoves it into a pocket. Instead of rejoicing in their victory, he tells Sophie he has no intention of going home. Those, after all, were Mother’s instructions. Sophie is sure that, by the time they reach home, she’ll have convinced him to go in with her. Maybe they should take off the torn pinafores and put them in their schoolbags? Maybe they should say that kids were picking on Sophie, hitting her, and he only came to her rescue? But Moïse has made up his mind. “I’ll sleep in some stairwell. In the morning, on your way to school, bring me something to eat.” Before they part, she is forced to give him her word of honor that she won’t say where he’s hiding. Sophie marches home feeling bold. They were two against six and won. Maybe Mother will learn her lesson. If she really doesn’t want them to get into any fights she must put Sophie in charge.

When Sophie comes home, she opens the doors quietly and tries to sneak straight to the shower, but Nona Sultana is in the doorway. “Hey... hey... what happened? La buena hora malakhim” (angels – may it be a favorable moment). Mother Fortuna rushes out of the tailor shop. Straight pins are still clenched between her lips, the measuring tape hanging around her

neck. She's been measuring a dress on some customer. Father Passy follows, holding the large tailor's shears. Sultana peers into the murk of the stairwell. "I Moïse onde sta?" (And where is Moïse?) Sophie doesn't answer. Mother ignores Sophie's torn sleeve. With the straight pins between her teeth, she repeats Nona's question in French: "Où est Moïse?" All they care about is Moïse. Sophie stays quiet. Not a word about the scratches on her face. Mother wears the look of a she-wolf. The metal pins fly from her mouth as she speaks: "Parle, je te dis. Où est il?" (Speak, I tell you. Where is he?) She grabs Sophie's shoulder and shakes. The shaking seals her lips. Mother won't get a word out of her. Not a single word, not even a syllable. Mother's hand lifts but stops midair. "If you want to hit me, go ahead." Sophie slaps herself with both hands, "Here, I'm hitting myself, do whatever you want. I won't tell you where he is."

Father Passy tries a gentler tack. "Sophie chérie, tu veux bien nous dire où est ton frère?" (Sophie dear, you do want to tell us where your brother is?) His French is funny, with traces of a Bulgarian accent.

The look on her mother's face brings Sophie back to the most horrible of nights: the same bulging eyes, the sickly pallor, the pinched lips, the little white spots in the corners of her mouth. Almost four years have passed since they lost their Isaac. The loss of a male child is so much harder. Poor little Isaac, taken by diphtheria when he was two years old. "A boy's body is weaker and therefore catches illness," Nona Sultana had explained. "A girl's body is built strong. It has to withstand the pains of childbirth." Now Fortuna backs off, making room for Passy. "Mother is giving you her 'parole d'honneur' that she isn't going to punish you. Isn't that right, Mother? You'll tell us where he is, won't you? It's almost dark out."

Mother's customer comes out of the sewing room wearing an unfinished suit. She realizes that she's caught up in some minor family crisis. "Should I come back tomorrow?" "Oui, beizn el-llah, demain apres-midi" (Yes, with God's consent, tomorrow afternoon). Fortuna's apology begins and ends in French, sandwiching the Arabic middle. Mother wipes the spittle away with her thumb and forefinger. Her lips plump up as she speaks. Her hands help the customer remove the jacket without dislodging any of the pins.

Sophie leads them at her own pace. Father Passy, tall, erect and silver-haired, Mother Fortuna, walking ahead of him, small, energetic, leaning forward. Sophie is unsure. She stops, changes direction, enters the yard of a house, her parents on her heels.

"He was supposed to be here," says Sophie.

"Oh my God!" Fortuna yells, "Where did you leave your brother? How are we going to find him in the dark?"

Father Passy leans towards Sophie's face and puts a hand on her shoulder.

"Try hard to remember. It's important. Where did you split up?"

"Here. He asked me to bring him food in the morning."

"Are you sure it was here?"

"Well, if not here, then over there."

"Where there?"

"There."

Moïse is found sitting on the pavement, his arms wrapped around his knees, his eyes peering through the damp gloom of the stairwell. When he sees them in the doorway, he jumps to his feet. What's that look on his face? Fear, surprise, blame? What's he blaming her for? He should be thanking Sophie a thousand times. Just for him she held up under Mother's questioning. She got him an unbelievable deal. Instead of hitting or pinching him, or screaming at him, Mother throws herself at him and envelopes him in an embrace. And where is Sophie in this love fest? Next time she'll hide in the stairwell and send him home to face Mother's inquisition. She wonders if they'd rush out looking for her as they did for him.

Father puts a large pot of water on the Primus stove. Mother gets a large basin of lukewarm water ready and fits both children into it. She rubs their bruises hard with soap and water. That's what she's like when she's mad. Maybe a slap or two would release some of her anger, but she can't, because Passy made her promise. But then the urge to react becomes too much to control. "Didn't I tell you to watch the girl? Look at her face! Because of you, she'll be left with scars." A warm wave rises within Sophie, only to dissipate as fast as it came. "What man will marry a woman with a face like that?" Suddenly it becomes clear why she's so carefully watched – for some future husband who'll agree to take her. Well, she'll show them. She'll scar herself a thousand times in the face so that no man will ever want her.

Fortuna is furious with her Passy. At night, alone in bed, she'll tell him what she thinks of his soft touch with the children. She might even give him a little pinch or two to break through his annoying composure. Passy will only smile. He's a solid rock. He loves the little wavelets that come splashing against him. She can feel her parental authority dissolving in the sudsy water of the washbasin. "It's all for the best," he always says. How is this "for the best"? The children clearly violated the most explicit instructions, and now her hands are tied by the stupid word of honor he made her give. Fortuna organizes her thoughts in Bulgarian, but speaks the punch lines in French. "Did I not tell you to mind your new clothes?" The first pinch goes to Moïse, the second to Sophie. In Mother's book, pinches on the arms don't count as corporal punishment. It's simply her way of saying, "I'm angry now," or "I'm very angry now." The size of the bruise is relative to the level of her anger. When Mother goes to get them towels and clean clothes, Sophie spritzes some soap in Moïse's eyes. The ingrate is mad at her for telling their parents where he was hiding instead of thanking her. After their bath, they stand in their underwear in front of the fogged-up mirror to compare their bruises. Moïse's bruise is obviously bigger. He always gets more. Two or three swipes of the comb and he's swept his hair back, sticking the tip of his tongue out, concentrating on getting his part razor straight. His soft hair is easily moved left and right. Like the colorful drawing in the Passover Haggadah, Moïse – like Moses of old – just has to point, and, voila!, the sea parts. Sophie tugs on her wet curls, trying to smooth them down.

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Despite their differences, some people think they're twins. They're always together. Sophie has no girlfriends; Moïse's friends are her friends. Their games are her games. They play soccer together with the new ball Mother sewed Moïse out of fabric remnants. The large doll Mother sewed her, she threw under her bed. She competes with the boys at running and wins, goes up against them in arm-wrestling and wins. The losers have many and varied explanations: her forearm is shorter so her leverage is better. She can do more chin-ups because she weighs less. She has skinny legs - that's why she runs so fast. It doesn't matter what she does or how often she wins, she will always be a girl and Moïse a boy. She will always be the little one, while he'll always be the eldest and the one who assumes responsibility. He has soft, straight, obedient hair, while she has curls. He must pay for this unfairness. He must even pay for getting a bigger bruise. Without warning, she swings the hairbrush back and whacks him full-force in the chest. Let him get mad already. Let him respond, fight back. Fighting with him is the most vexing thing in the world: she kicks and pinches while he just stands there.

Moïse will never lift a hand against her. "A boy should never hit a girl, not even with a flower," says Nona Sultana. Moïse's lack of reaction leaves no mark on her skin but hurts her deep inside. He paces the living room back and forth, clutching his arithmetic notebook to his chest. Once in a while he stops to peek into his notebook. "Five times six... Five times seven..." Sophie listens to his fluent recitation. The multiplication table flows from his mouth with musical rhythm. At times, it even rhymes. "Six fois six, trente-six." When he realizes she's staring at him, he stares right back. The nerve! Next year, she too will be learning

multiplication. She'll already remember that rhyme: "six fois six, trente-six." Moïse sweeps his hair back with his hand, something she'll never be able to do with her curls. In slow motion, she watches his hand disappear into the black mass in front and emerge in the back, over and over again, every hair falling back into its proper place. The urge to scratch his smooth, calm face, or grab a fistful of his hair and yank hard, rises in her chest. Now he walks past her; he's only an arm-length away. It's better if she controls herself this time. It's better if she opens a schoolbook and start studying. If he must know, she has her own memorization to do: rhymes by La Fontaine. The same verses that Moïse studied just a year before and even quoted to her during one of their arguments: "La raison du plus fort est toujours la meilleure" ("The reason of the stronger is always the best").

Chapter 2: Onion tears

Nono Solomon is the lord and master of the house. That is how Sophie remembers him: always erect and elegant in a black suit and a white shirt, with a high collar that almost reaches his ears, his big mustache always combed and brushed. He has a silver watch, which he often pulls out of his pocket and looks at with utmost importance.

Sophie loves watching Nona when she irons a whole stack of Nono's white shirts. She even irons his long-sleeved undershirts. Sophie is enthralled by the purple flame of the Primus stove and its noisy roar. A copper tray with two irons sits above the fire. While waiting for the irons to get hot, Nona sets up the ironing surface. She spreads on it a freshly laundered shirt, dips her hand in a bowl of water, and splashes the clean-smelling fabric two or three times. Sophie gets some drops on her face. Nona Sultana smiles: "I told you to step back." Nona grasps the handle of one of the irons and moves it back and forth over the cloth. The whooshing sound made when the hot iron meets the damp is pleasing. When the iron grows cold, Nona puts it back on the hot tray and takes the other one. Nono won't let Sultana send his shirts to be ironed out. "It's a source of disease – the people out there spray the water with their mouths."

Nono must dress to the latest fashion because he's an accountant. Sometimes he'll bring home a thick folder from the office. When he sits at the table to go through his papers, all the members of the household must be silent. Fortuna sits on the sofa and sews, Passy wets the end of the thread with his lips to thread the needle for her, Moïse does his homework at the other end of the table. Only Fortuna's unmarried sisters find it hard not to talk. They sit in the corner, embroidering. "Where's my thimble?" "Who has the red?" Lilly whispers her questions in utmost silence while Rose answers in a shout: "Are you blind or something? Can't you see you're sitting on it?" Rachelle, Rebecca and Lilly embroider flowers. Rose always embroiders a prince and princess, either with a peacock, or with a fawn. The tip of Nono's pencil goes down the column of numbers, muttering his addition in Bulgarian. When Rose raises her voice, the pencil stops moving, only to go to the top of the column and begin again. After it happens three times, Nono bangs the table hard, sending Moïse's notebook flying. "Asiktir!" he curses in Turkish. "What does one have to do around here to get some peace and quiet?" Nono's raised voice has sent him into a coughing fit. Rose sticks her needle into her prince and flees the room. Nono digs out of his pocket a folded handkerchief and brings it to his lips.

In the morning, Fortuna's sisters leave the house to learn their profession at some women's clothing store, all but Rose. She wakes up as late as she wants and yells at whomever she

wants. She even yells at her embroidered peacock. When Sultana asks her, “Why are you yelling?” she answers, “I’m not yelling. That’s the way I speak.”

Early in the morning, Mahmoud, *thekhadam* (the servant), descends from his attic room. Before he starts his daily house chores, he must first shop at the *souk*. The long list of supplies is delivered to him, orally, by Sultana. It includes herbs, different vegetables, rice, meat and fish. She tells him exactly who he should buy from and who he shouldn’t, under no circumstance, shop from; how much he should pay and how much he should never pay; how to choose the meat and how to ensure the freshness of the fish – by the color of its eyes and redness of the gills. Mahmoud already knows most of the rules. When she decides to switch something on the list, she tells him to forget it. “Forget the eggplant. Just remember the zucchini and the peppers. That’s it. No, that’s not it. I also need vine leaves.” Throughout the recitation, Mahmoud nods to indicate that he got it. “Aha...aha...aha...” When Sultana amends the list, Mahmoud must repeat after her: “Forget the eggplant, just remember the zucchini, peppers and vine leaves.”

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Nona tells Sophie and Moïse that they’re staying home today. “There will be many more days of school, but it’s not every day that your mother brings home a baby sister from the hospital.” In honor of the special occasion, Sultana is going to cook *molokheyyah*, a special soup she’s learned about from her neighbors. They say it contains a lot of vitamins and nutrients, important to a woman who’s just given birth.

The kitchen table is covered by a white oilcloth. Nona shares her plan for today's menu with little Sophie: “For the first course, we’ll have *kashkitas*⁷⁸ and then the *molokheyyah*. For the main course, we’ll have stuffed vegetables – *kusa* and *filfel mahshi* and *yapraces*.⁷⁹ For side dishes, we’ll make some peas and roast chicken with lots of garlic and onions.” Nona smiles at Sophie and says, “No pain – no gain.” She then quotes her famous maxim again: “Sans un peu de travail, on n’a point de plaisir.” Nona Sultana is a font of wise sayings that she generously shares with Sophie. “How do you tame horses? You give them sugar cubes. And children? You give them stories and sayings – wondrous candies that never harm the teeth.” Sultana’s sweets are the lubricant capable of making Sophie do some kitchen work such as tearing apart the mallow leaves for the *molokheyyah*, shell the peas, and participate in the tiresome task of sorting the rice. It wouldn’t occur to Sophie to refuse her grandmother’s request for help, surely not on this very special day when Mother is bringing home a new baby, but she sets a condition: Moïse, too, must be asked to help.

“Moïse doesn’t do things like this.”

“How come?”

“Because Moïse is a boy, that’s how come.”

“So what if he’s a boy? Father Passy is also a boy and so is Mahmoud the *khadam*, and they help, so why shouldn’t Moïse?”

Nona lifts an enormous stack of mallow leaves out of the shopping basket and places it between them. While doing this she thinks of an answer to Sophie's question.

“Well, let’s think about it together. Father Passy volunteers his help because he likes to. Mahmoud helps because it’s his job. You’re helping because I asked you to.”

“It’s not right that Moïse doesn’t do anything.”

“Did I ever tell you the story about Chilibi’s lazy servant? Well, once upon a time, Chilibi had a very lazy servant who did exactly what he was told – never less, but never more, either. One night,...”

⁷⁸ Thick zucchini peels in a sweet-and-sour tomato sauce; the dish is served cold.

⁷⁹ Zucchini, peppers and vine leaves; the vegetables are stuffed with a mixture of rice, ground beef and herbs.

As the plot twists, the mallow leaves fill the bowl until they reach the brim. Mahmoud puts the leaves in a colander and rinses them with plenty of water. After they're clean, he puts them on a cutting board and chops them very finely with the curved blade that he calls *makhrata*⁸⁰. Sophie volunteers to help with the chopping.

"No, no, dear, you can't do this yet. It's a very heavy knife and very sharp too."

"If Moïse asked, would you refuse him too?"

"But why would Moïse ask?"

"I said 'if.' 'If' he asked."

While Mahmoud is chopping the leaves for the *molokheyyah*, Sultana is busy covering the meat with generous amounts of coarse salt. "Want to help? Come here, add a small handful. Now I'm going to let you in on a secret that's been passed down through the generations, from mother to daughter and from grandmother to granddaughter. Jewish women make sure to salt the meat. They did it even when salt was as precious as gold and rubies. Imagine that we're opening our jewelry box and sprinkling the meat with our jewels: a handful of gold here, a handful of diamonds there." The salt crystals glitter like gemstones on the smooth texture of the meat. "The salt has mysterious properties that protect the body against disease. When gentile children died like flies, our children survived and thrived. The gentiles never understood why. They were sure the Jews were poisoning their wells." Sultana covers the meat with a cloth and sets the dish aside to let the salt work its magic. "Did I ever tell you about the blood libel?" After the salt has been left on for the prescribed amount of time, Sultana rinses the meat with lots of water. She sets aside two nice cuts for the soup. The rest she grinds in her meat grinder for the stuffed vegetables. Sophie watches Nona turn the handle, the pieces of beef swallowed in the maw of the machine. The iron screw pushes the chunks forward, forcing them down to the perforated plate. Worms of meat and fat dangle from the holes, falling into the white enamel bowl. Sophie asks Nona if she may turn the handle, but when Nona wears the expression that says she's busy, she doesn't hear a thing. Her brows draw together and her lips pout. After she's done grinding the meat, she puts peeled onion wedges in the machine. Sophie asks Nona to at least let her grind the onions. "The onions are the unpleasant part," Sultana smiles. She opens her eyes wide at Sophie and says, "Look at me! See how they make me cry." Sophie is actually looking at Nona's nose: a small, clear droplet is suspended from its tip. It is growing bigger and thicker, it might fall any second now. Where would it fall? As Nona turns the handle, the drop, swings back and forth. Just before it falls, Nona wipes her nose with the back of her hand and swipes it against her apron. That's it. The crystal drop show is over.

Nona washes the blade of the *makhrata* with plenty of water, getting it ready to chop the herbs. She also uses the opportunity to wash her hands. While Nona is busy chopping the herbs, Sophie inspects the meat grinder, moving its handle and watching the screw move back and forth. She completes a full turn of the handle and sees clearly how the screw moves forward. How is it that the screw doesn't continue forward to emerge on the other side? She stops the motion of the handle, sticks a finger into the opening, and moves the handle ever so slowly. She feels her finger being pinched a bit. Before it starts to hurt for real, she moves the handle back. When Nona is done with the herbs, Sophie clasps her hands behind her back. The meat grinder handle swings left and right. Nona gives her a smiling look and shakes her head. She wipes the sharp blade with a dry cloth and places it on the counter. She proceeds to the living room and asks Sophie to join her.

Now Sophie has to participate in shelling the peas. Mahmoud puts the cloth bag with the *bisella* – the fresh peas – on the table. Aunt Lilly spills its contents onto the middle of the

⁸⁰Makhrata (Arabic) – a curved blade with two handles, one on each side.

table. The green pods must be opened one by one, the peas popped into the palm of the hand, then tossed into the pot. When the pot is empty, the peas make a high clinking sound; as it fills, the sound grows increasingly dull until it stops. Occasionally, Sophie will pop some peas into her mouth. She's allowed to eat them raw. Their flavor is sweetish.

Before it's time to sort the rice, Rachelle, Rebecca and even Aunt Rose, who just got out of bed, join them. Not a single male is going through the rice today, certainly not Father Passy who left this morning for the maternity ward. And what about Moïse? He's probably standing in front of the mirror, sweeping his straight hair back to the sides. Or lying in bed, fully dressed, reading a book. Sophie would also like to be reading. Why not? Of course she's going to have spelling mistakes if, instead of reading books, she's busy playing Cinderella. Now Sultana is walking into the living room with a terrifyingly huge mound of rice and an empty bowl for the cleaned grains. Each sorter takes a white plate and a handful of rice, which is placed along the far edge of the plate. The cleaned rice is pulled back. Pieces of straw, small pebbles and grains deemed unfit for consumption are moved to the side and dumped over the edge of the plate to land on the table. Whenever Lilly discovers something alive in the rice, she shouts out, "Quelque chose qui marche!" Sophie isn't bothered by the bugs. She sweeps them aside together with the inanimate debris. Just to be on the safe side, she squishes the bugs against the table with her thumbnail so that they don't creep back into the cleaned rice.

After the rice is sorted, it's time to stuff the vegetables. Thank God Sophie is exempt from this part of the proceedings. While Sultana starts to core the zucchinis, Sophie slips into the kitchen where she finds herself alone. On the counter, at eye level, lies the *makhrata* with its gleaming blade. Until the peppers are beheaded and are ready to be stuffed, and until every one of them is tasted to make sure no hot pepper accidentally snuck into their midst, and until each one is stuffed with the rice and ground beef mixture, and until the vine leaves are filled, Sophie has plenty of time to experiment with the heavy blade. If she's ever allowed to use it, she'll already know how. She looks around for some leftover herbs to practice on, and sees a stalk of parsley left in the colander. Parsley in one hand, the *makhrata* in the other, she walks to the table where she puts the curly victim on the oilcloth. A quick glance at the doorway and the cutting begins: hand up, hand down, just like Mahmoud. At first the wiggly stalk tries to take evasive action but the sharp blade is quicker. She gets it right in the middle. With each movement of her hand, the stalk is further crushed and chopped. But along with the parsley, the oilcloth is also getting slashed, and now the wooden tabletop is peaking through. By the time Sophie notices, the damage has already been done. A panicked look at the doorway and Sophie puts the knife down and covers the ribbons of oilcloth with the cutting board. When Sophie returns to her room, she sees Moïse, dressed, lying on top of her bedspread, reading *Gulliver's Travels* in English. Why is he on her bed? She looks around for an object she can throw at him.

When the stuffed vegetables are in their pots, Sultana brings them to the kitchen and puts them over the flame. Over the front burner – the best of the lot – she blanches the dinner's highlight, the *molokheyyah*, and tosses the chunks of meat into the bubbling pot. She adds a shank bone and a halved tomato, and seasons the dish with seven garlic cloves, black pepper, salt and, most importantly, a heaping tablespoon of freshly ground coriander seeds. When the scents start rising from the pot, Sultana hurries to open the windows to make all the neighbors' mouths water.

Just as Sultana makes the horrifying discovery of the mutilated oilcloth, the wheels of a carriage can be heard stopping right outside. "Ils sont venus!" (They came,) says Aunt Lilly and hurries to the window. "Oui, ils sont là." (Yes, they're here.) Lilly and Rebecca quickly run downstairs to greet the arrivals from the maternity hospital: Father Passy, Mother Fortuna and tiny little Suzy. "Avagar," (Slowly) Sultana calls after them, "don't run on the stairs." She

remains at the entrance. “Kon el pie deretcho,” Sultana instructs her daughter, “Step into the house with your right foot.” Sultana kisses Fortuna on the cheeks and peeks at Suzy, asleep in her mother’s arms. “Don’t tell me you made *molokheyyah*,” says Fortuna. “I was sure the smell was coming from the neighbors.”

A new sister is a twofold reason for rejoicing. As long as Mother is busy with Suzy, no one will investigate the little matter of the slashed oilcloth.

*

In the Savariego family, one joy follows another. A few days after Suzy’s birth, Sultana orders her unmarried daughters to dress in their finest, and invites Vitaly, a short, rotund Jewish merchant who wears a gold watch, for a visit. Rachele is the one who was told to sweeten his stay. She comes in with a plate of *dulce de leche* and a glass of cold water. A freckled blush blooms on his face and the wide expanse of his bald dome. Solomon sits in his embroidered armchair, mashing a hankie with his fingers. So as to avoid any misunderstandings, it was agreed that Vitaly would take Rachele “as is,” which means without a dowry. Vitaly is the fate the good Lord decreed her. It’s her luck to be marrying a rich merchant whose head barely reaches her bosom. Sultana is polishing the silver candlesticks that Vitaly brought her as a present. While doing this, she hums an old song praising the virtues of married life: “Marriage is a sweet-and-sour fruit. / The husband sets sail on business / His beautiful wife stays home to care for his sick mother. / When he comes back, he’ll bring her a ring and a necklace / and eyeglasses framed in solid gold.”

Chapter 3: Embroidery at every turn

When Nona Sultana is mad at her husband, she calls him “Monsieur Savariego.” But these last few weeks Nona hasn’t been able to get angry at Nono because he has a terrible cough. He isn’t spitting blood yet, but Dr. Rauf said it’s only a matter of time. He also said Nono should be served with separate utensils that only he may use, and all visitors leaving his room must dip their hands in a bowl of Lysol. Sophie overheard Mother trying to convince Sultana to send Nono to the hospital in Helwan. When Sophie sees them exchange whispers, she creeps closer, bouncing a yoyo or seemingly memorizing her multiplication table.

“The air in Helwan would be wonderful for him. They have the best doctors.”

“We can’t make him leave the house. We’ll be killing him with our own hands.”

“On the contrary. He’ll love it. People will take good care of him. Compared to the stifling room he’s in now, Helwan is paradise.”

“I don’t want him in paradise. I want him alive.”

“Well, at least think about it.”

“It’s out of the question.”

It all changed the day Sophie was caught threatening Moïse with Solomon’s cane. Sophie knew perfectly well that she wasn’t allowed to touch Nono’s things but when Nono went to the bathroom and left his cane just outside the door, she couldn’t help herself. Her mischief was cut short. Mother grabbed her arm and shook it so hard that the canecattered to the floor. “You found yourself who to play with?! With the Angel of Death?!” She dragged Sophie to the shower as if she were a baby of six or seven. When they passed Sultana in the hallway, Mother hissed, “Mos va tomar a todos kon el (He’ll take all of us with him).” In the bathroom, Mother pushed Sophie’s arms deep into the sink and scrubbed them, soaped her with an enormous cube of soap, scrubbed and rinsed, scrubbed and rinsed, four or five times. For the finalé, she roughly shook the water off Sophie’s hands and poured an entire bottle of

Lysol over them. She didn't care that Sophie's skin would peel. While rubbing and rinsing, Mother kept repeating, "Je t'ai dis mille fois, de ne pas toucher ses choses (I've told you a thousand times not to touch his things)."

Nobody blames Sophie for the fact that Nono is being taken to Helwan. But still, the truth is that it was only after her horsing around with his cane that it was decided to send him away. Sophie stares at Nono through the open door. His eyes are closed. He is seated on his throne, his hands grasping the armrests. Sophie calls it the throne because of the beautifully embroidered seat cushion and elegant backrest.

*

In the early years of their marriage, Sultana embroidered many items for Solomon, perhaps as compensation for the fact that they spoke very little. She'd sit by the light of the lamp, working late into the night, trying to communicate with him through her colored threads: a decorated cushion for his feet or his monogram on snow-white handkerchiefs. After their tenth wedding anniversary, she stopped embroidering. "Embroidery is for younger eyes. When their girls grow up a little, they'll embroider for him." Sultana gave Solomon five daughters, one after another, but not a single male child. With each birth, his silence deepened. Where was he going to get five dowries from? The Book of Psalms from which Solomon liked to read – it had the Hebrew on one side of the page and the French translation on the opposite side – it says: "Your sons are like olive plants around your table." Why was Solomon so accursed that he got only daughters from his wife? Healthy daughters, thank God, who are growing into full-figured and pleasant looking young women. Two of them – Rose and Rebecca – even have blue eyes. However, blue eyes are no substitute for a *shushulika* (little "willy"). When they mature, they'll take their beauty and femininity and fly off to some greedy husband, and the Savariego name will die out and be forgotten.

The music of the house is the music of the women: the soft pianissimo murmur of Sultana's wisdom, the percussion of Fortuna's firm declarations, the clash of Rose's cymbals, and the ring of Rebecca and Lilly's bells – sometimes giggling, sometimes whispering that turns into wailing. The sounds are in harmony with the scents: the fragrances of young desirous, virginal bodies mixed with the aromas of the herbal cosmetics Sultana cooks up for them. Their silent embroidery screams from every corner: on every sideboard and under every vase the colorful threads throb as if alive. Flowers with fawns and peacocks, a prince murmuring to his princess. The labor born of passion that finds no redemption. When Solomon seeks refuge from the clamor, he retreats to his room, flings the shutters wide open, hoping to fill his lungs with a little bit of fresh air. On the laundry lines in the yard, the wind blows through his daughters' dresses and undergarments, sending them into a wild dance.

One night Solomon had an impure dream. In his dream he is Lot, fleeing with his daughters from Sodom and Gomorrah. Back in the valley of Sodom, the earth opens up and shoots fire and brimstone into the air. Is this the end of all flesh? The wife of his bosom looked back and became a pillar of salt. But inside the cave it is pleasantly cool. The blood-red wine pools in his throat. Two of his daughters are by his side, giving him so much wine he loses his bearings. They are there to salvage his seed. In his dream, they are not their modest, obedient selves. As the dream climaxes, Solomon wakes up in a sweat. His forehead is burning. A terrible ache is pounding in his temples. A good father doesn't have such dreams about his daughters. A decent father teaches his daughters to maintain their innocence until the time comes for them to be taken from the nest. God will surely punish him for his wanton dream. After the fever and headache, came the chills and his coughing fits grew worse by the day. Despite his weakness, he's still the man of the house, but how can a man rule his roost if, instead of clear, crisp speech, all that comes out from his mouth is phlegm and coughs?

The dense silence that has descended on the house can be cut with a knife. Who drew his look? Who did he lay his hand on? On whom did he cough? His daughters walk past him with

expressionless faces. He can hear them picking up their pace as they pass. Sultana slinks away to her housework while he – silence being his final refuge – closes his eyes or fixes his gaze on a distant point and listens to the siren’s song of his illness: “I am your one and only, I and not the women surrounding you. Forget your wife, forsake your daughters. I am flesh of your flesh. I doze with you and awaken with you. I am your destination. And I will never leave you.”

His impure dreams and his illness are a twin source of the house pollution. The drainage hole for the filth is located deep down. Somebody has to take the plunge and feel for it on the bottom. For everyone’s sake, Rose, the most daring of the girls, has a go at it. Sophie remembers her, lying on the floor like a limp rag, soaked by the buckets of water Fortuna threw on her. Passy ran to flag down a Red Crescent carriage. They said she drank something, perhaps a bottle of disinfectant. Now she’s throwing up. Excellent! Just to be on the safe side, they’ll pump her stomach at the hospital.

The echoes of the drama in the living room have made Nono rock harder in his chair. In one hand he grasps a shredded handkerchief and in the other his cane. He groans, coughs, and prays that his “one and only” comes and takes him away. Suddenly, in the depths of his despair, a consoling ray of light peeks through. He’ll send Rose away. That’s what he should have done to begin with. It is as clear as the sun that she cannot stay home. For her recovery and happiness, he will overcome his sick desire and send her to Constantinople,⁸¹ the Turkish stronghold of the Savariego family. The young men in the Savariego family are hale and hearty, they will turn to mush in the presence of Rose’s abundant charm. “Hilwei’ah zai al Amar” – as beautiful as the moon. With her round face, full chin, and flashing blue eyes, they’ll take her even without a dowry; they’ll beg him for her hand, and he, out of the goodness of his heart, will grant it. Solomon, whose wife failed to give him sons, will soon be blessed with male grandsons bearing the Savariego name. Why didn’t he think of it before? Well, the thought may have crossed his mind but he just couldn’t let her go.

Solomon’s living space grows smaller every day. At first he was limited to his bedroom where he used to pace, one hand on the cane, the other behind his back. Now all he has is his throne. He moves directly from bed to his decorated armchair. That’s what’s left of his kingdom. There he spends his days, there he eats his meals. Until not long ago, he still listened to records on the gramophone, cranking the handle that winds the spring and gently placing the needle in the first groove. Then the Turkish singer’s warm trills of longing would sooth his soul, much like the overly sweet tea Sultana forces on him soothes his throat. Rose is surely listening to similar music as she walks down the promenade in Constantinople, arm-in-arm with Nissim, her new husband, and proudly parades her growing belly. But in the last few days, the gramophone has been silent and the spark in Solomon’s eye has faded. Since Rose left, his mustache has grown sparse and pale. His newly sunken cheeks challenge the razorblade. The era of whispers is over; Fortuna now says it loud and clear: “He has to be moved to Helwan. End of story.” Gone are the “It’ll be good for him” and the extravagant praise of the fresh air and doctors’ expertise. “He has to go before it’s too late.”

Nona leaves Solomon’s room holding a tray with a cup and a teapot, which she takes straight to the sink. Not Mahmoud. She herself will soap the utensils, twice, wash them and rinse them and dip them in a basin filled with the red potassium permanganate solution. Throughout her work, Nono’s door stays open. Sophie leans against the hallway wall, her gaze lingering inside the forbidden room. Nono’s gramophone is just a dumb piece of furniture, its lid locked in place and covered with an embroidered doily. Nono’s bowl of porridge sits on the sideboard. He refuses to eat any of it. Sophie is sure she saw a hasty tear

⁸¹The former name of Istanbul.

escape his eye and hide in his mustache. Unexpectedly, moisture in Sophie's eyes gathers, threatening to spill over any second. The little heroine who stands up to beatings and pinching melts with sorrow over Nono's impending departure. Her stupid game with his cane, that's why he's being sent to Helwan. A barely audible squeak from her throat makes Nono open his eyes. "There's nothing to cry about, my little one." His eyes are very red. She's sure that he, too, has been crying. She wants to run to him, hug him, ask his forgiveness, but she knows she's not allowed near him, so she runs and shuts herself away in her room. It was the last Sabbath with Nono at home. The two large suitcases he'd bring with him to Helwan were packed that very night.

It's early Sunday morning. A carriage is waiting outside, and Solomon and Sultana are standing next to it. Sultana tries to wrap a travel blanket around Solomon's shoulder, but he pushes her hands away. Sophie is watching them from the window, she is also looking at the horses – one white, one black. They're wearing leather blinkers so that they can only see straight ahead. Their harnesses are ornamented with tiny brass bells that tinkle softly when they shake their heads. The carriage driver, reins held loosely in his hands, patiently waits for Nona and Nono to climb aboard. Mahmoud is busy at the rear of the carriage's loading Nono's throne, whereupon the driver twists around. Sophie thinks he looks familiar. Immediately she lifts the lace curtain and covers her face. She and Moïse used to play this really hilarious prank. When they saw an available carriage by the side of the road, Moïse would ask in Arabic "Fadi ya osta? (Available, sir?)" The driver would straighten up and answer "Aywah (Yes)," whereupon both children would chant in unison: "Insha-allah daiman! (May it always be so!)" They would have just enough time to see him get mad and threaten them with his whip before they'd break into a run, giggling all the way. Three times they played the prank on the same hapless driver and three times he fell for it.

Sophie has positively identified her and Moïse's victim from the street corner: his rounded back, gray jacket, faded fez, almost pink by now, with the bedraggled tassel missing most of its fringe. The driver looks up at the window through which Sophie has been watching the scene and lifts his whip. Sophie quickly crouches out of sight. Is he about to take his revenge? She's sure she saw a threatening look on his face. He surely remembers how they ridiculed him. He saw where they ran, the courtyard they entered. The open window lets in the clippety-clop of the horses' hooves and the creaking of the large metal wheels. The driver can't have forgotten. When Moïse wants to scare her, he tells her horror stories. "Revenge is the essence of a Bedouin's life. The Bedouin will climb out of their graves for vengeance." In Sophie's imagination, the driver stops the carriage in the middle of the desert and tells Nono and Nona they have to continue on foot; this would be his revenge for what their grandchildren did to him.

After Nono and Sultana have left, Mahmoud swoops down on the house, rolling up the carpets and putting them in the corner, scouring the floor tiles with a stiff brush and soap. Streams of water flow down the stairwell into the street. After he's done, Mother gives him a bottle of disinfectant for the toilets and tells him to wash down Nono's room with extra care.

A minute after Mahmoud is done, after Nono's empty room has been purged and reeks of cleanliness, the postman arrives with a joyous telegram from Constantinople: Rose has had a boy, a proud scion of the Savariego tribe.

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No contest between them is ever going to be fair. Hopscotch challenges one's precision and equilibrium. Sophie tries needling Moïse to make him lose concentration. "You're good at squares and straight lines, that's why you're ahead." Moïse says nothing and continues to lead. At "fifth" he's pulled so far ahead that it's not just a victory – it's a rout. The problem with competing against Moïse is that he always wins; even when he supposedly loses, or lets her win, he is showered with Mother's praise. How long will Moïse be the level-headed,

responsible eldest, and she the younger, disobedient one? After all, she's not a little girl anymore. She has a secret from Moïse. Mother says she's become a "big girl," whereas Nona goes a little overboard with "woman." Yesterday, Sultana showed her how to care for herself when the womanly flow comes. She mustn't run or jump, certainly not hop on one foot playing hopscotch. Sophie remembers Nona's instructions. When it's her turn to play, she lets the stone fly and hits Moïse in the forehead. His hands go up to grope the wound. When he realizes he's bleeding, he leans forward and runs to the faucet. She, a twelve-year-old girl-woman, is two fingers taller than he. Surely she didn't mean to hurt him. Both of them are bleeding now – she in secret, he out in the open. Moïse is bent over the tap, holding his elbows out to the sides so that the water and blood running down his forearms won't stain his trousers. After a while, the bleeding stops and Moïse stands up. "It's just a scratch," he says, "I don't think I'll need stitches." Sophie's arms hang limply by her sides. She wants to cry. Moïse combs his wet hair back with his fingers. "It's getting late," he says, a serious expression on his face, and starts walking home.

That night, in front of the bathroom mirror, she sees that her nipples have become even bigger. Two months ago they were the size of hazelnuts; now they're more like chestnuts. Sophie folds an arm over her chest, feeling the cloth of her undershirt. This is a gesture she's going to have to practice, to hide her chest. Are they going to force that disgusting item – the *soutien gorge* (bra) – on her? Her unwed aunts need one – hah, do they ever! "Forte de poitrine" – big breasted – is said of both of them. Exactly five years from now, she'll start going to balls and parties with them. Thanks to the small age difference between them, she doesn't have to call them *tante*.

Chapter 4: Releasing the soul

The name Helwan sounds like the Arabic word "helw," which means "nice" or "sweet." Unfortunately, there's been nothing nice or sweet about Sultana's recent visits. Sophie looks at Nona as she returns home, all sweaty and pale. "The heat outside... It's hellish." Nona peels the long gloves off her forearms and holds them out to Fortuna who will fold them up in newsprint and boil them sterile later on. "Take them, take them away." On her way to the armchair in the living room, she opens the top two buttons of her dress, and sinks into her seat.

"No, Mother, don't sit. Go straight to the shower," says Fortuna.

"Tell that to my feet. I really can't take another step. You know, God is punishing us for having sent him to that awful place."

Fortuna hurries to sit down near Nona.

"Everyone says it's a fine place."

"Fine? Really? You go in walking, and come out in a coffin. Your father's face is as white as this wall. He reminded me of the story about the man who whitewashed his face so that the angel of death wouldn't recognize him."

At this point, Sophie gets her courage up to participate in the grown-ups' conversation.

"Not so that he wouldn't recognize him but so that he'd think he was already dead and leave him alone."

"Bravo Sophie, I see that you remember the story better than me. Believe me, Fortuna, he and his friends are experts in fooling the angel of death. From one visit to the next they look less like living beings and, *el Dio que no de* (God forbid), more like ghosts."

"Sophie, please go get Nona a glass of water," orders Fortuna.

Reluctantly, Sophie goes to the kitchen. Had she kept her big mouth shut, she wouldn't have been sent out of the room. On the way, she recalls Sultana's stories about ghosts: Despite their odd appearance, Sultana says, one mustn't be afraid of them. There are some perfectly lovely ghosts that are very helpful to people, because they're making up for the bad things they did in life. Sophie is certain that Nono Solomon is going to be a good ghost. She feels a pang; she really misses him. Once he is free of his ill body, will he be able to come home? Will she see him then? Sophie doesn't hear the next part of the conversation.

"How long has it been since we took him to Helwan? Seven months?"

"Not quite," says Sultana. "I remember the first time I went to see him. I was convinced the place worked miracles. Imagine, Fortuna, we went into the garden together and sat down on a bench. I thought, 'this is just like when we were engaged. What a beautiful time that was.' I knew the thought might irritate Satan, but I couldn't block it out. Indeed, since then, everything's gone downhill. His condition is much worse. Nowadays, he barely gets up to go to the bathroom. Straight from his afternoon nap to the wheelchair, waiting for an angel of mercy to put a wool blanket on his knees and push him onto the veranda. The nurse told him I was there but he didn't even open his eyes. I sat next to him on the veranda and together we listened to the orchestra from hell: that one coughing, the other one groaning, the third one clearing her throat, the fourth one spitting phlegm into a bowl. Every once in a while he, too, will let out a little cough, and then goes right back to sleep. He tilts his head back so that his nostrils line up with the breeze and then nods off. I thought, 'Look at them, how miserable they are, all because they can't get enough air into their lungs.' Simple everyday air that you can't even see or touch."

Sophie came back from the kitchen and held a glass of water out to Nona.

"What took you so long? Did you go out and draw the water from the well? Thank you, *kerrida* (loved one). Oh no! I can tell you've been crying. It's perfectly all right to cry."

"That's not true. I didn't cry."

"Look at her eyes, Fortuna. She says she didn't cry. She really loves her Nono."

"Did you give him the handkerchiefs I sewed for him?" asked Fortuna.

"Of course I did. Didn't I stay up a whole night monogramming them? I spread a new one out on his knees so that he'd notice. I said to him, 'Look at the letters for Solomon Savariego; they're the very same letters as *'Salud and Salvacion'* (Health and Salvation). It's a good omen."

Sultana took a long, deep drink of water and gave the glass back to Sophie.

"I'm sure that made him feel better," said Fortuna.

"Well, that depends. He opened his eyes a bit and traced the first 'S' with his finger and then whispered '*Solo*.' I didn't understand what he was trying to say, but then he said, '*Solo Salvacion*' (Only Salvation). I understood exactly what he meant I said, 'Excuse me,' left the package on the chair, and ran outside to cry."

*

Sophie and Passy were about to go into town to buy her school supplies: three notebooks, a package of blotting paper, and a dual-purpose eraser – one half for ink, the other half for pencil. Sophie loves her outings with her father. On their way home, he'll pamper her with hot corn on the cob whose aroma wafts enticingly down the street, but she'll wheedle him a bit for a few bits of chewing resin wrapped in newsprint and then chew it right in Moïse's face. If she's feeling nice she may let him have a few grains, and if she's not – she won't. Father was already in the doorway when Fortuna noticed them.

"Wait a minute. If you're going out, there are a few things I need for the shop. I'm all out of organdy. And bring a packet of needles for the sewing machine, and... oh yes, order a bolt of black cloth."

"Why do you want a whole bolt?"

“It’s good to have some spare.”

“But why black?”

“What’s with all these questions? And in front of the child yet!”

The telegram with the sad news from Helwan came two weeks later. Even before Fortuna read it out loud, Sultana had guessed its contents. “*Salavacion* came before *Salud*,” she said quietly. Sophie looked at Sultana’s peaceful face. “This is what he hoped for, this is what he wanted. While he was alive and suffering, we had to cry and pray for him. Now that he’s passed away, he is free of suffering. Why should we weep?” This is what Sultana said before she went into her room and closed the door. No member of the household saw her cry.

*

In the funeral procession, Sophie walks just behind Moïse. The dome of the black velvet skullcap floats on his thick hair like a nutshell. To their left and right are long rows of headstones inscribed with names – no doubt the names of the ghosts that frolic in the cemetery after sunset. Moïse’s stride exudes confidence. Sophie closes the distance between them and walks by his side. If only she didn’t consider it a sign of weakness, she’d have stretched her arm out and linked it in his. Moïse looks straight ahead, totally indifferent to the six figures in black rapidly swooping down on them from between the graves. All are wearing headscarves that lend their skulls a triangular appearance and black skirts that goes down to their ankles. Fear grips Sophie’s guts. Female demons always hide their feet with a long skirt so that they cannot be identified. Any child knows that demons feet look like claws of a bird of prey. Indeed the one with the wart on the tip of its nose does look like a crow. Apparently, a secret sign has been given: the six break into heart-wrenching howls, start slapping themselves and stretch their arms to heaven. It’s as if they have just lost their nearest and dearest, rather than Sultana and Fortuna and the three aunts – Lilly, Rachele and Rebecca – who are holding one another up in silence, from time to time wiping away their tears. Sophie’s arm moves as if it has a mind of its own and fits itself around Moïse’s dangling one.

Just before the rending ceremony,⁸² the wailing of the professional mourners stopped. An unshaven man handed the crow-faced woman a straight razor. Her eyes glittered, her nose grew sharper and drooped, as if weighted by the wart. The man pointed to Sultana and said, “She’s first.” With one hand, crow-face brought the blade close to Sultana’s throat, the other clutching the edge of her collar. At that moment, Sophie was released from the paralyzing terror. She flung Moïse’s arm away and leaped forward to grab the skeletally thin hand holding the razor. “No!” Sophie screamed. Her scream was swallowed by her aunts’ outburst of tears. Mother managed to block Sophie’s leap and hold her tight against her in a powerful hug. The man focused on Sultana. With the razor held close to her face, he ordered her to repeat his words precisely, syllable by syllable. Sultana said nothing, only breathed deeply. After a while, she uttered a single sentence, in Ladino. “What did I do to deserve this?” Crow-face yanked on Sultana’s collar and cut the cloth, exposing Sultana’s white undershirt. After the ceremony was completed with Sultana, it was Fortuna’s turn, followed by the three aunts. Whether or not they repeated what they were told to say, their shirts were slashed. Sophie snuck a quick peek below the hem of the woman’s dress. Perfectly human ankles jutted above the heels of the worn, dusty pumps. At the rear, Suzy was crying without letup. Usually, when Suzy cries like that, Sultana picks her up and bounces her while crooning, “Ho... Ho... Ho...” until Suzy calms down, but there’s no way that’s going to happen now, not when she herself is weeping and her blouse has been cut with a razor. Suzy twists and kicks in Marcelle’s arms. Marcelle is Mother’s shop assistant. It’s a shame they didn’t leave Suzy at home. But with whom? The servant?

⁸²The Jewish custom is to tear one’s clothing upon the death of a first-degree relative.

*

Sultana will bounce Suzy on her knees and play “La gainika el coco”⁸³ with her only after the official seven-day mourning period. During that week, the visitors come and go in a steady stream. The large dining table has been moved out of the living room, and the space is now filled with row after row of wooden chairs, like in the moving picture theater. The mattress on the floor across from the seats has been covered with an embroidered bedspread. Sultana sits in the middle, wiping her nose with a white rag, four of her daughters by her sides: Fortuna and Rebecca on the left, Rachelle and Lilly on the right. From time to time, one visitor or another will shake the head and say a few words about the departed. “He was such a good man,” “He was so generous,” or “He suffered so much.” And “How will the women manage without their crown and glory?”

“Go and see if everything is ready for the blessings,⁸⁴” Sultana whispers, and Rebecca hurries to the kitchen to do as she is told.

Before the afternoon prayer service, the room fills with serious-looking, mustached men. They, with their neckties and black hats, remind Sophie of Nono Solomon. Before sitting down, they give a little tug at the crease of their sharply pressed trousers. Suzy climbs down from Mother’s knees and crawls over to Sultana’s lap where she curls herself into a ball. Still seated, the men begin to pray in silence, then rise to their feet as one. All of a sudden, the low murmuring is interrupted by a chorus of “Amen. Yehey shmey rabba mevorakh”⁸⁵ followed by shouted amens, said loudly enough to break the very windows of heaven. Here on earth they succeed only in scaring Suzy. “Amen” and, again, “amen.” Suzy’s increasingly loud shrieks draw disapproving looks from some of the men. How does the baby dare interfere in the holy task of releasing the soul? Worse still, how do the women – who are merely asked to maintain silence – not put an end to this racket, with force if need be? It’s a well-known fact that, during the seven days of mourning, the spirit of the deceased is still stuck beneath the living room ceiling and is begging the praying men to help it rise to heaven. Sophie looks at Sultana’s calm face and is surprised: where is the apologetic, submissive look? One mustachioed look should have paralyzed her, the way Nono’s look did when she failed to place his slippers next to his feet at precisely the right moment. Sultana signaled Marcelle to take Suzy out of the room. A small tip of her chin was all it took. Marcelle hurried to sweep the child up in her arms, clasp the little one to her chest, and slip out of the room with a hand over the baby’s still bawling mouth. One by one, the men finished their silent prayers, shuffled the three prescribed steps back and bowed the three slight bows – to the left, the right and the center – then kissed the open prayer books and again slumped down in their seats.

Between the afternoon and evening prayer services, Marcelle entered with the blessings tray: saucers with slices of apple and peeled cucumbers cut lengthwise, small bowls of raisins, halved hard-boiled eggs, and a large bowl of salty pretzels sprinkled with sesame seeds. Sophie and Moïse both help themselves to a pretzel or two and go back to sit on their cushions near the mattress. Very soon, Monsieur Albagli will clear his throat, a signal that he is about to relate yet another story about a quick-witted Hakham Bashi⁸⁶ in some European provincial town or other. Moïse and Sophie sit a little straighter on their cushions and hug their knees.

⁸³The Ladino version of “This Little Piggy.”

⁸⁴ In the Jewish tradition, one recites a blessing before eating; The blessing depends on the type of food: annually grown vegetables (e.g., cucumbers), perennially growths (e.g., apples), baked goods (e.g., cake, pretzels), other (e.g., hard boiled eggs and drinks). It is considered meritorious to recite many blessings, thus snacks from the various categories of blessings are brought out in a house of mourning.

⁸⁵ The communal response to the prayer called Kadish.

⁸⁶ Chief rabbi in Turkish.

“One day, His Majesty ordered the Hakham Bashi to appear at the palace and told him, in these very words, ‘I demand to see the Jewish God by tomorrow night. Unless I see Him by then, I will issue an already signed proclamation forbidding circumcision, kosher slaughter and Sabbath observance. Anyone who transgresses will be put to death.’” Monsieur Albagli raised his eyes to the ceiling, as if looking for something, and, after a deep sigh, continued: “The soul of Solomon son of Fortuna, the departed holy one, is certainly looking down on us now, and would certainly agree that the king’s decree was horrible. What could the rabbi do? Of course he fasted, prayed, recited psalms, and in short did all he could. By the first light of day, he knew exactly what he would tell the king. After he washed and immersed himself in the ritual bath, he presented himself at court. Standing tall, he declared, ‘Let the king and his ministers come to the town square tomorrow at noon, bringing along the three strongest men in the kingdom. There, the glory of God will be seen by one and all.’”

Yet again Albagli stopped his narration and stared at the ceiling. Sophie and Moïse didn’t know where to look: up at the blank ceiling or the flexible thread of white spittle that stretched and shrank as the storyteller opened and closed his mouth. Tense, they waited for Albagli to continue.

“The next day, at the appointed time, when the sun was at its highest, everyone gathered at the central square, just as we’re all gathered here. Then the Hakham Bashi approached the three strong men and said, ‘In the name of His Majesty the King, I command you to stare at the center of the sun. Concentrate and look right at it. Keep your eyes open; don’t dare blink, because in just a moment, His almighty eye will peek out at you.’ A hush fell over the square.”

A hush had also fallen over the Savariego living room while the spittle in Albagli’s mouth had stretched to an impossible length. After a short silence, Albagli picked the story up again.

“The strong men started squinting and blinking. One by one, they cast their tear-filled eyes to the ground. The Hakham Bashi then said to them, ‘If the king’s fiercest men cannot look into the eye of the sun, how can a mortal man see God whose light and glory is like a million suns combined? The Master of the Universe has acted mercifully with His Majesty the King and all those who gathered here at the square by not showing Himself today, because it is as the holy Torah says: ‘No man shall see Me and live.’”

As he was concluding the reassuring, happy end of the story, Monsieur Albagli took a hankie from his pocket and wiped his lips. “Immediately, the king was filled with awe and became a God-fearing man. He invited the Hakham Bashi to live in the palace and teach him about God, and the Jews of that kingdom had ‘light and gladness and joy and honor’ as it says in the Scroll of Esther.”

Albagli sent a last look at the ceiling, and added, “May it be His will that the prayers we recite and miraculous stories we tell will help elevate the soul of the departed, Solomon son of Fortuna, whose seven days of grieving end tomorrow.”

Eleven months later, the veil of mourning is finally lifted. Moïse and Sophie can get back to their loud squabbling in the hallway and play with Nono’s old gramophone. Sophie’s young aunts can once again wear brightly colored clothing, go out for coffee and cake in the afternoon and to dance parties at night. Only Sultana remains in black. She enters her calm stretch of widowhood. She has plenty of black dresses in her closet, she has a loving family that accepts her authority and, as if that weren’t enough, she now has a personal emissary in heaven. Whenever she decides to pray, she’ll steer her thoughts his way, and he will pass her requests on and attend to matters on her behalf.

Chapter 5: A royal invitation to minuet

Moïse was happy to include Sophie in the arm wrestling and running contests in which he and his friends competed. “Before you even dare go up against me, you have to take my little sister on.” Sophie was only too glad to teach the boys a lesson. Her mighty right arm was already a legend. Just between the two of them, she had proven to Moïse that even he couldn’t beat her. Sophie’s victorious reign lasted until she turned thirteen. Moïse’s friends were a year or more older than her. When she realized that the balance of power was now in their favor, her enthusiasm for competing with them waned. Besides, by now the boys’ bodies were changing in ways that told her to keep her distance: pointy Adam’s apples, shadowy upper lips, yellow pimples on their foreheads and, worst of all, their unpleasant body odor. Sophie remembers well the day that Moïse positioned himself in his doorway, a mysterious smile on his face, and said, “Sorry, no girls allowed.” What she saw past the open door was new and baffling. Instead of their usual arm wrestling on the rug, the boys, bare-chested, were passing around a measuring tape Moïse had appropriated from the tailor shop. The measuring tape was supposed to determine with absolute mathematical certainty who had the more triangular body – skinny André or muscular Samir. According to Moïse, triangles are a matter of pure geometry and looks can be deceiving. The quality of a triangle is measured by the difference between the chest’s circumference and the waist’s. Muscular Samir strikes a pose and sucks in his breath, just as he did earlier in front of the mirror. Moïse measures and announces: “Waist – 51. Chest only 45.”

“That’s impossible!” cries Samir.

“What do you mean impossible? We measured you right under your nose.”

Skinny André grabs one end of the tape and quickly loops it round and round his hand before the prank he and Moïse planned is discovered.

“Samir’s triangle is upside-down.
Downside-up upside-down
Most amusing clown in town!”

André is pleased with his rhyme.

Samir won’t back down and grabs the other end of the tape, peering at it closely. One side is white, the other yellow. Samir yanks on it, angry.

“Wiseasses! You think I don’t know? One side is centimeters, the other’s inches.”

“OK, fine. Joke’s over,” Moïse warns. “You’re ruining Mother’s tape.”

“It can go to sixty hells,” Samir curses in Arabic, “the tape measure’s a fake.”

In the final scene Sophie witnesses, André is jumping up and down on Moïse’s springy bed, twirling the shorter piece of the torn measuring tape above his head. Samir is standing in the middle of the room, the longer piece wound around his hand.

“You’re all a bunch of idiots. You didn’t fool me for a second,” Samir fumes.

If anybody asked Sophie, she’d say that all the boys in the room, including Moïse, are jealous of Samir’s well-developed body. Because of the somewhat protruding vein Samir has in the middle of his forehead, Moïse says that Samir is growing a muscle instead of a brain. Mother Fortuna’s frantic cry ricochets down the hallway leading to the tailor shop: “Has anyone seen my measuring tape?” The fumes of acrid sweat coming out of the room are making Sophie gag.

“I am a swan,” she tells herself, flying away from them forever. From the height of her flight, she can still hear André’s chanted taunts. Samir is boxing André with closed fists, but André – even through his tears – continues to rhyme:

“Your papa’s a peasant, he digs up a ditch.
Your mama’s a laundress, she sleeps on the beach.”

She whelps like rabbit and loves like a bitch.
She breastfeeds two pups and a cat with a twitch!"

*

"The bud awakens, the flower appears," Sultana whispers softly, a gleam of youthful mischief in her eyes. Sophie's school uniform buttons are strained to their limit by her rounding body. There's no point sewing her a new outfit, because she'll be done with high school in just a few months. Sophie's gait has become wavelike. In her black, waist-hugging skirt, she walks down the school hallway like a wind parting the reeds. She's learned to like the masses of curls framing her face, giving some of them free rein while taming others.

When the math teacher, Monsieur Joseph, asks Sophie to solve an equation with two unknowns, it's a royal invitation to minuet. "Mademoiselle Sophie, would you be so good as to come to the board?" His deep voice sets her off a thrum deep down in her belly; secondary vibrations rise all the way to the roots of her hair. Calm down, calm down, she tells herself. As she walks to the board, her fingers worry her collar point. She crosses the no-man's-land of his gaze with her head cast down. With her back to him, her fingers let go of her blouse to grasp the chalk. "We're all waiting for you, Mademoiselle Sophie." She lifts the chalk slowly, making sure her blouse doesn't escape the confines of her skirt, and writes a long string of letters and symbols. Light gliding steps bring Sophie to the far end of the board and, pacing herself, she glides back to the left to begin a new line. She's deep into the equation now. Symbols are moved right to left, left to right, accompanied by the appropriate changes in mathematical symbols; white lines cross out the cancelled parts. The diagonal scrapes of the chalk are the bow on a violin; the taps on the board are a flamenco clatter. Despite her best efforts, her blouse has ridden up; her curls bounce wildly. The chalk breaks, shooting white flakes into Sophie's hair. The farther down the board she has to go, the shorter the lines grow. The equation shrinks and is finally concentrated into the last equal sign. Then – silence.

"*Jolie, Mademoiselle Sophie.*" Monsieur Joseph's voice breaks the brief pause. "Nice, Miss Sophie." What does he mean? The solution or her? He didn't say, as he usually does, "Well done." Sophie lets the smidgen of chalk fall. How should she return to her seat? Her shoulders hunch forward; the fingers of her right hand grasp her left collar-point. As she walks down the aisle, her thighs rub together. He said "jolie." Many of the girls are jealous of her right now. Some are more beautiful than she, but none has her beauty.

Monsieur Joseph bites the stem of his pipe as he calculates several steps ahead. Sophie will complete her studies at the end of the academic year, but she intends on coming back to school as an apprentice teacher. Then the barriers will fall. He will no longer be her *professeur* and she will no longer be his student.

Moïse, too, bids his brawling friends adieu and joins a group of do-gooders that includes Muslim, Jewish and Christian intellectuals – boys and girls, without regard for differences of religion or sex. Together, shoulder to shoulder, they are the embodiment of *fraternité* and *égalité*. At the secret group meetings, impassioned debates last long into the night. There are four levels of existence: inanimate objects, plant life, animal life and humans capable of speech. Words have power. Words are artillery shells, throats cannon barrels, tongues sparks. Moïse is very able at talking. He feels that the future of all humanity rests on the young shoulders of people such as he, and he will not be silent. He believes that the revolutionary message from cells such as his will soon sweep the world like brushfire. At the end of every meeting, all rise to their feet and fervently sing "*Debout les damnés de la terre.*"⁸⁷

⁸⁷ The opening words of "The International" in French: "Stand up, damned of the earth."

First chapters of the book ([link](#)) "17 Sheikh Hamza Street, Cairo: Life on the back of a sleeping crocodile" by Avraham Bar-Av (Bentata), translated by Susann Codish and the author. The Hebrew version of this novel was published by "Rimonim".

Avraham Bar-Av (Bentata) was born in Egypt and currently lives in the Galilee. He studied Theater Arts and English Literature at Tel Aviv University. He has written, published and directed plays, including "The Industry of Cow Disease" and "The Floating Circus." He also published short stories in major literary magazines. Bar-Av is a member of The Hebrew Writers Association. His collection of short stories, "Moroccan Pushkin", won the 2013 literary prize of the General Union of Writers in Israel.

APPENDIX

LIST OF MOST IMPORTANT EVENTS IN PERIOD 1820-1939

To put in context the culture in this twelfty, I'll bring here from Wikipedia [a list of the most important events in this twelfty](#), although I am not sure that they influenced too much culture:

- [1820: Missouri Compromise](#).
- [1820: Regency period](#) ends in the United Kingdom.
- [1820: Revolutions of 1820](#) in Southern Europe
- [1820: Discovery of Antarctica](#).
- [1820: Joseph Smith's first vision](#) God the father and Jesus Christ appear to Joseph.
- [1820: Liberia](#) founded by the [American Colonization Society](#) for freed American slaves.
- [1820: Dissolution of the Maratha Empire](#).
- [1820–1835](#): At least 5000 Mexicans die in [Apache](#) raids, and 100 settlements are destroyed.
- [1821: Napoleon Bonaparte](#) dies in exile on the island of [Saint Helena](#).
- [1821: Mexico](#) gains independence from Spain with the [Treaty of Córdoba](#).
- [1821: Peru](#) declares its independence from Spain.
- [1821: Navarino Massacre](#).
- [1821–1830: Greece](#) becomes the first country to break away from the [Ottoman Empire](#) after the [Greek War of Independence](#).
- [1822–1823: First Mexican Empire](#), as Mexico's first post-independent government, ruled by Emperor [Agustín I of Mexico](#).
- [1822: Prince Pedro](#) of [Brazil](#) proclaimed the [Brazilian independence](#) on 7 September. On 1 December, he was crowned as Emperor [Dom Pedro I of Brazil](#).
- [1823–1887](#): The British Empire annexed [Burma](#) (now also called Myanmar) after three [Anglo-Burmese Wars](#).
- [1823: Monroe Doctrine](#) declared by US President [James Monroe](#).
- [1824: Premiere of Beethoven's Ninth Symphony](#).
- [1824: Cadbury](#) is established in Birmingham.
- [1825: Erie Canal](#) opened connecting the [Great Lakes](#) to the [Atlantic Ocean](#).
- [1825: First isolation of aluminum](#).
- [1825: Independence of Bolivia](#).
- [1825: The Stockton and Darlington Railway](#), the first public railway in the world, is opened.
- [1825: The Decembrist revolt](#).
- [1825–1828: The Cisplatine War](#) results in the independence of [Uruguay](#).
- [1825: Java War](#). (to 1830)
- [1826: Samuel Morey](#) patents the [internal combustion engine](#).
- [1826–1828](#): After the final [Russo-Persian War](#), the [Persian Empire](#) took back territory lost to Russia from the previous war.

- [1826: Auspicious Incident](#); the end of [Janissaries](#) in the [Ottoman Empire](#)
- [1827: Death of William Blake, Ludwig van Beethoven](#)
- [1828–1832: Black War](#) in [Tasmania](#) leads to the near extinction of the [Tasmanian aborigines](#)
- [1829: Johann Wolfgang von Goethe's Faust](#) premieres.
- [1829: First electric motor](#) built.
- [1829: Robert Peel](#) founds the [Metropolitan Police Service](#), the first modern police force.
- [1829: Treaty of Edirne \(1829\)](#) following the [Russo-Turkish War of 1828-1829](#)
- [1830: Opening of the Liverpool and Manchester Railway.](#)
- [1830: The Church of Jesus Christ of Latter Day Saints](#) is established on 6 April 1830.
- [1830: Anglo-Russian rivalry](#) over Afghanistan, [the Great Game](#), commences and concludes in 1895.
- [1830: July Revolution](#) in [France](#).
- [1830: The Belgian Revolution](#) in the [United Kingdom of the Netherlands](#) led to the creation of Belgium.
- [1830: Greater Colombia](#) dissolved and the nations of [Colombia](#) (including modern-day Panama), [Ecuador](#), and [Venezuela](#) took its place.
- [1830: November Uprising](#) in [Poland](#) against [Russia](#).
- [1830: End of the Diponegoro war.](#) The whole area of Yogyakarta and Surakarta Manca nagara Dutch seized. 27 September, Klaten Agreement determines a fixed boundary between Surakarta and Yogyakarta and permanently divide the kingdom of Mataram was signed by Sasradiningrat, Papatih Dalem Surakarta, and Danurejo, Papatih Dalem Yogyakarta. Mataram is a de facto and de jure controlled by the Dutch East Indies.
- [1831: France invades and occupies Algeria.](#)
- [1831: Ioannis Kapodistrias](#), the First [Governor of Greece](#) is murdered at [Nauplion](#).
- [1831: The Belgian constitution](#) is ratified and [Leopold I](#) is crowned as first "King of the Belgians".
- [1831: Great Bosnian uprising](#) against Ottoman rule occurs.
- [1831–1836: Charles Darwin's](#) journey aboard [HMS Beagle](#).
- [1831: November Uprising](#) ends with crushing defeat for Poland in the [Battle of Warsaw](#).
- [1831–1833: Egyptian–Ottoman War.](#)
- [1831: Second phase of Padri War.](#) (to 1838)
- [1832: The British Parliament](#) passes the [Great Reform Act](#).
- [1833: Slavery Abolition Act](#) bans slavery throughout the [British Empire](#).
- [1833–1876: Carlist Wars](#) in [Spain](#).
- [1834: The German Customs Union](#) is formed.
- [1834: Spanish Inquisition](#) officially ends.
- [1834: Britain amends the Poor Law](#) demanding that any paupers requesting assistance must go to a [workhouse](#).
- [1834–1859: Imam Shamil's](#) rebellion in Russian-occupied [Caucasus](#).
- [1835–1836: The Texas Revolution](#) in Mexico resulted in the short-lived [Republic of Texas](#).
- [1836: Battle of the Alamo](#) ends with defeat for Texan separatists.
- [1836: Battle of San Jacinto](#) leads to the capture of [General Santa Anna](#).

- 1836: Samuel Colt popularizes the revolver and sets up a firearms company to manufacture his invention of the Colt Paterson revolver a six bullets firearm shot one by one without reloading manually.
- 1836–1839: War of the Confederation begins between Chile and the Peru-Bolivian Confederation, ending with Chilean victory.
- 1837: Telegraphy patented.
- 1837: Charles Dickens publishes Oliver Twist.
- 1837: Death of Alexander Pushkin.
- 1837–1838: Rebellions of 1837 in Canada.
- 1837–1901: Queen Victoria's reign is considered the apex of the British Empire and is referred to as the Victorian era.
- 1838: By this time, 46,000 Native Americans have been forcibly relocated in the Trail of Tears.
- 1838–1840: Civil war in the Federal Republic of Central America led to the foundings of Guatemala, El Salvador, Honduras, Nicaragua, and Costa Rica.
- 1839: Kingdom of Belgium declared.
- 1839–1851: Uruguayan Civil War.
- 1839–1860: After the First and Second Opium Wars, France, the United Kingdom, the United States and Russia gain many trade and associated concessions from China resulting in the start of the decline of the Qing dynasty.
- 1839–1919: Anglo-Afghan Wars lead to stalemate and the establishment of the Durand line
- 1840s: Railway Mania sweeps UK and Ireland.
- 1840: New Zealand is founded, as the Treaty of Waitangi is signed by the Māori and British.
- 1840: Upper and Lower Canada are merged into the Province of Canada.
- 1841: The word "dinosaur" is coined by Richard Owen
- 1842: Treaty of Nanking cedes Hong Kong to the British.
- 1842: Anaesthesia used for the first time.
- 1843: The first wagon train sets out from Missouri.
- 1843: Short stories A Christmas Carol and The Tell-Tale Heart published.
- 1844: Persian Prophet the Báb announces his revelation on 23 May, founding Bábism. He announced to the world of the coming of "He whom God shall make manifest". He is considered the forerunner of Bahá'u'lláh, the founder of the Bahá'í Faith.
- 1844: First publicly funded telegraph line in the world—between Baltimore and Washington—sends demonstration message on 24 May, ushering in the age of the telegraph. This message read "What hath God wrought?" (Bible, Numbers 23:23)
- 1844: Millerite movement awaits the Second Advent of Jesus Christ on 22 October. Christ's non-appearance becomes known as the Great Disappointment.
- 1844: The great auk is rendered extinct.
- 1844: Dominican War of Independence from Haiti.
- 1844: Heinrich Heine coins the term "Lisztomania" in regards to the public's frenzied reaction to the pianist Franz Liszt.
- 1845: Unification of the Kingdom of Tonga under Tāufa'āhau (King George Tupou I).
- 1845: Lunacy Act 1845 passes through Parliament.
- 1845–1846: First Anglo-Sikh War.
- 1845–1872: The New Zealand Wars.

- 1845–1849: The Irish Potato Famine leads to the Irish diaspora.
- 1846–1848: The Mexican–American War leads to Mexico's cession of much of the modern-day Southwestern United States.
- 1846–1847: Mormon migration to Utah.
- 1847: The Brontë sisters publish Jane Eyre, Wuthering Heights and Agnes Grey.
- 1847: Ignaz Semmelweis proposes hand washing as a way to stop the spread of diseases.
- 1847–1901: The Caste War of Yucatán.
- 1848–1849: Second Anglo-Sikh War
- 1848: The Communist Manifesto published.
- 1848: Revolutions of 1848 in Europe.
- 1848: Seneca Falls Convention is the first women's rights convention in the United States and leads to the battle for women's suffrage.
- 1848–1858: California Gold Rush.
- 1848: William Holman Hunt, John Everett Millais and Dante Gabriel Rossetti found the Pre-Raphaelite Brotherhood.
- 1849: The first boatloads of gold prospectors arrive in California, giving them the nickname 49ers.
- 1849: Roman Republic's constitutional law becomes the first to abolish capital punishment.
- 1849: The safety pin and the gas mask are invented.
- 1849: Earliest recorded air raid, as Austria launches from land and from the ship SMS Vulcano some 200 incendiary balloons against Venice.
- 1850: The Little Ice Age ends around this time.
- 1850: Alfred Tennyson is appointed Poet Laureate after the death of William Wordsworth.
- 1850–1864: Taiping Rebellion is the bloodiest conflict of the century, leading to the deaths of 20 million people.
- 1851: The Great Exhibition in London was the world's first international Expo or World Fair.
- 1851: Louis Napoleon assumes power in France in a coup.
- 1851–1852: The Platine War ends and the Empire of Brazil has the hegemony over South America.
- 1851–1860s: Victorian gold rush in Australia
- 1851: Herman Melville publishes Moby-Dick.
- 1852: Frederick Douglass delivers his speech "The Meaning of July Fourth for the Negro" in Rochester, New York.
- 1853: William Wells Brown (1814–1884) wrote first novel published by an African American, Clotel
- 1853: Twelve Years a Slave is a memoir and slave narrative by American Solomon Northup as told to and edited by David Wilson.
- 1853: United States Commodore Matthew C. Perry threatens the Japanese capital Edo with gunships, demanding that they agree to open trade.
- 1853–1856: Crimean War between France, the United Kingdom, the Ottoman Empire and Russia
- 1854: Battle of Balaclava and the Charge of the Light Brigade.
- 1854: The Convention of Kanagawa formally ends Japan's policy of isolation.

- [1854: SS Arctic disaster](#): The steamship [SS Arctic](#) collides with the [SS Vesta](#) and sinks off the coast of Newfoundland.
- [1854–1855: Siege of Sevastapol](#); city falls to French and British forces.
- [1855: Bessemer process](#) enables [steel](#) to be mass-produced.
- [1855: Walt Whitman](#) publishes the first edition of *[Leaves of Grass](#)*.
- [1855: Cocaine](#) is isolated by [Friedrich Gaedcke](#).
- [1856: Rana dynasty of Nepal](#) established by [Jung Bahadur Rana](#).
- [1856: World's first oil refinery](#) in [Romania](#)
- [1856: Neanderthal man](#) first identified. Age still unknown.
- [1857: Joseph Whitworth](#) designs the first long-range [sniper rifle](#).
- [1857–1858: Indian Rebellion of 1857](#). The British Empire assumes control of India from the [East India Company](#).
- [1858–1947: British Empire in India](#) lasts for 90 years.
- [1858: Invention of the phonograph](#), the first true device for [recording sound](#).
- [1858: Construction of Big Ben](#) is completed.
- [1859: Charles Darwin](#) publishes *[On the Origin of Species](#)*.
- [1859–1869: Suez Canal](#) is constructed.
- [1860: Giuseppe Garibaldi](#) launches the [Expedition of the Thousand](#).
- [1860: The Pony Express](#) started.
- [1861–1865: American Civil War](#) between the [Union](#) and seceding [Confederacy](#).
- [1861: Russia abolishes serfdom](#).
- [1861–1867: French intervention in Mexico](#) and the creation of the [Second Mexican Empire](#), ruled by [Maximilian I of Mexico](#) and his consort [Carlota of Mexico](#).
- [1861: Death of Prince Albert](#).
- [1861: James Clerk Maxwell](#) publishes *[On Physical Lines of Force](#)*, formulating the four [Maxwell's Equations](#).
- [1862: The Pony Express](#) ended.
- [1862: Victor Hugo](#) publishes *[Les Misérables](#)*.
- [1862: French gain first foothold in Southeast Asia](#).
- [1862–1877: Muslim Rebellion](#) in north-west China.
- [1863: United States President Abraham Lincoln](#) issues the [Emancipation Proclamation](#). Lincoln issued a preliminary ^[7] on September 22, 1862, warning that in all states still in rebellion ([Confederacy](#)) on January 1, 1863, he would declare their slaves "then, thenceforward, and forever free."^[8] The [Thirteenth Amendment](#) to the Constitution,^[9] ratified in 1865, officially abolished slavery in the entire country.
- [1863: Bahá'u'lláh](#) declares his station as "[He whom God shall make manifest](#)". This date is celebrated in the [Bahá'í Faith](#) as The Festival of [Ridván](#).
- [1863: Formation of the International Red Cross](#) is followed by the adoption of the [First Geneva Convention](#) in 1864.
- [1863: First section of the London Underground](#) opens.
- [1863: France](#) annexes [Cambodia](#).
- [1863: Édouard Manet](#) exhibits his painting *[The Luncheon on the Grass](#)*, sparking public outrage.
- [1863: Gordon \(slave\)](#) Gordon, or "Whipped Peter", was an enslaved African American who escaped from a Louisiana plantation in March 1863
- [1863–1865: Polish uprising](#) against the [Russian Empire](#).

- [1864: Circassian Genocide](#).(21 May 1864)
- [1864–1866: The Chincha Islands War](#) was an attempt by Spain to regain its South American colonies.
- [1864–1870: The Paraguayan War](#) ends Paraguayan ambitions for expansion and destroys much of the Paraguayan population.
- [1864: June, The first railway track in Indonesia](#) was laid between [Semarang](#) and [Tanggung, Central Java](#) by the [Dutch colonial government](#).^[10]
- [1865–1877: Reconstruction](#) in the United States; Slavery is banned in the United States by the [Thirteenth Amendment to the United States Constitution](#).
- [1865-9 April 1865: Robert E. Lee](#) surrenders the [Army of Northern Virginia](#) (26,765 troops) to [Ulysses S. Grant](#) at [Appomattox Courthouse, Virginia](#), effectively ending the [American Civil War](#).
- [1865-14 April 1865: United States President Abraham Lincoln is assassinated](#) by actor and Confederate sympathiser [John Wilkes Booth](#), while attending a performance at [Ford's Theater, Washington, D.C.](#). He dies approximately nine hours after being shot on 15 April 1865.
- [1865: Gregor Mendel](#) formulates his [laws of inheritance](#).
- [1865: Lewis Carroll](#) publishes [Alice's Adventures in Wonderland](#).
- [1866: Successful transatlantic telegraph cable](#) follows an earlier attempt in 1858.
- [1866: Austro-Prussian War](#) results in the dissolution of the [German Confederation](#) and the creation of the [North German Confederation](#) and the [Austrian-Hungarian Dual Monarchy](#).
- [1866–1868: Famine in Finland](#).
- [1866–1869: After the Meiji Restoration](#), Japan embarks on a program of rapid [modernization](#).
- [1867: The United States purchases Alaska](#) from [Russia](#).
- [1867–1869: Famine in Sweden](#).
- [1867: Canadian Confederation](#) formed.
- [1867: Alfred Nobel](#) invents [dynamite](#).
- [1867: The Principality of Serbia](#) passes a [Constitution](#) which defines its independence from the [Ottoman Empire](#). International recognition followed in 1878.
- [1867: The Luxembourg Crisis](#): diplomatic confrontation between France and Prussia on the status of [Luxembourg](#) and the towns fortifications are torn down.
- [1867: The Marquess of Queensberry Rules](#) for [boxing](#) are published.
- [1868: Safety bicycle](#) invented.
- [1868: The Expatriation Act of 1868](#) is approved by the U.S. Congress, one of the early blows which would eventually lead to the death of the common law doctrine of perpetual allegiance
- [1868: The Fourteenth Amendment to the United States Constitution](#) is approved.
- [1868: Cro-Magnon](#) man first identified.
- [1868: Michael Barrett](#) is the last person to be publicly hanged in England.
- [1868–1878: Ten Years' War](#) between [Cuba](#) and [Spain](#).
- [1868: The Batavian Museum \(today National Museum of Indonesia\)](#) was officially opened by Dutch East Indies government.
- [1869: Leo Tolstoy](#) publishes [War and Peace](#).
- [1869: First Transcontinental Railroad](#) completed in United States on 10 May. – United States
- [1869: Dmitri Mendeleev](#) created the [Periodic table](#).
- [1869: The Suez Canal](#) opens linking the [Mediterranean](#) to the [Red Sea](#).

- 1870: Rasmus Malling-Hansen's invention the Hansen Writing Ball becomes the first commercially sold typewriter.
- 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.
- 1870: Official dismantling of the Cultivation System and beginning of a 'Liberal Policy' of deregulated exploitation of the Netherlands East Indies.^[11]
- 1870–1890: Long Depression in Western Europe and North America.
- 1871–1878: In Germany, Otto von Bismarck attacks the privileges of the Catholic Church in the Kulturkampf ("Culture War")
- 1871–1872: Famine in Persia is believed to have caused the death of 2 million.
- 1871–1914: Second Industrial Revolution
- 1871: Royal Albert Hall opens in London.
- 1871: The Paris Commune briefly rules the French capital.
- 1871: The feudal system is dismantled in Japan.
- 1871: Henry Morton Stanley meets Dr. David Livingstone near Lake Tanganyika.
- 1872: Yellowstone National Park, the first national park, is created.
- 1872: The first recognised international soccer match, between England and Scotland, is played.
- 1873: The Panic of 1873 starts the "Long Depression".
- 1873: Maxwell's *A Treatise on Electricity and Magnetism* published.
- 1873: The samurai class is abolished in Japan.
- 1873: Blue jeans and barbed wire are invented.
- 1873: The beginning of the bloody Aceh War for Dutch occupation of the province.^[11]
- 1874: The Société Anonyme Coopérative des Artistes Peintres, Sculpteurs, and Graveurs, better known as the Impressionists, organize and present their first public group exhibition at the Paris studio of the photographer Nadar.
- 1874: The Home Rule Movement is established in Ireland.
- 1874: The British East India Company is dissolved.
- 1874–1875: First Republic in Spain.
- 1875: HMS Challenger surveys the deepest point in the Earth's oceans, the Challenger Deep
- 1875–1900: 26 million Indians perish in India due to famine.
- 1875: Georges Bizet's opera Carmen premieres in Paris.
- 1876: Bulgarians instigate the April Uprising against Ottoman rule.
- 1876: Richard Wagner's Ring Cycle is first performed in its entirety.
- 1876: Queen Victoria becomes Empress of India.
- 1876: Battle of the Little Bighorn leads to the death of General Custer and victory for the alliance of Lakota, Cheyenne and Arapaho
- 1876–1879: 13 million Chinese die of famine in northern China.
- 1876–1914: The massive expansion in population, territory, industry and wealth in the United States is referred to as the Gilded Age.
- 1877: Great Railroad Strike in the United States may have been the world's first nationwide labour strike.
- 1877: Crazy Horse surrenders and is later killed
- 1877: Asaph Hall discovers the moons of Mars
- 1877: Thomas Edison invents the phonograph

- 1877: On August 17, Henry McCarty (who later becomes Billy the Kid) kills a blacksmith named Francis Cahill who becomes his first murder victim.
- 1877: The first test cricket match, between England and Australia, is played.
- 1877–1878: Following the Russo-Turkish War, the Treaty of Berlin recognizes formal independence of the Principality of Serbia, Montenegro and Romania. Bulgaria becomes autonomous.
- 1878: First commercial telephone exchange in New Haven, Connecticut.
- 1879: Anglo-Zulu War in South Africa. – South Africa
- 1879: Thomas Edison tests his first light bulb.
- 1879–1880: Little War against Spanish rule in Cuba leads to rebel defeat.
- 1879–1883: Chile battles with Peru and Bolivia over Andean territory in the War of the Pacific.
- 1879–1884: Belgium is engulfed in a political crisis, dubbed the First School War, over the role of religion in state education.
- 1879: 21 April, Kartini was born in Jepara, today the date is commemorated as women's emancipation day in Indonesia.
- 1880–1881: the First Boer War.
- 1881: Tsar Alexander II is assassinated.
- 1881: Wave of pogroms begins in the Russian Empire.
- 1881: Gunfight at the O.K. Corral. Sitting Bull surrenders.
- 1881: First electrical power plant and grid in Godalming, Britain.
- 1881: President James A. Garfield is assassinated.
- 1881–1882: The Jules Ferry laws are passed in France establishing free, secular education.
- 1881–1899: The Mahdist War in Sudan.
- 1882: The British invasion and subsequent occupation of Egypt
- 1883: Krakatoa volcano explosion, one of the largest in modern history.
- 1883: Robert Louis Stevenson's *Treasure Island* is published.
- 1884: First electric car produced by Thomas Parker in Wolverhampton.
- 1884: Siege of Khartoum.
- 1884: Germany gains control of Cameroon.
- 1884: Mark Twain publishes *The Adventures of Huckleberry Finn*.
- 1884: Hiram Maxim invents the first self-powered Machine gun.
- 1884–1885: The Berlin Conference signals the start of the European "scramble for Africa". Attending nations also agree to ban trade in slaves.
- 1884–1885: The Sino-French War led to the formation of French Indochina.
- 1885: Louis Pasteur creates the first successful vaccine against rabies for a young boy who had been bitten 14 times by a rabid dog.
- 1885: Karl Benz produced first car with internal combustion engine.
- 1885: King Leopold II of Belgium establishes the Congo Free State as a personal fiefdom.
- 1885: Britain establishes a protectorate over Bechuanaland (modern Botswana).
- 1885: Singer begins production of the 'Vibrating Shuttle'. which would become the most popular model of sewing machine.
- 1885: Rock Springs massacre: White miners rioted, killing at least 28 Chinese immigrant miners.

- [1886: "The Strange Case of Dr. Jekyll and Mr. Hyde"](#) by Robert Louis Stevenson is published.
- [1886: Burma](#) is presented to [Queen Victoria](#) as a birthday gift.
- [1886: Karl Benz](#) sells the first commercial [automobile](#).
- [1886: Construction of the Statue of Liberty](#); [Coca-Cola](#) is developed.
- [1887: The British Empire takes over Balochistan](#).
- [1887: Arthur Conan Doyle](#) publishes his first [Sherlock Holmes](#) story, *A Study in Scarlet*.
- [1888: Louis Le Prince](#) records the *Roundhay Garden Scene*, the earliest surviving [film](#).
- [1888: Jack the Ripper](#) murders occur in [Whitechapel](#), [London](#).
- [1888: Slavery banned in Brazil](#).
- [1888: Founding of the shipping line Koninklijke Paketvaart-Maatschappij \(KPM\)](#) that supported the unification and development of the colonial economy.^[11]
- [1889: The Mayerling Incident: Crown Prince Rudolf of Austria and Baroness Mary Vetsera](#) are found dead in an apparent murder-suicide.
- [1889: Eiffel Tower](#) is inaugurated in [Paris](#).
- [1889: Mirza Ghulam Ahmad](#) establishes the [Ahmadiyya Muslim Community](#), a reform sect of Islam.
- [1889: End of the Brazilian Empire](#) and the beginning of the [Brazilian Republic](#).
- [1889: Vincent van Gogh](#) paints *Starry Night*.
- [1889: Aspirin](#) patented.
- [1889: Moulin Rouge](#) opens in Paris.
- [1890: The Wounded Knee Massacre](#) in [South Dakota](#) was the last battle in the American [Indian Wars](#). This event represents the end of the [American Old West](#).
- [1890: Italy](#) annexes [Eritrea](#).
- [1890: First use of the electric chair](#) as a method for execution.
- [1890: Death of Vincent van Gogh](#).
- [1890: The cardboard box](#) is invented.
- [1890s: Bike boom](#) sweeps Europe and America.
- [1891: Mirza Ghulam Ahmad](#), founder of the [Ahmadiyya](#) movement, claims to be Promised Messiah and [Imam Mahdi](#).
- [1891: 1891 Chilean Civil War](#).
- [1891: Wrigley Company](#) is founded in Illinois.
- [1891: Pope Leo XIII](#) launches the [encyclical Rerum Novarum](#), the first major catholic document on social justice
- [1892: Basketball](#) is invented.
- [1892: The World's Columbian Exposition](#) was held in [Chicago](#) celebrating the 400th anniversary of [Christopher Columbus's](#) arrival in the [New World](#).
- [1892: Fingerprinting](#) is officially adopted for the first time.
- [1892: Tchaikovsky's Nutcracker Suite](#) premières in [St Petersburg](#).
- [1892: John Froelich](#) develops and constructs the first gasoline/petrol-powered [tractor](#).
- [1893: US forces overthrow the government of Hawaii](#).
- [1893: The Internal Macedonian Revolutionary Organisation](#) is formed.
- [1893: New Zealand](#) becomes the first country to enact [women's suffrage](#).
- [1893: The Coremans-de Vriendt law](#) is passed in [Belgium](#), creating legal equality for [French](#) and [Dutch languages](#).
- [1894: First commercial film](#) release by [Jean Aimé Le Roy](#).^[citation needed]

- [1894](#): First [gramophone record](#).
- [1894](#): [Karl Elsener](#) invents the [Swiss Army knife](#).
- [1894](#): [France](#) and the [Russian Empire](#) form a military alliance.
- [1894–1895](#): After the [First Sino-Japanese War](#), China cedes [Taiwan](#) to Japan and grants Japan a free hand in Korea.
- [1894–1906](#): [Dreyfuss Affair](#) in [France](#).
- [1894](#): [Lombok War](#)^[11] The Dutch looted and destroyed the Cakranegara palace of [Mataram](#).^[12] [J. L. A. Brandes](#), a Dutch philologist discovered and secured [Nagarakretagama](#) manuscript in Lombok royal library.
- [1895](#): [Taiwan](#) is ceded to the [Empire of Japan](#) as a result of the [First Sino-Japanese war](#).
- [1895](#): [Volleyball](#) is invented.
- [1895](#): Trial of [Oscar Wilde](#) and premiere of his play *[The Importance of Being Earnest](#)*.
- [1895](#): French troops capture [Antananarivo](#) in [Madagascar](#).
- [1895](#): [Wilhelm Röntgen](#) identifies [x-rays](#).
- [1895–1896](#): [Abyssinia](#) defeats Italy in the [First Italo–Ethiopian War](#).
- [1895–1898](#): [Cuban War for Independence](#) results in Cuban independence from [Spain](#).
- [1896](#): [Olympic Games](#) revived in [Athens](#).
- [1896](#): [Philippine Revolution](#) ends declaring Philippines free from Spanish rule.
- [1896](#): Ethiopia defeated Italy at the [Battle of Adwa](#).
- [1896](#): [Klondike Gold Rush](#) in Canada.
- [1896](#): [Henri Becquerel](#) discovers [radioactivity](#); [J. J. Thomson](#) identifies the [electron](#), though not by name.
- [1897](#): [Gojong](#), or [Emperor Gwangmu](#), proclaims the short-lived [Korean Empire](#): lasts until 1910.
- [1897](#): [Benin Expedition of 1897](#) loots and burns [Benin](#).
- [1897](#): [Greco-Turkish War](#).
- [1897](#): [Bram Stoker](#) writes [Dracula](#).
- [1897](#): First [electric bicycle](#) produced by Hosea Libbey.
- [1898](#): The United States gains control of [Cuba](#), [Puerto Rico](#), and the [Philippines](#) after the [Spanish–American War](#).
- [1898](#): [Empress Dowager Cixi](#) of [China](#) engineers a coup d'état, marking the end of the [Hundred Days' Reform](#); the [Guangxu Emperor](#) is arrested.
- [1898](#): [H. G. Wells](#) publishes *[The War of the Worlds](#)*
- [1898](#): [Empress Elisabeth of Austria](#) is assassinated by anarchist [Luigi Lucheni](#).
- [1898–1900](#): The [Boxer Rebellion](#) in China is suppressed by an [Eight-Nation Alliance](#).
- [1898–1902](#): The [Thousand Days' War](#) in [Colombia](#) breaks out between the "[Liberales](#)" and "[Conservadores](#)", culminating with the loss of [Panama](#) in 1903.
- [1898](#): [General van Heutz](#) becomes chief of staff of Aceh campaign. [Wilhelmina](#) becomes queen of the Netherlands.^[11]
- [1898](#): [Herbert Kitchener, 1st Earl Kitchener](#) defeats Mahdist Sudan in the [Battle of Omdurman](#).
- [1898-1900](#): [Zeppelin LZ 1 airship](#) first produced.
- [1899–1902](#): [Second Boer War](#) begins.
- [1899–1913](#): [Philippine–American War](#) begins.
- [1899–1900](#): [Indian famine](#) kills over 1 million people.

1900

- Hawaii becomes an official U.S. territory.
- Galveston Hurricane in Texas kills 8000 people.
- L. Frank Baum publishes The Wonderful Wizard of Oz.
- King Umberto I of Italy is assassinated.
- Exposition Universelle held in Paris, prominently featuring the growing art trend Art Nouveau.
- Eight nations invaded China at the same time and ransacked Forbidden City.

1901

- First Nobel Prizes awarded.
- The Australian colonies federated.
- Boxer Rebellion ends.
- Edward VII becomes King of the United Kingdom and the British Dominions and Emperor of India upon the death of Queen Victoria.
- Platt Amendment limits the autonomy of Cuba in exchange for withdrawal of American troops.
- Assassination of William McKinley.
- Emily Hobhouse reports on the terrible conditions in the 45 British concentration camps for Boer women and children in South Africa.
- Guglielmo Marconi receives the first trans-Atlantic radio signal.

1902

- Second Boer War ends.
- Philippine–American War ends.
- Cuba gains independence from the United States.
- Willis Carrier invents the first modern electrical air conditioning unit.
- Unification of Saudi Arabia begins.
- Venezuela Crisis, in which Britain, Germany and Italy sustain a naval blockade on Venezuela in order to enforce collection of outstanding financial claims.

1903

- First controlled heavier-than-air flight of the Wright Brothers.
- Herero and Namaqua Genocide, the first genocide of the 20th century, begins in German South-West Africa.
- In Russia the Bolsheviks and the Mensheviks form from the breakup of the Russian Social Democratic Labor Party.
- Pius X becomes Pope.
- The teddy bear is invented.
- The first Tour de France is held.
- Independence of Panama, the Hay–Bunau-Varilla Treaty is signed by the United States and Panama.
- The Ottoman Empire and the German Empire sign an agreement to build the Constantinople-Baghdad Railway.

1904

- Entente cordiale signed between Britain and France.
- A Japanese surprise attack on Port Arthur (Lushun) starts the Russo-Japanese War.
- Trans-Siberian railway is completed.
- Construction of the Panama Canal begins.
- Roger Casement publishes his account of Belgian atrocities in the Congo Free State.
- End of British expedition to Tibet.

1905

- Russo-Japanese War ends.
- Revolution of 1905 in Russia.
- Persian Constitutional Revolution begins.
- Trans-Siberian Railway opened.
- Albert Einstein's formulation of relativity.
- Schlieffen Plan proposed.
- The British Indian Province of Bengal, was partitioned by the Viceroy of India, Lord Curzon.
- First Moroccan Crisis.
- The Norwegian Parliament declares the union with Sweden dissolved, and Norway achieves full independence.

1906

- Earthquakes in San Francisco, California (death toll: 3000) and Valparaíso, Chile (death toll: 20,000) occur.
- Dreyfus Affair ends.
- Stolypin reform in Russia creates a new class of affluent kulaks.
- Brazilian inventor Alberto Santos-Dumont takes off and flies his 14-bis to a crowd in Paris.
- The Muslim League is formed by Nawab Salimullah Khan of Dacca.
- The US began the Second Occupation of Cuba.

1907

- Herero and Namaqua Genocide ends.
- A peasants' revolt in Romania kills roughly 11,000.
- The Indian National Congress splits into two factions at its Surat session, presided by Rash Behari Bose.
- Persian Constitutional Revolution ends with the establishment of a parliament.
- Japan–Korea Treaty of 1907.
- The Anglo-Russian Entente bring a pause in The Great Game in Central Asia.
- Elections to the new Parliament of Finland are the first in the world with woman candidates, as well as the first elections in Europe where universal suffrage is applied.

1908

- First commercial radio transmissions.
- The Ford Motor Company invents the Model T.

- First commercial [Middle-Eastern](#) oilfield established, at [Masjed Soleyman](#) in southwest [Persia](#).
- The [Tunguska impact](#) devastates thousands of square kilometres of Siberia.
- [Young Turk Revolution](#) in the Ottoman Empire.
- Independence of [Bulgaria](#).
- [Austro-Hungary](#) annexes [Bosnia-Herzegovina](#), triggering the [Bosnian Crisis](#).
- [Pu Yi](#), the last [Emperor of China](#), assumes the throne.
- [1908 Messina earthquake](#) kills over 70,000 people.
- Start of publication of [Robert Baden-Powell's](#) [Scouting for Boys](#) in London.

1909

- United States troops leave Cuba.
- [Bosnian crisis](#) ends with Austro-Hungary's annexation of Bosnia and Herzegovina.
- [Robert E. Peary](#) claims to have reached the [North Pole](#) though the claim is subsequently heavily contested.
- [Anglo-Siamese Treaty of 1909](#).
- [Ottoman countercoup](#) fails in the Ottoman Empire.
- A [revolution](#) forces [Mohammad Ali Shah](#), [Persian Shah](#) of the [Qajar dynasty](#) to abdicate in favor of his son [Ahmad Shah Qajar](#).
- [Japan](#) and [China](#) sign the [Jiandao/Gando Treaty](#)

1910

- Beginning of the [Mexican Revolution](#).
- [George V](#) becomes King of the United Kingdom and the British Dominions and Emperor of India.
- [Union of South Africa](#) created.
- [5 October 1910 revolution](#) in [Portugal](#) and proclamation of the [First Portuguese Republic](#).
- [Imperial Japan](#) annexes [Korea](#).
- [Boy Scouts of America](#) is founded.
- [Halley's Comet](#) returns.
- [Montenegro](#) is proclaimed an independent [kingdom](#).
- [Albanian Revolt of 1910](#).

1911

- [Xinhai Revolution](#) in China overthrows the [Qing Dynasty](#).
- [Roald Amundsen](#) first reaches the [South Pole](#).
- [Triangle Shirtwaist Factory fire](#) results in the deaths of 146 workers and leads to sweeping workplace safety reforms.
- [New Delhi](#) becomes the capital of [British India](#).
- [Ernest Rutherford](#) identifies the [atomic nucleus](#).
- The [Italo-Turkish war](#) leads to the capture of [Libya](#) by [Italy](#).
- [Eugene B. Ely](#) lands on the deck of the [USS Pennsylvania](#) stationed in [San Francisco](#) harbor, marking the first time an aircraft lands on a ship.
- [Agadir Crisis](#).

1912

- End of the [Chinese Empire](#). [Republic of China](#) established.

- The [African National Congress](#) is founded.
- [Morocco](#) becomes a [protectorate](#) of [France](#).
- [Sinking](#) of the [RMS Titanic](#).
- [First Balkan War](#) begins.
- [Woodrow Wilson](#) is elected 28th [President of the United States](#).
- [Arizona](#) becomes the last state to be admitted to the continental Union.
- [United States occupation of Nicaragua](#) begins.
- The [Kuomintang](#), the Chinese nationalist party, is founded.

1913

- [Niels Bohr](#) formulates the first cohesive model of the atomic nucleus, and in the process paves the way to [quantum mechanics](#).
- In the [1913 Ottoman coup d'état](#), [Ismail Enver](#) comes to power.
- [Ford Motor Company](#) introduces the first moving [assembly line](#).
- [La Decena Trágica](#) in [Mexico City](#).
- [Yuan Shikai](#) uses military force to dissolve [China's](#) parliament and rules as a dictator.
- [Igor Stravinsky's](#) [The Rite of Spring](#) infamously premiers in Paris.
- [Treaty of London](#).
- [Second Balkan War](#) and [Treaty of Bucharest](#).
- The [Federal Reserve System](#) is created.

1914

- [Gavrilo Princip](#) assassinates [Archduke Franz Ferdinand of Austria](#) in [Sarajevo](#), triggering the start of [World War I](#).
- [First Battle of the Marne](#).
- The [Race to the Sea](#) leaves Germany and the Allies entrenched along the [Western Front](#).
- The United Kingdom establishes the [Sultanate of Egypt](#) as a protectorate.
- [Panama Canal](#) opens.
- [Benedict XV](#) becomes Pope.
- [Battle of Tannenberg](#).
- [Martha](#), last known [passenger pigeon](#), dies.

1915

- The [RMS Lusitania](#) is sunk.
- The [United States occupation of Haiti](#) begins.
- [Armenian genocide](#) in the Ottoman Empire.
- [D. W. Griffith's](#) [The Birth of a Nation](#) is released.
- First use of [poison gas](#) at the [Battle of Neuve Chapelle](#) and [Second Battle of Ypres](#).
- The [Treaty of London](#) brings [Italy](#) into the war.

1916

- [Easter Rising](#) in Ireland.
- The implementation of [daylight saving time](#).
- [Brusilov Offensive](#).
- [Warlord Era](#) begins in China.
- [David Lloyd George](#) becomes the [Prime Minister of the United Kingdom](#).

- The [Gallipoli Campaign](#) fails.
- First use of [tanks](#) at the [Battle of Flers-Courcelette](#).
- [Battle of the Somme](#). Grigory [Rasputin](#) is assassinated by H.H. Prince [Felix Youssoupov](#).
- The [Pact](#) is agreed upon by both the [Congress](#) and the [Muslim League](#) at the [Indian](#) city of [Lucknow](#).
- Sinking of the [HMHS Britannic](#). [Battle of Verdun](#).
- The [Arab Revolt](#) begins.

1917

- [Russian Revolution](#) ends the [Russian Empire](#); beginning of [Russian Civil War](#).
- [Battle of Passchendaele](#).
- USA joins the Allies for the last 17 months of World War I.
- [Battle of Caporetto](#).
- Independence of [Poland](#) and [Finland](#) recognized.
- The [Third Battle of Gaza](#) ends in British victory.
- The first [Pulitzer Prizes](#) announced.
- [October Revolution](#) in [Russia](#).
- [Ukrainian–Soviet War](#) begins.
- The NHL is formed in Montreal, Canada.
- Apparitions of [Our Lady of the Rosary](#) in Fatima, Portugal.

1918

- [Spring Offensive](#).
- [Battle of Amiens](#).
- The [Hundred Days Offensive](#) sends [Germany](#) into defeat.
- [Armistice of 11 November 1918](#) ends [World War I](#).
- [German Revolution](#) begins.
- Abdication of [Kaiser Wilhelm II](#).
- [Spanish flu pandemic](#).
- Assassination of [Tsar Nicholas II](#) and his family.
- [Poland](#), [Ukraine](#) and [Belarus](#) are among a number of states to declare independence from Russia.
- [Finnish Civil War](#).
- [Mehmed VI](#) becomes last [Sultan](#) of the [Ottoman Empire](#) and last [Caliph](#).
- [Partitioning of the Ottoman Empire](#) begins.
- The [Kingdom of Iceland](#) and the [State of Slovenes, Croats and Serbs](#) are established.
- The British occupy [Palestine](#).
- [Mutawakkilite Kingdom of Yemen](#) is founded.
- [Azerbaijan Democratic Republic](#) is declared.
- [Armenian–Azerbaijani War](#) begins.
- [Polish–Ukrainian War](#) begins.

1919

- [Treaty of Versailles](#) redraws European borders.
- [German Revolution](#) ends with the collapse of the [German Empire](#) and the establishment of the [Weimar Republic](#).

- Victory for [Estonia](#) in the [Estonian War of Independence](#).
- [League of Nations](#) founded in Paris.
- [Polish-Soviet War](#) begins.
- The Italian [National Fascist Party](#) is established by [Benito Mussolini](#).
- [Comintern](#) established. [Egyptian Revolution of 1919](#).
- [Turkish War of Independence](#) begins.
- End of [Polish–Ukrainian War](#).
- The [International Labour Organization](#) is established.
- [Ernest Rutherford](#) discovers the [proton](#).
- First experimental evidence for the [General theory of relativity](#) obtained by [Arthur Eddington](#).

1920

- [Mexican Revolution](#) ends.
- [Greece](#) restores its monarchy after a [referendum](#).
- [Mandatory Palestine](#) established.
- [Red Army invasion of Azerbaijan](#) and Armenia ends the [Armenian–Azerbaijani War](#) and concludes with their incorporation into the Soviet Union.
- [Mahatma Gandhi](#) launches [Non-cooperation movement](#).
- [Prohibition in the United States](#) enforced.

1921

- [Adolf Hitler](#) becomes [Führer](#) of the [Nazi Party](#) as [hyperinflation in the Weimar Republic](#) begins.
- [Russia invades Georgia](#) and incorporates it into the Soviet Union.
- End of [Russian Civil War](#), [Polish-Soviet War](#) and [Ukrainian–Soviet War](#).
- Coup brings the [Pahlavi dynasty](#) to power in Iran.
- [Warren G. Harding](#) becomes 29th [President of The United States](#)

1922

- [Ottoman Sultanate](#) abolished by the [Turkish Grand National Assembly](#); Sultan [Mehmed VI](#) is deposed.
- [Irish Free State](#) is established, while the Province of [Northern Ireland](#) is created within The [United Kingdom](#).
- The [Irish Civil War](#) begins.
- The Italian reconquest of [Libya](#) begins.
- The union of [Costa Rica](#), [Guatemala](#), [Honduras](#) and [El Salvador](#) is dissolved.
- [Egypt gains independence from the United Kingdom](#), though British forces still occupy the [Suez Canal](#).
- [March on Rome](#) brings [Benito Mussolini](#) to power in Italy.
- [Howard Carter](#) discovers [Tutankhamen's tomb](#).
- [Gabriel Narutowicz](#), President of [Poland](#) is assassinated.
- The [Union of Soviet Socialist Republics](#) (USSR), the world's first officially [Communist](#) state, is formed.
- [Pius XI](#) becomes [Pope](#).
- [James Joyce](#) publishes [Ulysses](#).
- The [Washington Naval Treaty](#) is signed.

- [Mohandas Gandhi](#) calls off [Non-cooperation movement](#).

1923

- [Hyperinflation in the Weimar Republic](#) ends with the introduction of the [Rentenmark](#).
- [Time Magazine](#) is first published.
- [Irish Civil War](#) ends. The [Beer Hall Putsch](#), an attempt to overthrow the [Weimar Republic](#), ends in failure and brief imprisonment for [Adolf Hitler](#) but brings the [Nazi Party](#) to national attention.
- A [military coup](#) ousts and kills Bulgarian Prime Minister [Aleksandar Stamboliyski](#).
- The [Great Kantō earthquake](#) kills at least 105,000 people in [Japan](#).
- [Turkish War of Independence](#) ends; [Kemal Atatürk](#) becomes the first President of the newly established [Republic of Turkey](#); [Ankara](#) replaces [Istanbul](#) as its capital.
- The [Walt Disney Company](#) is founded.
- Death of [Warren G. Harding](#); [Calvin Coolidge](#) takes presidency in the United States.

1924

- Death of [Vladimir Lenin](#) triggers power struggle between [Leon Trotsky](#) and [Joseph Stalin](#).
- The [Caliphate](#) is abolished by Kemal Atatürk.
- The U.S. [Federal Bureau of Investigation](#) founded under [J. Edgar Hoover](#).
- The [August Uprising](#) in Georgia against Soviet rule.
- George Gershwin composes [Rhapsody In Blue](#).
- U.S. [Immigration Act of 1924](#) significantly restricts immigration from Asia, the Middle East, and Southern Europe.

1925

- [Benito Mussolini](#) gains dictatorial powers in [Italy](#).
- [Mein Kampf](#) is published.
- First television image created by [John Logie Baird](#).
- [Locarno Treaties](#) are signed.
- [Serum run to Nome](#).

1926

- [Hirohito](#) becomes [Emperor of Japan](#).
- Coups in [Greece](#), [Poland](#) and [Portugal](#) install new dictatorships.

1927

- [The Jazz Singer](#), the first "talkie", is released.
- [Joseph Stalin](#) becomes leader of the [Soviet Union](#).
- [Chinese Civil War](#) begins.
- [Bath School disaster](#).
- [Australian Parliament](#) convenes in [Canberra](#) for the first time.
- The [United Kingdom of Great Britain and Ireland](#) officially becomes the [United Kingdom of Great Britain and Northern Ireland](#).
- [Saudi Arabia](#) gains independence.
- The [BBC](#) is granted a [Royal Charter](#) in the United Kingdom.
- [Charles Lindbergh](#) performs the first nonstop flight from [New York City](#) to [Paris](#).
- [World population](#) reaches 2 billion.

1928

- Discovery of [penicillin](#) by [Alexander Fleming](#).
- [Warlord Era](#) ends in China.
- [Malta](#) becomes a [British Dominion](#).
- [Bubble gum](#) is invented.
- King [Zog I](#) is crowned in Albania.
- The [Kellogg-Briand Pact](#) is signed in Paris.
- The [International Red Cross and Red Crescent Movement](#) is established.
- [Mickey Mouse](#) is created at the [Walt Disney Studio](#).
- [Hassan al-Banna](#) founds the [Muslim Brotherhood](#).

1929

- [Wall Street crash of 1929](#) and the beginning of the [Great Depression](#).
- [Leon Trotsky](#) is exiled.
- First people sent to the [gulag](#) in the [Soviet Union](#) as Stalin assumes effective control.
- [Pope Pius XI](#) signs the [Lateran Treaty](#) with Italian leader [Benito Mussolini](#).
- [Vatican City](#) is recognised as a sovereign state.
- [Saint Valentine's Day Massacre](#).
- The first [Academy Awards](#) are presented.

1930

- [Vargas Era](#) begins in Brazil
- Aided by the Great Depression, the Nazi Party [increases its share of the vote](#) from 2.6% to 18.3%.
- [Clyde Tombaugh](#) discovers [Pluto](#).
- [Salt March](#) by [Mohandas Gandhi](#) and the official start of [civil disobedience](#) in [British India](#).
- [Military coups](#) replace governments in [Peru](#) and [Brazil](#).
- [Haile Selassie](#) becomes king of [Abyssinia](#).
- [First FIFA World Cup](#) hosted.

1931

- [Floods in China](#) kill up to 2.5 million people.
- Independence of [South Africa](#). Construction of the [Empire State Building](#).
- "[The Star-Spangled Banner](#)" is adopted as the [United States's national anthem](#).
- The [Second Spanish Republic](#) is declared.
- The [Chinese Soviet Republic](#) is proclaimed by [Mao Zedong](#).
- [Statute of Westminster](#) creates the [British Commonwealth of Nations](#).
- [Japan invades Manchuria](#), China and occupies it until the end of World War II.

1932

- [Franklin D. Roosevelt](#) is elected [President of the United States](#).
- [Éamon de Valera](#) becomes [President of the Executive Council](#) (prime minister) of the [Irish Free State](#).

- [Soviet famine of 1932–33](#) and [Holodomor](#) occur.
- The Nazi party becomes the largest single party in the German parliament.
- Military coup in [Chile](#).
- [Chaco War](#) between [Bolivia](#) and [Paraguay](#) begins.
- [Siamese Revolution](#) establishes a [constitutional monarchy](#).
- [BBC World Service](#) starts broadcasting.
- The [Neutron](#) is discovered.
- [Lindbergh baby kidnapping](#).
- Australia loses the [Emu War](#).

1933

- [Adolf Hitler](#) becomes Chancellor of Germany.
- [New Deal](#) begins in America.
- [Japan](#) and [Germany](#) announce they are going to leave the [League of Nations](#).
- [United States occupation of Nicaragua](#) ends.
- [Prohibition in the United States](#) is abolished.

1934

- [Austrian Civil War](#) results in Fascist victory.
- [Mao Zedong](#) begins the [Long March](#).
- [United States occupation of Haiti](#) ends.
- [David Toro](#) overthrows the government of [Bolivia](#) in a military coup
- [United States](#) grants more autonomy to the [Philippines](#).
- [Adolf Hitler](#) instigates the [Night of the Long Knives](#), which cements his power over both the Nazi Party and Germany.
- With the death of [President Hindenburg](#), Hitler declares himself [Fuhrer](#) of Germany.
- [Bonnie and Clyde](#) are shot to death in a police ambush.
- [John Dillinger](#) is gunned down by the [FBI](#) outside the [Biograph Theater](#).

1935

- [Second Italo-Abyssinian War](#) concludes with the exile of [Haile Selassie](#) and the conquest of [Abyssinia](#) by [Benito Mussolini](#).
- [Persia](#) becomes [Iran](#).
- [Chaco War](#) ends.
- [William Lyon Mackenzie King](#) is elected [Prime Minister of Canada](#).
- Enactment of the [Nuremberg racial laws](#).
- [Manuel L. Quezon](#) is elected [President of the Philippines](#).

1936

- Beginning of the [Spanish Civil War](#).
- [Great Purge](#) begins under Stalin.
- [Edward VIII](#) becomes King of the [British Commonwealth](#) and [Emperor of India](#), before [abdicating](#) and handing the throne to his brother, [George VI](#).
- [George Nissen](#) and [Larry Griswold](#) build the first modern [trampoline](#).
- [Hoover Dam](#) is completed.
- Arab Revolt in [Palestine](#) against the British begins to oppose Jewish immigration.

- [Italy](#) annexes [Ethiopia](#).
- "Benjamin", the last known [thylacine](#), dies in [Hobart Zoo](#).

1937

- [Japanese invasion of China](#), and the beginning of [World War II](#) in the [Far East](#).
- [Rape of Nanking](#).
- [Neville Chamberlain](#) becomes [Prime Minister of the United Kingdom](#).
- The [Irish Republican Army](#) attempts to assassinate King [George VI of the United Kingdom](#).
- [Snow White and the Seven Dwarfs](#) is the first feature-length animated movie released.
- German zeppelin [Hindenburg crashes](#) in [Lakehurst, New Jersey](#).

1938

- [Anschluss](#) unifies Germany and [Austria](#).
- [Munich agreement](#) hands [Czechoslovakia](#) to Nazi Germany.
- [Great Purge](#) ends after nearly 700,000 executions.
- [Kristallnacht](#) in Germany, while [Time Magazine](#) declares [Adolf Hitler](#) as Man of the Year.
- [Évian Conference](#) ends with all attendee nations save the [Dominican Republic](#) refusing to accept more Jewish refugees from the [Third Reich](#).
- [DC Comics](#) hero [Superman](#) has its first appearance.

1939

- End of [Spanish Civil War](#); [Francisco Franco](#) becomes dictator of Spain.
- [Molotov–Ribbentrop Pact](#) between Germany and the Soviet Union.
- [Nazi invasion of Poland](#) triggers the beginning of [World War II](#) in [Europe](#).
- [Soviet invasion of Poland](#) begins 16 days later.
- Palestinian revolt against the British ends.
- [Pius XII](#) becomes [Pope](#).

WIKIPEDIA LISTS OF LITERATURE, ARTS, MUSIC, SCIENCE, ETC IN 1820-1939

In order to give a full tour d'horizon of the most important cultural events of the twelfty 1820-1939 I bring here the Wikipedia lists with links to the literature, arts music, science, films, technology, fashion, architecture, philosophy, anthropology, archeology, inventions, etc

LITERATURE IN THE TWELFTY 1820-1939

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 Grassic 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 [Maigret](#) 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](#); Bertolt 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 Montecclaro'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 Kraszewski
- **1875 in literature** - *The Way We Live Now* - Anthony Trollope; *Beauchamp's Career* - George Meredith
- **1874 in literature** - *Les Diaboliques* - Jules Amédée Barbey d'Aureville; *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

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* - Augustus 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](#)

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](#).

ARTS IN THE TWELFTY 1820-1939

1930s

- **1939 in art** – Birth of [Spider Martin](#)
- **1938 in art** – Birth of [Joan Brown](#), [Brice Marden](#), [Eugene J. Martin](#), Death of [Ernst Ludwig Kirchner](#), [William Glackens](#)
- **1937 in art** – Birth of [David Hockney](#), [Ronald Davis](#), [Larry Poons](#), [Red Grooms](#), [Robert Mangold](#), [Larry Zox](#), [Pablo Picasso](#) paints [Guernica](#) and [The Weeping Woman](#); Death of [Joseph-Maurice Ravel](#), French composer and pianist
- **1936 in art** – Birth of [Richard Estes](#), [Eva Hesse](#), [Frank Stella](#),
- **1935 in art** – Birth of [Jim Dine](#), [Don McCullin](#), Death of [Charles Demuth](#), [Paul Signac](#)
- **1934 in art** – Birth of [Brian O'Doherty](#) aka Patrick Ireland
- **1933 in art** – Birth of [Sam Gilliam](#), [Yoko Ono](#), [Franco Fontana](#), [James Rosenquist](#), [Dan Flavin](#)
- **1932 in art** – Birth of [Howard Hodgkin](#), [Paul Caponigro](#), [Nam June Paik](#), [Wolf Vostell](#)
- **1931 in art** – Births of [Frank Auerbach](#), [Bridget Riley](#), [Tom Wesselmann](#), [Salvador Dalí](#) paints [The Persistence of Memory](#)
- **1930 in art** – Birth of [Jasper Johns](#), Death of [Jules Pascin](#), [Grant Wood](#) paints [American Gothic](#)

1920s

- **1929 in art** – Birth of [Jules Feiffer](#), [Claes Oldenburg](#), [Nicholas Krushenick](#), [Diego Rivera](#) marries [Frida Kahlo](#), the [Museum of Modern Art](#) opens in New York City, [René Magritte](#) produces [La trahison des images](#)
- **1928 in art** – Birth of [Andy Warhol](#), [Arman](#), [Yves Klein](#), [Helen Frankenthaler](#), [Donald Judd](#), [Sol LeWitt](#)
- **1927 in art** – Birth of [John Chamberlain](#), [Wolf Kahn](#)
- **1926 in art** – Death of [Mary Cassatt](#), [Claude Monet](#)
- **1925 in art** – Death of [George Bellows](#), Birth of [Robert Rauschenberg](#), [Joan Mitchell](#)
- **1924 in art** – Birth of [Kenneth Noland](#), [André Emmerich](#), [Michael Goldberg](#), [George Segal](#)
- **1923 in art** – Birth of [Marc Riboud](#), [Sam Francis](#), [Roy Lichtenstein](#), [Marcel Duchamp](#) completes [The Bride Stripped Bare By Her Bachelors, Even](#)
- **1922 in art** – Birth of [Lucian Freud](#), [Richard Diebenkorn](#), [Paul Klee](#) produces [Twittering Machine](#)
- **1921 in art** – [Piet Mondrian](#) completes [Composition with Red, Yellow and Blue](#)
- **1920 in art** – Birth of [Wayne Thiebaud](#), [Gene Davis](#), [Patrick Heron](#), [Helmut Newton](#), [Elaine Hamilton-O'Neal](#), Death of [Amedeo Modigliani](#)

1910s

- **1919 in art** – Death of [Pierre-Auguste Renoir](#), [Ralph Albert Blakelock](#), [Walter Gropius](#) founds the [Bauhaus](#)
- **1918 in art** – Birth of [Elaine de Kooning](#), [Jane Frank](#); Death of [Gustav Klimt](#), [Egon Schiele](#)

- **1917 in art** – Birth of [Jacob Lawrence](#), [Andrew Wyeth](#); Death of [Edgar Degas](#), [Albert Pinkham Ryder](#), [Marcel Duchamp](#) produces *Fountain*
- **1916 in art** – Birth of [Louis le Brocquy](#), Death of [Thomas Eakins](#); [Dadaism](#) started in [Zürich](#)
- **1915 in art** – Birth of [Robert Motherwell](#), [Sam Golden](#)
- **1914 in art** – Birth of [Nicolas de Staël](#), [O. Winston Link](#)
- **1913 in art** – Birth of [Wols](#), Birth of [Robert Capa](#), [Ad Reinhardt](#), The [Armory Show](#) opens in New York City. It displays works of artists who are to become some of the most influential painters of the early 20th century.
- **1912 in art** – Birth of [Morris Louis](#), [Robert Doisneau](#), [Jackson Pollock](#), [Agnes Martin](#), [Tony Smith](#)
- **1911 in art**
- **1910 in art** – Birth of [Franz Kline](#), Death of [Henri Rousseau](#), [Winslow Homer](#)

1900s

- **1909 in art** – Birth of [Francis Bacon](#), [Clement Greenberg](#), [Henri Matisse](#) completes *The Dance*, [Pablo Picasso](#) and [Georges Braque](#) jointly collaborate in the invention of [Analytic Cubism](#)
- **1908 in art** – Birth of [Lee Krasner](#), [Balthus](#), [Henri Cartier-Bresson](#), [Ashcan School](#) first exhibit
- **1907 in art** – Birth of [Frida Kahlo](#), [Leo Castelli](#), [Charles Alston](#), [Lee Miller](#); [Pablo Picasso](#) paints *Les Femmes d'Alger*
- **1906 in art** – [Henri Matisse](#) paints *Le bonheur de vivre*; Death of [Paul Cézanne](#), Birth of [Philip Johnson](#), [David Smith](#)
- **1905 in art** – Birth of [Ruth Bernhard](#), [Barnett Newman](#), [Fauvists](#) first exhibit; [Henri Matisse](#) paints *Woman with a Hat*
- **1904 in art** – Birth of [Arshile Gorky](#), [Paul Cadmus](#), [Clyfford Still](#), [Willem de Kooning](#), [Salvador Dalí](#)
- **1903 in art** – Birth of [Mark Rothko](#), [Adolph Gottlieb](#), [Graham Sutherland](#), [Joseph Cornell](#), Death of [Paul Gauguin](#), [Hans Gude](#), [Camille Pissarro](#), [James McNeill Whistler](#), First [Salon d'Automne](#)
- **1902 in art** – Birth of [Ansel Adams](#), [I. Rice Pereira](#), Death of [Albert Bierstadt](#), Death of [James Tissot](#), [Rodin's The Thinker](#) cast
- **1901 in art** – Birth of [Alberto Giacometti](#), Death of [Henri de Toulouse-Lautrec](#), [Picasso's Blue Period](#) begins
- **1900 in art** – Birth of [Yves Tanguy](#), Death of [Frederic Edwin Church](#)

1890s

- **1899 in art** – Death of [Alfred Sisley](#)
- **1898 in art** – Birth of [Alexander Calder](#), [Henry Moore](#), [René Magritte](#), [Ben Shahn](#), [Peggy Guggenheim](#)
- **1897 in art** – [Paul Gauguin](#) paints *Where Do We Come From? What Are We? Where Are We Going?*
- **1896 in art** – Death of [John Everett Millais](#)
- **1895 in art** – Death of [Berthe Morisot](#)
- **1894 in art** – Birth of [James Thurber](#), [Norman Rockwell](#), Death of [Gustave Caillebotte](#)

- **1893 in art** – Birth of [Joan Miró](#), [Chaim Soutine](#), [Fritz Ascher](#), [Edvard Munch](#) completes *The Scream*
- **1892 in art** – [Paul Gauguin](#) paints *When Will You Marry?*; Birth of [Stuart Davis](#)
- **1891 in art** – Death of [Georges-Pierre Seurat](#), Birth of [Max Ernst](#), [Otto Dix](#), [George Ault](#)
- **1890 in art** – Death of [Vincent van Gogh](#), Birth of [Giorgio Morandi](#), [Paul Strand](#), [Egon Schiele](#), [Naum Gabo](#)

1880s

- **1889 in art** – Birth of [Thomas Hart Benton](#), [Rodin's *The Burghers of Calais*](#) cast
- **1888 in art** – Birth of [Joseph Csaky](#), [Josef Albers](#), [Seán Keating](#), [Giorgio de Chirico](#), [Vincent van Gogh](#) begins his [Sunflowers](#) series; Sir [Lawrence Alma-Tadema](#) paints *The Roses of Heliogabalus*
- **1887 in art** – Birth of [Georgia O'Keeffe](#), [Marc Chagall](#), [Marcel Duchamp](#), [Le Corbusier](#), [Juan Gris](#), [Alexander Archipenko](#), [Andrew Dasburg](#), [August Macke](#)
- **1886 in art** – Birth of [Diego Rivera](#), [Oskar Kokoschka](#), [Mies van der Rohe](#), [Robert Antoine Pinchon](#), [Clément Serveau](#)
- **1885 in art** – Birth of [Jules Pascin](#), [Robert Delaunay](#), [Sonia Delaunay](#), [Roger de La Fresnaye](#)
- **1884 in art** – Birth of [Amedeo Modigliani](#), [Daniel-Henry Kahnweiler](#), [Georges Seurat](#) paints *Bathers at Asnières*
- **1883 in art** – Birth of [Jean Metzinger](#), [Charles Demuth](#), [Walter Gropius](#), [Gino Severini](#), Death of [Gustave Doré](#), [Édouard Manet](#)
- **1882 in art** – Birth of [Edward Hopper](#), [George Bellows](#), [Georges Braque](#), [Auguste Herbin](#), [Umberto Boccioni](#), [Édouard Manet](#) paints *A Bar at the Folies-Bergère*
- **1881 in art** – Birth of [Pablo Picasso](#), [Fernand Léger](#), [Henri Le Fauconnier](#), [Carlo Carrà](#), [Max Pechstein](#), [Albert Gleizes](#)
- **1880 in art** – Birth of [Hans Hofmann](#), [Jacob Epstein](#), [Ernst Ludwig Kirchner](#), [André Derain](#), [Arthur Dove](#), [Tobeen](#). Death of [Anselm Feuerbach](#), [Anton Mauve](#) completes *Changing Pasture*

1870s

- **1879 in art** – Birth of [Edward Steichen](#), [Paul Klee](#)
- **1878 in art** – Birth of [Augustus John](#), [Mary Cassatt](#) paints *Portrait of the Artist*, [James Whistler](#) sues [John Ruskin](#) for libel
- **1877 in art** – Birth of [Marsden Hartley](#), [Kees van Dongen](#), Death of [Gustave Courbet](#)
- **1876 in art** – Birth of [August Sander](#)
- **1875 in art** – Death of [Jean-François Millet](#), [Jean-Baptiste-Camille Corot](#)
- **1874 in art** – First [Impressionist](#) exhibition is held in a private studio outside the official [Paris Salon](#)
- **1873 in art** – [Monet](#), [Renoir](#), [Pissarro](#), and [Sisley](#) organize the *Société Anonyme Coopérative des Artistes*
- **1872 in art** – Birth of [Piet Mondrian](#), [Claude Monet](#) paints *Impression, Sunrise*
- **1871 in art** – Birth of [Jack Butler Yeats](#), Death of [Paul Kane](#), *Whistler's Mother*
- **1870 in art** – Birth of [William Glackens](#), [John Marin](#)

1860s

- **1869 in art** – Birth of Henri Matisse, *La Grenouillère* (Monet)
- **1868 in art** – Birth of Édouard Vuillard
- **1867 in art** – Birth of Pierre Bonnard, Frank Lloyd Wright; Edgar Degas completes *Portrait of the Bellelli Family*
- **1866 in art** – Birth of Wassily Kandinsky
- **1865 in art** – *Work* (Ford Madox Brown) completed
- **1864 in art** – Birth of Toulouse-Lautrec
- **1863 in art** – Birth of Edvard Munch, Paul Signac, Death of Eugène Delacroix; Manet completes *Le déjeuner sur l'herbe* and *Olympia* and exhibits them at the Salon des Refusés to public ridicule and artistic admiration
- **1862 in art** – Birth of Gustav Klimt, *The Railway Station* (W. P. Frith), *The Turkish Bath* (Ingres)
- **1861 in art** – Manet first accepted by Salon (Paris)
- **1860 in art** – Birth of Walter Sickert, Grandma Moses

1850s

- **1859 in art** – Birth of Georges-Pierre Seurat
- **1858 in art** – Death of Hiroshige
- **1857 in art** – Birth of Eugène Atget
- **1856 in art** – Ingres completes *Madame Moitessier*
- **1855 in art** – Gustave Courbet exhibits his paintings including the monumental *The Artist's Studio* in a tent alongside the official Paris Salon, creating public outrage and artistic admiration.
- **1854 in art** – *La rencontre* (Courbet), *Ramsgate Sands* (Frith), *The Light of the World* (Holman Hunt)
- **1853 in art** – Birth of Vincent van Gogh, Ingres completes *Princesse Albert de Broglie*
- **1852 in art** – Death of John Vanderlyn, John Everett Millais completes *Ophelia*
- **1851 in art** – Death of J. M. W. Turner
- **1850 in art** – Jean-François Millet completes *The Sower*

1840s

- **1849 in art** – Pre-Raphaelite Brotherhood first exhibits
- **1848 in art** – Birth of Paul Gauguin, Gustave Caillebotte, Death of Thomas Cole
- **1847 in art** – Birth of Albert Pinkham Ryder, Ralph Albert Blakelock
- **1846 in art**
- **1845 in art**
- **1844 in art** – Birth of Thomas Eakins, Mary Cassatt, Henri Rousseau, J. M. W. Turner paints *Rain, Steam and Speed*
- **1843 in art**
- **1842 in art** – J. M. W. Turner paints *Peace – Burial at Sea*
- **1841 in art** – Birth of Pierre-Auguste Renoir, Berthe Morisot, Collapsible zinc oil paint tube invented
- **1840 in art** – Birth of Claude Monet; Death of Caspar David Friedrich

1830s

- **1839 in art** – Birth of Paul Cézanne, Alfred Sisley, J. M. W. Turner paints *The Fighting Temeraire*
- **1838 in art**
- **1837 in art** – Death of John Constable
- **1836 in art** – Birth of Winslow Homer
- **1835 in art**
- **1834 in art** – Birth of Edgar Degas, James McNeill Whistler
- **1833 in art**
- **1832 in art** – Birth of Édouard Manet
- **1831 in art**
- **1830 in art** – Birth of Camille Pissarro, Albert Bierstadt, Eugène Delacroix paints *Liberty Leading the People*; Hokusai paints *The Great Wave off Kanagawa*

1820s

- **1829 in art** – Birth of Anselm Feuerbach, John Everett Millais
- **1828 in art** – Death of Francisco Goya
- **1827 in art** – Death of William Blake
- **1826 in art** – Birth of Frederic Edwin Church
- **1825 in art** – Birth of Hans Gude, Death of Jacques-Louis David
- **1824 in art** – Death of Théodore Géricault
- **1823 in art**
- **1822 in art**
- **1821 in art** – John Constable completes *The Hay Wain*
- **1820 in art**

MUSIC IN THE TWELFTY 1820-1939

1930s

- **1939 in music**, – Birth of [Judy Collins](#), [Marvin Gaye](#), [Ray Manzarek](#), [Ginger Baker](#), [Tina Turner](#) and [Grace Slick](#); Cole Porter's *DuBarry Was a Lady*; [Judy Garland](#) records "[Over the Rainbow](#)"
- **1938 in music**, – Birth of [Peter Yarrow](#), [Gordon Lightfoot](#), [Ben E. King](#), Death of [Robert Johnson](#), [Benny Goodman](#) presents a jazz concert in [Carnegie Hall](#); Death of [Dan W. Quinn](#)
- **1937 in music**, – Death of [George Gershwin](#), Birth of [Roberta Flack](#), [Waylon Jennings](#), [Merle Haggard](#), [Garth Hudson](#), [Tom Paxton](#), [Philip Glass](#), [Dame Shirley Bassey](#), [Carl Orff](#)'s *Carmina Burana* premieres
- **1936 in music**, – Birth of [Buddy Holly](#), [Roy Orbison](#), [Kris Kristofferson](#), [Bill Wyman](#), [Dave Van Ronk](#), [Steve Reich](#), [Bobby Darin](#), *Billboard* publishes first U.S. music chart
- **1935 in music**, – Birth of [Elvis Presley](#), [Jerry Lee Lewis](#), [Gene Vincent](#), [Luciano Pavarotti](#), [Ronnie Hawkins](#), [Johnnie Mathis](#), [John Phillips](#), [Lou Rawls](#), [La Monte Young](#), [Terry Riley](#); [Audiovox](#) produce first electric bass guitar; *Porgy and Bess* by [George Gershwin](#) premieres in New York
- **1934 in music**, – Cole Porter's *Anything Goes*; Birth of [Leonard Cohen](#), [Jackie Wilson](#); [Tammy Grimes](#), [Bob Shane](#), [King Curtis](#), [Florence Henderson](#), [Renata Scott](#), [Shirley Jones](#), [Otis Rush](#), [Frankie Valli](#), [Pat Boone](#), [André Prévost](#), [Freddie King](#), [Brian Epstein](#), [Dave Guard](#), [Del Shannon](#); Deaths of [Edward Elgar](#) and [Gustav Holst](#)
- **1933 in music**, – Birth of [James Brown](#), [Quincy Jones](#), [Willie Nelson](#), [Nina Simone](#), [Yoko Ono](#), [Nick Reynolds](#)
- **1932 in music**, – *Night and Day* by Cole Porter; Birth of [Johnny Cash](#), [Petula Clark](#), [Patsy Cline](#), [Glenn Gould](#), [Loretta Lynn](#), [Miriam Makeba](#) [Carl Perkins](#), [Little Richard](#), and [John Williams](#); Death of [John Philip Sousa](#); [Adolph Rickenbacker](#) produces first electric guitar; [Bell Labs](#) creates first stereophonic sound recordings
- **1931 in music**, – Birth of [Teresa Brewer](#), [Sam Cooke](#), [João Gilberto](#), [George Jones](#) and [Phyllis McGuire](#); Death of [Anna Pavlova](#)
- **1930 in music**, – Birth of [Ray Charles](#), [Herbie Mann](#), [Odetta](#), [Sonny Rollins](#), [Stephen Sondheim](#), and [The Big Bopper](#)

1920s

- **1929 in music**, – Cole Porter's *Fifty Million Frenchmen*; Birth of [Beverly Sills](#), [Bill Evans](#), [Dick Clark](#), [Berry Gordy](#), [Henri Pousseur](#)
- **1928 in music**, – Birth of [Bo Diddley](#) and [Karlheinz Stockhausen](#); [Fats Domino](#) *The Threepenny Opera* by [Kurt Weill](#) and [Bertolt Brecht](#) (libretto) premieres in Berlin
- **1927 in music**, – [Jerome Kern](#)'s *Show Boat*; [Igor Stravinsky](#)'s *Apollo*; Birth of [Harry Belafonte](#), [Antônio Carlos Jobim](#), [Patti Page](#), [Ralph Stanley](#)
- **1926 in music**, – *Tapiola* by [Jean Sibelius](#); Birth of [Marilyn Monroe](#), [Joan Sutherland](#), [John Coltrane](#), [Miles Davis](#), [Chuck Berry](#), [Tony Bennett](#), [Big Mama Thornton](#); *Turandot* by [Giacomo Puccini](#) premieres in [Milan](#)

- **1925 in music**, – Birth of [Celia Cruz](#), [B.B. King](#) and [Pierre Boulez](#); Big record labels begin using electric [microphones](#) for recording; 78 RPM adopted as standard for records; [BBC](#) makes first radio broadcast in stereo; *Wozzeck* by [Alban Berg](#) premieres in Berlin, [Carl Ruggles](#), *Portals*. Debut of the [Grand Ole Opry](#).
- **1924 in music**, – [Gershwin's Rhapsody in Blue](#) premieres in New York; the *Symphony No. 7* by [Jean Sibelius](#); Death of [Giacomo Antonio Domenico Michele Secondo Maria Puccini](#), Italian opera composer, [Carl Ruggles](#), *Men and Mountains*. Debut of the [National Barn Dance](#), the first radio program devoted to [country music](#).
- **1923 in music**, – Birth of [Hank Williams](#), First recordings by [Louis Armstrong](#), [Bessie Smith](#), and many other African-American artists, [Carl Ruggles](#), *Vox clamans in deserto*
- **1922 in music**, – Birth of [Judy Garland](#).
- **1921 in music**, – Death of [Enrico Caruso](#), [Carl Ruggles](#) *Angels*
- **1920 in music**, – Birth of [Charlie Parker](#), [Ravi Shankar](#), [Isaac Stern](#); Death of [Alberto Nepomuceno](#), Brazilian composer, pianist, organist and conductor.

1910s

- **1919 in music**, – Birth of [Pete Seeger](#), [Merce Cunningham](#), [Carl Ruggles](#), *Toys*
- **1918 in music**, – [Phonograph cylinders](#) become obsolete; the [Society for Private Musical Performances](#) is founded in Vienna by [Arnold Schoenberg](#); Death of [Claude Debussy](#)
- **1917 in music**, – Birth of [Lou Harrison](#), [Ella Fitzgerald](#), [John Lee Hooker](#), [Dinu Lipatti](#), [Isang Yun](#); First hit [jazz](#) recordings by [Original Dixieland Jass Band](#), Death of [Scott Joplin](#)
- **1916 in music**, – Birth of [Milton Babbitt](#), [Henri Dutilleux](#), [Alberto Ginastera](#), [Betty Grable](#), [Harry James](#), [Dinah Shore](#),
- **1915 in music**, – *An Alpine Symphony* by [Richard Strauss](#); Birth of [Billie Holiday](#), [Frank Sinatra](#), [John Serry, Sr.](#); [Tom Brown](#) starts billing his group as a "Jass Band"
- **1914 in music**, – "St. Louis Blues" published; first [calypso music](#) recordings
- **1913 in music**, – Birth of [Muddy Waters](#), [Vinicius de Moraes](#); [Igor Stravinsky's The Rite of Spring](#) is premiered in Paris.
- **1912 in music**, – Birth of [Woody Guthrie](#), [Lightnin' Hopkins](#), [John Cage](#)
- **1911 in music**, – Birth of [Robert Johnson](#), *Der Rosenkavalier* by [Richard Strauss](#) premieres in [Dresden](#), Death of [Gustav Mahler](#), Austrian composer and conductor
- **1910 in music**, – Birth of [Howlin' Wolf](#), [Artie Shaw](#), [John H. Hammond](#), [Django Reinhardt](#); "Let Me Call You Sweetheart"

1900s

- **1909 in music**, – Death of [Francisco Tárrega](#); *Elektra* by [Richard Strauss](#) premieres in [Dresden](#); Birth of [Benny Goodman](#)
- **1908 in music**, – The two first [atonal](#) pieces are composed, first by [Béla Bartók](#) and then by [Arnold Schoenberg](#).
- **1907 in music**, – Death of [Edvard Grieg](#), Norwegian composer (b. 1843); Birth of [Gene Autry](#), [Cab Calloway](#), [Benny Carter](#), [Kate Smith](#)
- **1906 in music**, – Birth of [Dmitri Shostakovich](#), soviet composer and pianist, Victor begins selling the [Victrola](#) phonograph player for \$15.00; [Len Spencer](#), *I Am The Edison Phonograph* --- earliest recorded advert played in Phonograph shops to sell the devices; the *Symphony No. 8* by [Gustav Mahler](#)

- **1905 in music**, – *The Merry Widow* by Franz Lehár premieres in Vienna; *Salome* by Richard Strauss premieres in Dresden
- **1904 in music**, – The Violin Concerto (Sibelius) by Jean Sibelius; Death of Antonín Dvořák, Czech composer, *Madama Butterfly* by Giacomo Puccini premieres in Milan
- **1903 in music**, – *Valse triste* by Jean Sibelius; Birth of Bing Crosby and Vladimir Horowitz
- **1902 in music**, – Birth of Richard Rodgers, *Pelléas et Mélisande* by Claude Debussy premieres in Paris
- **1901 in music**, – Birth of Louis Armstrong, Death of Giuseppe Verdi, Italian composer
- **1900 in music**, – *Tosca* by Giacomo Puccini premieres in Rome

1890s

- **1899 in music**, – *Rusalka* by Antonín Dvořák; *Ein Heldenleben* by Richard Strauss; Symphony No. 1 and publication of *Finlandia* by Jean Sibelius; *Shéhérazade* by Maurice Ravel; *Enigma Variations* by Edward Elgar; "Maple Leaf Rag" by Scott Joplin; Death of Johann Strauss II; Birth of Duke Ellington
- **1898 in music**, – Birth of George Gershwin, Paul Robeson
- **1897 in music**, – Ragtime music becomes popular in the United States; Death of Brahms, Birth of Marian Anderson
- **1896 in music**, – *Also sprach Zarathustra* by Richard Strauss; *Jungfrun i tornet* by Jean Sibelius; Death of Carlos Gomes, Brazilian composer and opera composer and Anton Bruckner, Austrian composer and organist
- **1895 in music**, – *The Swan of Tuonela* by Jean Sibelius; *Till Eulenspiegel's Merry Pranks* by Richard Strauss; George W. Johnson becomes first African American recording artist with "The Laughing Song"; Birth of Carl Orff, Oscar Hammerstein II, William Grant Still, the "Dean of African-American music"
- **1894 in music**, – Cello Concerto and *Humoresques* by Antonín Dvořák
- **1893 in music**, – Symphony No. 9 and String Quartet No. 12 by Antonín Dvořák; Symphony No. 3 by Gustav Mahler; *Karelia Suite* by Jean Sibelius; Death of Pyotr Ilyich Tchaikovsky, Russian composer
- **1892 in music**, – Dan W. Quinn makes first recordings in New York City; *Kullervo* by Jean Sibelius; *Pagliacci* by Ruggero Leoncavallo; *The Nutcracker* by Marius Petipa
- **1891 in music**, – Piano Trio No. 4 by Antonín Dvořák; Birth of Sergei Prokofiev, Soviet composer and pianist
- **1890 in music**, – John Philip Sousa makes first recordings with Columbia Phonograph Company; Birth of Bronislava Nijinska, choreographer

1880s

- **1889 in music**, – Birth of Vaslav Nijinsky, – Ballet dancer (d. 1950); Effie Stewart records first serious classical music at Edison's Menlo Park; First Phonograph Parlor opens in San Francisco; *Kaiser-Walzer* by Johann Strauss II; *Death and Transfiguration* by Richard Strauss.
- **1888 in music**, – The *Symphony No. 2* by Gustav Mahler; Birth of Lead Belly; Death of Charles-Valentin Alkan, French composer and ultra virtuoso pianist; Wax phonograph cylinders commercially marketed; Emile Berliner invents lateral-cut disc records.

- **1887 in music**, – The Havanaise (Saint-Saëns) by Camille Saint-Saëns; Birth of Heitor Villa-Lobos, Brazilian composer, cellist, and guitarist
- **1886 in music**– The Carnival of the Animals and the Symphony No. 3 by Camille Saint-Saëns; birth of Marcel Dupré, Al Jolson, Paul Paray, Othmar Schoeck; Franz Liszt publishes his final Hungarian Rhapsody; death of Franz Liszt.
- **1885 in music**, – The Mikado – Arthur Sullivan; The Gypsy Baron by Johann Strauss II; Birth of Jerome Kern
- **1884 in music**, – Birth of Sophie Tucker
- **1883 in music**, – Birth of Edgard Varèse, Death of Richard Wagner, German composer
- **1882 in music**, – Birth of Igor Stravinsky, Russian composer, Parsifal by Richard Wagner premieres in Bayreuth; Pyotr Ilyich Tchaikovsky – 1812 Overture premiere
- **1881 in music**, – Births of Béla Bartók and George Enescu
- **1880 in music**, – Stabat Mater and "Songs My Mother Taught Me" by Antonín Dvorák; The Violin Concerto No. 3 (Saint-Saëns) by Camille Saint-Saëns; Death of Jacques Offenbach, composer (b. 1819)

1870s

- **1879 in music**, – Birth of Jean Cras
- **1878 in music** – Birth of George M. Cohan; William S. Gilbert and Arthur Sullivan, H.M.S. Pinafore; reshapes British and American musical theater;
- **1877 in music** – Phonograph and phonograph cylinder invented by Thomas Alva Edison; Samson and Delilah by Camille Saint-Saëns Birth of Billy Murray (singer)
- **1876 in music** – Siegfried and Götterdämmerung by Richard Wagner premiere in Bayreuth; Birth of Carl Ruggles
- **1875 in music** – Birth of Joseph-Maurice Ravel, French composer and pianist; Carmen by Georges Bizet premieres in Paris; Swan Lake by Pyotr Ilyich Tchaikovsky premieres
- **1874 in music** – Boris Gudonov by Modest Mussorgsky premieres in Saint Petersburg; Die Fledermaus by Johann Strauss II premieres in Vienna; Richard Wagner concludes Götterdämmerung, finishing The Ring Cycle; Requiem (Verdi) by Giuseppe Verdi; Danse macabre by Camille Saint-Saëns; Birth of Arnold Schoenberg
- **1873 in music** – Birth of Enrico Caruso, Sergei Rachmaninoff, Russian composer, ultra virtuoso pianist and conductor
- **1872 in music** – The Cello Concerto No. 1 (Saint-Saëns) by Camille Saint-Saëns; Birth of Ralph Vaughan Williams, English composer; birth of Sergei Diaghilev, choreographer (d. 1929)
- **1871 in music** – Richard Wagner concludes Siegfried; Aida by Giuseppe Verdi premieres in Cairo
- **1870 in music** – Die Walküre (the Valkyrie) by Richard Wagner premieres in Munich

1860s

- **1869 in music** – Death of Hector Berlioz, French composer, Das Rheingold by Richard Wagner premieres in Munich
- **1868 in music** – Death of Gioachino Rossini, Italian composer, Die Meistersinger von Nürnberg by Richard Wagner premières in Munich; Ein deutsches Requiem by Johannes Brahms premières in Bremen; Wiegenlied by Brahms (*Brahms' Lullaby*); Tales from the

Vienna Woods by [Johann Strauss II](#); the *Piano Concerto No. 2 (Saint-Saëns)* by [Camille Saint-Saëns](#)

- **1867 in music** Birth of [Scott Joplin](#), famous ragtime composer; *The Blue Danube* by [Johann Strauss II](#); *Roméo et Juliette* (opera) by [Charles Gounod](#); *Peer Gynt* by [Edvard Grieg](#)
- **1866 in music** – [Franz Liszt](#) completes his oratorio *Christus*; Birth of French composer [Erik Satie](#).
- **1865 in music** – Birth of Finnish composer [Jean Sibelius](#); *Tristan und Isolde* by [Richard Wagner](#) premieres in [Munich](#), marking the beginning of the end for traditional [tonality](#); The *Symphony No. 1* by [Antonín Dvorak](#); [Franz Liszt](#) publishes his solo piano transcriptions of the full [Beethoven Symphonies 1 – 9](#).
- **1864 in music** Birth of [Richard Strauss](#), German composer, [Alberto Nepomuceno](#), Brazilian composer, pianist, organist and conductor
- **1863 in music**– The *Introduction and Rondo Capriccioso* by [Camille Saint-Saëns](#); Birth of [Ernesto Nazareth](#)
- **1862 in music** – Birth of French composer [Claude Debussy](#)
- **1861 in music** – Birth of [Anton Arensky](#); [Franz Liszt](#) completes his first *Mephisto Waltz The Dance in the Village Inn*.
- **1860 in music** – Birth of [Gustav Mahler](#), Austrian composer and conductor

1850s

- **1859 in music** – *Faust* by [Charles Gounod](#) premieres in Paris; [Richard Wagner](#) concludes *Tristan und Isolde*; In 1859, [John Freeman Young](#) published the English translation of *Silent Night* that is most frequently sung today.
- **1858 in music** – Birth of [Medardo Rosso](#) and [Giacomo Puccini](#), Italian opera composer, *Orphée aux enfers* by [Jacques Offenbach](#), the first [operetta](#), premieres in Paris; [Hector Berlioz](#) writes *Les Troyens*; [Johann Strauss II](#) writes *Tritsch-Tratsch-Polka*
- **1857 in music** – First public performance of [Franz Liszt's Piano Sonata in B Minor](#)
- **1856 in music** – Death of [Robert Schuman](#), German composer and pianist; [Richard Wagner](#), German composer, concludes *Die Walküre*
- **1855 in music** – Birth of [Ernest Chausson](#)
- **1854 in music** – [Richard Wagner](#), German composer, concludes *Das Rheingold*
- **1853 in music** – *Il trovatore* by [Giuseppe Verdi](#) premieres in Rome; *La traviata* by Verdi premieres in [Venice](#)
- **1852 in music** – Birth of [Charles Villiers Stanford](#), Irish composer, teacher and conductor; birth of [Francisco Tárrega](#), Spanish composer and guitarist
- **1851 in music** – *Rigoletto* by [Giuseppe Verdi](#) premieres in [Venice](#)
- **1850 in music** – *Lohengrin* by [Richard Wagner](#) premieres in [Weimar](#); *Foster's Plantation Melodies* by [Stephen Foster](#), including "[Camptown Races](#)"

1840s

- **1849 in music** – Death of [Frédéric Chopin](#), Polish composer and pianist; [Franz Liszt](#) publishes his *Three Concert Études*, alongside completing *Funérailles*.
- **1848 in music** – *Album for the Young* by [Robert Schumann](#); Death of [Gaetano Donizetti](#), Italian opera composer
- **1847 in music** – "Oh! Susanna" by [Stephen Foster](#) published
- **1846 in music** – [Adolphe Sax](#) invents the saxophone

- **1845 in music** – *Tannhäuser* by [Richard Wagner](#) premières in [Dresden](#); The [Violin Concerto](#) by [Felix Mendelssohn](#)
- **1844 in music** – Birth of [Nikolai Rimsky-Korsakov](#) and [Charles-Marie Widor](#)
- **1843 in music** – Birth of [Edvard Grieg](#), Norwegian composer (d. 1907); [Minstrel show](#) premieres in United States; *The Flying Dutchman* by [Richard Wagner](#) premieres in [Dresden](#)
- **1842 in music** – "Lisztomania" sweeps Europe
- **1841 in music** – Birth of [Antonín Dvořák](#), Czech composer; *Nabucco* by [Giuseppe Verdi](#)
- **1840 in music** – Birth of [Pyotr Ilyich Tchaikovsky](#), Russian composer; Death of [Niccolò Paganini](#), Italian composer and ultra virtuoso violinist

1830s

- **1839 in music** – *Blumenstück* by [Robert Schumann](#)
- **1838 in music** – *Kinderszenen* by [Robert Schumann](#)
- **1837 in music** – *Requiem (Berlioz)* by [Hector Berlioz](#)
- **1836 in music** – Birth of [Carlos Gomes](#), Brazilian composer and opera composer, *Les Huguenots* by [Giacomo Meyerbeer](#) premieres in Paris
- **1835 in music** – Death of [Vincenzo Salvatore Carmelo Francesco Bellini](#), Italian opera composer, *Lucia di Lammermoor* by [Gaetano Donizetti](#) premieres in [Naples](#); [Gaetano Corticelli](#) is in vogue in salons of Bologna, Italy featuring his terzettis and fantasies; *I puritani* by [Vincenzo Bellini](#) premieres
- **1834 in music** – *Die Neue Zeitschrift für Musik* first published by [Robert Schumann](#)
- **1833 in music** – [Johannes Brahms](#) born
- **1832 in music** – Death of [Muzio Clementi](#), Italian composer and pianist
- **1831 in music** – *La sonnambula* and *Norma* by [Vincenzo Bellini](#)
- **1830 in music** – *Symphonie Fantastique* by [Hector Berlioz](#) is written; *The Hebrides (overture)* by [Felix Mendelssohn](#); *Anna Bolena* by [Gaetano Donizetti](#); and *I Capuleti e i Montecchi* by [Vincenzo Bellini](#)

1820s

- **1829 in music** – The *Italian Symphony*, the *Scottish Symphony*, and the *Songs Without Words* by [Felix Mendelssohn](#); Birth of [Anton Rubinstein](#), Russian composer and ultra virtuoso pianist
- **1828 in music** – [Franz Schubert](#) dies
- **1827 in music** – [Ludwig van Beethoven](#) dies; *Winterreise* by [Franz Schubert](#); *Il pirata* by [Vincenzo Bellini](#)
- **1826 in music** – June 5, Death of [Carl Maria Friedrich Ernst von Weber](#), German opera composer. *String Quartet No. 14 in C Sharp minor* by [Ludwig van Beethoven](#) was completed. October 31, [Muzio Clementi](#)'s complete *Gradus ad Parnassum* (100 pieces) appears for the first time, simultaneously in Paris, Leipzig and London.
- **1825 in music** – Birth of [Johann Strauss II](#), Austrian composer; *Songs from Sir Walter Scott* by [Franz Schubert](#), including "[Ellens dritter Gesang](#)" (Schubert's *Ave Maria*); The *Octet* by [Felix Mendelssohn](#)
- **1824 in music** – Birth of [Anton Bruckner](#), Austrian composer and organist; [Beethoven's 9th Symphony](#)
- **1823 in music** – *Die schöne Müllerin* by [Franz Schubert](#)

- 1822 in music
- 1821 in music – *Der Freischütz* by Carl Maria von Weber, premieres in Berlin
- 1820 in music

SCIENCE, TECHNOLOGY, ETC. IN THE TWELFTHY 1820-1939

1820s

From Wikipedia, the free encyclopedia

The **1820s** (pronounced "eighteen-twenties") was a decade of the Gregorian calendar that began on January 1, 1820, and ended on December 31, 1829.

It saw the rise of the First Industrial Revolution. Photography, rail transport, and the textile industry were among those that largely developed and grew prominent over the decade, as technology advanced significantly. European colonialism began gaining ground in Africa and Asia, and trade between the Qing Dynasty began to open up more towards foreign traders, particularly those from Europe. As European imperialism gained momentum, opposition from affected/exploited societies resulted, with wars such as the Java War and the Greek War of Independence. Resistance in the form of separatism and nationalism (particularly in the Spanish American wars of independence) led to the independence of many countries around the world, such as Brazil, Peru, and Bolivia.

Economics and commerce

- 1821: High-quality cotton is introduced in Egypt.
- 1822 – Ashley's Hundred leave from St. Louis, setting off a major increase in fur trade.
- 1822 – Coffee is no longer banned in Sweden.
- 1824 – The Fort Vancouver trading post is established on the lower Columbia River by the Hudson's Bay Company.
- August 18, 1825 – Gregor MacGregor issues a £300,000 loan with 2.5% interest through the London bank of Thomas Jenkins & Company. His actions lead to the Panic of 1825, the first modern stock market crash in London.

Slavery, serfdom and labor

- March 3, 1820 and March 6, 1820 – Slavery in the United States: The Missouri Compromise becomes law.
- 1820: Robert Owen devises the labour voucher.
- 1820: 18,957 black slaves leave Luanda, Angola.
- 1828 – 32,000 Angolans are sold in Rio de Janeiro, Brazil.
- June 5, 1829 – Slave trade: HMS Pickle captures the armed slave ship *Voladora* off the coast of Cuba.

Science and technology

- January 28, 1820 – A Russian expedition led by Fabian Gottlieb von Bellingshausen and Mikhail Petrovich Lazarev approaches the Antarctic coast (see History of Antarctica).
- January 30, 1820 – Edward Bransfield lands on the Antarctic mainland (see History of Antarctica).
- April 1820 – Hans Christian Ørsted discovers the relationship between electricity and magnetism.
- May 11, 1820 – HMS Beagle (the ship that later takes young Charles Darwin on his scientific voyage) is launched.
- 1820: The 6th edition of the Encyclopædia Britannica appears.

- [June 14, 1822](#) – [Charles Babbage](#) proposes a [Difference engine](#).
- [1822](#) – [Hieroglyphs](#) are deciphered by [Thomas Young](#) and [Jean-François Champollion](#), using the [Rosetta Stone](#).
- [1822](#) – [Galileo Galilei](#)'s [Dialogue](#) is taken off the [Index Librorum Prohibitorum](#), the [Roman Catholic Church](#)'s list of banned books.
- [1822](#) – The [Graham Cracker](#) is developed in [Bound Brook, New Jersey](#) by the [Presbyterian](#) minister [Sylvester Graham](#).
- [1823](#) – [Olbers' paradox](#) is described by the [German astronomer Heinrich Wilhelm Olbers](#).
- [January 8, 1824](#) – After much controversy, [Michael Faraday](#) is finally elected as a member of the [Royal Society](#) with only one vote against him.
- [October 21, 1824](#) – [Joseph Aspdin](#) patents [Portland Cement](#).
- [1824](#) – The [Panoramagram](#) is developed, creating the first volumetric display.
- [1825](#) – [Hans Christian Ørsted](#) reduces [aluminium chloride](#) to make [aluminium](#).
- [June 1826](#) – [Photography](#): [Nicéphore Niépce](#) makes a true photograph.
- [1826](#) – [Aniline](#) is first isolated from the destructive distillation of [indigo](#) by [Otto Unverdorben](#).
- [May 25, 1827](#) – [Romanian](#) inventor [Petrache Poenaru](#) receives a [French patent](#) for the invention of the first [fountain pen](#) with a replaceable ink cartridge.
- [1827](#) – [Englishman John Walker](#) invents the first [friction match](#) which he names *Lucifer*.
- [1828](#) – [Friedrich Wöhler](#) synthesizes [Urea](#), possibly discrediting a cornerstone of [vitalism](#).
- [1828](#) – [Ányos Jedlik](#) creates the world's first [electric motor](#).
- [1828](#) – Casparus van Houten Sr. (father of [Coenraad Johannes van Houten](#)) patents an inexpensive method for pressing [cocoa butter](#) from roasted [cocoa beans](#),^[19] leaving [cocoa solids](#). This is an important step in modern solid [chocolate](#) production.
- [May 6, 1829](#) – The patent for an instrument called the [accordion](#) is applied for by [Cyrill Demian](#) (Officially approved on [May 23](#).)
- [July 23, 1829](#) – In the United States, [William Burt](#) obtains the first [patent](#) for a form of [typewriter](#).

Transportation

- [1825](#) – The first horse-drawn [omnibuses](#) established in [London](#).
- [September 27, 1825](#) – The world's first modern railway, the [Stockton and Darlington Railway](#), opens in [England](#).
- [October 26, 1825](#) – The [Erie Canal](#) opens, providing passage from [Albany, New York](#) to [Buffalo](#) and [Lake Erie](#).
- [1825](#): The [Ohio and Erie Canal](#) is dug to extend settlement access and commercial traffic to the [Ohio River](#).
- [January 30, 1826](#) – The [Menai Suspension Bridge](#), built by engineer [Thomas Telford](#), is opened between the island of [Anglesey](#) and the mainland of [Wales](#).
- [April 1, 1826](#) – [Samuel Morey](#) patents the [internal combustion engine](#).
- [October 1, 1826](#) – Opening of the [Monkland and Kirkintilloch Railway](#) in Scotland.^[20]
- [September 21, 1826](#) – Construction of the [Rideau Canal](#) begins in Canada.
- [October 7, 1826](#) – The first train operates over the [Granite Railway](#) in [Massachusetts](#).^{[21][22]}
- [1826](#) – The first [railway tunnel](#) is built en route between [Liverpool](#) and [Manchester](#) in [England](#).

- [February 28, 1827](#) – The [Baltimore & Ohio Railroad](#) is incorporated, becoming the first [railroad](#) in United States offering commercial transportation of both people and freight.
- [April 26–May 24, 1827](#) - The [Royal Netherlands Navy's](#) British-built [paddle steamer Curaçao](#) makes the first [Transatlantic Crossing](#) by steam, from [Hellevoetsluis](#) to [Paramaribo](#).^[23]
- [July 4, 1829](#) – [George Shillibeer](#) begins operating the first [bus](#) service in London.^[24]
- [October 8, 1829](#) – Rail transport: [Stephenson's Rocket](#) wins the [Rainhill Trials](#).
- [November 30, 1829](#) – The original [Welland Canal](#) opens for a trial run with a ceremony at Port Dalhousie.

Culture

Music

- [February 3, 1823](#) – [Gioachino Rossini's](#) *Semiramide* is first performed.
- [April 13, 1823](#) – Eleven-year-old [Franz Liszt](#) gives a concert after which he is personally congratulated by [Ludwig van Beethoven](#).
- [May 7, 1824](#) – One of [Beethoven's](#) most notable pieces, his *Symphony No. 9*, premieres in [Vienna](#).
- Early July, [1826](#) – [Ludwig van Beethoven](#) puts the finishing touches on the *String Quartet in C sharp Minor, Opus 131*.
- [1826](#) – [Ludwig Van Beethoven](#) composes the *Große Fuge*.
- [March 11, 1829](#) – [Felix Mendelssohn](#) performs [Bach's St Matthew Passion](#).
- April–September – [Felix Mendelssohn](#) pays his first visit to Britain. This includes the first [London](#) performance of his [concert overture](#) to *A Midsummer Night's Dream* and his trip to [Fingal's Cave](#).^[25]

Art

- 1820: [Venus de Milo](#) is found on the island of [Melos](#) (*Milos*).

Poetry

- 1820: [John Keats](#) completes *Ode on Melancholy*, one in a series of his famous Odes.
- 1820: John Clare 13 July 1793 - 20 May 1864 publishes *Poems Descriptive of Rural life 1820*
- 1826: [Felicia Hemans](#) publishes *Casabianca*, a poem commemorating the sinking of a French ship called the [Orient](#) during [The Battle of the Nile](#) in 1798.

Sports

- 1823 – [William Webb Ellis](#) "invents" [Rugby football](#).
- [August 10, 1826](#) – The first [Cowes Regatta](#) is held on the [Isle of Wight](#) in the UK.^[24]
- [June 10, 1829](#) – The [Oxford University Boat Club](#) wins the very first [boat race](#).^{[17][26]}
- [August 10, 1829](#) – First ascent of [Finsteraarhorn](#), the highest summit of the [Bernese Alps](#).

Theatre

- [January 19, 1829](#) – [August Klingemann's](#) adaptation of [Johann Wolfgang von Goethe's](#) *Faust* premieres in [Braunschweig](#).^[27]

Fashion

During the 1820s in European and European-influenced countries, fashionable women's clothing styles transitioned away from the classically influenced "Empire"/"Regency" styles of ca. [1795–1820](#) (with their relatively unconfining [empire silhouette](#)) and re-adopted elements that had been characteristic of most of the 18th century (and were to be characteristic of the remainder of the 19th century), such as full skirts and clearly visible [corseting](#) of the natural waist.

The silhouette of men's fashion changed in similar ways: by the mid-1820s [coats](#) featured broad shoulders with puffed sleeves, a narrow waist, and full skirts. [Trousers](#) were worn for smart day wear, while [breeches](#) continued in use at court and in the country.

Miscellaneous

- [May 26, 1828](#) – [Feral child: Kaspar Hauser](#) is discovered in [Nuremberg](#), Germany.
- [1822 Jean-François Champollion](#) cracks the [hieroglyphic code](#) by using the [Rosetta Stone](#).

Establishments

- [July 20, 1820](#) – [Saint Cronan's Boys National School](#) opens in [Bray, County Wicklow, Ireland](#) under the title *Bray Male School*. It is the oldest school in Bray and its notable past pupils include the former [President of Ireland, Cearbhall Ó Dálaigh](#).
- 1820: [Indiana University](#) is founded as the Indiana State Seminary and renamed the Indiana College in 1846, to later be renamed [Indiana University](#).
- [February 9, 1821](#) – [The George Washington University](#) is chartered as The Columbian College of the District of Columbia by President Monroe.
- [June 27, 1821](#) – The [New Hampton School](#) is founded in the United States state of [New Hampshire](#).
- [September 18, 1821](#) – [Amherst College](#) is founded in [Massachusetts](#).
- [August 12, 1822](#) – [St David's College](#) (now the [University of Wales, Lampeter](#)) is founded by [Bishop Thomas Burgess](#).
- [November 13, 1822](#) – founding of the [Congregation of St. Basil](#)
- [June 5, 1823](#) – [Raffles Institution](#), then the Singapore Institution, was founded by the founder of Singapore, Sir Stamford Raffles.
- 1823 – Jackson Male Academy, precursor of [Union University](#), is founded in [Tennessee](#).
- 1823 – The [Oxford Union](#) is founded.
- [January 24, 1824](#) – [The Westminster Review](#), No1. is published.
- [June 16, 1824](#) – [Society for the Prevention of Cruelty to Animals](#) is established in [Great Britain](#).
- [October 10, 1824](#) – The [Edinburgh](#) Town Council makes a decision to found the Edinburgh Municipal Fire Brigade, the first [fire brigade](#) in Britain.
- [November 5, 1824](#) – [Rensselaer Polytechnic Institute](#) (the first [technological university](#) in the English-speaking world) is founded in [Troy, New York](#).
- [December 24, 1824](#) – The First American Fraternity, [Chi Phi](#) (XΦ), is founded at Princeton University.
- 1824 – The [Cimetière du Montparnasse](#) is established in [Paris](#), France.
- September 1825 – The [Lady Margaret Boat Club](#) is founded by 12 members of [St John's College, Cambridge](#).

- [1825](#) – The [City of Brisbane](#) is founded (see [History of Brisbane](#)).
- [1825](#) – The [United States Postal Service](#) started a [dead letter office](#).
- [February 11, 1826](#) – [University College London](#) is founded, under the name *University of London*.
- [February 13, 1826](#) – The [American Temperance Society](#) is founded.
- [March 16, 1827](#) – *Freedom's Journal*, the first [African-American](#) owned and published newspaper in the United States, is founded in [New York City](#) by [John Russwurm](#).
- [1827](#) – [Egypt: Cairo University School of Medicine](#) is established as the first African medical school in the Middle East.
- [1827](#) – [J. J. Audubon](#) begins publishing *Birds of America*.
- [April 11, 1828](#) – [Bahía Blanca](#) is founded.
- [June 1, 1829](#) – *The Philadelphia Inquirer* is founded as *The Pennsylvania Inquirer*.
- [October 1, 1829](#) – [South African College](#) inaugurated in [Cape Town](#).
- [1829](#) – [King's College London](#) is founded under the patronage of [King George IV](#) and the [Prime Minister The Duke of Wellington](#). It will become the third official [university](#) in [England](#).
- [1829](#) – The [Chalmers University of Technology](#) is founded in [Gothenburg](#).

Disasters, natural events, and notable mishaps

- [November 20, 1820](#) After the sinking of the [Essex \(1799 whaleship\)](#) of [Nantucket](#) by a [whale](#) the survivors were left floating in three small whaleboats. They eventually resorted, by common consent, to [cannibalism](#) to allow some to survive.
- 1820: [Mount Rainier](#) erupts over what is today Seattle.
- [February 6, 1822](#) – [Chinese junk Tek Sing](#) sinks in the [South China Sea](#) with the loss of around 1600 people on board.
- [May 26, 1822](#) – 116 people die in the [Grue Church fire](#), the biggest fire disaster in Norway's history.
- [1822](#) – An [earthquake](#) in [Chile](#) raises the coastal area.
- [July 15, 1823](#) – The [Basilica of Saint Paul Outside the Walls](#) in [Rome](#) is almost completely destroyed by fire.
- [November 7, 1824](#) – In the worst flood to date in [Saint Petersburg](#), water rises 421 cm above normal and 200 lose their lives.
- [October 7, 1825](#) – The [Miramichi Fire](#) breaks out in New Brunswick.
- August, [1826](#) – The town of [Crawford Notch](#) suffers a [landslide](#), killing nine people. Those killed include seven members of the Willey family, after whom [Mount Willey](#) is named.
- [1828](#) – A [typhoon](#) kills approximately 10,000 people in [Kyūshū](#), Japan.

Religion

- 1820: [Joseph Smith](#) receives his [First Vision](#) in the spring in [Palmyra, New York](#).
- [September 22, 1823](#) – [Joseph Smith](#) says that he was directed by God through the angel Moroni to the place where the [Golden plates](#) are stored.
- [February 11, 1826](#) – [Swaminarayan](#) writes the [Shikshapatri](#), an important text within the [Swaminarayan faith](#).
- [July 26, 1826](#) – The last *auto-da-fé* is held in [Valencia, Spain](#).
- [March 31, 1829](#) – [Pope Pius VIII](#) succeeds [Pope Leo XII](#) as the 253rd [pope](#).

- [June 19, 1829](#) – [Robert Peel's Metropolitan Police Act](#) establishes the [Metropolitan Police Service](#) in London, the first modern police force. The first officers, known by the nicknames "bobbies" or "peelers", go on patrol on [September 29](#).^[7]

People

World leaders

[1820](#) – [1821](#) – [1822](#) – [1823](#) – [1824](#) – [1825](#) – [1826](#) – [1827](#) – [1828](#) – [1829](#)

Authors

- [Nathaniel Hawthorne](#)
- [Mary Shelley](#)
- [Alexandre Dumas](#)

1830s

From Wikipedia, the free encyclopedia

The **1830s** (pronounced "eighteen-thirties") was a [decade](#) of the [Gregorian calendar](#) that began on January 1, 1830, and ended on December 31, 1839.

In this decade, the world saw a rapid rise of [imperialism](#) and [colonialism](#), particularly in [Asia](#) and [Africa](#). Britain saw a surge of power and world dominance, as [Queen Victoria](#) took to the throne in 1837. Conquests took place all over the world, particularly around the expansion of [Ottoman Empire](#) and the [British Raj](#). New outposts and settlements flourished in Oceania, as Europeans began to settle over [Australia](#) and [New Zealand](#).

Science and technology

Astronomy

- [Robert's Quartet](#), a group of galaxies, is discovered.
- [March 14, 1834](#) – [John Herschel](#) discovers the open cluster of stars now known as [NGC 3603](#), observing from the [Cape of Good Hope](#).^[21]
- [May 15, 1836](#) – [Francis Baily](#), during an [eclipse](#) of the [sun](#), observes the phenomenon named after him as [Baily's beads](#).
- [1838](#) – [Friedrich Bessel](#) makes the first accurate measurement of distance to a [star](#).
- [1839](#) – The first [parallax](#) measurement of the distance to [Alpha Centauri](#) is published by [Thomas Henderson](#).

Mechanical Engineering

- [July 17, 1830](#) – [Barthélemy Thimonnier](#) is granted a [patent](#) (#7454) for a [sewing machine](#) in [France](#); it chains stitches at 200/minute.
- [August 31, 1830](#) – [Edwin Beard Budding](#) is granted a patent for the invention of the [lawnmower](#).
- [February 25, 1836](#) – [Samuel Colt](#) receives a United States [patent](#) for the [Colt revolver](#), the first revolving barrel multishot firearm.
- [February 24, 1839](#) – [William Otis](#) receives a [patent](#) for the [steam shovel](#).

Photography



L'Atelier de l'artiste. An 1837 [daguerreotype](#) by [Louis Daguerre](#), the first to complete the full process.

- 1832 – [Joseph Plateau](#) invented an early [stroboscopic](#) device, the "[phenakistoscope](#)", which gives the illusion of a moving image. This invention was an important [precursor to cinema](#).^[22]
- August 1835 – [H. Fox Talbot](#) exposes the world's first known [photographic negatives](#) at [Lacock Abbey](#) in England.^[23]
- [Louis Daguerre](#) develops the [daguerreotype](#).
- [January 2, 1839](#) – First photo of the [Moon](#) taken by photographer [Louis Daguerre](#)
- [January 9, 1839](#) – The [French Academy of Sciences](#) announces the [Daguerreotype photography](#) process.
- [June 22, 1839](#) – [Louis Daguerre](#) receives a patent for his camera (commercially available by September at the price of 400 francs).
- [August 19, 1839](#) – The French government gives [Louis Daguerre](#) a pension and gives the [daguerreotype](#) "for the whole world".

Electricity

Many key discoveries about electricity were made in the 1830s. [Electromagnetic induction](#) was discovered independently by [Michael Faraday](#) and [Joseph Henry](#) in 1831; however, Faraday was the first to publish the results of his experiments.^{[24][25]} Electromagnetic induction is the production of a [potential difference](#) (voltage) across a [conductor](#) when it is exposed to a varying [magnetic field](#). This discovery was essential to the invention of [transformers](#), [inductors](#), and many types of [electrical motors](#), [generators](#) and [solenoids](#).^{[26][27]}

In 1834, [Michael Faraday](#)'s published his research regarding the quantitative relationships in electrochemical reactions, now known as [Faraday's laws of electrolysis](#).^[28] Also in 1834, [Jean C. A. Peltier](#) discovered the [Peltier "effect"](#), which is the presence of heating or cooling at an electrified junction of two different conductors. In 1836, [John Daniell](#) invented a primary cell in which [hydrogen](#) was eliminated in the generation of the electricity.

Telegraph

- [May 6, 1833](#) – [Carl Friedrich Gauss](#) and [Wilhelm Weber](#) obtain permission to build an [electromagnetic telegraph](#) in [Göttingen](#).
- May 1837 – [Samuel Morse](#) patents the [telegraph](#).
- [April 9, 1839](#) – The world's first commercial electric [telegraph](#) line comes into operation alongside the [Great Western Railway](#) line, from [Paddington Station](#) to [West Drayton](#).

Computers

- June 5, 1833 – Ada Lovelace is introduced to Charles Babbage by Mary Somerville.^[29]
- 1834 – Charles Babbage begins the conceptual design of an "analytical engine", a mechanical forerunner of the modern computer. It will not be built in his lifetime.^{[30][31]}

Chemistry

- 1833 – The dawn of biochemistry: The first enzyme, diastase, is discovered by Anselme Payen.
- October 24, 1836 – The earliest United States patent for a phosphorus friction match is granted to Alonzo Dwight Phillips of Springfield, Massachusetts.
- 1839 – Charles Goodyear vulcanizes rubber.

Biology



Darwin's voyage aboard HMS Beagle.

- December 27, 1831 – Charles Darwin embarks on his historic voyage aboard HMS Beagle.
- January 7, 1835 – HMS Beagle anchors off the Chonos Archipelago on the voyage of 1831–1836 with Charles Darwin.
- September 7, 1835 – Charles Darwin arrives at the Galapagos Islands aboard HMS Beagle.
- January 12, 1836 – HMS Beagle with Charles Darwin reaches Sydney.
- July 20, 1836 – Charles Darwin climbs Green Hill on Ascension Island.
- October 2, 1836 – Charles Darwin returns to England aboard HMS Beagle with biological data he will later use to develop his theory of evolution, having left South America on August 17.
- 1838 – Proteins are discovered by Jöns Jakob Berzelius.

Archaeology

- 1836 – Chatsworth Head found near Tamassos on Cyprus.^[32]
- 1838 – Chatsworth Head acquired by the 6th Duke of Devonshire at Smyrna from H. P. Borrell.
- 1839 – An archaeological excavation on Copan begins.

Sociology

- July 2, 1832 – Andre-Michel Guerry presents his *Essay on moral statistics of France*, to the French Academy of Sciences, a significant step in the founding of empirical social science.

Transportation

Rail

- [September 15, 1830](#) – The [Liverpool and Manchester Railway](#) opens, the world's first intercity passenger [railway](#) operated solely by [steam locomotives](#).
- [1834](#) – The [Wilmington and Raleigh Railroad](#) is chartered in [Wilmington, North Carolina](#).^[33]
- [Railroad](#) construction begins in earnest in the United States.
- [May 5, 1835](#) – [Rail transport in Belgium](#): a railway is opened between [Brussels](#) and [Mechelen](#), the first in [continental Europe](#).
- [December 7, 1835](#) – The [Bavarian Ludwig Railway](#) opens between [Nuremberg](#) and [Fürth](#), with a train hauled by *Der Adler* ("The Eagle"), the [first railway in Germany](#).
- [December 21, 1835](#) – The [Raleigh and Gaston Railroad](#) is chartered in [Raleigh, North Carolina](#).^[34]
- [February 8, 1836](#) – [London and Greenwich Railway](#) opens its first section, the first railway in [London, England](#).^[35]
- [July 13, 1836](#) – The first numbered [U.S. Patent 1](#) (after filing 9,957 unnumbered patents) is granted, to [John Ruggles](#) for improvements to railroad [steam locomotive](#) tires.
- [July 21, 1836](#) – The [Champlain and St. Lawrence Railroad](#) opens between [St. John](#) and [La Prairie, Quebec](#), the first steam-worked passenger railroad in [British North America](#).
- [October 25, 1836](#) – Construction begins on the [Wilmington and Raleigh Railroad](#) in [North Carolina](#). Due to a lack of support in [Raleigh](#), the route is revised to run from [Wilmington](#) to the [Petersburg Railroad](#) in [Weldon](#).^[36]

Flight

- [May 24, 1832](#) – Francois Arban, early French balloonist makes his 1st ascent.^[37]

Automobile

- [1834](#) – [Thomas Davenport](#), the inventor of the first American [DC](#) electrical motor, installs his motor in a small model car, creating one of the first [electric cars](#).

Steamships

- [August 18, 1833](#) – The [Canadian](#) ship [SS Royal William](#) sets out from [Pictou, Nova Scotia](#), on a 25-day passage of the [Atlantic Ocean](#) largely under steam to [Gravesend, Kent, England](#).
- [April 4 – April 22, 1838](#) – The [paddle steamer SS Sirius \(1837\)](#) makes the [Transatlantic Crossing](#) to [New York](#) from [Cork, Ireland](#), in eighteen days, though not using steam continuously.^[38]
- [April 8 – April 23, 1838](#) – [Isambard Kingdom Brunel](#)'s paddle steamer [SS Great Western](#) (1838) makes the [Transatlantic Crossing](#) to [New York](#) from [Avonmouth, England](#), in fifteen days, inaugurating a regular steamship service.^[10]

Economics

- A period of economic [prosperity](#) in America and [Europe](#), mainly due to increasing [trade](#), the mass production of [railroads](#), and the [Erie Canal](#).
- Dutch-speaking farmers known as [Voortrekkers](#) emigrate northwards from the [Cape Colony](#).

- The destruction of the 17th bank of the United States occurred in 1836

Literature

- [Charles Dickens](#) publishes his first novel *The Pickwick Papers* followed by *Oliver Twist* and *Nicholas Nickleby*
- [January 14, 1831](#) – *The Hunchback of Notre Dame* is first published by [Victor Hugo](#).
- [1832](#) – Publication of the first [Baedeker](#) guidebook, *Voyage du Rhin de Mayence à Cologne*, in [Koblenz](#).
- [1832](#) – Publication begins (posthumously) of [Carl von Clausewitz](#)'s *Vom Kriege* ("*On War*").
- [June 10, 1834](#) – [Thomas Carlyle](#) moves to [Cheyne Row \(Carlyle's House\)](#) in London.
- [August 25, 1835](#) – In the U.S., the *New York Sun* prints the first of six installments of the [Great Moon Hoax](#).
- [December 1, 1835](#) – [Hans Christian Andersen](#) publishes his first book of fairy tales.
- [March 1836](#) – First monthly part of [Charles Dickens](#)' *The Pickwick Papers* ("*The Posthumous Papers of the Pickwick Club ...*", edited by Boz") published in London.
- [1836](#) – The first printed literature in [Assyrian Neo-Aramaic](#) is produced by [Justin Perkins](#), an American [Presbyterian missionary](#).
- [February 1837](#) – [Charles Dickens](#)'s *Oliver Twist* begins publication in serial form in [London](#).
- [March 23, 1839](#) – The *Boston Morning Post* first records the use of "OK" ([oll korrekt](#)).

Theatre

- [March 1, 1836](#) – [Antonio García Gutiérrez](#)'s play *El Trovador* is performed for the first time in [Madrid, Spain](#).

Music

Main article: [1830s in music](#)

- [December 5, 1830](#) – [Hector Berlioz](#)'s most famous work, *Symphonie Fantastique*, has its world premiere in Paris.
- [Richard Wagner](#) completes his first opera, *Die Feen* (The Fairies).
- [November 17, 1839](#) – [Giuseppe Verdi](#)'s first opera, *Oberto, conte di San Bonifacio*, opens in [Milan](#).

Sports

Main article: [1830s in sports](#)

- [Croquet](#) invented in [Ireland](#).

Fashion

Main article: [1830s in fashion](#)

- Innovations in [roller printing on textiles](#) introduced new dress fabrics.
- Broad, exaggerated sleeves for women and padded shoulders for men contrasted a narrow, idealized waist.
- [Brocades](#) come back into style.
- Low boots with [elastic](#) insets appear.
- *Greatcoats*, overcoats with wide sleeves, become fashionable for men to wear with day wear.

Religion

- [March 26, 1830](#) – The [Book of Mormon](#) is published in [Palmyra, New York](#).
- [April 6, 1830](#) – [Joseph Smith](#) and 5 others organize the [Church of Christ](#) (later renamed the [Church of Jesus Christ of Latter Day Saints](#)), the first formally organized church of the [Latter Day Saint movement](#), in northwestern [New York](#).
- [February 2, 1831](#) – [Pope Gregory XVI](#) succeeds [Pope Pius VIII](#) as the 254th [pope](#).
- [August 7, 1831](#) – American [Baptist](#) minister [William Miller](#) preaches his first sermon on the Second Advent of Christ in Dresden, New York, launching the Advent Movement in the United States.
- [March 24, 1832](#) – In [Hiram, Ohio](#), a group of men beat, [tar and feather](#) [Latter Day Saint movement](#) founder [Joseph Smith](#).
- [October 27, 1838](#) – Missouri Governor [Lilburn W. Boggs](#) declares Mormons to be enemies of the state and encourages the extermination or the exile of the religious minority, forcing nearly 10,000 Mormons out of the state.^[39]
- [1838](#) – [Biblical criticism](#): [Christian Hermann Weisse](#) proposes the [two-source hypothesis](#).

Disasters, natural events, and notable mishaps

- [June 29, 1833](#) – [William Fraser Tolmie](#) experiences an earthquake at [Fort Nisqually](#). His journal entry records the first written eyewitness account of an earthquake in the [Puget Sound](#) region.
- [November 12 – November 13, 1833](#) – [Stars Fell on Alabama](#): A spectacular occurrence of the [Leonid meteor shower](#) is observed in [Alabama](#).
- [November 25, 1833](#) – A major 8.7 [earthquake](#) strikes [Sumatra](#).
- [October 16, 1834](#) – The [Palace of Westminster](#) is destroyed by fire.
- [February 20, 1835](#) – [Concepción, Chile](#), is destroyed by an [earthquake](#).
- [November 16, 1835](#) – [Comet Halley](#) reaches [perihelion](#), its closest approach to the sun.
- [December 16 – December 17, 1835](#) – The [Great Fire of New York](#) destroys 530 buildings, including the [New York Stock Exchange](#).
- [December 15, 1836](#) – The [United States Patent Office](#) burns in [Washington, D.C.](#)
- [December 27, 1836](#) – [Lewes avalanche](#): An [avalanche](#) at [Lewes](#) in [Sussex](#), England, kills eight of fifteen people buried when a row of cottages is engulfed in snow.
- [December 30, 1836](#) – In [Saint Petersburg](#), the Lehman Theater catches fire, killing 800 people.
- [January 1, 1837](#) – [Galilee earthquake](#).
- [December 17, 1837](#) – [Fire in the Winter Palace, Saint Petersburg](#).
- [January 10, 1838](#) – A fire destroys [Lloyd's Coffee House](#) and the [Royal Exchange](#) in [London](#).
- [September 7, 1838](#) – [Grace Darling](#) and her father rescue thirteen survivors from the [SS Forfarshire](#) off the [Farne Islands](#).
- [September 9, 1839](#) – In the Great Fire of [Mobile, Alabama](#), hundreds of buildings are burned.
- [November 25, 1839](#) – A disastrous [cyclone](#) slams [India](#) with terrible winds and a giant 40-foot [storm surge](#), wiping out the port city of [Coringa](#); 300,000 people die.

Cholera

Main article: [Second cholera pandemic](#)

Historians believe that the [first cholera pandemic](#) had lingered in Indonesia and the Philippines in 1830. The second cholera pandemic spread from India to Russia and then to the rest of Europe claiming hundreds of thousands of lives.^[40] It reached [Moscow](#) in August 1830, and by 1831, the epidemic had infiltrated Russia's main cities and towns.

Russian soldiers brought the disease to Poland during the [Polish–Russian War 1830–31](#).^[41] "[Cholera Riots](#)" occurred in Russia, caused by the anti-cholera measures undertaken by the [tsarist](#) government.

The epidemic reached western Europe later in 1831. In London, the disease claimed 6,536 victims; in Paris, 20,000 died (out of a population of 650,000), with about 100,000 deaths in all of France.^[42] In 1832 the epidemic reached [Quebec](#), [Ontario](#), and [Nova Scotia](#), Canada; and [Detroit](#) and [New York City](#) in the United States. It reached the Pacific coast of North America between 1832 and 1834.^[43]

Establishments

- [January 11, 1830](#) – [LaGrange College](#) (now the [University of North Alabama](#)) opens its doors, becoming the first publicly chartered college in [Alabama](#).
- [July 13, 1830](#) – The General Assembly's Institution, now the [Scottish Church College](#), one of the pioneering institutions that ushered the [Bengal Renaissance](#), is founded by [Alexander Duff](#) and [Raja Ram Mohan Roy](#), in [Calcutta](#), [India](#).
- [1830](#) – [Austins of Derry](#) established in [Northern Ireland](#). As of 2010 it will be the world's oldest independent [department store](#).
- [March 10, 1831](#) – The [French Foreign Legion](#) is founded.
- [December 31, 1831](#) – [Gramercy Park](#) is deeded to [New York City](#).
- [April 18, 1831](#) – [University of Alabama](#) founded.
- [1831](#) – Founding of [Denison University](#) in [Granville, Ohio](#)
- [1831](#) – Founding of [Wesleyan University](#) in [Middletown, Connecticut](#)
- [1831](#) – Founding of [New York University](#) in [New York City](#)
- [1831](#) – Founding of [Xavier University](#) in [Cincinnati, Ohio](#) (as "The Athenaeum")
- [1831](#) – [The Sydney Morning Herald](#) newspaper is first published.
- [July 4, 1832](#) – [The University of Durham](#) is founded by an act of Parliament and given royal assent by King William IV.
- September – [Belvedere College](#), Dublin, is founded by the order of the Jesuit Society of Ireland.^[44]
- [October 19, 1832](#) – [Alpha Delta Phi](#) fraternity is founded at Hamilton College.
- [November 21, 1832](#) – [Wabash College](#), a small, private, liberal arts college for men, is founded.
- [August 1, 1833](#) – [King William's College](#) on the [Isle of Man](#) officially opens.
- [1833](#) – Foundation of [Kalamazoo College](#) in [Kalamazoo, Michigan](#)
- [1833](#) – Foundation of [Madras College](#), [St Andrews](#)
- [1833](#) – Foundation of [Oberlin College](#) in [Oberlin, Ohio](#)
- [March 19, 1834](#) – Founding of Cavendish Villa Football Club.^[where?]
- [November 4, 1834](#) – [Delta Upsilon](#) fraternity is founded at [Williams College](#).
- [1834](#) – Medical School of Louisiana is founded, later to become [Tulane University](#) in [New Orleans](#).
- [March 23, 1835](#) – The [Mexican Academy of Language](#) is established.
- [June 1, 1835](#) – [Kingston Penitentiary](#) in [Kingston, Ontario](#), opens.

- [July 14, 1835](#) – Organisation of the universal [Catholic Apostolic Church](#), initially in the U.K.
- [August 28, 1835](#) – [Castleknock College](#) is founded by the Vincentian order in [Dublin, Ireland](#).
- [October 3, 1835](#) – [Staedtler Company](#) founded by J.S. Staedtler in [Nuremberg](#), Germany.
- [1835](#) – The [British Geological Survey](#) is founded as the world's first national [geological survey](#).
- [1835](#) – The Cachar Levy, forerunner of the [Assam Rifles](#), is founded in [India](#).
- [1835](#) – The first [Bulgarian](#)-language school opens in the [Ottoman Empire](#).
- [1835](#) – [Charles-Louis Havas](#) creates [Havas](#), the first news agency in the world (which later spawns [Agence France-Presse](#)).
- [1836](#) – The [New Board](#) brokerage group is founded in [New York City](#).
- [February 25, 1837](#) – In [Philadelphia](#), The [Institute for Colored Youth](#) (ICY) is founded as the first institution for the higher education of black people in the United States.
- [March 4, 1837](#) – The city of Chicago is incorporated.
- [1837](#) – At [Le Mans](#), France, Father [Basil Moreau](#), CSC, founds the [Congregation of Holy Cross](#) by joining the Brothers of St. Joseph and the Auxiliary Priests of Le Mans.
- [November 8, 1837](#) – Mount Holyoke Female Seminary, later [Mount Holyoke College](#), is founded in South Hadley, Massachusetts.
- [1838](#) – [Duke University](#) is established in [North Carolina](#).
- [November 3, 1838](#) – [The Bombay Times and Journal of Commerce](#) is founded (renamed [The Times of India](#) in 1861).
- [February 11, 1839](#) – The [University of Missouri](#) is established, becoming the first public university west of the [Mississippi River](#).
- [March 5, 1839](#) – [Longwood University](#) is founded in [Farmville, Virginia](#).
- [March 7, 1839](#) – [Baltimore City College](#), the third public high school in the United States, is established in [Baltimore, Maryland](#).
- [March 26, 1839](#) – The first [Henley Royal Regatta](#) is held.
- [August 8, 1839](#) – The [Beta Theta Pi](#) fraternity is founded in [Oxford, Ohio](#).
- [November 11, 1839](#) – The [Virginia Military Institute](#) is founded in Lexington, [Virginia](#).
- [November 27, 1839](#) – In [Boston, Massachusetts](#), the [American Statistical Association](#) is founded.
- [1839](#) – [Episcopal High School](#) in Alexandria, Virginia, is founded.
- [1839](#) – The [Anti-Corn Law League](#) is founded in [Manchester](#).

People

World leaders

[1830](#) – [1831](#) – [1832](#) – [1833](#) – [1834](#) – [1835](#) – [1836](#) – [1837](#) – [1838](#) – [1839](#)

1840s

From Wikipedia, the free encyclopedia

The **1840s** (pronounced "eighteen-forties") was a [decade](#) of the [Gregorian calendar](#) that began on January 1, 1840, and ended on December 31, 1849.

Throughout the decade, many countries (particularly in [Europe](#)) worldwide saw many revolts and uprisings, with the most prominent ones [happening in 1848](#). Aside from uprisings, the [United States](#) began to see a shifting population that [migrated to the West Coast](#), as the [California Gold Rush](#) ensued in the latter half of the decade.

Science and technology

Astronomy

- April – [Eta Carinae](#) is temporarily the second-brightest star in the night sky.
- [September 23, 1846](#) – [Discovery of Neptune](#): The planet is observed for the first time by German astronomers [Johann Gottfried Galle](#) and [Heinrich Louis d'Arrest](#) as predicted by the British astronomer [John Couch Adams](#) and the French astronomer [Urbain Le Verrier](#).
- [September 16, 1848](#) – [William Cranch Bond](#) and [William Lassell](#) discover [Hyperion](#), [Saturn's moon](#).

Photography

The 1840s saw the rise of the Daguerreotype. Introduced in 1839, the Daguerreotype was the first publicly announced photographic process and came into widespread use in the 1840s. Numerous events in the 1840s were captured by photography for the first time with the use of the Daguerreotype. A number of daguerrotypes were taken of the occupation of Saltillo during the Mexican–American War, in 1847 by an unknown photographer. These photographs stand as the first ever photos of warfare in history.

Telegraph

- The first [electrical telegraph](#) sent by [Samuel Morse](#) on May 24, 1844, from [Baltimore](#) to [Washington, D.C.](#).

Computers

- [1843](#) – [Ada Lovelace](#) translates and expands [Menabrea's](#) notes on [Charles Babbage's analytical engine](#), including an [algorithm](#) for calculating a sequence of [Bernoulli numbers](#), regarded as the world's first [computer program](#).^{[36][37][38]}

Chemistry

- [June 15, 1844](#) – [Charles Goodyear](#) receives a [patent](#) for [vulcanization](#), a process to strengthen [rubber](#).
- [1844](#) – Swedish chemistry professor [Gustaf Erik Pasch](#) invents the [safety match](#).
- [1846](#) – [Abraham Pineo Gesner](#) develops a process to refine a liquid fuel, which he calls [kerosene](#), from [coal](#), [bitumen](#) or [oil shale](#).
- 1844 John Dalton Dies

Geology

- [1840](#) – [Louis Agassiz](#) publishes his *Etudes sur les glaciers* ("Study on Glaciers", 2 volumes), the first major scientific work to propose that the Earth has seen an [ice age](#).

Physics

- [1840](#) – The first English translation of Goethe's *Theory of Colours* by [Charles Eastlake](#) is published.
- [1842](#) – [Julius Robert von Mayer](#) proposes that [work](#) and [heat](#) are equivalent.^[39]

- [October 16, 1843](#) – [William Rowan Hamilton](#) discovers the calculus of [quaternions](#) and deduces that they are non-commutative.^[40]
- [1843](#) – [James Joule](#) experimentally finds the [mechanical equivalent of heat](#).^[41]

Biology

- [July 3, 1844](#) – The last definitely recorded pair of [great auks](#) are killed on the [Icelandic](#) island of [Eldey](#).
- [1844](#) – The anonymously written [Vestiges of the Natural History of Creation](#) is published and paves the way for the acceptance of [Darwin's](#) book [The Origin of Species](#).

Paleontology

- [1842](#) – [English palaeontologist Richard Owen](#) coins the name *Dinosauria*, hence the [Anglicized dinosaur](#).^[42]

Psychology

- [November 13, 1841](#) – Scottish surgeon [James Braid](#) first sees a demonstration of [animal magnetism](#) by [Charles Lafontaine](#) in [Manchester](#), which leads to his study of the phenomenon that he (Braid) eventually calls [hypnotism](#).

Economics

- [June 20, 1842](#) – Anselmo de Andrade, Portuguese economist and politician, is born in [Vila Real de Santo António](#).
- [August 28, 1844](#) – [Friedrich Engels](#) and [Karl Marx](#) meet in [Paris, France](#).
- [1845](#) – [Friedrich Engels'](#) treatise [The Condition of the Working Class in England in 1844](#) is published in [Leipzig](#) as *Die Lage der arbeitenden Klasse in England*.
- [June 1, 1847](#) – The first congress of the [Communist League](#) is held in London.
- [February 21, 1848](#) – [Karl Marx](#) and [Friedrich Engels](#) publish [The Communist Manifesto](#) (*Manifest der Kommunistischen Partei*) in London.

Medicine

- [March 30, 1842](#) – [Anesthesia](#) is used for the first time in an operation (Dr. [Crawford Long](#) performed the operation using [ether](#)).
- [December 27, 1845](#) – [Anesthesia](#) is used for childbirth for the first time (Dr. [Crawford Long](#) in [Jefferson, Georgia](#)).
- [November 4 – 8, 1847](#) – [James Young Simpson](#) discovers the [anesthetic](#) properties of [chloroform](#) and first uses it, successfully, on a patient, in an [obstetric](#) case in [Edinburgh](#).^{[43][44]}
- [January 23, 1849](#) – [Elizabeth Blackwell](#) is awarded her M.D. by the Medical Institute of [Geneva, New York](#), thus becoming the [United States'](#) first woman doctor.

Exploration

Antarctica

- [January 19, 1840](#) – Captain [Charles Wilkes'](#) [United States Exploring Expedition](#) sights what becomes known as [Wilkes Land](#) in the southeast quadrant of [Antarctica](#), claiming it for the [United States](#) and providing evidence that Antarctica is a complete continent.^[45]
- [January 21, 1840](#) – [Dumont D'Urville](#) discovers [Adélie Land](#) in [Antarctica](#), claiming it for [France](#).^[46]

- [January 27, 1841](#) – The active [volcano Mount Erebus](#) in [Antarctica](#) is discovered and named by [James Clark Ross](#).^[47]
- [January 28, 1841](#) – Ross discovers the "Victoria Barrier", later known as the [Ross Ice Shelf](#). On the same voyage, he discovers the [Ross Sea](#), [Victoria Land](#) and [Mount Terror](#).
- [January 23, 1842](#) – [Antarctic](#) explorer [James Clark Ross](#), charting the eastern side of [James Ross Island](#), reaches a [Farthest South](#) of 78°09'30"S.^[48]
- [January 6, 1843](#) – [Antarctic](#) explorer [James Clark Ross](#) discovers [Snow Hill Island](#).

Transportation

Rail

Widespread interest to invest in rail technology led to a [speculative frenzy](#) in [Britain](#), known there as [Railway Mania](#). It reached its zenith in 1846, when no fewer than 272 [Acts of Parliament](#) were passed, setting up new railway companies, and the proposed routes totalled 9,500 miles (15,300 km) of new railway. Around a third of the railways authorised were never built – the company either collapsed due to poor financial planning, was bought out by a larger competitor before it could build its line, or turned out to be a fraudulent enterprise to channel investors' money into another business.

Steam power

- [July 4, 1840](#) – The [Cunard Line](#)'s 700-ton wooden paddlewheel steamer [RMS Britannia](#) departs from [Liverpool](#), bound for [Halifax](#), [Nova Scotia](#), on the first steam transatlantic passenger mail service.^[49]
- [July 19, 1843](#) – [Isambard Kingdom Brunel](#)'s [SS Great Britain](#) is launched from [Bristol](#); it will be the first iron-hulled, propeller-driven ship to cross the [Atlantic Ocean](#).^[50]
- [1843](#) – The steam powered [rotary printing press](#) is invented by [Richard March Hoe](#) in the [United States](#).^[51]
- [July 26 – August 10, 1845](#) – [Isambard Kingdom Brunel](#)'s iron [steamship Great Britain](#) makes the [Transatlantic Crossing](#) from [Liverpool](#) to [New York](#), the first [screw propelled](#) vessel to make the passage.^{[52][53]}

Other inventions

- [October 5, 1842](#) – [Josef Groll](#) brews the first [pilsner](#) beer in the city of [Pilsen](#), [Bohemia](#) (now the [Czech Republic](#)).
- [September 10, 1846](#) – [Elias Howe](#) is awarded the first United States patent for a [sewing machine](#) using a [lockstitch](#) design.^[54]

Commerce

- In the mid-1840s several harvests failed across Europe, which caused famines. Especially the [Great Irish Famine](#) (1845–1849) was severe and caused a quarter of Ireland's population to die or emigrate to the United States, Canada and Australia.
- The [Panic of 1837](#) triggered by the failing [banks](#) in America is followed by a severe depression lasting until 1845.
- [May 6, 1840](#) – The [Penny Black](#), the world's first [postage stamp](#), becomes valid for the pre-payment of postage.
- [August 10, 1840](#) – [Fortsas hoax](#): A number of book [collectors](#) gather in [Binche](#), [Belgium](#), to attend a non-existent book auction of the late "Count of Fortsas".

- December – The world's first [Christmas cards](#), commissioned by Sir [Henry Cole](#) in London from the artist [John Callcott Horsley](#), are sent.^[55]
- [1843](#) – The export of British textile machinery and other equipment is allowed.^[vague]
- [1844](#) – Annual British iron production reaches 3 million tons.
- [January 4, 1847](#) – [Samuel Colt](#) sells his first [revolver](#) pistol to the U.S government.
- The [California Gold Rush](#) follows on the heels of the [Mexican–American War](#), bringing tens of thousands of immigrants to [California](#) and eliminating the United States' dependence on foreign gold.

Civil rights

Women's rights

- [July 19, 1848](#) – [Women's rights, 1848](#) – [Seneca Falls Convention](#): The 2-day [Women's Rights Convention](#) opens in [Seneca Falls, New York](#), and the "[Bloomers](#)" are introduced at the [feminist](#) convention.

Literature

- [Charles Dickens](#) publishes [The Old Curiosity Shop](#), [Barnaby Rudge](#), [A Christmas Carol](#), [Martin Chuzzlewit](#), [Dombey and Son](#) and [David Copperfield](#).
- [Nikolai Gogol's](#) [Dead Souls](#) (Russian: Мёртвые души, Myortvyje dushi) is published in 1842.
- [Søren Kierkegaard](#) publishes his philosophical book *Enten – Eller* ([Either/Or](#)) in 1843.
- [Alexandre Dumas](#) publishes *Les Trois Mousquetaires* ([The Three Musketeers](#)) in 1844 and *Le Comte de Monte-Cristo* ([The Count of Monte Cristo](#)) in 1844/45.
- [William Makepeace Thackeray](#) publishes [Vanity Fair](#) in 1848.
- [July 17, 1841](#) – First edition of the humorous magazine [Punch](#) published in [London](#).^[56]
- [1843](#) – [Edgar Allan Poe's](#) short story [The Tell-Tale Heart](#) is first published.
- [January 29, 1845](#) – "[The Raven](#)" by [Edgar Allan Poe](#) is published for the first time ([New York Evening Mirror](#)), earning him \$10.
- [1845](#) – [Elizabeth Barrett Browning](#) writes her [Sonnets from the Portuguese](#) (1845–1846).
- [1845](#) – [Heinrich Hoffmann](#) publishes a book (*Lustige Geschichten und drollige Bilder*) introducing his character [Struwwelpeter](#), in Germany.
- [October 16, 1847](#) – [Charlotte Brontë](#) publishes [Jane Eyre](#) under the pen name of Currer Bell.
- [December 14, 1847](#) – [Emily Brontë](#) and [Anne Brontë](#) publish [Wuthering Heights](#) and [Agnes Grey](#), respectively, in a 3-volume set under the pen names of Ellis Bell and Acton Bell.
- [1848](#) – [Elizabeth Gaskell](#) publishes [Mary Barton](#) anonymously.

Theatre

- [February 6, 1843](#) – The [Virginia Minstrels](#) perform the first [minstrel show](#), at the [Bowery Amphitheatre](#) in [New York City](#).

Music

- [February 11, 1840](#) – [Gaetano Donizetti's](#) opera [La fille du régiment](#) premieres in [Paris](#).
- [June 28, 1841](#) – Ballet [Giselle](#) first presented by the [Ballet du Théâtre de l'Académie Royale de Musique](#) at the [Salle Le Peletier](#) in [Paris, France](#).

- [March 9, 1842](#) – [Giuseppe Verdi](#)'s third opera *Nabucco* premieres in [Milan](#); its success establishes [Verdi](#) as one of [Italy](#)'s foremost opera writers.
- [February 11, 1843](#) – [Giuseppe Verdi](#)'s opera *I Lombardi alla prima crociata* premieres at [La Scala](#) in [Milan](#).
- [November 3, 1844](#) – [Giuseppe Verdi](#)'s *I due Foscari* debuts at [Teatro Argentina](#), Rome.
- [March 13, 1845](#) – The *Violin Concerto* by [Felix Mendelssohn](#) premieres in [Leipzig](#), with [Ferdinand David](#) as soloist.
- [July 7, 1845](#) – [Jules Perrot](#) presents the [ballet divertissement](#) *Pas de Quatre* to an enthusiastic London audience.
- [June 28, 1846](#) – The [Saxophone](#) is patented by [Adolphe Sax](#).^[57]
- [March 14, 1847](#) – [Verdi](#)'s opera *Macbeth* premieres at [Teatro della Pergola](#) in [Florence](#), Italy.
- [1848](#) – The Shaker song *Simple Gifts* is written by [Joseph Brackett](#) in [Alfred, Maine](#).
- [1848](#) – [Richard Wagner](#) begins writing the [libretto](#) that will become *Der Ring des Nibelungen* (*The Ring of the Nibelung*).

Sports

- [March 2, 1842](#) – [Gaylad](#), ridden by [Tom Olliver](#), wins the [Grand National](#) at [Aintree Racecourse](#).
- [September 25](#) – [September 27, 1844](#) – The first ever [international cricket](#) match is played in New York City, [United States v Canadian Provinces](#).
- [Baseball](#) – During the 1840s, "[town ball](#)" evolved into the modern game of [baseball](#), with the development of the "[New York game](#)" in the 1840s. The [New York Knickerbockers](#) were founded in 1845, and played the first known competitive game between two organized clubs in 1846. The "New York Nine" defeated the Knickerbockers at [Elysian Fields](#) in [Hoboken, New Jersey](#), by a score of 23 to 1.

Fashion

Main article: [1840s in Western fashion](#)

Fashion in European and European-influenced [clothing](#) is characterized by a narrow, natural shoulder line following the exaggerated puffed sleeves of the [later 1820s fashion](#) and [1830s fashion](#). The narrower shoulder was accompanied by a lower waistline for both men and women.

Art

- [1840](#) – [J. M. W. Turner](#) first displays his painting *The Slave Ship*.

Religion and philosophy

- The American [Transcendentalism](#) movement is in full form mostly during this decade.
- February [1840](#) – The [Rhodes blood libel](#) is made against the [Jews](#) of [Rhodes](#).
- [February 5, 1840](#) – The murder of a Capuchin friar and his Greek servant leads to the [Damascus affair](#), a highly publicized case of [blood libel against the Jews](#) of [Damascus](#).
- [June 6, 1841](#) [Marian Hughes](#) becomes the first woman to take [religious vows](#) in communion with the [Anglican Province of Canterbury](#) since the [Reformation](#), making them privately to [E. B. Pusey](#) in [Oxford](#).^[58]

- July – [Scottish missionary David Livingstone](#) arrives at [Kuruman](#) in the [Northern Cape](#), his first posting in [Africa](#).
- [May 18, 1843](#) – The [Disruption](#) in Edinburgh of the [Free Church of Scotland](#) from the [Church of Scotland](#).
- [October 16, 1843](#) – [Søren Kierkegaard](#)'s philosophical book [Fear and Trembling](#) is first published.
- [March 21, 1844](#) – The [Bahá'í calendar](#) begins.
- [March 23, 1844](#) – [Edict of Toleration](#), allowing [Jews](#) to settle in the [Holy Land](#).
- [May 23, 1844](#) – [Persian Prophet The Báb](#) privately announces his revelation to [Mullá Husayn](#), just after sunset, founding the [Bábí faith](#) (later evolving into the Bahá'í Faith as the Báb [intended](#)) in Shiraz, Persia (now Iran). Contemporaneously, on this day in nearby Tehran, was the birth of [`Abdu'l-Bahá](#); the eldest Son of [Bahá'u'lláh](#), Prophet-Founder of the [Bahá'í Faith](#), the inception of which, the Báb's [proclaimed His own mission was to herald](#). [`Abdu'l-Bahá](#) Himself was later proclaimed by Bahá'u'lláh to be His own successor, thus being the third "central figure" of the Bahá'í Faith.
- [June 27, 1844](#) – [Joseph Smith](#), founder of the [Latter Day Saint movement](#), and his brother [Hyrum](#), are killed in [Carthage Jail](#), [Carthage, Illinois](#), by an armed mob, leading to a [Succession crisis](#). [John Taylor](#), future president of [The Church of Jesus Christ of Latter-day Saints](#) is severely injured but survives.
- [August 8, 1844](#) – During a meeting held in [Nauvoo, Illinois](#), the [Quorum of the Twelve](#), headed by [Brigham Young](#), is chosen as the leading body of [The Church of Jesus Christ of Latter-day Saints](#).
- [October 22, 1844](#) – This second date, predicted by the [Millerites](#) for the [Second Coming of Jesus](#), leads to the [Great Disappointment](#). The [Seventh-day Adventist Church](#) denomination of the [Christian](#) religion believe this date to be the starting point of the [Investigative judgment](#) just prior to the [Second Coming of Jesus](#) as declared in the 26th of 28 fundamental doctrines of Seventh-day Adventists.^[59]
- [October 23, 1844](#) – The [Báb](#) publicly proclaimed to be the promised one of [Islam](#) (the [Qá'im](#), or [Mahdi](#)). He is also considered to be simultaneously the return of [Elijah](#), [John the Baptist](#), and the "[Ushídar-Máh](#)" referred to in the [Zoroastrian](#) scriptures.^[60] He announces to the world the coming of "[He whom God shall make manifest](#)". He is considered the forerunner of [Bahá'u'lláh, 1844](#) – the founder of the [Bahá'í Faith, 1844](#) – whose claims include being the return of [Jesus](#).
- [October 9, 1845](#) – The eminent and controversial [Anglican, John Henry Newman](#), is received into the [Roman Catholic Church](#).
- [February 10, 1846](#) – Many [Mormons](#) begin their migration west from [Nauvoo, Illinois](#), to the [Great Salt Lake](#), led by [Brigham Young](#).
- [June 16, 1846](#) – [Pope Pius IX](#) succeeds [Pope Gregory XVI](#) as the 255th [pope](#). He will reign for 31½ years (the longest definitely confirmed).
- [September 19, 1846](#) – [The Virgin Mary](#) is said to have appeared to two children in [La Salette, France](#).
- [1848](#) – [John Bird Sumner](#) becomes [archbishop of Canterbury](#).
- [March 28, 1849](#) – Four [Christians](#) are ordered burnt alive in [Antananarivo, Madagascar](#) by Queen [Ranavalona I](#) and 14 others are executed.

Disasters, natural events, and notable mishaps

- [January 13, 1840](#) – The steamship [Lexington](#) burns and sinks in icy waters, four miles off the coast of [Long Island](#); 139 die, only four survive.
- [May 7, 1840](#) – The [Great Natchez Tornado](#): A massive tornado strikes [Natchez, Mississippi](#), during the early afternoon hours. Before it is over, 317 people are killed and 109 injured. It is the second deadliest tornado in U.S. history.
- [January 30, 1841](#) – A fire ruins and destroys two-thirds of the villa (modern-day city) of [Mayagüez, Puerto Rico](#).
- [February 20, 1841](#) – The *Governor Fenner*, carrying emigrants to the United States, sinks off [Holyhead \(Wales\)](#) with the loss of 123 lives.
- [March 12, 1841](#) – [SS President](#) under the command of the legendary captain [Richard Roberts](#) founders in rough seas with all passengers and crew lost.
- [October 30, 1841](#) – A fire at the [Tower of London](#) destroys its Grand Armoury and causes a quarter of a million pounds worth of damage.^[61]
- [October 29, 1842](#) – The [Iberian Peninsula](#) is struck by a [category 2 hurricane](#).
- [1842](#) – [Dzogchen Monastery](#) is almost completely destroyed by an [earthquake](#).
- [February 8, 1843](#) an earthquake causes La Soufriere volcano to erupt in Caribbean Island of [Guadeloupe](#) and kill over 5000 people.^[62]
- [February 28, 1844](#) – A gun on the [USS Princeton](#) explodes while the boat is on a [Potomac River](#) cruise, killing 2 [United States Cabinet](#) members and several others.
- June–July – The [Great Flood of 1844](#) hits the [Missouri River](#) and [Mississippi River](#).
- [February 7, 1845](#) – In the [British Museum](#), a drunken visitor smashes the [Portland Vase](#), which takes months to repair.
- [April 10, 1845](#) – A great fire destroys much of the American city of [Pittsburgh](#).
- [May 2, 1845](#) – the [Yarmouth suspension bridge](#) in [Great Yarmouth](#), England, collapses leaving around 80 dead, mostly children.^[63]
- [May 19, 1845](#) – [HMS Erebus](#) and [HMS Terror](#) with 134 men, comprising Sir [John Franklin's expedition](#) to find the [Northwest Passage](#), sail from [Greenhithe](#) on the [Thames](#). They will last be seen in August entering [Baffin Bay](#).^[64]
- [1846](#) - [The Donner Party](#), a party of American settlers in wagon trains, became stranded in the snow-covered [Sierra Nevada Mountains](#) in California and resorted to [cannibalism](#) to survive.
- [April 25, 1847](#) – The brig [Exmouth](#) carrying Irish emigrants from [Derry](#) bound for [Quebec](#) is wrecked off [Islay](#) with only three survivors from more than 250 on board.^{[65][66]}
- [August 24, 1848](#) – The U.S. [barque Ocean Monarch](#) is burnt out off the [Great Orme, North Wales](#), with the loss of 178, chiefly [emigrants](#).
- [May 3, 1849](#) – The [Mississippi River](#) levee at [Sauvé's Crevasse](#) breaks, flooding much of [New Orleans, Louisiana](#).
- [May 10, 1849](#) – The [Astor Place Riot](#) takes place in [Manhattan](#) over a dispute between two Shakespearean actors. Over 20 people are killed.
- [May 17, 1849](#) – The [St. Louis Fire](#) starts when a [steamboat](#) catches fire and nearly burns down the entire city.
- [1849](#) – Seven of the "best known" [opium clippers](#) go missing: [Sylph](#), [Coquette](#), [Kelpie](#), [Greyhound](#), [Don Juan](#), [Mischief](#), and [Anna Eliza](#).^[67]

Cholera

Main articles: [Third cholera pandemic](#) and [Cholera outbreaks and pandemics](#)

The [third cholera pandemic](#) happened during the 1840s, which researchers at [UCLA](#) believe may have started as early as 1837 and lasted until 1863.^[68] This pandemic was considered to have the highest fatalities of the 19th-century epidemics.^[69] It originated in India (in [Lower Bengal](#)), spreading along many shipping routes in 1846.^[68] Over 15,000 people died of cholera in [Mecca](#) in 1846.^[70] In [Russia](#), between 1847 and 1851, more than one million people died in the country's epidemic.^[71]

A two-year outbreak began in [England and Wales](#) in 1848, and claimed 52,000 lives.^[72] In London, it was the worst outbreak in the city's history, claiming 14,137 lives, over twice as many as the 1832 outbreak. Cholera hit [Ireland](#) in 1849 and killed many of the [Irish Famine](#) survivors, already weakened by starvation and fever.^[73] In 1849, cholera claimed 5,308 lives in the major port city of [Liverpool, England](#), an embarkation point for immigrants to North America, and 1,834 in [Hull](#), England.^[74] In 1849, a second major outbreak occurred in Paris.

Cholera, believed spread from Irish immigrant ship(s) from England to the [United States](#), spread throughout the [Mississippi river system](#), killing over 4,500 in [St. Louis](#)^[74] and over 3,000 in [New Orleans](#).^[74] Thousands died in [New York](#), a major destination for Irish immigrants.^[74] The [outbreak that struck Nashville in 1849–1850](#) took the life of former U.S. President [James K. Polk](#). During the [California Gold Rush](#), cholera was transmitted along the [California, Mormon and Oregon Trails](#) as 6,000 to 12,000^[75] are believed to have died on their way to [Utah](#) and [Oregon](#) in the cholera years of 1849–1855.^[74] It is believed cholera claimed more than 150,000 victims in the United States during the two pandemics between 1832 and 1849,^{[76][77]} and also claimed 200,000 victims in [Mexico](#).^[78]

Publications

- September 1843 – [The Economist](#) newspaper is first published in London.
- [1843](#) – [The Friend](#), a [Quaker](#) weekly, is first published in London.
- [August 28, 1845](#) – The journal [Scientific American](#) begins publication.

Institutions

Asia

- [July 18, 1841](#) – The sixth bishop of [Calcutta](#), [Daniel Wilson](#), and Dr. James Taylor, Civil Surgeon at [Dhaka](#), establish the first modern educational institution in the [Indian subcontinent](#), [Dhaka College](#).

Australia

- [October 1, 1846](#) – [Christ College, Tasmania](#), opens with the hope that it would develop along the lines of an [Oxbridge](#) college and provide the basis for university education in Tasmania. By the 21st century it will be the oldest tertiary institution in Australia.

Europe

- [April 15, 1840](#) – [King's College Hospital](#) opens in [London](#).
- [August 15, 1843](#) – [Tivoli Gardens](#), one of the oldest still intact [amusement parks](#) in the world, opens in [Copenhagen, Denmark](#).
- [June 6, 1844](#) – [George Williams](#) founds the [Young Men's Christian Association \(YMCA\)](#) in London.

- [December 21, 1844](#) – The [Rochdale Pioneers](#) commence business at their [cooperative](#) in [Rochdale, England](#).
- [April 5, 1847](#) – The world's first municipally-funded civic public [park](#), [Birkenhead Park](#) in [Birkenhead](#) on [Merseyside](#) in England, is opened.^[79]
- [October 12, 1847](#) – [German](#) inventor and industrialist [Werner von Siemens](#) founds [Siemens AG & Halske](#).
- [February 2, 1848](#) – [John Henry Newman](#) founds the first [Oratory](#) in the English-speaking world when he establishes the [Birmingham Oratory](#) at 'Maryvale', [Old Oscott](#), England.

Africa

- [1845](#) – [Eugénie Luce](#) founds the Luce Ben Aben School in [Algiers](#).^[80]

North America

- [1843](#) – [Saint Louis University School of Law](#) becomes the first law school west of the [Mississippi River](#).
- [January 15, 1844](#) – The [University of Notre Dame](#) receives its charter from [Indiana](#).
- [February 1, 1845](#) – [Anson Jones](#), President of the [Republic of Texas](#), signs the charter officially creating [Baylor University](#). Baylor is the oldest university in the State of [Texas](#) operating under its original name.
- [October 10, 1845](#) – In [Annapolis, Maryland](#), the Naval School (later renamed the [United States Naval Academy](#)) opens with fifty midshipmen and seven professors.
- [November 1, 1848](#) – In [Boston, Massachusetts](#), the first [medical school](#) for women, The Boston Female Medical School (which later merges with [Boston University School of Medicine](#)), opens.
- November 1849 – [Austin College](#) receives a charter in [Huntsville, Texas](#).

Other

- [February 4, 1841](#) – First known reference to [Groundhog Day](#), in the diary of a James Morris.

People

World leaders

[1840](#) – [1841](#) – [1842](#) – [1843](#) – [1844](#) – [1845](#) – [1846](#) – [1847](#) – [1848](#) – [1849](#)

1850s

From Wikipedia, the free encyclopedia

The **1850s** (pronounced "eighteen-fifties") was a [decade](#) of the [Gregorian calendar](#) that began on January 1, 1850, and ended on December 31, 1859.

It was a very turbulent decade, as wars such as the [Crimean War](#), shifted and shook European politics, as well as the expansion of [colonization](#) towards the [Far East](#), which also sparked conflicts like the [Second Opium War](#). In the meantime, the [United States](#) saw its peak on [mass migration to the American West](#), that particularly made the nation experience an economic boom, as well as a rapidly increasing population.

Science and technology

- [The Great Exhibition](#) is held at the [Crystal Palace](#) in 1851, considered to be the first [world's fair](#).
- [Charles Darwin](#) publishes *[The Origin of Species](#)*, putting forward the theory of [evolution](#) by natural selection in November 1859.
- [Epidemiology](#) begins when [John Snow](#) traces the source of an outbreak of [cholera](#) in London to a contaminated water pump.
- Discovery of [Neanderthal](#) fossils in [Neanderthal, Germany](#).
- [Solar flares](#) discovered by [Richard Christopher Carrington](#).
- [University of Sydney](#) established in 1850.

Economics **Distinction between [coats](#) and [jackets](#) begins to blur**

- Production of [steel](#) revolutionized by invention of the [Bessemer process](#)
- [Benjamin Silliman](#) fractionates [petroleum](#) by [distillation](#) for the first time
- First transpacific [telegraph](#) cable laid
- First safety [elevator](#) installed by [Elisha Otis](#)
- [Railroads](#) begin to supplant [canals](#) in the United States as a primary means of transporting goods.
- First commercially successful sewing machine made by [Isaac Singer](#)

Environment

- [Ukrainian settlers](#) bring [Carniolan honeybees](#) to the [Primorsky Krai](#)

Society

- The word [girlfriend](#) first appears in writing in 1855.
- The word [boyfriend](#) first appears in writing in 1856.

Literature

- [Charles Dickens](#) publishes *[Bleak House](#)*, *[Hard Times](#)*, *[Little Dorrit](#)* and *[A Tale of Two Cities](#)*
- [Nathaniel Hawthorne](#) publishes *[The Scarlet Letter](#)* in 1850
- [Herman Melville](#) publishes *[Bartleby, the Scrivener](#)* in 1853
- [Charlotte Brontë](#) publishes *[Villette](#)* in 1853
- [Elizabeth Gaskell](#) publishes *[North and South](#)* in 1854

People

World leaders

[1850](#) – [1851](#) – [1852](#) – [1853](#) – [1854](#) – [1855](#) – [1856](#) – [1857](#) – [1858](#) – [1859](#)

1860s

From Wikipedia, the free encyclopedia

The **1860s** (pronounced "eighteen-sixties") was a [decade](#) of the [Gregorian calendar](#) that began on January 1, 1860, and ended on December 31, 1869.

The [Americas](#) in particular saw major societal developments. The [abolition](#) of [Slavery in the United States](#) led to the breakdown of the [Atlantic slave trade](#), which was already suffering from the abolition of slavery in most of [Europe](#) in the late [1820s](#) and [1830s](#). In the United States, [civil war](#) between the [Confederate States of America](#) and the [Union states](#) led to massive deaths and the destruction of cities such as [Chambersburg, Pennsylvania](#); [Richmond, Virginia](#); and [Atlanta, Georgia](#). [Sherman's March to the Sea](#) was one of the first times America experienced [total war](#), and advancements in military technology, such as [iron](#) and [steel warships](#), and the development and initial deployment of early [machine guns](#) added to the destruction. After the American Civil War, turmoil continued in the [Reconstruction era](#), with the rise of [white supremacist](#) organizations like the [Ku Klux Klan](#) and the issue of granting [Civil Rights](#) to [Freedmen](#).

Science and technology

- The [First Transcontinental Railroad](#) in the USA is completed in 1869.
- The [Suez Canal](#) in [Egypt](#) is opened in 1869.
- The [Plongeur](#), the first mechanically powered [submarine](#) in the world, is launched in 1863 after three years of construction.
- [Carl Wilhelm Borchardt](#) discovers and proves [Cayley's formula](#) in [graph theory](#) in 1860.
- The first [transatlantic telegraph cable](#) is successfully laid in 1866, enabling almost instant communication between America and Europe.
- [Alfred Nobel](#) invents [dynamite](#) in Sweden, patenting it in 1867.
- [James Clerk Maxwell](#) publishes his [equations](#) that quantify the relationship between electricity and magnetism, and shows that [light](#) is a form of [electromagnetic radiation](#)
- [Joseph Lister](#) develops [antiseptic](#) methods for use in surgery in 1867, introducing [carbolic acid](#) as an antiseptic, turning it into the first widely used surgical antiseptic in surgery, and publishing [Antiseptic Principle of the Practice of Surgery](#). As a result, deaths from infections due to surgery greatly decrease.^[2]
- [Gregor Mendel](#) formulates [Mendel's laws of inheritance](#), the basis for [genetics](#), in a two-part paper written in 1865 and published in 1866, although it is largely ignored until 1900.
- [Dmitri Mendeleev](#) develops the modern [periodic table](#)
- [Helium](#) was first *detected* during the total [solar eclipse](#) of August 18, 1868, in parts of [India](#). It was the first eclipse expedition in which a [spectroscope](#) was used.
- [J. Norman Lockyer](#) and [Pierre Janssen](#) are honored for their discovery of the nature of the Sun's *prominences*. They were the first to notice bright spectral emission lines when viewing the limb of the Sun without the aid of a total solar eclipse.
- [1862 International Exhibition in London](#), England and [1867 International Exposition in Paris](#).

Establishments

- The Christian Mission, later renamed The [Salvation Army](#), is co-founded by [William](#) and [Catherine Booth](#) in [London](#), England in 1865.
- The [London Fire Brigade](#) was established in 1865.
- [Florence Nightingale](#) founds school for nurses in 1860.
- [Purdue University](#) in [West Lafayette, Indiana](#), USA opens its doors on May 6, 1869, for the first time under a land grant from the [Morrill Act](#).

Religion

- In [Catholicism](#), reaction against [higher criticism](#) and the liberal movement in [Europe](#)
- The [Seventh-day Adventist Church](#) becomes officially established in 1863 in [Battle Creek, Michigan](#).
- [Bahá'u'lláh](#) declares his station as "the One whom God shall make Manifest", in the Garden of [Ridván](#), as foretold by the [Báb](#). [Bahá'ís](#) see this as the beginning date of the [Bahá'í Faith](#).

Literature and arts

- [Victor Hugo](#) publishes *[Les Misérables](#)*.
- [Leo Tolstoy](#) publishes *[War and Peace](#)*.
- [Fyodor Dostoevsky](#) publishes *[Crime and Punishment](#)*.
- [Lewis Carroll](#) publishes *[Alice's Adventures in Wonderland](#)*.
- [Jules Verne](#) publishes *[Twenty Thousand Leagues Under the Sea](#)*.
- [Impressionism](#) went public.
- [Charles Dickens](#) publishes *[Great Expectations](#)* and *[Our Mutual Friend](#)*.
- [George Eliot](#) publishes the *[Silas Marner](#)*.
- [Karl Marx](#) publishes *[Das Kapital](#)*.
- [Horatio Alger](#) publishes "[Ragged Dick](#)".
- [Winged Victory of Samothrace](#) is discovered, 1863.

Sports

- The first [college football](#) game is played in 1869, with Rutgers beating Princeton 6–4.
- The sport of [skiing](#) is invented around 1862.
- [The Football Association](#) is formed in the [United Kingdom of Great Britain and Ireland](#), paving the way for [association football](#) to become the world's predominant spectator sport.
- The Cincinnati Redstockings became the first openly professional baseball team in 1869. They finished the same season with a perfect 58–0 record, thanks in large part to their Hall of Fame leader Harry Wright.

Fashion

Main article: [1860s in fashion](#)

- The [Victorian era](#) and its culture largely thrived from 1860 until 1901.
- The culture of the [Victorian era](#) comes to America and remains in place until around the turn of the 20th century, where the year it ends is disputed as to whether it ended with the rise of [progressivism](#) in 1896 or with the death of [Queen Victoria](#) in 1901.

Miscellaneous trends

- The start of the [bicycle craze](#) of 1860–1900

World leaders

[1860](#) – [1861](#) – [1862](#) – [1863](#) – [1864](#) – [1865](#) – [1866](#) – [1867](#) – [1868](#) – [1869](#)

1870s

From Wikipedia, the free encyclopedia

The **1870s** (pronounced "eighteen-seventies") was a decade of the Gregorian calendar that began on January 1, 1870, and ended on December 31, 1879.

The trends of the previous decade continued into this one, as new empires, imperialism and militarism rose in Europe and Asia. The United States was recovering from the American Civil War. Germany unified in 1871 and began its Second Reich. Labor unions and strikes occurred worldwide in the later part of the decade, and continued until World War I. The Reconstruction era of the United States brought a legacy of bitterness and segregation that is still present.

Science and technology



Photograph of Edison with his phonograph, taken by Mathew Brady in 1877



The first version of the light bulb was invented by Thomas Edison in 1879

- The prototype telephone was invented by Alexander Graham Bell in 1876.
- The phonograph is invented in 1877 by Thomas Edison.
- The 6.35mm headphone jack was invented in 1878 and is still widely used today.
- The first version of the light bulb was invented by Thomas Edison in 1879.
- The steam drill is invented in 1879.
- Ludwig Boltzmann statistically defined thermodynamic entropy.
- 1873 Weltausstellung in Vienna, 1876 Centennial Exposition in Philadelphia and 1878 Exposition universelle in Paris.

Environment

- [Atlas bear](#) became extinct.
- [Yellowstone National Park](#) was established.

Literature and arts

- [Jules Verne](#) (France) publishes *[Around The World in Eighty Days](#)*
- [Monet](#), [Renoir](#), [Pissarro](#), and [Sisley](#) organized the *Société Anonyme Coopérative des Artistes Peintres, Sculpteurs, Graveurs* ("Cooperative and Anonymous Association of Painters, Sculptors, and Engravers") for the purpose of exhibiting their artworks independently. Members of the association, which soon included [Cézanne](#), [Berthe Morisot](#), and [Edgar Degas](#), 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 slightly older [Eugène Boudin](#), whose example had first persuaded Monet to take up *plein air* painting years before.^[1] Another painter who greatly influenced Monet and his friends, [Johan Jongkind](#), declined to participate, as did [Manet](#). In total, thirty artists participated in their first exhibition, held in April 1874 at the studio of the photographer [Nadar](#). The group soon became known as the *[Impressionists](#)*.^[2]
- [Jeanne Calment](#), born 1875, would eventually become the longest-living human being with a verified lifespan. She lived until 1997, at the age of 122. She still holds the record as of 2020.
- [Lewis Carroll](#) publishes *[Through the Looking-Glass](#)*.
- [Henrik Ibsen](#) releases *[A Doll's House](#)* in 1879

Fashion

Main article: [1870s in fashion](#)

World leaders

[1870](#) – [1871](#) – [1872](#) – [1873](#) – [1874](#) – [1875](#) – [1876](#) – [1877](#) – [1878](#) – [1879](#)

- [1870s in sociology](#)
- [Gilded Age](#)
- [Long Depression](#)
- [Second Industrial Revolution](#)

1880s

From Wikipedia, the free encyclopedia

The **1880s** (pronounced "eighteen-eighties") was a [decade](#) of the [Gregorian calendar](#) that began on January 1, 1880, and ended on December 31, 1889.

The decade occurred at the core period of the [Second Industrial Revolution](#). The modern city as well as the [sky-scraper](#) rose to prominence in this decade as well, contributing to the economic prosperity of the time. The 1880s were also part of the [Gilded Age](#), in the [United States](#), which lasted from 1874 to 1907.

Science and technology

Technology

- 1880: [Oliver Heaviside](#) of [Camden Town](#), [London](#), England receives a patent for the [coaxial cable](#).^[1] In 1887, Heaviside introduced the concept of [loading coils](#). In the

1890s, [Mihajlo Idvorski Pupin](#) would both create the loading coils and receive a patent of them, failing to credit Heaviside's work.^[2]

- 1880–1882: Development and commercial production of [electric lighting](#) was underway. [Thomas Edison](#) of [Milan, Ohio](#), established [Edison Illuminating Company](#) on December 17, 1880. Based at [New York City](#), it was the pioneer company of the [electrical power industry](#). Edison's system was based on creating a central power plant equipped with [electrical generators](#). [Copper electrical wires](#) would then connect the station with other buildings, allowing for [electric power distribution](#).^[3] [Pearl Street Station](#) was the first central power plant in the United States. It was located at 255–257 [Pearl Street](#) in [Manhattan](#) on a site measuring 50 by 100 feet,^[4] just south of [Fulton Street](#). It began with one [direct current generator](#), and it started [generating electricity](#) on September 4, 1882, serving an initial load of 400 lamps at 85 customers. By 1884, Pearl Street Station was serving 508 customers with 10,164 lamps.^[4]
- 1880–1886: [Charles F. Brush](#) of [Euclid, Ohio](#), and [Brush Electric Light Company](#) installed carbon [arc lights](#) along [Broadway](#), New York City. A small generating station was established at Manhattan's [25th Street](#). The electric arc lights went into regular service on December 20, 1880. The new [Brooklyn Bridge](#) of 1883 had seventy arc lamps installed in it. By 1886, there was a reported number of 1,500 arc lights installed in Manhattan.^[3]
- 1880–1883: [James Wimshurst](#) of [Poplar, London](#), England invents the [Wimshurst Machine](#).
- 1881–1885: [Stefan Drzewiecki](#) of [Podolia, Russian Empire](#) finishes his submarine-building project (which had begun in 1879). The crafts were constructed at Nevskiy Shipbuilding and Machinery works at [Saint Petersburg](#). Altogether, 50 units were delivered to the [Ministry of War](#). They were reportedly deployed as part of the defense of [Kronstadt](#) and [Sevastopol](#). In 1885, the submarines were transferred to the [Imperial Russian Navy](#). They were soon declared "ineffective" and discarded. By 1887, Drzewiecki was designing submarines for the [French Third Republic](#).^[5]
- 1881–1883: [John Philip Holland](#) of [Liscannor, County Clare, Ireland](#)^[6] builds the [Fenian Ram](#) submarine for the [Fenian Brotherhood](#). During extensive trials, Holland made numerous dives and test-fired the gun using dummy projectiles. However, due to funding disputes within the [Irish Republican Brotherhood](#) and disagreement over payments from the IRB to Holland, the IRB stole *Fenian Ram* and the [Holland III](#) prototype in November 1883.^[7]
- 1882: [William Edward Ayrton](#) of [London](#), England and [John Perry](#) of [Garvagh, County Londonderry, Ireland](#) build an electric [tricycle](#). It reportedly had a range of 10 to 25 miles, powered by a lead acid battery. A significant innovation of the vehicle was its use of [electric lights](#), here playing the role of [headlamps](#).^{[2][8]}
- 1882: [James Atkinson](#) of [Hampstead, London](#), England invented the [Atkinson cycle engine](#). By use of variable engine strokes from a complex [crankshaft](#), Atkinson was able to increase the efficiency of his engine, at the cost of some power, over traditional [Otto-cycle engines](#).^[9]
- 1882: [Schuyler Wheeler](#) of [Massachusetts](#) invented the two-blade [electric fan](#). [Henry W. Seely](#) of [New York](#) invented the electric safety [iron](#). Both were arguably among the earliest [small domestic electrical appliances](#) to appear.^[2]
- 1882–1883: [John Hopkinson](#) of [Manchester](#), England patents the [three-phase electric power](#) system in 1882. In 1883 Hopkinson showed mathematically that it was possible to connect two alternating current dynamos in parallel — a problem that had long bedeviled electrical engineers.^{[10][11]}

- 1883: [Charles Fritts](#), an American inventor, creates the first working [solar cell](#). The energy conversion efficiency of these early devices was less than 1%. Denounced as a fraud in the US for "generating power without consuming matter, thus violating the [laws of physics](#)".^{[2][12]}
- 1883–1885: [Josiah H. L. Tuck](#), an American inventor, works in his own submarine designs. His 1883 model was created in Delameter Iron Works. It was 30-feet long, "all-electric and had vertical and horizontal propellers clutched to the same shaft, with a 20-foot breathing pipe and an airlock for a diver." His 1885 model, called the "Peacemaker", was larger. It used "a [caustic soda](#) patent [boiler](#) to power a 14-HP Westinghouse steam engine". She managed a number of short trips within the [New York Harbor](#) area.^{[13][14]} The Peacemaker had a submerged endurance of 5 hours. Tuck did not benefit from his achievement. His family feared that the inventor was squandering his fortune on the Peacemaker. They had him committed to an [insane asylum](#) by the end of the decade.^[15]
- 1883–1886: [John Joseph Montgomery](#) of [Yuba City, California](#), starts his attempts at [early flight](#). In 1884, using a glider designed and built in 1883, Montgomery made the "first heavier-than-air human-carrying aircraft to achieve controlled piloted flight" in the Western Hemisphere. This glider had a curved parabolic wing surface. He reportedly made a glide of "considerable length" from [Otay Mesa, San Diego, California](#), his first successful flight and arguably the first successful one in the United States. In 1884–1885, Montgomery tested a second monoplane glider with flat wings. The innovation in design was "[hinged surfaces](#) at the rear of the wings to maintain [lateral balance](#)". These were early forms of [Aileron](#). After experimentation with a water tank and smoke chamber to understand the nature of flow over surfaces, in 1886, Montgomery designed a third glider with fully rotating wings as pitcherons. He then turned to theoretic research towards the development of a manuscript "Soaring Flight" in 1896.^{[16][17][18]}
- 1884–1885: On August 9, 1884, "[La France](#)", a [French Army airship](#), makes its maiden flight. Launched by [Charles Renard](#) and [Arthur Constantin Krebs](#). Krebs piloted [the first fully controlled free-flight](#) with the *La France*. The 170-foot (52 m) long, 66,000 cubic feet (1,900 m³) airship, electric-powered with a 435 kg battery^[19] completed a flight that covered 8 km (5.0 mi) in 23 minutes. It was the first full round trip flight^[20] with a landing on the starting point. On its seven flights in 1884 and 1885^[21] the *La France* dirigible returned five times to its starting point. "La France was the first airship that could return to its starting point in a light wind. It was 165 feet (50.3 meters) long, its maximum diameter was 27 feet (8.2 meters), and it had a capacity of 66,000 cubic feet (1,869 cubic meters)." Its battery-powered motor "produced 7.5 horsepower (5.6 kilowatts). This motor was later replaced with one that produced 8.5 horsepower (6.3 kilowatts)."^[22]
- 1884: [Paul Gottlieb Nipkow](#) of [Lebork, Kingdom of Prussia, German Empire](#) invents the [Nipkow disk](#), an [image scanning](#) device. It was the basis of his patent method of translating visual images to electronic impulses, transmit said impulses to another device and successfully reassemble the impulses to visual images. Nipkow used a [selenium photoelectric cell](#).^[23] Nipkow proposed and patented the first "near-practicable" [electromechanical television system](#) in 1884. Although he never built a working model of the system, Nipkow's spinning disk design became a common television image [rasterizer](#) used up to 1939.^[24]
- 1884: [Alexander Mozhaysky](#) of [Kotka, Grand Duchy of Finland, Russian Empire](#) makes the second known "powered, assisted take off of a heavier-than-air craft carrying an operator". His [steam-powered](#) monoplane took off at [Krasnoye Selo](#), near [Saint Petersburg](#), making a hop and "covering between 65 and 100 feet". The monoplane had a

failed [landing](#), with one of its wings destroyed and serious damages. It was never rebuilt. Later [Soviet propaganda](#) would overstate Mozhaysky's accomplishment while downplaying the failed landing. The Grand Soviet Encyclopedia called this "the first true flight of a heavier-than-air machine in history".^{[25][26]}

- 1884–1885: [Ganz](#) Company engineers [Károly Zipernowsky](#), [Ottó Bláthy](#) and [Miksa Déri](#) had determined that open-core devices were impracticable, as they were incapable of reliably regulating voltage. In their joint patent application for the "Z.B.D." [transformers](#), they described the design of two with no poles: the "closed-core" and the "shell-core" transformers. In the closed-core type, the primary and secondary windings were wound around a closed iron ring; in the shell type, the windings were passed *through* the iron core. In both designs, the magnetic flux linking the primary and secondary windings traveled almost entirely within the iron core, with no intentional path through air. When employed in [electric distribution systems](#), this revolutionary design concept would finally make it technically and economically feasible to provide electric power for lighting in homes, businesses and public spaces.^{[27][28]} Bláthy had suggested the use of closed-cores, Zipernowsky the use of [shunt connections](#), and Déri had performed the experiments.^[29] Electrical and electronic systems the world over continue to rely on the principles of the original Z.B.D. transformers. The inventors also popularized the word "transformer" to describe a device for altering the EMF of an electric current,^{[27][30]} although the term had already been in use by 1882.^{[31][32]}
- 1884–1885: [John Philip Holland](#) and [Edmund Zalinski](#), having formed the "Nautilus Submarine Boat Company", start working on a new submarine. The so-called "Zalinsky boat" was constructed in Hendrick's Reef (former [Fort Lafayette](#)), [Bay Ridge](#) in (ray) or (rayacus the 3rd) [New York City borough](#) of [Brooklyn](#). "The new, cigar-shaped submarine was 50 feet long with a maximum beam of eight feet. To save money, the hull was largely of wood, framed with iron hoops, and again, a [Brayton-cycle](#) engine provided motive power." The project was plagued by a "shoestring budget" and Zalinski mostly rejecting Holland's ideas on improvements. The submarine was ready for launching in September, 1885. "During the launching itself, a section of the ways collapsed under the weight of the boat, dashing the hull against some pilings and staving in the bottom. Although the submarine was repaired and eventually carried out several trial runs in lower New York Harbor, by the end of 1886 the Nautilus Submarine Boat Company was no more, and the salvageable remnants of the Zalinski Boat were sold to reimburse the disappointed investors." Holland would not create another submarine to 1893.^[33]
- 1885: [Galileo Ferraris](#) of [Livorno Piemonte, Kingdom of Italy](#) reaches the concept of a [rotating magnetic field](#). He applied it to a new motor. "Ferraris devised a motor using electromagnets at right angles and powered by alternating currents that were 90° out of phase, thus producing a revolving magnetic field. The motor, the direction of which could be reversed by reversing its polarity, proved the solution to the last remaining problem in alternating-current motors. The principle made possible the development of the asynchronous, self-starting [electric motor](#) that is still used today. Believing that the scientific and intellectual values of new developments far outstripped material values, Ferraris deliberately did not patent his invention; on the contrary, he demonstrated it freely in his own laboratory to all comers." He published his findings in 1888. By then, [Nikola Tesla](#) had independently reached the same concept and was seeking a patent.^[34]
- 1885: [Nikolay Bernardos](#) and [Karol Olszewski](#) of [Broniszów](#) were granted a patent for their Electrogefest, an "electric arc welder with a carbon electrode". Introducing a method of [carbon arc welding](#), they also became the "inventors of modern welding apparatus".^{[2][35]}



[Benz Patent Motorwagen](#) which is widely regarded as the first [automobile](#) was first introduced in 1885.

- 1885–1888: [Karl Benz](#) of [Karlsruhe, Baden, German Empire](#) introduces the [Benz Patent Motorwagen](#), widely regarded as the first [automobile](#).^[36] It featured wire wheels (unlike carriages' wooden ones)^[37] with a four-stroke engine of his own design between the rear wheels, with a very advanced coil ignition^[38] and evaporative cooling rather than a radiator.^[38] The *Motorwagen* was patented on January 29, 1886, as *DRP-37435: "automobile fueled by gas"*.^[39] The 1885 version was difficult to control, leading to a collision with a wall during a public demonstration. The first successful tests on public roads were carried out in the early summer of 1886. The next year Benz created the *Motorwagen Model 2* which had several modifications, and in 1887, the definitive *Model 3* with [wooden](#) wheels was introduced, showing at the Paris Expo the same year.^[38] Benz began to sell the vehicle (advertising it as the *Benz Patent Motorwagen*) in the late summer of 1888, making it the first commercially available automobile in history.^[38]
- 1885–1887: [William Stanley, Jr.](#) of [Brooklyn, New York](#), an employee of [George Westinghouse](#), creates an improved [transformer](#). Westinghouse had bought the patents of [Lucien Gaulard](#) and [John Dixon Gibbs](#) on the subject, and had purchased an option on the designs of [Károly Zipernowsky](#), [Ottó Bláthy](#) and [Miksa Déri](#). He entrusted engineer Stanley with the building of a device for commercial use.^[40] Stanley's first patented design was for [induction coils](#) with single cores of soft iron and adjustable gaps to regulate the EMF present in the secondary winding. This design was first used commercially in 1886.^[41] But Westinghouse soon had his team working on a design whose core comprised a stack of thin "E-shaped" iron plates, separated individually or in pairs by thin sheets of paper or other insulating material. Prewound copper coils could then be slid into place, and straight iron plates laid in to create a closed magnetic circuit. Westinghouse applied for a patent for the new design in December 1886; it was granted in July 1887.^{[42][43]}
- 1885–1889: [Claude Goubet](#) ^[fr], a French inventor, builds two small electric submarines.^[44] The first Goubet model was 16-feet long and weighed 2 tons. "She used [accumulators](#) ([storage batteries](#) which operated an Edison-type dynamo." While among the earliest submarines to successfully make use of electric power, she proved to have a severe flaw. She could not stay at a stable depth, set by the operator. The improved Goubet II was introduced in 1889. This version could transport a 2-man crew and had "an attractive interior". More stable than her predecessor, though still unable to stay at a set depth.^[45]
- 1885–1887: [Thorsten Nordenfelt](#) of [Örby, Uppsala Municipality, Sweden](#) produces a series of steam powered [submarines](#). The first was the *Nordenfelt I*, a 56 tonne, 19.5 metre long vessel similar to [George Garrett](#)'s ill-fated *Resurgam* (1879), with a range of 240

kilometres and armed with a single torpedo and a 25.4 mm [machine gun](#). It was manufactured by [Bolinders](#) in [Stockholm](#) in 1884–1885. Like the Resurgam, it operated on the surface using a 100 HP steam engine with a maximum speed of 9 kn, then it shut down its engine to dive. She was purchased by the [Hellenic Navy](#) and was delivered to [Salamis Naval Base](#) in 1886. Following the acceptance tests, she was never used again by the Hellenic Navy and was scrapped in 1901.^[46] Nordenfelt then built the *Nordenfelt II* (*Abdülhamid*) in 1886 and *Nordenfelt III* (*Abdülmecid*) in 1887, a pair of 30 metre long submarines with twin torpedo tubes, for the [Ottoman Navy](#). *Abdülhamid* became the first submarine in history to fire a torpedo while submerged under water.^[47] The Nordenfelts had several faults. "It took as long as twelve hours to generate enough steam for submerged operations and about thirty minutes to dive. Once underwater, sudden changes in speed or direction triggered—in the words of a U.S. Navy intelligence report—"dangerous and eccentric movements." ...However, good public relations overcame bad design: Nordenfeldt always demonstrated his boats before a stellar crowd of crowned heads, and Nordenfeldt's submarines were regarded as the world standard."^[44]

- 1886–1887: [Carl Gassner](#) of [Mainz, German Empire](#) receives a patent for a [zinc-carbon battery](#), among the earliest examples of [dry cell](#) batteries. Originally patented in the German Empire, Gassner also received patents from [Austria–Hungary](#), [Belgium](#), the [French Third Republic](#), the [United Kingdom of Great Britain and Ireland](#) (all in 1886) and the United States (in 1887). Consumer dry cells would first appear in the 1890s.^[48] In 1887, [Wilhelm Helleesen](#) of [Kalundborg, Denmark](#) patented his own zinc-carbon battery. Within the year, Helleesen and V. Ludvigsen founded a factory in [Frederiksberg](#), producing their batteries.^[49]
- 1886: [Charles Martin Hall](#) of [Thompson Township, Geauga County, Ohio](#), and [Paul Héroult](#) of [Thury-Harcourt, Normandy](#) independently discover the same inexpensive method for producing [aluminium](#), which became the first metal to attain widespread use since the prehistoric discovery of [iron](#). The basic invention involves passing an electric current through a bath of [alumina](#) dissolved in [cryolite](#), which results in a puddle of aluminum forming in the bottom of the retort. It has come to be known as the [Hall-Héroult process](#).^[50] Often overlooked is that Hall did not work alone. His research partner was [Julia Brainerd Hall](#), an older sister. She had studied chemistry at [Oberlin College](#), helped with the experiments, took laboratory notes and gave business advice to Charles.^[51]
- 1886–1890: [Herbert Akroyd Stuart](#) of [Halifax Yorkshire, England](#) receives his first patent on a prototype of the [hot bulb engine](#). His research culminated in an 1890 patent for a [compression ignition engine](#). Production started in 1891 by [Richard Hornsby & Sons](#) of [Grantham, Lincolnshire](#), England under the title [Hornsby Akroyd Patent Oil Engine](#) under licence.^{[52][53]} Stuart's oil engine design was simple, reliable and economical. It had a comparatively low compression ratio, so that the temperature of the air compressed in the combustion chamber at the end of the compression stroke was not high enough to initiate combustion. Combustion instead took place in a separated combustion chamber, the "vaporizer" (also called the "hot bulb") mounted on the cylinder head, into which fuel was sprayed. It was connected to the cylinder by a narrow passage and was heated either by the cylinder's coolant or by exhaust gases while running; an external flame such as a blowtorch was used for starting. Self-ignition occurred from contact between the fuel-air mixture and the hot walls of the vaporizer.^[54]
- 1887: [William Thomson](#) (later Baron Kelvin) of [Belfast, Ireland](#) introduces the multicellular [voltmeter](#). The electrical supply industry needed instruments capable of measuring high voltages. Thomson's voltmeter could measure up to 20,000 volts. It could

measure both [direct current](#) (DC) and [alternating current](#) (AC) flows.^[55] They went into production in 1888, being the first [electrostatic voltmeters](#).^[56]

- 1887: [Charles Vernon Boys](#) of [Wing, Rutland, England](#)^[57] introduces a method of using [fused quartz](#) fibers to measure "delicate forces". Boys was a physics demonstrator at the [Royal College of Science in South Kensington](#), but was contacting private experiments on the effects of delicate forces on objects. It was already known that hanging an object from a thread could demonstrate the effects of such weak influences. Said thread had to be "thin, strong and elastic". Finding the best fibers available at the time insufficient for his experiments, Boys set out to create a better fiber. He tried making glass from a variety of minerals. The best results came from natural [quartz](#). He created fibers both extremely thin and highly durable. He used them to create the "radiomicrometer", a device sensitive enough to detect the heat of a single candle from a distance of almost 2 miles. By March 26, 1887, Boys was reporting his results to the [Physical Society of London](#).^[58]
- 1887–1888: [Augustus Desiré Waller](#) of [Paris](#) recorded the human [electrocardiogram](#) with surface [electrodes](#). He was employed at the time as a lecturer in physiology at [St Mary's Hospital in Paddington, London](#), England.^[59] In May, 1887, Waller demonstrated his method to many physiologists. In 1888, Waller demonstrated that the [contraction](#) of the [heart](#) started at the [apex of the heart](#) and ended at the [base of the heart](#). [Willem Einthoven](#) was among those who took interest in the new method. He would end up improving it in the 1900s.^[60]
- 1887–1889: The Serbian-American engineer [Nikola Tesla](#) files patents on a [rotating magnetic field](#) based [alternating current induction motor](#) and related polyphase AC transmission systems. The patents are licensed by [Westinghouse Electric](#) although technical problems and a shortage of cash at the company meant a complete system would not be rolled out until 1893.^[61]
- 1887–1890: [Sebastian Ziani de Ferranti](#) of [Liverpool](#), England is hired by the London Electric Supply Corporation to design the [Deptford Power Station](#). Ferranti designed the building, as well as the electrical systems for both generating and distributing [alternating current](#) (AC). Among the innovations included in the Station was "the use of 10,000-volt high-tension cable", successfully tested for safety. On its completion in October 1890 it was the first truly modern power station, supplying high-voltage AC power.^[62] "Ferranti pioneered the use of Alternating Current for the distribution of electrical power in Europe authoring 176 patents on the alternator, high-tension cables, insulation, circuit breakers, transformers and turbines."^[2]
- 1888: [Heinrich Hertz](#) of [Hamburg](#), a [city-state](#) of the [German Empire](#), successfully transmits and receives [radio waves](#). He was employed at the time by the [Karlsruhe Institute of Technology](#). Attempting to experimentally prove [James Clerk Maxwell](#)' "A [dynamical theory of the electromagnetic field](#)" (1864), Hertz "generated electric waves using an electric circuit". Then he detected said waves "with another similar circuit some distance away". Hertz succeeded in proving the existence of [electromagnetic waves](#). But in doing so, he had built basic [transmitter](#) and [receiver](#) devices. Hertz took this work no further, did not exploit it commercially, and famously did not consider it useful. But it was an important step in the [invention of radio](#).^{[2][63]}
- 1888–1890: [Isaac Peral](#) of [Cartagena, Spain](#) launches his [pioneering submarine](#) on September 8, 1888. Created for the [Spanish Navy](#), el Peral was "roughly 71 feet long, with a 9-foot beam and a height of almost 9 feet amidships, with one horizontal and two small vertical propellers, Peral's "cigar," as the workers called it, ... had a periscope, a chemical system to oxygenate the air for a crew of six, a speedometer, spotlights, and a launcher at the bow capable of firing three torpedoes. Its two 30-horsepower electrical

motors, powered by 613 batteries, gave it a theoretical range of 396 nautical miles and a maximum speed of 10.9 knots an hour at the surface." It underwent a series of trials in 1889 and 1890, all in the [Bay of Cádiz](#). On June 7, 1890, it "successfully spent an hour submerged at a depth of 10 meters, following a set course of three and a half miles". He was celebrated by the public and honored by [Maria Christina of Austria, Queen Regent of Spain](#). But Navy officials ultimately declared the submarine a "useless curiosity", scrapping the project.^[64]

- 1888–1890: [Gustave Zédé](#) and [Arthur Constantin Krebs](#) launch the [Gymnote](#), a 60-foot submarine for the [French Navy](#). "It was driven by a 55 horse power electric motor, originally powered by 564 [Lalande-Chaperon alkaline cells](#) by Coumelin, Desmazures et Baillache with a total capacity of 400 Amphours weighing 11 tons and delivering a maximum current of 166 Amps."^[2] She was launched on 24 September 1888 and would stay in service to 1908.^[65] The Gymnote underwent various trials to 1890, successful enough for the Navy to start building two "real fighting submarines", considerably larger. Several of the trials were intended to established tactical methods of using submarines in warfare. Several weapons were tested until it was decided that the [torpedoes](#) of [Robert Whitehead](#) were ideal for the job. The Gymnote proved effective in breaking [blockades](#) and surface ships had trouble spotting it. She was able to withstand explosions of up to 220 pounds of [guncotton](#) in a distance of 75 yards from its body. Shells of [quick-firing guns](#), fired at short range, would explode in the water before hitting it. At long-range everything fired at the submarine, ended up [ricocheting](#). The submarine proved "blind" when submerged, establishing the need of a [periscope](#).^[66]
- 1889–1891: [Almon Brown Strowger](#) of [Penfield, New York](#), files a patent for the [stepping switch](#) on March 12, 1889. Issued on March 10, 1891, it enabled automatic [telephone exchanges](#).^[67] Since 1878, telephone communications were handled by [telephone switchboards](#), staffed by [telephone operators](#). Operators were not only responsible for connecting, monitoring and disconnecting calls. They were expected to provide "emotional support, emergency information, local news and gossip, business tips", etc.^[68] Strowger had reportedly felt the negative side of this development, while working as an [undertaker](#) in [Kansas City](#). The local operator happened to be the wife of a rival undertaker. Whenever someone asked to be put through to an undertaker, the operator would connect them to her husband. Strowger was frustrated at losing customers to this [unfair competition](#). He created his device explicitly to bypass the need of an operator. His system "required users to tap out the number they wanted on three keys to call other users directly. The system worked with reasonable accuracy when the subscribers operated their push buttons correctly and remembered to press the release button after a conversation was finished, but there was no provision against a subscriber being connected to a busy line."^{[2][67]} Strowger would found the [Strowger Automatic Telephone Exchange](#) in 1891.^[67]
- 1889: [Elihu Thomson](#) of [Manchester, England, United Kingdom of Great Britain and Ireland](#) creates a motor-driven [Wattmeter](#).^[69]
- 1889: [Mikhail Dolivo-Dobrovolsky](#) of [Gatchina, Russian Empire](#) created the first [squirrel-cage induction motor](#). He was at the time working for [AEG](#).^[2]
- Development and commercial production of gasoline-powered [automobiles](#) were undertaken by [Karl Benz](#), [Gottlieb Daimler](#) and [Maybach](#)
- The first commercial production and sales of [phonographs](#) and phonograph recordings occurred.
- Steel frame construction of "[sky-scrapers](#)" happened for the first time.
- February 16, 1880: The [American Society of Mechanical Engineers](#) was founded in [New York City](#).

- Construction began on the [Panama Canal](#) by the French. This was the first attempt to build the Canal; it would end in failure.
- Lewis Tichehurst invented the [drinking straw](#).
- 1884: [Smokeless powder](#) was brought^[where?] from France.
- 1885: [Thomas Edison](#) invents the first ever [movie](#) in [Menlo Park](#), [New Jersey](#).
- 1886: Earliest commercial [automobile](#) is invented.
- 1887: As the [Prohibition](#) movement gained nationwide prevalence, a "liquor-free" drink was brewed, known now as [Coca-Cola](#).
- 1888: [Infrastructure](#) reform movements begin when many cities are devastated by the [Great Blizzard of '88](#).

Science

- [Heinrich Hertz](#) discovered the [photoelectric effect](#).
- The [Michelson–Morley experiment](#) was undertaken, which suggested that the [speed of light](#) is invariant.
- The [James–Lange theory](#) of [emotion](#) was produced.
- [William James](#) publishes numerous articles on human thought, leading to the 1890 publication of his [The Principles of Psychology](#).

Society

- About 600,000 [Swedes Emigrated](#) to [America](#).
- [Chinese](#), [Scandinavians](#) and [Irish immigrants](#) laid 73,000 miles (117,000 km) of [Railroad tracks](#) in [America](#).
- [Syrian Canadians](#) started [Immigrating](#) to the [Americas](#).

Literature and arts

- [Friedrich Nietzsche](#) published [Thus Spoke Zarathustra](#).
- [Mark Twain](#) published [Adventures of Huckleberry Finn](#).
- [Carlo Collodi](#) published [The Adventures of Pinocchio](#).
- [Fyodor Dostoevsky](#) wrote [The Brothers Karamazov](#).
- [Edward Bellamy](#) published [Looking Backward](#).
- [Robert Louis Stevenson](#) published [Treasure Island](#) and [The Strange Case of Dr Jekyll and Mr Hyde](#).
- [Arthur Conan Doyle](#) published his first [Sherlock Holmes](#) tale.
- [African-American](#) music and [ragtime](#) rise to popularity in the later part of the decade.
- [Guy de Maupassant](#) wrote [The Necklace](#).
- [Henrik Ibsen](#) published [Ghosts](#)

Architecture



[Home Insurance Building](#)



The [Eiffel Tower](#) is inaugurated on March 31, 1889 thus becoming the tallest structure in the world

- [Home Insurance Building](#), the first [skyscraper](#) in history, becomes the [tallest man-made structure](#) ever built after it officially opened in 1885.
- March 31, 1889 – The [Eiffel Tower](#) is inaugurated (opens [May 6](#)). At 300 m, its height exceeds the previous [tallest structure in the world](#) by 130 m.

Music

See also: [Timeline of musical events § 1880s](#)

Fashion

See also: [1880s in fashion](#)

Other

- 8 May 1886 — [Coca-Cola](#) was invented.
- 1888 — Whitechapel murders by the infamous [Jack the Ripper](#).

World leaders

[1880](#) – [1881](#) – [1882](#) – [1883](#) – [1884](#) – [1885](#) – [1886](#) – [1887](#) – [1888](#) – [1889](#)

1890s

From Wikipedia, the free encyclopedia

The **1890s** (pronounced "eighteen-nineties") was a [decade](#) of the [Gregorian calendar](#) that began on January 1, 1890, and ended on December 31, 1899.

In the United States, the 1890s were marked by a severe [economic depression](#) sparked by the [Panic of 1893](#), as well as several [strikes](#) in the industrial workforce. The decade saw much of the [development of the automobile](#).

The period was sometimes referred to as the "[Mauve Decade](#)"^[1] – because [William Henry Perkin's aniline dye](#) allowed the widespread use of that colour in fashion – and also as the "[Gay Nineties](#)", referring to the fact that it was full of merriment and optimism. The phrase, "The Gay Nineties," was not coined until the 1920s. This decade was also part of the [Gilded Age](#), a phrase coined by [Mark Twain](#), alluding^[*citation needed*] to the seemingly profitable era that was riddled with crime and poverty.

The term *Gilded Age* for the period of economic boom after the [American Civil War](#) up to the turn of the century was applied to the era by historians in the 1920s, who took the term from one of [Mark Twain's](#) lesser known novels, *The Gilded Age: A Tale of Today* (1873). The book (co-written with [Charles Dudley Warner](#)) satirized the promised "[golden age](#)" after the Civil War, portrayed as an era of serious social problems masked by a thin [gold gilding](#) of economic expansion.^[5] In the 1920s and '30s the metaphor "Gilded Age" began to be applied to a designated [period](#) in American history. The term was adopted by literary and cultural critics as well as historians, including [Van Wyck Brooks](#), [Lewis Mumford](#), [Charles Austin Beard](#), [Mary Ritter Beard](#), [Vernon Louis Parrington](#), and [Matthew Josephson](#). For them, *Gilded Age* was a pejorative term for a time of materialistic excesses combined with extreme poverty.^{[6][7]}

The early half of the Gilded Age roughly coincided with the middle portion of the [Victorian era](#) in Britain and the [Belle Époque](#) in France. With respect to eras of American history, historical views vary as to when the Gilded Age began, ranging from starting right after the [American Civil War](#) (ended, 1865), or 1873, or as the [Reconstruction Era](#) ended in 1877.^[4] The point noted as the end of the Gilded Age also varies. It is generally given as the beginning of the [Progressive Era](#) in the 1890s (sometimes the [United States presidential election of 1896](#))^{[8][9][10][11][12][13]} but also falls in a range that includes the [Spanish–American War](#) in 1898, [Theodore Roosevelt's](#) accession to the presidency in 1901, and even the end of the Progressive Era coinciding with the U.S. entry into [World War I](#) (1917).^[4]

Science and technology

Technology

1895 [Benz Velo](#). Along with its contemporary [Duryea Motor Wagon](#), those vehicles were considered the earliest standardized cars. The 1890s also saw further developments in the [history of the automobile](#).

- 1890s: [Bike boom](#) sweeps Europe and America with hundreds of bicycle manufacturers in the biggest bicycle craze to date.
- 1890: [Clément Ader](#) of [Muret](#), France creates his [Ader Éole](#). "Ader claimed that while he was aboard the Ader Eole he made a steam-engine powered low-level flight of approximately 160 feet on October 9, 1890, in the suburbs of Paris, from a level field on the estate of a friend." It was a powered and heavier-than-air flight, but is often discounted as a candidate for the first flying machine for two main reasons. "It was not capable of a prolonged flight (due to the use of a steam engine) and it lacked adequate provisions for full flight control.". His [Ader Avion II](#) and [Ader Avion III](#) had more complex designs but failed to take-off.^{[87][88]}
- 1891: Commercial production of automobiles began and was at an early stage. The first company formed exclusively to build automobiles was [Panhard et Levassor](#) in [France](#), which also introduced the first [four-cylinder engine](#).^[89] Panhard was originally called **Panhard et Levassor**, and was established as a car manufacturing concern by [René Panhard](#), [Émile Levassor](#), and Belgian lawyer [Edouard Sarazin](#) in 1887.^[90] In 1891, the company built their first all-Lavassor design,^[91] a "state of the art" model: the [Système Panhard](#) consisted of four wheels, a [front-mounted engine](#) with [rear wheel drive](#), and a crude sliding-gear transmission, sold at 3500 *francs*.^[91] (It would remain the standard until [Cadillac](#) introduced [synchromesh](#) in 1928.)^[92] This was to become the standard layout for automobiles for most of the next century. The same year, Panhard shared their Daimler engine license with bicycle maker [Armand Peugeot](#), who formed his own car company. In 1895, 1205 cc (74 ci) Panhards finished 1–2 in the [Paris–Bordeaux–Paris](#) race, one piloted solo by Levassor, for 48¾hr.^[93]
- 1891: [Otto Lilienthal](#) of [Anklam, Province of Pomerania, Kingdom of Prussia](#) creates his [Derwitzer Glider](#), a [glider aircraft](#). It became "the first successful manned aircraft in the world, covering flight distances of up to about 80 feet near Derwitz/Krielow in Brandenburg." Lilienthal continued creating and testing flying machines to 1896. He achieved international fame. On August 9, 1896, Lilienthal lost control of one of his gliders due to a sudden gust of wind, crashing from a height of about 17 m (56 ft) and suffering severe injuries. He died the following day.^{[94][95]}

- 1892: [Rudolf Diesel](#) of Paris, France discovers the [Diesel cycle](#), a [thermodynamic cycle](#). On February 23, 1893, Diesel received a patent for [compression ignition engine](#) which would put his discovery in practical use. Further research would lead to his creation of the [Diesel engine](#), an [internal combustion engine](#). "Diesel originally designed the diesel engine to use [peanut oil](#) as a fuel in order to help support agrarian society."^[96] It was an early form of [biodiesel](#).^[97]
- 1893: The [Duryea Motor Wagon Company](#), founded by siblings [Charles Duryea](#) and [J. Frank Duryea](#), arguably becomes the first American automobile firm. In 1893, the Duryea brothers tested their first [gasoline](#)-powered automobile model and in 1896 established their company to build the Duryea model automobile, supposedly the first auto ever commercially manufactured.^[98] Their 1893 model was a one-cylinder "Ladies Phaeton", first demonstrated on September 21, 1893, at [Chicopee, Massachusetts](#). It is considered the first successful gas-engine vehicle built in the U.S. Their 1895 model, driven by Frank, won the [Chicago Times-Herald race](#) in Chicago on a snowy [Thanksgiving Day](#). He travelled 54 miles (87 km) at an average 7.5 mph (12.1 km/h), marking the first U.S. auto race in which any entrants finished. That same year, the brothers began commercial production, with thirteen cars sold by the end of 1896.^[99]



Charles Kayser of the Edison lab seated behind the Kinetograph. Portability was not among the camera's virtues.

- 1893–1894: The [Kinetoscope](#), an early [motion picture](#) exhibition device invented by [Thomas Edison](#) and developed by [William Kennedy Dickson](#), is introduced to the public. (It was in development since 1889 and a number of films had already been created for it). The premiere of the completed Kinetoscope was held not at the [Chicago World's Fair](#), as originally scheduled, but at the Brooklyn Institute of Arts and Sciences on May 9, 1893. The first film publicly shown on the system was [Blacksmith Scene](#) (aka *Blacksmiths*); directed by Dickson and [shot](#) by Heise, it was produced at the new Edison moviemaking studio, known as the [Black Maria](#).^[100] Despite extensive promotion, a major display of the Kinetoscope, involving as many as twenty-five machines, never took place at the Chicago exposition. Kinetoscope production had been delayed in part because of Dickson's absence of more than eleven weeks early in the year with a nervous breakdown.^[101] On April 14, 1894, a public Kinetoscope parlor was opened by the Holland Bros. in New York City at 1155 Broadway, on the corner of 27th Street—the first commercial motion picture house. The venue had ten machines, set up in parallel rows of five, each showing a different movie. For 25 cents a viewer could see all the films in either row; half a dollar gave access to the entire bill.^[102] The machines were purchased from the new Kinetoscope Company, which had contracted with Edison for their production; the firm, headed by Norman C. Raff and Frank R. Gammon, included among its investors Andrew M. Holland, one of the entrepreneurial siblings, and Edison's

former business chief, Alfred O. Tate. The ten films that comprise the first commercial movie program, all shot at the Black Maria, were descriptively titled: *Barber Shop*, *Bertoldi (mouth support)* (Ena Bertoldi, a British vaudeville contortionist), *Bertoldi (table contortion)*, *Blacksmiths*, *Roosters* (some manner of [cock fight](#)), *Highland Dance*, *Horse Shoeing*, *Sandow* ([Eugen Sandow](#), a German strongman), *Trapeze*, and *Wrestling*.^[103] As historian [Charles Musser](#) describes, a "profound transformation of American life and performance culture" had begun.^[104]

- 1894: [Hiram Stevens Maxim](#) completes his flying machine and was ready to use it. He built a 145 feet (44 m) long craft that weighed 3.5 tons, with a 110 feet (34 m) wingspan that was powered by two compound 360 horsepower (270 kW) [steam engines](#) driving two propellers. In trials at [Bexley](#) in 1894 his machine rode on 1800 rails and was prevented from rising by outriggers underneath and wooden safety rails overhead, somewhat in the manner of a roller coaster.^[105] His goal in building this machine was not to soar freely, but to test if it would lift off the ground. During its test run all of the outriggers were engaged, showing that it had developed enough lift to take off, but in so doing it damaged the track; the "flight" was aborted in time to prevent disaster. The craft was almost certainly aerodynamically unstable and uncontrollable, which Maxim probably realized, because he subsequently abandoned work on it.^[106] "On the Maxim Biplane Test-Rig's third test run, on July 31, 1894, with Maxim and a crew of three aboard, it lifted with such force that it broke the reinforced restraining track and careened for some 200 yards, at times reaching an altitude of 2 or 3 feet above the damaged track. It was believed that a lifting force of some 10,000 pounds had likely been generated."^[107]
- 1894: [Lawrence Hargrave](#) of [Greenwich](#), England successfully lifted himself off the ground under a train of four of his [box kites](#) at [Stanwell Park](#) beach, [New South Wales](#), Australia on 12 November 1894. Aided by James Swain, the caretaker at his property, the kite line was moored via a spring balance to two sandbags. Hargrave carried an [anemometer](#) and [inclinometer](#) aloft to measure windspeed and the angle of the kite line. He rose 16 feet (4.9 m) in a wind speed of 21 mph (34 km/h). This experiment was widely reported and established the box kite as a stable aerial platform^[108]
- 1895: [Auguste and Louis Lumière](#) of [Besançon](#), [Franche-Comté](#), France introduce [cinematograph](#), a combination film [camera](#), [film projector](#) and developer, to the public. Their first public screening of films at which admission was charged was held on December 28, 1895, at [Salon Indien du Grand Café](#) in Paris. This history-making presentation featured ten short films, including their first film, *[Sortie des Usines Lumière à Lyon](#)* (*Workers Leaving the Lumière Factory*).^[109]
- 1896: [Samuel Pierpont Langley](#) of [Roxbury](#), [Boston](#), [Massachusetts](#), has two significant breakthroughs while testing his [Langley Aerodromes](#), flying machines. In May, Aerodrome number 5 made "circular flights of 3,300 and 2,300 feet, at a maximum altitude of some 80 to 100 feet and at a speed of some 20 to 25 miles an hour". In November, Aerodrome number 6 "flew 4,200 feet, staying aloft over 1 minute.". The flights were powered (by a [steam engine](#)), but unmanned.^[110]
- 1896: [Octave Chanute](#) and [Augustus Moore Herring](#) co-design the Chanute-Herring Biplane. "Each 16-foot (4.9-meter) wing was covered with varnished silk. The pilot hung from two bars that ran down from the upper wings and passed under his arms. This plane was originally flown at [Dune Park](#), [Indiana](#), about sixty miles from Chanute's home in Chicago, as a [triplane](#) on August 29, 1896, but was found to be unwieldy. Chanute and Herring removed the lowest of the three wings, which vastly improved its gliding ability. In its flight on September 11, it flew 256 feet (78 meters)." It influenced the design of later aircraft, setting the pattern for a number of years.^{[111][112]}

- 1897: [Carl Richard Nyberg](#) of [Arboga](#), Sweden starts constructing his [Flugan](#), an early [fixed-wing aircraft](#), outside his home in [Lidingö](#). Construction started in 1897 and he kept working on it until 1922. The craft only managed a few short jumps and Nyberg was often ridiculed, however several of his innovations are still in use.^[113] He was the first to test his design in a [wind tunnel](#) and the first to build a [hangar](#).^[114] The reasons for failure include poor wing and propeller design and, allegedly, that he was afraid of heights.
- 1898: [Wurlitzer](#) builds the first coin-operated [player piano](#).^[115]
- 1899: [Gustave Whitehead](#), according to a witness who gave his report in 1934, made a very early motorized flight of about half a mile in [Pittsburgh](#) in April or May 1899. Louis Darvarich, a friend of Whitehead's, said they flew together at a height of 20 to 25 ft (6.1 to 7.6 m) in a [steam-powered monoplane](#) aircraft and crashed into a three-story building. Darvarich said he was stoking the boiler and was badly scalded in the accident, requiring several weeks in a hospital.^[116] This claim is not accepted by mainstream aviation historians including William F. Trimble.^[117]
- 1899: [Percy Pilcher](#) of [Bath, Somerset](#) dies in October, without having a chance to fly his early triplane. Pilcher had built a [hang glider](#) called *The Bat* which he flew for the first time in 1895. He then built more hang gliders ("The Beetle", "The Gull" and "The Hawk"), but had set his sights upon powered flight, which he hoped to achieve on his triplane.^[118] On 30 September 1899, having completed his triplane, he had intended to demonstrate it to a group of onlookers and potential sponsors in a field near Stanford Hall. However, days before, the engine crankshaft had broken and, so as not to disappoint his guests, he decided to fly the Hawk instead. The weather was stormy and rainy, but by 4 pm Pilcher decided the weather was good enough to fly.^[119] Whilst flying, the tail snapped and Pilcher plunged 10 metres (33 feet) to the ground: he died two days later from his injuries with his triplane having never been publicly flown.^[120] In 2003, a research effort carried out at the School of Aeronautics at [Cranfield University](#), commissioned by the [BBC2](#) television series "[Horizon](#)", has shown that Pilcher's design was more or less workable, and had he been able to develop his engine, it is possible he would have succeeded in being the first to fly a heavier-than-air powered aircraft with some degree of control. Cranfield built a replica of Pilcher's aircraft and added the [Wright brothers'](#) innovation of wing-warping as a safety backup for roll control. Pilcher's original design did not include aerodynamic controls such as ailerons or elevator. After a very short initial test, the craft achieved a sustained flight of 1 minute and 25 seconds, compared to 59 seconds for the Wright Brothers' best flight at Kitty Hawk. This was achieved under dead calm conditions as an additional safety measure, whereas the Wrights flew in a 25 mph+ wind to achieve enough airspeed on their early attempts.^[121]
- 1899: [Augustus Moore Herring](#) introduces his biplane glider with a [compressed-air engine](#). On October 11, 1899 (or 1898), Herring flew at [Silver Beach Amusement Park](#) in [St. Joseph, Michigan](#). He reportedly covered a distance of 50 feet (15 m). However, there are no known witnesses. On October 22, 1899 (or 1898) Herring took a second flight, covering 73 feet (22 m) in 8 to 10 seconds. This time the flight was covered by a newspaper reporter. It is often discounted as a candidate for the first flying machine for various reasons. The craft was difficult to steer, discounting it as controlled flight. While an aircraft outfitted with an engine, said engine could operate for "only 30 seconds at a time". The design was still recognizably a glider, introducing no innovations in that regard. It was also a "technological dead end", failing to influence the flying machines of the 20th century. It also attracted little press coverage, though possibly because the Michigan press was preoccupied with [William McKinley](#), President of the United States visiting [Three Oaks, Michigan](#), at about the same time.^{[122][123]}

Science

- [Henri Becquerel](#) discovered [radioactivity](#).
- [X-rays](#) were discovered by [Wilhelm Röntgen](#).
- Swedish scientist [Svante Arrhenius](#) and US geologist [Thomas Chrowder Chamberlin](#) independently suggested that human CO₂ emissions might cause [global warming](#).
- 1894: [Argon](#) was discovered by [Lord Rayleigh](#) and [William Ramsay](#).
- 1895: [Helium](#) was discovered to exist on the Earth by [William Ramsay](#), 27 years after first being detected spectrographically on the Sun in 1868.
- 1896: One year after helium's terrestrial discovery, [neon](#), [krypton](#), and [xenon](#) were discovered by [William Ramsay](#) and [Morris Travers](#).
- 1897: Social scientist [Émile Durkheim](#) published the groundbreaking study [Suicide](#).

Popular culture

- [Settlement movement](#) based on [Jane Addams' Hull House](#) in Chicago.
- [Hale Johnson](#) was a major leader of the [American temperance movement](#).
- [Department of Scientific Temperance Instruction](#), under [Mary Hunt](#), achieved *de facto* control over all alcohol education in the USA.
- The [fin de siècle](#) (primarily in Paris and Brussels).

Literature and arts

- [Oscar Wilde](#) published [The Picture of Dorian Gray](#) in 1891.
- Sir [Arthur Conan Doyle](#) published the first [Sherlock Holmes](#) story in *Strand Magazine* in 1891.
- [Frank Wedekind](#) releases [Spring Awakening](#) in 1891.
- [Thomas Hardy](#) published [Tess of the d'Urbervilles](#) in 1891.
- [Rudyard Kipling](#) published [Barrack-Room Ballads](#) in 1892.
- [Charlotte Perkins Gilman](#) published [The Yellow Wallpaper](#) in 1892.
- [Rudyard Kipling](#) published [The Jungle Book](#) in 1894.
- [Kate Chopin](#) published "[The Story of an Hour](#)" in 1894
- [George H. Thomas](#) published in 1894 the first [illustrated song](#) for [The Little Lost Child](#).
- [H. G. Wells](#) published [The Time Machine](#) (1895), [The Island of Doctor Moreau](#) (1896), and [The War of the Worlds](#) (1898). H. G. Wells created modern science fiction with his book [The War of the Worlds](#).
- [A. E. Housman](#) published [A Shropshire Lad](#) in 1896.
- [Bram Stoker's Dracula](#) is published by Archibald Constable & co. (UK) in 1897.
- [Anton Chekhov](#) published [Uncle Vanya](#) in 1899.
- [Kate Chopin](#) published [The Awakening](#) in 1899.
- [Joseph Conrad](#) published [Heart of Darkness](#) in 1899.
- Increasing importance of [Art Nouveau](#) style.

Film

- For the first time in history, a [coronation](#) is filmed. The coronation is of Tsar [Nicholas II of Russia](#).

Music

See also: [Timeline of musical events § 1890s](#)

- [Symphony No. 6](#) (1893) by [Pyotr Ilyich Tchaikovsky](#).
- [Symphony No. 9](#) (1893) by [Antonín Dvořák](#).
- [Also sprach Zarathustra](#) (1896) by [Richard Strauss](#).
- [Finlandia](#) (1899) by [Jean Sibelius](#).
- [Ragtime](#)

Sports

The [1896 Summer Olympics](#) officially known as the Games of the I Olympiad, was the first international [Olympic Games](#) held in modern history

Fashion

See also: [1890s in fashion](#)

Other

- 1890 — [Lipton](#) was invented

1885-1913 Annie Oakley, Li'l Sure Shot performed throughout US and Europe with Buffalo Bill's Wild West Show

World leaders

[1890](#) – [1891](#) – [1892](#) – [1893](#) – [1894](#) – [1895](#) – [1896](#) – [1897](#) – [1898](#) – [1899](#)

1900s

From Wikipedia, the free encyclopedia

The **1900s** (pronounced "nineteen-hundreds") was a [decade](#) of the [Gregorian calendar](#) that began on January 1, 1900, and ended on December 31, 1909. The term "nineteen-hundreds" is often also used to mean the entire century of years from 1900 to 1999 (see [1900s](#)). The [Edwardian era](#) (1901–1910) covers a similar span of time.

The decade saw the widespread application of the [internal combustion engine](#) including mass production of the automobile, as well as the introduction of the [typewriter](#). The [Wright Flyer](#) performed the first recorded controlled, powered, sustained heavier than air flight on December 17, 1903. [Reginald Fessenden](#) of [East Bolton, Quebec](#), Canada made what appear to be the first audio radio broadcasts of entertainment and music ever made to a general audience.

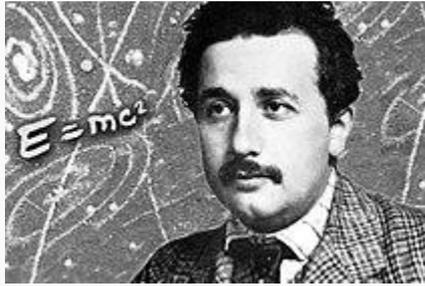
[First-wave feminism](#) saw progress, with universities being opened for women in Japan, Bulgaria, Cuba, Russia, and Peru. In 1906, Finland granted women the right vote,^[1] the first European country to do so.^[2] The foundation of the [Women's Social and Political Union](#) by [Emmeline Pankhurst](#) in 1903 led to the rise of the [Suffragettes](#) in Great Britain and Ireland. [Cuba](#), [Bulgaria](#), and [Norway](#) became independent. The [First Moroccan](#) and [Bosnian crises](#) led to worsened tensions in Europe that would ultimately lead to the [First World War](#) in the next decade.

Wars of this decade included the [Second Boer War](#), the [Philippine–American War](#), the [Russo-Japanese War](#), the [Saudi–Rashidi War](#), and the [Kuwaiti–Rashidi war](#). The [Scramble for Africa](#) continued, with the [Orange Free State](#), [South African Republic](#), [Ashanti Empire](#), [Aro Confederacy](#), [Sokoto Caliphate](#) and [Kano Emirate](#) being conquered by the [British Empire](#). Failed uprisings and revolutions that took place included the [Russian Revolution of 1905](#), an [uprising in French Madagascar](#), the [Bailundo revolt](#), the [1904 Sasun uprising](#), the [Persian Constitutional Revolution](#), the [Ilinden–Preobrazhenie Uprising](#), the [Maji Maji Rebellion](#), [1907 Romanian Peasants' revolt](#), and the [Wad Hubaba Revolt](#). A [more successful revolution](#) took place in the Ottoman Empire, where the [Young Turks](#) movement restored the [Ottoman constitution of 1876](#), establishing the [Second Constitutional Era](#). The [Herero and Namaqua genocide](#) saw 24,000 to 100,000 [Hereros](#) and 10,000 [Namaqua](#) killed by German colonial forces, while [Atrocities in the Congo Free State](#) continued until 1908 with the establishment of the [Belgian Congo](#). The [Adana massacre of 1909](#) saw up to 30,000 civilians, mainly Armenians, massacred by Ottoman Muslims in the city of [Adana](#).

Major disasters in this decade included the [1908 Messina earthquake](#), the [Chinese famine of 1907](#), the [San Francisco earthquake and fire](#) and the [Great Baltimore Fire](#). The first huge success of American cinema, as well as the largest experimental achievement to this point, was the 1903 film [The Great Train Robbery](#), directed by [Edwin S. Porter](#), while the world's first feature film, [The Story of the Kelly Gang](#), was released on 26 December 1906 in [Melbourne](#), Australia. Popular books of this decade included [Anne of Green Gables](#) (1908) and [The Tale of Peter Rabbit](#) (1902), which sold 50 million and 45 million copies respectively.

Science and technology

Science



During 1905 the physicist Albert Einstein published [four articles](#) – each revolutionary and groundbreaking in its field.

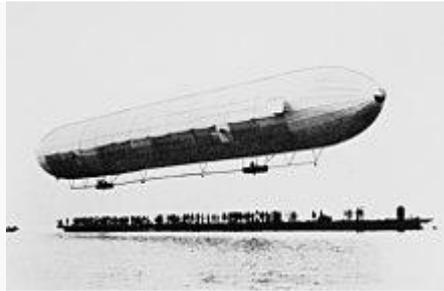
- March 17, 1905 – [Annus Mirabilis papers](#) – [Albert Einstein](#) publishes his paper "On a heuristic viewpoint concerning the production and transformation of light", in which he explains the [photoelectric effect](#), using the notion of [light quanta](#). For this paper Einstein received the Nobel Prize for Physics in 1921.
- May 11, 1905 – [Annus Mirabilis papers](#) – Albert Einstein submits his doctoral dissertation "On the Motion of Small Particles...", in which he explains [Brownian motion](#).
- June 30, 1905 – [Annus Mirabilis papers](#) – Albert Einstein publishes the article "On the Electrodynamics of Moving Bodies", where he reveals his theory of [special relativity](#).
- September 27, 1905 – [Annus Mirabilis papers](#) – Albert Einstein submits his paper "Does the Inertia of a Body Depend Upon Its Energy Content?", in which he develops an argument for the famous equation $E = mc^2$.
- [Planck's law of black-body radiation](#)
- [Seismographs](#) built in the [University of California, Berkeley](#), in 1900
- Practical [air conditioner](#) designed by [Willis Carrier](#) in 1902
- [Geiger counter](#) (measures radioactivity) invented by [Hans Geiger](#) in 1908
- [Pierre](#) and [Marie Curie](#) discover [radium](#) and [polonium](#), they coin the term '[radioactivity](#)'.
- [Third law of thermodynamics](#) by [Walther Nernst](#)
- [Quantum Hypothesis](#) by [Max Planck](#) in 1900^{[7][8][9][10][11]}
- The [Bacillus Calmette-Guérin](#) (BCG) immunization for [tuberculosis](#) is first developed.

Technology

- Widespread application of the [internal combustion engine](#) including mass production of the automobile. [Rudolf Diesel](#) demonstrated the [diesel engine](#) in the 1900 [Exposition Universelle](#) (World's Fair) in Paris using peanut oil fuel (see [biodiesel](#)). The Diesel engine takes the Grand Prix. The exposition was attended by 50 million people.^[12] The same year [Wilhelm Maybach](#) designed an engine built at [Daimler Motoren Gesellschaft](#)—following the specifications of [Emil Jellinek](#)—who required the engine to be named *Daimler-Mercedes* after his daughter, [Mercédès Jellinek](#). In 1902, the [Mercedes 35 hp](#) automobiles with that engine were put into production by DMG.^[13]
- Wide popularity of home [phonograph](#). "The market for home machines was created through technological innovation and pricing: Phonographs, gramophones, and graphophones were cleverly adapted to run by spring-motors (you wound them up), rather than by messy batteries or treadle mechanisms, while the musical records were adapted to reproduce loudly through a horn attachment. The cheap home machines sold as the \$10

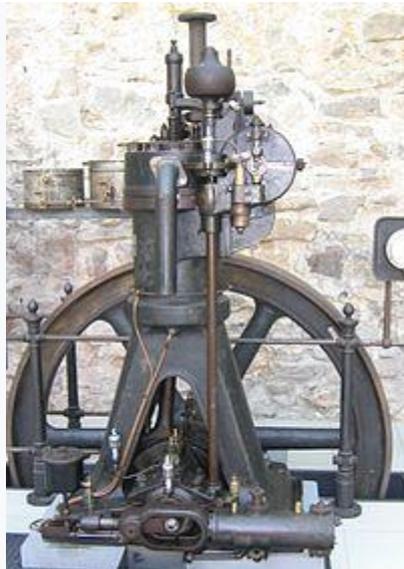
Eagle graphophone and the \$40 (later \$30) Home phonograph in 1896, the \$20 Zonophone in 1898, the \$3 Victor Toy in 1900, and so on. Records sold because their fidelity improved, mass production processes were soon developed, advertising worked, and prices dropped from one and two dollars to around 35 cents."^{[14][15]} In 1907, a [Victor Records](#) recording of [Enrico Caruso](#) singing [Ruggero Leoncavallo's "Vesti la giubba"](#) becomes the first to sell a million copies.^[16]

- 1899–1900 – [Thomas Alva Edison](#) of [Milan, Ohio](#), invents the nickel-alkaline storage [battery](#). On May 27, 1901, Edison establishes the [Edison Storage Battery Company](#) to develop and manufacture them.^[17] "It proved to be Edison's most difficult project, taking ten years to develop a practical alkaline battery. By the time Edison introduced his new alkaline battery, the [gasoline](#) powered car had so improved that [electric vehicles](#) were becoming increasingly less common, being used mainly as [delivery vehicles](#) in cities. However, the Edison alkaline battery proved useful for lighting [railway cars](#) and [signals](#), maritime [buoys](#), and [miners lamps](#). Unlike [iron ore](#) mining with the [Edison Ore-Milling Company](#), the heavy investment Edison made over ten years was repaid handsomely, and the storage battery eventually became Edison's most profitable product. Further, Edison's work paved the way for the modern alkaline battery."^[18]
- 1900 – The [Brownie camera](#) is invented; this was the beginning of the [Eastman Kodak](#) company. The Brownie popularized low-cost [photography](#) and introduced the concept of the [snapshot](#). The first Brownie was introduced in February 1900,^[19]



The first ascent of LZ1 over Lake Constance (the Bodensee) in 1900.

- 1900 – The first [zeppelin](#) flight occurs over [Lake Constance](#) near [Friedrichshafen](#), Germany on July 2, 1900.



A diesel engine built by [MAN AG](#) in 1906

- 1901 – First electric [typewriter](#) is invented by George Canfield Blickensderfer of [Erie, Pennsylvania](#). It was part of a line of [Blickensderfer typewriters](#), known for its portability.^{[20][21][22]}
- 1901 – [Wilhelm Kress](#) of [Saint Petersburg, Russia](#) creates his [Kress Drachenflieger](#) in [Austria-Hungary](#). Power was provided by a Daimler petrol engine driving two large [auger](#)-style two-bladed propellers, the first attempt to use an internal combustion engine to power a heavier-than-air aircraft.^{[23][24]}



Gustave Whitehead and his 1901 monoplane taken near Whitehead's Pine Street shop. His infant daughter, Rose, sits on her father's lap, and the engine that powers the front landing-gear wheels is on the ground in front of the others.

- 1901 – [Gustave Whitehead](#) allegedly flies his [Whitehead No. 21](#) on August 14, 1901, near [Bridgeport, Connecticut](#). The feat, if true, exceeded the best of the Wright brothers first powered flights by 540 m (1770 ft) and preceded the [Kitty Hawk](#) flights by more than two years, but is not accepted by most aviation historians
- 1901 – The first radio [receiver](#) (successfully received a radio transmission). This receiver was developed by [Guglielmo Marconi](#). Marconi established a wireless transmitting station at Marconi House, [Rosslare Strand, County Wexford](#), Ireland in 1901 to act as a link between [Poldhu](#) in [Cornwall](#) and [Clifden](#) in [County Galway](#). He soon made the announcement that on 12 December 1901, using a 152.4-meter (500 ft) kite-supported antenna for reception, the message was received at [Signal Hill](#) in [St John's, Newfoundland](#) (now part of Canada), signals transmitted by the company's new high-power station at Poldhu, Cornwall. The distance between the two points was about 3,500 kilometers (2,200 mi). Heralded as a great scientific advance, there was—and continues to be—some skepticism about this claim, partly because the signals had been heard faintly and sporadically. There was no independent confirmation of the reported reception, and the transmissions, consisting of the [Morse code](#) letter *S* sent repeatedly, were difficult to distinguish from [atmospheric noise](#). (A detailed technical review of Marconi's early transatlantic work appears in John S. Belrose's work of 1995.)^[25] The Poldhu transmitter was a two-stage circuit.^{[26][27]} The first stage operated at a lower voltage and provided the energy for the second stage to spark at a higher voltage.

- 1902 – [Willis Carrier](#) of [Angola, New York](#), invented the first indoor [air conditioning](#). "He designed his spray driven air conditioning system which controlled both temperature and humidity using a [nozzle](#) originally designed to spray [insecticide](#). He built his "Apparatus for Treating Air" (U.S. Pat. #808897) which was patented in 1906 and using chilled coils which not only controlled heat but could lower the humidity to as low as 55%. The device was even able to adjust the humidity level to the desired setting creating what would become the framework for the modern air conditioner. By adjusting the air movement and temperature level to the refrigeration coils he was able to determine the size and capacity of the unit to match the need of his customers. While Carrier was not the first to design a system like this his was much more stable, successful and safer than other versions and took air conditioning out of the Dark Ages and into the realm of science."^[28]
- 1902/1906/1908 – [Sir James Mackenzie](#) of [Scone, Scotland](#) invented an early [lie detector](#) or [polygraph](#). MacKenzie's polygraph "could be used to monitor the [cardiovascular](#) responses of his patients by taking their [pulse](#) and [blood pressure](#)."^[29] He had developed an early version of his device in the 1890s, but had Sebastian Shaw, a [Lancashire](#) watchmaker, improve it further. "This instrument used a clockwork mechanism for the paper-rolling and time-marker movements and it produced ink recordings of physiological functions that were easier to acquire and to interpret. It has been written that the modern polygraph is really a modification of Dr. Mackenzie's clinical ink polygraph."^[30] A more modern and effective polygraph machine would be invented by John Larson in 1921.^[31]
- 1902 – [Georges Claude](#) invented the [neon lamp](#). He applied an electrical discharge to a sealed tube of [neon](#) gas, resulting in a red glow. Claudes started working on neon tubes which could be put to use as ordinary light bulbs. His first public display of a neon lamp took place on December 11, 1910, in Paris.^[32] In 1912, Claude's associate began selling neon discharge tubes as [advertising signs](#). They were introduced to U.S. in 1923 when two large neon signs were bought by a Los Angeles [Packard](#) car dealership. The glow and arresting red color made neon advertising completely different from the competition.^[33]
- 1902 – [Gustave Whitehead](#) claimed two spectacular flights on January 17, 1902, in his improved [Number 22](#). As with his earlier claims, most aviation historians do not believe these flights took place.
- 1902 – [Teasmade](#), a device for making [tea](#) automatically, is patented on 7 April 1902 by [gunsmith](#) Frank Clarke of [Birmingham](#), England. He called it "An Apparatus Whereby a Cup of Tea or Coffee is Automatically Made" and it was later marketed as "A Clock That Makes Tea!". However, his original machine and all rights to it had been purchased from its actual inventor [Albert E. Richardson](#), a [clockmaker](#) from [Ashton-under-Lyne](#). The device was commercially available by 1904.^[34]



Gilmore's second, larger plane

- 1902 – [Lyman Gilmore](#) of [Washington](#), United States is awarded a patent for a [steam engine](#), intended for use in aerial vehicles. At the time he was living in [Red Bluff, California](#). At a later date, Gilmore claimed to have incorporated his engine in "a [monoplane](#) with a 32 foot [wingspan](#)". Performing his debut flight in May 1902. While

occasionally credited with the first powered flight in aviation history, there is no supporting evidence for his account.^[35] While Gilmore was probably working on aeronautical experiments since the late 1890s and reportedly had correspondence with [Samuel Pierpont Langley](#), there exists no photo of his creations earlier than 1908.^[36]

- 1902 – The [Wright brothers](#) of [Ohio](#), United States create the 1902 version of the [Wright Glider](#). It was the third free-flight glider built by them and tested at [Kitty Hawk, North Carolina](#). This was the first of the brothers' gliders to incorporate [yaw control](#), and its design led directly to the [1903 Wright Flyer](#). The brothers designed the 1902 glider during the winter of 1901–1902 at their home in [Dayton, Ohio](#). They designed the wing based on data from extensive airfoil tests conducted on a homemade [wind tunnel](#). They built many of the components of the glider in Dayton, but they completed assembly at their Kitty Hawk camp in September 1902. They began testing on September 19. Over the next five weeks, they made between 700 and 1000 glide flights (as estimated by the brothers, who did not keep detailed records of these tests). The longest of these was 622.5 ft (189.7 m) in 26 seconds. "In its final form, the 1902 Wright glider was the world's first fully controllable aircraft."^{[37][38]}



[Ford Model A](#) was the first car produced by [Ford Motor Company](#) beginning production in 1903.

- 1903 – [Ford Motor Company](#) produces its first car – the [Ford Model A](#).



A replica of Pearse's monoplane

- 1903 – [Richard Pearse](#) of New Zealand supposedly successfully flew and landed a powered heavier-than-air machine on 31 March 1903^[39] Verifiable eyewitnesses describe Pearse crashing into a hedge on two separate occasions during 1903. His monoplane must have risen to a height of at least three metres on each occasion. Good evidence exists that on 31 March 1903 Pearse achieved a powered, though poorly controlled, flight of several hundred metres. Pearse himself said that he had made a powered takeoff, "but at too low a speed for [his] controls to work". However, he remained airborne until he crashed into the hedge at the end of the field.^{[40][41]}
- 1903 – [Karl Jatho](#) of [Germany](#) performs a series of flights at Vahrenwalder Heide, near [Hanover](#), between August and November, 1903. Using first a pusher [triplane](#), then

a [biplane](#). "His longest flight, however, was only 60 meters at 3–4 meters altitude." He then quit his efforts, noting his motor was too weak to make longer or higher flights.^[42] The plane was equipped with a single-cylinder 10 horsepower (7.5 kW) Buchet engine driving a two-bladed pusher propeller and made hops of up to 200 ft (60 m), flying up to 10 ft (3 m) high. In comparison, Orville Wright's first controlled flight four months later was of 36 m (120 ft) in 12 seconds although Wilbur flew 59 seconds and 852 ft (260 m) later that same day. Either way Jatho managed to fly a powered heavier-than-air machine earlier than his American counterparts.^[43]

- 1903 – [Mary Anderson](#) invented [windshield wipers](#). In November 1903 Anderson was granted her first [patent](#)^[44] for an automatic car window cleaning device controlled inside the car, called the windshield wiper.^[45] Her device consisted of a lever and a swinging arm with a rubber blade. The lever could be operated from inside a vehicle to cause the spring-loaded arm to move back and forth across the windshield. Similar devices had been made earlier, but Anderson's was the first to be effective.^[46]



The first flight by [Orville Wright](#) made on December 17, 1903.

- 1903 – The [Wright brothers](#) fly at [Kitty Hawk, North Carolina](#). Their airplane, the [Wright Flyer](#), performed the first recorded controlled, powered, sustained heavier than air flight on December 17, 1903. In the day's fourth flight, Wilbur Wright flew 279 meters (852 ft) in 59 seconds. First three flights were approximately 120, 175, and 200 ft (61 m), respectively. The Wrights laid particular stress on fully and accurately describing all the requirements for controlled, powered flight and put them into use in an aircraft which took off from a level launching rail, with the aid of a headwind to achieve sufficient airspeed before reaching the end of the rail.^[47] It is one of the various candidates regarded as the First flying machine.
- 1904 – [SS Haimun](#) sends its first news story on 15 March 1904.^[48] It was a Chinese [steamer ship](#) commanded by [war correspondent Lionel James](#) in 1904 during the [Russo-Japanese War](#) for [The Times](#). It is the first known instance of a "press boat" dedicated to war correspondence during naval battles. The recent advent of [wireless telegraphy](#) meant that reporters were no longer limited to submitting their stories from land-based offices, and The Times spent 74 days outfitting and equipping the ship,^[49] installing a [De Forest transmitter](#) aboard the ship.^[50]
- 1904–1914 – The [Panama Canal](#) constructed by the United States in the territory of [Panama](#), which had [just gained independence](#) from [Colombia](#). The Canal is a 77 km (48 mi) [ship canal](#) that joins the Atlantic Ocean and the Pacific Ocean and a key conduit for international maritime trade. One of the largest and most difficult engineering projects ever undertaken, the canal had an enormous impact on shipping between the two oceans, replacing the long and treacherous route via the [Drake Passage](#) and [Cape Horn](#) at the southernmost tip of South America. A ship sailing from New York to [San Francisco](#) via the canal travels 9,500 km (5,900 mi), well under half the 22,500 km (14,000 mi) route

around Cape Horn.^[51] The project starts on May 4, 1904, known as Acquisition Day. The United States government purchased all Canal properties on the [Isthmus of Panama](#) from the New Panama Canal Company, except the [Panama Railroad](#).^[52] The project begun under the administration of [Theodore Roosevelt](#), continued in that of [William Howard Taft](#) and completed in that of [Woodrow Wilson](#).^{[53][54]} The Chief engineers were [John Frank Stevens](#) and [George Washington Goethals](#).^{[55][56]}

- 1904 – The [Welte-Mignon reproducing piano](#) is created by Edwin Welte and Karl Bockisch. Both employed by the "Michael Welte und Söhne" firm of [Freiburg im Breisgau, Germany](#). "It automatically replayed the tempo, phrasing, dynamics and pedalling of a particular performance, and not just the notes of the music, as was the case with other player pianos of the time." In September, 1904, the Mignon was demonstrated in the [Leipzig Trade Fair](#). In March, 1905 it became better known when showcased "at the [showrooms](#) of Hugo Popper, a manufacturer of roll-operated [orchestrions](#)". By 1906, the Mignon was also exported to the United States, installed to pianos by the firms [Feurich](#) and [Steinway & Sons](#).^[57]
- 1904 – [Benjamin Holt](#) of the [Holt Manufacturing Company](#) invents one of the first practical [continuous tracks](#) for use in [tractors](#). While the date of invention was reportedly November 24, 1904, Holt would not receive a patent until December, 1907.^[58]
- 1905 – [John Joseph Montgomery](#) of [California](#), United States designs tandem-wing [gliders](#). His pilot [Daniel Maloney](#) performs a number of public exhibitions of high altitude flights in March and April 1905 in the [Santa Clara, California](#), area. These flights received national media attention and demonstrated superior control of the design, with launches as high as 4,000 feet (1,200 m) and landings made at predetermined locations. The gliders were launched from balloons.^{[59][60]}
- 1905 – The Wright Brothers introduce their [Wright Flyer III](#). On October 5, 1905, Wilbur flew 24 miles (39 km) in 39 minutes 23 seconds,^[61] longer than the total duration of all the flights of [1903](#) and [1904](#). Ending with a safe landing when the fuel ran out. The flight was seen by a number of people, including several invited friends, their father Milton, and neighboring farmers.^[62] Four days later, they wrote to the [United States Secretary of War William Howard Taft](#), offering to sell the world's first practical fixed-wing aircraft.
- 1906 – The *Gabel Automatic Entertainer*, an early [jukebox](#)-like machine, is invented by John Gabel. It is the first such device to play a series of gramophone records. "The Automatic Entertainer with 24 selections, was produced and patented by the John Gabel owned company in Chicago. The first model (constructed in 1905) was produced in 1906 with an exposed 40 inch horn (102 cm) on top, and it is today often considered the real father of the modern multi-selection disc-playing phonographs. John Gabel and his company did in fact receive a special prize at the [Pan-Pacific Exposition](#) for the Automatic Entertainer."^{[63][64]}



Alberto Santos-Dumont realizes the first official flight, 23 October 1906, Bagatelle field.

- 1906 – The [Victor Talking Machine Company](#) releases the [Victrola](#), the most popular [gramophone](#) model until the late 1920s.^[65] The Victrola is also the first [playback](#) machine containing an internal horn.^[66] Victor also erects the world's

largest illuminated billboard at the time, on [Broadway](#) in New York City, to advertise the company's records.^[67]

- 1906 – [Traian Vuia](#) of [Romania](#) takes off with his "Traian Vuia 1", an early [monoplane](#). His flight was performed in [Montesson](#) near Paris and was about 12 meters long.^[68]
- 1906 – [Jacob Ellehammer](#) of Denmark constructs the [Ellehammer semi-biplane](#). In this machine, he made a tethered flight on 12 September 1906, becoming the second European to make a powered flight.^{[69][70][71]}
- 1906 – [Alberto Santos-Dumont](#) and his [Santos-Dumont 14-bis](#) make the first public flight of an [airplane](#) on October 23, 1906, in Paris. The flying machine was the first fixed-wing aircraft officially witnessed to take off, fly, and land. Santos Dumont is considered the "Father of Aviation" in his country of birth, [Brazil](#).^[72] His flight is the first to have been certified by the [Aéro-Club de France](#) and the [Fédération Aéronautique Internationale](#) (FAI).^{[73][74]} On November 12, 1906, Santos Dumont succeeded in setting the first world record recognized by the Aero-Club De France by flying 220 metres in less than 22 seconds.^[75]
- 1906 – Sound [radio broadcasting](#) was invented by [Reginald Fessenden](#) and [Lee De Forest](#). Fessenden and [Ernst Alexanderson](#) developed a high-frequency [alternator](#)-transmitters, an improvement on an already existing device. The improved model operated at a transmitting frequency of approximately 50 kHz, although with far less power than Fessenden's rotary-spark transmitters. The alternator-transmitter achieved the goal of transmitting quality audio signals, but the lack of any way to amplify the signals meant they were somewhat weak. On December 21, 1906, Fessenden made an extensive demonstration of the new alternator-transmitter at Brant Rock, showing its utility for point-to-point wireless telephony, including interconnecting his stations to the wire telephone network. A detailed review of this demonstration appeared in *The American Telephone Journal*.^[76] Meanwhile, De Forest had developed the [Audion tube](#) an electronic [amplifier](#) device. He received a patent in January, 1907.^[77] "DeForest's audion vacuum tube was the key component of all radio, telephone, radar, television, and computer systems before the invention of the transistor in 1947."^[78]
- 1906 – [Reginald Fessenden](#) of [East Bolton, Quebec](#), Canada made what appear to be the first audio radio broadcasts of entertainment and music ever made to a general audience. (Beginning in 1904, the [United States Navy](#) had broadcast daily time signals and weather reports, but these employed [spark-gap transmitters](#), transmitting in [Morse code](#)). On the evening of December 24, 1906 ([Christmas Eve](#)), Fessenden used the alternator-transmitter to send out a short program from [Brant Rock, Plymouth County, Massachusetts](#). It included a phonograph record of [Ombra mai fù](#) (Largo) by [George Frideric Handel](#), followed by Fessenden himself playing the song *O Holy Night* on the [violin](#). Finishing with reading a passage from the [Bible](#): 'Glory to God in the highest and on earth peace to men of good will' ([Gospel of Luke](#) 2:14). On December 31, [New Year's Eve](#), a second short program was broadcast. The main audience for both these transmissions was an unknown number of shipboard radio operators along the [East Coast of the United States](#). Fessenden claimed that the Christmas Eve broadcast had been heard "as far down" as [Norfolk, Virginia](#), while the New Year Eve's broadcast had reached places in the Caribbean. Although now seen as a landmark, these two broadcasts were barely noticed at the time and soon forgotten—the only first-hand account appears to be a letter Fessenden wrote on January 29, 1932, to his former associate, Samuel M. Kinter.^{[79][80]}



The [Autochrome Lumière](#) becomes the first commercial color photography process.

- 1907 – The [Autochrome Lumière](#) which was patented in 1903 becomes the first commercial color photography process.
- 1907 – [Thomas Edison](#) invented the "Universal Electric Motor" which made it possible to operate [dictation machines](#), etc. on all lighting circuits.^[81]
- 1907 – The [Photostat machine](#) begins the modern era of document imaging. The Photostat machine was invented in [Kansas City, Kansas](#), United States by Oscar Gregory in 1907, and the Photostat Corporation was incorporated in [Rhode Island](#) in 1911. "Rectigraph and Photostat machines (Plates 40–42) combined a large camera and a developing machine and used sensitized paper furnished in 350-foot rolls. "The prints are made direct on sensitized paper, no negative, plate or film intervening. The usual exposure is ten seconds. After the exposure has been made the paper is cut off and carried underneath the exposure chamber to the developing bath, where it remains for 35 seconds, and is then drawn into a fixing bath. While one print is being developed or fixed, another exposure can be made. When the copies are removed from the fixing bath, they are allowed to dry by exposure to the air, or may be run through a drying machine. The first print taken from the original is a 'black' print; the whites in the original are black and the blacks, white. (Plate 43) A white 'positive' print of the original is made by rephotographing the black print. As many positives as required may be made by continuing to photograph the black print." (The American Digest of Business Machines, 1924.) Du Pont Co. files include black prints of graphs dating from 1909, and the company acquired a Photostat machine in 1912. ... A 1914 Rectigraph ad stated that the U.S. government had been using Rectigraphs for four years and stated that the machines were being used by insurance companies and abstract and title companies. ... In 1911, a Photostat machine was \$500."^{[82][83]}



[Ford Model T](#) set 1908 as the historic year that the automobile came into popular usage as it is generally regarded as the first affordable automobile.

- 1908 – [Henry Ford](#) of the [Ford Motor Company](#) introduces the [Ford Model T](#). The first production Model T was built on September 27, 1908, at the [Ford Piquette Avenue Plant](#) in [Detroit](#). It is generally regarded as the first affordable automobile, the car that

"put America on wheels"; some of this was because of Ford's innovations, including [assembly line](#) production instead of individual hand crafting, as well as the concept of paying the workers a wage proportionate to the cost of the car, so that they would provide a ready made market.^[84]

- 1909 – [Leo Baekeland](#) of [Sint-Martens-Latem](#), Belgium officially announces his creation of [Bakelite](#). The announcement was made at the February 1909 meeting of the New York section of the [American Chemical Society](#).^[85] Bakelite is an inexpensive, nonflammable, versatile, and popular [plastic](#).^{[86][87][88]}

Literature and art

See also: [List of years in literature § 1900s](#)

- [L. Frank Baum](#) publishes *The Wonderful Wizard of Oz* in 1900.
- [Thomas Mann](#) publishes *Buddenbrooks* in 1901.
- [Sir Arthur Conan Doyle](#) publishes *The Hound of the Baskervilles*, serialized in [The Strand Magazine](#) 1901–1902
- [Theodor Herzl](#), the founder of political [Zionism](#), publishes *The Old New Land* in 1902 outlining Herzl's vision for a Jewish state in the [Land of Israel](#).
- [Joseph Conrad](#) publishes the novella *Heart of Darkness* in 1902, after the serial release in 1898.
- [Jack London](#) publishes *The Call of the Wild* in 1903
- [Winsor McCay](#)'s comic strip [Little Nemo](#) begins October 15, 1905
- [George Bernard Shaw](#)'s play [Man and Superman](#) opens 23 May 1905, but omits the third act, "Don Juan in Hell", which is not performed until 1915.
- [Upton Sinclair](#) publishes *The Jungle* in 1906
- Joseph Conrad publishes *The Secret Agent* in 1907
- [Lucy Maud Montgomery](#) publishes *Anne of Green Gables* in 1908
- [Kenneth Grahame](#) publishes *The Wind in the Willows* in 1908
- [Serbian writers](#) use the [Belgrade](#) literary style, an [Ekavian](#) writing form which set basis for the later standardization of the Serbian language
- [Pablo Picasso](#) paints *Les Femmes d'Alger (O.J. Version O)*, considered by some to be the birth of modern art.
- [Art Nouveau](#) art movement peaked in popularity at the turn of the 20th century (1890–1905).
- [Cubism](#) art movement peaked in popularity in France between 1907 and 1911.
- [Fauvism](#) art movement peaked in popularity between 1905 and 1907.

Film

See also: [1900s in film](#)



[Justus D. Barnes](#) in [Edwin Porter](#)'s film *The Great Train Robbery*, 1903

- April 2, 1902 – *Electric Theatre*, the first [movie theater](#) in the United States, opens in [Los Angeles](#).
- The first huge success of American cinema, as well as the largest experimental achievement to this point, was the 1903 film *The Great Train Robbery*, directed by [Edwin S. Porter](#).
- The world's first feature film, *The Story of the Kelly Gang* is released on 26 December 1906 in [Melbourne](#), Australia.

Music

See also: [Timeline of musical events § 1900s](#)

Fashion

See also: [1900s in fashion](#)

Sports

The [Tour de France](#) starts for the first time in 1903.^[89]

Food

- U.S. [New Haven, Connecticut](#) Louis Lassen of [Louis' Lunch](#) makes the first modern-day [hamburger sandwich](#). According to family legend, one day in 1900 a local businessman dashed into the small New Haven lunch wagon and pleaded for a lunch to go. According to the Lassen family, the customer, Gary Widmore, exclaimed "Louie! I'm in a rush, slap a meatpuck between two planks and step on it!".^{[90][91]} Louis Lassen, the establishment's owner, placed his own blend of ground steak trimmings between two slices of toast and sent the gentleman on his way, so the story goes, with America's alleged first hamburger being served.^[92]

World leaders

[1900](#) – [1901](#) – [1902](#) – [1903](#) – [1904](#) – [1905](#) – [1906](#) – [1907](#) – [1908](#) – [1909](#)

1910s

From Wikipedia, the free encyclopedia

The **1910s** (pronounced "nineteen-tens", also abbreviated as the "teens") was a [decade](#) of the [Gregorian calendar](#) that began on January 1, 1910, and ended on December 31, 1919. The 1910s represented the culmination of [European militarism](#) which had its beginnings during the second half of the 19th century. The conservative lifestyles during the first half of the decade, as well as the legacy of [military alliances](#), was forever changed by the [assassination](#), on June 28, 1914, of [Archduke Franz Ferdinand](#), the [heir presumptive](#) to the [Austro-Hungarian throne](#). The murder triggered a chain of events in which, within 33 days, [World War I](#) broke out in [Europe](#) on August 1, 1914. The conflict dragged on until a [truce](#) was declared on November 11, 1918, leading to the controversial, one-sided [Treaty of Versailles](#), which was signed on June 28, 1919.

The war's end triggered the [abdication](#) of various [monarchies](#) and the collapse of five of the last modern empires of [Russia](#), [Germany](#), [China](#), [Ottoman Turkey](#) and [Austria-Hungary](#), with the latter splintered into Austria, Hungary, southern Poland (who acquired most of their land in a war with Soviet Russia), Czechoslovakia and Yugoslavia, as well as the unification of Romania with Transylvania and Moldavia. However, each of these states (with the possible exception of Yugoslavia) had large German and Hungarian minorities, creating some

unexpected problems that would be brought to light in the next two decades. (See [Dissolution of Austro-Hungarian Empire: Successor States](#) for better description of composition of names of successor countries/states following the splinter.)

The decade was also a period of revolution in a number of countries. The Portuguese [5 October 1910 revolution](#), which ended the eight-century long monarchy, spearheaded the trend, followed by the [Mexican Revolution](#) in November 1910, which led to the ousting of dictator [Porfirio Diaz](#), developing into a violent [civil war](#) that dragged on until mid-1920, not long after a new [Mexican Constitution](#) was signed and ratified. The [Russian Empire](#) also had a similar fate, since its participation on [World War I](#) led it to a social, political and economical collapse which made the [tsarist autocracy](#) unsustainable and, as a following of the [events of 1905](#), culminated in the [Russian Revolution](#) and the establishment of the [Russian Soviet Federative Socialist Republic](#), under the direction of the [Bolshevik Party](#) later renamed as [Communist Party of the Soviet Union](#). The Russian Revolution of 1917, known as the [October Revolution](#), was followed by the [Russian Civil War](#), which dragged on until approximately late 1922.

Much of the music in these years was [ballroom](#)-themed. Many of the fashionable [restaurants](#) were equipped with dance floors. [Prohibition in the United States](#) began January 16, 1919, with the [ratification](#) of the [Eighteenth Amendment](#) to the [U.S. Constitution](#).

Science and technology

Technology



British World War I [Mark V tank](#)

- [Gideon Sundback](#) patented the first modern [zipper](#).^[4]
- [Harry Brearley](#) invented [stainless steel](#).^[5]
- [Charles Strite](#) invented the first pop-up bread [toaster](#).^{[6][7]}
- The [Model T Ford](#) dominated the [automobile](#) market, selling more than all other makers combined in 1914.^[8]
- The [army tank](#) was invented. [Tanks in World War I](#) were used by the [British Army](#), the [French Army](#) and the [German Army](#).^[9]
- 1912 - [Articulated](#) trams, invented and first used by the [Boston Elevated Railway](#).^[10]

Science

- In 1916, [Albert Einstein](#)'s theory of [general relativity](#).^[11]
- [Max von Laue](#) discovers the [diffraction](#) of [x-rays](#) by [crystals](#).^[12]
- In 1912, [Alfred Wegener](#) puts forward his theory of [continental drift](#).^[13]

Economics

- In the years 1910 and 1911, there was a minor economic depression known as the [Panic of 1910–11](#), which was followed by the enforcement of the [Sherman Anti-Trust Act](#).

Popular culture

- [Radio programming](#) becomes popular.
- [Flying Squadron of America](#) promotes [temperance movement in the United States](#).
- [Edith Smith Davis](#) edits the Temperance Educational Quarterly.
- The first U.S. [feature film](#), *Oliver Twist*, was released in 1912.
- The first [mob film](#), [D. W. Griffith's *The Musketeers of Pig Alley*](#) was released in 1912.
- [Hollywood, California](#), replaces the [East Coast](#) as the center of the movie industry.
- The first [crossword puzzle](#) was published in 1913.
- The comic strip [Krazy Kat](#) begins.
- [Charlie Chaplin](#) débuts his trademark mustached, baggy-pants "[Little Tramp](#)" character in *Kid Auto Races at Venice* in 1914.
- The first [African American](#) owned studio, the [Lincoln Motion Picture Company](#), was founded in 1917.
- The four [Warner brothers](#), (from older to younger) [Harry](#), [Albert](#), [Samuel](#), and [Jack](#) opened their first major film studio in [Burbank](#) in 1918.
- [Tarzan of the Apes](#) starring [Elmo Lincoln](#) is released in 1918, the first Tarzan film.
- The first [jazz](#) music is recorded.
- The [Salvation Army](#) has a new international leader, General [Bramwell Booth](#) who served from 1912 to 1929. He replaces his father and co-founder of the Christian Mission (the forerunner of the Salvation Army), [William Booth](#).

Sports

- [1912 Summer Olympics](#) were held in [Stockholm](#), Sweden.
- [1916 Summer Olympics](#) were cancelled because of [World War I](#).

Literature and arts

See also: [List of years in literature § 1910s](#)

- [D. H. Lawrence](#) publishes [Sons and Lovers](#)
- [Of Human Bondage](#) by [Somerset Maugham](#) is published
- [Tarzan of the Apes](#) by [Edgar Rice Burroughs](#) is published
- [Zane Grey's *Wild Fire*](#) is published
- [Dubliners](#) and [A Portrait of the Artist as a Young Man](#) by [James Joyce](#) are published
- [Pygmalion](#) by [George Bernard Shaw](#) is published
- [Thomas Mann](#) publishes [Death in Venice](#)
- [Willa Cather](#) publishes [Alexander's Bridge](#), [O Pioneers!](#), [The Song of the Lark](#) and [My Ántonia](#)
- End of [Art Nouveau](#) and beginning of [Art Deco](#)

Visual Arts

See also: [Armory Show](#) and [History of painting](#)

The 1913 [Armory Show](#) in [New York City](#) was a seminal event in the history of [Modern Art](#). Innovative contemporaneous artists from Europe and the United States exhibited together in a massive group exhibition in New York City, and [Chicago](#).

Art movements

- [Imagism](#)

Cubism and related movements

- [Proto-Cubism](#)
- [Crystal Cubism](#)
- [Orphism](#)
- [Section d'Or](#)
- [Synchromism](#)
- [Futurism](#)

Expressionism and related movements

- [Symbolism](#)
- [Blaue Reiter](#)
- [Die Brücke](#)

Geometric abstraction and related movements

- [Suprematism](#)
- [De Stijl](#)
- [Constructivism](#)

Other movements and techniques

- [Surrealism](#)
- [Dada](#)
- [Collage](#)

Influential artists

- [Pablo Picasso](#)
- [Georges Braque](#)
- [Henri Matisse](#)
- [Jean Metzinger](#)
- [Marcel Duchamp](#)
- [Wassily Kandinsky](#)
- [Albert Gleizes](#)
- [Kasimir Malevich](#)
- [Giorgio de Chirico](#)

People

World leaders

[1910](#) – [1911](#) – [1912](#) – [1913](#) – [1914](#) – [1915](#) – [1916](#) – [1917](#) – [1918](#) – [1919](#)

1920s

From Wikipedia, the free encyclopedia

The **1920s** (pronounced "nineteen-twenties") was a [decade](#) of the [Gregorian calendar](#) that began on January 1, 1920, and ended on December 31, 1929. In [North America](#), it is frequently referred to as the "[Roaring Twenties](#)" or the "[Jazz Age](#)", while in [Europe](#) the period is sometimes referred to as the "[Golden Age Twenties](#)"^[1] because of the economic boom

following [World War I](#). French speakers refer to the period as the "*Années folles*" ("Crazy Years"),^[2] emphasizing the era's social, artistic, and cultural dynamism.

The economic prosperity experienced by many countries during the 1920s (especially the United States) was similar in nature to that experienced in the 1950s and 1990s. Each period of prosperity was the result of a [paradigm shift](#) in global affairs. These shifts in the 1920s, 1950s, and 1990s, occurred in part as the result of the conclusion of [World War I](#) and [Spanish flu](#), [World War II](#), and the [Cold War](#), respectively.

The 1920s saw foreign oil companies begin operations throughout [South America](#). [Venezuela](#) became the world's second largest oil producing nation.^[3]

In some countries the 1920s saw the rise of radical political movements, especially in regions that were once part of empires. [Communism](#) spread as a consequence of the [October Revolution](#) and the [Bolsheviks'](#) victory in the [Russian Civil War](#). Fear of the spread of Communism led to the emergence of [far right](#) political movements and [fascism](#) in Europe. Economic problems contributed to the emergence of dictators in [Eastern Europe](#) and the [Balkans](#), to include [Józef Piłsudski](#) in the [Second Polish Republic](#), and [Peter](#) and [Alexander Karadžević](#) in the [Kingdom of Yugoslavia](#).

The devastating [Wall Street Crash](#) in October 1929 is generally viewed as a harbinger of the end of 1920s prosperity in [North America](#) and [Europe](#).

Social history

Main articles: [Roaring Twenties](#) and [Social issues of the 1920s in the United States](#)

The **Roaring Twenties** brought about several novel and highly visible social and cultural trends. These trends, made possible by sustained economic prosperity, were most visible in major cities like New York, Chicago, Paris, Berlin and London. "[Normalcy](#)" returned to politics in the wake of hyper-emotional patriotism during World War I, [jazz](#) blossomed, and [Art Deco](#) peaked. For women, knee-length skirts and dresses became socially acceptable, as did bobbed hair with a [marcel wave](#). The women who pioneered these trends were frequently referred to as [flappers](#).^[4]

The era saw the large-scale adoption of automobiles, telephones, motion pictures, radio and household electricity, as well as unprecedented industrial growth, accelerated consumer demand and aspirations, and significant changes in lifestyle and culture. The media began to focus on celebrities, especially sports heroes and movie stars. Large [baseball stadiums](#) were built in major U.S. cities, in addition to palatial [cinemas](#).

Most independent countries passed [women's suffrage](#) after 1918, especially as a reward for women's support of the war effort and endurance of its deaths and hardships.

Science and technology

Technology

- [John Logie Baird](#) invents the first working [mechanical television](#) system (1925). In 1928, he invents and demonstrates the first [color television](#).
- [Warner Brothers](#) produces the first movie with a soundtrack *[Don Juan](#)* in 1926, followed by the first Part-Talkie *[The Jazz Singer](#)* in 1927, the first All-Talking movie *[Lights of New York](#)* in 1928 and the first All-Color All-Talking movie *[On with the Show](#)*, 1929. [Silent films](#) start giving way to [sound films](#). By 1936, the transition phase arguably ends, with *[Modern Times](#)* being the last notable silent film.

- [Karl Ferdinand Braun](#) invents the modern electronic [cathode ray tube](#) in 1897. The CRT became a commercial product in 1922.
- [Record companies](#) (such as [Victor](#), [Brunswick](#) and [Columbia](#)) introduce an electrical recording process on their phonograph records in 1925 (that had been developed by [Western Electric](#)), resulting in a more lifelike sound.
- The first [electric razor](#) is patented in 1928 by the American manufacturer Col. [Jacob Schick](#).
- The first selective [Jukeboxes](#) being introduced in 1927 by the Automated Musical Instrument Company.
- [Harold Stephen Black](#) revolutionizes the field of applied electronics by inventing the [negative feedback amplifier](#) in 1927.
- [Clarence Birdseye](#) invents a process for [frozen food](#) in 1925.
- [Robert Goddard](#) makes the first flight of a [liquid-fueled rocket](#) in 1926.



[Robert Goddard](#) and his rocket, 1926



1920s phone

Science

- [Charles Lindbergh](#) becomes the first person to fly solo across the Atlantic Ocean (May 20–21, 1927), nonstop from [New York](#) to [Paris](#).
- Howard Carter opens the innermost shrine of King [Tutankhamun](#)'s tomb near Luxor, Egypt, 1922
- In 1928, Alexander Fleming discovers [penicillin](#)



In 1928, Alexander Fleming discovers penicillin

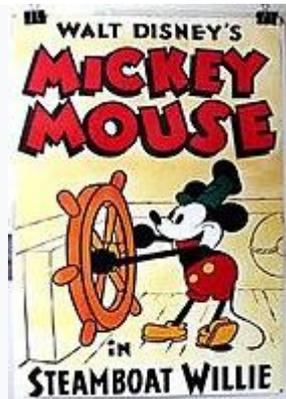


Howard Carter opens the innermost shrine of King Tutankhamun's tomb near Luxor, Egypt, 1922

Popular culture

Film

Main article: [1920s in film](#)



The first short film by [Walt Disney](#), [Steamboat Willie](#), 1928

- **Oscar winners:** [Wings](#) (1927–1928), [The Broadway Melody](#) (1928–1929), [All Quiet on the Western Front](#) (1929–1930)
- First feature-length [motion picture](#) with a [soundtrack](#) ([Don Juan](#)) is released in 1926. First part-talkie ([The Jazz Singer](#)) released in 1927, first all-talking feature ([Lights of New York](#)) released in 1928 and first all-color all-talking feature ([On with the Show](#)) released in 1929.
- The first animated short film by [Walt Disney](#) is released in 1928, featuring [Mickey Mouse](#). [Steamboat Willie](#) was the first sound cartoon to attract widespread notice and popularity.

Fashion

Main article: [1920s in Western fashion](#)



The most memorable fashion trend of the Roaring Twenties was undoubtedly "the [flapper](#)" look.

The 1920s is the decade in which fashion entered the modern era. It was the decade in which [women first abandoned the more restricting fashions](#) of past years and began to wear more comfortable clothes (such as short skirts or trousers). Men also abandoned highly formal daily attire and even began to wear athletic clothing for the first time. The suits men wear today are still based, for the most part, on those worn in the late 1920s. The 1920s are characterized by two distinct periods of fashion. In the early part of the decade, change was slow, as many were reluctant to adopt new styles. From 1925, the public passionately embraced the styles associated with the Roaring Twenties. These styles continue to characterize fashion until the worldwide depression worsened in 1931.

Music



The period from the end of the First World War until the start of the Depression in 1929 is known as the "[Jazz Age](#)"

- "The Jazz Age"—[jazz](#) and jazz-influenced dance music became widely popular throughout the decade.
- [George Gershwin](#) wrote *Rhapsody in Blue* and *An American in Paris*.
- [Eddie Lang](#) and [Joe Venuti](#) were the first musicians to incorporate the [guitar](#) and [violin](#) into jazz.

Radio

- First commercial radio stations in the U.S., 8MK (WWJ) in [Detroit](#) and ([KDKA 1020 AM](#)) in [Pittsburgh, Pennsylvania](#), go on the air on August 27, 1920.
- Both stations broadcast the election results between Harding and Cox in early November. The first station to receive a commercial license is [WBZ](#), then in Springfield MA, in mid-September 1921. While there are only a few radio stations in 1920–21, by 1922 the radio craze is sweeping the country.
- 1922: The [BBC](#) begins radio broadcasting in the [United Kingdom](#) as the *British Broadcasting Company*, a consortium between radio manufacturers and newspapers. It became a public broadcaster in 1926.
- On August 27, 1920, regular wireless broadcasts for entertainment began in [Argentina](#) for the first time,^[9] by a Buenos Aires group including [Enrique Telémaco Susini](#). The station is soon called [Radio Argentina](#). (See [Radio in Argentina](#).)

Arts

- Beginning of [surrealist](#) movement.
- [Art Deco](#) becomes fashionable.
- The [Group of Seven \(artists\)](#).
- [Pablo Picasso](#) paints [Three Musicians](#) in 1921.
- [René Magritte](#) paints [The Treachery of Images](#).
- [Albert Gleizes](#) paints [Woman with Black Glove](#), 1920
- [Marcel Duchamp](#) completes [The Bride Stripped Bare By Her Bachelors, Even](#) (*The Large Glass*).
- The [Museum of Modern Art](#) opens in Manhattan, November 7, 1929, nine days after the [Wall Street Crash](#).
- The first [science fiction comic strip](#), [Buck Rogers](#), begins January 7, 1929. The first [Tarzan](#) comic strip begins on the same date.

Literature

See also: [List of years in literature § 1920s](#)

- [F. Scott Fitzgerald](#) publishes some of the most enduring novels characterizing the Jazz Age. [This Side of Paradise](#), [The Beautiful and Damned](#), and [The Great Gatsby](#), as well as three short story collections, were all published in these years.
- [Hermann Hesse](#) publishes [Siddhartha](#)
- [A. A. Milne](#) publishes [Winnie-the-Pooh](#)
- [Ernest Hemingway](#) publishes [The Sun Also Rises](#) and [A Farewell to Arms](#)
- [Thornton Wilder](#) publishes [The Bridge of San Luis Rey](#)
- [Alexey Tolstoy](#) publishes [Aelita](#)
- [Kahlil Gibran](#) publishes [The Prophet](#)
- [George Bernard Shaw](#) publishes [Back to Methuselah](#)
- [Eugene O'Neill](#) awarded [Pulitzer Prizes](#) for [Beyond the Horizon](#) in 1920, [Anna Christie](#) in 1922, and [Strange Interlude](#) in 1928.
- [Sinclair Lewis](#) publishes [Main Street](#), [Babbitt](#), [Dodsworth](#), [Arrowsmith](#), and [Elmer Gantry](#)
- [André Breton](#) publishes the [Surrealist Manifesto](#)
- [D.H. Lawrence](#) publishes [Women in Love](#), and [Lady Chatterley's Lover](#)
- [Virginia Woolf](#) publishes [Jacob's Room](#), [Mrs. Dalloway](#), [To the Lighthouse](#), [A Room of One's Own](#) and [Orlando](#)

- [Aldous Huxley](#) publishes his inaugural novel [Crome Yellow](#)
- [Harold Gray](#) begins to write and draw the comic strip [Little Orphan Annie](#) (August 5, 1924) and continues to do so until his death in 1968.
- [Sylvia Townsend Warner](#) publishes [Lolly Willowses](#) in 1926
- [James Joyce](#) publishes [Ulysses](#)
- [Franz Kafka](#) publishes [The Trial](#)
- [T. S. Eliot](#) publishes [The Waste Land](#)
- [Robert Lee Frost](#) publishes [New Hampshire](#) 1923 and [West-Running Brook](#) in 1928
- [Wallace Stevens](#) publishes his first book of poetry, [Harmonium](#)
- [Erich Maria Remarque](#) publishes [All Quiet on the Western Front](#)
- [Hugh MacDiarmid](#) publishes [A Drunk Man Looks at the Thistle](#)
- [Margaret Sanger](#) publishes [Woman and the New Race](#) and [The Pivot of Civilization](#)
- [Margaret Mead](#) publishes [Coming of Age in Samoa](#) in 1928

Architecture

- [Walter Gropius](#) builds the [Bauhaus](#) in [Dessau](#)
- [Le Corbusier](#) published the book [Toward an Architecture](#) serving as the [manifesto](#) for a generation of architects.

Sports highlights

1920

- January 24: [Grand Prix de Paris](#) switches its name to [Prix de l'Arc de Triomphe](#) ([horse race](#))
- February 13: [Negro National League](#) created (baseball)
- April: [Babe Ruth](#) began playing for the [New York Yankees](#)
- April–September: [Summer Olympics](#) held in [Antwerp](#).
- August 17: [Ray Chapman](#) from the [Cleveland Indians](#) is killed by [Carl Mays'](#) pitch (baseball)
- August 20: [National Football League](#) founded
- [Kenesaw Mountain Landis](#) is named the first [Commissioner of Baseball](#).

1921

- March 26: Schooner [Bluenose](#) launched

1923

- May 26: the [24 hours of Le Mans](#) conducts their first sports car race
- October: The New York Yankees win the [1923 World Series](#), the first title for the team.

1924

- January–February: [First Winter Olympic Games](#) takes place in [Chamonix](#) France.
- May–July: [Summer Olympics](#) held in Paris France.
- July 10–13: [Paavo Nurmi](#) wins five gold medals in Summer Olympics ([track and field](#))

1925

- May 28: [French Open](#) invites non-French [tennis](#) athletes for the first time
- Germany and Belgium in first [handball](#) international tournament.

1926

- August 6: [Gertrude Ederle](#) swims [English Channel](#) and is first woman to do so.
- September 23: [Gene Tunney](#) wins [Jack Dempsey's](#) world heavyweight [boxing](#) title.

1927

- May 23: [Warwickshire](#) end [Yorkshire's](#) 71-match unbeaten sequence in the [County Championship](#) – the longest unbeaten sequence in that competition.
- June 3: First [Ryder Cup](#) golf tournaments are held in [Massachusetts](#)

1928

- February: [Winter Olympics](#) held in St. Moritz Switzerland.
- May–August: Women's Olympics takes place for first time, in [1928 Summer Olympics](#) held in Amsterdam.
- [William Ralph "Dixie" Dean](#) wins the Football League, scores 60 goals in 39 matches for [Everton F.C. \(English Football\)](#)

1929

- The English team led by [Wally Hammond](#) defeats Australia in [The Ashes](#) series ([Test Cricket](#))

Miscellaneous trends

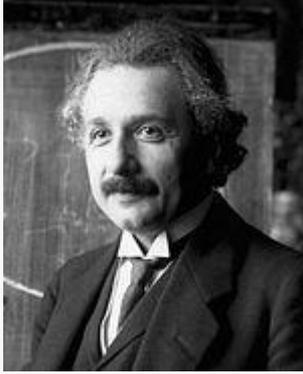
- Youth culture of [The Lost Generation](#); [flappers](#), the [Charleston](#), and the [bob cut haircut](#).
- Fads such as [marathon dancing](#), [mah-jong](#), [crossword puzzles](#) and [pole-sitting](#) are popular.
- The height of the [clip joint](#).
- The [Harlem Renaissance](#) centered in a thriving [African American](#) community of [Harlem](#), New York City.
- Since the 1920s scholars have methodically dug into the layers of history that lie buried at thousands of sites across China.
- The tomb of [Tutankhamun](#) is discovered intact by [Howard Carter](#) (1922). This begins a second revival of [Egyptomania](#).
- [Twiglets](#) are invented in December 1929 by Frenchman [Rondalin Zwadoodie](#), and sold by [Peek Freans](#).

People

World leaders

[1920](#) – [1921](#) – [1922](#) – [1923](#) – [1924](#) – [1925](#) – [1926](#) – [1927](#) – [1928](#) – [1929](#)

Science



[Albert Einstein](#), 1921

- [Albert Einstein](#)
- [Sigmund Freud](#)
- [Alexander Fleming](#)
- [Frederick Banting](#)
- [Niels Bohr](#)
- [Werner Heisenberg](#)
- [Howard Carter](#)
- [Georges Lemaître](#)
- [Edwin Powell Hubble](#)
- [Garrett Morgan](#)

1930s

From Wikipedia, the free encyclopedia

The **1930s** (pronounced "nineteen-thirties", commonly abbreviated as the "**Thirties**") was a [decade](#) of the [Gregorian calendar](#) that began on January 1, 1930, and ended on December 31, 1939.

The decade was defined by a global economic and political crisis that culminated in the [Second World War](#). It saw the international financial system collapse, beginning with the [Wall Street Crash of 1929](#), the largest [stock market crash](#) in American history, and an economic downfall called the [Great Depression](#) that had a traumatic effect worldwide, leading to widespread [unemployment](#) and [poverty](#), especially in the [United States](#), an economic superpower, and [Germany](#), who had to deal with the reparations regarding [World War I](#). The [Dust Bowl](#) (which gives the nickname the Dirty Thirties) in the United States further emphasised the scarcity of wealth. [Herbert Hoover](#) worsened the situation with his failed attempt to balance the budget by taxes. [Franklin D. Roosevelt](#) was elected, as a response, in 1933, and introduced the [New Deal](#). The founding of the [Civilian Conservation Corps](#) (CCC) and the funding of numerous projects (e.g. the [Hoover Dam](#)) helped restore prosperity in the US.

The decade also saw the rapid retreat of [Liberal democracy](#), as [authoritarian](#) regimes emerged in countries across Europe and South America, in particular the [Third Reich](#) in [Germany](#). Germany elected [Adolf Hitler](#), who imposed the [Nuremberg Laws](#), a series of laws which discriminated against [Jews](#) and other ethnic minorities. Weaker states such as [Ethiopia](#), [China](#), and [Poland](#) were invaded by expansionist world powers, the last of these attacks leading to the

outbreak of [World War II](#) on September 1, 1939, despite calls from the [League of Nations](#) for worldwide peace. World War II helped end the Great Depression when governments spent money for the war effort. The 1930s also saw a proliferation of new technologies, especially in the fields of intercontinental [aviation](#), [radio](#), and [film](#).

Economics



In the United States the significantly high unemployment rate lead many unemployed people to use freight trains in order to seek employment in various cities across the country

- The [Great Depression](#) is considered to have begun with the fall of stock prices on September 4, 1929 and then the [stock market crash](#) known as [Black Tuesday](#) on October 29, 1929, and lasted through much of the 1930s.
- The entire decade is marked by widespread unemployment and poverty, although deflation (i.e. falling prices) was limited to 1930-32 and 1938-39. Prices fell 7.02% in 1930, 10.06% in 1931, 9.79% in 1932, 1.41% in 1938 and 0.71% in 1939.^[7]
- [Economic interventionist policies](#) increase in popularity as a result of the Great Depression in both authoritarian and democratic countries. In the Western world, [Keynesianism](#) replaces [classical economic theory](#).
- In an effort to reduce unemployment, the United States government created work projects such as the [Civilian Conservation Corps](#) (CCC) which was a public work relief program that operated from 1933 to 1942 to maintain National Parks and build roads. Other major U.S. government work projects included [Hoover Dam](#) which was constructed between 1931 and 1936.
- Rapid industrialization takes place in the [Soviet Union](#).
- [Prohibition in the United States](#) ended in 1933. On December 5, 1933, the ratification of the [Twenty-first Amendment](#) repealed the [Eighteenth Amendment to the United States Constitution](#).
- Drought conditions in Oklahoma and Texas caused the [Dust Bowl](#) which forced tens of thousands of families to abandon their farms and seek employment elsewhere.

Science and technology

Technology

Many technological advances occurred in the 1930s, including:

- On March 8, 1930, the first [frozen foods](#) of [Clarence Birdseye](#) were sold in [Springfield, Massachusetts](#), United States.
- [Nestlé](#) releases the first [white chocolate](#) candy as the [Milkybar](#).^[8]

- [Ub Iwerks](#) produced the first Color Sound Cartoon in 1930, a [Flip the Frog](#) cartoon entitled: "[Fiddlesticks](#)";
- In 1930, [Warner Brothers](#) released the first All-Talking All-Color wide-screen movie, [Song of the Flame](#); in 1930 alone, Warner Brothers released ten All-Color All-Talking feature movies in [Technicolor](#) and scores of shorts and features with color sequences;
- [Air mail](#) service across the Atlantic Ocean began;
- [Radar](#) was invented, known as RDF (Radio Direction Finding), such as in British Patent GB593017 by [Robert Watson-Watt](#) in 1938;
- In 1933, the [3M](#) company marketed [Scotch Tape](#);
- In 1931, [RCA Victor](#) introduced the first long-playing phonograph record.
- In 1935, the British [London and North Eastern Railway](#) introduced the [A4 Pacific](#), designed by [Nigel Gresley](#). Just three years later, one of these, [No. 4468 Mallard](#), would become the fastest steam locomotive in the world.
- In 1935, [Kodachrome](#) is invented, being the first color film made by [Eastman Kodak](#).
- In 1936, The first regular [high-definition](#) (then defined as at least 200 lines) television service from the [BBC](#), based at [Alexandra Palace](#) in London, officially begins broadcasting.
- [Nuclear fission](#) discovered by [Otto Hahn](#), [Lise Meitner](#) and [Fritz Strassman](#) in 1939.
- The [Volkswagen Beetle](#), one of the best selling [automobiles](#) ever produced, had its roots in [Nazi Germany](#) in the late 1930s. Created by [Ferdinand Porsche](#) and his chief designer [Erwin Komenda](#). The car would prove to be successful, and is still in production today as the [New Beetle](#).
- In 1935, [Howard Hughes](#), flying the H-1, set the landplane [airspeed record](#) of 352 mph (566 km/h).
- In 1937, flying the same H-1 Racer fitted with longer wings, ambitious Hughes set a new [transcontinental airspeed record](#) by flying non-stop from Los Angeles to Newark in 7 hours, 28 minutes, and 25 seconds (beating his own previous record of 9 hours, 27 minutes). His average ground speed over the flight was 322 mph (518 km/h).^[9]
- First intercontinental commercial airline flights.
- The [chocolate chip cookie](#) was developed in 1938 by [Ruth Graves Wakefield](#).
- The [Frying Pan](#) was the first electric [lap steel guitar](#) ever produced.
- [Edwin Armstrong](#) invented wide-band [frequency modulation](#) radio in 1933.
- The [Bass guitar](#) was invented by [Paul Tutmarc](#) of Seattle, Washington, in 1936.

Science

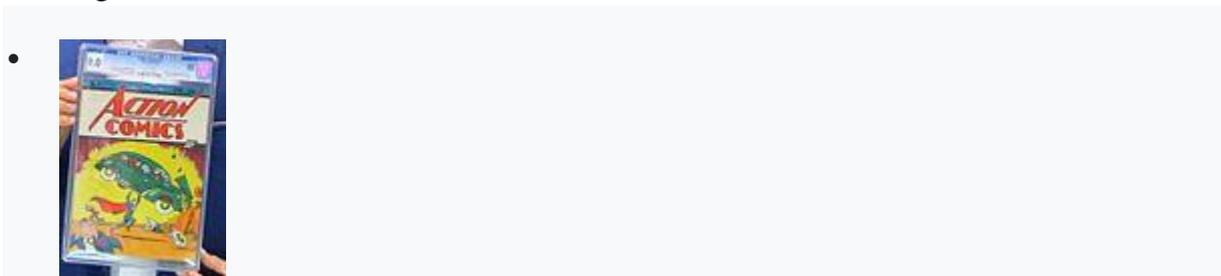


The discovery of the dwarf planet [Pluto](#)

- [Clyde Tombaugh](#) identifies [Pluto](#), which goes on to be announced as the ninth planet in the solar system.

Literature and art

- Height of the [Art Deco](#) movement in North America and [Western Europe](#).
- Notable poetry include [W. H. Auden](#)'s *Poems*.
- Notable literature includes [F. Scott Fitzgerald](#)'s *Tender Is the Night* (1934), [T. H. White](#)'s *The Sword in the Stone* (1938), [J. R. R. Tolkien](#)'s *The Hobbit* (1937), [Aldous Huxley](#)'s *Brave New World* (1932), [John Steinbeck](#)'s *Grapes of Wrath* (1939) and *Of Mice and Men* (1937), [Ernest Hemingway](#)'s *To Have and Have Not* (1937), [John Dos Passos](#)'s *U.S.A* trilogy, [William Faulkner](#)'s *As I Lay Dying* (1930) and *Absalom, Absalom!* (1936), [John O'Hara](#)'s *Appointment in Samarra* (1934) and *Butterfield 8* (1935).
- Notable "hardboiled" crime fiction includes [Raymond Chandler](#)'s *The Big Sleep*, [Dashiell Hammett](#)'s *The Maltese Falcon*, [James M. Cain](#)'s *The Postman Always Rings Twice* (1934).
- Notable plays include [Thornton Wilder](#)'s *Our Town* (1938).
- Near the end of the decade, two of the world's most iconic superheroes and recognizable fictional characters were introduced in comic books; Superman first appeared in 1938, and Batman in 1939.
- The pulp fiction magazines began to feature distinctive, gritty adventure heroes that combined elements of hard boiled detective fiction and the fantastic adventures of the earlier pulp novels. Two particularly noteworthy characters introduced were [Doc Savage](#) and [The Shadow](#), who would later influence the creation of characters such as Superman and Batman.
- Popular [comic strips](#) which began in the 1930s include [Captain Easy](#) by [Roy Crane](#), [Alley Oop](#) by [V. T. Hamlin](#), [Prince Valiant](#) by [Hal Foster](#), and [Flash Gordon](#) by [Alex Raymond](#).
- [David Alfaro Siqueiros](#) paints the controversial mural *América Tropical* (full name: *América Tropical: Oprimida y Destrozada por los Imperialismos*, or *Tropical America: Oppressed and Destroyed by Imperialism*^[10]) (1932) at [Olvera Street](#) in Los Angeles.^[11]



The first [Superman](#) comic appeared in June 1938 ([Action Comics #1](#))

Film

Main article: [1930s in film](#)

- [Walt Disney](#)'s *Snow White and the Seven Dwarfs* was released in 1937.
- *The Little Princess* was released in 1939.
- *The Wizard of Oz* was released in 1939

In the art of film making, the [Golden Age of Hollywood](#) entered a whole decade, after the advent of talking pictures ("[talkies](#)") in 1927 and full-color films in 1930: more than 50

classic films were made in the 1930s: most notable were [*Gone With The Wind*](#) and [*The Wizard of Oz*](#).

- The soundtrack and photographic technology prompted many films to be made or re-made, such as the 1934 version of [*Cleopatra*](#), using lush [art deco](#) sets which won an [Academy Award](#) (see films 1930–1939 in: [Academy Award for Best Cinematography](#));
- Universal Pictures begins producing its distinctive series of horror films, which came to be known as the Universal Monsters, featuring what would become iconic representations of literary and mythological monsters, the [horror films](#) (or [monster movies](#)) included many cult classics, such as [*Dracula*](#), [*Frankenstein*](#), [*The Mummy*](#), [*Dr. Jekyll and Mr. Hyde*](#), [*King Kong*](#), [*The Hunchback of Notre Dame*](#), and other films about [wax museums](#), [vampires](#) and [zombies](#), leading to the 1941 film [*The Wolf Man*](#) These films led to the stardom of stars such as [Bela Lugosi](#), [Lon Chaney Jr.](#), and [Boris Karloff](#).
- Recurring series and serials included: [The Three Stooges](#), [Laurel and Hardy](#), the [Marx Brothers](#), [Tarzan](#), [Charlie Chan](#) and [Our Gang](#).

In 1930, Howard Hughes produces [*Hell's Angels*](#) (film), the first movie blockbuster to be produced outside of a professional studio, independently, as well as becoming the most expensive movie made, at that time, costing roughly 4 million dollars, and taking four years to make. *Hell's Angels* was an epic masterpiece, valued, and relative to the people at those specific times, of harsh war.



[Charlie Chaplin](#) in a scene from the film [*Modern Times*](#) (1936)



[Judy Garland](#) as [Dorothy Gale](#) in [*The Wizard of Oz*](#) (1939)

Radio



On October 30, 1938 [Orson Welles'](#) radio adaptation of *[The War of the Worlds](#)* is broadcast, causing panic in various parts of the United States

- [Radio](#) becomes dominant mass media in industrial nations, serving as a way for citizens to listen to music and get news- providing rapid reporting on current events.
- October 30, 1938 - [Orson Welles'](#) radio adaptation of *[The War of the Worlds](#)* is broadcast, causing panic in various parts of the United States.

Music

Main article: [1930s in music](#)

- "[Swing](#)" music starts becoming popular (from 1935 onward). It gradually replaces the sweet form of [Jazz](#) that had been popular for the first half of the decade.
- "[Delta Blues](#)" music, the first recorded in the late 1920s, was expanded by [Robert Johnson](#) and [Skip James](#), two of the most important and influential acts of "[Blues](#)" genre.
- [Django Reinhardt](#) and [Stéphane Grappelli](#) led the development of [Gypsy jazz](#).
- [Sergei Rachmaninoff](#) composed [Rhapsody on a Theme of Paganini](#) in 1934.
- [Charlie Christian](#) becomes the first electric guitarist to be in a multiracial band with [Benny Goodman](#) and [Lionel Hampton](#) in 1939.^[12]

Fashion

Main article: [1930–45 in fashion](#)

The most characteristic North American fashion trend from the 1930s to 1945 was attention at the shoulder, with butterfly sleeves and banjo sleeves, and exaggerated shoulder pads for both men and women by the 1940s. The period also saw the first widespread use of man-made fibers, especially [rayon](#) for dresses and [viscose](#) for [linings](#) and [lingerie](#), and synthetic [nylon stockings](#). The [zipper](#) became widely used. These essentially U.S. developments were echoed, in varying degrees, in Britain and Europe. Suntans (called at the time "sunburns") became fashionable in the early 1930s, along with travel to the resorts along the [Mediterranean](#), in the [Bahamas](#), and on the east coast of [Florida](#) where one can acquire a tan, leading to new categories of clothes: white dinner jackets for men and beach pajamas, halter tops, and bare midriffs for women.^[13]

Fashion trendsetters in the period included [The Prince of Wales](#) (King Edward VIII from January 1936 until his [abdication](#) that December) and his companion [Wallis Simpson](#) (the Duke and Duchess of Windsor from their marriage in June 1937), socialites like [Nicolas de Gunzburg](#), [Daisy Fellowes](#) and [Mona von Bismarck](#) and such [Hollywood movie stars](#) as [Fred Astaire](#), [Carole Lombard](#) and [Joan Crawford](#).

Architecture

See also: [Category:1930s architecture](#)



The [Empire State Building](#) became the world's tallest building when completed in 1931

- The world's tallest building (for the next 35 years) was constructed, opening as the [Empire State Building](#) on May 3, 1931, in New York City, USA;
- The [Golden Gate Bridge](#) was constructed, opening on May 27, 1937, in [San Francisco, USA](#);...

Visual arts

See also: [Social Realism](#) and [History of painting](#)

[Social Realism](#) became an important [art movement](#) during the [Great Depression](#) in the United States in the 1930s. Social realism generally portrayed imagery with socio-political meaning. Other related American artistic movements of the 1930s were [American scene painting](#) and [Regionalism](#) which were generally depictions of rural America, and historical images drawn from American history. [Precisionism](#) with its depictions of industrial America was also a popular art movement during the 1930s in the USA. During the Great Depression the art of [photography](#) played an important role in the Social Realist movement. The work of [Dorothea Lange](#), [Walker Evans](#), [Margaret Bourke-White](#), [Lewis Hine](#), [Edward Steichen](#), [Gordon Parks](#), [Arthur Rothstein](#), [Marion Post Wolcott](#), [Doris Ulmann](#), [Berenice Abbott](#), [Aaron Siskind](#), [Russell Lee](#), [Ben Shahn](#) (as a photographer) among several others were particularly influential.

The [Works Progress Administration](#) part of the [Roosevelt Administration's New Deal](#) sponsored the [Federal Art Project](#), the [Public Works of Art Project](#), and the [Section of Painting and Sculpture](#) which employed many American artists and helped them to make a living during the [Great Depression](#).

[Mexican muralism](#) was a [Mexican art](#) movement that took place primarily in the 1930s. The movement stands out historically because of its political undertones, the majority of which of a [Marxist](#) nature, or related to a social and political situation of post-revolutionary Mexico. Also in Latin America [Symbolism](#) and [Magic Realism](#) were important movements.

In Europe during the 1930s and the [Great Depression](#), [Surrealism](#), late [Cubism](#), the [Bauhaus](#), [De Stijl](#), [Dada](#), [German Expressionism](#), [Symbolist](#) and [modernist](#) painting in various guises characterized the art scene in Paris and elsewhere.

- [1934 FIFA World Cup](#) was hosted and won by Italy.
- [1936 Summer Olympics](#) was hosted by Berlin.
- [1938 FIFA World Cup](#) was hosted by France and won by Italy.
- [1932 Winter Olympics](#) was hosted by the village of Lake Placid, NY.

World leaders

[1930](#) – [1931](#) – [1932](#) – [1933](#) – [1934](#) – [1935](#) – [1936](#) – [1937](#) – [1938](#) – [1939](#)

FILMS IN THE PERIOD 1888-1939

19th century in film

See also: [19th century in film](#)

- **1888** – The lost and earliest surviving film, the [Roundhay Garden Scene](#), by French inventor [Louis Le Prince](#), is shot in [Leeds, West Yorkshire, England](#), through a groundbreaking 20 [frames](#) per second.
- **1893** – [Thomas Edison](#) creates "America's First Film Studio", [Black Maria](#); The first film shown publicly on the [Kinetoscope](#), a system given to Edison, is [Blacksmiths](#).
- **1895** – In France, the [Lumière brothers](#) screen ten films at the Salon Indien du Grand Café in Paris; [Gaumont Film Company](#), the oldest ever film studio, is founded by inventor [Léon Gaumont](#).
- **1896** – [Pathé-Frères](#) is founded. The Lumière brothers release six more short films, one of which is [L'Arrivée d'un train en gare de La Ciotat](#).
- **1897** – [Vitagraph](#) is founded in [New York City](#).
- **1899** – [Georges Méliès](#) releases [The Dreyfus Affair](#) and [Cendrillon](#) (first screen adaptation of the traditional fairy tale [Cinderella](#)); earliest known use of a colour motion picture film footage by [Edward Raymond Turner](#).^[1]

1900s

See also: [1900s in film](#)

- **1900** – [Sherlock Holmes Baffled](#), [Joan of Arc](#), [The Enchanted Drawing](#)
- **1901** – [Star Theatre](#), [Stop Thief!](#), [Scrooge, or, Marley's Ghost](#)
- **1902** – [A Trip to the Moon](#)
- **1903** – [The Great Train Robbery](#)
- **1904** – [The Impossible Voyage](#); [Titanus](#) is founded
- **1905** – [Adventures of Sherlock Holmes; or, Held for Ransom](#)
- **1906** – [The Story of the Kelly Gang](#), [Dream of a Rarebit Fiend](#), [Humorous Phases of Funny Faces](#); [Nordisk Film](#) is founded
- **1907** – [Ben-Hur](#), [L'Enfant prodigue](#)
- **1908** – [Fantasmagorie](#), [A Visit to the Seaside](#), [The Taming of the Shrew](#), [The Thieving Hand](#), [The Assassination of the Duke of Guise](#); first use of [Kinemacolor](#); [Pathé News](#) invents the [newsreel](#).
- **1909** – [The Country Doctor](#), [A Corner in Wheat](#), [Princess Nicotine; or, The Smoke Fairy](#), [Les Misérables](#); [35 mm film](#) becomes a filmmaking standard across the world.

1910s

See also: [1910s in film](#)

- **1910** – [In Old California](#), [In the Border States](#), [White Fawn's Devotion](#)
- **1911** – [L'Inferno](#), [Baron Munchausen's Dream](#), [Defence of Sevastopol](#), [The Lonedale Operator](#)
- **1912** – [Independența României](#), [The Musketeers of Pig Alley](#); [Universal Pictures](#) and [Paramount Pictures](#), Hollywood's two oldest major film studios, are founded; the [British Board of Film Classification](#) is established.

- **1913** – *The Bangville Police*, *Fantômas*, *Barney Oldfield's Race for a Life*, *Raja Harishchandra*; invention of the film trailer
- **1914** – *The Perils of Pauline*, *Tillie's Punctured Romance*, *Judith of Bethulia*
- **1915** – *The Birth of a Nation*, *The Tramp*, *Les Vampires*, *A Fool There Was*
- **1916** – *Intolerance*, *20,000 Leagues Under the Sea*, *Gertie the Dinosaur*, *The Queen of Spades*; invention of Technicolor
- **1917** – *Rebecca of Sunnybrook Farm*, *A Man There Was*
- **1918** – *Stella Maris*, *Mickey*, *Shifting Sands*
- **1919** – *Blind Husbands*, *Broken Blossoms*, *True Heart Susie*, *Dalagang Bukid*, *Male and Female*; United Artists is founded.

1920s

See also: *1920s in film*

- **1920** – *The Cabinet of Dr. Caligari*, *Way Down East*, *The Flapper*, *The Mark of Zorro*, *Dr. Jekyll and Mr. Hyde*, *The Golem: How He Came into the World*, *Within Our Gates*
- **1921** – *Four Horsemen of the Apocalypse*, *The Kid*, *The Phantom Carriage*, *Fool's Paradise*, *The Sheik*, *The Mechanical Man*
- **1922** – *Nosferatu*, *Foolish Wives*, *The Little Rascals*, *Blood and Sand*, *Nanook of the North*, *Dr. Mabuse the Gambler*; Motion Picture Association of America is established.
- **1923** – *Safety Last!*, *The Hunchback of Notre Dame*, *The Ten Commandments*; Warner Bros. Pictures and Walt Disney Pictures are founded; 16 mm film introduced.
- **1924** – *Sherlock Jr.*, *Greed*, *The Last Laugh*, *He Who Gets Slapped*; Metro Goldwyn Mayer and Columbia Pictures are founded
- **1925** – *The Gold Rush*, *The Battleship Potemkin*, *The Big Parade*, *The Phantom of the Opera*, *Ben-Hur*
- **1926** – *The General*, *Don Juan*
- **1927** – *The Jazz Singer*, *Metropolis*, *Wings*, *Sunrise: A Song of Two Humans*, *Napoléon*, *The King of Kings*
- **1928** – *The Passion of Joan of Arc*, *Mickey Mouse*, *Lights of New York*, *The Circus*, *The Crowd*; RKO Pictures is founded
- **1929** – *Blackmail*, *Pandora's Box*, *Man with a Movie Camera*, *The Broadway Melody*, *Silly Symphony*, *Disraeli*, *The Virginian*; 1st Academy Awards

1930s

See also: *1930s in film*

- **1930** – *Looney Tunes*, *All Quiet on the Western Front*, *Journey's End*, *The Blue Angel*, *Hell's Angels*, *The Big House*
- **1931** – *Frankenstein*, *Dracula*, *The Champ*, *The Public Enemy*, *Little Caesar*, *Cimarron*, *M*, *City Lights*, *The Front Page*
- **1932** – *Shanghai Express*, *Tarzan the Ape Man*, *The Mummy*, *Betty Boop*, *Freaks*, *The Sign of the Cross*, *Grand Hotel*; 8 mm film introduced.
- **1933** – *King Kong*, *The Invisible Man*, *42nd Street*, *Duck Soup*, *The Three Stooges*, *Sons of the Desert*, *She Done Him Wrong*
- **1934** – *It Happened One Night*, *The Thin Man*, *Cleopatra*, *The Goddess*, *Manhattan Melodrama*, *The Black Cat*

- **1935** – *A Night at the Opera*, *Top Hat*, *Bride of Frankenstein*, *The 39 Steps*, *Mutiny on the Bounty*; 20th Century Fox and The Rank Organisation are founded
- **1936** – *Modern Times*, *Mr. Deeds Goes to Town*, *Flash Gordon*, *My Man Godfrey*, *The Great Ziegfeld*, *Come and Get It*
- **1937** – *Snow White and the Seven Dwarfs*, *The Life of Emile Zola*, *La Grande Illusion*, *Pépé le Moko*, *The Prisoner of Zenda*, *Lost Horizon*
- **1938** – *Bringing Up Baby*, *The Adventures of Robin Hood*, *Alexander Nevsky*, *Jezebel*, *Boys Town*, *Angels with Dirty Faces*
- **1939** – *Gone with the Wind*, *The Wizard of Oz*, *Sherlock Holmes*, *The Hunchback of Notre Dame*, *Of Mice and Men*, *Mr. Smith Goes to Washington*, *Stagecoach*

ARCHITECTURE IN THE TWELFTY 1820-1939

1930s

- **1939** – The 1939 [World's Fair](#) in New York includes the [Finnish Pavilion](#) by [Alvar Aalto](#) and the [Brazilian Pavilion](#) by [Lucio Costa](#) and [Oscar Niemeyer](#).
- **1938** – Frank Lloyd Wright purchases 800 acres (3.2 km²) of land 26 miles away from [Phoenix](#), and begins to build [Taliesin West](#), his winter home, in [Scottsdale, Arizona, US](#)
- **1937** – Wright completes his house [Fallingwater](#), at [Bear Run, Pennsylvania](#).
- **1936** – Frank Lloyd Wright designs his monumental inward-looking [Johnson Wax Headquarters](#) in [Racine, Wisconsin, US](#).
- **1935** – [Cass Gilbert's United States Supreme Court Building](#) is posthumously finished.
- **1934** – Frank Lloyd Wright draws up plans for his [Broadacre City](#), a decentralized urban metropolis.
- **1933** – The [Bauhaus](#) closes under [Nazi](#) pressure.
- **1932** – The [Museum of Modern Art](#) (MoMA) in New York holds its exhibition on modern architecture, coining the term "[International Style](#)."
- **1931** – The [Empire State Building](#), designed by [Shreve, Lamb and Harmon](#), becomes the tallest building in the world.
- **1930** – [William Van Alen](#) completes the [Chrysler Building](#), an Art Deco [skyscraper](#) in [New York City, US](#).

1920s

- **1929** – [Barcelona Pavilion](#) designed by [Ludwig Mies van der Rohe](#).
- **1929** – [Villa Savoye](#) designed by [Le Corbusier](#).
- **1928** – [Hector Guimard](#) builds his last house in Paris.
- **1927** – The [Weissenhof Estate](#), an exhibition of apartment houses designed by leading modern architects, held at [Stuttgart, Germany](#).
- **1926** – [Antoni Gaudí](#) and [Louis Majorelle](#) die.
- **1925** – [Bauhaus Dessau building](#) designed by [Walter Gropius](#), opened in December 1926.
- **1924** – [Gerrit Rietveld](#) completes the [Schröder House](#) in [Utrecht](#).
- **1923** – Le Corbusier publishes [Vers une architecture](#) (*Toward an Architecture*), a summary of his ideas.
- **1922** – [Monument to the Third International](#) designed by [Vladimir Tatlin](#) (unbuilt).
- **1921** – Frank Lloyd Wright completes his [Hollyhock House](#) for [Aline Barnsdall](#) in [Los Angeles](#), begun in 1917.
- **1920** – The [Einstein Tower](#) in [Potsdam](#), designed by [Erich Mendelsohn](#), is completed.

1910s

- **1919** – [Bauhaus](#) design school founded in [Weimar, Germany](#)
- **1918** – Birth of [Jørn Utzon](#), designer of the [Sydney Opera House](#).
- **1917** – [Georges Biet's Art Nouveau](#) house and apartment building in [Nancy, Meurthe-et-Moselle](#) is severely damaged by combat shells, but will be rebuilt nearly exactly as before in 1922.
- **1916** – [De Stijl](#) movement founded in the Netherlands.

- **1915** – Le Corbusier completes studies for his [Dom-ino Houses](#).
- **1914** – Walter Gropius designs his [Fagus Factory](#).
- **1913** – Cass Gilbert completes the [Woolworth Building](#) in New York.
- **1912** – Frank Lloyd Wright begins work on the [Avery Coonley Playhouse](#), [Riverside, Illinois](#).
- **1911** – Josef Hoffmann completes the [Palais Stoclet](#) in Brussels.
- **1910** – Gaudí finishes the [Casa Milà](#) in Barcelona.

1900s

- **1909** – Frank Lloyd Wright completes the [Robie House](#) near Chicago.
- **1908** – [Adolf Loos](#) publishes his essay "[Ornament and Crime](#)".
- **1907** – Gaudí completes the [Casa Batlló](#) in Barcelona.
- **1906** – [Lucien Weissenburger](#) completes his own house, a striking example of the [Art Nouveau](#) style in [Nancy, Meurthe-et-Moselle](#).
- **1905** – Wright designs [Unity Temple](#) in [Oak Park, Illinois](#).
- **1904** – [Otto Wagner](#) completes his [Post Office Savings Bank Building](#) in Vienna.
- **1903** – [Josef Hoffmann](#) finishes the [Moser House](#) in [Vienna](#).
- **1902** – [Otto Wagner's Viennese Stadtbahn](#) railway system is completed.
- **1901** – [John McArthur, Jr.](#), completes the [Second Empire](#)-style [Philadelphia City Hall](#), the world's tallest masonry building.
- **1900** – The Gare d'Orsay, later the famous [Musée d'Orsay](#), is built in Paris by [Victor Laloux](#).

1890s

- **1899** – [Hector Guimard](#) is commissioned to design the edicules for the Paris [Métropolitain](#), which have become a hallmark of Art Nouveau design.
- **1898** – Victor Horta designs his own house, later the [Horta Museum](#).
- **1897** – [Hendrik Berlage](#) designs his [Amsterdam Stock Exchange](#).
- **1896** – [Eugène Vallin](#) completes his own house and studio in [Nancy \(France\)](#), which is the first of many Art Nouveau structures built there by the members of the [École de Nancy](#).
- **1895** – The [Biltmore Estate](#), the largest house in the US, is completed for the [Vanderbilt family](#) in [Asheville, North Carolina](#).
- **1894** – Louis Sullivan builds the [Guaranty Building](#) in Buffalo, NY, US.
- **1893** – [Victor Horta](#) builds what is widely considered the first full-fledged [Art Nouveau](#) structure, the [Hôtel Tassel](#), in [Brussels](#).
- **1892** – Birth of Modernist architect [Richard Neutra](#).
- **1891** – [Louis Sullivan](#) completes his [Wainwright Building](#) in [Saint Louis](#).
- **1890** – Louis Sullivan and Dankmar Adler build the [Auditorium Building](#) in [Chicago](#).

1880s

- **1889** – The [1889 Paris exhibition](#) showcases some of the new technologies of iron, steel, and glass, including the [Eiffel Tower](#).
- **1888** – The [Exposición Universal de Barcelona \(1888\)](#) displays many buildings by [Lluís Domènech i Montaner](#) and other Catalan architects.

- **1887** – H. H. Richardson's [Marshall Field Store](#) in Chicago is completed.
- **1886** – Birth of [Ludwig Mies van der Rohe](#).
- **1885** – [William Le Baron Jenney](#) builds the first metal-frame skyscraper, the [Home Insurance Building](#), in Chicago.
- **1884** – Gaudí is given the commission for the [Sagrada Família](#) church in Barcelona, which he will work on until 1926.
- **1883** – Antoni Gaudí completes his [Casa Vicens](#) in Barcelona.
- **1881** – The [Natural History Museum](#) in London opens.
- **1880** – [Cologne Cathedral](#) is finally completed after 632 years.

1870s

- **1879** – Louis Sullivan joins Dankmar Adler's firm in Chicago.
- **1878** – Work begins on the [Herrenchiemsee](#) in [Bavaria](#), designed by [Georg Dollman](#). Death of Sir George Gilbert Scott.
- **1877** – [St Pancras railway station](#) in London, by Sir [George Gilbert Scott](#), is completed.
- **1876** – Construction is finished on the [Bayreuth Festspielhaus](#), designed by [Gottfried Semper](#).
- **1875** – The [Opéra Garnier](#) is completed in Paris.
- **1874** – Completion of the [California State Capitol](#) in [Sacramento, California](#).
- **1873** – [Scots' Church](#) in [Melbourne, Australia](#) is finished.
- **1872** – The [Albert Memorial](#) in London, designed by Sir [George Gilbert Scott](#), is opened.
- **1871** – The [Great Chicago Fire](#) destroys most of the city, sparking a building boom there; The [Royal Albert Hall](#) is completed in London.
- **1870** – Birth of [Adolf Loos](#).

1860s

- **1869** – Birth of [Georges Biet](#).
- **1868** – Birth of [Peter Behrens](#) and [Charles Rennie Mackintosh](#).
- **1868** – The [Gyeongbokgung](#) of [Korea](#) is reconstructed.
- **1867** – Birth of [Frank Lloyd Wright](#). [William Le Baron Jenney](#) opens his architectural practice in Chicago.
- **1866** – Completion of the [St Pancras Hotel](#) in London by [Sir George Gilbert Scott](#).
- **1865** – Birth of French architect [Paul Charbonnier](#).
- **1864** – Birth of French Art Nouveau architect [Jules Lavirotte](#).
- **1863** – [U. S. Capitol](#) building dome in Washington, D.C., is completed.
- **1862** – Construction begins on Henri Labrouste's reading room at the [Bibliothèque Nationale de France](#) (site [Richelieu](#)).
- **1861** – Birth of [Victor Horta](#).
- **1860** – Construction on [Longwood](#), the largest [octagonal](#) residence in the US, is begun in [Natchez, Mississippi](#).

1850s

- **1859** – Birth of [Louis Majorelle](#) and [Cass Gilbert](#).
- **1858** – The competition to design [Central Park](#) in New York is won by [Frederick Law Olmsted](#) and [Calvert Vaux](#).

- **1857** – Founding of the [American Institute of Architects](#).
- **1856** – [Louis Sullivan](#) and [Eugène Vallin](#) are born.
- **1855** – The [Palais d'Industrie](#) is built for the World's Fair in Paris.
- **1854** –
- **1853** – [Baron Haussmann](#) becomes prefect of the Seine *département* and begins his vast urban [renovations of Paris](#).
- **1852** – Birth of [Antoni Gaudí](#).
- **1851** – *The Crystal Palace* designed by [Joseph Paxton](#).
- **1850** – [Lluís Domènech í Montaner](#) and [John W. Root](#) are born.

1840s

- **1849** – [John Ruskin's](#) *The Seven Lamps of Architecture* is published.
- **1848** – Construction begins on the [Washington Monument](#) in [Washington, D.C.](#), though it will not be completed until 1885.
- **1847** – 24 August, birth of [Charles Follen McKim](#) (died 1909).
- **1846** – 4 September, birth of [Daniel Burnham](#) of the firm Burnham and Root.
- **1845** – [Trafalgar Square](#) in London, designed by Charles Barry and [John Nash](#), is completed.
- **1844** – [Uspensky Cathedral](#) in [Kharkiv, Ukraine](#) is completed.
- **1843** – Construction begins on [Henri Labrouste's](#) [Bibliothèque Sainte-Geneviève](#) in Paris.
- **1842** – The [Église de la Madeleine](#) is finally consecrated in Paris as a [church](#).
- **1841** – Birth of Otto Wagner.
- **1840** – Construction begins on the [Houses of Parliament](#) in London, designed by [Sir Charles Barry](#) and [Augustus Welby Northmore Pugin](#).

1830s

- **1839** – Birth of [Frank Furness](#) in [Philadelphia](#).
- **1838** – [Rideau Hall](#) is built by Scottish architect [Thomas McKay](#).
- **1837** – The [Royal Institute of British Architects](#) (RIBA) is founded.
- **1836** – A.W.N. Pugin publishes his *Contrasts*, a treatise on the morality of Catholic, Gothic architecture.
- **1835** – The [New Orleans Mint](#), [Dahlonga Mint](#), and [Charlotte Mint](#) are all designed by [William Strickland](#) and begin producing coins in three years.
- **1834** – [Alfred B. Mullet](#), designer of both the [San Francisco](#) and the [Carson City Mints](#) in the US, is born in Britain.
- **1833** – William Strickland completes the first [Philadelphia Mint](#) building.
- **1832** – Birth of [William Le Baron Jenney](#).
- **1830** – The [Altes Museum](#) in Berlin, designed by [Karl Friedrich Schinkel](#), is completed after seven years of construction.

1820s

- **1829** – The panopticon-design [Eastern State Penitentiary](#) in Philadelphia, designed by [John Havilland](#), opens.
- **1828** – Completion of the [Marble Arch](#) in London, designed by John Nash.
- **1827** – Birth of British Gothic Revival architect [William Burges](#).

- **1826** – The [Menai Suspension Bridge](#) over the [Menai Strait](#), in [Wales](#), designed by [Thomas Telford](#), is completed.
- **1825** – The front and rear porticoes of the White House are added to the building.
- **1824** – The [Shelbourne Hotel](#) in [Dublin](#), Ireland is completed.
- **1823** – Work begins on the [British Museum](#) in London, designed by (Sir) [Robert Smirke](#).
- **1822** – Birth of landscape architect [Frederick Law Olmsted](#).
- **1821** – Karl Friedrich Schinkel completes his [Schauspielhaus](#) in Berlin and [Benjamin Latrobe's Baltimore Basilica](#) is completed.
- **1820** – Death of [Benjamin Latrobe](#).

ANTHROPOLOGY IN THE PERIOD 1870-1939

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Sovereign States

20th century

Sovereign states by decade:

1900s	1910s	1920s	1930s	1940s	1950s	1960s	1970s	1980s	1990s
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19th century

[List of political entities in the 19th century](#)

Sovereign states by decade:

1800s	1810s	1820s	1830s	1840s	1850s	1860s	1870s	1880s	1890s
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State Leaders

List of state leaders in the 20th century (1901–1950)

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Nineteenth century

List of state leaders in the 19th century

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List of Years in Television

1920s

- **1925**: No events for this year.
- **1926**: [John Logie Baird](#) demonstrates the world's first television system.
- **1927**: The [BBC](#) begins broadcasting as the British Broadcasting Corporation under the [Royal Charter](#).
- **1928**: John Logie Baird's Television Development Company demonstrates their model A, B, and C 'televisors' to the general public.
- **1929**: [John Logie Baird](#) begins broadcasting 30-minute-long programmes for his mechanically scanned televisions.

1930s

- **1930**: Baird installs a television at [10 Downing Street, London](#), the [British Prime Minister's](#) residence. On July 14, Prime Minister [Ramsay MacDonald](#) and his family use it to watch the first ever television drama, *[The Man with the Flower in His Mouth](#)*.
- **1931**: [Allen B. DuMont](#) perfects long-lasting reliable cathode ray tubes later used for television reception. TV reaches the [Soviet Union](#) and [France](#).
- **1932**: The [BBC](#) starts a regular public television broadcasting service in the UK.
- **1933**: The first television revue, *[Looking In](#)*, is broadcast on the [BBC](#). The musical revue featured the Paramount Astoria dancing girls. Broadcast live by the BBC using John

Logie Baird's 30-line mechanical television system, part of this performance was recorded onto a 7" aluminum disc using a primitive home recording process called [Silvatone](#). This footage, which runs to just under four minutes, is the oldest surviving recording of broadcast television.

- **1934:** [Philo Farnsworth](#) demonstrates a non-mechanical television system. The agreement for joint experimental transmissions by the BBC and John Logie Baird's company comes to an end. First 30 Line Mechanical Television Test Transmissions commence in April in Brisbane Australia conducted by Thomas Elliott and Dr [Val McDowall](#).
- **1935:** First regular scheduled TV broadcasts in [Germany](#) by the [TV Station Paul Nipkow](#). The final transmissions of [John Logie Baird](#)'s 30-line television system are broadcast by the BBC. First TV broadcasts in France on February 13 on [Paris PTT Vision](#).
- **1936:** The [1936 Summer Olympics](#) becomes the first Olympic Games to be broadcast on television.
- **1937:** The [BBC Television Service](#) broadcasts the world's first televised [Shakespeare](#) play, a thirty-minute version of [Twelfth Night](#), and the first [football](#) match, [Arsenal F.C.](#) vs. Arsenal reserves.
- **1938:** [DuMont Laboratories](#) manufactures and sells the first all-electronic television sets to the public. Baird gives the first public demonstration of color projection television. The [BBC](#) broadcasts the world's first ever [television science fiction](#) ([R.U.R.](#)), and television crime series ([Telecrime](#)); in one of the lengthiest experimental television broadcasts, the BBC broadcasts a 90-minute version of [Edmond Rostand](#)'s [Cyrano de Bergerac](#), starring [Leslie Banks](#), [Constance Cummings](#), and [James Mason](#).
- **1939:** The BBC suspends its television service owing to the outbreak of the [Second World War](#). The [1939 New York World's Fair](#) was broadcast. [Japan](#) is the first Asian country to air television.

List of Years in Animation

- **1900** – [J. Stuart Blackton](#) and [Thomas Edison](#) create [The Enchanted Drawing](#), the first film to feature ground breaking animated sequences.
- **1906** – [Humorous Phases of Funny Faces](#), the first animation recorded
- **1908** – [Fantasmagorie](#), said by animation historians as the world's first cartoon, is released
- **1911** – [Little Nemo](#)
- **1914** – [Gertie the Dinosaur](#)
- **1919** – [Felix the Cat](#)
- **1923** – [Walt Disney Animation Studios](#) is founded
- **1926** – [The Adventures of Prince Achmed](#)
- **1927** – [Oswald the Lucky Rabbit](#)
- **1928** – [Steamboat Willie](#), the first ever synchronized cartoon with sound, kicking off the [Mickey Mouse cartoon series](#)
- **1929** – [Silly Symphonies](#)
- **1930** – [Looney Tunes](#), [Betty Boop](#); [Warner Bros. Animation](#) is founded
- **1932** – [First Academy Award for Best Animated Short Film](#))
- **1933** – [Popeye the Sailor](#)
- **1937** – [Snow White and the Seven Dwarfs](#) (the very first ever full-length animated feature film)
- **1938** – [Gandy Goose](#)

- **1939** – *Gulliver's Travels*, *Barney Bear*

Timeline of Aviation

- [Timeline of aviation – 19th century](#)
- [Timeline of aviation – 20th century](#)
- **1900s:** [1900](#) – [1901](#) – [1902](#) – [1903](#) – [1904](#) – [1905](#) – [1906](#) – [1907](#) – [1908](#) – [1909](#)
- **1910s:** [1910](#) – [1911](#) – [1912](#) – [1913](#) – [1914](#) – [1915](#) – [1916](#) – [1917](#) – [1918](#) – [1919](#)
- **1920s:** [1920](#) – [1921](#) – [1922](#) – [1923](#) – [1924](#) – [1925](#) – [1926](#) – [1927](#) – [1928](#) – [1929](#)
- **1930s:** [1930](#) – [1931](#) – [1932](#) – [1933](#) – [1934](#) – [1935](#) – [1936](#) – [1937](#) – [1938](#) – [1939](#)

Table of years in radio

[1900](#) [1901](#) [1902](#) [1903](#) [1904](#) [1905](#) [1906](#) [1907](#) [1908](#) [1909](#)
[1910](#) [1911](#) [1912](#) [1913](#) [1914](#) [1915](#) [1916](#) [1917](#) [1918](#) [1919](#)
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[1930](#) [1931](#) [1932](#) [1933](#) [1934](#) [1935](#) [1936](#) [1937](#) [1938](#) [1939](#)

List of Years in Comics

- **[Before 1900s in comics](#)**
- **[1900s in comics](#)** - debut: *Happy Hooligan*, *Little Jimmy*, *Little Nemo in Slumberland*
- **[1910s in comics](#)** - debut: *Krazy Kat*, *Polly and Her Pals*
- **[1920s in comics](#)** - debut: *The Adventures of Tintin*, *Little Orphan Annie*, *Skippy*, *Rupert Bear*, *Popeye*

1930s

Main article: [1930s in comics](#)

- **[1930 in comics](#)** - debut: *Blondie*, *Scorchy Smith*, *Quick et Flupke*; debut as comic strip: *Mickey Mouse*
- **[1931 in comics](#)** - debut: *The Little King*, *Dick Tracy*
- **[1932 in comics](#)** - debut: *Alley Oop*, *Jane*, *Conan the Barbarian*; debut as comic strip: *Silly Symphony*
- **[1933 in comics](#)** - debut: *Dickie Dare*, *Brick Bradford*
- **[1934 in comics](#)** - debut: *Li'l Abner*, *Flash Gordon*, *Mandrake the Magician*, *Secret Agent X-9*, *Terry and the Pirates*, *Sally the Sleuth*; appearance: *Snuffy Smith* in *Barney Google*; published: *Le Journal de Mickey*; Establishment of [DC Comics](#)
- **[1935 in comics](#)** - debut: *Hejji*, *King of the Royal Mounted*, *Barney Baxter*; published: *New Fun Comics* #1, *New Comics* #1
- **[1936 in comics](#)** - debut: *Jo*, *Zette et Jocko*, *The Phantom*, *The Clock*, *Big Chief Wahoo*
- **[1937 in comics](#)** - debut: *Prince Valiant*, *Sheena*, *Queen of the Jungle*, *Abbie an' Slats*, *Torchy Brown*; debut as comic strip: *Donald Duck*, *Desperate Dan*; published: *Detective Comics* #1 *The Dandy* #1

- **1938 in comics** - debut: *Spirou*, *Tif*, *The Addams Family*, *Superman*; published: *Le Journal de Spirou*, *Action Comics* #1, *The Beano* #1
- **1939 in comics** - debut: *Batman*; published: *Superman* #1 (reprints from *Action Comics*); Establishment of *Marvel Comics*

List of Years in Poetry

1930s

- **1939 in poetry** Death of *W. B. Yeats*; Birth of *Seamus Heaney*, *Michael Longley*; T.S. Eliot's *Old Possum's Book of Practical Cats*
- **1938 in poetry** Death of *Osip Mandelstam*
- **1937 in poetry** *Lahuta e Malcís* - *Gjergj Fishta*; First-ever *Governor General's Literary Awards* in Canada; Birth of *Diane Wakoski*
- **1936 in poetry** Killing of *Federico García Lorca*, Death of *Rudyard Kipling*; Birth of *John Giorno*
- **1935 in poetry** *Charles G. D. Roberts* knighted for his poetry; *Anna Akhmatova* begins publishing her cycle of poems *Requiem*
- **1934 in poetry** Death of *Andrei Bely*; Birth of *Leonard Cohen*, *Wole Soyinka*
- **1933 in poetry** *The Winding Stair* - *W.B. Yeats*; Death of *Sara Teasdale*; Birth of *Yevgeny Yevtushenko*
- **1932 in poetry** Death of *Hart Crane*; Birth of *Christy Brown*, *Michael McClure*, *David Antin*, *Sylvia Plath*
- **1931 in poetry** Death of *Vachel Lindsay*, *Kahlil Gibran*; Birth of *Tomas Tranströmer*
- **1930 in poetry** *John Masefield* succeeds *Robert Bridges* as the UK's *Poet Laureate*; Death of *Robert Bridges*, *D. H. Lawrence*, *Vladimir Mayakovsky*; birth of *Gary Snyder*, *Adunis*, *Harold Pinter*, *Derek Walcott*

1920s

- **1929 in poetry** *Pulitzer Prize for Poetry* awarded to *Stephen Vincent Benét* for *John Brown's Body*; Birth of *Ed Dorn*, *John Montague*
- **1928 in poetry** *The Tower (book)* - *W.B. Yeats*; Birth of *Maya Angelou*, *Thomas Kinsella*; Death of *Thomas Hardy*
- **1927 in poetry** *William Soutar* creates his *Epigram form* of the *Cinquain*; Birth of *John Ashbery*
- **1926 in poetry** Death of *Rainer Maria Rilke*, Birth of *Allen Ginsberg*, *Robert Creeley*, *Frank O'Hara*
- **1925 in poetry** Death of *Sergei Yesenin*, Birth of *Ahmad Shamlou*
- **1924 in poetry** Birth of *Yehuda Amichai*, *Janet Frame*, *Zbigniew Herbert*
- **1923 in poetry** *W. B. Yeats* is the first Irishman awarded the *Nobel Prize in Literature*; *Edna St. Vincent Millay* is the first woman to win the *Pulitzer Prize for Poetry*; Birth of *Brendan Behan*, *Wisława Szymborska*
- **1922 in poetry** T. S. Eliot's "*The Waste Land*"; *Rainer Maria Rilke* completes both the *Duino Elegies* and the *Sonnets to Orpheus*; Birth of *Jack Kerouac*, *Máire Mhac an tSaoi*
- **1921 in poetry** Death of *Alexander Blok*
- **1920 in poetry** The *Epic of Manas* is published; approximate date of *Mikhail Khudiakov's Dorvyzhy*; *The Dial*, a longstanding American literary magazine, is re-

established by [Scofield Thayer](#), with the publication becoming an important outlet for [Modernist](#) poets and writers (until [1929](#)), with contributors this year including [Sherwood Anderson](#), [Djuna Barnes](#), [Kenneth Burke](#), [Hart Crane](#), [E. E. Cummings](#), [Charles Demuth](#), [Kahlil Gibran](#), [Gaston Lachaise](#), [Amy Lowell](#), [Marianne Moore](#), [Ezra Pound](#), [Odilon Redon](#), [Bertrand Russell](#), [Carl Sandburg](#), [Van Wyck Brooks](#), and [W. B. Yeats](#); Birth of [Paul Celan](#), [Charles Bukowski](#)

1910s

- **1919 in poetry** Birth of [Lawrence Ferlinghetti](#), [Robert Duncan](#), [May Swenson](#), [William Meredith](#)
- **1918 in poetry** Death of [Guillaume Apollinaire](#), [Wilfred Owen](#); [Gerard Manley Hopkins](#)'s *Poems* published posthumously by Robert Bridges
- **1917 in poetry** Birth of [Robert Lowell](#); [T. S. Eliot](#)'s *Prufrock and other Observations*
- **1916 in poetry** The [Dada](#) movement in art, poetry and literature coalesced at [Cabaret Voltaire](#) in [Zurich, Switzerland](#), where [Hugo Ball](#), [Emmy Hennings](#), [Tristan Tzara](#), [Hans Arp](#), [Richard Huelsenbeck](#), [Sophie Täuber](#) and others discussed art and put on performances expressing their disgust with [World War I](#) and the interests they believed inspired it; Death of [Patrick Pearse](#), [Joseph Mary Plunkett](#); Birth of [Tom Kettle](#)
- **1915 in poetry** Death of [Rupert Brooke](#)
- **1914 in poetry** Death of [Adelaide Crapsey](#); Birth of [William Burroughs](#), [Octavio Paz](#), [Dylan Thomas](#)
- **1913 in poetry** [Rabindranath Tagore](#) awarded the [Nobel Prize in Literature](#), [Robert Bridges](#) succeeds [Alfred Austin](#) as the UK's [Poet Laureate](#); The launch of [Imagism](#) in the pages of *Poetry* magazine by [H.D.](#), [Richard Aldington](#) and [Ezra Pound](#), [Robert Frost](#)'s *A Boy's Will*; Death of [Alfred Austin](#), [Lesya Ukrainka](#); birth of [R. S. Thomas](#)
- **1912 in poetry** [Adelaide Crapsey](#) creates her *couplet* form
- **1911 in poetry** [Adelaide Crapsey](#) creates the *American Cinquain* form; Birth of [Leah Goldberg](#), [Czesław Miłosz](#)
- **1910 in poetry** Death of [Julia Ward Howe](#); Birth of [Charles Olson](#), [Jean Genet](#)

1900s

- **1909 in poetry** Death of [Sarah Orne Jewett](#); Birth of [Stephen Spender](#)
- **1908 in poetry**
- **1907 in poetry** [Rudyard Kipling](#) awarded the [Nobel Prize in Literature](#); Birth of [W. H. Auden](#), [Louis MacNeice](#)
- **1906 in poetry** [Alfred Noyes](#) publishes *The Highwayman*; Birth of [Samuel Beckett](#)
- **1905 in poetry**
- **1904 in poetry** Birth of [Cecil Day-Lewis](#), [Patrick Kavanagh](#), [Pablo Neruda](#)
- **1903 in poetry**
- **1902 in poetry** Death of [Shiki](#) the [haiku](#) poet; Birth of [Langston Hughes](#); [Giles Lytton Strachey](#) is awarded the [Chancellor's Gold Medal for an English Poem](#)
- **1901 in poetry** Birth of [Jaroslav Seifert](#)
- **1900 in poetry** Death of [Oscar Wilde](#)

19th century in poetry

1890s

- **1899 in poetry** Birth of [Hart Crane](#), [Micheál Mac Liammóir](#), [Vladimir Nabokov](#)

- **1898 in poetry** Death of Stéphane Mallarmé, Lewis Carroll; Birth of Stephen Vincent Benét, Federico García Lorca, William Soutar
- **1897 in poetry**
- **1896 in poetry** Death of Paul Verlaine
- **1895 in poetry** Birth of Robert Graves, Sergei Yesenin
- **1894 in poetry** Death of Charles Marie René Leconte de Lisle, Oliver Wendell Holmes, Sr.
- **1893 in poetry** Birth of Vladimir Mayakovsky
- **1892 in poetry** Emily Dickinson First collection published; Death of Walt Whitman James Russell Lowell, Alfred Lord Tennyson, Afanasy Fet; Birth of Marina Tsvetaeva, Hugh MacDiarmid
- **1891 in poetry** Death of Arthur Rimbaud, Herman Melville; Birth of Nelly Sachs, Osip Mandelstam
- **1890 in poetry** Birth of Boris Pasternak

1880s

- **1889 in poetry** Birth of Anna Akhmatova; death of Gerard Manley Hopkins
- **1888 in poetry** Birth of T. S. Eliot
- **1887 in poetry** Lāčplēsis by Andrejs Pumpurs; Birth of Marianne Moore, Joseph Plunkett, Edith Sitwell DBE
- **1886 in poetry** Death of Emily Dickinson; birth of H.D.
- **1885 in poetry** Birth of D. H. Lawrence, Ezra Pound; Death of Victor Hugo
- **1884 in poetry**
- **1883 in poetry** Birth of William Carlos Williams
- **1882 in poetry** Death of Ralph Waldo Emerson, Henry Wadsworth Longfellow; Birth of James Joyce, A. A. Milne
- **1881 in poetry**
- **1880 in poetry** Birth of Guillaume Apollinaire, Andrei Bely, Tom Kettle, Alfred Noyes, Alexander Blok

1870s

- **1879 in poetry** Birth of Patrick Pearse, Wallace Stevens
- **1878 in poetry** Birth of Oliver St. John Gogarty, Carl Sandburg, John Edward Masefield, Adelaide Crapsey
- **1877 in poetry** Jacint Verdager's *L'Atlàntida*
- **1876 in poetry** Death of John Neal
- **1875 in poetry** French translation of Edgar Allan Poe's "The Raven", by Stéphane Mallarmé with drawings by Édouard Manet; - Birth of Rainer Maria Rilke, important pre-modernist 20th-century poet in German.
- **1874 in poetry** Arthur Rimbaud's *Illuminations* First collection of George Eliot's poetry; - Birth of Gertrude Stein, Robert Frost, important American poet
- **1873 in poetry** Arthur Rimbaud's *Une Saison en Enfer (A Season in Hell)*; Publication of *Daredevils of Sassoun*; Death of Fyodor Tyutchev
- **1872 in poetry** Christina Rossetti's *In the Bleak Midwinter* (Christmas carol); José Hernández's *Martín Fierro*; Michel Rodange's *Rénert the Fox*
- **1871 in poetry** Lewis Carroll publishes *Through the Looking-Glass*, including the complete *Jabberwocky*. Arthur Rimbaud wrote "Letters of the Seer." Birth of Lesya Ukrainka, important Ukrainian poet

- **1870 in poetry**

1860s

- **1869 in poetry** George Eliot sonnet **Brother & Sister**; Birth of Zinaida Gippius, important Russian poet
- **1868 in poetry**
- **1867 in poetry** Death of Charles Baudelaire, French poet and art critic; Birth of Shiki the haiku poet, Konstantin Balmont, Russian symbolist poet
- **1866 in poetry**
- **1865 in poetry** Birth of William Butler Yeats, Rudyard Kipling
- **1864 in poetry** Death of John Clare, Walter Savage Landor
- **1863 in poetry**
- **1862 in poetry** Christina Rossetti *Goblin Market*, George Meredith's *Modern Love*
- **1861 in poetry** Death of Taras Shevchenko, Birth of Rabindranath Tagore
- **1860 in poetry**

1850s

- **1859 in poetry** Death of Leigh Hunt
- **1858 in poetry** Henry Wadsworth Longfellow, *The Courtship of Miles Standish*
- **1857 in poetry** Charles Baudelaire's *Les Fleurs du mal*
- **1856 in poetry** Death of Heinrich Heine; - *Aurora Leigh* by Elizabeth Barrett Browning
- **1855 in poetry** Walt Whitman's *Leaves of Grass*, a first stanza of Lewis Carroll's *Jabberwocky*, Henry Wadsworth Longfellow's *Song of Hiawatha*; - Death of Adam Mickiewicz
- **1854 in poetry** Birth of Arthur Rimbaud
- **1853 in poetry** First and unprinted version of Friedrich Reinhold Kreutzwald's *Kalevipoeg*
- **1852 in poetry** Death of Thomas Moore
- **1851 in poetry**
- **1850 in poetry** Elizabeth Barrett Browning, *Sonnets from the Portuguese*; Robert Browning *Christmas-Eve and Easter-Day*; - Death of William Wordsworth

1840s

- **1849 in poetry** Death of Edgar Allan Poe, Edgar Allan Poe's *Annabel Lee*, Birth of Sarah Orne Jewett (Martha's Lady)
- **1848 in poetry** Founding of Pre-Raphaelite Brotherhood
- **1847 in poetry** Henry Wadsworth Longfellow's *Evangeline*; Petar II Petrović-Njegoš's *The Mountain Wreath*
- **1846 in poetry**
- **1845 in poetry** Edgar Allan Poe's *The Raven*
- **1844 in poetry** Birth of Paul Verlaine
- **1843 in poetry** William Wordsworth becomes Poet Laureate
- **1842 in poetry** Birth of Stéphane Mallarmé; Alfred Tennyson *Poems*
- **1841 in poetry** Death of Mikhail Lermontov
- **1840 in poetry** Birth of Thomas Hardy

1830s

- **1839 in poetry**
- **1838 in poetry** *Florante at Laura* by Francisco Balagtas
- **1837 in poetry** Death of Aleksandr Pushkin
- **1836 in poetry** *The Baptism on the Savica* by France Prešeren
- **1835 in poetry** *The Kalevala* by Elias Lönnrot
- **1834 in poetry** *Pan Tadeusz* by Adam Mickiewicz; Death of Samuel Taylor Coleridge
- **1833 in poetry**
- **1832 in poetry** Birth of Lewis Carroll; Death of Sir Walter Scott, Johann Wolfgang von Goethe
- **1831 in poetry** Birth of Emily Dickinson
- **1830 in poetry** Birth of Christina Rossetti in London

1820s

- **1829 in poetry** Alfred Lord Tennyson is awarded the Chancellor's Gold Medal for an English Poem
- **1828 in poetry** Birth of Dante Gabriel Rossetti
- **1827 in poetry** Death of William Blake
- **1826 in poetry** Death of Issa the haiku poet
- **1825 in poetry** Alexander Pushkin begins publishing *Eugene Onegin* in serial form
- **1824 in poetry** Death of Lord Byron, important English Romantic poet
- **1823 in poetry** Birth of Sándor Petőfi, Hungarian national poet Winthrop Mackworth Praed is awarded the Chancellor's Gold Medal for an English Poem, Clement Clarke Moore *A Visit from St. Nicholas*
- **1822 in poetry** Lord Byron *The Vision of Judgment*; Death of Percy Bysshe Shelley, important English Romantic poet
- **1821 in poetry** Death of John Keats, important English Romantic poet; - Birth of Charles Baudelaire, French poet and art critic
- **1820 in poetry**

ROMANTICISM, REALISM/NATURALISM AND MODERNISM IN 1820-1939

This book focuses on a survey of culture in 1820-1939, which comprises mainly the three most innovative periods in cultural history, in literature, arts, music – Romanticism, Realism/Naturalism and Modernism. The data in the following chapter and in this book in general is based primarily on Encyclopedia Britannica, Oxford Research Encyclopedias, New World Encyclopedia, Wikipedia and other Encyclopedias, but with my inputs and through my prism and analysis. The division between those three epochs is not clearcut. Thus, Balzac who is romantic by the period in which he operated and by part of his works, is also realist, naturalist, and mostly modern, as he is the precursor of modern literature. This book encompassed at least the 120 years of the peaks of the Romantic period 1820-1860, Realist/Naturalist period 1860-1900, Modern Period 1900-1940. In order to give the full scope of the three periods we present a condensed survey based on objective sources which I have chosen from many, and as it comes from different sources there might be duplications and ambiguity but I have tried to overcome them as best as I could, and to remain accurate.

ROMANTICISM I

Romanticism (also known as the **Romantic era**) was an artistic, literary, musical and intellectual movement that originated in Europe towards the end of the 18th century, and in most areas was at its peak in the approximate period from 1800 to 1890. Romanticism was characterized by its emphasis on emotion and [individualism](#) as well as glorification of all the past and nature, preferring the medieval rather than the classical. It was partly a reaction to the [Industrial Revolution](#), the aristocratic social and political norms of the [Age of Enlightenment](#), and the scientific [rationalization](#) of nature—all components of [modernity](#). It was embodied most strongly in the visual arts, music, and literature, but had a major impact on [historiography](#), education, social sciences, and the [natural sciences](#). Romantic thinkers influenced [liberalism](#), [radicalism](#), [conservatism](#), and [nationalism](#). Although the movement was rooted in the German *Sturm und Drang* movement, which preferred intuition and emotion to the rationalism of the Enlightenment, the events and ideologies of the [French Revolution](#) were also proximate factors. Romanticism assigned a high value to the achievements of "heroic" individualists and artists, whose examples, it maintained, would raise the quality of society. It also promoted the individual imagination as a critical authority allowed of freedom from classical notions of form in art. There was a strong recourse to historical and natural inevitability, a *Zeitgeist*, in the representation of its ideas. In the second half of the 19th century, [Realism](#) was offered as a polar opposite to Romanticism. The decline of Romanticism during this time was associated with multiple processes, including social and political changes and the spread of nationalism. **If we have to delineate the period in which Romanticism reached its peak I would choose 1820 to 1860 in literature, music and arts.**

The famous [romantic authors, composers & artists are](#) in the Wikipedia list of Romantics:

French - [Alexandre Dumas, père](#) (writer, 1802-1870), [Honoré de Balzac](#) (novelist, 1799-1850), [Hector Berlioz](#) (composer, 1803-1869), [Georges Bizet](#) (composer, 1838-1875), [François-René de Chateaubriand](#) (writer, 1768-1848), [Eugène Delacroix](#) (painter, 1798-1863), [Théophile Gautier](#) (poet, 1811-1872), [Théodore Géricault](#) (painter, 1791-1824), [Victor Hugo](#) (poet, novelist, dramatist, 1802-1885), [Alphonse de Lamartine](#) (poet, 1790-1869), [Alfred de Musset](#) (poet, 1810-1857), [Charles Nodier](#), (writer, 1780-1844), leader of the Romanticist movement, [George Sand](#) (novelist, 1804-1876), [Stendhal](#) (novelist, 1783-1842),

[Eugène Emmanuel Viollet-le-Duc](#) (architect, 1814-1879), [Alfred de Vigny](#) (poet, 1797-1863), [Charles-Valentin Alkan](#) (composer, 1813-1888), [Antoine-Louis Barye](#) (sculptor, 1795-1875), [Théodore Chassériau](#) (painter, 1819-1856). Almost all of them were active in the period of 1820-1939 & are surveyed in this book, especially authors, among the best ever in the world.

English - [William Blake](#) (painting, engraving, poetry, 1757-1827), [George Gordon Byron, 6th Baron Byron](#) (poetry, 1788-1824), [John Clare](#) (poetry, 1793-1864), [Samuel Taylor Coleridge](#) (poetry, philosophy, criticism, German scholar, 1772-1834), [John Constable](#) (painting, 1776-1837), [Thomas de Quincey](#) (essays, criticism, biography, 1785-1859), [Ebenezer Elliot](#) (Poet Activist, 1781-1849), [William Hazlitt](#) (criticism, essays, 1778-1830), [John Keats](#) (poetry, 1795-1821), [Charles Lamb](#) (poetry, essays, 1775-1834), [Mary Shelley](#) (novels, 1797-1851), [Percy Bysshe Shelley](#) (poetry, 1792-1822), [Robert Southey](#) (poetry, biography, 1774-1843), [J. M. W. Turner](#) (painting, 1775-1851), [William Wordsworth](#) (poetry, 1770-1850), [Dorothy Wordsworth](#) (diaries, 1771-1855), [John William Waterhouse](#) (painting, also a [Pre-Raphaelite](#), 1849-1917).

North American – [Albert Bierstadt](#) (painter, German-born, 1830-1902), [George Catlin](#) (painter, 1796-1872), [William Cullen Bryant](#) (poet, 1794-1878), [Wilfred Campbell](#) (poet, Canadian, 1860-1918), [James Fenimore Cooper](#) (novelist, 1789-1851), [Emily Dickinson](#) (poet, 1830-1886), [Ralph Waldo Emerson](#) (poet, essayist, 1803-1882), [Louis Moreau Gottschalk](#) (composer, 1829-1869), [Nathaniel Hawthorne](#) (novelist, 1804-1864), [Washington Irving](#) (novelist, satirist, 1783-1859), [Archibald Lampman](#) (poet, Canadian, 1861-1899), [Henry Wadsworth Longfellow](#) (poet, 1807-1882), [James Russell Lowell](#) (writer, 1819-1991), [Edward MacDowell](#) (composer, 1860-1908), [Herman Melville](#) (novelist, 1819-1991), [Edgar Allan Poe](#) (poet, short story writer, 1809-1849), [Charles Sangster](#) (poet, Canadian, 1822-1893), [Henry David Thoreau](#) (poet, essayist, 1817-1862), [John Greenleaf Whittier](#) (poet, 1807-1892).

Irish – [Thomas Davis](#) (poet, political theorist, 1814-1845), [John Field](#) (composer, 1782-1837), [James Clarence Mangan](#) (poet, 1803-1849), [Thomas Moore](#) (poet, 1779-1852), [Padraic Pearse](#) (poet, journalist, revolutionary, 1879-1916), [Oscar Wilde](#) (poet & author, 1854-1900).

Scottish – [Robert Burns](#) (poet, 1759-1796, considered a forerunner of British Romanticism along with [Thomas Gray](#), 1716-1771), [James Macpherson](#) (poet, 1736-1796), [Walter Scott](#) (poet and historical novelist, 1771-1832), [George MacDonald](#) (author and poet, 1824-1905), [John Duncan](#) (painter, 1866-1945)

Welsh – [Iolo Morganwg](#) (1747-1826), [Felicia Hemans](#) (1793-1845).

German – [Caspar David Friedrich](#) (painter, 1774-1840), [Johannes Brahms](#) (composer, 1833-1897), [Joseph Görres](#) (writer, essayist, 1776-1848), [Jakob Grimm](#) (story collector, linguist, 1785-1863), [Wilhelm Grimm](#) (story collector, linguist, 1786-1859), [Carl Gustav Carus](#) (painter, 1789-1869), [Karl Friedrich Lessing](#) (painter, 1808-1880), [Philipp Otto Runge](#) (painter, 1777-1810), [Adam Müller](#) (literary critic and political theorist, 1779-1829), [Novalis](#) (poet, novelist, 1772-1801), [Joseph von Eichendorff](#) (poet, writer, 1788-1857), [Friedrich Schlegel](#) (poet, theorist, 1772-1829), [August Wilhelm Schlegel](#) (poet, translator, theorist, 1767-1845), [Franz Schubert](#) (composer, 1797-1828), [Robert Schumann](#) (composer, polemicist, 1810-1856), [Ludwig Tieck](#) (novelist, translator, 1773-1853), [Ludwig Uhland](#) (poet, dramatist, 1787-1862), [E.T.A. Hoffmann](#) (writer, composer, 1776-1822), [Adolf von Henselt](#) (composer, 1814-1889), [Zacharias Werner](#) (poet, dramatist, 1768-1823), [Ludwig van Beethoven](#) (composer, 1770-1827), [Johann Wolfgang von Goethe](#) (novelist, poet, scientist, 1749-1832), [Richard Wagner](#) (composer, 1813-1883), [Friedrich Hölderlin](#) (poet,

1770-1843), [Heinrich Heine](#) (poet, 1797-1856), [Friedrich Wilhelm Joseph Schelling](#) (philosopher, 1775-1854), [Johann Gottlieb Fichte](#) (writer, theorist, 1762-1814), [Adrian Ludwig Richter](#) (painter, 1803-1884), [Carl Spitzweg](#) (painter, 1808-1885), [Eberhard Wächter](#) (painter, 1762-1852), [Gerhard von Kügelgen](#) (painter, 1772-1820), [Carl Maria von Weber](#) (composer, 1786-1826), [Felix Mendelssohn](#) (composer, 1809-1847), [Franz Liszt](#) (composer, 1811-1886), [Heinrich von Kleist](#) (poet, dramatist, novelist, 1777-1811), [Friedrich Schleiermacher](#) (theologian, philosopher, 1768-1834), [Wilhelm Heinrich Wackenroder](#) (writer, 1773-1798). The German Romanticism is especially influential in music, with giants as Beethoven, Schubert and Weber, Schumann, Wagner, Brahms, Mendelssohn, Liszt. And of course some of the best authors as Goethe, Heine & Holderlin.

Spanish – [Mariano Jose de Larra](#) (essayist, 1809-1837), [José de Espronceda](#) (poet, tale writer, 1808-1842), [Jose Zorrilla](#) (playwright, poet, 1817-1893), [Gustavo Adolfo Becquer](#) (poet, tale writer, 1836-1870), [Francisco Goya](#) (painter, 1746-1828), [Antonio María Esquivel](#) (painter, 1806-1857), [Eugenio Lucas Velázquez](#) (painter, 1817-1870), [Federico de Madrazo](#) (painter, 1815-1894).

Russian – [Ivan Aivazovsky](#) (painter, 1817-1900), [Mily Balakirev](#) (composer, 1837-1910), [Alexander Borodin](#) (composer, 1833-1887), [Karl Briullov](#) (painter, 1799-1852), [César Cui](#) (composer, 1835-1918), [Mikhail Glinka](#) (composer, 1804-1857), [Mikhail Lermontov](#) (poet, novelist, 1814-1841), [Modest Mussorgsky](#) (composer, 1839-1881), [Aleksandr Pushkin](#) (poet and novelist, 1799-1837), [Nikolai Rimsky-Korsakov](#) (composer, 1844-1908), [Pyotr Ilyich Tchaikovsky](#) (composer, 1840-1993), [Vasily Zhukovsky](#) (poet, 1783-1852), [Konstantin Batyushkov](#) (poet, 1787-1855), [Orest Kiprensky](#) (painter, 1782-1836), [Vasily Tropinin](#) (painter, 1776-1857), [Sergei Lyapunov](#) (composer, 1859-1924), [Nikolai Medtner](#) (composer, 1880-1951), [Sergei Bortkiewicz](#) (composer, 1877-1952), [Anton Arensky](#) (composer, 1861-1906), [Georgy Catoire](#) (composer, 1861-1926), [Sergei Rachmaninoff](#) (composer, 1873-1943).

Italian – [Aleardo Aleardi](#) (poet, 1812-1878), [Giuseppe Gioacchino Belli](#) (poet, 1791-1863), [Giovanni Berchet](#) (poet, 1783-1851), [Ugo Foscolo](#) (poet, novelist, political theorist, 1778-1827), [Francesco Hayez](#) (painter, 1791-1882), [Giacomo Leopardi](#) (poet, philosopher, 1798-1837), [Alessandro Manzoni](#) (novelist, 1785-1873), [Giuseppe Mazzini](#) (political theorist, 1805-1872), [Giuseppe Parini](#) (poet, satirist, 1729-1799), [Ippolito Pindemonte](#) (poet, 1753-1828), [Carlo Porta](#) (poet, 1775-1821), [Giovanni Prati](#) (poet, political theorist, 1815-1884), [Ferdinando Carulli](#) (1770-1841), [Gaspere Spontini](#) (1774-1851), [Niccolò Paganini](#) (1782-1840), [Gioacchino Rossini](#) (1792-1861), [Gaetano Donizetti](#) (1797-1848), [Vincenzo Bellini](#) (1801-1835).

Portuguese – [Almeida Garrett](#) (writer, poet, dramatist, journalist), [Alexandre Herculano](#) (writer, novelist, poet, journalist, historian), [Camilo Castelo Branco](#) (writer, novelist), [João de Deus](#) (writer, poet), [António Feliciano de Castilho](#) (writer, poet, translator), [Soares dos Passos](#) (writer, poet), [João de Lemos](#) (writer, poet), [José Vianna da Motta](#) (composer and pianist).

Brazilian - [Joaquim Manuel de Macedo](#) (novelist), [José de Alencar](#) (novelist), [Castro Alves](#) (poet), [Gonçalves Dias](#) (poet), [Fagundes Varela](#) (poet), [Casimiro de Abreu](#) (poet), [Álvares de Azevedo](#) (poet, short-story writer), [Bernardo Guimarães](#) (novelist), [Manuel Antônio de Almeida](#) (novelist), [Visconde de Taunay](#) (painting).

Czech – [Karel Hynek Mácha](#) (poetry), [Bedřich Smetana](#) (music), [Ján Kollár](#) (fairy tales), [Antonín Dvořák](#) (music).

Dutch – Hildebrand / [Nicolaas Beets](#) (Theologian, writer and poet), [Willem Bilderdijk](#) (Poet), [Jacob Geel](#) (Scholar, writer and critic), [Multatuli](#) / Eduard Douwes Dekker (Writer).

Hungarian – [Sándor Petőfi](#) (poet), [Mihály Vörösmarty](#) (poet), [Mór Jókai](#) (writer), [Imre Madách](#) (dramatist), [Franz Liszt](#) (composer).

Norwegian – [Henrik Wergeland](#) (poet), [Edvard Grieg](#) (composer), [Johann Sebastian Welhaven](#) (poet), [Adolph Tidemand](#) (painter), [Hans Gude](#) (painter), [Johan Christian Dahl](#) (painter), [Melissa Daschler](#) (poet).

Polish – [Frédéric Chopin](#) (composer), [Adam Jerzy Czartoryski](#) (writer), [Józef Dunin-Borkowski](#) (poet), [Felicjan Faleński](#) (poet), [Aleksander Fredro](#) (comedy writer), [Konstanty Gaszyński](#) (poet), [Cyprian Godebski](#) (poet), [Seweryn Goszczyński](#) (poet), [Józef Korzeniowski](#) (writer), [Zygmunt Krasiński](#) (poet), [Józef Ignacy Kraszewski](#) (writer), [Joachim Lelewel](#) (philosopher), [Antoni Malczewski](#) (poet), [Piotr Michałowski](#) (painter), [Adam Mickiewicz](#) (poet), [Stanisław Moniuszko](#) (composer), [Anna Mostowska](#) (writer), [Cyprian Kamil Norwid](#) (poet), [Wincenty Pol](#) (poet), [Juliusz Słowacki](#) (poet), [Franciszek Syrokomla](#) (poet), [Andrzej Towiański](#) (philosopher), [Kornel Ujejski](#) (poet), [Henryk Wieniawski](#) (composer).

Romanian – [Vasile Alecsandri](#) (poet, playwright), [Gheorghe Asachi](#) (poet, short story writer, playwright), [Dimitrie Bolintineanu](#) (poet), [Cezar Bolliac](#) (poet), [George Coșbuc](#) (poet), [Dora d'Istria](#) (essayist, travel writer), [Mihai Eminescu](#) (a Romantic for part of his career; poet, short story writer, essayist), [Nicolae Filimon](#) (novelist and short story writer), [Ion Ghica](#) (essayist and memoirist), [Andrei Mureșanu](#) (poet), [Costache Negruzzi](#) (short story writer), [Alexandru Odobescu](#) (short story writer), [Bogdan Petriceicu-Hasdeu](#) (historian and playwright), [Ion Heliade Rădulescu](#) (poet, essayist, [Iosif Vulcan](#) (dramatist, short story writer, essayist, novelist).

Serbian – [Branko Radičević](#) (poet), [Đura Jakšić](#) (poet, playwright, painter), [Jovan Jovanović Zmaj](#) (poet), [Laza Kostić](#) (poet, playwright), [Petar II Petrović-Njegoš](#) (poet), [Kosta Trifković](#) (playwright/poet), [Bogoboj Atanacković](#) (novelist), [Vuk Stefanović Karadžić](#) (philologist), [Avram Miletić](#) (poet), [Old Rashko](#) (epic poet/guslar), [Živana Antonijević](#) (epic poet/guslar), [Tešan Podrugović](#) (epic poet/guslar), [Filip Višnjić](#) (epic poet/guslar), [Sava Mrkalj](#) (poet/philologist), [Đuro Daničić](#) (philologist), [Vuk Vrčević](#) (collaborated with Vuk Karadžić), [Ivan Stojanović](#) (poet), [Jovan Sundečić](#) (poet), [Katarina Ivanovic](#) (artist), [Novak Radonić](#) (poet), [Đorđe Marković Koder](#) (writer), [Milica Stojadinović Srpkinja](#) (poet), [Staka Skenderova](#) (writer), [Vaso Pelagić](#) (writer), [Stjepan Mitrov Ljubiša](#) (poet), [Pavle Stamatović](#) (writer), [Visarion Ljubiša](#) (writer), [Čedomilj Mijatović](#) (novelist), [Ilarion Ruvarac](#) (writer), [Mato Vodopić](#) (Serb-Catholic Bishop of [Dubrovnik](#) and poet), [Novak Radonić](#) (artist), [Marko Miljanov](#) (writer), [Nikša Gradi](#) (writer), [Pero Budmani](#) (writer), [Ivan Stojanović](#) (writer), [Mirko Petrović-Njegoš](#) (poet), [Sima Milutinović Sarajlija](#) (poet), [Steva Todorović](#) (artist), [Pavle Simić](#) (artist).

Slovene – [France Prešeren](#) (poet, considered one of the greatest of his time), [Janez Vesel](#) (poet), [Matija Čop](#) (historian and critic), [Urban Jarnik](#) (priest, poet, ethnographer and linguist), [Anton Martin Slomšek](#) (bishop, author and poet), [Stanko Vraz](#) (poet), [Etbín Costa](#) (author and politician), [Hugo Wolf](#) (composer), [Janez Bleiweis](#) (politician and journalist), [Lovro Toman](#) (nationalist and activist), [Josipina Turnograjska](#) (poet, composer and writer), [Jernej Kopitar](#) (philologist and linguist), [Miha Kastelic](#) (poet), [Anton Karinger](#) (painter, poet and soldier).

Other Countries – [Adam Gottlob Oehlenschläger](#) (Danish poet, playwright), [Uładzimir Karatkievič](#) (Belarusian writer), [Jónas Hallgrímsson](#) (Icelandic poet, political activist), [Raden Saleh](#) (Indonesian painter), [Taras Shevchenko](#) (Ukrainian poet), [Esaias Tegnér](#) (Swedish writer), [Egide Charles Gustave Wappers](#) (Belgian painter), [Anne Louise Germaine de Staël](#) (Swiss writer), [Miguel Barnet](#) (Cuban writer, novelist and ethnographer).

ROMANTICISM II

Introduction

Attitude or intellectual orientation that characterized many works of literature, painting, music, architecture, criticism, and historiography in Western civilization over a period from the late 18th to the mid-19th century. Romanticism can be seen as a rejection of the precepts of order, calm, harmony, balance, idealization, and rationality that typified [Classicism](#) in general and late 18th-century [Neoclassicism](#) in particular. It was also to some extent a reaction against the Enlightenment and against 18th-century rationalism and physical materialism in general. Romanticism emphasized the individual, the subjective, the irrational, the imaginative, the personal, the spontaneous, the emotional, the visionary, and the transcendental.

Among the characteristic attitudes of Romanticism were the following: a deepened appreciation of the beauties of nature; a general exaltation of emotion over reason and of the senses over intellect; a turning in upon the self and a heightened examination of human personality and its moods and mental potentialities; a preoccupation with the genius, the hero, and the exceptional figure in general, and a focus on his passions and inner struggles; a new view of the artist as a supremely individual creator, whose creative spirit is more important than strict adherence to formal rules and traditional procedures; an emphasis upon imagination as a gateway to transcendent experience and spiritual truth; an obsessive interest in folk culture, national and ethnic cultural origins, and the medieval era; and a predilection for the exotic, the remote, the mysterious, the weird, the occult, the monstrous, the diseased, and even the satanic.

Literature

Romanticism proper was preceded by several related developments from the mid-18th century on that can be termed [Pre-Romanticism](#). Among such trends was a new appreciation of the medieval romance, from which the Romantic movement derives its name. The romance was a tale or ballad of chivalric adventure whose emphasis on individual heroism and on the exotic and the mysterious was in clear contrast to the elegant formality and artificiality of prevailing Classical forms of literature, such as the French Neoclassical tragedy or the English heroic couplet in poetry. This new interest in relatively unsophisticated but overtly emotional literary expressions of the past was to be a dominant note in Romanticism.

Romanticism in [English literature](#) began in the 1790s with the publication of the [Lyrical Ballads](#) of [William Wordsworth](#) and [Samuel Taylor Coleridge](#). Wordsworth's "Preface" to the second edition (1800) of *Lyrical Ballads*, in which he described poetry as "the spontaneous overflow of powerful feelings," became the manifesto of the English Romantic movement in

poetry. [William Blake](#) was the third principal poet of the movement's early phase in England. The first phase of the Romantic movement in [Germany](#) was marked by innovations in both content and literary style and by a preoccupation with the mystical, the subconscious, and the supernatural. A wealth of talents, including Friedrich Hölderlin, the early Johann Wolfgang von Goethe, Jean Paul, Novalis, Ludwig Tieck, A.W. and Friedrich Schlegel, Wilhelm Heinrich Wackenroder, and Friedrich Schelling, belong to this first phase. In Revolutionary France, the [vicomte de Chateaubriand](#) and [Mme de Staël](#) were the chief initiators of Romanticism, by virtue of their influential historical and theoretical writings.

The second phase of Romanticism, comprising the period from about 1805 to the 1830s, was marked by a quickening of cultural [nationalism](#) and a new attention to national origins, as attested by the collection and imitation of native [folklore](#), folk ballads and poetry, folk dance and music, and even previously ignored medieval and Renaissance works. The revived historical appreciation was translated into imaginative writing by [Sir Walter Scott](#), who is often considered to have invented the historical novel. At about this same time English Romantic [poetry](#) had reached its zenith in the works of John Keats, Lord Byron, and Percy Bysshe Shelley.

A notable by-product of the Romantic interest in the emotional were works dealing with the [supernatural](#), the weird, and the horrible, as in Mary Shelley's *Frankenstein* and works by C.R. Maturin, the Marquis de Sade, and E.T.A. Hoffmann. The second phase of Romanticism in Germany was dominated by Achim von Arnim, Clemens Brentano, J.J. von Görres, and Joseph von Eichendorff.

By the 1820s Romanticism had broadened to embrace the literatures of almost all of Europe. In this later, second, phase, the movement was less universal in approach and concentrated more on exploring each nation's historical and cultural inheritance and on examining the passions and struggles of exceptional individuals. A brief survey of Romantic or Romantic-influenced writers would have to include Thomas De Quincey, William Hazlitt, and the Brontë sisters in England; Victor Hugo, Alfred de Vigny, Alphonse de Lamartine, Alfred de Musset, Stendhal, Prosper Mérimée, Alexandre Dumas (Dumas Père), and Théophile Gautier in France; Alessandro Manzoni and Giacomo Leopardi in Italy; Aleksandr Pushkin and Mikhail Lermontov in Russia; José de Espronceda and Ángel de Saavedra in Spain; Adam Mickiewicz in Poland; and almost all of the important writers in pre-Civil War America.

Visual arts

In the 1760s and '70s a number of British artists at home and in Rome, including James Barry, Henry Fuseli, John Hamilton Mortimer, and John Flaxman, began to [paint](#) subjects that were at odds with the strict decorum and classical historical and mythological subject matter of conventional figurative art. These artists favoured themes that were bizarre, pathetic, or extravagantly heroic, and they defined their images with tensely linear drawing and bold contrasts of light and shade. William Blake, the other principal early Romantic painter in England, evolved his own powerful and unique visionary images.

In the next generation the great genre of English Romantic [landscape](#) painting emerged in the works of [J.M.W. Turner](#) and [John Constable](#). These artists emphasized transient and dramatic effects of light, atmosphere, and colour to portray a dynamic natural world capable of evoking awe and grandeur.

In France the chief early Romantic painters were [Baron Antoine Gros](#), who painted dramatic tableaux of contemporary incidents of the Napoleonic Wars, and [Théodore Géricault](#), whose depictions of individual heroism and suffering in *The Raft of the Medusa* and in his portraits of the insane truly inaugurated the movement around 1820. The greatest French Romantic painter was [Eugène Delacroix](#), who is notable for his free and expressive brushwork, his rich and sensuous use of colour, his dynamic compositions, and his exotic and adventurous subject matter, ranging from North African Arab life to revolutionary politics at home. Paul Delaroche, Théodore Chassériau, and, occasionally, J.-A.-D. Ingres represent the last, more academic phase of Romantic painting in France. In Germany Romantic painting took on symbolic and allegorical overtones, as in the works of P.O. Runge. [Caspar David Friedrich](#), the greatest German Romantic artist, painted eerily silent and stark landscapes that can induce in the beholder a sense of mystery and religious awe.

Romanticism expressed itself in [architecture](#) primarily through imitations of older architectural styles and through eccentric buildings known as “follies.” Medieval [Gothic architecture](#) appealed to the Romantic imagination in England and Germany, and this renewed interest led to the [Gothic Revival](#).

[Music](#)

Musical Romanticism was marked by emphasis on originality and individuality, personal emotional expression, and freedom and experimentation of form. [Ludwig van Beethoven](#) and [Franz Schubert](#) bridged the Classical and Romantic periods, for while their formal musical techniques were basically Classical, their music's intensely personal feeling and their use of programmatic elements provided an important model for 19th-century Romantic composers.

The possibilities for dramatic expressiveness in music were augmented both by the expansion and perfection of the [instrumental](#) repertoire and by the creation of new musical forms, such as the lied, nocturne, intermezzo, capriccio, prelude, and mazurka. The Romantic spirit often found inspiration in poetic texts, legends, and folk tales, and the linking of words and music either programmatically or through such forms as the concert [overture](#) and [incidental music](#) is another distinguishing feature of Romantic music. The principal composers of the first phase of Romanticism were Hector Berlioz, Frédéric Chopin, Felix Mendelssohn, and Franz Liszt. These composers pushed orchestral instruments to their limits of expressiveness, expanded the harmonic vocabulary to exploit the full range of the [chromatic scale](#), and explored the linking of instrumentation and the human voice. The middle phase of musical Romanticism is represented by such figures as Antonín Dvořák, Edvard Grieg, and Pyotr Ilyich Tchaikovsky. Romantic efforts to express a particular nation's distinctiveness through music was manifested in the works of the Czechs Antonín Dvořák and Bedřich Smetana and by various Russian, French, and Scandinavian composers.

Romantic [opera](#) in Germany began with the works of Carl Maria von Weber, while Romantic opera in Italy was developed by the composers Gaetano Donizetti, Vincenzo Bellini, and Gioachino Rossini. The Italian Romantic opera was brought to the height of its development by Giuseppe Verdi. The Romantic opera in Germany culminated in the works of [Richard Wagner](#), who combined and integrated such diverse strands of Romanticism as fervent nationalism; the cult of the hero; exotic sets and costumes; expressive music; and the display of virtuosity in orchestral and vocal settings. The final phase of musical Romanticism is

represented by such late 19th-century and early 20th-century composers as Gustav Mahler, Richard Strauss, Sir Edward Elgar, and Jean Sibelius.

ROMANTICISM III

Romanticism was an artistic and intellectual movement that ran from the late eighteenth century through the nineteenth century. It stressed strong emotion as a source of aesthetic experience, placing emphasis on such emotions as trepidation, horror, and the awe experienced in confronting the [sublimity](#) of nature. It elevated folk art, language, and custom, as well as arguing for an [epistemology](#) based on usage and custom.

Romanticism arose as a reaction against the excessive [rationalism](#) of the [Enlightenment](#). It drew upon the [French Revolution](#)'s rejection of aristocratic social and political norms. It was also influenced by the theory of [evolution](#) and uniformitarianism, which argued that "the past is the key to the present." Thus some Romantics looked back nostalgically to the sensibility of the [Middle Ages](#) and elements of art and narrative perceived to be from the medieval period. The name "romantic" itself comes from the term "romance" which is a prose or poetic heroic narrative originating in the medieval.

The ideals of the [French Revolution](#) influenced the Romantic movement in other ways. Romanticism elevated the achievements of what it perceived as misunderstood heroic individuals and artists that altered society, and legitimized the individual imagination as a critical authority which permitted freedom from classical notions of form in art.

The flaw in the Enlightenment mind, represented by the moral philosophy of [Kant](#) with its overemphasis on intellect (reason) and will, was its disregard of the faculty of emotion which is so central to human life. Romanticism was the inevitable reaction to Enlightenment [Rationalism](#). The artistic and literary works of the Romantic movement have lasting appeal, because the human faculty of emotion runs stronger and deeper than the intellect or the will.

Characteristics

In a general sense, Romanticism refers to several distinct groups of artists, poets, writers, [musicians](#), political, philosophical and social thinkers and trends of the late eighteenth and early nineteenth centuries in Europe. This movement is typically characterized by its reaction against the [Enlightenment](#); while the Enlightenment emphasized the primacy of [reason](#), Romanticism emphasized imagination and strong emotion. Rather than an [epistemology](#) of deduction, the Romantics demonstrated elements of [knowledge](#) through intuition. A precise characterization and a specific description of Romanticism were objects of intellectual history and literary history for all of the twentieth century without the emergence of any great measure of consensus.

[Arthur Lovejoy](#) attempted to demonstrate the difficulty of this problem in his seminal article "On The Discrimination of Romanticisms" in his *Essays in the History of Ideas* (1948); some scholars see romanticism as completely continuous with the present, some see it as the inaugural moment of modernity, some see it as the beginning of a tradition of resistance to the Enlightenment, and still others date it firmly in the direct aftermath of the [French Revolution](#). Perhaps the most instructive and succinct definition comes from French symbolist

poet, [Charles Baudelaire](#): "Romanticism is precisely situated neither in choice of subject nor exact truth, but in a way of feeling."

Some modernist writers argue that Romanticism represents an aspect of the Counter-Enlightenment, a negatively charged phrase used to label movements or ideas seen by them as counter to the rationality and objectivity inherent in the Enlightenment, and promoting emotionalism, superstition and instability.

Generally, Romanticism can be understood as a pursuit for the value of beauty on the part of humans because they have the faculty of emotion. Of course, humans also have two other faculties: Intellect and will, which pursue the values of truth and goodness, respectively. But when intellect (reason) is emphasized one-sidedly as in the Enlightenment in the eighteenth century, and when will is stressed very much as in the moral philosophy of [Immanuel Kant](#) around the end of the eighteenth century, human beings naturally react with their faculty of emotion as in Romanticism.

Visual art and literature

In visual art and literature, "Romanticism" typically refers to the late eighteenth century and the nineteenth Century. The Scottish poet [James Macpherson](#) influenced the early development of Romanticism with the international success of his Ossian cycle of poems published in 1762, inspiring both [Johann Wolfgang von Goethe](#) and the young [Walter Scott](#).

An early [German](#) influence came from Goethe, whose 1774 novel *The Sorrows of Young Werther* had young men throughout Europe emulating its protagonist, a young artist with a very sensitive and passionate temperament. At that time Germany was a multitude of small separate states, and Goethe's works would have a seminal influence in developing a unifying sense of nationalism. Important writers of early German romanticism were Ludwig Tieck, [Novalis](#) (Heinrich von Ofterdingen, 1799) and [Friedrich Hölderlin](#). Heidelberg later became a center of German romanticism, where writers and poets such as Clemens Brentano, Achim von Arnim, and Joseph von Eichendorff met regularly in literary circles.

Since the Romanticists opposed the [Enlightenment](#), they often focused on emotions and dreams as opposed to rationalism. Other important motifs in German Romanticism are traveling, nature and ancient myths. Late German Romanticism (of, for example, [E. T. A. Hoffmann](#)'s *Der Sandmann*—"The Sandman," 1817; and Eichendorff's *Das Marmorbild*—"The Marble Statue," 1819) was somewhat darker in its motifs and has some [gothic](#) elements.

Romanticism in [British](#) literature developed in a different form slightly later, mostly associated with the poets [William Wordsworth](#) and [Samuel Taylor Coleridge](#), whose co-authored book *Lyrical Ballads* (1798) sought to reject Augustan poetry in favor of more direct speech derived from folk traditions. Both poets were also involved in [Utopian](#) social thought in the wake of the [French Revolution](#). The poet and painter [William Blake](#) is the most extreme example of the Romantic sensibility in Britain, epitomized by his claim, "I must create a system or be enslaved by another man's." Blake's artistic work is also strongly influenced by medieval illuminated books. The painters [Joseph Mallord William Turner](#) and [John Constable](#) are also generally associated with Romanticism.

[Lord Byron](#), [Percy Bysshe Shelley](#), [Mary Shelley](#), and [John Keats](#) constitute another phase of Romanticism in Britain. The historian [Thomas Carlyle](#) and the [Pre-Raphaelite](#)

[Brotherhood](#) represent the last phase of transformation into [Victorian](#) culture. [William Butler Yeats](#), born in 1865, referred to his generation as "the last romantics."

In predominantly [Roman Catholic](#) countries, Romanticism was less pronounced than in Germany and Britain, and tended to develop later, after the rise of [Napoleon](#). [François-René de Chateaubriand](#) is often called the "Father of French Romanticism."

In France, the movement is associated with the nineteenth century, particularly in the paintings of Théodore Géricault and [Eugène Delacroix](#), the plays, poems and novels of [Victor Hugo](#) (such as *Les Misérables* and *Ninety-Three*), and the novels of [Stendhal](#). The composer [Hector Berlioz](#) is also important.

In [Russia](#), the principal exponent of Romanticism is [Alexander Pushkin](#). [Mikhail Lermontov](#) attempted to analyze and bring to light the deepest reasons for the Romantic idea of metaphysical discontent with society and self, and was much influenced by [Lord Byron](#). Pushkin's *Eugene Onegin* and Lermontov's Pechorin from *A Hero of Our Time* both were influenced by the "Byronic" pose, the boredom of the superior romantic hero. Both the poets would die in duels of honor. The poet [Fyodor Tyutchev](#) was also an important figure of the movement in Russia, and was heavily influenced by the German Romantics.

Romanticism played an essential role in the national awakening of many Central European peoples lacking their own national states, particularly in [Poland](#), which had recently lost its independence to [Russia](#) when its army crushed the Polish Rebellion under the reactionary [Nicholas I](#). Revival of ancient myths, customs and traditions by Romantic poets and painters helped to distinguish their indigenous cultures from those of the dominant nations (Russians, Germans, Austrians, Turks, etc.). Patriotism, nationalism, revolution and armed struggle for independence also became popular themes in the arts of this period. Arguably, the most distinguished Romantic poet of this part of Europe was [Adam Mickiewicz](#), who developed an idea that Poland was the "Messiah of nations," predestined to suffer just as [Jesus](#) had suffered to save all the people.^[1] In the [United States](#), the romantic gothic makes an early appearance with [Washington Irving](#)'s *The Legend of Sleepy Hollow* (1819), followed from 1823 onwards by the fresh *Leatherstocking Tales* of [James Fenimore Cooper](#). They emphasized heroic simplicity and their fervent landscape descriptions of an already-exotic mythicized frontier peopled by "noble savages" was similar to the philosophical theory of [Jean-Jacques Rousseau](#), like Uncas in Cooper's *The Last of the Mohicans*, for example. There also are picturesque elements in Washington Irving's essays and travel books.

[Edgar Allan Poe](#)'s tales of the macabre and his balladic poetry were more influential in [France](#) than at home, but the romantic American novel is fully developed in [Nathaniel Hawthorne](#)'s atmosphere and melodrama. Later [Transcendentalist](#) writers such as [Henry David Thoreau](#) and [Ralph Waldo Emerson](#) still show elements of its influence, as does the romantic realism of [Walt Whitman](#). But by the 1880s, psychological and social realism was competing with romanticism. The poetry which Americans wrote and read was all romantic or heavily influenced by it until the rise of [modernism](#) in 1920s. This includes Poe and Hawthorne, as well as [Henry Wadsworth Longfellow](#). The poetry of [Emily Dickinson](#)—nearly unread in her own time—and [Herman Melville](#)'s novel *Moby-Dick* show the lingering influence of romantic themes, even as they evoked a more realistic and sometimes deeply psychological and philosophical view of the world. As elsewhere ([England](#), [Germany](#), [France](#)), American literary Romanticism had its counterpart in the visual

arts, most especially in the exaltation of untamed America found in the paintings of the Hudson River School.

In the twentieth century, Russian-American writer [Ayn Rand](#) called herself a romantic, and thought she might be a bridge from the Romantic era to an eventual esthetic rebirth of the movement. She wrote a book called *The Romantic Manifesto* and called her own approach “Romantic realism.”

Music

Romanticism and music

In general, the term “Romanticism” applied to music has come to mean the period roughly from the 1820s until 1910. The contemporary application of “romantic” to [music](#) did not coincide with modern categories. In 1810, [E.T.A. Hoffmann](#) called [Mozart](#), [Haydn](#), and [Beethoven](#) the three “Romantic Composers,” while Ludwig Spohr used the term “good Romantic style” to apply to parts of Beethoven's Fifth Symphony. By the early twentieth century, the sense that there had been a decisive break with the musical past led to the establishment of the nineteenth century as “The Romantic Era,” and as such it is referred to in the standard encyclopedias of music.

However the twentieth century general use of the term “romanticism” amongst music writers and historians did not evolve in the same way as it did amongst literary and visual arts theorists, so that there exists a disjunction between the concept of romanticism in music and in the other arts. Literary and visual art theorists tend to consider romanticism in terms of the alienation of the artist and the value of art for art's sake, concepts only gradually creeping into musicology, where there is still considerable confusion between “music of Romanticism” and the less definable, (perhaps somewhat redundant) category of “music of the Romantic Era.” The traditional discussion of the music of Romanticism includes elements, such as the growing use of folk music, which are more directly related to nationalism and are only indirectly related to Romanticism.

Some aspects of Romanticism are already present in eighteenth-century music. The heightened contrasts and emotions of Sturm und Drang seem a precursor of the [Gothic](#) in literature, or the sanguinary elements of some of the operas of the period of the [French Revolution](#). The libretti of Lorenzo da Ponte for [Mozart](#), and the eloquent music the latter wrote for them, convey a new sense of individuality and freedom. In Beethoven, perhaps the first incarnation since the [Renaissance](#) of the artist as hero, the concept of the Romantic musician begins to reveal itself—the man who, after all, morally challenged the Emperor [Napoleon](#) himself by striking him out from the dedication of the Symphony no. 3, the Eroica Symphony. In Beethoven's *Fidelio* he creates the apotheosis of the “rescue operas” which were another feature of French musical culture during the revolutionary period, in order to hymn the freedom which underlay the thinking of all radical artists in the years of hope after the Congress of Vienna.

Beethoven's use of tonal architecture in such a way as to allow significant expansion of musical forms and structures was immediately recognized as bringing a new dimension to music. The later piano music and string quartets, especially, showed the way to a completely unexplored musical universe. The writer, critic (and composer) Hoffmann was able to write of the supremacy of instrumental music over vocal music in expressiveness, a concept which

would previously have been regarded as absurd. Hoffmann himself, as a practitioner both of music and literature, encouraged the notion of music as 'programmatic' or telling a story, an idea which new audiences found attractive, however, irritating it was to some composers (for example, [Felix Mendelssohn](#)). New developments in instrumental technology in the early nineteenth century—iron frames for pianos, wound metal strings for string instruments—enabled louder dynamics, more varied tone colors, and the potential for sensational virtuosity. Such developments swelled the length of pieces, introduced programmatic titles, and created new genres such as the free standing overture or tone-poem, the piano fantasy, nocturne and rhapsody, and the virtuoso concerto, which became central to musical Romanticism. In opera a new Romantic atmosphere combining supernatural terror and melodramatic plot in a folkloric context was most successfully achieved by Carl Maria von Weber's *Der Freischütz* (1817, 1821). Enriched timbre and color marked the early orchestration of [Hector Berlioz](#) in France, and the grand operas of Giacomo Meyerbeer. Amongst the radical fringe of what became mockingly characterized (adopting Wagner's own words) as “artists of the future,” Liszt and Wagner each embodied the Romantic cult of the free, inspired, charismatic, perhaps ruthlessly unconventional individual artistic personality.

It is the period of 1815 to 1848, which must be regarded as the true age of Romanticism in music—the age of the last compositions of Beethoven (d. 1827) and [Schubert](#) (d. 1828), of the works of [Schumann](#) (d. 1856) and Chopin (d. 1849), of the early struggles of Berlioz and [Richard Wagner](#), of the great virtuosi such as [Paganini](#) (d. 1840), and the young [Franz Liszt](#) and Sigismond Thalberg. Now that people are able to listen to the work of Mendelssohn (d. 1847) stripped of the Biedermeier reputation unfairly attached to it, he can also be placed in this more appropriate context. After this period, with Chopin and Paganini dead, Liszt retired from the concert platform at a minor German court, Wagner effectively in exile until he obtained royal patronage in Bavaria, and Berlioz still struggling with the bourgeois liberalism which all but smothered radical artistic endeavor in Europe, Romanticism in music was surely past its prime—giving way, rather, to the period of musical romantics.

Music after 1848

Romantic nationalism—the argument that each nation had a unique individual quality that would be expressed in laws, customs, language, logic, and the arts—found an increasing following after 1848. Some of these ideals, linked to liberal politics, had been exemplified in Beethoven's antipathy to Napoleon's adoption of the title of emperor, and can be traced through to the musical patriotism of Schumann, Verdi, and others. For these composers and their successors the nation itself became a new and worthy theme of music. Some composers sought to produce or take part in a school of music for their own nations, in parallel with the establishment of national literature. Many composers would take inspiration from the poetic nationalism present in their homeland. This is evident in the writings of Richard Wagner, especially after 1850, but can be clearly seen in Russia, where the *Kuchka* (handful) of nationalist composers gathered around [Mily Balakirev](#), including [Modest Mussorgsky](#), [Alexander Borodin](#), and [Nikolai Rimsky-Korsakov](#). These composers were concerned about the enormous influence of German music in [Russia](#), and they largely resented the founding of the conservatoires in [Moscow](#) and Saint Petersburg by the brothers Nikolai and Anton Rubinstein, which they believed would be Trojan horses for German musical culture (however, Russian romantic music is today now closely identified with Anton's favorite pupil, [Pyotr Ilyich Tchaikovsky](#)).

This movement continued forward through into the twentieth century with composers such as [Jean Sibelius](#), although nationalism found a new musical expression in study of folk-song which was to be a key element in the development of [Béla Bartók](#), [Ralph Vaughan Williams](#), and others.

Labels like “Late Romantic” and “Post-Romantic” are sometimes used to link disparate composers of various nationalities, such as [Giacomo Puccini](#), [Jean Sibelius](#), [Richard Strauss](#), Samuel Barber and [Ralph Vaughan Williams](#), all of whom lived into the middle of the twentieth century. The conscious “[Modernisms](#)” of the twentieth century all found roots in reactions to Romanticism, increasingly seen as not [realistic](#) enough, even not brutal enough, for a new technological age. Yet [Arnold Schoenberg](#)'s later spare style had its roots in rich freely chromatic atonal music evolving from his late Romantic style works, for example the giant polychromatic orchestration of *Gurrelieder*; and [Igor Stravinsky](#)'s originally controversial ballets for [Sergei Diaghilev](#) seem to us far less controversial today when we can understand their descent from Rimsky-Korsakov.

Nationalism

One of Romanticism's key ideas and most enduring legacies is the assertion of nationalism, which became a central theme of Romantic art and political philosophy. From the earliest parts of the movement, with their focus on development of national languages and [folklore](#), and the importance of local customs and traditions, to the movements which would redraw the map of Europe and lead to calls for self-determination of nationalities.

Early Romantic nationalism was strongly inspired by [Rousseau](#), and by the ideas of [Johann Gottfried von Herder](#), who, in 1784, argued that geography formed the natural economy of a people and shaped their customs and society.

The nature of nationalism changed dramatically, however, after the [French Revolution](#), with the rise of [Napoleon](#), and the reactions in other nations. Napoleonic nationalism and republicanism were, at first, inspirational to movements in other nations: Self-determination and a consciousness of national unity were held to be two of the reasons why France was able to defeat other countries in battle. But as the French Republic became Napoleon's Empire, Napoleon became not the inspiration for nationalism, but the objection to it.

In [Prussia](#), the development of spiritual renewal as a means to engage in the struggle against Napoleon was argued by, among others, [Johann Gottlieb Fichte](#) a disciple of [Immanuel Kant](#). The word *Volkstum*, or nationality, was coined in German as part of this resistance to the now conquering emperor. Fichte expressed the unity of language and nation in his thirteenth address "To the German Nation" in 1806:

Those who speak the same language are joined to each other by a multitude of invisible bonds by nature herself, long before any human art begins; they understand each other and have the power of continuing to make themselves understood more and more clearly; they belong together and are by nature one and an inseparable whole. ...Only when each people, left to itself, develops and forms itself in accordance with its own peculiar quality, and only when in every people each individual develops himself in accordance with that common quality, as well as in accordance with his own peculiar quality—then, and then only, does the manifestation of divinity appear in its true mirror as it ought to be.

REALISM/NATURALISM I

Realism, sometimes called **Naturalism**, in the arts is generally the attempt to represent subject matter truthfully, without artificiality and avoiding speculative fiction and supernatural elements. Realism has been prevalent in the arts at many periods, and can be in large part a matter of technique and training, and the avoidance of stylization. In the visual arts, illusionistic realism is the accurate depiction of lifeforms, perspective, and the details of light and colour. But realist or naturalist works of art may, as well or instead of illusionist realism, be "realist" in their subject matter, and emphasize the mundane, ugly or sordid. This is typical of the 19th-century Realist movement that began in France in the 1850s, after the 1848 Revolution, and also social realism, regionalism, or kitchen sink realism. The Realist painters rejected Romanticism, which had come to dominate French literature and art, with roots in the late 18th century. There have been various movements invoking realism in the other arts, such as the opera style of verismo, literary realism, theatrical realism. Broadly defined as "the faithful representation of reality", Realism as a literary movement is based on "objective reality." It focuses on showing everyday activities and life, primarily among the middle or lower class society, without romantic idealization or dramatization. It may be regarded as the general attempt to depict subjects as they are considered to exist in third person objective reality, without embellishment or interpretation and "in accordance with secular, empirical rules." As such, the approach inherently implies a belief that such reality is ontologically independent of human kind's conceptual schemes, linguistic practices and beliefs, and thus can be known (or knowable) to the artist, who can in turn represent this 'reality' faithfully. While the preceding Romantic era was also a reaction against the values of the Industrial Revolution, realism was in its turn a reaction to romanticism, and for this reason it is also commonly derogatorily referred as "traditional" "bourgeois realism". Some writers of Victorian literature produced works of realism. The rigidities, conventions, and other limitations of "bourgeois realism" prompted in their turn the revolt later labeled as modernism; starting around 1900, the driving motive of modernist literature was the criticism of the 19th-century bourgeois social order and world view, which was countered with an antirationalist, antirealist and antibourgeois program.

The achievement of realism in the theatre was to direct attention to the social and psychological problems of ordinary life. In its dramas, people emerge as victims of forces larger than themselves, as individuals confronted with a rapidly accelerating world. These pioneering playwrights were unafraid to present their characters as ordinary, impotent, and unable to arrive at answers to their predicaments. This type of art represents what we see with our human eyes. Anton Chekov, for instance, used camera works to reproduce an uninflected slice of life, exposing the rhetorical and suasive character of realistic theatricality. Verismo was a post-Romantic operatic tradition associated with Italian composers such as Pietro Mascagni, Ruggero Leoncavallo, Umberto Giordano, Francesco Cilea and Giacomo Puccini. They sought to bring the naturalism of influential late 19th-century writers such as Émile Zola, Gustave Flaubert, and Henrik Ibsen into opera. This new style presented true-to-life drama that featured gritty and flawed lower-class protagonists while some described it as a heightened portrayal of a realistic event. Although an account considered Giuseppe Verdi's Luisa Miller and La Traviata as the first stirrings of the verismo, peaked in the early 1900s. Verismo also reached Britain where pioneers included the Victorian-era theatrical partnership of the dramatist W. S. Gilbert and the composer Arthur Sullivan.

The chief exponents of Realism were [Gustave Courbet](#), [Jean-François Millet](#), [Honoré Daumier](#), and [Jean-Baptiste-Camille Corot](#). [Jules Bastien-Lepage](#) is closely associated with the beginning of *Naturalism*, an artistic style that emerged from the later phase of the Realist movement and heralded the arrival of [Impressionism](#). Realists used unprettified detail depicting the existence of ordinary contemporary life, coinciding in the contemporaneous naturalist literature of [Émile Zola](#), [Honoré de Balzac](#) (**actually Balzac is romantic, realist, naturalist and modern as well** - JC), and [Gustave Flaubert](#).

Courbet was the leading proponent of Realism and he challenged the popular [history painting](#) that was favored at the state-sponsored art academy. His groundbreaking paintings [A Burial at Ornans](#) and [The Stonebreakers](#) depicted ordinary people from his native region. Both paintings were done on huge canvases that would typically be used for history paintings. Although Courbet's early works emulated the sophisticated manner of Old Masters such as [Rembrandt](#) and [Titian](#), after 1848 he adopted a boldly inelegant style inspired by [popular prints](#), shop signs, and other work of folk artisans. In [The Stonebreakers](#), his first painting to create a controversy, Courbet eschewed the pastoral tradition of representing human subjects in harmony with nature. Rather, he depicted two men juxtaposed against a charmless, stony roadside. The concealment of their faces emphasizes the dehumanizing nature of their monotonous, repetitive labor.

The French Realist movement had stylistic and ideological equivalents in all other Western countries, developing somewhat later. The Realist movement in France was characterized by a spirit of rebellion against powerful official support for history painting. In countries where institutional support of history painting was less dominant, the transition from existing traditions of [genre painting](#) to Realism presented no such schism. An important Realist movement beyond France was the [Peredvizhniki](#) or *Wanderers* group in Russia who formed in the 1860s and organized exhibitions from 1871 included many realists such as genre artist [Vasily Perov](#), [landscape artists Ivan Shishkin, Alexei Savrasov](#), and [Arkhip Kuindzhi](#), portraitist [Ivan Kramskoy](#), war artist [Vasily Vereshchagin](#), historical artist [Vasily Surikov](#) and, especially, [Ilya Repin](#), who is considered by many to be the most renowned Russian artist of the 19th century.

Courbet's influence was felt most strongly in Germany, where prominent realists included [Adolph Menzel](#), [Wilhelm Leibl](#), [Wilhelm Trübner](#), and [Max Liebermann](#). Leibl and several other young German painters met Courbet in 1869 when he visited Munich to exhibit his works and demonstrate his manner of painting from nature. In Italy the artists of the [Macchiaioli](#) group painted Realist scenes of rural and urban life. The [Hague School](#) were Realists in the Netherlands whose style and subject matter strongly influenced the early works of [Vincent van Gogh](#). In Britain artists such as the American [James Abbot McNeill Whistler](#), as well as English artists [Ford Madox Brown](#), [Hubert von Herkomer](#) and [Luke Fildes](#) had great success with realist paintings dealing with social issues and depictions of the "real" world.

In the United States, [Winslow Homer](#) and [Thomas Eakins](#) were important Realists and forerunners of the [Ashcan School](#), an early-20th-century art movement largely based in [New York City](#). The Ashcan School included such artists as [George Bellows](#) and [Robert Henri](#), and helped to define [American realism](#) in its tendency to depict the daily life of poorer members of society.

[Ian Watt](#) in *The Rise of the Novel* (1957) saw the novel as originating in the early 18th-century and he argued that the novel's 'novelty' was its 'formal realism': the idea 'that the novel is a full and authentic report of human experience'.^[43] His examples are [novelists Daniel Defoe, Samuel Richardson and Henry Fielding](#). Watt argued that the novel's concern with

realistically described relations between ordinary individuals, ran parallel to the more general development of philosophical realism, middle-class economic individualism and Puritan individualism. He also claims that the form addressed the interests and capacities of the new middle-class reading public and the new book trade evolving in response to them. As tradesmen themselves, Defoe and Richardson had only to 'consult their own standards' to know that their work would appeal to a large audience.

Later in the 19th century [George Eliot's](#) (1819–1880) *Middlemarch: A Study of Provincial Life* (1871–72), described by novelists [Martin Amis](#) and [Julian Barnes](#) as the greatest novel in the English language, is a work of realism.^{[45][46]} Through the voices and opinions of different characters the reader becomes aware of important issues of the day, including the [Reform Bill](#) of 1832, the beginnings of the railways, and the state of contemporary medical science. *Middlemarch* also shows the deeply reactionary mindset within a settled community facing the prospect of what to many is unwelcome social, political and technological change.

While [George Gissing](#) (1857–1903), author of *New Grub Street* (1891), amongst many other works, has traditionally been viewed as a naturalist, mainly influenced by [Émile Zola](#),^[47] Jacob Korg has suggested that [George Eliot](#) was a greater influence.^[48]

Other novelists, such as [Arnold Bennett](#) (1867–1931) and [Anglo-Irishman George Moore](#) (1852–1933), consciously imitated the French realists.^[49] Bennett's most famous works are the *Clayhanger* trilogy (1910–18) and *The Old Wives' Tale* (1908). These books draw on his experience of life in the [Staffordshire Potteries](#), an industrial area encompassing the six towns that now make up [Stoke-on-Trent](#) in [Staffordshire](#), England. George Moore, whose most famous work is *Esther Waters* (1894), was also influenced by the [naturalism](#) of Zola.^[50]

[William Dean Howells](#) (1837–1920) was the first American author to bring a [realist aesthetic](#) to the literature of the United States.^[51] His stories of middle and upper class life set in the 1880s and 1890s are highly regarded among scholars of American fiction.^[citation needed] His most popular novel, *The Rise of Silas Lapham* (1885), depicts a man who, ironically, falls from materialistic fortune by his own mistakes. Other early American realists include [Samuel Clemens](#) (1835–1910), better known by his pen name of [Mark Twain](#), author of *The Adventures of Huckleberry Finn* (1884), [Stephen Crane](#) (1871–1900), and [Horatio Alger, Jr.](#) (1832–1899).

Twain's style, based on vigorous, realistic, colloquial American speech, gave American writers a new appreciation of their national voice. Twain was the first major author to come from the interior of the country, and he captured its distinctive, humorous slang and iconoclasm. For Twain and other American writers of the late 19th century, realism was not merely a literary technique: It was a way of speaking truth and exploding worn-out conventions. Crane was primarily a journalist who also wrote fiction, essays, poetry, and plays. Crane saw life at its rawest, in slums and on battlefields. His haunting [Civil War](#) novel, *The Red Badge of Courage*, was published to great acclaim in 1895, but he barely had time to bask in the attention before he died, at 28, having neglected his health. He has enjoyed continued success ever since—as a champion of the common man, a realist, and a symbolist. Crane's *Maggie: A Girl of the Streets* (1893), is one of the best, if not the earliest, naturalistic American novel. It is the harrowing story of a poor, sensitive young girl whose uneducated, alcoholic parents utterly fail her. In love, and eager to escape her violent home life, she allows herself to be seduced into living with a young man, who soon deserts her. When her self-righteous mother rejects her, Maggie becomes a prostitute to survive, but soon commits suicide out of despair. Crane's earthy subject matter and his objective, scientific style, devoid of moralizing, earmark Maggie as a naturalist work.^[54] [Horatio Alger Jr.](#) was a prolific 19th-century American [author](#) whose principal output was formulaic [rags-to-](#)

riches juvenile novels that followed the adventures of bootblacks, newsboys, peddlers, buskers, and other impoverished children in their rise from humble backgrounds to lives of respectable middle-class security and comfort. His novels, of which Ragged Dick is a typical example, were hugely popular in their day.

Gustave Flaubert's (1821–1880) acclaimed novels Madame Bovary (1857), which reveals the tragic consequences of romanticism on the wife of a provincial doctor, and Sentimental Education (1869) represent perhaps the highest stages in the development of French realism. Flaubert also wrote other works in an entirely different style and his romanticism is apparent in the fantastic The Temptation of Saint Anthony (final version published 1874) and the baroque and exotic scenes of ancient Carthage in Salammbô (1862).

In German literature, 19th-century realism developed under the name of "Poetic Realism" or "Bourgeois Realism," and major figures include Theodor Fontane, Gustav Freytag, Gottfried Keller, Wilhelm Raabe, Adalbert Stifter, and Theodor Storm.

Later realist writers included Fyodor Dostoevsky, Leo Tolstoy, Benito Pérez Galdós, Guy de Maupassant, Anton Chekhov, Leopoldo Alas (Clarín), José Maria de Eça de Queiroz, Machado de Assis, Henryk Sienkiewicz, Bolesław Prus and, in a sense, Émile Zola, whose naturalism is often regarded as an offshoot of realism.

Theatrical realism was a general movement in 19th-century theatre from the time period of 1870–1960 that developed a set of dramatic and theatrical conventions with the aim of bringing a greater fidelity of real life to texts and performances. Part of a broader artistic movement, it shared many stylistic choices with naturalism, including a focus on everyday (middle-class) drama, ordinary speech, and dull settings. Realism and naturalism diverge chiefly on the degree of choice that characters have: while naturalism believes in the overall strength of external forces over internal decisions, realism asserts the power of the individual to choose (see A Doll's House).

Russia's first professional playwright, Aleksey Pisemsky, Fyodor Dostoevsky and Leo Tolstoy (The Power of Darkness (1886)), began a tradition of psychological realism in Russia which culminated with the establishment of the Moscow Art Theatre by Constantin Stanislavski and Vladimir Nemirovich-Danchenko. Their ground-breaking productions of the plays of Anton Chekhov in turn influenced Maxim Gorky and Mikhail Bulgakov. Stanislavski went on to develop his 'system', a form of actor training that is particularly suited to psychological realism.

19th-century realism is closely connected to the development of modern drama, which, as Martin Harrison explains, "is usually said to have begun in the early 1870s" with the "middle-period" work of the Norwegian dramatist Henrik Ibsen. Ibsen's realistic drama in prose has been "enormously influential."

In opera, verismo refers to a post-Romantic Italian tradition that sought to incorporate the naturalism of Émile Zola and Henrik Ibsen. It included realistic – sometimes sordid or violent – depictions of contemporary everyday life, especially the life of the lower classes.

In France in addition to melodramas, popular and bourgeois theater in the mid-century turned to realism in the "well-made" bourgeois farces of Eugène Marin Labiche and the moral dramas of Émile Augier.

In opera, verismo (Italian for "realism", from *vero*, meaning "true") was a post-Romantic operatic tradition associated with Italian composers such as Pietro Mascagni, Ruggero Leoncavallo, Umberto Giordano, Francesco Cilea and Giacomo Puccini. Verismo as an operatic genre had its origins in an Italian literary movement of the same name. This was in

turn related to the international literary movement of [naturalism](#) as practised by [Émile Zola](#) and others. Like [naturalism](#), the *verismo* literary movement sought to portray the world with greater [realism](#). In so doing, Italian *verismo* authors such as [Giovanni Verga](#) wrote about subject matter, such as the lives of the poor, that had not generally been seen as a fit subject for literature.

A short story by Verga called *Cavalleria rusticana* ([Italian](#) for "'Rustic Chivalry'"), then developed into a play by the same author, became the source for what is usually considered to be the first *verismo* opera: *Cavalleria rusticana* by Mascagni, which premiered on 17 May 1890 at the Teatro Costanzi in Rome. Thus begun, the operatic genre of *verismo* produced a handful of notable works such as [Pagliacci](#), which premiered at Teatro Dal Verme in Milan on 21 May 1892, and Puccini's *Tosca* (premiering at the Teatro Costanzi in Rome on 14 January 1900.) The genre peaked in the early 1900s, and lingered into the 1920s.

In terms of subject matter, generally "[v]erismo operas focused not on gods, mythological figures, or kings and queens, but on the average contemporary man and woman and their problems, generally of a sexual, romantic, or violent nature."^[2] However, three of the small handful of *verismo* operas still performed today take historical subjects: Puccini's *Tosca*, Giordano's *Andrea Chénier* and Cilea's *Adriana Lecouvreur*. "Musically, verismo composers consciously strove for the integration of the opera's underlying drama with its music." These composers abandoned the "recitative and set-piece structure" of earlier Italian opera. Instead, the operas were "through-composed," with few breaks in a seamlessly integrated sung text. While *verismo* operas may contain arias that can be sung as stand-alone pieces, they are generally written to arise naturally from their dramatic surroundings, and their structure is variable, being based on text that usually does not follow a regular strophic format.

The most famous composers who created works in the *verismo* style were Giacomo Puccini, Pietro Mascagni, Ruggero Leoncavallo, Umberto Giordano and Francesco Cilea. There were, however, many other *veristi*: [Franco Alfano](#), [Alfredo Catalani](#), [Gustave Charpentier](#) (*Louise*), [Eugen d'Albert](#) (*Tiefland*), [Ignatz Waghalter](#) (*Der Teufelsweg* and *Jugend*), [Alberto Franchetti](#), [Franco Leoni](#), [Jules Massenet](#) (*La Navarraise*), [Licinio Refice](#), [Spyridon Samaras](#), [Ermanno Wolf-Ferrari](#) (*I gioielli della Madonna*), and [Riccardo Zandonai](#).

The term *verismo* can cause confusion. In addition to referring to operas written in a realistic style, the term may also be used more broadly to refer to the entire output of the composers of the *giovane scuola* ("young school"), the generation of composers who were active in Italy during the period that the *verismo* style was created.^{[5][6]} One author (Alan Mallach) has proposed the term "plebeian opera" to refer to operas that adhere to the contemporary and realistic subject matter for which the term *verismo* was originally coined. At the same time, Mallach questions the value of using a term such as *verismo*, which is supposedly descriptive of the subject and style of works, simply to identify an entire generation's music-dramatic output. For most of the composers associated with *verismo*, traditionally veristic subjects accounted for only some of their operas. For instance, Mascagni wrote a pastoral comedy (*L'amico Fritz*), a symbolist work set in Japan (*Iris*), and a couple of medieval romances (*Isabeau* and *Parisina*). These works are far from typical *verismo* subject matter, yet they are written in the same general musical style as his more quintessential veristic subjects. In addition, there is disagreement among musicologists as to which operas are *verismo* operas, and which are not. (Non-Italian operas are generally excluded). Giordano's *Andrea Chénier*, Cilea's *Adriana Lecouvreur*, Mascagni's *Cavalleria rusticana*, Leoncavallo's *Pagliacci*, and Puccini's *Tosca* and *Il tabarro* are operas to which the term *verismo* is applied with little or no dispute. The term is sometimes also applied to Puccini's *Madama Butterfly* and *La fanciulla*

del West. Because only four *verismo* works not by Puccini continue to appear regularly on stage (the aforementioned *Cavalleria rusticana*, *Pagliacci*, *Andrea Chénier* and *Adriana Lecouvreur*), Puccini's contribution has had lasting significance to the genre.

Some authors have attempted to trace the origins of *verismo* opera to works that preceded *Cavalleria rusticana*, such as [Georges Bizet's *Carmen*](#), or [Giuseppe Verdi's *La traviata*](#). [Modest Moussorgsky's *Boris Godunov*](#) should not be ignored as an antecedent of *verismo*, especially because of Moussorgsky's focus on peasants, alongside princes and other aristocracy and church leaders, and his deliberate relating of the natural speech inflexions of the libretto to the rhythms of the sung music, different from, for example, Tchaikovsky's use of Pushkin's verse as a libretto.

Verismo ([Italian](#) for "realism", from *vero*, meaning "true") was an Italian literary movement which peaked between approximately 1875 and the early 1900s. [Giovanni Verga](#) and [Luigi Capuana](#) were its main exponents and the authors of a *verismo* manifesto. Capuana published the novel *Giacinta*, generally regarded as the "manifesto" of Italian *verismo*.^[1] Unlike French naturalism, which was based on [positivistic](#) ideals, Verga and Capuana rejected claims of the scientific nature and social usefulness of the movement.

Literary *verismo* was begun between around 1875 and 1895 by a group of writers – mostly novelists and playwrights. It did not constitute a formal school, but it was still based on specific principles. Its birth was influenced by a positivist climate which put absolute faith in science, empiricism and research and which developed from 1830 until the end of the 19th century. It was also clearly based on [naturalism](#), a literary movement which spread in France in the mid-19th century. Naturalist writers included [Émile Zola](#) and [Guy de Maupassant](#); for them, literature should objectively portray society and humanity like a photograph, strictly representing even the humblest social class in even its most unpleasant aspects, with the authors analysing real modern life like scientists.

Literary *verismo* developed in the fruitful urban cultural life of [Milan](#), which brought together intellectuals from different areas, but tended to portray central and southern Italian life – Sicily is described in the works of Verga, Capuana and [Federico de Roberto](#), Naples in works by [Matilde Serao](#) and [Salvatore di Giacomo](#), Sardinia in the works of [Grazia Deledda](#), Rome in the poems of [Cesare Pascarella](#) and Tuscany in works by [Renato Fucini](#).

The first author to theorize on Italian *verismo* was Capuana, who theorized the "poetry of the real" – thus Verga, at first part of the late Romantic literary movement (he was called the poet of the duchesses and had considerable success), later shifted to *verismo* with his [novellas *Vita dei campi*](#) and [Novelle rusticane](#) and finally with the first novel of the 'Ciclo dei Vinti' cycle, *I Malavoglia* in 1881. Sicilian-born, Verga lived in [Florence](#) during the same period as the *verismo* painters – 1865 to 1867 – and his best known story, "*Cavalleria rusticana*", contains certain verbal parallels to the effects achieved on canvas by the [Tuscan](#) landscape school of this era. "Espousing an approach that later put him in the camp of *verismo* (*verism*), his particular sentence structure and rhythm have some of the qualities of the *macchia*. Like the *Macchiaioli*, he was fascinated by topographical exactitude set in a nationalist framework"— to quote from [Albert Boime's](#) work, *The Art of the Macchia and the Risorgimento*. Verga and *verismo* differed from naturalism, however, in their desire to introduce the reader's point of view on the matter while not revealing the author's personal opinions.

Literary Naturalism traces back most directly to [Émile Zola's](#) "The Experimental Novel" (1880), which details Zola's concept of a naturalistic novel,^[4] which traces philosophically to [Auguste Comte's](#) [positivism](#), but also to physiologist [Claude Bernard](#) and historian [Hippolyte Taine](#). Comte had proposed a scientific method that "went beyond

empiricism, beyond the passive and detached observation of phenomena". The application of this method "called for a scientist to conduct controlled experiments that would either prove or disprove hypotheses regarding those phenomena". Zola took this scientific method and argued that naturalism in literature should be like controlled experiments in which the characters function as the phenomena. Naturalism began as a branch of [literary realism](#), and realism had favored fact, logic, and impersonality over the imaginative, symbolic, and supernatural. [Frank Norris](#), an American journalist and novelist, whose work was predominantly in the naturalist genre, "placed realism, romanticism, and naturalism in a dialectic, in which realism and romanticism were opposing forces", and naturalism was a mixture of the two. Norris's idea of naturalism differs from Zola's in that "it does not mention materialistic determinism or any other philosophic idea".

Apart from Zola and Norris' views on the movement, there are various literary critics who have their own separate views on the matter. As said by Paul Civello, these critics can be grouped into four broad, and often overlapping, groups: early theorists, history-of-idea critics, European influence critics, and recent theorists. The early theorists saw naturalism thematically and in terms of literary technique. The history-of-idea critics understood it as an expression of the central ideas to an era. The European influence critics viewed it in much the same way as Zola. For example, according to theorist Kornelije Kvas, naturalism presents "forms of human experience not spoken of before – the physiological aspect of human behavior, sexuality, poverty – as literary topics worthy of being dealt with." And recent theorists have either re-conceptualized naturalism as a narrative form, or denied its existence entirely.

Some say that naturalism is dead, or that it "may have never lived at all: even in the works of Émile Zola", its founder. "In 1900 an obituary entitled "The Passing of Naturalism" in *The Outlook* officially declared the literary movement deceased", and that Zola's attempt to create a scientific literature was a failure. This certainly wasn't the first time Zola's novel had been criticized however. After his novel *Thérèse Raquin* (1867) had been sharply criticized for both contents and language, in a foreword for its second edition (1868), in a mixture of pride and defiance, he wrote: "Le groupe d'écrivains naturalistes auquel j'ai l'honneur d'appartenir a assez de courage et d'activité pour produire des oeuvres fortes, portant en elles leur défense", which translates as: "The group of naturalist writers I have the honor to belong to have enough courage and activity to produce strong works, carrying within them their defense."

Naturalism was very popular in its time and was known in different literary traditions in [Western Europe](#). In the [Netherlands](#), there was Cooplandt, [Couperus](#), [Frederik van Eeden](#), etc. In [Germany](#), the most important naturalistic writer was [Theodor Fontane](#), who influenced [Thomas Mann](#). In Belgium, the most important writers were [Cyriel Buysse](#) and [Stijn Streuvels](#).

REALISM/NATURALISM II

Introduction

in the arts, the accurate, detailed, unembellished depiction of nature or of contemporary life. Realism rejects imaginative idealization in favour of a close observation of outward appearances. As such, realism in its broad sense has comprised many artistic currents in different civilizations. In the visual arts, for example, realism can be found in ancient Hellenistic Greek sculptures accurately portraying boxers and decrepit old women. The works of such 17th-century painters as Caravaggio, the Dutch genre painters, the Spanish painters José de Ribera, Diego Velázquez, and Francisco de Zurbarán, and the Le Nain brothers in France are realist in approach. The works of the 18th-century English novelists Daniel Defoe, Henry Fielding, and Tobias Smollett may also be called realistic.

Realism was not consciously adopted as an aesthetic program until the mid-19th century in France, however. Indeed, realism may be viewed as a major trend in French novels and paintings between 1850 and 1880. One of the first appearances of the term realism was in the *Mercur français du XIX^e siècle* in 1826, in which the word is used to describe a doctrine based not upon imitating past artistic achievements but upon the truthful and accurate depiction of the models that nature and contemporary life offer the artist. The French proponents of realism were agreed in their rejection of the artificiality of both the Classicism and Romanticism of the academies and on the necessity for contemporaneity in an effective work of art. They attempted to portray the lives, appearances, problems, customs, and mores of the middle and lower classes, of the unexceptional, the ordinary, the humble, and the unadorned. Indeed, they conscientiously set themselves to reproducing all the hitherto-ignored aspects of contemporary life and society—its mental attitudes, physical settings, and material conditions.

Realism was stimulated by several intellectual developments in the first half of the 19th century. Among these were the anti-Romantic movement in Germany, with its emphasis on the common man as an artistic subject; Auguste Comte's Positivist philosophy, in which sociology's importance as the scientific study of society was emphasized; the rise of professional journalism, with its accurate and dispassionate recording of current events; and the development of photography, with its capability of mechanically reproducing visual appearances with extreme accuracy. All these developments stimulated interest in accurately recording contemporary life and society.

Painting

[Gustave Courbet](#) was the first artist to self-consciously proclaim and practice the realist aesthetic. After his huge canvas “The Studio” (1854–55; Louvre, Paris) was rejected by the Exposition Universelle of 1855, the artist displayed it and other works under the label “Realism, G. Courbet” in a specially constructed pavilion. Courbet was strongly opposed to idealization in his art, and he urged other artists to instead make the commonplace and contemporary the focus of their art. He viewed the frank portrayal of scenes from everyday life as a truly democratic art. Such paintings as his “[Burial at Ornans](#)” (1849; Louvre) and the “[Stone Breakers](#)” (1849; private collection, Milan), which he had exhibited in the Salon of 1850–51, had already shocked the public and critics by the frank and unadorned factuality with which they depicted humble peasants and labourers. The fact that Courbet did not glorify his peasants but presented them boldly and starkly created a violent reaction in the art world.

The style and subject matter of Courbet's work were built on ground already broken by the painters of the [Barbizon School](#). Théodore Rousseau, Charles-François Daubigny, Jean-François Millet, and others in the early 1830s settled in the French village of Barbizon with the aim of faithfully reproducing the local character of the landscape. Though each Barbizon painter had his own style and specific interests, they all emphasized in their works the simple and ordinary rather than the grandiose and monumental aspects of nature. They turned away from melodramatic picturesqueness and painted solid, detailed forms that were the result of close observation. In such works as “The Winnower” (1848), [Millet](#) was one of the first artists to portray peasant labourers with a grandeur and monumentality hitherto reserved for more important persons.

Another major French artist often associated with the realist tradition, Honoré [Daumier](#), drew satirical caricatures of French society and politics. He found his working-class heroes and heroines and his villainous lawyers (*see* [photograph](#)) and politicians in the slums and streets of Paris. Like Courbet he was an ardent democrat, and he used his skill as a caricaturist directly in the service of political aims. Daumier used energetic linear style, boldly accentuated realistic detail, and an almost sculptural treatment of form to criticize the immorality and ugliness he saw in French society.

Pictorial realism outside of France was perhaps best-represented in the 19th century in the United States. There, Winslow Homer's powerful and expressive paintings of marine subjects and Thomas Eakins' portraits, boating scenes, and other works are frank, unsentimental, and acutely observed records of contemporary life.

Realism was a distinct current in 20th-century art and usually stemmed either from artists' desire to present more honest, searching, and unidealized views of everyday life or from their attempts to use art as a vehicle for social and political criticism. The rough, sketchy, almost journalistic scenes of seamy urban life by the group of American painters known as [The Eight](#) fall into the former category. The German art movement known as the [Neue Sachlichkeit](#) (New Objectivity), on the other hand, worked in a realist style to express the cynicism and disillusionment of the post-World War I period in Germany. The Depression-era movement known as [Social Realism](#) adopted a similarly harsh and direct realism in its depictions of the injustices and evils of American society during that period.

[Socialist Realism](#), which was the officially sponsored Marxist aesthetic in the Soviet Union from the early 1930s until that country's dissolution in 1991, actually had little to do with realism, though it purported to be a faithful and objective mirror of life. Its “truthfulness” was required to serve the ideology and the propagandistic needs of the state. Socialist Realism generally used techniques of naturalistic idealization to create portraits of dauntless workers and engineers who were strikingly alike in both their heroic positivism and their lack of lifelike credibility.

[The novel](#)

In [literature](#), the novelist [Honoré de Balzac](#) was the chief precursor of [realism](#), given his attempt to create a detailed, encyclopaedic portrait of the whole range of French society in his [La comédie humaine](#). But a conscious program of literary realism did not appear until the 1850s, and then it was inspired by the painter Courbet's aesthetic stance. The French journalist [Champfleury](#), who had popularized Courbet's painting style, transferred the latter's theories to literature in *Le Réalisme* (1857). In this influential critical manifesto Champfleury asserted

that the hero of a novel should be an ordinary man rather than an exceptional figure. In 1857 [Gustave Flaubert's](#) novel *Madame Bovary* was published. This unrelentingly objective portrait of the bourgeois mentality, with its examination of every psychological nuance of an unhappy and adulterous middle-class wife, was both the principal masterpiece of realism and the work that established the movement on the European scene. Flaubert's *L'Éducation sentimentale* (1870), with its presentation of a vast panorama of France under Louis-Philippe, was another principal realist work. The brothers [Jules](#) and Edmond [Goncourt](#) were also important realist writers. In their masterpiece, *Germinie Lacerteux* (1864), and in other works they covered a variety of social and occupational milieus and frankly described social relations among both the upper and the lower classes.

Realist tenets entered the mainstream of European literature during the 1860s and '70s. Realism's emphasis on detachment, objectivity, and accurate observation, its lucid but restrained criticism of social environment and mores, and the humane understanding that underlay its moral judgments became an integral part of the fabric of the modern novel during the height of that form's development. Charles Dickens, Anthony Trollope, and George Eliot in England, Ivan Turgenev, Leo Tolstoy, and Fyodor Dostoyevsky in Russia, William Dean Howells in the United States, and Gottfried Keller and the early Thomas Mann in Germany all incorporated realist elements in their novels. A significant offshoot of literary realism was [Naturalism](#) (*q.v.*), a late 19th- and early 20th-century movement that aimed at an even more faithful and unselective representation of reality. The French novelist [Émile Zola](#) was the leading exponent of Naturalism.

[Theatre](#)

Realism in the theatre was a general movement in the later 19th century that steered theatrical texts and performances toward greater fidelity to real life. The realist dramatists Henrik Ibsen and August Strindberg in Scandinavia and Anton Chekhov and Maksim Gorky in Russia, among others, rejected the complex and artificial plotting of the well-made play and instead treated themes and conflicts belonging to a real, contemporary society. They dispensed with poetic language and extravagant diction, instead using action and dialogue that looked and sounded like everyday behaviour and speech. Realism had no use for the declamatory delivery and the overblown virtuosity of past acting and replaced this style with one demanding natural movements, gestures, and speech. Realist drama also used stage settings that accurately reproduced ordinary surroundings.

[Motion pictures](#)

Like 20th-century drama and literature, the art of cinema has depended heavily on the 19th-century realist tradition for thematic material and often for structure. The nature of film, however, has lent itself to a kind of realism halfway between life and fiction. Such films, called [Neorealism](#) in Italy and sometimes *cinéma vérité* in France, tried to achieve a documentary-like objectivity by using non-actors in leading roles and incorporating segments of actual documentary footage into the story. The post-World War II films of [Roberto Rossellini](#) (such as *Open City* and *Paisan*) and Vittorio De Sica (*The Bicycle Thief*) best exemplify this genre.

Naturalism

Naturalism in literature and the visual arts, late 19th- and early 20th-century movement that was inspired by adaptation of the principles and methods of natural science, especially the Darwinian view of nature, to [literature](#) and art. In literature it extended the tradition of [realism](#), aiming at an even more faithful, unselective representation of reality, a veritable “slice of life,” presented without moral judgment. Naturalism differed from realism in its assumption of scientific determinism, which led naturalistic authors to emphasize man's accidental, physiological nature rather than his moral or rational qualities. Individual characters were seen as helpless products of heredity and environment, motivated by strong instinctual drives from within and harassed by social and economic pressures from without. As such, they had little will or responsibility for their fates, and the prognosis for their “cases” was pessimistic at the outset.

Naturalism originated in France and had its direct theoretical basis in the critical approach of Hippolyte [Taine](#), who announced in his introduction to *Histoire de la littérature anglaise* (1863–64; [History of English Literature](#)) that “there is a cause for ambition, for courage, for truth, as there is for digestion, for muscular movement, for animal heat. Vice and virtue are products, like vitriol and sugar.” Though the first “scientific” novel was the Goncourt brothers' case history of a servant girl, *Germinie Lacerteux* (1864), the leading exponent of naturalism was [Émile Zola](#), whose essay “Le Roman expérimental” (1880; “The Experimental [Novel](#)”) became the literary manifesto of the school. According to Zola, the novelist was no longer to be a mere observer, content to record phenomena, but a detached experimenter who subjects his characters and their passions to a series of tests and who works with emotional and social facts as a chemist works with matter. Upon Zola's example the naturalistic style became widespread and affected to varying degrees most of the major writers of the period. [Guy de Maupassant's](#) popular story “The [Necklace](#)” heralds the introduction of a character who is to be treated like a specimen under a microscope. The early works of Joris-Karl Huysmans, of the German dramatist Gerhart Hauptmann, and of the Portuguese novelist José Maria Eça de Queirós were based on the precepts of naturalism.

The [Théâtre Libre](#) was founded in Paris in 1887 by André Antoine and the [Freie Bühne](#) of Berlin in 1889 by Otto Brahm to present plays dealing with the new themes of naturalism in a naturalistic style with naturalistic staging. A parallel development occurred in the visual arts. [Painters](#), following the lead of the realist painter [Gustave Courbet](#), were choosing themes from contemporary life. Many of them deserted the studio for the open air, finding subjects among the peasants and tradesmen in the street and capturing them as they found them, unpremeditated and unposed. One result of this approach was that their finished canvases had the freshness and immediacy of sketches. Zola, the spokesman for literary naturalism, was also the first to champion Édouard Manet and the Impressionists.

Despite their claim to complete objectivity, the literary naturalists were handicapped by certain biases inherent in their deterministic theories. Though they faithfully reflected nature, it was always a nature “red in tooth and claw.” Their views on heredity gave them a predilection for simple characters dominated by strong, elemental passions. Their views on the overpowering effects of environment led them to select for subjects the most oppressive environments—the slums or the underworld—and they documented these milieus, often in dreary and sordid detail. The drab palette of [Vincent van Gogh's](#) naturalistic painting “The [Potato Eaters](#)” (1885; Rijksmuseum, Amsterdam) was the palette of literary naturalism.

Finally, they were unable to suppress an element of romantic protest against the social conditions they described.

As a historical movement, naturalism per se was short-lived; but it contributed to art an enrichment of realism, new areas of subject matter, and a largeness and formlessness that was indeed closer to life than to art. Its multiplicity of impressions conveyed the sense of a world in constant flux, inevitably junglelike, because it teemed with interdependent lives.

In [American literature](#), naturalism had a delayed blooming in the work of Hamlin Garland, Stephen Crane, Frank Norris, and Jack London; and it reached its peak in the art of [Theodore Dreiser](#). [James T. Farrell's "Studs Lonigan"](#) trilogy (1932–35) is one of the latest expressions of true naturalism.

REALISM/NATURALISM III

At the most elementary level, realism may be equated with verisimilitude or the approximation of truth. A mimetic artist, the literary realist claims to mirror or represent the world as it objectively appears. Naturalism may be given a trio of thumbnail definitions: pessimistic determinism, stark realism, and realism plus Darwin.

Realism As a Literary Theory

William Dean Howells, the most prominent American advocate of realism in the arts, urged readers to apply this singular test to any work of the imagination: “Is it true?—true to the motives, the impulses, the principles that shape the life of actual men and women?” In *Criticism and Fiction* (1891), Howells proposed an evolutionary literary model, with realism superior to romance just as birds are a more sophisticated species than lizards. Although Howells admired the writings of Nathaniel Hawthorne, he nevertheless believed Hawthorne's fiction occupied a lower rung on the evolutionary scale of literature than realism, or “the truthful treatment of material.” “Let fiction cease to lie about life,” he declared. “Let it portray man and women as they are, actuated by the motives and the passions in the measure we all know;...let it not put on fine literary airs; let it speak the dialect, the language, that most Americans know—the language of unaffected people everywhere.” Howells was also able to stretch his definition of realism to cover such wildly different works as Mark Twain's humorous sketches and his dystopian *A Connecticut Yankee in King Arthur's Court* (1889).

In all, according to Howells, realism insisted “that fidelity to experience and probability of motive are essential conditions of a great imaginative literature.” Thus, it resisted or opposed allegory and romance, especially sentimental romance. Realistic fiction portrayed distinctive personalities and rounded or credible characters, developed linear plots, and depicted recognizable settings. (As the modern writer John Barth has noted, “God was not a bad novelist, except He was a realist.”) Devaluing anecdote or story, it emphasized the importance of individual character. Sometimes claiming to portray a “slice of life” or “transcript of life,” the realists often found their subjects amid the details and surfaces of middle-class, bourgeois experience. They shared with such pragmatists as William James a philosophical attitude, a method of “radical empiricism” that affirmed free will and equated motive and behavior.

Standard literary histories have long dated the start of the realistic period in American literature at the end of the Civil War. Ostensibly, the pioneering works of realism were such volumes as John W. De Forest's novel, *Miss Ravenel's Conversion from Secession to Loyalty* (1867), and Mark Twain's satirical travelogues, *The Innocents Abroad* (1869) and *Roughing It* (1872). With the critical recovery in the late twentieth century of women's writings from the mid-1800s, however, the beginning of the realistic period has been pushed back more than an entire generation to such texts as Caroline M. Kirkland's *A New Home, Who'll Follow? or, Glimpses of Western Life* (1839) and Rebecca Harding Davis's *Life in the Iron-Mills* (1861).

In the late twentieth century, too, proponents of poststructuralism assailed the notion of literary realism. How can any literary text replicate or imitate "reality" (whatever that may be?), they ask. Language creates the only reality we know. Any attempt to define the term absolutely is not only presumptuous but doomed. Roland Barthes, for example, has argued that so-called realistic texts are no more based on "reality" than other forms of writing and has indicted as simplistic the epistemological assumptions of those who purport to be realists. In effect, he suggested, the realists merely took reality for granted. Admittedly, it is easier to define what realism was not than what it actually was. (Mary E. Wilkins Freeman told an interviewer in 1890 that she "didn't even know" she was "a realist until [some reviewers] wrote and told me.") Such scholars as Donald Pizer, however, have attempted to recuperate or rehabilitate the terms "realism" and "naturalism." As Pizer writes in *The Cambridge Companion to American Realism and Naturalism* (1995), "Whatever the philosophical, moral, and social baggage that encumbers them, they will have to do." In a functional sense, the terms obviously meant something. What qualities in the writings of the self-described realists seemed innovative? Or, put another way, what was it about those writings that inspired such fierce opposition during the so-called Realism War of the 1880s and 1890s? Influenced by such European writers as Zola, Tolstoy, Guy de Maupassant, and Dostoyevsky, the realists certainly believed they were championing a new brand of fiction.

Howells and the Realism War

While he neither inspired nor founded a school or movement of realists, Howells was at the center of American literary culture for over fifty years. He was the most influential American novelist, editor, and critic of his generation. As editor of the *Atlantic Monthly* for over fifteen years and later as the contributor of the "Editor's Easy Chair" series to *Harper's Monthly*, he befriended and promoted such realists as Henry James, Mark Twain, Mary Freeman, John De Forest, Sarah Orne Jewett, Frank Norris, Charles Chesnutt, Paul Laurence Dunbar, Hamlin Garland, Edith Wharton, Charlotte Perkins Gilman, Abraham Cahan, and Stephen Crane. For Howells, realism was a democratic movement in the arts, a focus on the normal and ordinary, distinct from romanticism or "romanticistic" fiction with its emphasis on more ideal, bizarre, sentimental, fantastic, exotic, melodramatic, or aristocratic topics. *In life*, he declared, the realist "finds nothing insignificant." In *The Rise of Silas Lapham* (1885), for example, Howells remarked on how "a great many novels" fail "as representations of life." The Reverend Mr. Sewell, a Howells spokesman, refers derisively to the "mischief" done by such popular fiction. "The novels might be the greatest possible good to us if they painted life as it is, and human feelings in their true proportion and relation, but for the most part they have been and are altogether noxious." The readers of such slop commit *psychical suicide*. The novelist "who could interpret the common feelings of commonplace people," another character in the novel avers, "would have the answer to 'the riddle of the painful earth' on his tongue." In *The Minister's Charge* (1887), which again features the character of Sewell, Howells realistically rewrote the sentimental juvenile fiction of such authors as Alger and

Oliver Optic. Similarly, Basil March, another Howells persona, opines in *A Hazard of New Fortunes* (1890) that

I believe that this popular demand for the matrimony of others comes from our novel-reading. We get to thinking that there is no other happiness or good fortune in life except marriage, and it's offered in fiction as the highest premium for virtue, courage, beauty, learning, and saving human life. We all know it isn't. We know that in reality, marriage is dog-cheap.

Howells was profoundly influenced in the late 1880s by Tolstoy's ideas about nonviolence and economic equality. In 1887 he risked his reputation and livelihood by publicly repudiating the guilty verdicts brought against the Haymarket Square anarchists and what he called the “civic murder” of four of them. His novel *Annie Kilburn* (1889) glossed Tolstoy's *Anna Karenina* (1875–1877), as the identical initials of their respective heroines suggest. As a result, he became an easy target for some parochial critics. The so-called Realism War, waged in reviews and magazines throughout the 1880s and 1890s, pitted the realists, especially Howells, against editors and popular writers who espoused the sentimental or sensational brands of literary romance. For example, the genteel critic Hamilton Wright Mabie alleged in his review of Howells's *Silas Lapham* that realism was nothing more or less than “practical atheism applied to art.” These skirmishes often smacked of politics; the controversy over realism began at the height of the debate over the fate of the Haymarket Square anarchists. Also, the war was fought largely along regional lines; the realists were largely easterners or transplanted westerners living in the East, whereas the most outspoken opponents of realism (including Maurice Thompson, author of *Hoosier Mosaics* [1875] and *Alice of Old Vincennes* [1901]; the poet James Whitcomb Riley; and Lew Wallace, author of the historical romances *The Fair God* [1873] and *Ben-Hur* [1880]) often resided in the Old South or the Old Northwest. The Association of Western Writers (later the Western Association of Writers), played a crucial role in the war by offering Thompson, its first president, a forum for his attacks. Over a period of some twenty years, beginning in 1887, Thompson repeatedly complained that Howells had foisted the “raw, nauseous realism of the Russians and the Zola school of France” onto a reading public hungry for “American books of a wholesome and patriotic kind.” Realism was little more than decadent “worship of the vulgar, the commonplace and the insignificant.” “Some years ago, before there had been so much said about realism in literature,” Thompson declared in 1889, “I predicted that realism would in due time be found to mean materialism, socialism, and, at last, anarchy....The progression will be: Realism, sensualism, materialism, socialism, communism, nihilism, absolute anarchy.” Thompson and Howells's other opponents often compared realism to mere photography, or worse, cheap Kodak snapshots, lacking the artistry of the painter.

The war, in the end, took its toll on Howells's reputation. By the early twentieth century his brand of realism seemed dull and timid, a movement within the spurned genteel tradition in American letters. Ambrose Bierce defined realism in his *Devil's Dictionary* (1906) as “the art of depicting nature as it is seen by toads.” In 1915 Howells wrote James that he had become “comparatively a dead cult with my statues cast down and the grass growing over them in the pale moonlight.” Sinclair Lewis famously, or infamously, attacked him by name in his Nobel Prize acceptance speech in 1930: “Mr. Howells was one of the gentlest, sweetest, and most honest of men, but he had the code of a pious old maid whose greatest delight was to have tea at the vicarage.”

In addition to Howells, many other novelists of the period defended the aesthetics of realism. In the preface to his novel *The Mammon of Unrighteousness* (1891), for example, H. H. Boyesen asserted that he had “disregarded all romantic traditions, and simply asked myself in

every instance, not whether it was amusing, but whether it was to the logic of reality—true in color and tone to the American sky, the American soil, the American character.” Henry James implicitly compared realistic fiction to painting in his essay, *The Art of Fiction* (1884). According to James, the novel should exude an “air of reality,” which is its “supreme virtue,” by “its immense and exquisite correspondence with life....The only reason for the existence of a novel is that it does attempt to represent life. When it relinquishes this attempt, the same attempt that we see on the canvas of a painter, it will have arrived at a very strange pass.” James’s brand of realism was a form of literary portraiture, as may be inferred from several of his titles (including *Portraits of Places* [1883], *The Portrait of a Lady* [1881], *The American Scene* [1907], and *Partial Portraits* [1888]). And in his facetious essay, *Fenimore Cooper’s Literary Offenses* (1895), Mark Twain listed “nineteen rules governing literary art.” Among them: “when the personages of a tale deal in conversation, the talk shall sound like human talk, and be talk such as human beings would be likely to talk in the given circumstances,” and “the personages of a tale shall confine themselves to possibilities and let miracles alone.” Cooper’s romance, *The Deerslayer* (1841), however, was “simply a literary *delirium tremens*.” Similarly, Stephen Crane reminisced that he had

developed all alone a little creed of art which I thought was a good one. Later I discovered that my creed was identical with the one of Howells and Garland, and in this way I became involved in the beautiful war between those who say that...we are the most successful in art when we approach the nearest to nature and truth, and those who...don't say much.

Realism As Literary Practice

The literary landscape in the late nineteenth century featured no organized or monolithic group of realists. As Elizabeth Ammons has suggested, “the most important characteristic of American realism was its racial, ethnic, sexual, and cultural range.” There were, in effect, many “realities” or varieties of realism, including local color or regionalism (for example, the tales of Twain, Jewett, Freeman, Chopin, Bret Harte, James Lane Allen, Rose Terry Cooke, Joel Chandler Harris, Edward Eggleston, and Joseph Kirkland), psychological realism (James, Gilman, Sherwood Anderson), critical realism (Howells), and “veritism” (Garland’s term for realism true to the perceptions of the writer, a protorealism or an overtly politicized form of realism). The various realists did not necessarily appreciate all contributions to the form; Mark Twain wrote Howells that he “would rather be damned to John Bunyan’s heaven than read” James’s *The Bostonians* (1886). Such Native-American storytellers as Zitkala-Sa and Sarah Winnemucca, the Jewish-American writer Anzia Yeziarska, the Asian-American author Sui Sin Far, and such African Americans as W. E. B. Du Bois and Charles Chesnutt were also regarded as realists, though obviously their experiences were distinctly different from those of the canonical Anglo-American writers. With their interest in local customs, mores, and dialects, local colorists were local historians in a sense. They identified themselves with the communities they chronicled. Their tales often took the form of the anecdote or character sketch (Harte’s “Tennessee’s Partner” [1869], Freeman’s “A New England Nun” [1891], and Harriet Beecher Stowe’s *Oldtown Folks* [1869], for example). Both Eggleston, the author of *The Hoosier Schoolmaster* (1871), and Kirkland, the author of *Zury: The Meanest Man in Spring County* (1887), turned formally late in their careers to writing local history. Eggleston was even elected president of the American Historical Association in 1900. The difference between literary romance and realism, at least of the local color variety, may be underscored by comparing two of Twain’s novels, *The Adventures of Tom Sawyer* (1876) and *Adventures of Huckleberry Finn* (1884). As Leslie Fiedler has suggested in *Love and Death in the American Novel* (rev. ed., 1966), the two novels retell essentially the same story, the first nostalgically and sentimentally through a soft lens and the second more rigorously, honestly,

and truthfully. The two novels are “alternative versions of the same themes” or “the same dream dreamed twice over, the second time as nightmare.” *Huckleberry Finn* is a true book,” Fiedler adds, but *Tom Sawyer* only ‘mostly a true book’ with ‘some stretchers,’ one of which is its ending.” The contrast is perhaps most apparent in the respective depictions of Twain’s hometown of Hannibal, Missouri. The bucolic St. Petersburg of *Tom Sawyer* and the opening chapters of *Huckleberry Finn* are an idealized representation of Hannibal, which is more realistically rendered in the latter work as Bricksville, the dirty little river town where hogs root in the muddy streets and the town drunk is killed in cold blood. Though his masterwork is rarely regarded as an exercise in local color, Twain also carefully recreated in *Huckleberry Finn* the several distinct dialects spoken by his characters. “The shadings have not been done in a hap-hazard fashion, or by guess-work,” he insisted in an explanatory note, “but painstakingly, and with the trustworthy guidance and support of personal familiarity with those several forms of speech.” In the Uncle Julius dialect tales collected in *The Conjure Woman* (1899), moreover, Chesnutt satirized Harris’s popular Uncle Remus tales and the plantation tradition they evoked. Local colorists seemed drawn to compiling short story cycles. In addition to Chesnutt’s *The Conjure Woman*, examples include Jewett’s *The Country of the Pointed Firs* (1896), Garland’s *Main-Travelled Roads* (1891), George Washington Cable’s *Old Creole Days* (1879), and Kate Chopin’s *Bayou Folk* (1894).

James’s psychological realism was a more aestheticized form of fiction. By experimenting with refined narrators or “centers of consciousness,” James presumed to recreate the play of their imaginations—in effect, to adapt his brother William’s *Principles of Psychology* (1890) to the fictional page. Chapter 42 of *The Portrait of a Lady* (1881), in which Isabel Archer contemplates the state of her marriage to Gilbert Osmond, anticipated the modern stream of consciousness novels of Gertrude Stein, Virginia Woolf, James Joyce, and William Faulkner. In *The Turn of the Screw* (1898), Henry James recounted a ghost story from the point of view of a psychopathological narrator. Particularly in some of his later tales (including *The Beast in the Jungle* [1903]), he described almost no physical behavior, a technique that led to the joking complaint that James “chewed more than he bit off.”

Very few American poets of the period between 1865 and 1915 presumed to be realists in their verse. The major poets—such as Longfellow, Riley, E. C. Stedman, Edwin Markham, Sidney Lanier, Ina Coolbrith, Thomas Wentworth Higginson, William Vaughan Moody, and Thomas Bailey Aldrich—were heirs of the sentimental tradition of British romanticism. Howells and other realists wrote poetry, to be sure, but most of it was utterly conventional and forgettable. Twain parodied sentimental verse in both *Tom Sawyer* and *Huckleberry Finn*, as in Emmeline Grangerford’s funeral poetry, but his own poetry was unremarkable. The African-American poet Paul Laurence Dunbar published dialect verse, much as Chesnutt wrote dialect stories, but he was an exception to the rule. Both Crane and Edwin Arlington Robinson penned a brand of naturalistic poetry around the turn of the century. Crane’s verse was enigmatic and bitterly ironic, and Robinson wrote such dramatic monologues as *Richard Cory* and *Miniver Cheevy* and the sonnets *Zola* and *Annandale*, the latter a defense of euthanasia.

The forte of the realists, however, was topical fiction. Even James’s stories on the international theme (for example, *Daisy Miller* [1879], *The American* [1877], and *The Ambassadors* [1903]) exploited the growth in international travel during the last third of the nineteenth century. (With the development of the steamship, passenger departures from the United States for Europe increased from around 20,000 in 1860 to around 110,000 in 1900.) More to the point, realists often protested conditions, pilloried hypocrisy, or proposed social reforms. Few topics escaped their notice. It was, as Mark Twain and Charles Dudley Warner

averred in their collaborative novel, a “gilded age,” not a Golden Age. Among the topics that concerned them were political corruption (Twain and Warner's *The Gilded Age* [1873], Henry Adams's *Democracy* [1880], and Garland's *A Spoil of Office* [1892]); immigration and integration (Cahan's *The Rise of David Levinsky* [1917], Sui Sin Far's *Mrs. Spring Fragrance* [1912], and Yeziarska's *Hungry Hearts* [1920]); marriage and divorce (Howells's *A Modern Instance* [1882] and Wharton's *The Age of Innocence* [1920]); small-town parochialism or “the revolt from the village” (E. W. Howe's *The Story of a Country Town* [1883], Edgar Lee Masters's *Spoon River Anthology* [1915], Robinson's *The Children of the Night* [1897], Wharton's *Ethan Frome* [1911], Sinclair Lewis's *Main Street* [1920], and Sherwood Anderson's *Winesburg, Ohio* [1919]); military imperialism during the Spanish-American War (Howells's “Editha” [1905] and Twain's *The War Prayer* [1916]); lynchings (Twain's “The United States of Lyncherdom” [1923] and Walter V. T. Clark's *The Ox-Bow Incident* [1940]); urban squalor, prostitution, and the “fallen woman” or “the shame of the cities” (Crane's *Maggie: A Girl of the Streets* [1893]); economic injustice (James's *The Princess Casamassima* [1886], Howells's *A Hazard of New Fortunes* [1890], and Twain's *A Connecticut Yankee in King Arthur's Court*); alcoholism (Howells's *The Landlord at Lion's Head* [1897] and Norris's *McTeague* [1899]); and euthanasia (Wharton's *The Fruit of the Tree* [1907]). Such texts complemented some of the social essays of the period, including Henry Demarest Lloyd's *Wealth against Commonwealth* (1894), Thorstein Veblen's *The Theory of the Leisure Class* (1899), and Jacob Riis's *How the Other Half Lives* (1890). In *Under the Lion's Paw* (1889), Garland specifically endorsed the “single tax” on “unearned increment” advocated by Henry George in his book, *Progress and Poverty* (1879).

Other narratives were devoted to the “woman question” and the contemporary feminist movement, including Chopin's *The Awakening* (1899) and “The Story of an Hour” (1894), James's *The Bostonians*, Howells's *Dr. Breen's Practice* (1881), Freeman's “A New England Nun” (1891) and *The Revolt of ‘Mother’* (1890), and Gilman's *The Yellow Wall-Paper* (1892). The latter tale specifically critiqued the rest cure for women suffering from hysteria or neurasthenia prescribed by S. Weir Mitchell, a Philadelphia nerve specialist and part-time novelist.

Realistic fiction published during the final decade of the nineteenth century was often a race-inflected fiction as well. The 1890s, punctuated by the Chinese Exclusionary Act (1892) and the *Plessy v. Ferguson* decision of the Supreme Court (1896) sanctioning “separate but equal” public facilities for blacks and whites, were the nadir of race relations in the United States. The public debate about it notwithstanding, Twain's *Adventures of Huckleberry Finn* was not a race novel, certainly not in the same sense as Howells's *An Imperative Duty* (1891) or Twain's *The Tragedy of Pudd'nhead Wilson* (1894). In the former, a young woman raised to believe she is white discovers that she has a black ancestor. In the latter, two baby boys are switched in their cradles, one of them freeborn and the other a slave but otherwise indistinguishable, with tragic results. In both novels the authors probed the meaning of racial identity. A cluster of other realistic race novels appeared in the early 1890s, among them Anna J. Cooper's *A Voice from the South* (1892) and Frances E. W. Harper's *Iola Leroy; or, Shadows Uplifted* (1892). Chesnutt also published a trio of realistic novels around the turn of the century that pondered the consequences of racial violence: *The House behind the Cedars* (1900); *The Marrow of Tradition* (1901), based on the race riot in Wilmington, North Carolina, in 1898; and *The Colonel's Dream* (1905), about the failure of the New South to secure racial justice.

Despite the early successes of the local colorists Bret Harte and Mark Twain, western American writers were slow to warm to realism. Western literature was epitomized by the

sensational, blood-and-thunder of the dime novel westerns that celebrated westward expansion and conquest. As late as 1902, the same year Owen Wister's romanticized bestseller *The Virginian* appeared, Norris complained that rather than a school of western realists there were “the wretched ‘Deadwood Dicks’ and Buffalo Bills of the yellowbacks” and writers “who lied and tricked and strutted in Pathfinder and Leather-Stocking series.” Still, a brand of western realism emerged in such neglected or unknown works as Mary Hallock Foote's novel *The Led-Horse Claim* (1883), Mary Austin's *Land of Little Rain* (1903), and Andy Adams's *The Log of a Cowboy* (1903), all of which deal with mining, ranching, or other forms of labor. Clarence Gohdes declared in 1951, in fact, that Foote was “more of a realist than either Harte or Clemens in portraying the life of the mining areas....In the history of fiction dealing with the Far West she may claim attention as the first realist of the section.”

American realists contributed to the national literary culture in another way; they belonged to the first generation of true literary professionals in America, as Howells suggested in his essay, *The Man of Letters As a Man of Business* (1893). The realists hired the first literary agents in the early 1880s, contributed to the first newspaper fiction syndicates in the mid-1880s, and lobbied for passage of legislation governing international copyright, finally adopted in 1891. They introduced marketing gimmicks such as subscription sales (Mark Twain was a director of the American Publishing Company of Hartford) and composite novels (such as *The Whole Family* [1908], to which Howells, James, Freeman, and nine other writers each contributed a chapter). Partly as a result of the invention of the Linotype machine, the number of magazines published in the nation increased from about two hundred in 1860 to some eighteen hundred in 1900, with a corresponding increase in the opportunities for literary careers. To be sure, most commercially successful novels were still pitched to middle-class women readers. Howells estimated that some 75 percent of all books sold in the United States were bought by women, and the novelist John W. De Forest similarly declared that women comprised four-fifths of the novel-reading public. The novel, even the realistic novel, usually contained a love interest (*Huckleberry Finn* was a rare and notable exception) if only to spur sales—but it was a love interest often disappointed. Many of the realists also scripted plays, often adaptations of their own stories and novels, because the market for new drama was more lucrative than for fiction. As Harte would write, plays were potentially “vastly more profitable” or lucrative than novels. A “good play” in production ought to pay its author about three thousand dollars per year, he thought. Similarly, James noted privately that he “simply *must* try, and try seriously, to produce half a dozen—a dozen, five dozen—plays for the sake of my pocket, my material future.” In all, Twain, Howells, James, and Harte produced some sixty scripts, though many of them were never produced professionally.

Naturalism As a Literary Theory

In his essay *Le roman expérimental* (The Experimental Novel) (1880), the French novelist Émile Zola developed an elaborate analogy between experimental or empirical fiction and the medical science of the French physician Claude Bernard. According to Zola, the experimental (that is, the naturalistic) novelist simply adopts “the scientific method, which has been in use for a long time.” He “institutes the experiment, that is, sets the characters of a particular story in motion, in order to show that the series of events therein will be those demanded by the determinism of the phenomena under study.” Richard Wright deployed a similar trope in his essay *How Bigger Was Born* (1940), often reprinted as an introduction to his *Native Son* (1940), one of the last American naturalistic novels: “Why should I not, like a scientist in a laboratory, use my imagination and invent test-tube situations, place Bigger in them, and...work out in fictional form a resolution of his fate?” The influence of Zola on American naturalists can hardly be understated. Norris, for example, sometimes signed his letters “the

boy Zola,” and Crane wrote that his character Maggie Johnson “blossomed in a mud puddle,” much as Zola's character Nana was “a plant nurtured on a dung heap.”

In a word, the strategies of both realism and naturalism depend upon a quasi-scientific method of detailed observation, but in the case of naturalism the science is rooted in Darwin's theory of evolution. As Malcolm Cowley explained in *‘Not Men’: A Natural History of American Naturalism* (*Kenyon Review*, Summer 1947), “The Naturalistic writers were all determinists in that they believed in the omnipotence of abstract forces. They were pessimists so far as they believed that men and women were absolutely incapable of shaping their own destinies.” Similarly, Lars Åhnebrink, in *The Beginnings of Naturalism in American Fiction* (1950), allowed that the naturalist “portrays life as it is in accordance with the philosophical theory of determinism.” Dreiser variously described Carrie Meeber, for example, as “a waif amid forces,” “a wisp in the wind,” a “wisp on the tide,” and he referred in *Sister Carrie* (1900) and *An American Tragedy* in pseudoscientific terms to such body chemicals as “katastates” and “anastates” and to “chemisms” in an attempt to explain all thoughts and emotional responses as mere chemical reactions in the blood.

In all, naturalism was a literature of despair that repudiated the optimism and idealism of the Enlightenment. American naturalists tended to emphasize environmental factors in the formation of character, European naturalists heredity factors. Most American literary naturalists were also Social Darwinists who applied Darwin's biological theories of natural selection to models of social organization, arguing by analogy that just as the fittest of each species in nature struggles for existence by adapting to its environment, the fittest human competitors best adapt to social conditions and thrive and prosper. Crane made the point in a poem that is a virtual Social Darwinian parable:

- The trees in the garden rained flowers.
- Children ran there joyously.
- They gathered the flowers
- Each to himself.
- Now there were some
- Who gathered great heaps—
- Having opportunity and skill—
- Until, behold, only chance blossoms
- Remained for the feeble.
- Then a little spindling tutor
- Ran importantly to the father, crying:
- “Pray, come hither!
- “See this unjust thing in your garden!”
- But when the father had surveyed
- He admonished the tutor:
- “Not so, small sage!
- “This thing is just.
- “For, look you,
- “Are not they who possess the flowers
- “Stronger, bolder, shrewder
- “Than they who have none?
- “Why should the strong—
- “The beautiful strong—
- “Why should they not have the flowers?”
- Upon reflection, the tutor bowed to the ground.

- “My lord,” he said,
- “The stars are displaced
- “By this towering wisdom.”

Similarly, the opening chapter of Dreiser's *The Financier* (1912) portrayed a battle to the death between an octopus and a squid. Young Frank Cowperwood wonders how life is organized and observes the battle in a tank at a fish market near his home. Gradually, the lobster devours the squid and answers the riddle young Cowperwood had been pondering: “Lobsters lived on squids and other things,” and men lived on “other men.” Tennyson had mused on “Nature, red in tooth and claw” a half century before, but it remained for the naturalist writers to illustrate a ruthless struggle for existence. The theory of literary naturalism even informs such pulp novels as Edgar Rice Burroughs's *Tarzan of the Apes* (1914), which thematically suggests that a white child raised in the African jungle will inevitably grow up to be “king of the apes.”

In truth, most naturalists came to Social Darwinism not through Darwin but through the social theories of Herbert Spencer. The poet Edwin Arlington Robinson lamented to a friend in 1890 that “Life was something before you came to Spencer.” When Dreiser read Spencer's *First Principles* (1862) in 1894, he admitted, it “blew me, intellectually, to bits” and left him “numb.” He realized that “Man was a mechanism, undevised and uncreated, and a badly and carelessly driven one at that....When I read Spencer I could only sigh.” He later told the novelist Frank Harris that Spencer “nearly killed me, took every shred of belief away from me; showed me that I was a chemical atom in a whirl of unknown forces; the realization clouded my mind.” Similarly, Jack London recalled in his autobiographical novel, *Martin Eden* (1909), his own introduction to “the man Spencer....There was no caprice, no chance. All was law.” In brief, naturalism gleans from Darwin the metaphor of the jungle; from Spencer the metaphor of the “struggle for existence” in society; from Freud the inviolable determinism of the unconscious; from Marx a sense of economic determinism; from positivism in general and Auguste Comte in particular a doctrine of environmental determinism; and from Hippolyte Taine the notion of literature as the product of race or national character, moment, and social milieu.

While the canonical American naturalists are usually considered *sui generis*—some literary historians even assert that no American realist became a naturalist—both Howells and Twain commented on the doctrine of determinism in their late fiction. In *The Landlord at Lion's Head* and *The Son of Royal Langbrith* (1904), Howells considered the possibility of biological determinism along the lines of Zola. And *Huckleberry Finn* contains hints of Twain's belief in environmental determinism. (“I never thought no more about reforming. I shoved the whole thing out of my head; and said I would take up wickedness again, which was in my line, being brung up to it.”) Both *A Connecticut Yankee in King Arthur's Court* and *The Tragedy of Pudd'nhead Wilson* were thematically devoted to illustrating how environment shapes character. “Training is everything”—this exact phrase appears in both chapter 18 of the former novel (“Training—training is everything; training is all there is to a person”) and as an epigraph to chapter 5 of the latter. (“Training is everything. The peach was once a bitter almond; cauliflower is nothing but cabbage with a college education.”) Twain expressed his ideas about environmental determinism most fully in his philosophical treatise *What Is Man?* (1906): “The human being is merely a machine, and nothing more....A man is never anything but what his outside influences have made him.”

Little wonder Cowley concluded that the net effect of naturalism was “to subtract from literature the whole notion of human responsibility.” As Norris wrote of the brutish “second

self” of his protagonist in *McTeague* (1899), “Below the fine fabric of all that was good in him ran the foul stream of hereditary evil, like a sewer. The vices and sins of his father and of his father's father, to the third and fourth and five hundredth generation, tainted him. The evil of an entire race flowed in his veins. Why should it be? He did not desire it. Was he to blame?” The author's answer is obvious: of course not. Or as Dreiser noted in chapter 7 of *Sister Carrie*, “On the tiger no responsibility rests.” Crime in the naturalistic novel—such as McTeague's murder of Trina, Hurstwood's theft of money from his employers in *Sister Carrie*, or Clyde Griffith's murder of Roberta Alden in *An American Tragedy* (1925)—was the result of uncontrollable passions and forces, not personal volition. Similarly, Crane inscribed the flyleaf of a presentation copy of his novel *Maggie, A Girl of the Streets*:

It is inevitable that you will be greatly shocked by this book, but continue, please, with all courage to the end. For, it tries to show that environment is a tremendous thing in the world and frequently shapes lives regardless. If one proves that theory, one makes room in Heaven for all sorts of souls, notably an occasional street girl, who are not confidently expected to be there by many excellent people.

Yet Crane's comment also illustrates a dilemma faced by the naturalist. To the extent that he objectively portrayed the plight of the underclass and described the deterministic forces that shape character, he was faithful to the tenets of naturalism. To the extent he wrote a brief for the defense of the underclass or preached a message, however, he violated the principle of scientific objectivity and became an advocate for reform rather than an objective scientist. Form had been sacrificed to theme, as in *Maggie* or Upton Sinclair's *The Jungle* (1906), or even Steinbeck's *The Grapes of Wrath* (1939). Unlike realism, doctrinaire naturalistic texts rarely advocated social reform. Indeed, the naturalistic theory of mind went hand in glove with the Gospel of Wealth of such industrialists as Andrew Carnegie and John D. Rockefeller and Yale sociologist William Graham Sumner. Whereas naturalism shares with realism the ambition of depicting the experience of everyday men and women accurately, it also shares with modernism an epistemological skepticism, a belief in the nonteleological or purposeless nature of the universe. Though many of the naturalists were leftists (including Dreiser, London, Sinclair, and Steinbeck), their theoretically objective literary perspective warred with their politics. Or as Charles C. Walcutt explains in *American Literary Naturalism: A Divided Stream* (1956), “all ‘naturalistic’ novels exist in a tension between determinism and its antithesis. The reader is aware of the opposition between what the artist says about man's fate and what his saying it affirms about man's hope.”

A naturalistic corollary to the doctrine of determinism was the indifference if not malevolence of nature. In Placer County, California, Norris writes in *McTeague*, nature “is a vast, unconquered brute of the Pliocene epoch, savage, sullen, and magnificently indifferent to man.” Similarly, in *The Octopus* (1901) his narrator opines that “Nature is a gigantic engine, a vast cyclopean power, huge, terrible, a leviathan with a heart of steel, knowing no compunction, no forgiveness, no tolerance; crushing out the human atom standing in its way, with nirvanic calm.” In *The Blue Hotel* (1898), Crane marvels on “the existence of man” suffering a blizzard and concedes “a glamour of wonder to these lice which were caused to cling to a whirling, fire-smote, ice-locked, disease-stricken, space-lost bulb.” Or, as Crane wrote in one of his poems,

- A man said to the universe
- “Sir, I exist!”
- “However,” replied the universe,
- “The fact has not created in me

- A sense of obligation.”

Naturalism As Literary Practice

Theoretically, the naturalistic tale might be a “success story,” with the hero achieving ever greater triumphs. In practice, however, the naturalistic tale was almost always a “failure story” or “plot of decline,” with an unfit protagonist like Eugene O’Neill’s Brutus Jones slowly degenerating, falling ever lower on the evolutionary ladder. Norris’s *McTeague* is depicted as an atavist fated eventually to die. Dreiser’s *An American Tragedy* was among other things a parody of the Horatio Alger myth of success. Jack London’s *To Build a Fire* (1908) features a foolish and unfit protagonist who deserves to die, and his *The Law of Life* (1901) depicts the necessary sacrifice of a tribal elder when he becomes a liability to the survival of the group. Such tales were often shocking to readers, and *Maggie*, *The Red Badge of Courage* (1895), and *Sister Carrie* were all published in expurgated versions at the insistence of publishers. Moreover, even though many naturalists (Dreiser, Crane, and Harold Frederic, for instance) began their careers as journalists, they employed a self-consciously crude style of writing. As Norris declared, “Give us stories now, give us men, strong, brutal men, with red-hot blood in 'em, with unleashed passions rampant in 'em, blood and bones and viscera in 'em, and women, too, that move and have their being, people that love and hate.... We don't want literature, we want life. We don't want fine writing, we want short stories.”

However crude the naturalistic style, it did exhibit certain recurring hallmarks. Virtually all naturalistic novels were written from the third-person omniscient point of view. The naturalist was, after all, a type of scientist, his novel a type of laboratory report. (There were rare exceptions, such as Jack London’s *The Sea-Wolf* [1904].) Whereas the realist aimed to draw “rounded” or credible individual characters, the naturalist portrayed representative and recurring types such as the brute (for example, Norris’s *McTeague* and *Vandover and the Brute* [1914] and O’Neill’s *The Hairy Ape* [1921]) and the spectator or observer (Presley in *The Octopus* or Ames in *Sister Carrie*, for instance). Unfortunately, the trend among naturalists to portray types also prompted them to reinforce racial and ethnic stereotypes and to assume the superiority of Anglo-Saxon civilization according to the standard science of the day. For example, Norris depicted a Jewish junk collector through anti-Semitic stereotyping in *McTeague*, Crane portrayed a comic Sambo in “The Monster” (1898), and London condescended to a number of racial types in his Klondike and South Seas fiction. Such belief in Anglo-Saxon superiority would point, in the end, to Gilman’s endorsement of the early-twentieth-century eugenics movement in her novel, *Herland* (1915).

There were other formal characteristics of literary naturalism. Naturalists frequently employed organic, especially animal, metaphors. Obviously, such metaphors had been used prior to the publication of *On the Origin of Species* (1859), but after the publication of Darwin’s theory of natural selection they would have an entirely new resonance. *McTeague* is a bull, *Maggie*’s brother Jimmie is a fighting cock, and the Joad family in *The Grapes of Wrath* is implicitly compared to a land turtle. Naturalists also often invoked sports or gaming metaphors, as when Henry Fleming in *The Red Badge of Courage* compares a military battle to a football game. Plots were occasionally organized around such forms of cutthroat competition as labor strikes (for instance, *Sister Carrie*, Norris’s *The Octopus*, Sinclair’s *The Jungle*, Steinbeck’s *In Dubious Battle* [1936] and *The Grapes of Wrath*) or, for obvious reasons, warfare (Crane’s *The Red Badge of Courage*, Willa Cather’s *One of Ours* [1922], Ernest Hemingway’s *For Whom the Bells Tolls* [1940], Wharton’s *A Son at the Front* [1923], Norman Mailer’s *The Naked and the Dead* [1948], and James Jones’s *From Here to*

Eternity [1951] are examples). Naturalistic novels were often bloated with detailed descriptions of insulated settings, such as Rum Alley in *Maggie*, based on Hell's Kitchen on the West Side of Manhattan; the Polk Street neighborhood of San Francisco in *McTeague*; and first a ship and then an island in London's *The Sea-Wolf*. If a writer is an environmental determinist, after all, he or she labors under the obligation of depicting the environment in minute detail. Taking their cue from Zola's twenty-volume Rougon-Macquart cycle (1871–1893), moreover, several naturalists planned or completed trilogies of novels. Dreiser projected a “trilogy of Desire” and Norris anticipated a “trilogy of the Wheat.” John Dos Passos's *U.S.A.* (1938) comprised three published novels, James T. Farrell wrote a “Studs Lonigan” and “Danny O'Neill” series, and Eugene O'Neill wrote *Mourning Becomes Electra* (1931) and later projected a cycle of plays on American history, of which the completed *A Touch of the Poet* (1946) and *More Stately Mansions* (1964) were to be a part.

Above all, the naturalists tended to be critical of the “teacup tragedies” of Howellsian realism. “Realism is minute; it is the drama of a broken teacup, the tragedy of a walk down the block, the excitement of an afternoon call, the adventure of an invitation to dinner,” Norris complained. Naturalism, in contrast, should explore “the unplumbed depths of the human heart, and the mystery of sex, and the problems of life, and the black, unsearched penetralia of the soul of man.” In fine, “terrible things must happen to the characters in a naturalistic novel.” Broadly speaking, too, there were generational differences between realists and naturalists. Realists like James and Howells matured as writers in the 1870s and 1880s, whereas naturalists like Crane and Norris matured in the 1890s. But these differences should not be exaggerated. After all, James and Howells remained essentially realistic and remarkably prolific writers until their deaths in 1916 and 1920, respectively, whereas Crane and Norris both were dead by 1902, Crane at the age of twenty-eight, Norris at thirty-two.

Twentieth-Century Developments

Some of Crane's later writings, such as *The Red Badge of Courage* and “The Blue Hotel,” represent a variation on the naturalistic tradition and point in the direction of literary impressionism and modernism. Crane asserted in *War Memories* (1899) that he was trying to imitate in words what the French impressionists were doing with light and color: “I bring this to you merely as an effect—an effect of mental light and shade, if you like: something done in thought similar to that which the French Impressionists do in color; something meaningless and at the same time overwhelming, crushing, monstrous.” *The Red Badge of Courage* essentially recounts through his impressions the fears and illusions of its ironic soldier-hero, Henry Fleming. All events are filtered through his vision, his sense perceptions. Not only is there no objectivity to his story, the very notion of reality is a shifting and unstable construction of Fleming's imagination. Put another way, by the end of his life Crane had begun to develop naturalistic themes in an impressionistic style. His later tales anticipate Hemingway's terse style, with frequent shifts in point of view, and in fact Hemingway later praised Crane's masterful method in such stories as *The Blue Hotel* and *The Open Boat* (1894).

The proletarian writers of the early twentieth century, such as Sinclair (*The Jungle*), Jack Conroy (*A World to Win* [1935]), and Robert Cantwell (*The Land of Plenty* [1934]), attempted to graft their leftist politics onto naturalism, a project that met with decidedly mixed results. The hybrid betrayed the “divided stream” of American naturalism in unusual degree. *The Jungle* may have been the earliest American proletarian novel, and it is often credited with catalyzing support for the Pure Food and Drug Act (1906), but as a novel it is crudely constructed and basically breaks in half when the proletarian hero, Jurgis Rudkus, is thrown in

jail and, upon his release, leaves Chicago. As Sinclair later conceded, he “aimed at the public's heart and by accident I hit it in the stomach.” Naturalism, as Cowley explains in “‘Not Men,’ ” was fundamentally “unsuited” to the “essentially religious purpose” of the proletarian writers. Given the deterministic bias of naturalism, the proletarian writers were simply unable to explain the conversion of a character to socialism or other forms of radical politics.

The last major controversy over naturalism in literature occurred in the 1940s, and it centered on the possibility of “naturalistic tragedy.” During the 1880s the Scandinavian playwrights Henrik Ibsen and August Strindberg had conceived of their plays *Ghosts* (1881) and *Miss Julie* (1888) as naturalistic tragedies. But tragedy, according to its Aristotelian definition, affirms the significance of human life: through the imitation of noble actions ending in catastrophe, a tragic hero falls from a high place and the audience experiences a catharsis of “pity and fear.” Joseph Wood Krutch, in *The Tragic Fallacy*, a chapter in *The Modern Temper* (1929), countered that the phrase “naturalistic tragedy” is an oxymoron. “We write no tragedies today,” Krutch argued, because modern science has enfeebled the human spirit. “If the plays and novels of today deal with littler people and less mighty emotions,” he added, “it is not because we have become interested in commonplace souls and their unglamorous adventures but because we have come, willy-nilly, to see the soul of man as commonplace and its emotions as mean.” When writers turned “from the hero to the common man,” they “inaugurated the era of realism.” These arguments prompted Arthur Miller's dramatic experiment, *Death of a Salesman* (1948). In effect, Miller replied to Krutch in an essay explaining why he wrote the play: “In this age few tragedies are written,” he declared. “It has often been held that the lack is due to a paucity of heroes among us, or else that modern man has had the blood drawn out of his organs of belief by the skepticism of science.” The tragic mode may seem “archaic, fit only for the very highly placed, the kings or the kingly,” but “I believe that the common man is as apt a subject for tragedy in its highest sense as kings were.” So Miller portrayed his hapless salesman Willy Loman (low man) as a tragic hero.

The tradition of realism and naturalism has left an indelible mark on American fiction. Even today, some elements of naturalism surface in the fiction of Saul Bellow and Norman Mailer, for example, and John Updike is a type of neo-realist with affinities to Howells. Whatever the posturings of the postmodernists, literary historians may claim for no other American literary tradition the achievements of the realists and naturalists.

MODERNISM I

Modernism is both a [philosophical movement](#) and an [art movement](#) that arose from broad transformations in [Western society](#) during the late 19th and early 20th centuries. The movement reflected a desire for the creation of new forms of art, philosophy, and social organization which reflected the newly emerging [industrial world](#), including features such as [urbanization](#), new technologies, and war. Artists attempted to depart from traditional forms of art, which they considered outdated or obsolete. The poet [Ezra Pound](#)'s 1934 injunction to “Make it new!” was the touchstone of the movement's approach.

Modernist innovations included [abstract art](#), the [stream-of-consciousness](#) novel, [montage cinema](#), [atonal](#) and [twelve-tone](#) music, and [divisionist](#) painting. Modernism explicitly rejected the ideology of [realism](#) and made use of the works of the past by the employment of [reprise](#), [incorporation](#), rewriting, [recapitulation](#), revision and [parody](#).^{[b]l[c]l[4]} Modernism also rejected the certainty of [Enlightenment](#) thinking, and many modernists also rejected religious

belief. A notable characteristic of modernism is [self-consciousness](#) concerning artistic and social traditions, which often led to experimentation with form, along with the use of techniques that drew attention to the processes and materials used in creating works of art.^[7]

While some scholars see modernism continuing into the 21st century, others see it evolving into [late modernism](#) or [high modernism](#). [Postmodernism](#) is a departure from modernism and rejects its basic assumptions.

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)

MODERNISM II

Introduction

in the arts, a radical break with the past and the concurrent search for new forms of expression. Modernism fostered a period of experimentation in the arts from the late 19th to the mid-20th century, particularly in the years following World War I.

In an era characterized by [industrialization](#), rapid [social change](#), and advances in [science](#) and the [social sciences](#) (e.g., Freudian theory), Modernists felt a growing alienation incompatible with Victorian morality, optimism, and convention. New ideas in psychology, philosophy, and political theory kindled a search for new modes of expression.

Modernism in literature

The Modernist impulse is fueled in various literatures by industrialization and [urbanization](#) and by the search for an authentic response to a much-changed world. Although prewar works by [Henry James](#), [Joseph Conrad](#), and other writers are considered Modernist, Modernism as a literary movement is typically associated with the period after World War I. The enormity of the war had undermined humankind's faith in the foundations of Western society and culture, and postwar Modernist literature reflected a sense of disillusionment and fragmentation. A primary theme of [T.S. Eliot](#)'s long poem *[The Waste Land](#)* (1922), a seminal Modernist work, is the search for redemption and renewal in a sterile and spiritually empty landscape. With its fragmentary images and obscure allusions, the poem is typical of Modernism in requiring the reader to take an active role in interpreting the text.

The publication of the Irish writer [James Joyce](#)'s *[Ulysses](#)* in 1922 was a landmark event in the development of Modernist literature. Dense, lengthy, and controversial, the novel details the events of one day in the life of three Dubliners through a technique known as [stream of consciousness](#), which commonly ignores orderly sentence structure and incorporates fragments of thought in an attempt to capture the flow of characters' mental processes. Portions of the book were considered obscene, and *Ulysses* was banned for many years in English-speaking countries. Other European and American Modernist authors whose works rejected chronological and narrative continuity include [Virginia Woolf](#), [Marcel Proust](#), [Gertrude Stein](#), and [William Faulkner](#).

The term Modernism is also used to refer to literary movements other than the European and American movement of the early to mid-20th century. In Latin American literature, [Modernismo](#) arose in the late 19th century in the works of [Manuel Gutiérrez Nájera](#) and [José Martí](#). The movement, which continued into the early 20th century, reached its peak in the poetry of [Rubén Darío](#). (*See also* [American literature](#); [Latin American literature](#).)

Modernism in other arts and architecture

Composers, including [Arnold Schoenberg](#), [Igor Stravinsky](#), and [Anton Webern](#), sought new solutions within new forms and used as-yet-untried approaches to tonality. In dance a rebellion against both balletic and interpretive traditions had its roots in the work of [Émile Jaques-Delcroze](#), [Rudolf Laban](#), and [Loie Fuller](#). Each of them examined a specific aspect of dance—such as the elements of the human form in motion or the impact of theatrical context—and helped bring about the era of modern dance. In the visual arts the roots of Modernism are often traced back to painter [Édouard Manet](#), who, beginning in the 1860s, broke away from inherited notions of [perspective](#), modeling, and subject matter. The [avant-garde](#) movements that followed—including [Impressionism](#), [Post-Impressionism](#), [Cubism](#), [Futurism](#), [Expressionism](#), [Constructivism](#), [de Stijl](#), and [Abstract Expressionism](#)—are generally defined as Modernist.

Over the span of these movements, artists increasingly focused on the intrinsic qualities of their media—e.g., line, form, and colour—and moved away from inherited notions of art. By the beginning of the 20th century, architects also had increasingly abandoned past styles and conventions in favour of a form of architecture based on essential functional concerns. They were helped by advances in building technologies such as the steel frame and the curtain wall. In the period after World War I these tendencies became codified as the [International style](#), which utilized simple geometric shapes and unadorned facades and which abandoned any use of historical reference; the steel-and-glass buildings of [Ludwig Mies van der Rohe](#) and [Le Corbusier](#) embodied this style. In the mid-to-late 20th century this style manifested itself in clean-lined, unadorned glass skyscrapers and mass housing projects.

The birth of postmodernism

In the late 20th century a reaction against Modernism set in. Architecture saw a return to traditional materials and forms and sometimes to the use of decoration for the sake of decoration itself, as in the work of [Michael Graves](#) and, after the 1970s, that of [Philip Johnson](#). In literature, irony and self-awareness became the postmodern fashion and the blurring of fiction and nonfiction a favoured method. Such writers as [Kurt Vonnegut](#), [Thomas Pynchon](#), and [Angela Carter](#) employed a postmodern approach in their work.

MODERNISM III

Modernism, here limited to aesthetic modernism (see also modernity), describes a series of sometimes radical movements in art, architecture, photography, [music](#), literature, and the applied arts which emerged in the three decades before 1914. Modernism has philosophical antecedents that can be traced to the eighteenth-century [Enlightenment](#) but is rooted in the changes in Western society at the end of the nineteenth and beginning of the twentieth centuries.

Modernism encompasses the works of artists who rebelled against nineteenth-century academic and historicist traditions, believing that earlier aesthetic conventions were becoming outdated. Modernist movements, such as [Cubism](#) in the arts, [Atonality](#) in music, and Symbolism in poetry, directly and indirectly explored the new economic, social, and political aspects of an emerging fully industrialized world.

Modernist art reflected the deracinated experience of life in which tradition, community, collective identity, and faith were eroding. In the twentieth century, the mechanized mass slaughter of the [First World War](#) was a watershed event that fueled modernist distrust of reason and further sundered complacent views of the steady moral improvement of human society and belief in progress.

Initially an avant garde movement confined to an intellectual minority, modernism achieved mainstream acceptance and exerted a pervasive influence on culture and popular entertainment in the course of the twentieth century. The modernist view of truth as a subjective, often intuitive claim has contributed to the elevation of individualism and [moral relativism](#) as guiding personal ethics and contributed to far-reaching transformations regarding the spiritual significance of human life.

From the 1870s onward, the ideas that [history](#) and [civilization](#) were inherently progressive and that progress was always good came under increasing attack. Arguments arose that not merely were the values of the artist and those of [society](#) different, but that society was antithetical to progress, and could not move forward in its present form. [Philosophers](#) called into question the previous optimism.

Two of the most disruptive thinkers of the period were, in [biology](#), [Charles Darwin](#) and, in political science, [Karl Marx](#). Darwin's theory of evolution by [natural selection](#) undermined religious certainty and the sense of human uniqueness, which had far-reaching implications in the arts. The notion that [human beings](#) were driven by the same impulses as "lower animals" proved to be difficult to reconcile with the idea of an ennobling spirituality. Marx seemed to present a political version of the same proposition: that problems with the economic order were not transient, the result of specific wrong doers or temporary conditions, but were fundamentally contradictions within the "capitalist" system. [Naturalism](#) in the visual arts and literature reflected a largely [materialist](#) notion of human life and society.

Separately, in the arts and letters, two ideas originating in [France](#) would have particular impact. The first was [Impressionism](#), a school of painting that initially focused on work done, not in studios, but outdoors (*en plein air*). Impressionist paintings demonstrated that human beings do not see objects, but instead see light, itself. The second school was [Symbolism](#),

marked by a belief that language is expressly symbolic in its nature, and that poetry and writing should follow connections that the sheer sound and texture of the words create.

At the same time, social, political, religious, and economic forces were at work that would become the basis to argue for a radically different kind of art and thinking. In religion, biblical scholars argued that the biblical writers were not conveying God's literal word, but were strongly influenced by their times, societies, and audiences. Historians and archaeologists further challenged the factual basis of the Bible and differentiated an evidence-based perspective of the past with the worldview of the ancients, including the biblical authors, who uncritically accepted oral and mythological traditions.

Chief among the physical influences on the development of modernism was steam-powered industrialization, which produced buildings that combined art and engineering, and in new industrial materials such as cast iron to produce bridges and skyscrapers—or the [Eiffel Tower](#), which broke all previous limitations on how tall man-made objects could be—resulting in a radically different urban environment.

The possibilities created by scientific examination of subjects, together with the miseries of industrial urban life, brought changes that would shake a European civilization, which had previously regarded itself as having a continuous and progressive line of development from the [Renaissance](#). With the [telegraph](#) offering instantaneous communication at a distance, the experience of time itself was altered.

The breadth of the changes can be sensed in how many modern disciplines are described as being "classical" in their pre-twentieth-century form, including physics, economics, and arts such as [ballet](#), theater, or architecture.

The roots of Modernism emerged in the middle of the nineteenth century; and rather locally, in [France](#), with [Charles Baudelaire](#) in literature and [Édouard Manet](#) in painting, and perhaps with [Gustave Flaubert](#), too, in prose fiction. (It was a while later, and not so locally, that Modernism appeared in music and architecture). The "avant-garde" was what Modernism was called at first, and the term remained to describe movements which identify themselves as attempting to overthrow some aspect of tradition or the status quo.

In the 1890s, a strand of thinking began to assert that it was necessary to push aside previous norms entirely, instead of merely revising past knowledge in light of current techniques. The growing movement in art paralleled such developments as Einstein's Theory of Relativity in physics; the increasing integration of the internal combustion engine and industrialization; and the increased role of the [social sciences](#) in public policy. It was argued that, if the nature of reality itself was in question, and if restrictions which had been in place around human activity were falling, then art, too, would have to radically change. Thus, in the first 15 years of the twentieth century a series of writers, thinkers, and artists made the break with traditional means of organizing literature, painting, and music.

[Sigmund Freud](#) offered a view of subjective states involving an [unconscious mind](#) full of primal impulses and counterbalancing self-imposed restrictions, a view that [Carl Jung](#) would combine with a belief in natural essence to stipulate a [collective unconscious](#) that was full of basic typologies that the conscious mind fought or embraced. Jung's view suggested that people's impulses towards breaking social norms were not the product of childishness or

ignorance, but were instead essential to the nature of the human animal, the ideas of Darwin having already introduced the concept of "man, the animal" to the public mind.

[Friedrich Nietzsche](#) championed a philosophy in which forces, specifically the 'Will to power', were more important than facts or things. Similarly, the writings of [Henri Bergson](#) championed the vital "life force" over static conceptions of reality. What united all these writers was a [romantic](#) distrust of the Victorian positivism and certainty. Instead they championed, or, in the case of Freud, attempted to explain, irrational thought processes through the lens of rationality and holism. This was connected with the century-long trend to thinking in terms of holistic ideas, which would include an increased interest in the occult, and "the vital force."

Out of this collision of ideals derived from [Romanticism](#), and an attempt to find a way for knowledge to explain that which was as yet unknown, came the first wave of works, which, while their authors considered them extensions of existing trends in art, broke the implicit contract that artists were the interpreters and representatives of bourgeois culture and ideas. These "modernist" landmarks include [Arnold Schoenberg's](#) atonal ending to his Second String Quartet in 1908; the Abstract-Expressionist paintings of [Wassily Kandinsky](#) starting in 1903 and culminating with the founding of the Blue Rider group in [Munich](#); and the rise of [Cubism](#) from the work of [Picasso](#) and [Georges Braque](#) in 1908.

Powerfully influential in this wave of modernity were the theories of Freud, who argued that the mind had a basic and fundamental structure, and that subjective experience was based on the interplay of the parts of the mind. All subjective reality was based, according to Freud's ideas, on the play of basic drives and instincts, through which the outside world was perceived. This represented a break with the past, in that previously it was believed that external and absolute reality could impress itself on an individual, as, for example, in [John Locke's](#) [tabula rasa](#) doctrine.

This wave of the Modern Movement broke with the past in the first decade of the twentieth century, and tried to redefine various art forms in a radical manner. Leading lights within the literary wing of this trend included Basil Bunting, [Jean Cocteau](#), [Joseph Conrad](#), [T. S. Eliot](#), [William Faulkner](#), Max Jacob, [James Joyce](#), [Franz Kafka](#), [D. H. Lawrence](#), Federico García Lorca, [Marianne Moore](#), [Ezra Pound](#), [Marcel Proust](#), [Gertrude Stein](#), [Wallace Stevens](#), [Virginia Woolf](#), and [W. B. Yeats](#) among others.

Composers such as [Schoenberg](#), [Stravinsky](#), and [George Antheil](#) represent Modernism in [music](#). Artists such as [Gustav Klimt](#), [Picasso](#), Matisse, [Mondrian](#), and the movements Les Fauves, [Cubism](#) and the [Surrealists](#) represent various strains of Modernism in the visual arts, while architects and designers such as Le Corbusier, Walter Gropius, and Mies van der Rohe brought modernist ideas into everyday [urban](#) life. Several figures outside of artistic Modernism were influenced by artistic ideas; for example, [John Maynard Keynes](#) was friends with Woolf and other writers of the Bloomsbury group.

The explosion of Modernism: 1910-1930

On the eve of [World War I](#) a growing tension and unease with the social order, seen in the Russian Revolution of 1905 and the agitation of "radical" parties, also manifested itself in artistic works in every medium which radically simplified or rejected previous practice. In 1913, famed [Russian composer Igor Stravinsky](#), working for [Sergei Diaghilev](#) and the Ballets

Russes, composed *Rite of Spring* for a ballet, choreographed by [Vaslav Nijinsky](#) that depicted human sacrifice, and young painters such as [Pablo Picasso](#) and [Henri Matisse](#) were causing a shock with their rejection of traditional perspective as the means of structuring paintings—a step that none of the [Impressionists](#), not even [Cézanne](#), had taken.

These developments began to give a new meaning to what was termed 'Modernism'. It embraced disruption, rejecting or moving beyond simple [Realism](#) in literature and art, and rejecting or dramatically altering tonality in [music](#). This set Modernists apart from nineteenth-century artists, who had tended to believe in "progress." Writers like [Dickens](#) and [Tolstoy](#), painters like [Turner](#), and musicians like [Brahms](#) were not 'radicals' or 'Bohemians', but were instead valued members of society who produced art that added to society, even if it was, at times, critiquing less desirable aspects of it. Modernism, while it was still "progressive" increasingly saw traditional forms and traditional social arrangements as hindering progress, and therefore the artist was recast as a revolutionary, overthrowing rather than enlightening.

Futurism exemplifies this trend. In 1909, F.T. Marinetti's first manifesto was published in the Parisian newspaper *Le Figaro*; soon afterward a group of painters (Giacomo Balla, Umberto Boccioni, Carlo Carrà, Luigi Russolo, and Gino Severini) co-signed the Futurist Manifesto. Modeled on the famous "Communist Manifesto" of the previous century, such manifestos put forward ideas that were meant to provoke and to gather followers. Strongly influenced by Bergson and Nietzsche, Futurism was part of the general trend of Modernist rationalization of disruption.

Modernist philosophy and art were still viewed as being only a part of the larger social movement. Artists such as Klimt and [Cézanne](#), and composers such as [Mahler](#) and [Richard Strauss](#) were "the terrible moderns"—other radical avant-garde artists were more heard of than heard. Polemics in favor of geometric or purely abstract painting were largely confined to 'little magazines' (like *The New Age* in the United Kingdom) with tiny circulations. Modernist primitivism and [pessimism](#) were controversial but were not seen as representative of the Edwardian mainstream, which was more inclined towards a Victorian faith in progress and liberal optimism.

However, [World War I](#) and its subsequent events were the cataclysmic upheavals that late nineteenth-century artists such as Brahms had worried about, and avant-gardists had anticipated. First, the failure of the previous status quo seemed self-evident to a generation that had seen millions die fighting over scraps of earth—prior to the war, it had been argued that no one would fight such a war, since the cost was too high. Second, the birth of a machine age changed the conditions of life—machine warfare became a touchstone of the ultimate reality. Finally, the immensely traumatic nature of the experience dashed basic assumptions: Realism seemed to be bankrupt when faced with the fundamentally fantastic nature of trench warfare, as exemplified by books such as Erich Maria Remarque's *All Quiet on the Western Front*. Moreover, the view that mankind was making slow and steady moral progress came to seem ridiculous in the face of the senseless slaughter of the Great War. The First World War at once fused the harshly mechanical geometric rationality of technology with the nightmarish irrationality of myth.

Thus in the 1920s, Modernism, which had been a minority taste before the war, came to define the age. Modernism was seen in Europe in such critical movements as [Dada](#), and then in constructive movements such as [Surrealism](#), as well as in smaller movements of the Bloomsbury Group. Each of these "modernisms," as some observers labeled them at the time,

stressed new methods to produce new results. Again, Impressionism was a precursor: breaking with the idea of national schools, artists and writers and adopting ideas of international movements. Surrealism, [Cubism](#), [Bauhaus](#), and [Leninism](#) are all examples of movements that rapidly found adherents far beyond their original geographic base.

Exhibitions, theater, cinema, books, and buildings all served to cement in the public view the perception that the world was changing. Hostile reaction often followed, as paintings were spat upon, riots organized at the opening of works, and political figures denounced modernism as unwholesome and immoral. At the same time, the 1920s were known as the "Jazz Age," and the public showed considerable enthusiasm for [cars](#), air travel, the [telephone](#), and other technological advances.

By 1930, Modernism had won a place in the establishment, including the political and artistic establishment, although by this time Modernism itself had changed. There was a general reaction in the 1920s against the pre-1918 Modernism, which emphasized its continuity with a past while rebelling against it, and against the aspects of that period which seemed excessively mannered, irrational, and emotional. The post-World-War period, at first, veered either to systematization or nihilism and had, as perhaps its most paradigmatic movement, [Dada](#).

While some writers attacked the madness of the new Modernism, others described it as soulless and mechanistic. Among Modernists there were disputes about the importance of the public, the relationship of art to audience, and the role of art in society. Modernism comprised a series of sometimes-contradictory responses to the situation as it was understood, and the attempt to wrestle universal principles from it. In the end science and scientific rationality, often taking models from the eighteenth century [Enlightenment](#), came to be seen as the source of logic and stability, while the basic primitive sexual and unconscious drives, along with the seemingly counter-intuitive workings of the new machine age, were taken as the basic emotional substance. From these two poles, no matter how seemingly incompatible, Modernists began to fashion a complete worldview that could encompass every aspect of life, and express "everything from a scream to a chuckle."

Modernism's second generation: 1930-1945

By 1930, Modernism had entered popular culture. With the increasing urbanization of populations, it was beginning to be looked to as the source for ideas to deal with the challenges of the day. As Modernism gained traction in academia, it was developing a self-conscious theory of its own importance. Popular culture, which was not derived from high culture but instead from its own realities (particularly mass production), fueled much Modernist innovation. Modern ideas in art appeared in commercials and logos, the famous London Underground logo being an early example of the need for clear, easily recognizable and memorable visual symbols.

Another strong influence at this time was [Marxism](#). After the generally primitivistic/irrationalist aspect of pre-World-War-One Modernism, which for many Modernists precluded any attachment to merely political solutions, and the Neo-Classicism of the 1920s, as represented most famously by [T. S. Eliot](#) and Igor Stravinsky—which rejected popular solutions to modern problems—the rise of [Fascism](#), the Great Depression, and the march to war helped to radicalize a generation. The Russian Revolution was the catalyst to fuse political radicalism and utopianism with more expressly political stances. [Bertolt](#)

[Brecht](#), [W. H. Auden](#), [Andre Breton](#), [Louis Aragon](#), and the philosophers Gramsci and Walter Benjamin are perhaps the most famous exemplars of this Modernist Marxism. This move to the radical left, however, was neither universal nor definitional, and there is no particular reason to associate Modernism, fundamentally, with 'the left'. Modernists explicitly of "the right" include [Wyndham Lewis](#), [William Butler Yeats](#), T. S. Eliot, [Ezra Pound](#), the Dutch author Menno ter Braak, and many others.

One of the most visible changes of this period is the adoption of objects of modern production into daily life. Electricity, the telephone, the automobile—and the need to work with them, repair them, and live with them—created the need for new forms of manners, and social life. The kind of disruptive moment which only a few knew in the 1880s became a common occurrence as telecommunications became increasingly ubiquitous. The speed of communication reserved for the stockbrokers of 1890 became part of family life.

Modernism in social organization would produce inquiries into sex and the basic bondings of the nuclear, rather than extended, family. The Freudian tensions of infantile sexuality and the raising of children became more intense, because people had fewer children, and therefore a more specific relationship with each child: the theoretical, again, became the practical and even popular. In the arts as well as popular culture sexuality lost its mooring to marriage and family and increasingly came to be regarded as a self-oriented biological imperative. Explicit depictions of sex in literature, theater, film, and other visual arts often denigrated traditional or religious conceptions of sex and the implicit relationship between sex and procreation.

Modernism's goals

Many modernists believed that by rejecting tradition they could discover radically new ways of making art. [Arnold Schoenberg](#) believed that by rejecting traditional tonal harmony, the hierarchical system of organizing works of music which had guided music-making for at least a century and a half, and perhaps longer, he had discovered a wholly new way of organizing sound, based on the use of 12-note rows. This led to what is known as serial music by the post-war period.

Abstract artists, taking as their examples from the Impressionists, as well as [Paul Cézanne](#) and [Edvard Munch](#), began with the assumption that [color](#) and [shape](#) formed the essential characteristics of art, not the depiction of the natural world. [Wassily Kandinsky](#), [Piet Mondrian](#), and [Kazimir Malevich](#) all believed in redefining art as the arrangement of pure color. The use of photography, which had rendered much of the representational function of visual art obsolete, strongly affected this aspect of Modernism. However, these artists also believed that by rejecting the depiction of material objects they helped art move from a [materialist](#) to a spiritualist phase of development.

Other Modernists, especially those involved in design, had more pragmatic views. Modernist architects and designers believed that new [technology](#) rendered old styles of building obsolete. Le Corbusier thought that buildings should function as "[machines](#) for living in," analogous to [cars](#), which he saw as machines for traveling in. Just as cars had replaced the [horse](#), so Modernist design should reject the old styles and structures inherited from [Ancient Greece](#) or from the [Middle Ages](#). Following this machine aesthetic, Modernist designers typically reject decorative motifs in design, preferring to emphasize the materials used and pure geometrical forms. The [skyscraper](#), such as Ludwig Mies van der Rohe's Seagram Building in [New York](#) (1956–1958), became the archetypal Modernist building.

Modernist design of houses and furniture also typically emphasized simplicity and clarity of form, open-plan interiors, and the absence of clutter. Modernism reversed the nineteenth-century relationship of public and private: in the nineteenth century, public buildings were horizontally expansive for a variety of technical reasons, and private buildings emphasized verticality—to fit more private space on more and more limited land.

In other arts, such pragmatic considerations were less important. In literature and visual art, some Modernists sought to defy expectations mainly in order to make their art more vivid, or to force the audience to take the trouble to question their own preconceptions. This aspect of Modernism has often seemed a reaction to consumer culture, which developed in Europe and North America in the late-nineteenth century. Whereas most manufacturers try to make products that will be marketable by appealing to preferences and prejudices, High Modernists rejected such consumerist attitudes in order to undermine conventional thinking.

Many Modernists saw themselves as apolitical. Others, such as [T. S. Eliot](#), rejected mass popular culture from a conservative position. Indeed, one could argue that Modernism in literature and art functioned to sustain an [elite](#) culture which excluded the majority of the population.

Modernism's reception and controversy

The most controversial aspect of the Modern movement was, and remains, its rejection of tradition. Modernism's stress on freedom of expression, experimentation, radicalism, and primitivism disregards conventional expectations. In many art forms this often meant startling and alienating audiences with bizarre and unpredictable effects: the strange and disturbing combinations of motifs in [Surrealism](#), the use of extreme dissonance and [atonality](#) in Modernist music, and depictions of nonconventional sexuality in many media. In literature Modernism often involved the rejection of intelligible plots or characterization in novels, or the creation of poetry that defied clear interpretation.

The [Soviet Communist](#) government rejected Modernism after the rise of [Stalin](#) on the grounds of alleged elitism, although it had previously endorsed Futurism and [Constructivism](#); and the Nazi government in [Germany](#) deemed it narcissistic and nonsensical, as well as "Jewish" and "Negro." The Nazis exhibited Modernist paintings alongside works by the mentally ill in an exhibition entitled [Degenerate art](#).

Modernism flourished mainly in consumer/capitalist societies, despite the fact that its proponents often rejected consumerism itself. However, High Modernism began to merge with consumer culture after [World War II](#), especially during the 1960s. In [Britain](#), a youth sub-culture even called itself "moderns," though usually shortened to Mods, following such representative music groups as The Who and The Kinks. [Bob Dylan](#), [The Rolling Stones](#), and [Pink Floyd](#) combined popular musical traditions with Modernist verse, adopting literary devices derived from Eliot, Apollinaire, and others. [The Beatles](#) developed along similar lines, creating various Modernist musical effects on several albums, while musicians such as [Frank Zappa](#), Syd Barrett, and Captain Beefheart proved even more experimental. Modernist devices also started to appear in popular cinema, and later on in music videos. Modernist design also began to enter the mainstream of popular culture, as simplified and stylized forms became popular, often associated with dreams of a space age high-tech future.

This merging of consumer and high versions of Modernist culture led to a radical transformation of the meaning of "modernism." Firstly, it implied that a movement based on the rejection of tradition had become a tradition of its own. Secondly, it demonstrated that the distinction between elite Modernist and mass-consumerist culture had lost its precision. Some writers declared that Modernism had become so institutionalized that it was now "post avant-garde," indicating that it had lost its power as a revolutionary movement. Many have interpreted this transformation as the beginning of the phase that became known as [Post-Modernism](#). For others, such as, for example, art critic Robert Hughes, Post-Modernism represents an extension of Modernism.

"Anti-Modern" or "counter-Modern" movements seek to emphasize [holism](#), connection, and spirituality as being remedies or antidotes to Modernism. Such movements see Modernism as reductionist, and therefore subject to the failure to see systemic and emergent effects. Many Modernists came to this viewpoint; for example, [Paul Hindemith](#) in his late turn towards mysticism. Writers such as Paul H. Ray and Sherry Ruth Anderson, in *The Cultural Creatives*, Fredrick Turner in *A Culture of Hope*, and Lester Brown in *Plan B*, have articulated a critique of the basic idea of Modernism itself—that individual creative expression should conform to the realities of technology. Instead, they argue, individual creativity should make everyday life more emotionally acceptable.

In some fields, the effects of Modernism have remained stronger and more persistent than in others. Visual art has made the most complete break with its past. Most major capital cities have museums devoted to 'Modern Art' as distinct from post-[Renaissance](#) art (*circa* 1400 to *circa* 1900). Examples include the [Museum of Modern Art](#) in [New York](#), the Tate Modern in [London](#), and the Centre Pompidou in [Paris](#). These galleries make no distinction between Modernist and Post-Modernist phases, seeing both as developments within 'Modern Art.'

LINGUISTIC CONSIDERATIONS OF SIGNIFICANT CULTURAL LANGUAGES

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

I learned some of the languages also by learning their songs, and I enjoy not only reading the literature, mostly novels, of the countries – English, American, Irish, French, Italian, German, Austrian, Russian, Spanish, Latin American, Portuguese, Brazilian, Arabic, 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 Argentinean 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](#) a very [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 is 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 splitting 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 a 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 wars 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
 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

Country	Region	Population ¹	Primary language?
 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 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 ^[1]	Caribbean	120,000	Yes

Country	Region	Population ¹	Primary language?
 Grenadines^[16]			
 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
 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	Population	Primary language?
 Australia	Oceania	23,520,000	Yes

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

Country	Region	Population	Primary language?
 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
 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

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

Entity	Region	Population¹
 Gibraltar^[1]	Europe	29,257
 Guam⁴	Oceania	173,000
 Hong Kong^{2[1]}	Asia	7,097,600
 Isle of Man⁸	Europe	80,058
 Jersey^{6[1]}	Europe	89,300
 Norfolk Island^[1]	Australia	1,828
 Northern Mariana Islands⁷	Oceania	53,883
 Pitcairn Islands^{13[1]}	Oceania	50
 Puerto Rico³	Caribbean	3,991,000
 Sint Maarten^[35]	Caribbean	40,900
 Turks and Caicos Islands^[1]	Caribbean	26,000
 U.S. Virgin Islands⁵	Caribbean	111,000

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

Entity	Region	Population¹
 British Indian Ocean Territory	Indian Ocean	3,000
 Guernsey¹⁰	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
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

Nr	Country	Continent	Population (2010) ^{[1][2]}
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
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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 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

Nr. Entity	Continent	Population Status
		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
 Bolivia ^d	De jure ^[13]	10,631,486
 Dominican Republic	De jure ^[14]	10,349,741

Country/Territory	Status	Population (2014)
 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-speaking
 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](#).[†] [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. [Judæo-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	Judæo-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
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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	<u>native language</u>	<u>2nd language</u>
 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%)

Country	Population	<u>native language</u>	<u>2nd language</u>	
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
	 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
Europe	 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
	 Brazil	minority
	 Canada	minority
Americas	 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	

Country	Population	Notes
 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
 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](#)

ON COSMOPOLITAN SOCIETY AND CULTURES

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 doesn'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. 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 72 languages in which I can understand at least partially 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. There are more than 120 translations of the Little Prince in the languages that I can understand, and at least 120 more translations into 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, at least with business background and teaching with plays as me..).

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 want to 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 where 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 most of 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, Argentinean, 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 has seen at least 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, everyone 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 have 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 more than 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 NewYork, 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 so 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, everyone 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 was exposed to only at a later age – that the globe is one entity, that we are all part of the same humanity and share the same fate – after all this was also my conclusion in my ethical books, where I analyzed the Golden Rule which is common to all the religions, including Islam, Buddhism and the other Eastern religions. I don't understand modern painting, I don't enjoy watching Picasso's famous works, does it mean that they are uglier than the Impressionists whom I admire? And when they exposed their works in the Salon des refuses were they not the cause of contempt of all the connoisseurs who laughed at them? Who says that a cosmopolitan attitude should be based only on the Impressionists and not on the Cubists? Only on Leonardo da Vinci and not on Indian painting? In the culture which I know most – films – I appreciate very much Chinese, Japanese, Korean films, which I believe are at the forefront of the film industry and are many times much better than Hollywood or English films. So, why this should be true for films and not for novels?

I don't know much of Japanese or Chinese literature, nor do I know much of African or Indian literature. But billions of people know and enjoy those literatures, music, opera, theater, art, as much as they enjoy their films. So, I should arrive to the conclusion that this

book should advocate a holistic cosmopolitan approach, comprising of all the facets of culture throughout the world, from the Aborigines in Australia to the Quechuas in Peru. The fact that I don't know much of those cultures does not mean that they are inferior to the cultures I know most, exactly like the fact that I don't know Hindi mean that it is an inferior language as compared to English. I have stated several times in this book that I don't have any racist feelings towards anybody, and the outcome of this belief should be to embrace all the cultures of the world. It is maybe too late for me to start learning Eastern languages, read Indian novels or going to Chinese opera. But the conclusion of this book, and especially the Culture and Linguistics parts of the book, should be that a true cosmopolitan approach includes all the countries of the world. In another 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 by Mahatma Gandhi, one of the wisest and most intelligent men 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 egoist 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 a holistic harmony between all the components of this book.

ON IMPRESSIONISM – ART MOVEMENT, PAINTERS, PAINTINGS

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)

CORY'S LISTS OF THE BEST AND THE BEST OF THE BEST FILMS EVER MADE

I would like to present the Cory's List of the Greatest Movies of All Time, which is based on the films that I enjoyed most. 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 the twelfth of European Cultures in 1820 to 1939, and my list encompasses much more: the best films in cosmopolitan culture and well into the beginning of the 21st century – but this list encompasses also much more than any other film 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 as in the other lists, which are perceived by many as 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 cinemathèques, 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 don't recall their names, mainly Arabic films, Korean films, Serbian films, Romanian films, Hungarian films, Indian films, and so on. Films are a substantial part of the culture, no less than plays, operas, paintings, novels or symphonies, if they are extremely popular it doesn't mean that they are less artistic, and I have tried here as in the other segments of culture to present the best films ever, but as the film industry began only in the last decades of the twelfth of this book, I have extended the films' list by a few decades more, in order to give a full perspective of the gigantic achievements of this young pillar of culture, during a full century from the 1910s to the 2010s, from *Intolerance* (1916) to *Mia Madre* (2015).

A - [**A bout de souffle/Breathless**](#) (1960) - France, [**About Schmidt**](#) (2002) – US, [**Adam's Rib**](#) (1949) – US, with Spencer Tracy and Katharine Hepburn – two giants, [**The Adventures of Robin Hood**](#) (1938) - US, [**The African Queen**](#) (1951) - US, [**After the Fall**](#) (1974) – US, [**A. I. Artificial Intelligence**](#) (2001) – US, [**Aida**](#) (1953) – Italy, [**Ajami**](#) (2009) – Israel, an Israeli Arab drama set in the Ajami neighborhood of Jaffa, in Arabic, [**Alfie**](#) (1966) – UK, [**Alien**](#) (1979) - US, [**All About Eve**](#) (1950) - US, Bette Davis in one of her best performances ever, [**All About My Mother**](#) – *Todo sobre mi madre* (1999) – Spain, [**All My Sons**](#) (1948) – US, a classic that I showed on most of my courses on business ethics, [**All Quiet on the Western Front**](#) (1930) - US, [**All That Jazz**](#) (1979) – US, [**All the King's Men**](#) (1949) - US, [**All the President's Men**](#) (1976) – US, [**Amadeus**](#) (1984) – US, I saw it also on stage in London both film and play are excellent, [**Amélie/Le Fabuleux Destin d'Amélie Poulain**](#) (2001) – France, a sheer delight when I saw for the first time Audrey Tautou and subsequently I saw her on stage as Nora in *A Doll's House* by Ibsen, [**Amen**](#) (2002) – Germany, [**America America**](#) (1963) - US, [**American Beauty**](#) (1999) – US, [**American Graffiti**](#) (1973) – US, [**An Affair to Remember**](#) (1957) - US, [**An American in Paris**](#) (1951) - US, [**Amour**](#) (2012) – France, one of the most poignant films I

have ever seen, [Amreeka](#) (2009) – US, the film documents the lives of a Palestinian American family in both the West Bank and Post-9/11 Suburban Chicago, [Anatomy of a Murder](#) (1959) - US, [Anchors Aweigh](#) (1945) – US, I saw it at least ten times and I still enjoy it, [Androcles and the Lion](#) (1952) – UK, I remember this film very well, as I came as a child with my mother from our small village to the "big" town Haifa. We were supposed to meet my father at the entrance of a cinema but he didn't show up. There were no mobile phones and we couldn't check what happened. After an hour or so we were about to return home very anxious on what had happened to my father who was very punctual and it was the first time that he didn't show up. Just at this moment my father arrived and apparently there was a mix up with the name of the cinema. It was too late to go to most of the movies and there was only one cinema where we could go and they showed *Androcles and the Lion*. I enjoyed so much this comedy, based on George Bernard Shaw's play, as it was in sharp contrast to the anxiety of "losing" our father. [Anna Karenina](#) (1935) – US, [Annie Get Your Gun](#) (1950) - US, the musical I love most – I have seen the film several times and I saw the musical on stage in New York and Los Angeles when I crossed by mistake at night a neighborhood known for its riots, [Annie Hall](#) (1977) – US, the best film by Woody Allen, [Anything Goes](#) (1956) US, one of the best musicals with famous songs by Cole Porter, in a leading role in the film was the French dancer Zizi Jeanmaire, who sat on my knees at her performance in Paris while she was singing "Je cherche un millionnaire/I am looking for a millionaire", she asked me if I was a millionaire because I was dressed like one, and she was very disappointed when I answered her "No!" I had the privilege to see the musical also on Broadway, [The Apartment](#) (1960) - US, [The Apprenticeship of Duddy Kravitz](#) (1974) – Canada, [April Captains](#) (2000) – Portugal, [Arch of Triumph](#) (1948) – US, although many think of Remarque as a "lesser" author I think he is one of the best and he moved me very much, [Aria](#) (1987) – UK, [Arms and the Man](#) (1989) – UK, I saw also the play in Seattle, one of the best plays I've ever seen and read, [Around the World in 80 Days](#) (1956) – US, one of my favorite authors Jules Verne in one of the best adventure films, a sheer delight, [Arsenic and Old Lace](#) (1944) – US, I saw the play several times, also on Broadway in 1986 with Jean Stapleton (known better for her role in *All in the Family*), she was a great actress, one of the best, [The Ascent of Money](#) (2009) - UK, [As Good As It Gets](#) (1997) – US, [Ashes and Diamonds](#) (1958) – Poland, [The Asphalt Jungle](#) (1950) - US, [Au bonheur des dames/Shop Girls of Paris](#) (1943) – France, [Au revoir les enfants/Goodbye Children](#) (1987) – France, one of the most poignant films that I have ever seen, [Autumn Sonata](#) (1978) - Sweden, [Aviva My Love](#) (2006) - Israel, [Aviya's Summer](#) (1988) – Israel, a very moving Israeli film starring Gila Almagor, won the [Silver Bear Award](#) from the [39th Berlin International Film Festival](#), Best Foreign Film – [San Remo Festival](#), [Awaara](#) (1951) – India, with the one and only Raj Kapoor, [Away From Her](#) (2006) – Canada.

B – [Babel](#) (2006) – Mexico, [Babette's Feast](#) (1987) – Denmark, [Bad Education/La mala educacion](#) (2009) – Spain, [Baisers voles \(based on Le lys dans la vallee\)/Stolen Kisses](#) (1968) – France, [Ballad of a Soldier](#) (1959) – Ukraine, [The Band's Visit](#) (2007) – Israel, one of the best Israeli films ever made, a sheer delight, [The Band Wagon](#) (1953) - US, [The Bank](#) (2001) – Australia, [Barbara](#) (2012) – Germany, [Barbarians at the Gate](#) (1993) - US, the subject of business ethics is very serious but the film makers and actors have managed to convey the message as an outstanding satire, [Barry Lyndon](#) (1975) - US, [Becket](#) (1964) – UK, [Bel Ami](#) (2012) – US, [Belle de jour](#) (1967) – France, [Belle du Seigneur](#) (2012) – France, by one of my favorite authors Albert Cohen, [Belle Toujours](#) (2006) – Portugal, directed by Manoel de Oliveira when he was almost 100, I saw every year his films at the Haifa Film Festival, even when he was more than 100, [Bellissima](#) (1951) – Italy, [Ben-Hur](#) (1959) - US, [The Best Intentions](#) (1991) - Sweden, [The Best Years of Our Lives](#) (1946) – US, not only the best

years but also one of the best films, [Bethlehem](#) (2013) – Israel, a very authentic film on the Israeli-Palestinian conflict, [Betty Blue](#) (1986) – France, [Beyond Borders](#) (2003) – US, [The Big Country](#) (1958) – US, [The Big Lebowski](#) (1998) – US, [The Big One](#) (1998) – US, [The Birthday Party](#) (1968) – UK, [Biutiful](#) (2010) – Mexico, [Black Book/Zwartboek](#) (2006) – Netherlands, [Black Cat White Cat](#) (1998) – Serbia, those three excellent films from Mexico, Netherlands and Serbia prove that you can produce outstanding movies even if you are not from Italy, France or the UK, [Blade Runner](#) (1982) – US, [Blaumilch Canal/The Big Dig/Taalat Blaumilch](#) (1969) – Israel, [Blazing Saddles](#) (1974) – US, [Blindness](#) (2008) – Canada, [Blow Out](#) (1981) – US, [Blowup](#) (1966) – UK, [The Blue Angel/Der Blaue Engel](#) (1930) – Germany with Marlene Dietrich whom I saw in her show in Israel in 1960, [Blue Velvet](#) (1986) – US, written and directed by David Lynch whom I saw when he came to Israel and gave a lecture at the Haifa cinematheque, [Boccaccio '70](#) (1962) – Italy, [Bonnie and Clyde](#) (1967) – US, [Bowling for Columbine](#) (2002) – US, [The Boy in the Striped Pyjamas](#) (2008) – UK, [Brazil](#) (1985) – UK, [Bread and Roses](#) (2000) – UK, [Breakfast at Tiffany's](#) (1961) – US, [Breaking the Waves](#) (1996), Denmark, there are few excellent films as this moving film, [The Bridge on the River Kwai](#) (1957) – UK, once upon a time they knew how to make epic films - a brilliant performance by all the actors, [The Bridges of Madison County](#) (1995) – US, [Brief Encounter](#) (1945) – UK, [Broken Embraces/Los abrazos rotos](#) (2009) – Spain, [Bronenossets Potyomkine /Battleship Potemkin](#) (1925) – Russia, you almost forget that it is a silent film as it is really a masterpiece, [Brothers](#) (2004) – Denmark, [The Brothers Karamazov](#) (1958) – US, an excellent film on Dostoevsky's masterpiece with Yul Brynner, [Buena Vista Social Club](#) (1999) – Germany, I like very much Cuban music, and I like even more when it is performed by such outstanding musicians, [Burnt by the Sun](#) (1994) – Russia.

C - [Cabaret](#) (1972) – US, I saw the film several times and saw the musical on stage in Paris and Tel Aviv, [Cache/Hidden](#) (2005) – France, [Calamity Jane](#) (1953) – US, [Camille](#) (1936) – US, [Can-Can](#) (1960) – US, [Capitalism a Love Story](#) (2009) – US, a masterpiece by Michael Moore that was part of my courses on Capitalism and The Great Recession, [Career](#) (1959) – US, I once thought that it was a masterpiece, when I saw it now I think that it is just a very good movie., [Carmen](#) (1983) – Spain, [Carmen Jones](#) (1954) – US, I rarely enjoy adaptations of operas but this one is a masterpiece, [Carne Tremula/Live Flesh](#) (1997) – Spain, [Casablanca](#) (1942) – US, the one and only, [Casque d'or](#) (1952) – France, [The Castle](#) (1968) – Germany, [Cat Ballou](#) (1965) – US, one of the funniest film that I have ever seen, [Cat on a Hot Tin Roof](#) (1958) – US, who said that Elizabeth Taylor is not a good actress? In this film she is brilliant, [Cavalleria Rusticana](#) (1982) – Italy, I saw most of the famous operas in films and on stage as well, [Cesare deve morire/Caesar Must Die](#) (2012) – Italy, [Charade](#) (1963) – US, [Chariots of Fire](#) (1981) – UK, [Child's Pose](#) (2013) – Romania, [China Blue](#) (2005) – US, [Chinatown](#) (1974) – US, [Chocolat](#) (2000) – US, [Chouans!](#) (1988) – France, [Cinema Paradiso](#) (1988) – Italy, [Citizen Kane](#) (1941) – US, it is a good film but to choose him as the best film ever made is quite far-fetched, [City Lights](#) (1931) – US, [A Civil Action](#) (1998) – US, one of the films I used in my courses on business ethics, [Class Action](#) (1991) – US, [Close Encounters of the Third Kind](#) (1977) – US, it made me believe that possibly there are such encounters, [Colonel Chabert](#) (1994) – France, [Colonel Redl](#) (1985) – Hungary, [The Color of Pomegranates](#) (1969) – Armenia, this is really a bizarre film but very artistic, I would never have heard about this film if it was not shown at the Haifa Film Festival, [The Comedy of Errors](#) (1978) – UK, [The Conductor](#) (2012) – Russia, [The Conformist](#) (1970) – Italy, Moravia at his best, I know so many "conformists" in Israel and around the world..., [The Constant Gardener](#) (2005) – UK, [The Conversation](#) (1974) – US, [The Corporation](#) (2003) – Canada, one of the best films on business ethics – it was part of most of my courses, [Cosa](#)

[voglio di piu](#)/Come Undone (2010) – Italy, [The Counterfeiters/Die Faelscher](#) (2007) – Austria, [The Court Jester](#) (1956) – US, [Cousin Bette](#) (1998) – UK, [Cover Girl](#) (1944) – US, [Cries and Whispers](#) (1972) - Sweden, [Crimes and Misdemeanors](#) (1989) – US, American films have changed a lot since the times when the criminals were always punished, Woody Allen proves us that in most of the cases it is quite the opposite, unfortunately it is also what I have experienced in my business career, [The Crucible](#) (1996) - US, one of the best adaptations of plays to movies, a masterpiece, [Cyrano de Bergerac](#) (1990) – French, an excellent adaptation of a play, one of the best plays ever written, which I have seen thrice, into a unique movie.

D - Dahab (1953) Egypt, [I remember](#) very well seeing this musical melodrama ([link to the film in Arabic](#) – 1 hour and 56 minutes) in 1953 in an open-air cinema of Cairo just before leaving the country. Dahab means gold in Arabic and in Hebrew (zahav) and is also the name of [a small touristic site](#) in Sinai by the Gulf of Aqaba, known also for the [terrorist bombings](#) in 2006 which killed and wounded Egyptians and tourists including Israelis and Europeans. But in the film I remember a young girl of my age Fayrouz the Egyptian Shirley Temple with a touch of Chaplin's The Kid and Al Jolson's The Jazz Singer. Fayrouz was actually Armenian born as Perouz Artin Kalfayan. Egypt was a true cosmopolitan society and even well-known actresses in Arabic films as Fairouz and Leila Mourad (who was Jewish) were not Arabs. Feyrouz/Fayrouz was born in Cairo on 15 March 1943 a year before me and when she made this film she was ten years old and I was 9. The Europeans "snobs" who were not integrated in the Egyptian society (except a small minority as the actresses and even politicians) did not go to Arabic films and did not speak Arabic, as French was the cultural language of the Europeans and English was the business language, while every nationality kept also its mother tongue – Italian, Greek, Armenian, Yiddish, Ladino, etc. Only when there were exceptional films which were a sensation as Dahab the Arabic films were screened at the European cinemas, as in the case of Dahab. Fayrouz was really a fantastic child actress who made her debut at the age of 7 in 1950 and retired at the age of 16 in 1959, marrying later an Egyptian actor. She sang and danced with a rare talent, the other actors were Magda and Ismail Yassin, as well as Anwar Wagdi who was also the film director and producer. Fayrouz's biggest role was in Dahab and she was sponsored by Wagdi in her short career. So, we have in a nutshell all my Egyptian experience in this story, even the terrorist epilogue in Dahab, while I wrote also extensively about the prologue - the riots of [January 1952](#) burning the European Cairo including hotels and cinemas, killing and wounding hundreds of Europeans and Arabs, and almost killing my family. [Damaged Care](#) (2002) - US, [Dances with Wolves](#) (1990) - US, [Darling](#) (1965) – UK, [Das Boot Ist Vool/The Boat Is Full](#) (1981) – Switzerland, it makes you think about the burning issue of immigration, you think how would you have conducted if you were a Swiss, [Das Cabinet des Dr. Caligari](#) (1920) - Germany, [Death of a Salesman](#) (1985) - US, it is the same terrific performance with Dustin Hoffman which I saw on Broadway, the film was part of my courses on business ethics, [The Death of Mr. Lazarescu](#) (2005) – Romania, [The Decalogue](#) (1989) – Poland, the Poles made many outstanding masterpieces, and one of the best was Kieslowski, [The Deer Hunter](#) (1978) - US, [Departures](#) (2008) – Japan, [De rouille et d'os/Rust and Bone](#) (2012) – France, [Destiny of a Man/Russian: Судьба человека, translit. Sudba Cheloveka](#) (1959) – Russia, [The Diary of Anne Frank](#) (1959) – US, one of the most poignant films ever made, [Die Dreigroschenoper/The Threepenny Opera](#) (1931) - Germany, one of the best films and plays ever, I had the privilege to see the film, the plays in Berlin and Israel, and to include it in my courses. The students who rarely saw plays and have never seen black and white films were amazed of the quality of this "oldie – 1931", but I showed them also Chaplin's silent films and the silent film Greed, [Die Hard](#) (1988) – US, [Dirty Harry](#) (1971) – US, [Divorzio](#)

[all'Italiana/Divorce Italian Style](#) (1961) – Italy, [Doctor Zhivago](#) (1965) - US, [Dog Day Afternoon](#) (1975) - US, [Dogville](#) (2003) – Denmark, [A Doll's House](#) (1973) - UK, I have seen several versions of this excellent film, some of them in Israel on stage, [Don Quixote](#) (2000) – US, one of the best novels ever written, here at an excellent film adaptation, [Double Indemnity](#) (1944) – US, [The Double Life of Veronique](#) (1991) - Poland, [Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb](#) (1974) - UK, [Duck Soup](#) (1933) - US, what a pity that there are no more comic giants as the Marx brothers.

E - [Easy Rider](#) (1969) - US, [The Edukators/Die fetten Jahre sind vorbei](#) (2004) – Austria, [Elena](#) (2011) – Russia, [Elle s'appelait Sarah/Sarah's Key](#) (2010) – France, [Elmer Gantry](#) (1960) – US, I am always fascinated by such topics and how the masses believe in false Messiahs time and again, [En attendant Godot/Waiting for Godot](#) (1989) – Canada, I am also waiting for Godot and the proof that business ethics is not an 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 choose 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 sorcieres de Salem/The Crucible](#) (1957) - France, very few people have seen this film which is a masterpiece, far better than all the other adaptations of Miller's play to the screen, and to think that the French succeeded to depict the atmosphere of Salem in the US three hundred years ago just proves that a good film is really cosmopolitan, [Les trois](#)

[mousquetaires/The Three Musketeers](#) (1921-US), (1948-US), (1961-France), (1973-UK), this immortal book was one of the best books that I have read when I was a child - together with its sequels *Vingt ans apres*, *Le vicomte de Bragelonne*, 10 volumes in total, and I enjoyed most films on those stories from the US, UK and France, [Les uns et les autres](#) (1981) – France, [Les vacances de monsieur Hulot/Mr. Hulot's Holiday](#) (1953) - France, [Letter from an Unknown Woman](#) (1948- US) (2004-China), [Leviathan](#) (2014) - Russia, [Le voyage dans la lune/A Trip to the Moon](#) (1902) – France, I have seen this film only recently and showed it to my grandchildren as well, to think how more than a century ago Melies made such a masterpiece in colors, interesting, funny, it shows that masterpieces are truly immortal, [L'homme et l'enfant](#) (1956) – France, [The Life of Emile Zola](#) (1937) - US, the French people and the American people like and respect each other since the times of the American revolution until today, and Zola is known in the US almost as in France, respected, read, and seen on films, [Lili Marleen](#) (1981) – Germany, I saw this film in Geneva while attending a course at IMD/Imede, it was indeed an excellent film one of the first German films that I have seen, as in Israel of the pre-diplomatic relations with Germany we could not see any German film, [Limelight](#) (1952) – US, [Little Big Man](#) (1970) – US, [Little Caesar](#) (1931) – US, [Little Miss Sunshine](#) (2006) - US, [The Lives of Others](#) (2006) – Germany, [The Living Desert](#) (1953) – US, [Lola Montes](#) (1955) – France, [The Loneliness of the Long Distance Runner](#) (1962) – UK, [Long Day's Journey into Night](#) (1962) – US, [The Longest Day](#) (1962) – US, [Look Back in Anger](#) (1959) – UK, [Lost in Translation](#) (2003) – US, sometimes small unpretending films as this one are liked more than films with budgets of tens of millions as the awful Avatar, [Love Story](#) (1970) – US, maybe it is kitsch, but still it is a film about a marvelous love story, and I enjoyed it very much.

M – [Macbeth](#) (1971) – UK, [Madame Bovary](#) (1991) – France, [Madame de.../The Earrings of Madame de...](#) (1953) – France, [The Magnificent Ambersons](#) (1942) – US, [The Magnificent Seven](#) (1960) – US, [Magnolia](#) (1999) – US, [Malena](#) (2000) – Italy, [The Maltese Falcon](#) (1941) - US, [Man and Superman](#) (1982) – UK, [A Man for All Seasons](#) (1966) – UK, [Manhattan](#) (1979) - US, [Man of La Mancha](#) (1972) - US, a musical on Don Quixote? It sounds crazy, yet it works, it is funny, sentimental, moving, sad, due to the excellent actors – Peter O'Toole, Sophia Loren, and James Coco, [Manon des sources](#) (1986) - France, the sequel of *Jean de Florette*, good as the first part, especially when Manon accuses Cesar and Ugolin of killing her father Jean de Florette, [Manufacturing Consent: Noam Chomsky and the Media](#) (1992) – Australia, [The Man Without A Past](#) (2002) – Finland, [Ma pomme/Just Me](#) (1950) – France, I remember very well this film with Maurice Chevalier. I was 6-7 and saw it at an open-air cinema in Cario, with the famous songs: clodo serenade, ma pomme, y'a tant d'amour, [Marathon Man](#) (1976) – US, [Marie: A True Story](#) (1985) - US, [The Marriage of Maria Braun/Die Ehe der Maria Braun](#) (1979) – Germany, [Marty](#) (1955) – US, [Mary Poppins](#) (1964) - US, [MASH](#) (1970) - US, like a theatre of the absurd, [Matrimonio all'italiana/Marriage Italian Style](#) (1964) – Italy, [McLibel](#) (2005) – UK, [Mediterraneo](#) (1991) – Italy, [Meet Me in St. Louis](#) (1944) – US, I enjoy very much musicals on stage and on screen, oldies as this one, more modern as *My Fair Lady* and *West Side Story*, but not at all modern as almost all Lloyd Webber's musicals, and least of all *Cats*, [Mephisto](#) (1981) – Hungary, [The Merchant of Venice](#) (2004) and (1973) - UK, I saw so many times the plays and the movies, and I read also the play several times, as it was one of the pillars of my courses on business ethics, [The Merry Widow/La veuve joyeuse](#) (1934) – US, [Metropolis](#) (1927) - German, the early German films were masterpieces, than all the good directors left Germany because of the Nazis, and only in recent years we see again excellent movies, [Mia Madre](#) (2015) – Italy, [Midnight Cowboy](#) (1969) - US, [A Midsummer Night's Dream](#) (1999) – UK, [The Mikado](#) (1967) – UK, I like very much Gilbert and Sullivan, and comic operas in general – Offenbach,

Rossini, Strauss, [Mildred Pierce](#) (1945) – US, [The Miracle Worker](#) (1962) – US, [Misery](#) (1990) - US, a masterpiece of black comedy, James Caan and Kathy Bates are terrific, it is so scary that it is funny, we feel how those two brilliant actors enjoyed making the film and we can sense even their intimacy, [The Misfits](#) (1961) – US, one of the best films I have ever seen – the three leading actors died shortly or a few years after the film was released – Marilyn Monroe, Clark Gable, Montgomery Clift – a cursed film undoubtedly, yet a brilliant scenario by Arthur Miller, [Missing](#) (1982) – US, [Miss Julie](#) (1999) - US, [Modern Times](#) (1936) – US, undoubtedly the best film by Chaplin, a masterpiece, one of a kind, and on top of that extremely funny even for my grandchildren, [Moloch](#) (1999) – Russia, [Mon Oncle/My Uncle](#) (1958) – France, [Monsieur Klein/Mr. Klein](#) (1976) – France, [Monsieur Verdoux](#) (1947) - US, [Monsoon Wedding](#) (2001) – India, I like very much Indian musicals, and this one especially, [Monty Python and the Holy Grail](#) (1945) - UK, [Morocco](#) (1930) – US, [Mrs. Dalloway](#) (1997) – UK, [Mr. Smith Goes to Washington](#) (1939) – US, [Mrs. Miniver](#) (1942) - US, [Much Ado About Nothing](#) (1993) – UK, [Mujeres al borde de un ataque de nervios/Women on the Verge of a Nervous Breakdown](#) (1988) – Spain, [Mulholland Drive](#) (2001) - US, [Music Box](#) (1989) – US, [Mutiny on the Bounty](#) (1935) - US, [My Darling Clementine](#) (1946) – US, [My Fair Lady](#) (1964) - US, the ultimate musical, perfect in all respects, not so funny as Annie Get Your Gun, but more profound as the genius of George Bernard Shaw permeate the musical, [My Left Foot: The Story of Christy Brown](#) (1989) – Ireland, Irish masterpiece, [My Man Godfrey](#) (1936) – US, [Mystic River](#) (2003) – US.

N – [The Naked Maja](#) (1958) – Italy, [Nana](#) (1955) – France, [Napoleon](#) (1927) - France, it is amazing how many excellent movies were produced during the era of the silent movies, Napoleon is one of the best movies ever made although it was silent or possibly because it was silent, [Nashville](#) (1975) – US, [Naughty Marietta](#) (1935) – US, [Neighboring Sounds/O Som ao Redor](#) (2012) – Brazil, [Ne le dis a personne/Tell No One](#) (2006) – France, [Network](#) (1976) - US, [Never on Sunday](#) (1960) – Greece, my origins are Greek and I always enjoy watching Greek films, this one is possibly one of the best, and I learned the song as well, [A Night at the Opera](#) (1935) – US, [The Night of the Hunter](#) (1955) - US, [The Night of the Iguana](#) (1964) – US, Tennessee Williams is probably the playwright whose plays were adapted to the screen with the most success, this film is one of the best, [A Night to Remember/Titanic](#) (1958) – UK, I enjoyed much more this film on the Titanic, probably because the actors were better and the director was excellent as well. Among the many [films about the Titanic](#), it has long been regarded as the high point by *Titanic* historians and survivors alike for its accuracy, despite its modest production values when compared with the [1997 Oscar-winning film Titanic](#), [Nightwatching](#) (2007) – Canada, I heard a lecture of the film's director Peter Greenaway at the Haifa Film Festival, [Nine to Five/9 to 5](#) (1980) - US, [Ninotchka](#) (1939) – US, Greta Garbo is charming in this comedy and for the first time she does not play like a diva, [Nobody Knows](#) (2004) – Japan, [No Country for Old Men](#) (2007) – US, [No Man's Land](#) (2001) – Bosnia and Herzegovina, [Norma Rae](#) (1979) – US, [North by Northwest](#) (1959) - US, [Notorious](#) (1946) - US, [Notre-Dame de Paris/The Hunchback of Notre Dame](#) (1956) – France, [\(1939\) - US](#), [Novecento/Twentieth Century](#) (1976) – Italy, [Novia que te vea](#) (1994) – Mexico in Ladino and Spanish about Sephardic Jews, I was thrilled to read a book and watch a film in my mother tongue Ladino, [Nowhere in Africa/Nirgendwo in Afrika](#) (2001) – Germany, [Nuit et brouillard/Night and Fog](#) (1955) - France, one of the best films on the Holocaust, I have included in my list many such films.

O – [O Brother Where Art Thou?](#) (2000) – US, [The Odessa File](#) (1974) – UK, [Oklahoma!](#) (1955) - US, one of the best musicals ever made, an outstanding music with a very tedious script, [Oldboy](#) (2003) – South Korea, [The Old Man and the Sea](#) (1958) – US, [Oliver!](#)

(1968) – UK, [Once](#) (2006) – Ireland, [Once upon a time in America](#) (1984) - US, [Once Upon a Time in Anatolia](#) (2011) – Turkey, once not so far ago, we used to "denigrate" Turkish films as telenovela films, ridiculous, with an idiotic plot, and second rate acting, and many Israeli, Arabic, and Indian films were not much better, but recently Turkish films have become in many cases masterpieces, with the best directors, scriptwriters, actors, and actresses, I am always supportive of such renaissance, that has happened also to Israeli films, [One Flew Over the Cuckoo's Nest](#) (1975) - US, [One Two Three](#) (1961) – US, [On ne badine pas avec l'amour](#) (1978) – France, [On the Town](#) (1949) – US, [On the Waterfront](#) (1954) - US, [Orfeu Negro/Black Orpheus](#) (1959) – Brazil, an excellent film, poetic, nostalgic, sad, and beautiful, [Orpheus Descending](#) (1990) – US, [Othello](#) (1952) – Italy, [Other People's Money](#) (1991) - US, [The Others](#) (2001) – Spain, [Otto e Mezzo – 8½](#) (1963) - Italy, modern film at its best, the modern film-makers I like most are Fellini, Antonioni, Bergman, Allen, and of course the Nouvelle Vague film-makers, [Outsourced](#) (2006) - US, it was included in one of my courses.

P – [Paint Your Wagon](#) (1969) – US, I enjoyed especially the acting of Lee Marvin in this film and in *Cat Ballou*, which was a surprise for me as Marvin was perceived priorly only as a serious actor, and he proved in these musicals that he is multi-talented, [The Pajama Game](#) (1957) – US, Doris Day in the list of the best film? Many veinschmeckers would pity my poor taste, but I always liked Doris Day, and films like *The Pajama Game* were a solace and a filmotherapy when I was in a pessimistic mood, [Paris Texas](#) (1984) - Germany, [Partie de campagne](#) (1936) - France, [A Passage to India](#) (1984) – UK, [The Passenger](#) (1975) –Italy, [Paths of Glory](#) (1957) – US, [The Pawnbroker](#) (1964) – US, [Pelle the Conqueror](#) (1987) – Denmark, [Pepe le Moko](#) (1937) – France, [Persona](#) (1966) - Sweden, [Phaedra](#) (1962) – France, [The Phantom of the Opera](#) (1925) – US, [The Philadelphia Story](#) (1940) - US, [The 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 acute dilemmas – how can such a humane hero as Schindler be a lousy husband, while such a monster as Eichmann was an excellent family man, [The Searchers](#) (1956) - US, [The Secret in Their Eyes/El secreto de sus ojos](#) (2009) – Argentina, [Secrets and Lies](#) (1996) – UK, [Sense and Sensibility](#) (1995) – US, [A Separation](#) (2011) – Iran, [Sergeant York](#) (1941) – US, [Seven Brides for Seven Brothers](#) (1954) - US, [The Seventh Seal](#) (1957) - Sweden, [Sex, Lies, and Videotape](#) (1989) – US, [Shakespeare in Love](#) (1998) – US, I saw this film as in a dream, as only in dreams you can reach such perfection and joy, [Shall We Dance](#) (1937) – US, [Shame](#) (1968) - Sweden, [The Shawshank Redemption](#) (1994) – US, [The Sheik](#) (1921) – US, [Shichinin no samurai/Seven Samurai](#) (1954) - Japan, [Shine](#) (1996) – Australia, [The Shining](#) (1980) – US, [Shoah](#) (1985) – France, one of the longest films ever made, but you remain flabbergasted and breathless in spite of the horrendous content of the Holocaust, [The Shop Around the Corner](#) (1940) - US, [The Shop on Main Street](#) (1965) – Slovakia, [Show Boat](#) (1936, 1951) – US, [Shree 420](#) (1955) – India, I enjoy very much films with Raj Kapoor, although the translation was on the side of the screen and there was no synchronization between the film and the subtitles, but who need to understand the film – it is enough that you sense it, [Sicko](#) (2007) - US, it is a shame that such a great nation as the US has such a lousy health insurance system, a monster of capitalism at its worse, meant primarily to enrich the healthcare corporations at the expense of the American budget and the public, Moore shows the absurdities of the system as in his other films – Roger and Me, Capitalism a Love Story, The Big One, etc., [The Silence](#) (1963) - Sweden, [Silkwood](#) (1983) - US, one of the most poignant films ever made, a greater than life heroine – Karen Silkwood acted by the greatest actress Meryl Streep, showing the ugliness of the neoliberal large corporations wanting to maximize their profits according to the false mantra of Milton Friedman the consigliere of Reagan, Thatcher, Netanyahu, and Pinochet, at the expense of the life and health of their employees and their countries' citizens, and the finale – the murder of Silkwood to the sound of the thrilling Amazing Grace, I showed it at my courses, and it made such a strong impression on my students, much more than tedious lectures about morality and ethics, [Singin' in the Rain](#) (1952) - US, what a lovely comedy and music, [Sissi](#) (1955) – Austria, the best kitsch that I have ever seen, [Si Versailles m'etait conte/Royal Affairs in Versailles](#) (1954) – France, the only time that I won something – when I was the only one in the public to answer correctly a question on this film, [The Sixth Sense](#) (1999) – US, [The Skin I live in /La piel que habito](#) (2011) – Spain, [Slumdog Millionaire](#) (2008) – UK, [Snow White and the Seven Dwarfs](#) (1937) - US, the best animated

film I have ever seen, the best songs, the delight of my children and grandchildren, [Some Came Running](#) (1958) - US, [Some Like It Hot](#) (1959) - US, nobody is perfect? This film is perfect! [A Song to Remember](#) (1945) – US, [Son of the Bride/El hijo de la novia](#) (2001) – Argentina, I remember being a member of the Argentinian film club in Jerusalem in 1964 when I was 20 together with my Argentinian friend Mario 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 Desquevroux](#) (2012) – France, [Therese Raquin](#) (1953) – France, [There's No Business Like Show Business](#) (1954) – US, [There Will Be Blood](#) (2007) – US, [The Thief of Bagdad](#) (1924) – US, [The Third Man](#) (1949) - UK, [The 39 Steps](#) (1935) - UK, [Three Colors: Blue/Trois couleurs: bleu](#) (1993) – France, [Three Colors: Red/Trois couleurs: rouge](#) (1994) – France, [Three Colors: White/Trois couleurs: blanc](#) (1994) – France, [Three Mothers](#) (2006) – Israel, about Egyptian Jews, the first Israeli film telling the story of Egyptian Jews, unlike the dozens of novels that were published on this topic, [Three Sisters](#) (1970) – UK, [Through A Glass Darkly](#) (1961) - Sweden, [Time](#) (2006) – South Korea, [Tin Men](#) (1987) - US, [Tirez sur le pianiste/Shoot the Piano Player](#) (1960) – France, [Titanic](#) (1997) – US, [To Be or Not to Be](#) (1942/**1983**) - US, I enjoyed most the remake in 1983 with Mel Brooks and his wife Anne Bancroft, both were perfect, and the film was one of the funniest movies that I have ever seen, [To Have and Have Not](#) (1944) – US, [Toi le venin](#) (1958), France, directed by Robert Hossein, whom I saw at one of the plays he directed in Paris when he came after the performance on stage and talked to the public, [Tokyo monogatari/Tokyo Story](#) (1953) - Japan, [Tom Sawyer](#) (1973) – US, [Too Big to Fail](#) (2011) - US, [Topaze \(1936, 1951\)](#) - France, [Top Hat](#) (1935) - US, the ultimate musical comedy with Ginger Rogers and Fred

Astaire, singing and dancing to the tune of Irving Berlin's Cheek to Cheek, [Topsy-Turvy](#) (1999) - UK, [Tosca](#) (1976) – Italy, [Touchez pas au grisbi](#) (1954) – France, [Touch of Evil](#) (1958) - US, [The Treasure of the Sierra Madre](#) (1948) - US, [The Trial](#) (1993) – UK, [Tristan und Isolde](#) by Wagner (1995) – Germany, [Triumph of the Spirit](#) (1989) – US, [Tune in Tomorrow.../La tia Julia y el escribidor](#) (1990) – US, [Turandot](#) by Puccini (1987) – US, [Twelfth Night](#) (1996) – UK, [12 Angry Men](#) (1957) - US, [20,000 Leagues Under the Sea](#) (1954) – US, [Twin Peaks: Fire Walk with Me](#) (1992) – US, [Tycoon](#) (2002) – Russia.

U – [Un Ballo in Maschera](#) (1975) – UK, [The Unbearable Lightness of Being](#) (1988) – US, a film adaptation of the novel of the same name by Milan Kundera, published in 1984. Director [Philip Kaufman](#) and screenwriter [Jean-Claude Carrière](#) portray the effect on Czechoslovak artistic and intellectual life during the 1968 Prague Spring of socialist liberalization preceding invasion by Soviet led Warsaw Pact and subsequent coup that ushered in hard-line communism. It portrays the moral, political, and psycho-sexual consequences for three bohemian friends: a surgeon Daniel Day-Lewis, and two female artists with whom he has a sexual relationship Juliette Binoche and Lena Olin, [Un Chien Andalou/An Andalusian Dog](#) (1929) – France, [Uncle Vanya](#) (1970) – Russia, (1963-UK), [Un condamné a mort s'est échappé!/A Man Escaped](#) (1956) – France, [Unforgiven](#) (1992) - US, [Un homme et une femme/A Man and a Woman](#) (1966) - France, I saw this film several times as it has impressed me so much with its new approach to film-making, directed by Claude Lelouche, with the outstanding actors Anouk Aimme and Jean-Louis Trintignant, [Ulisse/Ulysses](#) (1954) – Italy, [Un long dimanche de fiancailles/A Very Long Engagement](#) (2004) – France, [The Unsinkable Molly Brown](#) (1964) – US, [The Untouchables](#) (1987) – US, one of the best films on gangsters and policemen, truly a masterpiece, no wonder, as the director is Brian de Palma, David Mamet wrote the screenplay, and the leading actors are Kevin Costner, Robert de Niro and Sean Connery, [Up](#) (2009) – US.

V – [Vanya 42e rue/Vanya on 42nd Street](#) (1994) – France, [Va, vis et deviens/Live and Become](#) (2005) – Ethiopia, [Vicky Cristina Barcelona](#) (2008) – Spain, [Vincent Francois Paul et les autres](#) (1974) – France, this is the "classic" French film, sophisticated yet simple, warm and detached, with the best actors – Yves Montand, Gerard Depardieu, Serge Reggiani, and Michel Piccoli. Piccoli is one of my most favorite actors. He has appeared in many different roles, from seducer to cop to gangster to Pope, in more than 170 movies. Piccoli has worked with [Jean Renoir](#), [Jean-Pierre Melville](#), [Jean-Luc Godard](#), [Claude Lelouch](#), [Jacques Demy](#), [Claude Sautet](#), [Louis Malle](#), [Agnès Varda](#), [Leos Carax](#), [Luis Buñuel](#), [Costa-Gavras](#), [Alfred Hitchcock](#), [Marco Ferreri](#), [Jacques Rivette](#), [Otar Iosseliani](#), [Nanni Moretti](#), [Jacques Doillon](#), [Mario Bava](#), [Manoel de Oliveira](#), [Claude Faraldo](#), [Raúl Ruiz](#), [Theodoros Angelopoulos](#) and [Alain Resnais](#), [Violettes Imperiales/Violetas Imperiales/Imperial Violets](#) (1952) – France, [The Virgin Spring](#) (1960) - Sweden, [Viridiana](#) (1961) – Spain, [Vertigo](#) (1958) - US, [The Visit](#) (1964) - US, [Viva la liberta/Long Live Freedom](#) (2013) – Italy, [Vivre sa vie/My Life to Live](#) (1962) – France, [Volver](#) (2006) – Spain, one of the best films written and directed by Pedro Almodovar. With two excellent actresses – Penelope Cruz and Carmen Maura. Drawing inspiration from the Italian neorealism of the late 1940s to early 1950s and the work of pioneering directors such as [Federico Fellini](#), [Luchino Visconti](#), and [Pier Paolo Pasolini](#), [Volver](#) addresses themes like [sexual abuse](#), [loneliness](#) and [death](#), mixing the genres of [farce](#), [tragedy](#), [melodrama](#), and [magic realism](#), [Voyage of the Damned](#) (1976) – UK, [Vu du pont/A View from the Bridge](#) (1962) – France,

W – [Wadjda](#) (2012) – Saudi Arabia in Arabic, an excellent film indeed, very interesting and moving, [Walk on Water/Lalekhet al hamayim](#) (2004) – Israel, [Wall-E](#) (2008) – US, [Wall](#)

[Street](#) (1987) - US, one of the best films that I have ever seen first of all because the excellent actor Michael Douglas – Gordon Gekko, who has become the ultimate capitalist maximizing profits to the delight of Milton Friedman and ruining the lives of all the others, as in the neoliberal regimes that I oppose so much. This was the backbone of my courses on business ethics as it gives in a nutshell most of the dilemmas of business, [War and Peace](#) (1956) – US, [War and Remembrance](#) (1988) – US, this film and [The Winds of War](#) are the best films that I have ever seen on the inter-world wars and the second world war, a very long saga, but interesting and thrilling from the beginning to the end, [The War of the Worlds](#) (1953) – US, [Washington Square](#) (1997) – US, [Water](#) (2005) – India, [The Weeping Meadow](#) (2004) – Greece, [West Side Story](#) (1961) - US, in the same decade I saw this excellent film and saw the musical on Broadway in June 1968, the first musical that I have seen in the US, [Whale Rider](#) (2002) – New Zealand, [When Father Was Away On Business](#) (1985) – Serbia, [When Harry Met Sally...](#) (1989) – US, [Who's Afraid of Virginia Woolf?](#) (1966) – US, a masterpiece on stage and in film, [The Wild Bunch](#) (1969) - US, [Wild Strawberries](#) (1957) - Sweden, [The Winds of War](#) (1983) – US, [Winter Sleep](#) (2014) – Turkey, [Witness for the Prosecution](#) (1957) – US, [The Wizard of Oz](#) (1939) - US, [Woman of the Year](#) (1942) – US, [The Women](#) (1939) – US, [Women in Love](#) (1969) – UK, [Woodstock](#) (1970) – US, I saw Joan Baez show in New York long after her performance in this film, [Working Girl](#) (1988) - US, [Wuthering Heights](#) (1939) – US.

X– [The X-Files](#) (1998)– US. An American science fiction thriller film directed by [Rob Bowman](#).

Y - [Yankee Doodle Dandy](#) (1942) - US, an American biographical musical film about [George M. Cohan](#), known as "The Man Who Owned Broadway". He is considered the father of American musical comedy. James Cagney, one of my favorite actors, was a fitting choice for the role of Cohan since, like Cohan, he was an Irish-American who had been a song-and-dance man early in his career. His unique style of half-singing and half-reciting the songs, reflected the style that Cohan himself used, [Y tu mama tambien/And Your Mother Too](#) (2001) – Mexico.

Z - [Z](#) (1969) - Algeria, Costa Gavras is one of my favorite directors, and this film is one of his best, I had the privilege of hearing his lecture at the Haifa Film Festival, [Zelary](#) (2003) – Czech, [Zero de conduite/Zero for Conduct](#) (1933) – France, [Ziegfeld Follies](#) (1946) – US, [Zorba the Greek](#) (1964) – UK, one of the best films I have ever seen, directed by [Cypriot Michael Cacoyannis](#) and starring [Anthony Quinn](#), one of my favorite actors, as the title character. It is based on the novel [Zorba the Greek](#) by [Nikos Kazantzakis](#), which I am still reading in Greek. The supporting cast includes [Alan Bates](#), [Lila Kedrova](#), [Irene Papas](#) and [Sotiris Moustakas](#). And in the "waiting list" after we closed the polls we can find excellent films as [The Five Pennies](#)...

The best films in Cory's list of films amount to 830, out of which 360 are the best of the best films, 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 choose 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 1250 best authors of the twelfth century's 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 multicultural country in the world. Most of the films in my lists are quality films, but there is also a high proportion of "lesser quality" films, which were chosen because of the impact they had on my life, and because I enjoyed them very much. The reader may notice an "optical" error – that the American films are much more predominant than all the other films. We have to analyze it in view of the fact that almost all the films produced in India, China, Israel, Egypt, or Russia are films about those countries only and not films about other countries, while many American films are films dealing with other countries, as the US film industry is Universal (also MGM, RKO...), and deal with other countries as *The African Queen*, *The Life of Emile Zola*, *Bel Ami*, *Titanic*, *Anna Karenina*, *Arch of Triumph*, *Hans Christian Andersen*, *Les Miserables*, *Schindler's List*, *Rhinoceros*, *Exodus*, *To Be or Not To Be*, *The Diary of Anne Frank*, *Doctor Zhivago*, *Don Quixote*, *Gigi*, *The Great Dictator*, *Julius Caesar*, *Stalag 17*, *For Whom The Bell Tolls*, *An Enemy of the People*, *The Three Musketeers*, *Frida*, *Fanny*, *Irma la douce*, *Island in the Sun*, *The Sheik*, *The Shop Around the Corner*, etc.

[EUROPE: POPULATION, CULTURE, LANGUAGES, 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 from Wikipedia details that are relevant to the contents of this book, its people, culture, languages, arts, literature, music, etc.

Area	10,180,000 km ² (3,930,000 sq mi) ^[nl] (6th)
Population	742,452,000 ^[nl] (2013; 3rd)
Pop. density	72.9/km ² (188/sq mi) (2nd)
<u>Demonym</u>	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]
	 Istanbul (transcontinental) ^[3]
	 Moscow
	 Paris
	 London
	 Madrid
	 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 ^[it]	29,800	3,229,900	101	Yerevan	Hayastan
		Austria	83,858	8,169,929	97.4	Vienna	Österreich
		Azerbaijan ^[ki]	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 ^[el]	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 ^[el]	547,030	66,104,000	115.5	Paris	France
		Georgia ^[it]	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	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	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
	Norway	385,178	5,018,836	15.5	Oslo	Norge/Noreg
	Poland	312,685	38,625,478	123.5	Warsaw	Polska
	Portugal	91,568	10,409,995	110.1	Lisbon	Portugal

  Romania	238,391	21,698,181	91.0	Bucharest	România
  Russia ^[nl]	17,075,400	143,975,923	8.3	Moscow	Rossiya
  San Marino	61	27,730	454.6	San Marino	San Marino
  Serbia ^[nl]	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 ^[nl]	783,562	77,695,904	101	Ankara	Türkiye
  Ukraine	603,700	48,396,470	80.2	Kiev	Ukraina
  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 ^[nl]	742,000,000 ^[nl]	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:

Flag Arms Name	Area (km ²)	Population (1 July 2002 est.)	Population density (per km ²)	Capital
  Abkhazia ^[nl]	8,432	216,000	29	Sukhumi
  Kosovo ^[nl]	10,887	1,804,838 ^[188]	220	Pristina
  Nagorno-Karabakh ^[nl]	11,458	138,800	12	Stepanakert

<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>
  Northern Cyprus ^[d]	3,355	265,100	78	Nicosia
 N/A South Ossetia ^[d]	3,900	70,000	18	Tskhinvali
 N/A Transnistria ^[d]	4,163	537,000	133	Tiraspol

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>
 Åland (Finland)	13,517	26,008	16.8	Mariehamn
 Faroe Islands (Denmark)	1,399	46,011	32.9	Tórshavn
 Gibraltar (UK)	5.9	27,714	4,697.3	Gibraltar
 Guernsey ^[c] (UK)	78	64,587	828.0	St. Peter Port
 Isle of Man ^[c] (UK)	572	73,873	129.1	Douglas
 Jersey ^[c] (UK)	116	89,775	773.9	Saint Helier

<u>Rank</u>	<u>Country</u>	<u>GDP (PPP, 2014)</u> millions of <u>USD</u>
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

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 in 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](#)).

[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]		 Adyghea
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 Community ,  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  Dagestan
Chuvash	1,077,420 ^[41]		 Chuvashia
Cornish	557 ^[42]		 Cornwall
Corsican	31,000 ^[43]		
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	

Language	Speakers ^[nb 1]	Official Status in a Country ^[nb 2]	Official Status in a Region ^[nb 3]
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	 France ,  Italy ,  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	
German	95,000,000	 Austria ,  Belgium ,  Germany ,  Liechtenstein ,  Switzerland ,  Luxembourg ,  Switzerland	 Belgium ,  Germany ,  Liechtenstein ,  Switzerland ,  South Tyrol ^[63]
Greek	13,432,490 ^[64]	 Cyprus ,  Greece	
Hungarian	12,606,130 ^[65]	 Hungary	 Burgenland ,  Vojvodina
Icelandic	300,000 ^[66]	 Iceland	
Ingrian	120 ^[67]		
Irish	276,310 ^[68]	 Ireland	 Northern Ireland
Istriot	900 ^[69]		
Istro-Romanian	1,100 ^[70]		
Italian	59,400,000 ^[71]	 Italy ,  San Marino ,  Switzerland ,  Vatican City	 Istria County
Jèrriais	2,800 ^[72]		
Judeo-Italian	250 ^[73]		
Kabardian	1,628,500 ^[74]		 Kabardino-Balkaria ,  Karachay-Cherkessia
Kashubian	50,000 ^[75]		
Kazakh	5,290,000 ^[76]	 Kazakhstan	
Ladin	31,000 ^[77]		

Language	Speakers ^[nb 1]	Official Status in a Country ^[nb 2]	Official Status in a Region ^[nb 3]
Latin	30,000	 Holy See	
Latvian	1,752,260 ^[78]	 Latvia	
Laz	22,000 ^[79]		
Ligurian	505,100 ^[80]		
Lithuanian	3,001,860 ^[81]	 Lithuania	
Lombard	3,903,000 ^[82]		
Luxembourgish	336,710 ^[83]	 Luxembourg	
Macedonian	1,407,810 ^[84]	 Macedonia	
Maltese	522,000 ^[85]	 Malta	
Manx	1,000 or less ^[86]		 Isle of Man
Mari	509,090 ^[87]		 Mari El
Megleno-Romanian	5,000 ^[88]		
Mingrelian	500,000 ^[89]		
Mirandese	15,000 ^[90]		
Montenegrin	510,000 Serbian/Montenegrin in Montenegro ^[91]	 Montenegro	
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	

Language	Speakers ^[nb 1]	Official Status in a Country ^[nb 2]	Official Status in a Region ^[nb 3]
Sicilian	4,700,000 ^[108]	Herzegovina , 	
Silesian	60,000 ^[109]	Kosovo ,  Serbia	
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 (in all of Europe) 10,000,000 (in European Turkey)	 Turkey ,  Cyprus	 Northern Cyprus
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

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 Delvaile 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. version) 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](#)), [Synchronism](#) ([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](#), [Liberio 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](#)^[19] 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](#).

[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](#), [Falla](#), [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.

[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](#) ^[16] - 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](#).

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 cinemathèque/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 - Sez nec, 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.

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, Herzlya Ensemble

Alma Mahler with Adi Etzion Zak and Yonathan Zak

A View from the Bridge by Arthur Miller, Beit Lessin Theater

Moris Shimel by Hanoch Levin, Habima Theater

Les fourberies de Scapin by Moliere, the Khan Theater

Ghetto by Joshua Sobol, Cameri Theater

The Caucasian Chalk Circle by Bertolt Brecht, Cameri Theater

Tashah by Yoram Kaniuk, Haifa Theater

The Road to Damascus, by Hillel Mittelpunkt, Habima Theater

Argentina by Boaz Gaon, Haifa Theater

All My Sons by Arthur Miller, Cameri Theater

Art by Yasmina Reza, Haifa Theater

Difficult People by Yosef bar Yosef, Haifa Theater

Israel Journal by Ronny Sinai, Haifa Theater

The Aristocrats by Edna Mazia, Cameri Theater

Sof Tov (Happy End) by Anat Gov, Cameri Theater

An Ideal Husband by Joshua Sobol, adaptation of Oscar Wilde's play, Cameri Theater

Revizor by Nikolai Gogol, Gesher Theater

Six personnages en quete d'auteur by Luigi Pirandello, Gesher Theater

Ivona, Princess of Burgundia by Witold Gombrowicz, Gesher Theater

Gott, Mensch und Teufel by Yaakov Gordin, The Yiddish Theater

L'ecole des femmes by Moliere, Haifa Theater

Aharon yameyha, Her Last Day by Gadi Inbar, Beit Lessin Theater

Caviar and Lentils by Giulio Scarnicci and Renzo Tarabusi, Premiere at Habima Theatre

Next to Normal, musical by Brian Yorkey and Tom Kitt, Premiere at Habima Theatre

Once There Was a Hassid by Dan Almagor, Haifa Theater

Race by David Mamet, Haifa Theater

Le Prenom by Matthieu Delaporte and Alexandre de la Patteliere, Beit Lessin Theater

The Lover by Harold Pinter, Cameri Theater

A Pigeon and a Boy by Meir Shalev, Gesher Theater

Something to Die for/The Suicide by Nikolai Erdman, Haifa Theater

Suitcase Packers by Hanoch Levin, Cameri Theater

Makolet (Grocery Store) by Hillel Mittelpunkt, Cameri Theater

Ulysses on Bottles by Gilad Evron, Haifa Theater

Richard III by William Shakespeare, Cameri Theater

Richard II by William Shakespeare, Cameri Theater

Life is not a movie – Greta Garbo, by and with Adi Etzion

Prima Donna by Jeffrey Hatcher, Gesher Theater

Lend Me a Tenor by Ken Ludwig, Cameri Theater

The Merchant of Venice by William Shakespeare, Habima Theater

Nora/A Doll's House by Henrik Ibsen, Beer Sheva Theater

Max and Me by Hillel Mittelpunkt, Beit Lessin Theater

They Shoot Horses, Don't They? By Horace McCoy, Cameri Theater

Arsenic and Old Lace by Joseph Kesselring, Habima Theater

Kizuz (Offset) by Ilan Hatsor, Cameri Theater

'Night Mother by Marsha Norman, 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

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. Follies Bergère – Zorro, musical by Stephen Clark & Helen Edmundson, based on the novel by Isabel Allende. Music by The Gipsy Kings
11. Église de la Madeleine – Concert with Orchestre Les Violons de France: Les quatre saisons by Vivaldi, Ave Maria by Schubert & Gounod, Aria by Bach, Canon by Pachelbel, Albinoni's Adagio

DECEMBER 2014 – PLAYS SEEN IN A WEEK IN PARIS

1. Comédie Française, Salle Richelieu – Le chapeau de paille d'Italie
2. Casino de Paris – Mistinguett, Reine des années folles
3. Théâtre Maxim's – Ca swing chez Maxim's (Les Frères Jacques)
4. Théâtre de Paris – Le roi se meurt, Ionesco, with Michel Bouquet
5. Théâtre de la 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 Dimiter Gotscheff
8. Berliner Ensemble – Mutter Courage und ihre Kinder by Bertolt Brecht, with C.-M. Antoni
9. Pavillon of the Berliner Ensemble - Helena, Max & Co., review on Wilhelm Busch
10. In Dresden - Dresden Oper – Macbeth by Verdi

Other plays, concerts, shows, operas, ballets, folklore, lectures, museums, films, etc. seen in more than a hundred cities and locations in all the six continents, mainly in Europe and the USA: Los Angeles, San Francisco, Minneapolis, New Orleans, Boston, Seattle, Dallas, Fort Worth, Washington, Page, San Jose, Palo Alto, New York, Toronto, Vancouver, Victoria, Lima, Rio de Janeiro, Buenos Aires, Wellington, Sydney, Bangkok, Taipei, Tokyo, Hong Kong, Singapore, Cairo, Nairobi, Abidjan, Johannesburg, Madrid, Sevilla, Barcelona, Cordoba, Granada, Coria, Lisbon, Toledo, Montserrat, London, Edinburgh, Monte Carlo, Paris, Marseille, Avignon, Nimes, Albi, Toulouse, Giverny, Pau, Aix-en-Provence, Brussels, Amsterdam, Oslo, Copenhagen, Goteborg, Stockholm, Saint Petersburg, Tallinn, Helsinki, Frankfurt am Main, Munchen, Luebeck, Berlin, Dresden, Potsdam, Rostock, Geneve, Bern, Lucerne, Lugano, Prague, Budapest, Vienna, Rome, Milano, Napoli, Athens, Corfu, Nicosia, Istanbul, Bodrum, Haifa, Kfar Ata, Jerusalem, Tel Aviv, Zagreb, Podgorica, Belgrad, Bucharest, Veliko Tarnovo, Sarajevo, Dubrovnik, Brasov, Apolonia, Shkodra, Ohrid, Sofia, Sinaia, Novi Sad, Bran, Kotor...

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, Geshet), 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- 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- Tennessee Williams, 1973, Directed- Anthony Harvey, music- 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.

HISTORY OF EUROPEAN THEATER

Wikipedia - 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—1 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*, *Dulcitus*, *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 in 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, enthraling 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 Johnstianian 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 twelfth I love most and I have expanded on this in my book, although I prefer to define the twelfth 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.

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 violinist 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.

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 (Akedat), Mozart (Piano), Beethoven (Symphony 3)

Mozart (Don Giovanni Overture), Rachmaninov (Rhapsody on a Theme of Paganini), Gil Shohat (conductor, The Symphony of Wine)

Opera by Verdi - Rigoletto

Debussy (La demoiselle elue), Poulenc (2 Pianos), Mendelssohn (A Midsummer Night's Dream)

Rimsky-Korsakov (Capriccio espagnol), Grieg (Piano), Shostakovich (Symphony 5)

Debussy (Prelude a l'apres-midi d'un faune), Mozart (Piano 9), Tchaikovsky (Symphony 4)

Mozart (Symphony 40), Prokofiev (Violin 1), Tchaikovsky (Symphony 6)

Smetana (Moldava), Bartok (Violin 2), Dvorak (Symphony 7)

Opera by Mozart - Die Zauberflote,

Bellini (Symphony from Norma), Tchaikovsky (Rococo, Pezzo Capriccioso), Richard Strauss (Suite from Der Rosenkavalier, Don Juan)

Rodrigo (Flute Concerto Pastoral), Montsalvatge (Chaconne), Shostakovich (Symphony 1)

Beethoven (Triple Concerto for Violin, Cello and Piano), Gluck (Suite Orphee et Eurydice), Schubert (Symphony 5)

Opera by Mozart - Die Entführung aus dem Serail

BEST CLASSICAL MUSIC/OPERA THAT I HAVE EVER WATCHED, HEARD, 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, Alaceste, Iphigenia in Aulis, Iphigenia in Tauris. [Franz Joseph Haydn](#) – Symphony no. 94 "Surprise", Symphony no 104 "London", The Creation, Symphonies no. 6, 7, 8, 49, 100, 101, 103. Trumpet Concerto, Cello Concerti, The Seasons, String quartets, "Nelson" mass. Luigi Boccherini – Cello Concerti in sol major and si bemol major, Symphonies in re minor, in la major, in bi bemol major, String quartets in la major, in sol major. Giacomo Meyerbeer – Les patineurs, Robert le diable, Le prophete, L'africaine. As a matter of fact Bach, Handel, and Haydn, are among the composers I like most, and the only reason that I included them in this category is that their music sounds "obsolete". I don't like so much [Baroque music](#) (Haydn is perceived more as a composer from the [Classical period](#)), but in this category I like most Bach – especially the Brandenburg concerti, the violin concerti, and I enjoyed a London performance of Mateus Passion. I acknowledge his greatness but I am not moved by his music, nor by the music of Handel, Haydn, and least of all the music of Rameau...

The best composers and their best works, which I like most, based on the monumental books The Milton Cross Encyclopedia of the Great Composers and their Music, are: [Wolfgang Amadeus Mozart](#) – Symphony no. 41 Jupiter, Don Giovanni, Symphonies no. 25, 29, 38, 39, 40. Piano Concerti no. 19, 20, 27. Sinfonia Concertante for violin and viola, String Quartets, Le nozze di Figaro, 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 do major, Impromptus, Piano Sonates in la major & si bemol major, The beautiful miller daughter, Songs. It is amazing how excellent composers died so young: Schubert at the age of 31, I like most his 9th Symphony, the Trout quintet Die Forelle –

a masterpiece, his chamber music, Mozart at the age of 36, Bizet at the age of 37, Mendelssohn at the age of 38, Chopin at the age of 39...

[Ludwig Van Beethoven](#) – Symphony no. 9 in re minor, Apasionata sonate, Piano Concerto no. 5 The Emperor, Symphonies no. 3 Eroica, no. 5, no. 6 Pastoral, no. 7, all the other Symphonies. Piano Concerti no. 1, 2, 3 and 4. Violin Concerto. Violin Sonata no. 9 Kreutzer. String quartets no. 7 and 14. Piano trio The Archduke, Piano Sonate no. 14 Au clair de lune, and no. 32. Missa Solemnis. Beethoven is by far the composer I like most (and it was even before I turned deaf as him...), although I cannot enjoy now classical music because I hear the music distorted in concerts and at home. Beethoven is a genius, his music is divine, I like most Symphony no. 9, but also all his other symphonies and concerti. I like very much his chamber music – and most of all Kreutzer Sonata, that I heard first after reading Tolstoy's novel, his piano sonates, as a matter of fact, all his works, which move me very much, and give me a sensation of unequaled elation. [Niccolo Paganini](#) – 24 Capricci opus 1, Violin Concerti no. 1 and 2, Danse des sorcieres. [Gioacchino Rossini](#) – Il Barbere di Seviglia, Overtures Tancredi, La scala di seta, Il signior Bruschino. Operas Guillaume Tell, L'italiana in Algeri, La cenerentola, Mose in Egitto, Semiramide. [Felix Mendelssohn](#) – Symphonies no. 4 Italian, no. 3 Scottish, no. 5 The Reformation, Elijah, The Hebrides, Violin Concerto in E minor, A midsummer night's dream, String Octet, Lieder ohne Worte, String Quartet no. 6, Piano Trio no. 1, [Auf Flügeln des Gesanges](#)/On wings of song. [Hector Berlioz](#): Symphonie Fantastique, Harold in Italy, Benvenuto Cellini, Les Troyens, Grande Messe des Morts, La damnation de Faust, Romeo et Juliette. Rossini is excellent, especially Il Barbere di Seviglia and L'italiana in Algeri, Mendelssohn is one of the composers I like most, especially his Violin Concerto, his Symphonies, chamber music. From Berlioz I like most his Symphonie Fantastique, La damnation de Faust, and Romeo et Juliette. I like most [composers from the Romantic-era](#), especially with the Wikipedia definition, gathering in this category quite all the composers born from 1770 to 1879. Another definition of the musical eras is - [Medieval](#): 476-1400, [Renaissance](#): 1400-1600, [Baroque](#): 1600-1760, [Classical era](#): 1730-1820, [Romantic era](#): 1815-1910, [20th century](#): 1900-2000, [21st century](#): since 2000. The composers I like most are German/Austrian, French, Italian, Russian, Spanish.

[Charles Gounod](#) – Faust, Mireille, Petite Symphonie, Romeo et Juliette, Ave Maria. What can be better than to watch in Paris a performance of Gounod's Faust, with the music that I know by heart? Méphistophélès appears, provides the crowd with wine, and sings a rousing, irreverent song about the Golden Calf (*Le veau d'or*). Méphistophélès maligns Marguerite, and Valentin tries to strike him with his sword, which shatters in the air. Valentin and friends use the cross-shaped hilts of their swords to fend off what they now know is an infernal power (chorus: *De l'enfer*). Marguerite enters, pondering her encounter with Faust at the city gates, and sings a melancholy ballad about the [King of Thule](#) (*Il était un roi de Thulé*). Marthe, Marguerite's neighbour, notices the jewellery and says it must be from an admirer. Marguerite tries on the jewels and is captivated by how they enhance her beauty, as she sings in the famous aria, the *Jewel Song* (*Ah! je ris de me voir si belle en ce miroir*). What a sheer delight to hear it on stage! [Frederic Chopin](#) – Piano Sonata no. 3, Piano Concerti in mi minor and fa minor, Preludes, Etudes, Balades, Valses, Mazurkas, Polonaises. [Robert Schumann](#) – Piano Concerto in la minor, Symphonies no. 1 and 4, Manfred, Cello Concerto, Violin Concerto, Piano Quartet, Piano Quintet, Carnaval, Kreisleriana, Fantasia. [Franz Liszt](#) – Piano Sonata in si minor, Mazeppa, Rhapsodies hongroises, Rhapsodie espagnole, Valse-impromptu, Mephisto-valse, Liebestraume, Preludes, Lieder, Piano Concerti no. 1 & 2, Poemes Symphoniques, Dante & Faust Symphonies. The Piano Concerti of Chopin, Schumann and Liszt are among the best in all the classical repertoire, and I enjoy very much hearing them at

the Concert Hall in Israel and Berlin, at a Schumann Cello Concerto and Symphony concert conducted brilliantly by [Daniel Barenboim](#).

[Johann Strauss](#) - Waltzes, Polkas, Marches, Die Fledermaus, Der Zigeunerbaron. I enjoy most watching Strauss' operettas, which are so sparkling, so vivid, so beautiful. Much has been written about the Jewish origins of Mendelssohn, but few people know that Strauss' paternal great-grandfather was a Hungarian Jew – a fact which the Nazis, who lionised Strauss's music as "so German", later tried to conceal. And indeed it is so senseless to try and find clues of his Jewish ancestry in his music. I have written in this book about Jewish composers such as Gershwin and Berlin, who wrote the most American music, and so Mendelssohn was completely German and Strauss completely Austrian. [Georges Bizet](#) – Carmen, Symphony in 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 (Abraham became Brahms), but Brahms wrote German music which is no less German than Wagner's. Brahms is one of my favorite composers, especially his symphonies and concerti.

[Pyotr Ilyich Tchaikovsky](#) – Symphony no. 6 Pathétique, Sleeping Beauty, Symphonies no. 4 and 5, Piano Concerto no. 1, Violin Concerto, Nutcracker, Swans Lake, Romeo and Juliet, String Serenade, Eugene Onegin, Francesca da Rimini, Marche Slave op. 31, 1812 Overture. [Giuseppe Verdi](#) – Rigoletto, Otello, La Traviata, Un ballo in maschera, La forza del destino, Don Carlos, Falstaff, Requiem, Nabucco, Aida, Macbeth. [Jacques Offenbach](#) – La belle Helene, La vie parisienne, La Grande-Duchesse de Gerolstein, La Perichole, Les contes d'Hoffmann, [Ba-ta-clan](#). The **Bataclan** is a [theatre](#) located at 50 [Boulevard Voltaire](#) in the [11th arrondissement](#) of [Paris](#), France. Designed in 1864 by the architect Charles Duval, its name refers to [Ba-ta-clan](#), an operetta by [Jacques Offenbach](#). Since the early 1970s, it has been a "legendary" venue for rock music. On 13 November 2015, 89 people were killed in a [coordinated terrorist attack](#) of ISIS in the theatre. Once again Islamic fundamentalists murderers slaughtered innocent people and Western culture. Offenbach, a Jew, one of the pillars of French and European culture was banned by the Nazis, and the theater formerly owned by Jews and named after Offenbach's operetta was chosen as the murder site of Nazis' followers – ISIS, foes of culture, France, Jews and Christians. Tchaikovsky, Verdi, and Offenbach are among my most favorite composers, I did not have the opportunity to watch Eugene Onegin in Saint Petersburg, but I am reading very slowly Pushkin's drama in Russian with an English translation. This is however for me the most difficult work of Tchaikovsky as all the others, and especially his piano and violin concerti, his ballet music, and his brilliant symphonies dissolve in my body as a balmy perfume. I have written in this book much about the operas by Verdi (Rigoletto, La Traviata, Aida, Il Trovatore) and Offenbach (La belle Helene, La vie parisienne), which are among the best I have ever seen and watched.

[Camille Saint-Saens](#) – Symphony no. 3, Piano Concerti no. 2 and no. 4, Cello Concerto no. 1, The Carnival of the Animals, Samson and Delilah. Saint-Saens had many merits, he was a

Renaissance man, a brilliant composer, conductor and pianist, his piano and cello concerti are excellent, and so are his symphonies, I like very much Samson and Delilah, and of course the Carnival of the animals. One of the first classical music that I have ever heard was [Introduction and Rondo Capriccioso](#), which is probably the short music work that I enjoy most. [Edvard Grieg](#) – Piano Concerto in la minor, Peer Gynt Suites no. 1 and 2, Holberg Suite, Lyric Suite, Norewegian Melodies. Writing about first impressions from classical music, at the age of 13 I watched for the first time a play The Snow Queen based on Peer Gint's music by Grieg. It was for me a revelation, all that I aspired was condensed in this marvelous play with this enchanting music performed by my future friends who were to study with me at High School. Since then, every time that I hear Grieg's music I am deeply moved, as for me it symbolizes hope and purity.

[Antonin Dvorak](#) – Symphony no. 9 From the New World, Symphonies no. 7 and 8, Cello Concerto, Violin Concerto, Slavonic Dances, String Serenade, String Quartet no. 12, Rusalka. Luckily, not all the best composers are Germans, French or Italian. Grieg is Norwegian, Dvorak is Czech, and Sibelius in Finn. The last symphonies by Dvorak are among the best ever, he has also excellent concerti, chamber music, and dances. [Giacomo Puccini](#) – Tosca, Manon Lescaut, La Boheme, Madama Butterfly, La fanciulla del West, Turandot. Puccini, like Verdi and Offenbach, are family to me, although I did not hear classical music in my family, I heard subsequently so much their operas that they became like family for me, like Napolitan and French songs that I heard so often in my family. My brother Haiim was Menelas in Offenbach's La belle Helene at the High School play, I played Rigoletto dozens of times to the young intellectual women whom I invited to my room, and I'll never forget how I watched Turandot at the Sydney Opera with my daughter 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 Gesange. [Claude Debussy](#) – La mer, Prelude a l'apres-midi d'un faune, Images, Jeux, String Quartet, Preludes, Suite Bergamasque, Le coin des enfants, Pelleas et Melisande, Nocturnes, L'enfant prodigue, Children's Corner. [Jean Sibelius](#) – Symphony no. 5, Symphonies no. 2 and 7, Finlandia, Tapiola, Violin Concerto, String Quartet in re minor. Mahler's and Sibelius' symphonies are divine, the best of the best, so profound, so serious, so tragic, they are called late Romantic, but for me they are modern. Debussy is also modern, but from a different angle, he is impressionistic like Renoir and Monet, his music is like an ocean's foam, light and sparkling.

[Manuel de Falla](#) – El amor brujo, El sombrero de tres picos, Noches en los jardines de Espana, Concerto for hapsichord, Siete canciones populares de Espana, El retablo de maese Pedro. [Maurice Ravel](#) – Daphnis et Chloe, Piano Concerto in sol major, Piano Concerto for left hand, Rhapsodie espagnole, Bolero, Pavane pour une infante defunte, Gaspard de la nuit. [Max Bruch](#) – Violin Concerto no. 1, Violin Concerti no. 2 and 3, Scottish Fantasy, [Kol Nidre](#), Viola and Clarinet Concerto, String Quartet no. 2. Speaking of family, de Falla and Ravel are also family, from my Spanish ancestry and French culture, Max Bruch who was not a Jew but wrote about Jewish subjects as Kol Nidre and Moses Oratorio, is family from my Jewish side. The Kol Nidre's link to a very interesting article on Bruch's Jewish music explains what I maintain all the time, that you don't have to be an African-American in order to compose Gershwin's Porgy and Bess, a Spaniard in order to compose Bizet's Carmen, you can be Jewish as Mendelssohn and Mahler and compose the most German/Austrian music ever, you can be a Russian-born Jew as Irving Berlin and compose the most patriotic and American music. Many of Berlin's songs became popular themes and anthems, including "[Easter](#)

[Parade](#)", "[White Christmas](#)", "[Happy Holiday](#)", "This Is the Army, Mr. Jones", and "[There's No Business Like Show Business](#)". His Broadway musical and 1942 film, *This is the Army*, with [Ronald Reagan](#), had [Kate Smith](#) singing Berlin's "[God Bless America](#)" which was first performed in 1938, and God Bless America has become a national anthem of the US. So, I feel very close to de Falla's El amor brujo & Spanish music, Ravel's Bolero and Rhapsodie Espagnole, and Bruch's Violin Concerti and Kol Nidre.

[Sergei Prokofiev](#) – Peter and the Wolf, Romeo and Juliet, Lieutenant Kije Suite, Symphony no. 1 Classical, Symphony no. 5, Piano Concerto no. 3, Violin Concerto no. 1, Alexander Nevsky. [Sergei Rachmaninov](#) – Piano Concerto no. 2, Symphonies no. 2 and 3, Isle of the Dead, Rhapsody on a theme of Paganini, Piano Concerto no. 3, Symphonic Dances, 24 Preludes, The Bells, Night Vigil. [Bela Bartok](#) – Concerto for Orchestra, Music for strings, percussion and celesta, Violin Concerto no. 2, Piano Concerto no. 3, Dance Suite, Bluebeard's Castle, String Quartet no. 6. [George Gershwin](#) – Porgy and Bess, An American in Paris, Rhapsody in Blue, Piano Concerto in fa major, Girl Crazy, Songs. [Igor Stravinsky](#) – Petrushka, Le sacre du printemps, L'oiseau de feu, Pulcinella Suite, Histoire du soldat, Octet, Psalms Symphony, Apolon musagete, Symphony in 3 movements. [Kurt Weill](#) – Die Dreigroschenoper, The Seven Deadly Sins, Symphony no. 2, Rise and Fall of the City of Mahagonni, The Eternal Road. [Dmitri Shostakovic](#) – Symphony no. 10, Symphonies no. 1, 4, 5 and 7, Lady Macbeth of the Mtsensk District, String Quartet no. 8, Piano Concerto no. 2, Piano, Trumpet Concerto. All those composers are 20th century composers, they have composed modern music which I like very much, maybe not as much as 19th century's music, but still Rachmaninov's piano concerti are among the best piano concerti ever composed, Prokofiev has composed some of the finest musical works as his symphonies, concerti and Peter and the Wolf. Bartok's music is not so easy to listen, yet I like very much his concerti and chamber music. Gershwin's music is the American music I like most, especially Porgy and Bess, An American in Paris, Rhapsody in Blue, and his songs and musicals. Stravinsky's ballet music is exhilarating, especially Petrushka and Le sacre du printemps. I like some of Shostakovic's symphonies and chamber music. Finally, Kurt Weill is one of the composers I like most, especially Die Dreigroschenoper, Rise & Fall of Mahagonni.

Composers whom I like moderately are: [Gaetano Donizetti](#) – Luccia di Lammermoor, Don Pasquale, L'elisir d'amore, Anna Bolena, Lucrezia Borgia, La fille du regiment, Maria Stuarda, Sinfonias, Concerti, Quartets. [Vincenzo Bellini](#) – Norma, I puritani, La sonnambula, Il pirata. [Mikhail Glinka](#) – Overture Ruslan and Lyudmila, Jota Aragonesa, Kamarinskaya, A Life for the Tsar, Symphonies. [Alexander Borodin](#) – Symphony no. 2, String Quartet no. 2, Prince Igor, In the Steppes of Central Asia. [Modest Mussorgsky](#)– Boris Godunov, Night on bald mountain, Pictures at an exhibition, Khovanshchina. [Nikolai Rimsky-Korsakov](#) – Scheherazade, Capriccio Espagnol, The golden cockerel, The snow maiden, The Russian Easter Festival Overture. [Anton Bruckner](#) – Symphony no. 8, Symphonies no. 4, 5, 7, 9. [Richard Wagner](#) - Der Fliegende Hollander, Lohengrin, Die Meistersinger von Nurnberg, Parsifal, Tannhauser, The Ring of the Nibelung: Das Rheingold, Die Walkure, Siegfried, Die gotterdammerung, Tristan und Isolde. I have written a lot in this book about my ambivalent attitude towards Wagner's music and how I tried to listen to it. Anyhow, I believe what the experts say that he was a genius, so was Picasso, and Joyce, but I feel much closer as I have stated in this book to Verdi, Renoir, and Zola. I like Donizetti's and Bellini's operas of whom I've heard only arias and never the full operas. I like Russian music, but mainly short works and not long operas. I enjoy much Bruckner's music.

Other liked composers – Juan Arriaga, Louis Spohr, Karl Maria von Weber, Bedrich Smetana, Edouard Lalo, Leo Delibes, Hugo Wolf, Ruggero Leoncavallo, Isaac Albeniz,

Gabriel Faure, Carl Nielsen, Erik Satie, Alexander Scriabin, Ferruccio Busoni, Edward Elgar, Richard Strauss, Ralph Vaughan Williams, Enrique Granados, Mily Balakirev, Henrik Wieniawski, Emmanuel Chabrier, Ernest Chausson, Amilcare Ponchielli, Pietro Mascagni, Louis Gottschalk, Leos 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.

NOBEL PRIZES IN CHEMISTRY IN THE YEARS 1901-1939

Year	Image	Laureate ^[A]	Country ^[B]	Rationale ^[C]	Ref
1901		<u>Jacobus Henricus van 't Hoff</u>	 <u>Netherlands</u>	"[for his] discovery of the laws of <u>chemical dynamics</u> and <u>osmotic pressure</u> in solutions"	[18]
1902		<u>Hermann Emil Fischer</u>	 <u>Germany</u>	"[for] his work on <u>sugar</u> and <u>purine</u> syntheses"	[19]
1903		<u>Svante August Arrhenius</u>	 <u>Sweden</u>	"[for] his <u>electrolytic theory</u> of <u>dissociation</u> "	[20]
1904		<u>Sir William Ramsay</u>	 <u>United Kingdom</u>	"[for his] discovery of the <u>inert gaseous elements in air</u> , and his determination of their place in the periodic system"	[21]
1905		<u>Adolf von Baeyer</u>	 <u>Germany</u>	"[for] the advancement of organic chemistry and the chemical industry, through his work on <u>organic dyes</u> and <u>hydroaromatic compounds</u> "	[22]

Year	Image	Laureate ^[A]	Country ^[B]	Rationale ^[C]	Ref
1906		Henri Moissan	 France	"[for his] investigation and isolation of the element fluorine , and for [the] electric furnace called after him"	[23]
1907		Eduard Buchner	 Germany	"for his biochemical researches and his discovery of cell-free fermentation "	[24]
1908		Ernest Rutherford	 United Kingdom  New Zealand	"for his investigations into the disintegration of the elements, and the chemistry of radioactive substances "	[25]
1909		Wilhelm Ostwald	 Germany	"[for] his work on catalysis and for his investigations into the fundamental principles governing chemical equilibria and rates of reaction"	[26]
1910		Otto Wallach	 Germany	"[for] his services to organic chemistry and the chemical industry by his pioneer work in the field of alicyclic compounds "	[27]
1911		Maria Skłodowska-Curie	 Russian Empire (Vistula Land)  France	"[for] the discovery of the elements radium and polonium , by the isolation of radium and the study of the nature and compounds of this remarkable element"	[28]

Year	Image	Laureate ^[A]	Country ^[B]	Rationale ^[C]	Ref
1912		Victor Grignard	 France	"for the discovery of the [...] Grignard reagent "	[29]
		Paul Sabatier	 France	"for his method of hydrogenating organic compounds in the presence of finely disintegrated metals"	[29]
1913		Alfred Werner	 Switzerland	"[for] his work on the linkage of atoms in molecules [...] especially in inorganic chemistry"	[30]
1914		Theodore William Richards	 United States	"[for] his accurate determinations of the atomic weight of a large number of chemical elements"	[9]
1915		Richard Martin Willstätter	 Germany	"for his researches on plant pigments, especially chlorophyll "	[31]
1916	<i>Not awarded</i>				
1917					

Year	Image	Laureate ^[A]	Country ^[B]	Rationale ^[C]	Ref
1918		Fritz Haber	 Germany	"for the <u>synthesis</u> of <u>ammonia</u> from its elements"	[10]
1919	<i>Not awarded</i>				
1920		Walther Hermann Nernst	 Germany	"[for] his work in <u>thermochemistry</u> "	[11]
1921		Frederick Soddy	 United Kingdom	"for his contributions to our knowledge of the chemistry of radioactive substances, and his investigations into the origin and nature of <u>isotopes</u> "	[12]
1922		Francis William Aston	 United Kingdom	"for his discovery, by means of his mass spectrograph, of <u>isotopes</u> , in a large number of non-radioactive elements, and for his enunciation of the <u>whole-number rule</u> "	[32]
1923		Fritz Pregl	 Austria  Kingdom of Yugoslavia	"for his invention of the method of <u>micro-analysis</u> of organic substances"	[33]
1924	<i>Not awarded</i>				

Year	Image	Laureate ^[A]	Country ^[B]	Rationale ^[C]	Ref
1925		Richard Adolf Zsigmondy	 Germany  Hungary	"for his demonstration of the heterogeneous nature of colloid solutions and for the methods he used"	[13]
1926		The (Theodor) Svedberg	 Sweden	"for his work on disperse systems "	[34]
1927		Heinrich Otto Wieland	 Germany	"for his investigations of the constitution of the bile acids and related substances"	[14]
1928		Adolf Otto Reinhold Windaus	 Germany	"[for] his research into the constitution of the sterols and their connection with the vitamins "	[35]
1929		Arthur Harden	 United Kingdom	"for their investigations on the fermentation of sugar and fermentative enzymes "	[36]
		Hans Karl August Simon von Euler-Chelpin	 Sweden  Germany		

Year	Image	Laureate ^[A]	Country ^[B]	Rationale ^[C]	Ref
1930		Hans Fischer	 Germany	"for his researches into the constitution of haemin and chlorophyll and especially for his synthesis of haemin"	[37]
1931		Carl Bosch	 Germany	"[for] their contributions to the invention and development of chemical high pressure methods "	[38]
		Friedrich Bergius	 Germany		
1932		Irving Langmuir	 United States	"for his discoveries and investigations in surface chemistry"	[39]
1933	<i>Not awarded</i>				
1934		Harold Clayton Urey	 United States	"for his discovery of heavy hydrogen "	[40]

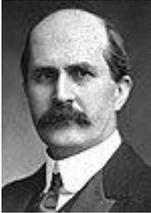
Year	Image	Laureate ^[A]	Country ^[B]	Rationale ^[C]	Ref
1935		Frédéric Joliot	 France	"[for] their synthesis of new radioactive elements "	[41]
		Irène Joliot-Curie	 France		
1936		Peter Debye	 Netherlands	"[for his work on] molecular structure through his investigations on dipole moments and the diffraction of X-rays and electrons in gases "	[42]
1937		Walter Norman Haworth	 United Kingdom	"for his investigations on carbohydrates and vitamin C "	[43]
		Paul Karrer	 Switzerland		
1938		Richard Kuhn	 Germany	"for his work on carotenoids and vitamins "	[15]

Year	Image	Laureate ^[A]	Country ^[B]	Rationale ^[C]	Ref
1939		<u>Adolf Friedrich Johann Butenandt</u>	 <u>Germany</u>	"for his work on <u>sex hormones</u> "	[44]
		<u>Leopold Ruzicka</u>	 <u>Kingdom of Yugoslavia</u>  <u>Switzerland</u>	"for his work on <u>polymethylenes</u> and higher <u>terpenes</u> "	[44]

NOBEL PRIZES IN PHYSICS IN THE YEARS 1901-1939

Year	Image	Laureate ^[A] [A]	Country ^[B] [B]	Rationale ^[C] [C]	Ref
1901		Wilhelm Röntgen	 Germany	"in recognition of the extraordinary services he has rendered by the discovery of the remarkable rays subsequently named after him"	[16]
1902		Hendrik Lorentz	 Netherlands	"in recognition of the extraordinary service they rendered by their researches into the influence of magnetism upon radiation phenomena"	[17]
		Pieter Zeeman			
1903		Antoine Henri Becquerel	 France	"for his discovery of spontaneous radioactivity "	[18]
		Pierre Curie		"for their joint researches on the radiation phenomena discovered by Professor Henri Becquerel "	[18]

Year	Image	Laureate ^[A]	Country ^[B]	Rationale ^[C]	Ref
1904		<u>Marie Skłodowska-Curie</u>	 <u>Poland</u>  <u>France</u>	"for his investigations of the densities of the most important gases and for his discovery of <u>argon</u> in connection with these studies"	[19]
		<u>Lord Rayleigh</u>	 <u>United Kingdom</u>		
1905		<u>Philipp Eduard Anton von Lenard</u>	 <u>Austria-Hungary</u>  <u>Germany</u>	"for his work on <u>cathode rays</u> "	[20]
1906		<u>Joseph John Thomson</u>	 <u>United Kingdom</u>	"for his theoretical and experimental investigations on the <u>conduction of electricity</u> by gases"	[21]
1907		<u>Albert Abraham Michelson</u>	 <u>Poland</u>  <u>United States</u>	"for his optical precision instruments and the <u>spectroscopic</u> and <u>metrological</u> investigations carried out with their aid"	[22]
1908		<u>Gabriel Lippmann</u>	 <u>France</u>	"for <u>his method of reproducing colours photographically</u> based on the phenomenon of <u>interference</u> "	[23]

Year	Image	Laureate ^[A]	Country ^[B]	Rationale ^[C]	Ref
1914		Max von Laue	 Germany	"For his discovery of the diffraction of X-rays by crystals", an important step in the development of X-ray spectroscopy .	[29]
1915		William Henry Bragg	 United Kingdom	"For their services in the analysis of crystal structure by means of X-rays', an important step in the development of X-ray crystallography "	[30]
		William Lawrence Bragg	 Australia  United Kingdom		
1916	<i>Not awarded due to World War I</i>				
1917		Charles Glover Barkla	 United Kingdom	"For his discovery of the characteristic Röntgen radiation of the elements', another important step in the development of X-ray spectroscopy "	[8]
1918		Max Planck	 Germany	"for the services he rendered to the advancement of physics by his discovery of energy quanta "	[9]

Year	Image	Laureate ^[A] A	Country ^[B] B	Rationale ^[C] C	Ref
1925		James Franck	 Germany	"for their discovery of the laws governing the impact of an electron upon an atom"	[12]
		Gustav Hertz	 Germany		
1926		Jean Baptiste Perrin	 France	"for his work on the discontinuous structure of matter, and especially for his discovery of sedimentation equilibrium "	[35]
1927		Arthur Holly Compton	 United States	"for his discovery of the effect named after him "	[36]
		Charles Thomson Rees Wilson	 United Kingdom		

Year	Image	Laureate ^[A]	Country ^[B]	Rationale ^[C]	Ref
1928		Owen Willans Richardson	 United Kingdom	"for his work on the thermionic phenomenon and especially for the discovery of the law named after him "	[13]
1929		Louis Victor Pierre Raymond, 7th Duc de Broglie	 France	"for his discovery of the wave nature of electrons "	[37]
1930		Chandrasekhara Venkata Raman	 India	"for his work on the scattering of light and for the discovery of the effect named after him "	[38]
1931	<i>Not awarded</i>				
1932		Werner Heisenberg	 Germany	"for the creation of quantum mechanics , the application of which has, inter alia, led to the discovery of the allotropic forms of hydrogen"	[14]
1933		Erwin Schrödinger	 Austria	"for the discovery of new productive forms of atomic theory "	[39]

Year	Image	Laureate ^[A] A1	Country ^[B] B1	Rationale ^[C] C1	Ref
1934		Paul Dirac	 United Kingdom	<i>Not awarded</i>	
1935		James Chadwick	 United Kingdom	"for the discovery of the neutron "	[40]
1936		Victor Francis Hess	 Austria	"for his discovery of cosmic radiation "	[41]
		Carl David Anderson	 United States	"for his discovery of the positron "	[41]
1937		Clinton Joseph Davison	 United States	"for their experimental discovery of the diffraction of electrons by crystals"	[42]

Year	Image	Laureate ^[A] A1	Country ^[B] B1	Rationale ^[C]	Ref
1938		George Paget Thomson	 United Kingdom	"for his demonstrations of the existence of new radioactive elements produced by neutron irradiation , and for his related discovery of nuclear reactions brought about by slow neutrons"	[43]
		Enrico Fermi	 Italy		
1939		Ernest Lawrence	 United States	"for the invention and development of the cyclotron and for results obtained with it, especially with regard to artificial radioactive elements"	[44]

NOBEL PRIZES IN MEDICINE IN THE YEARS 1901-1939

Year	Image	Laureate ^[A]	Country ^[B]	Rationale ^[C]	Ref
1901		Emil Adolf von Behring	 Germany	"for his work on serum therapy, especially its application against diphtheria , by which he has opened a new road in the domain of medical science and thereby placed in the hands of the physician a victorious weapon against illness and deaths"	[13]
1902		Sir Ronald Ross	 United Kingdom	"for his work on malaria , by which he has shown how it enters the organism and thereby has laid the foundation for successful research on this disease and methods of combating it"	[14]
1903		Niels Ryberg Finsen	 Denmark ( Faroe Islands)	"[for] his contribution to the treatment of diseases, especially lupus vulgaris , with concentrated light radiation, whereby he has opened a new avenue for medical science"	[15]
1904		Ivan Petrovich Pavlov	 Russia	"in recognition of his work on the physiology of digestion , through which knowledge on vital aspects of the subject has been transformed and enlarged"	[16]

Year	Image	Laureate ^[A]	Country ^[B]	Rationale ^[C]	Ref
1905		Robert Koch	 Germany	"for his investigations and discoveries in relation to tuberculosis "	[17]
1906		Camillo Golgi	 Italy	"in recognition of their work on the structure of the nervous system "	[18]
		Santiago Ramón y Cajal	 Spain		
1907		Charles Louis Alphonse Laveran	 France	"in recognition of his work on the role played by protozoa in causing diseases"	[19]
1908		Ilya Ilyich Mechnikov	 Russia	"in recognition of their work on immunity "	[20]
		Paul Ehrlich	 Germany		

Year	Image	Laureate ^[A]	Country ^[B]	Rationale ^[C]	Ref
1909		Emil Theodor Kocher	 Switzerland	"for his work on the physiology, pathology and surgery of the thyroid gland "	[21]
1910		Albrecht Kossel	 Germany	"in recognition of the contributions to our knowledge of cell chemistry made through his work on proteins , including the nucleic substances "	[22]
1911		Allvar Gullstrand	 Sweden	"for his work on the dioptrics of the eye "	[23]
1912		Alexis Carrel	 France	"[for] his work on vascular suture and the transplantation of blood vessels and organs "	[24]
1913		Charles Richet	 France	"[for] his work on anaphylaxis "	[25]
1914		Robert Bárány	 Austria-Hungary	"for his work on the physiology and pathology of the vestibular apparatus "	[8]

Year	Image	Laureate ^[A]	Country ^[B]	Rationale ^[C]	Ref
1915					
1916					
1917					
1918					
1919		Jules Bordet	 Belgium	"for his discoveries relating to immunity "	[26]
1920		Schack August Steenberg Krogh	 Denmark	"for his discovery of the capillary motor regulating mechanism"	[27]
1921					
1922		Archibald Vivian Hill	 United Kingdom	"for his discovery relating to the production of heat in the muscle "	[9]
		Otto Fritz Meyerhof	 Germany	"for his discovery of the fixed relationship between the consumption of oxygen and the metabolism of lactic acid in the muscle"	[9]

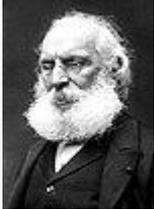
Year	Image	Laureate ^[A]	Country ^[B]	Rationale ^[C]	Ref
1923		Sir Frederick Grant Banting	 Canada	"for the discovery of insulin "	[28]
		John James Rickard Macleod	 United Kingdom		
1924		Willem Einthoven	 Netherlands	"for the discovery of the mechanism of the electrocardiogram "	[29]
1925			<i>Not awarded</i>		
1926		Johannes Andreas Grib Fibiger	 Denmark	"for his discovery of the Spiroptera carcinoma "	[10]
1927		Julius Wagner-Jauregg	 Austria	"for his discovery of the therapeutic value of malaria inoculation in the treatment of dementia paralytica "	[30]

Year	Image	Laureate ^[A]	Country ^[B]	Rationale ^[C]	Ref
1928		Charles Jules Henri Nicolle	 France	"for his work on typhus "	[31]
		Christiaan Eijkman	 Netherlands	"for his discovery of the antineuritic vitamin "	[32]
1929		Sir Frederick Gowland Hopkins	 United Kingdom	"for his discovery of the growth-stimulating vitamins "	[32]
1930		Karl Landsteiner	 Austria	"for his discovery of human blood groups "	[33]
1931		Otto Heinrich Warburg	 Germany	"for his discovery of the nature and mode of action of the respiratory enzyme "	[34]
1932		Sir Charles Scott Sherrington	 United Kingdom	"for their discoveries regarding the functions of neurons "	[35]

Year	Image	Laureate ^[A]	Country ^[B]	Rationale ^[C]	Ref
1933		Edgar Douglas Adrian	 United Kingdom	"for his discoveries concerning the role played by the chromosome in heredity "	[36]
		Thomas Hunt Morgan	 United States		
		George Hoyt Whipple	 United States		
1934		George Richards Minot	 United States	"for their discoveries concerning liver therapy in cases of anaemia "	[37]
		William Parry Murphy	 United States		
1935		Hans Spemann	 Germany	"for his discovery of the organizer effect in embryonic development "	[38]

Year	Image	Laureate ^[A]	Country ^[B]	Rationale ^[C]	Ref
1936		Sir Henry Hallett Dale	 United Kingdom	"for their discoveries relating to chemical transmission of nerve impulses "	[39]
		Otto Loewi	 Austria Germany		
1937		Albert Szent-Györgyi von Nagrapolt	 Hungary	"for his discoveries in connection with the biological combustion processes , with special reference to vitamin C and the catalysis of fumaric acid "	[40]
		Corneille Jean François Heymans	 Belgium		
1938		Corneille Jean François Heymans	 Belgium	"for the discovery of the role played by the sinus and aortic mechanisms in the regulation of respiration "	[11]
1939		Gerhard Domagk	 Germany	"for the discovery of the antibacterial effects of prontosil "	[4]

NOBEL PEACE PRIZES IN THE YEARS 1901-1939

Year	Laureate (birth/death)	Country	Rationale
1901	 Henry Dunant (1828-1910)	 Switzerland	For his role in founding the International Committee of the Red Cross ^{[11][15]}
	 Frédéric Passy (1822-1912)	 France	"[For] being one of the main founders of the Inter-Parliamentary Union and also the main organizer of the first Universal Peace Congress" ^{[11][15]}
	 Élie Ducommun (1833-1906)	 Switzerland	"[For his role as] the first honorary secretary of the International Peace Bureau " ^{[11][16]}
 Charles Albert Gobat (1843-1914)	"[For his role as the] first Secretary General of the Inter-Parliamentary Union " ^{[11][16]}		
1903	 William Randal Cremer (1828-1908)	 United Kingdom	"[For his role as] the 'first father' of the Inter-Parliamentary Union " ^{[11][17]}
1904	 Institute of International Law (founded 1873)	 Belgium	"[F]or its efforts as an unofficial body to formulate the general principles of the science of international law" ^{[11][18]}

Year	Laureate (birth/death)	Country	Rationale
1905	 Bertha von Suttner (1843-1914)	 Austria-Hungary (Born in  Austrian Empire)	For writing Lay Down Your Arms and contributing to the creation of the Prize ^{[11][19]}
1906	 Theodore Roosevelt (1858-1919)	 United States	"[For] his successful mediation to end the Russo-Japanese war and for his interest in arbitration, having provided the Hague arbitration court with its very first case" ^{[11][20]}
1907	 Ernesto Teodoro Moneta (1833-1918)	 Italy (Born in  Kingdom of Lombardy-Venetia)	"[For his work as a] key leader of the Italian peace movement" ^{[11][21]}
1908	 Louis Renault (1843-1918)	 France	"[For his work as a] leading French international jurist and a member of the Permanent Court of Arbitration at The Hague" ^{[11][21]}
	 Klas Pontus Arnoldson (1844-1916)	 Sweden	"[For his work as] founder of the Swedish Peace and Arbitration League " ^{[11][22]}
	 Fredrik Bajer (1837-1922)	 Denmark	"[For being] the foremost peace advocate in Scandinavia, combining work in the Inter-Parliamentary Union with being the first president of the International Peace Bureau " ^{[11][22]}
	 Auguste Beernaert (1829-1912)	 Belgium	"[For being a] representative to the two Hague conferences , and a leading figure in the Inter-Parliamentary Union " ^{[11][23]}

Year	Laureate (birth/death)	Country	Rationale
	 Paul Henri d'Estournelles de Constant (1852-1924)	 France	"[For] combined diplomatic work for Franco-German and Franco-British understanding with a distinguished career in international arbitration " ^{[11][23]}
1910	 Permanent International Peace Bureau (founded 1891)	 Switzerland	"[For acting] as a link between the peace societies of the various countries" ^{[24][25]}
1911	 Tobias Asser (1838-1913)	 Netherlands	"[For being a] member of the Court of Arbitration as well as the initiator of the Conferences on International Private Law " ^{[11][26]}
	 Alfred Fried (1864-1921)	 Austria-Hungary (Born in  Austrian Empire)	"[For his work as] founder of the German Peace Society " ^{[11][26]}
1912	 Elihu Root ^[A] (1845-1937)	 United States	"[F]or his strong interest in international arbitration and for his plan for a world court" ^{[11][27]}
1913	 Henri La Fontaine (1854-1943)	 Belgium	"[For his work as] head of the International Peace Bureau " ^{[11][28]}
1914			
1915			<i>Not awarded due to World War I.</i>
1916			

Year	Laureate (birth/death)	Country	Rationale
1917	 ICRC International Committee of the Red Cross (founded 1863)	 Switzerland	"[For undertaking] the tremendous task of trying to protect the rights of the many prisoners of war on all sides [of World War I], including their right to establish contacts with their families" ^{[11][29]}
1918	<i>Not awarded due to World War I.</i>		
1919	 Woodrow Wilson ^[A] (1856-1924)	 United States	"[F]or his crucial role in establishing the League of Nations " ^{[11][30]}
1920	 Léon Bourgeois (1851-1925)	 France	"[For his participation] in both the Hague Conferences of 1899 and 1907 " and for his work towards "what became the League to such an extent that he was frequently called its 'spiritual father'" ^{[11][31]}
1921	 Hjalmar Branting (1860-1925)	 Sweden	"[F]or his work in the League of Nations " ^{[11][32]}
	 Christian Lange (1869-1938)	 Norway	"[For his work as] the first secretary of the Norwegian Nobel Committee" and "the secretary-general of the Inter-Parliamentary Union " ^{[11][32]}
1922	 Fridtjof Nansen (1861-1930)	 Norway	"[For] his work in aiding the millions in Russia struggling against famine " and "his work for the refugees in Asia Minor and Thrace " ^{[33][34]}
1923	<i>Not awarded</i>		
1924	<i>Not awarded</i>		

Year	Laureate (birth/death)	Country	Rationale
1925	 Sir Austen Chamberlain^[A] (1863-1937)	 United Kingdom	For work on the Locarno Treaties ^{[11][35]}
	 Charles G. Dawes^[A] (1865-1951)	 United States	"[F]or [work on] the Dawes Plan for German reparations which was seen as having provided the economic underpinning of the Locarno Pact of 1925" ^{[11][35]}
1926	 Aristide Briand (1862-1932)	 France	For work on the Locarno Treaties ^{[11][36]}
	 Gustav Stresemann (1878-1929)	 Germany	
1927	 Ferdinand Buisson (1841-1932)	 France	"[For] contributions to Franco-German popular reconciliation" ^{[11][37]}
	 Ludwig Quidde (1858-1941)	 Germany (Born in  Free City of Bremen)	
1928	<i>Not awarded</i>		
1929	 Frank B. Kellogg^[A] (1856-1937)	 United States	"[F]or the Kellogg-Briand pact , whose signatories agreed to settle all conflicts by peaceful means and renounced war as an instrument of national

Year	Laureate (birth/death)	Country	Rationale
			policy" ^{[11][38]}
1930	 <p><u>Nathan Söderblom</u> (1866-1931)</p>	 <u>Sweden</u>	"[F]or his efforts to involve the churches not only in work for ecumenical unity, but also for world peace" ^{[11][39]}
1931	 <p><u>Jane Addams</u> (1860-1935)</p>  <p><u>Nicholas Murray Butler</u> (1862-1947)</p>	 <u>United States</u>	"[F]or her social reform work" and "leading the <u>Women's International League for Peace and Freedom</u> " ^{[11][40]} "[For his promotion] of the <u>Briand-Kellogg pact</u> " and for his work as the "leader of the more establishment-oriented part of the American peace movement" ^{[11][40]}
1932	<i>Not awarded</i>		
1933	 <p><u>Sir Norman Angell</u>^[A] (1872-1967)</p>	 <u>United Kingdom</u>	For authoring <i>The Great Illusion</i> and for being a "supporter of the League of Nations as well as an influential publicist [and] educator for peace in general" ^[41]
1934	 <p><u>Arthur Henderson</u> (1863-1935)</p>	 <u>United Kingdom</u>	"[F]or his work for the <u>League</u> , particularly <u>its efforts in disarmament</u> " ^{[11][42][43]}
1935	 <p><u>Carl von Ossietzky</u>^{[A][B]} (1889-1938)</p>	Germany	"[For his] struggle against Germany's rearmament" ^{[11][44]}

Year	Laureate (birth/death)	Country	Rationale
1936	 <p><u>Carlos Saavedra Lamas</u> (1878-1959)</p>	 <u>Argentina</u>	"[F]or his mediation of an end to the <u>Chaco War</u> between Paraguay and Bolivia" ^{[11][45]}
1937	 <p><u>The Viscount Cecil of Chelwood</u> (1864-1958)</p>	 <u>United Kingdom</u>	For his work with the <u>League of Nations</u> ^{[11][46]}
1938	 <p><u>Nansen International Office for Refugees</u> (1930-1939)</p>	 <u>League of Nations</u>	For its work in aiding refugees ^[47]
1939	<i>Not awarded due to <u>World War II</u>.</i>		

ON FRENCH INNOVATION

In the century of 1820-1939 some of the most [important inventions](#) were discovered in Paris and in France, and I bring here the most important French inventions in the last 2 centuries, while most of inventions in modern times were nevertheless in the US and the UK.

airship	1852	Henri Giffard
balloon, hot-air	1783	Joseph & Étienne Montgolfier
bikini	1946	Louis Réard
Braille system	1824	Louis Braille
canning, food	1809	Nicolas Appert
concrete, reinforced	1867	Joseph Monier
dry cleaning	1855	Jean Baptiste Jolly
engine, internal-combustion	1859	Étienne Lenoir
food processor	1971	Pierre Verdon
Fresnel lens	1820	Augustin-Jean Fresnel
glass, safety	1909	Édouard Bénédictus
guillotine	1792	Joseph-Ignace Guillotin
hypodermic syringe	1853	Charles Gabriel Pravaz
margarine	1869	Hippolyte Mège-Mouriès
metric system of measurement	1795	French Academy of Sciences
neon lighting	1910	Georges Claude
parachute, modern	1797	André-Jacques Garnerin
pasteurization	1864	Louis Pasteur
photography	1837	Louis-Jacques-Mandé Daguerre

rayon	1884	Louis-Marie-Hilaire Bernigaud, count of Chardonnet
scuba gear	1943	Jacques Cousteau, Émile Gagnan
sewing machine	1841	Barthélemy Thimonnier
sonar	1915	Paul Langevin
stethoscope	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](#), [Hercules 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 *ένδον* (*endon* : within), *έξο* (*exo* : outside), and *ωσμος* (*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 (autonomus : [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 bahjavanas – 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. [Cafetiere](#) : [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 [Aqualung](#), 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](#).

EUROPEAN PHILOSOPHY 1820-1939

(Source – mainly from Encyclopedia Britannica)

Positivism and social theory in Comte, Mill, and Marx

The absolute idealists wrote as if the Renaissance methodologists of the sciences had never existed. But if in Germany the empirical and scientific tradition in philosophy lay dormant, in France and England in the middle of the 19th century it was very much alive. In France, Auguste Comte wrote his great philosophical history of science, *Cours de philosophie positive* (1830–42; “Course of Positive Philosophy”; Eng. trans. [The Positive Philosophy of Auguste Comte](#)), in six volumes. Influenced by Bacon and the entire school of British empiricism, by the doctrine of progress put forward by Turgot and the marquis de [Condorcet](#) (1743–94) during the 18th century, and by the very original social reformer [Henri de Saint-Simon](#) (1760–1825), Comte called his philosophy “positivism,” by which he meant a [philosophy of science](#) so narrow that it denied any validity whatsoever to “knowledge” not derived through the accepted methods of science. But the *Cours de philosophie positive* made its point not by dialectic but by an appeal to the history of thought, and here Comte presented his two basic ideas:

1. The notion that the sciences have emerged in strict order, beginning with mathematics and astronomy, followed by physics, chemistry, and biology, and culminating in the new science of sociology, to which Comte was the first to ascribe the name.
2. The so-called “[law of the three stages](#),” which views thought in every field as passing progressively from superstition to science by first being religious, then abstract, or metaphysical, and finally positive, or scientific.

Comte's contribution was to initiate an antireligious and an antimetaphysical bias in the philosophy of science that survived into the 20th century.

In mid-19th-century England the chief representative of the empirical tradition from Bacon to Hume was John Stuart Mill. Mill's theory of knowledge, best represented in his [Examination of Sir William Hamilton's Philosophy](#) (1865), was not particularly original but rather a judicious combination of the doctrines of Berkeley and Hume; it symbolized his mistrust of vague metaphysics, his denial of the a priori element in knowledge, and his determined opposition to any form of intuitionism. It is in his enormously influential [A System of Logic](#) (1843), however, that Mill's chief theoretical ideas are to be found.

This work—as part of its subtitle, *the Principles of Evidence and the Methods of Scientific Investigation*, indicates—was concerned less with formal logic than with scientific methodology. Mill made here the fundamental distinction between [deduction](#) and [induction](#), defined induction as the process for discovering and proving general propositions, and presented his “four methods of experimental inquiry” as the heart of the inductive method. These methods were, in fact, only an enlarged and refined version of Francis Bacon's “tables of discovery.” But the most significant section of *A System of Logic* was its conclusion, Book VI, *On the Logic of the Moral Sciences*.

Mill took the experience of the uniformity of nature as the warrant of induction. Here he reaffirmed the belief of Hume that it is possible to apply the principle of causation and the methods of physical science to moral and social phenomena. These may be so complex as to yield only “conditional predictions,” but in this sense there are “social laws.” Thus Comte and Mill agreed on the possibility of a genuine social science.

Mill's *Logic* was extremely influential, and it continued to be taught at Oxford and Cambridge well into the 20th century, but in the end his importance lay less in logic and epistemology than in ethics and political philosophy. Mill was the great apostle of political liberalism in the 19th century, a true follower of John Locke. And, just as Locke and Rousseau had represented the liberal and the radical wings of social theory in the early modern period, so Mill and Karl Marx represented the liberal and radical approaches to social reform 100 years later.

Mill was raised by social reformers—his father, [James Mill](#) (1773–1836), and Jeremy Bentham. His social theory was an attempt, by gradual means arrived at democratically, to combat the evils of the Industrial Revolution. His ethics, expressed in his [Utilitarianism](#) (1861), followed the formulations of Bentham in finding the end of society to consist in the production of the greatest quantity of happiness for its members, but he gave to Bentham's cruder (but more consistent) doctrines a humanistic and individualistic slant. Thus, the moral self-development of the individual becomes the ultimate value in Mill's ethics.

This trend was also expressed in his essays [On Liberty](#) (1859) and [Considerations on Representative Government](#) (1861). In the former he stated the case for the freedom of the individual against “the tyranny of the majority,” presented strong arguments in favour of complete freedom of thought and discussion, and argued that no state or society has the right to prevent the free development of human individuality. In the latter he provided a classic defense for the principle of representative democracy, asked for the adequate representation of minorities, urged renewed public participation in political action for necessary social reforms, and pointed out the dangers of class-oriented, or special-interest, legislation.

A radical counterbalance to Mill's liberal ideas was provided by the philosopher, political economist, and revolutionary Karl Marx. Prior to 1848, Marx used the Hegelian idea of estrangement (which Hegel had used in a metaphysical sense) to indicate the [alienation](#) of the worker from the enjoyment of the products of his labour, the crass treatment of human labour as a mere commodity and human beings as mere things, and the general dehumanization of individuals in a selfish, profit-seeking capitalist society.

In [The Communist Manifesto](#) (1848), which he wrote with his colleague and friend [Friedrich Engels](#) (1820–95), Marx yielded to the revolutionary temper of the times by calling for the violent overthrow of the existing social order (as Rousseau had done before the French Revolution). All of history, Marx said, is the [struggle](#) between an exploiting minority and an exploited majority, most recently between the [bourgeoisie](#) and the [proletariat](#); and he advocated the formation of a Communist Party to stimulate proletarian class consciousness and to encourage the proletarian seizure of power and the institution of a just and democratically managed [socialist](#) society. (See [communism](#); [socialism](#).)

Marx's revolutionary fervour tended to harm his philosophical reputation in the West, and his philosophical achievement remains a matter of controversy. But certain of his ideas (some Hegelian in inspiration, some original) have endured. Among these are:

1. That society is a moving balance (dialectic) of antithetical forces that produce social change.
2. That there is no conflict between a rigid economic determinism and a program of revolutionary action.
3. That ideas (including philosophical theories) are not purely rational and thus cannot be independent of external circumstances but depend upon the nature of the social order in which they arise.

Independent and irrationalist movements

At the end of the 19th century there was a flowering of many independent philosophical movements. Although by then Hegel had been nearly forgotten in Germany, a Hegelian renaissance was under way in England, led by [T.H. Green](#), [F.H. Bradley](#), and [Bernard Bosanquet](#). Bradley's *Appearance and Reality* (1893) constituted the high-water mark of the rediscovery of Hegel's dialectical method. In America a strong reaction against idealism fostered the pragmatic movement, led by [Charles Sanders Peirce](#) and [William James](#). Peirce, a logician, held that the function of all inquiry is to eradicate doubt and that the meaning of a concept consists of its practical consequences. James transformed Peirce's pragmatic theory of meaning into a pragmatic theory of truth; in his *The Will to Believe* (1897), he asserted that human beings have a right to believe even in the face of inconclusive evidence and that, because knowledge is essentially an instrument, the practical consequences of a belief are the real test of its truth: true beliefs are those that work. Meanwhile, in Austria, [Franz Brentano](#) (1838–1917), who taught at the University of Vienna from 1874 to 1895, and [Alexius Meinong](#) (1853–1920), who taught at Graz, were developing an empirical psychology and a theory of intentional objects (*see* [intention](#)) that were to have considerable influence upon the new movement of [phenomenology](#).

However, it was not any of these late 19th-century developments but rather the emphasis on the irrational, which started almost at the century's beginning, that gave the philosophy of the period its peculiar flavour. Hegel, despite his commitment to systematic metaphysics, had nevertheless carried on the Enlightenment tradition of faith in human rationality. But soon his influence was challenged from two different directions. The Danish Christian thinker [Søren Kierkegaard](#) criticized the logical pretensions of the Hegelian system; and one of his contemporaries, [Arthur Schopenhauer](#), himself a German idealist and constructor of a bold and imaginative system, contradicted Hegel by asserting that the irrational is the truly real.

Kierkegaard's criticism of Hegel was an appeal to the concrete as against the abstract. He satirized Hegelian rationalism as a perfect example of “the academic in philosophy”—of detached, objective, abstract theorizing and system building that was blind to the realities of human existence and to its subjective, living, emotional character. What a human being requires in life, said Kierkegaard, is not infinite inquiry but the boldness of resolute decision and commitment. The [human](#) essence is not to be found in thinking but in the existential conditions of emotional life, in anxiety and despair. The titles of three of Kierkegaard's books—*Fear and Trembling* (1843), *The Concept of Dread* (1844), and *The Sickness unto Death* (1849)—indicate his preoccupation with states of consciousness quite unlike cognition.

For a short time Schopenhauer competed unsuccessfully with Hegel at the University of Berlin; thereafter he withdrew to spend the rest of his life in battle against academic philosophy. His own system, though orderly and carefully worked out, was expressed in vivid and engaging language. Schopenhauer agreed with Kant that the world of appearances, of phenomena, is governed by the conditions of space, time, and causality. But he held that science, which investigates the phenomenal world, cannot penetrate the real world behind appearances, which is dominated by a strong, blind, striving, universal cosmic Will that expresses itself in the vagaries of human instinct, in sexual striving, and in the wild uncertainties of animal behaviour. Everywhere in nature one sees strife, conflict, and inarticulate impulse; and these, rather than rational processes or intellectual clarity, are humankind's true points of contact with ultimate reality.

[Friedrich Nietzsche](#), the third member of the irrationalist triumvirate, was a prolific but unsystematic writer, presenting his patchwork of ideas in swift atoms of thought. Nietzsche viewed the task of the philosopher as destroying old values, creating new ideals, and through them erecting a new civilization. He agreed with Schopenhauer that mind is an instrument of instinct to be used in the service of life and power, and he held that illusion is as necessary to human beings as truth. Nietzsche spent much time analyzing emotional states such as resentment, guilt, bad conscience, and self-contempt.

Kierkegaard, Schopenhauer, and Nietzsche provided for the 19th century a new, nonrational conception of human nature, and they viewed the mind not as open to rational introspection but as dark, obscure, hidden, and deep. But above all they initiated a new style of philosophizing. Schopenhauer wrote like an 18th-century essayist, Kierkegaard was a master of the methods of irony and paradox, and Nietzsche used aphorism and epigram in a self-consciously literary manner. For them, the philosopher should be less a crabbed academician than a man of letters.

Contemporary philosophy

Despite the tradition of philosophical professionalism established during the Enlightenment by Wolff and Kant, philosophy in the 19th century was still created largely outside the universities. Comte, Mill, Marx, Kierkegaard, and Schopenhauer were not professors, and only the German idealist school was rooted in academic life. Since the mid-20th century, however, most well-known philosophers have been associated with academia. Philosophers more and more employ a technical vocabulary and deal with specialized problems, and they write not for a broad intellectual public but for one another. Professionalism also has sharpened the divisions between philosophical schools and made the question of what philosophy is and what it ought to be a matter of the sharpest controversy. Philosophy has become extremely self-conscious about its own method and nature.

The most significant divisions in 20th-century philosophy were influenced and intensified by geographic and cultural differences. The tradition of clear logical analysis, inaugurated by Locke and Hume, dominated the English-speaking world, whereas a speculative and broadly historical tradition, begun by Hegel but later diverging radically from him, held sway on the European continent. From the early decades of the century, the substantive as well as stylistic differences between the two approaches—known after World War II as analytic and

Continental philosophy, respectively—gradually became more pronounced, and until the 1990s few serious attempts were made to find common ground between them.

Other less-significant currents in 20th-century philosophy were the speculative philosophies of [Henri Bergson](#) (1859–1941) of France, [John Dewey](#) (1859–1952) of the United States, and [Alfred North Whitehead](#) (1861–1947) of England—each of whom evades easy classification—and the philosophical Marxism practiced in the Soviet Union and eastern Europe until the collapse of communism there in 1990–91.

[Bergson](#), [Dewey](#), and [Whitehead](#)

In his *[An Introduction to Metaphysics](#)* (1903) and in his masterpiece, *[Creative Evolution](#)* (1907), Bergson distinguished between two profoundly different ways of knowing: the method of analysis, which is characteristic of science, and the method of [intuition](#), a kind of intellectual sympathy through which it is possible to enter into objects and other persons and identify with them. All basic metaphysical truths, Bergson held, are grasped by philosophical intuition. This is how one comes to know one's deepest self and the essence of all living things, which he called “duration,” as well as the “vital spirit,” which is the mysterious creative agency in the world.

For Whitehead, philosophy is primarily metaphysics, or “speculative philosophy,” which he described as the effort “to frame a coherent, logical, necessary system of general ideas in terms of which every element of our experience can be interpreted.” Whitehead's philosophy was thus an attempt to survey the world with a large generality of understanding, an end toward which his great trilogy, *[Science and the Modern World](#)* (1925), *[Process and Reality](#)* (1929), and *[Adventures of Ideas](#)* (1933), was directed.

Whereas Bergson and Whitehead were principally metaphysicians and philosophers of culture, Dewey was a generalist who stressed the unity, interrelationship, and organicity of all forms of philosophical knowledge. He is chiefly notable for the fact that his conception of philosophy stressed so powerfully the notions of practicality and moral purpose. One of the guiding aims of Dewey's philosophizing was the effort to find the same warranted assertibility for ethical and political judgements as for scientific ones. Philosophy, he said, should be oriented not to professional pride but to human need.

Dewey's approach to the social problems of the 20th century, unlike that of [Vladimir Lenin](#) (1870–1924), emphasized not revolution but the continuous application of the intellect to social affairs. He believed in social planning—in conscious, intelligent intervention to produce desirable social change—and he proposed a new “experimentalism” as a guide to enlightened public action to promote the aims of a democratic community. His pragmatic social theory is the first major political philosophy produced by modern liberal democracy.

[Marxist](#) thought

The framework of 19th-century Marxism, augmented by philosophical suggestions from [Lenin](#), served as the starting point of all philosophizing in the Soviet Union and its eastern

European satellites. Much of Lenin's thinking was also devoted to more practical issues, however, such as tactics of violence and the role of the Communist Party in bringing about and consolidating the proletarian revolution. Later Marxism continued this practical concern, largely because it retained the basic Marxist conception of what philosophy is and ought to be. Marxism (like pragmatism) assimilated theoretical issues to practical needs. It asserted the basic unity of theory and practice by finding that the function of the former was to serve the latter. Marx and Lenin both held that theory was always, in fact, expressive of class interests; consequently, they wished philosophy to be transformed into a tool for furthering the class struggle. The task of philosophy was not abstractly to discover the truth but concretely to forge the intellectual weapons of the proletariat. Thus, philosophy became inseparable from ideology.

[Analytic philosophy](#)

It is difficult to give a precise definition of analytic philosophy since it is not so much a specific doctrine as an overlapping set of approaches to problems. Its 20th-century origin is often attributed to the work of the English philosopher [G.E. Moore](#) (1873–1958). In [Principia Ethica](#) (1903), Moore argued that the predicate *good*, which defines the sphere of ethics, is “simple, unanalyzable, and indefinable.” His contention was that many of the difficulties in ethics, and indeed in philosophy generally, arise from an “attempt to answer questions, without first discovering precisely what question it is which you desire to answer.” These questions thus require analysis for their clarification. Philosophers in this tradition generally have agreed with Moore that the purpose of analysis is the clarification of thought. Their varied methods have included the creation of symbolic languages as well as the close examination of ordinary speech, and the objects to be clarified have ranged from concepts to natural laws and from notions that belong to the physical sciences—such as mass, force, and testability—to ordinary terms such as *responsibility* and *see*. From its inception, analytic philosophy also has been highly problem-oriented. There is probably no major philosophical problem that its practitioners have failed to address.

The development of analytic philosophy was significantly influenced by the creation of symbolic (or mathematical) logic at the beginning of the century (*see* [formal logic](#)). Although there are anticipations of this kind of logic in the Stoics, its modern forms are without exact parallel in Western thought, a fact that is made apparent by its close affinities with mathematics and science. Many philosophers thus regarded the combination of logic and science as a model that philosophical inquiry should follow, though others rejected the model or minimized its usefulness for dealing with philosophical problems. The 20th century thus witnessed the development of two diverse streams of analysis, one of them emphasizing formal (logical) techniques and the other informal (ordinary-language) ones. There were, of course, many philosophers whose work was influenced by both approaches. Although analysis can in principle be applied to any subject matter, its central focus for most of the century was language, especially the notions of meaning and reference. Ethics, aesthetics, religion, and law also were fields of interest, though to a lesser degree. In the last quarter of the century there was a profound shift in emphasis from the topics of meaning and reference to issues about the human mind, including the nature of mental processes such as thinking, judging, perceiving, believing, and intending, as well as the products or objects of such processes, including representations, meanings, and visual images. At the same time, intensive work continued on the theory of reference, and the results obtained in that domain

were transferred to the analysis of mind. Both formalist and informalist approaches exhibited this shift in interest.

The formalist tradition

Logical atomism

The first major development in the formalist tradition was a metaphysical theory known as logical atomism, which was derived from work in mathematical logic by the English philosopher Bertrand Russell (1872–1970). Russell's work, in turn, was based in part on early notebooks written before World War I by his former pupil Ludwig Wittgenstein (1889–1953). In *The Philosophy of Logical Atomism*, a monograph published in 1918, Russell gave credit to Wittgenstein for supplying “many of the theories” contained in it. Wittgenstein had joined the Austrian army when the war broke out, and Russell had been out of contact with him ever since. Wittgenstein thus did not become aware of Russell's version of logical atomism until after the war. Wittgenstein's polished and very sophisticated version appeared in the *Tractatus Logico-Philosophicus*, which he wrote during the war but did not publish until 1922.

Both Russell and Wittgenstein believed that mathematical logic could reveal the basic structure of reality, a structure that is hidden beneath the cloak of ordinary language. In their view, the new logic showed that the world is made up of simple, or “atomic,” facts, which in turn are made up of particular objects. Atomic facts are complex, mind-independent features of reality, such as the fact that a particular rock is white or the fact that the Moon is a satellite of the Earth. As Wittgenstein says in the *Tractatus*, “The world is determined by the facts, and by their being *all* the facts.” Both Russell and Wittgenstein held that the basic propositions of logic, which Wittgenstein called “elementary propositions,” refer to atomic facts. There is thus an immediate connection between formal languages, such as the logical system of Russell's *Principia Mathematica* (written with Alfred North Whitehead and published between 1910 and 1913), and the structure of the real world: elementary propositions represent atomic facts, which are constituted by particular objects, which are the meanings of logically proper names. Russell differed from Wittgenstein in that he held that the meanings of proper names are “sense data,” or immediate perceptual experiences, rather than particular objects. Further, for Wittgenstein but not for Russell, elementary propositions are connected to the world by being structurally isomorphic to atomic facts—i.e., by being a “picture” of them. Wittgenstein's view thus came to be known as the “picture theory” of meaning.

Logical atomism rested upon a number of theses. It was realistic, as distinct from idealistic, in its contention that there are mind-independent facts. But it presupposed that language is mind-dependent—i.e., that language would not exist unless there were sentient beings who used sounds and marks to refer and to communicate. Logical atomism was thus a dualistic metaphysics that described both the structure of the world and the conditions that any particular language must satisfy in order to represent it. Although its career was brief, its guiding principle—that philosophy should be scientific and grounded in mathematical logic—was widely acknowledged throughout the century.

Logical positivism

Logical positivism was developed in the early 1920s by a group of Austrian intellectuals, mostly scientists and mathematicians, who named their association the Wiener Kreis ([Vienna Circle](#)). The logical positivists accepted the logical atomist conception of philosophy as properly scientific and grounded in mathematical logic. By “scientific,” however, they had in mind the classical empiricism handed down from Locke and Hume, in particular the view that all factual knowledge is based on experience. Unlike logical atomists, the logical positivists held that only logic, mathematics, and the special sciences can make statements that are meaningful, or cognitively significant. They thus regarded metaphysical, religious, ethical, literary, and aesthetic pronouncements as literally nonsense. Significantly, because logical atomism was a metaphysics purporting to convey true information about the structure of reality, it too was disavowed. The positivists also held that there is a fundamental [distinction](#) to be made between “analytic” statements (such as “All husbands are married”), which can be known to be true independently of any experience, and “synthetic” statements (such as “It is raining now”), which are knowable only through observation.

The main proponents of logical positivism—[Rudolf Carnap](#), Herbert Feigl, Philipp Frank, and Gustav Bergmann—all immigrated to the United States from Germany and Austria to escape Nazism. Their influence on American philosophy was profound, and, with various modifications, logical positivism was still a vital force on the American scene at the beginning of the 21st century.

The [informalist](#) tradition

Generally speaking, philosophers in the informalist tradition viewed philosophy as an autonomous activity that should acknowledge the importance of logic and science but not treat either or both as models for dealing with conceptual problems. The 20th century witnessed the development of three such approaches, each of which had sustained influence: common sense philosophy, ordinary language philosophy, and speech act theory.

Common sense philosophy

Originating as a reaction against the forms of idealism and skepticism that were prevalent in England at about the turn of the 20th century, the first major work of common sense philosophy was Moore's paper [A Defense of Common Sense](#) (1925). Against skepticism, Moore argued that he and other human beings have known many propositions about the world to be true with certainty. Among these propositions are: “The Earth has existed for many years” and “Many human beings have existed in the past and some still exist.” Because skepticism maintains that nobody knows any proposition to be true, it can be dismissed. Furthermore, because these propositions entail the existence of material objects, idealism, according to which the world is wholly mental, can also be rejected. Moore called this outlook “the common sense view of the world,” and he insisted that any philosophical system whose propositions contravene it can be rejected out of hand without further analysis.

Continental philosophy

Analytic philosophy had comparatively little influence on the European continent, where the speculative and historical tradition remained strong. Dominated by phenomenology and [existentialism](#) during the first half of the 20th century, after World War II Continental philosophy came to embrace increasingly far-reaching structuralist and post-structuralist critiques of metaphysics and philosophical rationality.

The [phenomenology](#) of [Husserl](#) and [Heidegger](#)

Considered the father of phenomenology, [Edmund Husserl](#) (1859–1938), a German mathematician-turned-philosopher, was an extremely complicated and technical thinker whose views changed considerably over the years. His chief contributions were the phenomenological method, which he developed early in his career, and the concept of the “[life-world](#),” which appeared only in his later writings. As a technique of phenomenological analysis, the phenomenological method was to make possible “a descriptive account of the essential structures of the directly given.” It was to isolate and lay bare the intrinsic structure of conscious experience by focusing the philosopher's attention on the pure data of consciousness, uncontaminated by metaphysical theories or scientific or empirical assumptions of any kind. Husserl's concept of the life-world is similarly concerned with immediate experience. It is the individual's personal world as he directly experiences it, with the ego at the centre and with all of its vital and emotional colourings.

With the appearance of the [Jahrbuch für Philosophie und phänomenologische Forschung](#) (1913–30; “Annual for Philosophical and Phenomenological Research”) under Husserl's chief editorship, his philosophy flowered into an international movement. Its most notable adherent was [Martin Heidegger](#) (1889–1976), whose masterpiece, [Being and Time](#), appeared in the *Jahrbuch* in 1927. The influence of the phenomenological method is clear in Heidegger's work; throughout his startlingly original investigations of human existence—with their unique dimensions of “being-in-the-world,” dread, care, and “being-toward-death”—Heidegger adheres to the phenomenological principle that philosophy is not empirical but is the strictly self-evident insight into the structure of experience. Later, the French philosophical psychologist [Maurice Merleau-Ponty](#) (1908–61), building on the concept of the life-world, used the notions of the lived body and its “facticity” to create a hierarchy of human-lived experience.

The [existentialism](#) of [Jaspers](#) and [Sartre](#)

Existentialism, true to its roots in Kierkegaard and Nietzsche, was oriented toward two major themes: the analysis of [human](#) existence, or Being, and the centrality of human choice. Thus its chief theoretical energies were devoted to [ontology](#) and decision.

Existentialism as a philosophy of human existence was best expressed in the work of the German philosopher [Karl Jaspers](#) (1883–1969), who came to philosophy from medicine and psychology. For Jaspers as for Dewey, the aim of philosophy is practical. But whereas for Dewey philosophy is to guide human action, for Jaspers its purpose is the revelation of Being, “the illumination of existence,” the answering of the questions of what human beings are and what they can become. This illumination is achieved, and Being is revealed most profoundly,

through the experience of “extreme” situations that define the human condition—conflict, guilt, suffering, and death. It is through a confrontation with these extremes that the individual realizes his existential humanity.

The chief representative of existentialism as a philosophy of human decision was the French philosopher and man of letters [Jean-Paul Sartre](#) (1905–80). Sartre too was concerned with [Being](#) and with the dread experienced before the threat of Nothingness. But he found the essence of this Being in liberty—in freedom of choice and the duty of self-determination. He therefore devoted much effort to describing the human tendency toward “bad faith,” reflected in perverse attempts to deny one's own responsibility and to flee from the truth of one's inescapable freedom. Sartre did not overlook the legitimate obstacles to freedom presented by the facts of place, past, environment, society, and death. However, he demanded that one surmount these limitations through acts of conscious decision, for only in acts of freedom does human existence achieve authenticity. In [The Second Sex](#) (1949), [Simone de Beauvoir](#) (1908–86), Sartre's fellow philosopher and lifelong companion, attempted to mobilize the existentialist concept of freedom for the ends of modern feminism.

After World War II Sartre came to believe that his philosophy of freedom had wrongly ignored problems of social justice, and in his later work, especially the *Critique of Dialectical Reason* (1960), he sought to reconcile existentialism with Marxism.

MAP OF EUROPEAN CULTURES

(Source – Encyclopedia Britannica)



WESTERN ARCHITECTURE IN 1820-1939
(Source – mainly from Encyclopedia Britannica)

Classicism, 1830–1930

Continuing development

Until recently conventional histories of architecture treated the 19th century as an unfortunate period in which historicist architects needlessly obstructed the path to a new architecture based on technology and engineering. The importance of the 20th century, according to this view, consisted in the establishment of the Modernist movement as the final victory of [Functionalism](#)—in which buildings are designed so as to avoid all historical reference and are even constructed of “new” materials.

Today, however, a new interpretation has arisen, for two reasons: first, the growth of serious study of the historical architecture of the 19th century led to its reappraisal as an independent architectural movement of high quality; second, the arrival of postmodernism in the 1970s led to a realization that the Modernist movement was not a permanent plateau to which the whole of the 19th and 20th centuries had been leading but was simply another historical period. With the withdrawal of the privileged status that had been for so long granted to Modernism, it became possible to take a broader look at the period from 1830 to 1930. From the conventional histories, for example, one would scarcely be aware that most buildings erected up to the 1930s were designed in a range of Classical and traditional styles.

National and regional variations

France

The [École des Beaux-Arts](#) (School of Fine Arts) in Paris was the most important centre of architectural education in the Western world in the 19th century. Founded in 1819 as the successor to the Royal Academy of Architecture, the École drew students not only from France but also from throughout Europe and, after 1850, from North America. At the École, architecture was seen as a public service involving the representation in stone of national and civic dignity, and teaching thus centred on the problems of designing monumental public buildings in the Classical style. Jacques-Ignace Hittorff was typical of those architects who combined the practice of modern classicism with archaeological investigation into [Greek](#) and Roman architecture. His Gare du Nord, [Paris](#) (1861–65), showed brilliantly how a language ultimately inspired by the triumphal arches of ancient Rome could lend an appropriate monumental emphasis to a major metropolitan railway terminus. In Saint-Vincent-de-Paul, Paris (1830–46), a church with a giant portico leading to an aisled basilican interior, Hittorff incorporated polychromatic decoration inspired by his discoveries that Greek temples had been systematically painted in strong colours. His publications on this subject between 1827 and 1851 were important because the gaudy and essentially ephemeral character of polychromatic decoration was incompatible with the image of timeless purity with which Greek art had been invested by [Johann Winckelmann](#).

[Henri Labrouste](#), a more inventive architect than Hittorff, pursued similar research into Greek architecture with the ambition of making it seem human rather than divine or unapproachable; for example, he argued that what is now known as the Temple of Hera I at Paestum was not a temple but a civil assembly hall. His drawings showing the building in use, with transitory adornments such as trophies, inscriptions, paintings, and even graffiti, shocked the members of the Academy of Fine Arts to whom he submitted them in 1828. Ten years later he had the opportunity of designing a great public building in which he could express his ideals of modernized classicism. This was the Library of Sainte-Geneviève, Paris, designed in 1838–39 and built from 1843 to 1850; it is one of the masterpieces of 19th-century architecture. The austere arcuated (arched) facade, owing something to [Leon Battista Alberti](#)'s Malatesta Temple at Rimini, Italy, is adorned with the carved names of more than 800 of the most important authors whose books are housed within. The columns and arches supporting the huge barrel-vaulted ceiling of the main reading room are constructed of elegantly ornamented cast iron—an early use of this material in a major public building.

Louis Duc's Palace of Justice, Paris (1857–68), articulated with a powerful Doric order, is a major expression of Beaux-Arts ideals, but it is [Charles Garnier](#)'s Paris [Opéra](#) House (1862–75) that is widely regarded as the climax of 19th-century French classicism. The ingenious planning and spatial complexity of the Opéra owe much to Beaux-Arts methods of organization, but the scale is new, as is the lavish provision of circulation space, including the great staircase and numerous richly decorated galleries, foyers, and corridors). Garnier planned this spectacular setting so that visitors would begin their theatrical experience the moment they entered the building. The Opéra fits into the web of new streets or boulevards built for Emperor Napoleon III by [Baron Haussmann](#) in 1854–70. These broad avenues of apartment blocks and shops, frequently contrived in Baroque fashion to create vistas converging on major public buildings, set a pattern that was widely followed in the expansion and modernization of European capital cities.

The Classical language of Hittorff and Duc was echoed throughout the 19th century by French architects such as Jean-Louis Pascal (e.g., Faculty of Medicine and Pharmacy, Bordeaux; 1880–88) and Henri-Paul Nénot (e.g., New Sorbonne, Paris; 1885–1901), both of whom were influential teachers at the École des Beaux-Arts. A high point was reached with the Paris Exposition of 1889, for which Henri Deglane and Victor Laloux erected, respectively, the [Grand Palais](#) and the Gare d'Orsay (renovated as the [Musée d'Orsay](#), 1979–86). These monumental buildings are in a frothy Baroque style, though they incorporate much glass and iron. Reaction to this exuberance was expressed in the work of [Auguste Perret](#), who attempted to apply the newly developed technique of [reinforced-concrete](#) construction to buildings designed in a trabeated (post-and-lintel) style that was ultimately Classical: for example, his Theatre of the Champs-Élysées, Paris (1911–12), and the Museum of Public Works, Paris (1936), now the headquarters of the Economic and Social Council. At the International Exposition of 1937, or Paris World's Fair, pavilions in a range of styles were dominated by the [Chaillot Palace](#), built from designs by Jacques Carlu, Louis-Hippolyte Boileau, and Léon Azéma. This is a striking example of the austere trabeated classicism that was the most popular style for public buildings in the 1930s in many parts of the United States and Europe. It is often known as stripped classicism because features such as columns and pilasters were reduced to a grid and deprived of their customary moldings.

Great [Britain](#)

Britain in 1830 was still in the middle of a building boom that had begun at the end of the Napoleonic Wars in 1815. Towns were expanded with buildings in the international Greek Revival manner such as William Wilkins's Yorkshire Museum, York (1827–30). The architect Charles Robert Cockerell, despite being a distinguished Classical archaeologist, regarded this rigid Greek formula as stylistically restricting. He felt that he belonged to a continuing Classical tradition that linked ancient Greek architect [Ictinus](#) with Baroque architect [Francesco Borromini](#). In his masterpiece, the [Ashmolean Museum](#) and Taylor Institution, Oxford (1841–44), he produced a type of Grecian mannerism in which elements from Greek, Roman, Renaissance, and Baroque architecture were united in a rich sculptural weave of powerful originality. He was also important for bringing the same high quality of design and materials to the field of commercial architecture, as in his Bank of England, Liverpool (1844–47).

Despite the high regard in which the allusive Classical buildings of this learned and sensitive architect were held, the immediate future for British architecture did not lie with Cockerell. The Gothic Revival attracted the most thoughtful minds and the most gifted architects between about 1840 and 1870. From the 1870s, however, [Norman Shaw](#) and William Eden Nesfield led a move away from the Gothic Revival, with its strongly ecclesiastical flavour, to the more domestic charms of the so-called [Queen Anne Revival](#). In prominent buildings such as his red-brick mansion for Frederick White at No. 170, Queen's Gate, London (1888–90), and Parr's (now National Westminster) Bank, Liverpool (1898–1901), Shaw demonstrated the virtues of the simple astylar (columnless) tradition of English 17th- and 18th-century architecture.

Among the many who were profoundly influenced by the brilliance and diversity of Shaw in the field of domestic and commercial architecture, none was more important than [Sir Edwin Lutyens](#). In early houses such as Deanery Garden, Sonning, Berkshire (1901), he adopted local vernacular styles but was nonetheless able to display his characteristic geometric massing on the exteriors and his love of complex spatial flow in the interiors. These qualities make such houses an interesting parallel to the domestic work of Lutyens's contemporary [Frank Lloyd Wright](#). The same play with volume and space governs the design of Lutyens's masterpieces such as Viceroy's House (now the Presidential Palace), New Delhi (1912–30), and the Memorial to the Missing of the Somme, Thiepval, France (1928–30), in which he reduced the language of the Classical orders to an almost abstract synthesis.

[Italy](#)

The Neoclassical town planning of the years around 1815 was succeeded in Italy, as elsewhere in Europe, by a [Renaissance revival](#) of which an ambitious example is the Palace of Justice, Rome (1888–1910), by Guglielmo Calderini. This revival was appropriate in a country that was home to the Renaissance. It thus blended well with the growth of Italian nationalism, of which the most conspicuous architectural expression is Giuseppe Sacconi's Monument to Victor Emmanuel II, Rome (1885–1911). This amazingly confident, if generally unloved, re-creation of imperial Roman grandeur commemorates the king under whom Italian unity had been achieved in 1861.

Italy's ancient Roman past was recalled once more in the 1920s and '30s as a consequence of Mussolini's attempt to legitimate his political regime. In Rome during the 1930s Marcello Piacentini and Vittorio Ballio Morpurgo created, respectively, the Via della Conciliazione and the Piazza Augusto Imperiale. Though monumental in scale, these were in a dull and simplified Classical style and involved the destruction of substantial parts of the historic centre of the city. More attractive were the new towns, such as Littoria (now [Latina](#)) and Aprilia, created south of Rome in 1932–39, whose architects drew on the recent archaeological discoveries at the ancient Roman town of [Ostia](#).

[Germany](#) and [Austria](#)

Schinkel set the pattern for the transformation of 18th-century royal cities into modern urban centres with numerous Neoclassical public buildings built in [Berlin](#) between 1815 and 1835. His many successors in Berlin included Friedrich Stüler and Johann Strack, who designed the National Gallery (1865–69), but architects such as [Paul Wallot](#) adopted an increasingly turgid neo-Renaissance manner, as in the [Reichstag](#) Building (1884–94). In the mid-19th century [Munich](#) was transformed for King Ludwig I of Bavaria by architects [Leo von Klenze](#) and Friedrich von Gärtner into a major cultural capital. Their twin models were Periclean Athens and Renaissance Florence, the former providing the inspiration for Klenze's Greek Doric Ruhmeshalle (1843–54) and Propylaeon (1846–60) and the latter for Gärtner's Bavarian State Library (1832–43). The most poetic product of a Winckelmannesque identification of the spirit of modern Germany with that of ancient Greece was the Walhalla above the Danube River near Regensburg. This great Greek temple was built in 1830–42 for Ludwig I from designs by Klenze as a monument to pan-German unity.

[Vienna](#) was also transformed from 1858 by the construction of the [Ringstrasse](#), a great boulevard on the site of the old city walls. In the 1870s and '80s it was lined with monumental public buildings in a variety of styles thought historically appropriate for their functions: the Danish architect Theophilus Hansen's neo-Greek Parliament House, [Gottfried Semper](#)'s and Karl von Hasenauer's neo-Baroque Burgtheater, and Friedrich von Schmidt's neo-Gothic Town Hall.

About 1900 the search for a more indigenous German classicism encouraged Alfred Messel in Berlin to study the austere Neoclassicism of Gutzow and Gilly of a century earlier, hence the Greek Revival flavour of Messel's offices for the [AEG](#) (formerly the Allgemeine Elektrizitäts-Gesellschaft) and his National Bank, both built in Berlin in 1905–07. This style was popular between the world wars when it was regarded as so essentially Germanic that it was adopted for the design of key monuments of the Third Reich, such as Paul Ludwig Troost's House of German Art, Munich (1933–37), and [Albert Speer](#)'s New Chancellery, Berlin (1938–39).

[Scandinavia](#) and [Greece](#)

The key building in the development of Scandinavian classicism in the period 1830–1930 is the Thorvaldsen Museum in [Copenhagen](#), erected in 1839–48 from designs by Michael Gottlieb Bindesbøll. It was built to house the collection of sculpture that the celebrated [Danish](#) Neoclassical sculptor [Bertel Thorvaldsen](#) presented to his native country in 1837. The

opportunity was taken of providing a major cultural monument to strengthen national consciousness at a time of political crisis and to symbolize the new constitutional democracy that was established in 1849. The exterior walls of Bindsbøll's grave Schinkelesque courtyard were enlivened with polychromatic decoration and painted with appropriate narrative scenes. This system of ornament was inspired by his knowledge of the recent archaeological discoveries in Greece and Sicily. He had visited [Athens](#) in 1835–36, and it was in this city, appropriately, that the Greek Revival was given perhaps its most fitting civic expression: Hans Christian Hansen, a friend of Bindsbøll, excavated and restored the ancient Greek monuments on the Acropolis and built the University (1839–50). This crisp Ionic building eventually formed a group with the National Library and the Academy of Science, which were added from designs by Hans Christian and his brother Theophilus between 1859 and 1892.

The buildings of Bindsbøll and the Hansen brothers were a potent influence on the Scandinavian classicists of the early 20th century such as Carl Petersen (Fåborg Museum, Denmark, 1912–15) and Hack Kampmann (Police Headquarters, Copenhagen, 1919–24). Other notable expressions of this cool and austere language in Stockholm are Ivar Tengbom's Concert House (1920–26) and two masterpieces by [Gunnar Asplund](#), the City Library (1920–28) and Woodland Crematorium (1935–40).

[David John Watkin](#)

[United States](#)

The followers of Latrobe lacked his inventive genius but adapted the more conventional aspects of his Greek Revival work to create a public style that symbolized the dignity of the new democracy. The Greek Revival in the United States had as its leading exponents [William Strickland](#), [Robert Mills](#), [Thomas Ustick Walter](#), and Ithiel Town. Strickland was the architect of the Merchants' Exchange, Philadelphia (1832–34), which featured a soaring lantern reminiscent of the Choragic Monument of Lysicrates in Athens. [Mills](#) built many government buildings in [Washington](#), D.C., including the Treasury (1836–42) and the Patent Office (begun 1836). He also designed the Washington Monument in Baltimore (1815–29), a giant [Doric](#) column, the first such monument in the United States. [Walter](#) worked on the United States Capitol building and in Philadelphia, where he designed Girard College (1833–47) in the form of an elegant Corinthian temple. Countless state houses and public buildings throughout the United States continued to be built from Greco-Roman models into the 20th century. [Alexander Jackson Davis](#) was one of the leading architects of the Greek-temple house, of which the Bowers House, Northampton, Massachusetts (1825–26), is an example. Such Greek houses were particularly numerous in the South, fine examples being Berry Hill, Halifax County, Virginia (1835–40), and Belle Meade, near Nashville, Tennessee (1853).

[Sandra Millikin](#)[David John Watkin](#)

These Neoclassical buildings were ultimately of English derivation, but the pattern of architecture in the United States shifted in 1846 when [Richard Morris Hunt](#) became the first American to enroll as an architectural student at the École des Beaux-Arts in Paris. Hunt specialized in mansions for the new commercial aristocracy of America: for example, [The Breakers](#), [Newport](#), Rhode Island, built in 1892–95 in an opulent neo-Renaissance style for [Cornelius Vanderbilt II](#). In 1859–62 [Henry Hobson Richardson](#) trained at the École, and on

his return to the United States he specialized in a rock-faced [Romanesque](#) style probably inspired by the work of Eugène-Emmanuel Viollet-le-Duc's rationalist follower, Émile Vaudremer. Richardson's most celebrated buildings in this vein are the [Allegheny County Court House and Jail](#), Pittsburgh (1883–88), and the [Marshall Field & Co.](#) Wholesale Store, Chicago (1885–87; demolished in 1930).

Richardson's pupil [Charles Follen McKim](#), who had been trained at the École in 1867–70, set up a partnership with [William Rutherford Mead](#) and [Stanford White](#) that was to change the course of American architecture. Following their early domestic masterpieces in the vernacular, or Shingle, style, such as the Low House, Bristol, Rhode Island (1887; demolished in 1962), McKim, Mead, and White produced a chain of Classical buildings that were more consistently monumental than anything seen since the days of the Roman Empire. These include the Boston Public Library (1887–95), the Rhode Island State Capitol (1891–93), [Columbia University](#), New York City (1894–98), and Pennsylvania Station, New York City (1902–11; demolished in 1963); the last is a mighty adaptation of the Baths of Caracalla and a reminder that the Roman baths exercised a powerful influence on the imagination of architects from at least the time of [Donato Bramante](#).

The [World's Columbian Exposition](#) at Chicago in 1893, which included buildings by McKim, Mead, and White, commemorated the 400th anniversary of the “discovery” of the New World by Christopher Columbus and also helped modern Americans rediscover the value of Classical planning in civic design. The dazzling spectacle of monumental Classical architecture on the fair's Midway caught the fancy of Americans who saw in its great axes, lagoons, sculpture, white buildings, and large plazas an answer to the dreary urban environments of their hometowns. Similar schemes were supported in other cities; some of these were designed by the fair's principal planner, [Daniel H. Burnham](#), who brought the notion of the “great white city” to Cleveland, Washington, D.C., New York City, and San Francisco. The best parts of many American cities are spacious because of the planners of this “City Beautiful” movement.

Three of the many architects who continued this Classical tradition after World War I were [John R. Pope](#) ([Jefferson Memorial](#), 1934–43, and [National Gallery of Art](#), 1937–41, both in Washington, D.C.), [Paul Philippe Cret](#) (Hartford County Building, Connecticut, 1926), and Philip Trammell Shutze (Temple of the Hebrew Benevolent Congregation, Atlanta, Georgia, 1931–32). Despite this Classical strain, the keynote of 1930s architecture was stylistic pluralism. The Gothic Revival continued, especially in university buildings, whereas [domestic architecture](#) in the suburbs could be neo-Tudor or neo-Georgian. With the aid of technology, buildings in the style of Spanish estates were built in Florida, French farmhouses in Philadelphia, Georgian and colonial houses in New England, and pueblos in the Southwest. Georgia revived its antebellum architecture, and [Santa Barbara](#), California, which was destroyed by an earthquake in 1925, was quickly rebuilt in the style of a Spanish mission.

[David John Watkin](#)

Late 19th-century developments

Construction in iron and glass

The [Industrial Revolution](#) in Britain introduced new building types and new methods of construction. Marshall, Benyou, and Bage's flour mill (now Allied Breweries) at Ditherington, Shropshire (1796–97), is one of the first [iron-frame buildings](#), though brick walls still carry part of the load and there are no longitudinal beams. The cloth mill at King's Stanley, Gloucestershire (1812–13), is more convincing as an iron-frame building. Fully fireproof and avoiding the use of timber, it is clad in an attractive red-brick skin with Venetian windows and angle quoins. Leading Regency architects even used cast-iron construction members in major public buildings in the Classical style: Robert Smirke incorporated concealed cast-iron beams in the [British Museum](#) (1823–46), while John Nash openly displayed cast-iron Doric columns at [Buckingham Palace](#) (1825–30).

Iron was frequently combined with [glass](#) in the construction of conservatories; early surviving examples include the conservatory (1827–30) at Syon House, Middlesex, by Charles Fowler, and the Palm House (1845–47) at Kew Gardens, Surrey, by Decimus Burton. These led naturally to the [Crystal Palace](#), the climax of early Victorian technology. In the design of the Crystal Palace, built for the Great Exhibition held at London in 1851, [Sir Joseph Paxton](#), a botanist, employed timber, cast iron, wrought iron, and glass in a ridge-and-furrow system he had developed for greenhouses at Chatsworth in 1837. Paxton was partly inspired by the organic structure of the Amazonian lily *Victoria regia*, which he successfully cultivated. The Crystal Palace contained important innovations in mass production of standardized materials and rapid assembly of parts, but its chief architectural merit lay in its cadence of colossal spaces. French designers recognized its magic, and a series of buildings for universal exhibitions held at Paris in 1855, 1867, and 1878 showed its influence.

The emancipation of markets and stores was no less impressive. Designers erected iron-and-glass umbrellas, such as Victor Baltard's [Halles Centrales](#), Paris (1853–70; demolished 1971). An especially beautiful example of iron-and-glass construction is Henri Labrousse's nine-domed reading room at the Bibliothèque Nationale, Paris (1860–67).

Closer to the English tradition are the billowing Laeken glass houses, Brussels (1868–76), by Alphonse Balat. Visitors were admitted to the Coal Exchange in London (1846–49, J.B. Bunning) through a round towered Classical porch at the corner of two Renaissance palaces to a magnificent rotunda hall, which was surrounded by three tiers of ornamental iron balconies and roofed by a lacelike dome of iron and glass. In Paris, [Gustave Eiffel](#), together with the architect Louis-Auguste Boileau, gave the retail shop a new and exciting setting in the [Bon Marché](#) (1876), where merchandise was displayed around the perimeters of skylighted, interior courts. The United States saw nothing comparable, but [cast-iron](#) columns and arches appeared during the 1850s in commercial buildings such as the Harper Brothers Building at New York City (1849) by John B. Corlies and [James Bogardus](#). Stores were given cast-iron faces, as in the pioneering Stewart's Department Store (later Wanamaker's) by John Kellum in New York City (1859–62). Iron was frequently intended to simulate stone, and it was admired for its economy of maintenance as well as such neglected qualities as precision, standardization, and efficient strength. British parallels to these American examples include Gardner's Warehouse, Glasgow (1855–56), by John Baird and Oriel Chambers, Liverpool (1864), by Peter Ellis.

The [Eiffel Tower](#) (1887–89), the most important emblem of the Paris exhibition of 1889, was designed by Gustave Eiffel, an engineer who had done outstanding work in the Paris Exposition of 1878 and in steel structures such as the trussed parabolic arches in the viaduct at Garabit, France (1880–84). In the [Palais des Machines](#) (at the 1889 exhibition) by Ferdinand

Dutert and Victor Contamin, a series of three-hinged trussed arches sprang from small points across a huge space, 385 feet (117 metres) long and 150 feet (45 metres) high. Similar spaces had already been created in railway stations in England such as [St. Pancras](#), London (1864–68, by William H. Barlow), where the wrought-iron arches have a span of 243 feet (74 metres) and rise to a height of 100 feet (30 metres).

In the [United States](#) a major effort took place in one of the most important new building types, the large [office building](#). This building type was made necessary by the concentration of markets, banks, railroad terminals, and warehouses in small sections of growing cities, and it pushed [skyward](#) as a result of the attempt to get maximum income from expensive urban properties, the desire for the commercial prestige of tall emblems, and the need of businesses for mutual proximity in the days before rapid electronic communication. The safe, fast [elevator](#) removed the major prejudice against height. Designed by traditionalist architects, the tall buildings stretched masonry construction to its limits; they frequently resembled towers composed of smaller buildings stacked one on another, as in Hunt's Tribune Building at New York City (1874). The structural problem was solved at [Chicago](#) in 1884–85, when an engineer, [William Le Baron Jenney](#), developed in the [Home Insurance Company Building](#) a metal skeleton of cast-iron columns—sheathed in masonry—and wrought-iron beams, carrying the masonry walls and windows at each floor level. While technically innovative, the building retained masonry sidewalls, making its elevations disunified and inept.

Inspired by the architectural rationalism of Eugène-Emmanuel Viollet-le-Duc, Chicago architects—who came to be known as the [Chicago School](#)—sought a better aesthetic expression of the metal frame, but even the talented [John Wellborn Root](#), working with [Daniel H. Burnham](#), failed to achieve it in the Ashland Block (completed 1892). Other designers, such as [William Holabird](#) and [Martin Roche](#) in the Tacoma Building (1887–89), also missed their chance. Even the great [Louis Sullivan](#) was not successful in his early buildings, such as the Ryerson (1884). Covering them with gross, somewhat [Art Nouveau](#) ornament, he accentuated first the vertical columns and then the horizontal beams in a covert admission of failure. At his best, as in his Auditorium Building, Sullivan trod Richardson's path toward unified Romanesque forms. The Marshall Field & Co. Wholesale Store showed Sullivan the way toward a theme for the skyscraper, which he first stated with assurance in the [Wainwright Building](#) at St. Louis (1890–91). Brick piers mark each steel column and half module to create a rhythm of tall, narrow bays punctuated by recessed [spandrels](#) (the spaces above and below each window), terminating at the roofline. Jenney's Leiter Building II (1891; later [Sears, Roebuck and Co.](#)'s main retail store) and Burnham and Root's [Monadnock Building](#) (1891), both in Chicago, went beyond the Wainwright Building and were the first modern commercial buildings to demonstrate in their designs formal simplicity and ornamental abstinence, resulting from a new form of harmony between the demands of artistic expression, function, and technology.

The ferment in Chicago was neither halted nor marred by classicism's transcontinental popularity. Burnham's firm went on to produce Chicago's [Reliance Building](#) (1890–95), an excellent office building with logically ordered spaces enclosed by faceted walls of glass and a steel skeleton covered by terra-cotta panels. Sullivan found his best expression of the skyscraper in the [Prudential Building](#), in Buffalo, New York (1894–95), and he developed the theory for it in an essay published in *Lippincott's Magazine* (1896). That theory received even more dramatic expression in the Schlesinger-Mayer Department Store (later [Carson Pirie Scott](#)) in Chicago (1898–1904), in which the towered corner marked the climax of the logic of the steel frame and the entrance was made inviting with rich, naturalistic ornament. At the

very end of the 19th century, the important emblem of modern commerce thus received an appropriate form: its structure was made of steel, its spaces were planned efficiently, its elevations were expressive of the skeleton, and its scale was marked by the fenestration and ornament.

[Albert Bush-Brown](#)[David John Watkin](#)

Art Nouveau

Although known as [Jugendstil](#) in Germany, [Sezessionstil](#) in Austria, [Modernista](#) in Spain, and [Stile Liberty](#) or [Stile Floreale](#) in Italy, [Art Nouveau](#) has become the general term applied to a highly varied movement that was European-centred but internationally current at the end of the century. Art Nouveau architects gave idiosyncratic expression to many of the themes that had preoccupied the 19th century, ranging from [Viollet-le-Duc's](#) call for structural honesty to [Sullivan's](#) call for an organic architecture. The extensive use of iron and glass in Art Nouveau buildings was also rooted in 19th-century practice. In France bizarre forms appeared in iron, masonry, and concrete, such as the structures of [Hector Guimard](#) for the Paris Métro (c. 1900), the Montmartre church of Saint-Jean L'Évangéliste (1894–1904) by [Anatole de Baudot](#), [Xavier Schollkopf's](#) house for the actress [Yvette Guilbert](#) at Paris (1900), and the Samaritaine Department Store (1905) near the Pont Neuf in Paris, by [Frantz Jourdain](#) (1847–1935). The Art Nouveau architect's preference for the curvilinear is especially evident in the Brussels buildings of the Belgian [Baron Victor Horta](#). In the [Hôtel Van Eetvelde](#) (1895) he used floral, tendrilous ornaments, while his [Maison du Peuple](#) (1896–99) exhibits undulating enclosures of space. Decorative exploitation of the architectural surface with flexible, S-shaped linear ornament, commonly called whiplash or eel styles, was indulged in by the [Jugendstil](#) and [Sezessionstil](#) architects. The [Studio Elvira](#) at Munich (1897–98) by [August Endell](#) and [Otto Wagner's](#) [Majolika Haus](#) at Vienna (c. 1898) are two of the more significant examples of this German and Austrian use of line.

[Wagner](#) continued to combine academic geometry with Classical modified Art Nouveau decoration in his [Karlsplatz Stadtbahn Station](#) (1899–1901) and in the [Postal Savings Bank](#) (1904–06), both in [Vienna](#). [Wagner's](#) pupils broke free of his classicism and formed the [Sezessionists](#). [Joseph Olbrich](#) joined the art colony at [Darmstadt](#), in Germany, where his houses and exhibition gallery of about 1905 were boxlike, severe buildings. [Josef Hoffmann](#) left [Wagner](#) to found the [Wiener Werkstätte](#), an Austrian equivalent of the English [Arts and Crafts Movement](#); his best work, the [Stoclet House](#) at Brussels (1905; designated a [UNESCO World Heritage site](#), 2009), was an asymmetrical composition in which white planes were defined at the edges by gilt lines and decorated by formalized Art Nouveau motifs reminiscent of [Wagner's](#) ornament. [Josef Plečnik](#), a talented pupil of [Wagner](#), began his career in 1903–05 with the office and residence of [Johannes Zacherl](#) in Vienna. This was in a [Wagner-inspired](#) style that [Plečnik](#) developed in the 1930s in a fascinating series of buildings, especially in his native city of [Ljubljana](#), now in [Slovenia](#).

In Finland, [Eliel Saarinen](#) brought an Art Nouveau flavour to the [National Romanticism](#) current in the years around 1900. His [Helsinki Railway Station](#) (1906–14) is close to the work of [Olbrich](#) and the [Viennese Sezessionists](#). Close links existed between Art Nouveau designers in Vienna and in [Glasgow](#), where [Charles Rennie Mackintosh's School of Art](#) (1896–1909), with its rationalist yet poetic aesthetic, is one of the most inventive and personal of all Art Nouveau buildings. In The Netherlands, [Hendrik Petrus Berlage](#) also created a sternly fundamentalist language of marked individuality that is best appreciated in his

masterpiece, the [Amsterdam Exchange](#) (1898–1903). The exterior is in a rugged and deliberately unpicturesque vernacular, while the even more ruthless interior deploys brick, iron, and glass in a manner that owes much to the rationalist aesthetic of Viollet-le-Duc.

In the United States the Art Nouveau movement arrived with designer [Louis Comfort Tiffany](#) and was especially influential on ornamental rather than spatial design, particularly on Sullivan's decorative schemes and, for a time, those of [Frank Lloyd Wright](#). Similarly, in Italy decorative exuberance and the formally picturesque were elements of Stile Floreale buildings by Raimondo D'Aronco, such as the main building for the Applied Art Exhibition held at Turin, Italy, in 1902. These qualities, along with dynamic spatial innovations, were manifested in the works of perhaps the most singular Art Nouveau architect, the Spaniard [Antoni Gaudí](#). His imaginative and dramatic experiments with space, form, structure, and ornament fascinate the visitor to [Barcelona](#). With their peculiar organicism, the Casa Milá apartment house (1905–10), the residence of the Batlló family (1904–06), Gaudí's unfinished lifetime projects of the surrealist Güell Park and the enigmatic church of the Holy Family were personal statements. Their effect, like that of most Art Nouveau architecture, was gained through bizarre form and ornament.

20th-century architecture

The [Modernist](#) movement

Before World War II

Europe

The Modernist movement in architecture was an attempt to create a nonhistorical architecture of Functionalism in which a new sense of space would be created with the help of modern materials. A reaction against the stylistic pluralism of the 19th century, Modernism was also coloured by the belief that the 20th century had given birth to “modern man,” who would need a radically new kind of architecture.

The Viennese architect [Adolf Loos](#) opposed the use of any ornament at all and designed purist compositions of bald, functional blocks such as the Steiner House at Vienna (1910), one of the first private houses of reinforced concrete. [Peter Behrens](#), having had contact with [Joseph Olbrich](#) at Darmstadt and with [Josef Hoffmann](#) at Vienna, was in 1907 appointed artistic adviser in charge of the AEG (Allgemeine Elektrizitäts Gesellschaft), for which he designed a turbine factory (1909) at Berlin. Behrens strongly affected three great architects who worked in his office: [Walter Gropius](#), [Le Corbusier](#), and [Ludwig Mies van der Rohe](#).

In [Germany](#), Gropius followed a mechanistic direction. His [Fagus Works](#) factory at Alfeld-ander-Leine in Germany (1911) and the Werkbund exposition building at the Cologne exhibition (1914) had been models of industrial architecture in which vigorous forms were enclosed by masonry and glass; the effect of these buildings was gained by the use of steel frames, strong silhouette, and the logic of their plans. There were no historical influences or expressions of local landscape, traditions, or materials. The beauty of the buildings derived from adapting form to a technological culture.

Gropius succeeded van de Velde as director of the ducal Arts and Crafts School at Weimar in 1919. Later called the [Bauhaus](#), it became the most important centre of modern design until the [Nazis](#) closed it in 1933. While he was at Weimar, Gropius developed a firm philosophy about architecture and education, which he announced in 1923. The aim of the [visual arts](#), he said, is to create a complete, homogeneous physical environment in which all the arts have their place. Architects, sculptors, furniture makers, and painters must learn practical crafts and obtain knowledge of tools, materials, and forms; they must become acquainted with the machine and attempt to use it in solving the social problems of an industrial society. At the Bauhaus, aesthetic investigations into space, colour, construction, and elementary forms were flavoured by [Cubism](#) and [Constructivism](#). Moving the school to [Dessau](#) in 1925, Gropius designed the pioneering new Bauhaus (1925–26) in which steel frames and glass walls provided workshops within severely Cubistic buildings. Gropius assembled a staff of Modernist teachers, including the artists [László Moholy-Nagy](#), [Wassily Kandinsky](#), [Paul Klee](#), [Marcel Breuer](#), and Adolf Meyer, whose projects, such as the 116 experimental standardized housing units of the Törten Estate at Dessau, Germany (1926–28), bore a highly machined, depersonalized appearance.

In France, [Tony Garnier](#) caught the Modernist currents in materials, structure, and composition when he evolved his masterful plan for a [Cité industrielle](#) (1901–04), published in 1917, in which reinforced concrete was to be used to create a modern city of modern buildings. With insight, Garnier developed a comprehensive scheme for residential neighbourhoods, transportation terminals, schools, and industrial centres, and his plan became a major influential scheme for 20th-century urban design. Garnier received no mandate to build such a city, but his town hall at Boulogne-Billancourt (1931–34) recalled the promise he had shown, though it was not so innovative and masterful as might have been expected.

The [Futurist](#) movement counted among its members another early 20th-century urban planner, the Italian architect [Antonio Sant'Elia](#). Influenced by American industrial cities and the Viennese architects [Otto Wagner](#) and Adolf Loos, he designed a grandiose futuristic city, entitled "[Città nuova](#)" ("New City"), the drawings for which were exhibited at Milan in 1914. He conceived of the city as a symbol of the new technological age. It was an affirmative environment for the future, however, in opposition to the negating inhuman [Expressionistic](#) city of the future conceived by [Fritz Lang](#) in the 1926 film classic *Metropolis*.

Centred in Germany between 1910 and 1925, [Expressionist](#) architects, such as the painters who were part of the [Brücke](#) ("Bridge") and [Blaue Reiter](#) ("Blue Rider") groups, sought peculiarly personal and often bizarre visual forms and effects. Among the earliest manifestations of an Expressionistic building style were the highly individual early works of [Hans Poelzig](#), such as the Luban Chemical Factory (1911–12) and the municipal water tower (1911) of Posen, Germany (now Poznań, Poland), which led to his monumental, visionary "space caves," such as the project for the Salzburg Festival Theatre (1920–21) and the Grosses Schauspielhaus, built in Berlin (1919) for [Max Reinhardt](#)'s Expressionistic theatre. These later works by Poelzig show the influence of the structural audacity of [Max Berg](#)'s [Centenary Hall](#) at Breslau, Germany (now [Wrocław](#), Poland; 1912–13), with its gigantic reinforced concrete dome measuring 213 feet (65 metres) in diameter. The second generation of Expressionists centred their activities in postwar Germany and The Netherlands. Distinctly personal architectural statements were given form in such dynamically sculptured structures as the [Einstein Observatory](#) in Potsdam (1920), by [Erich Mendelsohn](#); the anthroposophically based design by [Rudolf Steiner](#) for the Goetheanum in Dornach, Switzerland (1925–28); the Eigen Haard Estates (housing development) at Amsterdam (1921), by Michel de Klerk; and

Fritz Höger's (1877–1949) Chilehaus office building in Hamburg (1922–23), with its imperative thrust of mass and acute angularity.

As Germany was the centre of Expressionism, Paris was the stronghold of the advocates of a new vision of space, [Cubism](#), which [Georges Braque](#) and Pablo Picasso developed about 1906. Forms were dismembered into their faceted components; angular forms, interpenetrated planes, transparencies, and diverse impressions were recorded as though seen simultaneously. Soon architectural reflections of the Cubist aesthetic appeared internationally. Interior spaces were defined by thin, discontinuous planes and glass walls; supports were reduced to slender metal columns, machine-finished and without ornamentation; and Cubistic voids and masses were arranged programmatically in asymmetric compositions.

The Dutch [De Stijl](#) movement was influenced by Cubism, although it sought a greater abstract purity in its geometric formalism. Organized in Leiden in 1917, the painters Piet Mondrian and [Theo van Doesburg](#) and the architects [Jacobus Johannes Pieter Oud](#) and [Gerrit Thomas Rietveld](#) were counted among its members. Their “[Neoplastic](#)” aesthetic advocated severe precision of line and shape, austere pristine surfaces, a Spartan economy of form, and purity of colour. [Rietveld's Schroeder House](#), built in 1924 at Utrecht, was a three-dimensional parallel to Mondrian's paintings of the period. [Van Doesburg's](#) work for the Bauhaus art school at Weimar brought the influence of Dutch Neoplasticism to bear upon Gropius and Mies, whose plans for houses at times markedly resembled van Doesburg's paintings. Meanwhile [Oud](#) collaborated with van Doesburg for a time and vigorously proclaimed the new style in housing developments he built at Rotterdam (after 1918), Hook of Holland (1924–27), and Stuttgart, Germany (1927).

Cubism and the related movements of Futurism, Constructivism, Suprematism, and Neoplasticism, like any artistic styles, might have faltered and fallen into a merely decorative cliché, as at the Paris Exposition of 1925, but for Gropius, [Mies van der Rohe](#), and Le Corbusier.

Gropius was succeeded at the Bauhaus in 1930 by Mies van der Rohe, whose training as a mason was supplemented by the engineering experience he had gained from 1908 to 1911 in the office of Behrens; both of these elements of his education were synthesized in his project for the Kröller House in The Hague (1912). Influenced by van Doesburg's De Stijl, Mies's natural elegance and precise orderliness soon revealed themselves in unrealized projects for a brick country house, a steel-and-glass skyscraper, and a glazed, cantilevered concrete-slab office building (1920–22). He directed the Weissenhof estate project of the Werkbund Exposition at Stuttgart (1927), contributing the design for an apartment house. Such practical problems failed to show his talent, which was not fully known until he designed the [German pavilion](#) for the International Exposition at Barcelona in 1929. The continuous spaces partitioned with thin marble planes and the chromed steel columns drew international applause. His Tugendhat House at Brno, Czech Republic (1930), along with [Le Corbusier's Villa Savoye](#), epitomized the Modernist domestic setting at its best.

The Swiss-French architect Charles-Édouard Jeanneret, known as Le Corbusier, gave the new architecture, sometimes referred to as the [International Style](#), a firm foundation by writing the strong theoretical statement, *Vers une architecture* ([Towards a New Architecture](#)), published in 1923. It revealed a world of new forms—not Classical capitals and Gothic arches but ships, turbines, grain elevators, airplanes, and machine products, which Le Corbusier said were indexes to 20th-century imagination. His love of machines was combined with a belief in

communal authority as the best means of accomplishing social reforms, and Le Corbusier directed his attention toward the problems of housing and urban patterns. An architectural attack, using standardized building components and mass production, was required. His sociological and formal ideas appeared in a Cubist project for Domino housing (1916), and his aesthetic preferences led him to develop an extreme version of Cubist painting that he and the painter [Amédée Ozenfant](#) called [Purism](#). Returning to architecture in 1921, he designed a villa at Vaucresson, France (1922), the abstract planes and strip windows of which revealed his desire to “arrive at the house machine”—that is, standardized houses with standardized furniture. In 1922 he also brought forth his project for a skyscraper city of 3,000,000 people, in which tall office and apartment buildings would stand in broad open plazas and parks with the Cubist spaces between them defined by low row housing.

Much of his work thereafter—his Voisin city plan, his Pavilion of the New Spirit at the Paris Exposition of 1925, his exhibit of workers' apartments at the Werkbund Exposition at Stuttgart (1927), and his influential but unexecuted submittal to the League of Nations competition—was a footnote to that dream of a new city. The villa, Les Terrasses, at Garches, France (1927), was a lively play of spatial parallelepipeds (six-sided solid geometric forms the faces of which are parallelograms) ruled by horizontal planes, but his style seemed to culminate in the most famous of his houses, the [Villa Savoye](#) at [Poissy](#), France (1929–31). The building's principal block was raised one story above the ground on pilotis (heavy reinforced-concrete columns); floors were cantilevered to permit long strip windows; and space was molded plastically and made to flow horizontally, vertically, and diagonally until, on the topmost terrace, the whole composition ended in a cadenza of rounded, terminating spaces. Gaining greater facility in manipulating flowing spaces, Le Corbusier designed the dormitory for Swiss students at the Cité Universitaire (1931–32) in Paris.

In the period after the Russian Revolution of 1917 the erstwhile [Soviet Union](#) at first encouraged modern art, and several architects, notably the German Bruno Taut, looked to the new government for a sociological program. The Constructivist project for a monument to the Third International (1920) by [Vladimir Tatlin](#) was a machine in which the various sections (comprising legislative houses and offices) would rotate within an exposed steel armature. A workers' club in Moscow (1929) had a plan resembling half a gear, and the Ministry of Central Economic Planning (1928–32), designed by Le Corbusier, was intended to be a glass-filled slab but, because of Stalin's dislike of modern architecture, was never completed. Its foundation later was used for an outdoor swimming pool.

Modern European styles of architecture were subjected to official disfavour in the Soviet Union in the 1930s, as Stalin's government adopted Classical monuments—such as Boris Mikhaylovich Iofan's winning design for the Palace of the Soviets (1931), which was intended to pile Classical colonnades to a height of 1,365 feet (416 metres) and have a colossal statue of Lenin at its summit. With its gigantic Corinthian columns, the building for the Central Committee of the Communist Party at Kiev (1937) showed an overbearing scale.

After 1930 the Modernist movement spread through Europe. In Switzerland [Robert Maillart](#)'s experiments with reinforced concrete attained great grace in his Salginatobel Bridge (1930). Finland's [Alvar Aalto](#) won a competition for the Municipal Library at Viipuri (now Vyborg, Russia) in 1927 with a building of glass walls, flat roof, and round skylights (completed 1935; destroyed 1943); but he retained the traditional Scandinavian sympathy for wood and picturesque planning that were evident in his Villa Mairea at Noormarkku, Finland (1938–39), the factory and housing at Sunila, Kotka, Finland (1936–39, completed 1951–54), and his

later civic centre at Säynätsalo, Finland (1950–52). Aalto and other Scandinavians gained a following among those repelled by severe German Modernism. Sweden's [Gunnar Asplund](#) and Denmark's Kay Fisker, Christian Frederick Møller, and [Arne Jacobsen](#) also brought regional character into their Modernist work. In The Netherlands, [Johannes Andreas Brinkman](#) and Lodewijk Cornelis van der Vlugt aimed at more mechanistic, universal form in the Van Nelle Tobacco Factory in Rotterdam (1928–30). In England, refugees from Germany and other countries, alone or with English designers, inaugurated a radical Modernism—for example, the apartment block known as Highpoint I, Highgate, London (by Berthold Lubetkin and the Tecton group, 1935).

The United States

The locus for creative architecture in the United States remained the Midwest, although Californians such as the brothers [Charles Sumner Greene and Henry Mather Greene](#) struck occasional regional and modern notes, as in the Gamble House at Pasadena, California (1908–09). The second generation of architects of the [Chicago School](#), such as William G. Purcell, [George Grant Elmslie](#), and William Drummond, disseminated Midwestern modern architecture throughout the United States.

The greatest of all these new Chicago architects was [Frank Lloyd Wright](#). His “[prairie architecture](#)” expressed its site, region, structure, and materials and avoided all historical reminiscences; beginning with its plan and a distinctive spatial theme, each building burgeoned to its exterior sculptural form. Starting from [Henry Hobson Richardson](#)'s rustic, shingle houses and making free use of Beaux-Arts composition during the 1880s and 1890s, Wright hinted at his prairie house idiom with the Winslow House at River Forest, Illinois (1893), elaborated it in the Coonley House at Riverside, Illinois (1908), and, ultimately, realized it in 1909 in the flowing volumes of space defined by sculptural masses and horizontal planes of his [Robie House](#) at Chicago. Meanwhile, he scored a triumph with his administration building for the [Larkin Company](#) at Buffalo, New York, in 1904 (destroyed 1950), which grouped offices around a central skylighted court, sealed them hermetically against their smoky environs, and offered amenities in circulation, air conditioning, fire protection, and plumbing. In its blocky fire towers, sequences of piers and recessed spandrels were coupled together in a powerful composition. Wright was, however, ignored by all except a select following. The buildings of the single figure who gave international distinction to early 20th-century American architecture remained the cherished property of personal clients, such as Aline Barnsdall, for whom Wright designed the Hollyhock House at Los Angeles (1918–20).

Wright's autobiography (1943) recorded his frustrations in gaining acceptance for [organic architecture](#). The first edition summarized the chief features of that architecture: the reduction to a minimum in the number of rooms and the definition of them by point supports; the close association of buildings to their sites by means of extended and emphasized planes parallel to the ground; the free flow of space, unencumbered by boxlike enclosures; harmony of all openings with each other and with human scale; the exploitation of the nature of a material, in both its surface manifestations and its structure; the incorporation of mechanical equipment and furniture as organic parts of structure; and the elimination of applied decoration. There were also four new properties: transparency, which was obtained through the use of glass; tenuity, or plasticity of mass achieved through the use of steel in tension, as in reinforced

concrete; naturalism, or the expression of materials; and integration, in which all ornamental features were natural by-products of manufacture and assembly.

His Millard House at Pasadena, California (1923), exemplified many of these principles; its concrete-block walls were cast with decorative patterns. [Taliesin East](#), Wright's house near Spring Green, Wisconsin, went through a series of major rebuildings (1911, 1914, 1915, and 1925), and each fitted the site beautifully; local stone, gabled roofs, and outdoor gardens reflected the themes of the countryside. A period of withdrawal at Taliesin afforded Wright several years of intensive reflection, from which he emerged with fabulous drawings for the Doheny ranch in California (1921), a skyscraper for the National Life Insurance Company at Chicago (1920–25), and St. Mark's Tower, New York City (1929). The last was to have been an 18-story apartment house comprising a concrete stem from which four arms branched outward to form the sidewalls of apartments cantilevered from the stem to an exterior glass wall. Unexecuted like most of Wright's most exciting projects, St. Mark's Tower testified to his revolutionary thinking about skyscraper architecture. His ideas gained a wide hearing in 1931 when he published the Kahn lectures he had delivered at Princeton in 1930. In keeping with the needs of the United States during the [Great Depression](#), Wright turned his attention to the low-cost house, designing a “Usonian house” for Herbert Jacobs near Madison, Wisconsin (1937), and a quadruple house, “the Sun houses,” at Ardmore, Pennsylvania (1939). These exemplified the residences he intended for his ideal communities, such as rural, decentralized Broadacre City (1936), which was Wright's answer to European schemes for skyscraper cities.

At about the same time, Wright produced four masterpieces: [Fallingwater](#), Bear Run, Pennsylvania (1936), the daringly cantilevered weekend house of Edgar Kaufmann; the administration building of [S.C. Johnson & Son](#) in Racine, Wisconsin, in which brick cylinders and planes develop a series of echoing spaces, culminating in the forest of graceful “mushroom” columns in the main hall; the Johnson House (1937), aptly called Wingspread, also at Racine; and Taliesin West at Paradise Valley, near Phoenix, Arizona (begun 1938), where rough, angular walls and roofs echo the desert valley and surrounding mountains. With increasing sensitivity to local terrain and native forms and materials, Wright stated more complex spatial and structural themes than European Modernists, who seldom attempted either extreme programmatic plans or organic adaptation of form to a particular environment. Eventually, Wright himself developed a more universal geometry, as he revealed in the sculptural [Solomon R. Guggenheim Museum](#) at New York City (1956–59).

During the period, some buildings gained attention through their Classical ornament; others were Renaissance palaces. The emblem of business, the [office building](#), sometimes suffered from the demand for unique, distinctive towers; indeed, Harvey Wiley Corbett, a New York architect, admitted that publicity was the ruling motivation for some designers. The Gothic skyscraper, popularized by Gilbert's Woolworth Building, was the style used by [Raymond M. Hood](#) for his winning entry in the *Chicago Tribune* competition (1922), beating out many seemingly more contemporary, albeit less splashy, entries.

About 1920 some architects developed simple cubical forms, and the stepped [ziggurat](#) was popularized by renderers, notably Hugh Ferriss, and painters such as [Georgia O'Keeffe](#), [John Marin](#), and [Charles Sheeler](#). This soaring and jagged form received legal support from the New York City zoning law of 1916 and economic justification from the fact that, in order to obtain rentable, peripheral office space in the upper floors, where the banks of elevators diminished, whole increments of office space had to be omitted. These cubical envelopes

were not without [ornament](#) at their crests, as in Hood's American Radiator Building in New York City (1924–25), suitably described as “one huge cinder incandescent at the top.” Such decoration might be chic, as in New York City's Barclay–Vesey (telephone company) Building, where Ralph Walker re-created the Art Deco interiors of the Paris Exposition of 1925. In San Francisco, Miller, Pflueger, & Cantin used Chinese ornament to enliven their telephone building (1926). Paradoxically, one archaeological find led to simpler buildings when, about 1930, Mayan pyramids inspired Timothy Pflueger in his work on the 450 Sutter building in San Francisco. Clifflike blocks arose in Chicago, the Daily News and Palmolive buildings (1929) being the best examples; [New York City](#) acquired a straightforward expression of tall vertical piers and setback cubical masses in the Daily News Building (1930), by the versatile Hood, who had run the course from Gothic to modern form. The bank and office building of the [Philadelphia Savings Fund Society](#) (1931–32) by George Howe and William Lescaze, a Swiss architect, gave the skyscraper its first thoroughly 20th-century form, and Hood, again, produced a counterpart in New York City, the McGraw-Hill Building (1931). Few of these, including the Empire State Building (1931), did anything to solve urban density and transportation problems; indeed, they intensified them. [Rockefeller Center](#), however, begun in 1929, was, with its space for pedestrians within a complex of slablike skyscrapers, outstanding and too seldom copied.

American industry showed some inclination to respect function, materials, and engineering between the world wars, as was evident in Joseph Leland's glazed, skeletal buildings for the Pressed Steel Company at Worcester, Massachusetts (1930). Occasionally, a traditional architect had produced an innovation, such as Willis Polk's (1867–1924) Hallidie Building at San Francisco (1918). With the aid of Ernest Wilby, the engineering firm of Albert Kahn created a work of architectural merit in Detroit's Continental Motors Factory (about 1918). The National Cash Register, United States Shoe Company, National Biscuit, Sears, Roebuck and Company, and various automobile companies, such as Ford, sponsored Functional architecture.

Rockefeller Center was proof that by 1930 there was a move toward simple form, which was presaged by the architecture of the [TVA](#) (Tennessee Valley Authority). European Modernism gained a firm following in the United States as some of its best practitioners emigrated there. [Eliel Saarinen](#), who won second prize in the *Chicago Tribune* competition, gained the acclaim of Sullivan and other architects. He settled in Bloomfield Hills, Michigan, a Detroit suburb, where he established a school of architecture at the [Cranbrook Academy of Art](#). Saarinen designed its new buildings, gradually freeing himself from historical reminiscences of his native Scandinavia. He remained sensitive to the role of art in architecture, best revealed by his use of the sculpture of the Swede [Carl Milles](#). The Austrian architect [Richard Neutra](#) established a practice in California, notable products of which were the Lovell House at Los Angeles (1927–28) and the Kaufmann Desert House at Palm Springs (1946–47).

A modern architecture exhibit in the Museum of Modern Art, New York City, in 1932, recorded by the architectural historian Henry-Russell Hitchcock and the architect [Philip Johnson](#) in the book *International Style; Architecture Since 1922*, familiarized Americans with the [International Style](#). After 1933, as Modernists fled the Soviet Union, Germany, and Italy, the United States received [Gropius](#), Breuer, and Mies. Gropius joined the architectural school of Harvard University and established an educational focus recalling the Bauhaus.

THEATRE IN THE PERIOD 1820-1939

(based mainly on Wikipedia)

Nineteenth-century theatre describes a wide range of movements in the [theatrical culture](#) of Europe and the United States in the 19th century. In the [West](#), they include [Romanticism](#), [melodrama](#), the [well-made plays](#) of [Scribe](#) and [Sardou](#), the [farces](#) of [Feydeau](#), the [problem plays](#) of [Naturalism](#) and [Realism](#), [Wagner's operatic *Gesamtkunstwerk*](#), [Gilbert and Sullivan's](#) plays and operas, [Wilde's](#) drawing-room comedies, [Symbolism](#), and proto-[Expressionism](#) in the late works of [August Strindberg](#) and [Henrik Ibsen](#).^[1]

Several important technical innovations were introduced between 1875 and 1914. First gas lighting and then electric lights, introduced in London's [Savoy Theatre](#) in 1881, replaced candlelight. The [elevator stage](#) was first installed in the [Budapest](#) Opera House in 1884. This allowed entire sections of the stage to be raised, lowered, or tilted to give depth and levels to the scene. The [revolving stage](#) was introduced to Europe by Karl Lautenschläger at the Residenz Theatre, [Munich](#) in 1896.

In Germany, there was a trend toward historical 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 [romantic 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. Romantics borrowed from the [philosophy](#) of [Immanuel Kant](#) to formulate the theoretical basis of "Romantic" art. According to Romantics, art is of enormous significance because it gives eternal truths a concrete, material form that the limited human sensory apparatus may apprehend. Among [those who called themselves Romantics](#) during this period, [August Wilhelm Schlegel](#) and [Ludwig Tieck](#) were the most deeply concerned with theatre.^[6] After a time, Romanticism was adopted in France with the plays of [Victor Hugo](#), [Alexandre Dumas](#), [Alfred de Musset](#), and [George Sand](#).

Through the 1830s in France, the theatre struggled against the [Comédie Française](#), which maintained a strong [neo-classical](#) hold over the repertory and encouraged traditional modes of tragic writing in new playwrights. This clash culminated in the premiere of [Hernani](#) by [Victor Hugo](#) in 1830. The large crowd that attended the premiere was full of conservatives and censors who booed the show for disobeying the classical norms and who wanted to stop the performance from going forward. But Hugo organized a Romantic Army of [bohemian](#) and radical writers to ensure that the opening would have to go ahead. The resulting riot represented the rejection in France of the classical traditions and the triumph of Romanticism.^[7]

By the 1840s, however, enthusiasm for Romantic drama had faded in France and a new "Theatre of Common Sense" replaced it.

In France, the "[well-made play](#)" of [Eugene Scribe](#) (1791 - 1861) became popular with playwrights and audiences. First developed by Scribe in 1825, the form has a strong Neoclassical flavour, involving a tight plot and a climax that takes place close to the end of the play. The story depends upon a key piece of information kept from some characters, but

known to others (and to the audience). A recurrent device that the well-made play employs is the use of letters or papers falling into unintended hands, in order to bring about plot twists and climaxes. The suspense and pace builds towards a climactic scene, in which the hero triumphs in an unforeseen reversal of fortune.^[8]

Scribe himself wrote over 400 plays of this type, utilizing what essentially amounted to a literary factory with writers who supplied the story, another the dialogue, a third the jokes and so on. Although he was highly prolific and popular, he was not without detractors: [Théophile Gautier](#) questioned how it could be that, "an author without poetry, lyricism, style, philosophy, truth or naturalism could be the most successful writer of his epoch, despite the opposition of literature and the critics?"^[9]

Its structure was employed by realist playwrights [Alexandre Dumas, fils](#), [Emile Augier](#), and [Victorien Sardou](#). Sardou in particular was one of the world's most popular playwrights between 1860 and 1900. He adapted the well-made play to every dramatic type, from comedies to historical spectacles. In Britain, playwrights like [Wilkie Collins](#), [Henry Arthur Jones](#) and [Arthur Pinero](#) took up the genre, with Collins describing the well-made play as: "Make 'em laugh; make 'em weep; make 'em wait." [George Bernard Shaw](#) thought that Sardou's plays epitomized the decadence and mindlessness into which the late 19th-century theatre had descended, a state that he labeled "Sardoodledom".^[8]

In the early years of the 19th century, the [Licensing Act](#) allowed plays to be shown at only two theatres in [London](#) during the winter: [Drury Lane](#) and [Covent Garden](#). These two huge theatres contained two royal boxes, huge galleries, and a pit with benches where people could come and go during performances. Perhaps the most telling episode of the popularity of theatre in the early 19th century is the theatrical [old price riots of 1809](#). After [Covent Garden](#) burned down, [John Philip Kemble](#), the theatre's manager, decided to raise prices in the pit, the boxes and the third tier. Audience members hated the new pricing which they thought denied them access to a national meeting place and led to three months of rioting until finally Kemble was forced to publicly apologize and lower prices again.^[10] To escape the restrictions, non-patent theatres along the [Strand](#), like the [Sans Pareil](#), interspersed dramatic scenes with musical interludes and comic skits after the [Lord Chamberlain's Office](#) allowed them to stage [burlettas](#)—leading to the formation of the modern [West End](#). Outside of the metropolitan area of London, theatres like [Astley's Amphitheatre](#) and the [Coburg](#) were also able to operate outside of the rules. The exploding popularity of these forms began to make the patent system unworkable and the boundaries between the two began to blur through the 1830s until finally the Licensing Act was dropped in 1843 with the [Theatres Act](#). Parliament hoped that this would civilize the audiences and lead to more literate playwrighting—instead, it created an explosion of [music halls](#), [comedies](#) and sensationalist melodramas.^[11]

[Percy Bysshe Shelley](#) and [Lord Byron](#) were the most important literary dramatists of their time (although Shelley's plays were not performed until later in the century). Shakespeare was enormously popular, and began to be performed with texts closer to the original, as the drastic rewriting of 17th and 18th century performing versions for the theatre were gradually removed over the first half of the century. 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](#), [James Roland MacLaren](#) 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 Bulwer-Lytton](#) established a "gentlemanly" drama that began to re-establish the former prestige of the theatre with the [aristocracy](#).^[12]

Theatres throughout the century were dominated by **actor-managers** who managed the establishments and often acted in the lead roles. **Henry Irving**, **Charles Kean** and **Herbert Beerbohm Tree** are all examples of managers who created productions in which they were the star performer. Irving especially dominated the **Lyceum Theatre** for almost 30 years from 1871 - 1899 and was hero-worshipped by his audiences. When he died in 1905, King **Edward VII** and **Theodore Roosevelt** send their condolences. Among these actor-managers, Shakespeare was often the most popular writer as his plays afforded them great dramatic opportunity and name recognition. The stage spectacle of these productions was often more important than the play and texts were often cut to give maximum exposure to the leading roles. However, they also introduced significant reforms into the theatrical process. For example, **William Charles Macready** was the first to introduce proper **rehearsals** to the process. Before this lead actors would rarely rehearse their parts with the rest of the cast: **Edmund Kean's** most famous direction to his fellow actors being, "stand upstage of me and do your worst."^[10]

Melodramas, light comedies, operas, Shakespeare and classic English drama, **pantomimes**, translations of French farces and, from the 1860s, French operettas, continued to be popular, together with **Victorian burlesque**. The most successful dramatists were **James Planché** and **Dion Boucicault**, whose penchant for making the latest scientific inventions important elements in his plots exerted considerable influence on theatrical production. His first big success, *London Assurance* (1841) was a comedy in the style of Sheridan, but he wrote in various styles, including melodrama. **T. W. Robertson** wrote popular domestic comedies and introduced a more naturalistic style of acting and stagecraft to the British stage in the 1860s.

In 1871, the producer **John Hollingshead** brought together the librettist **W.S. Gilbert** and the composer **Arthur Sullivan** to create a Christmas entertainment, unwittingly spawning one of the great duos of theatrical history. So successful were the 14 **comic operas** of **Gilbert and Sullivan**, such as *H.M.S. Pinafore* (1878) and *The Mikado* (1885), that they had a huge influence over the development of **musical theatre** in the 20th century.^[13] 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. At the end of the century, **Edwardian musical comedy** came to dominate the musical stage.^[14]

In the 1890s, the comedies of **Oscar Wilde** and **George Bernard Shaw** offered sophisticated social comment and were very popular.

In the **United States**, **Philadelphia** was the dominant theatrical centre until the 1820s. There, **Thomas Wignell** established the **Chestnut Street Theatre** and gathered a group of actors and playwrights that included **William Warren**, **Susanna Rowson**, and **Thomas Abthorpe Cooper**, who later was considered the leading actor in North America. In its infancy after the **American Revolution**, many Americans lamented the lack of a 'native drama', even while playwrights such as **Royall Tyler**, **William Dunlap**, **James Nelson Barker**, **John Howard Payne**, and **Samuel Woodworth** laid the foundations for an American drama separate from Britain. Part of the reason for the dearth of original plays in this period may be that playwrights were rarely paid for their work and it was much cheaper for managers to adapt or translate foreign work. Tradition held that remuneration was mainly in the form of a benefit performance for the writer on the third night of a run, but many managers would skirt this custom by simply closing the show before the third performance.^[15]

Known as the "Father of the American Drama", **Dunlap** grew up watching plays given by British officers and was heavily immersed in theatrical culture while living in London just after the Revolution. As the manager of the **John Street Theatre** and **Park Theatre** in **New**

York, he brought back to his country the plays and theatrical values that he had seen. Like many playwright-managers of his day, Dunlap adapted or translated melodramatic works by French or German playwrights, but he also wrote some 29 original works including *The Father* (1789), *André* (1798), and *The Italian Father* (1799).^[16]

From 1820–30, improvements in the material conditions of American life and the growing demand of a rising middle class for entertainment led to the construction of new theatres in New York, Philadelphia, Boston and Washington, including Catham Garden, Federal Street, the Tremont, Niblo's Garden and the Bowery. During the early part of this period, Philadelphia continued to be the major theatrical centre: plays would often open in Baltimore in September or October before transferring to larger theatres in Philadelphia until April or May, followed by a summer season in Washington or Alexandria. However, rivalries and larger economic forces led to a string of bankruptcies for five major theatre companies in just eight months between October 1, 1828 and May 27, 1829. Due to this and the import of star system performers like Clara Fisher, New York took over as the dominant city in American theatre.^[15]

In the 1830s, Romanticism flourished in Europe and America with writers like Robert Montgomery Bird rising to the forefront. Since Romanticism emphasized eternal truths and nationalistic themes, it fit perfectly with the emerging national identity of the United States. Bird's *The Gladiator* was well-received when it premiered in 1831 and was performed at Drury Lane in London in 1836 with Edwin Forrest as Spartacus, with *The Courier* proclaiming that "America has at length vindicated her capability of producing a dramatist of the highest order." Dealing with slave insurgency in Ancient Rome, *The Gladiator* implicitly attacks the institution of Slavery in the United States by "transforming the Antebellum into neoclassical rebels".^[17] Forrest would continue to play the role for over one thousand performances around the world until 1872. Following the success of their early collaboration, Bird and Forrest would work together on further premieres of *Oralloosa*, *Son of the Incas* and *The Broker of Bogota*. But the success of *The Gladiator* led to contract disagreements, with Bird arguing that Forrest, who had made tens of thousands from Bird's plays, owed him more than the \$2,000 he had been paid.

Minstrel shows emerged as brief burlesques and comic entr'actes in the early 1830s. They were developed into full-fledged form in the next decade. By 1848, blackface minstrel shows were the national art form, translating formal art such as opera into popular terms for a general audience. Each show consisted of comic skits, variety acts, dancing, and music performances that mocked people specifically of African descent. The shows were performed by Caucasians in make-up or blackface for the purpose of playing the role of black people. Minstrel songs and sketches featured several stock characters, most popularly the slave and the dandy. These were further divided into sub-archetypes such as the mammy, her counterpart the old darky, the provocative mulatto wench, and the black soldier. Minstrels claimed that their songs and dances were authentically black, although the extent of the black influence remains debated.

Star actors amassed an immensely loyal following, comparable to modern celebrities or sports stars. At the same time, audiences had always treated theaters as places to make their feelings known, not just towards the actors, but towards their fellow theatergoers of different classes or political persuasions, and theatre riots were a regular occurrence in New York.^[18] An example of the power of these stars is the Astor Place Riot in 1849, which was caused by a conflict between the American star Edwin Forrest and the English actor William Charles Macready. The riot pitted immigrants and nativists against each other, leaving at least 25 dead and more than 120 injured.

In the pre-Civil War era, there were also many types of more political drama staged across the United States. As America pushed west in the 1830s and 40s, theatres began to stage plays that romanticized and masked treatment of Native Americans like *Pocahontas*, *The Pawnee Chief*, *De Soto* and *Metamora or the Last of the Wampanoags*. Some fifty of these plays were produced between 1825 and 1860, including burlesque performances of the "noble savage" by John Brougham.^[19] Reacting off of current events, many playwrights wrote short comedies that dealt with the major issues of the day. For example, *Removing the Deposits* was a farce produced in 1835 at the Bowery in reaction to Andrew Jackson's battle with the banks and *Whigs and Democrats, or Love of No Politics* was a play that dealt with the struggle between America's two political parties.

In 1852, Harriet Beecher Stowe published the anti-slavery novel *Uncle Tom's Cabin* and, without any strong copyright laws, was immediately dramatized on stages across the country. At the National Theatre in New York, it was a huge success and ran for over two hundred performances up to twelve times per week until 1854. The adaptation by George Aiken was a six-act production that stood on its own, without any other entertainments or afterpiece.^[20] Minstrelsy's reaction to *Uncle Tom's Cabin* is indicative of plantation content at the time. *Tom acts* largely came to replace other plantation narratives, particularly in the third act. These sketches sometimes supported Stowe's novel, but just as often they turned it on its head or attacked the author. Whatever the intended message, it was usually lost in the joyous, slapstick atmosphere of the piece. Characters such as Simon Legree sometimes disappeared, and the title was frequently changed to something more cheerful like "Happy Uncle Tom" or "Uncle Dad's Cabin". Uncle Tom himself was frequently portrayed as a harmless bootlicker to be ridiculed. Troupes known as *Tommercompanies* specialized in such burlesques, and theatrical *Tom shows* integrated elements of the minstrel show and competed with it for a time.

After the Civil War, the American stage was dominated by melodramas, minstrel shows, comedies, farces, circuses, vaudevilles, burleques, operas, operettas, musicals, musical revues, medicine shows, amusement arcades, and Wild West shows. Many American playwrights and theatre workers lamented the "failure of the American playwright", including Augustin Daly, Edward Harrigan, Dion Boucicault, and Bronson Howard. However, as cities and urban areas boomed from immigration in the late nineteenth century, the social upheaval and innovation in technology, communication and transportation had a profound effect on the American theatre.^[21]

In Boston, although ostracized from Gilded Age society, Irish American performers began to find success, including Lawrence Barrett, James O'Neill, Dan Emmett, Tony Hart, Annie Yeamans, John McCullough, George M. Cohan, and Laurette Taylor, and Irish playwrights came to dominate the stage, including Daly, Harrigan, and James Herne.^[22]

In 1883, the Kiralfy brothers met with Thomas Edison at Menlo Park to see if the electric light bulb could be incorporated into a musical ballet called *Excelsior* that they were to present at Niblo's Gardens in New York City. A showman himself, Edison realized the potential of this venture to create demand for his invention, and together they designed a finale to the production that would be illuminated by more than five hundred light bulbs attached to the costumes of the dancers and to the scenery. When the show opened on August 21, it was an immediate hit, and would subsequently be staged in Buffalo, Chicago, Denver and San Francisco. Thus, electric lighting in the theatre was born and would radically change not just stage lighting, but the principles of scenic design.^[22]

The Gilded Age was also the golden age of touring in American theatre: while New York City was the mecca of the ambitious, the talented and the lucky, throughout the rest of the country,

a network of theatres large and small supported a huge industry of famous stars, small troupes, minstrel shows, vaudevillians, and circuses. For example, in 1895, the Burt Theatre in Toledo, Ohio offered popular melodramas for up to thirty cents a seat and saw an average audience of 45,000 people per month at 488 performances of 64 different plays. On average 250-300 shows, many originating in New York, crisscrossed the country each year between 1880 and 1910. Meanwhile, owners of successful theatres began to expand their reach, like the theatrical empire of B.F. Keith and Edward F. Albee that spanned over seven hundred theatres, including the Palace in New York.^[23] This culminated in the founding of the Theatre Syndicate in 1896.

New York City's importance as a theatrical center grew in the 1870s around Union Square until it became the primary theatre center, and the Theater District slowly moved north from lower Manhattan until it finally arrived in midtown at the end of the century.

On the musical stage, Harrigan and Hart innovated with comic musical plays from the 1870s, but London imports came to dominate, beginning with Victorian burlesque, then Gilbert and Sullivan from 1880, and finally (in competition with George M. Cohan and musicals by the Gershwins) Edwardian musical comedies at the turn of the century and into the 1920s.^[14]

In Germany, drama entered a state of decline from which it did not recover until the 1890s. The major playwrights of the period were Otto Ludwig and Gustav Freytag. The lack of new dramatists was not keenly felt because the plays of Shakespeare, Lessing, Goethe, and Schiller were prominent in the repertory. 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 Ensemble's productions utilised detailed, historically accurate costumes and furniture, something that was unprecedented in Europe at the time. 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.^[24]

The Meiningen Ensemble traveled throughout Europe from 1874–1890 and met with unparalleled success wherever they went. Audiences had grown tired with regular, shallow entertainment theatre and were beginning to demand a more creatively and intellectually stimulating form of expression that the Ensemble was able to provide. Therefore, the Meiningen Ensemble can be seen as the forerunners of the art-theatre movement which appeared in Europe at the end of the 1880s.^[25]

Richard Wagner (1813–1883) rejected the contemporary trend toward realism and argued that the dramatist should be a myth maker who portrays an ideal world through the expression of inner impulses and aspirations of a people. Wagner used music to defeat performers' personal whims. The melody and tempo of music allowed him to have greater personal control over performance than he would with spoken drama. As with the Meiningen Ensemble, Wagner believed that the author-composer should supervise every aspect of production to unify all the elements into a "master art work."^[26] Wagner also introduced a new type of auditorium that abolished the side boxes, pits, and galleries that were a prominent feature of most European theatres and replaced them with a 1,745 seat fan-shaped auditorium that was 50 feet (15 m) wide at the proscenium and 115 feet (35 m) at the rear. This allowed every seat in the auditorium to enjoy a full view of the stage and meant that there were no "good" seats.

In Russia, Aleksandr Griboyedov, Alexander Pushkin, and Nikolai Polevoy were the most accomplished playwrights. As elsewhere, Russia was dominated by melodrama and musical theatre. More realistic drama began to emerge with the plays of Nikolai Gogol and the acting

of [Mikhail Shchepkin](#). Under close government supervision, the Russian theatre expanded considerably. Prince [Alexander Shakhovskoy](#) opened state theatres and training schools, attempted to raise the level of Russian production after a trip to Paris, and put in place regulations for governing troupes that remained in effect until 1917.^[27]

Realism began earlier in the 19th century in [Russia](#) than elsewhere in Europe and took a more uncompromising form.^[28] 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](#).^[29]

Ostrovsky is often credited with creating a peculiarly Russian drama. His plays *Enough Stupidity in Every Wise Man* (1868) and *The Storm* (1859) draw on the life that he knew best, that of the middle class. Other important Russian playwrights of the 19th century include [Alexander Sukhovo-Kobylin](#) and Mikhail Saltikov-Shchedrin.

[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](#). His essay "Naturalism in the Theatre" (1881) argued that poetry is everywhere instead of in the past or abstraction: "There is more poetry in the little apartment of a [bourgeois](#) than in all the empty worm-eaten palaces of history."

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. Antoine was unique in his set design as he built sets with the "[fourth wall](#)" intact, only deciding which wall to remove later. The most important French playwrights of this period were given first hearing by Antoine including Georges Porto-Riche, [François de Curel](#), and [Eugène Brieux](#).^[30]

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 25 plays, the most famous of which are *A Doll's House* (1879), *Ghosts* (1881), *The Wild Duck* (1884), and *Hedda Gabler* (1890). *A Doll's House* and *Ghosts* shocked conservatives: Nora's departure in *A Doll's House* was viewed as an attack on family and home, while the allusions to venereal disease and sexual misconduct in *Ghosts* were considered deeply offensive to standards of public decency. Ibsen refined Scribe's well-made play formula to make it more fitting to the realistic style. He provided a model for writers of the realistic school. 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](#), and (in fact from 1900) [John Galsworthy](#). Unlike most of the gloomy and intensely serious work of their contemporaries, Shaw and Wilde wrote primarily in the [comic form](#).

The eighteenth century theatre had been lit by candles and oil-lamps which were mainly provided for illumination so that the audience could see the performance, with no further purpose. This changed in the early 19th century with the introduction of [gas lighting](#) which

was slowly adopted by the major theatres throughout the 1810s and 1820s to provide illumination for the house and the stage. The introduction of gas lighting revolutionized stage lighting. It provided a somewhat more natural and adequate light for the playing and the scenic space upstage of the proscenium arch. While there was no way to control the gas lights, this was soon to change as well. In Britain, theatres in London developed [limelight](#) for the stage in the late 1830s. In Paris, the [electric carbon arc lamp](#) first came into use in the 1840s. Both of these types of lighting were able to be hand-operated and could be focused by means of an attached lens, thus giving the theatre an ability to focus light on particular performers for the first time.^[31]

From the 1880s onwards, theatres began to be gradually electrified with the [Savoy Theatre](#) becoming the first theatre in the world to introduce a fully electrified theatrical lighting system in 1881. [Richard D'Oyly Carte](#), who built the Savoy, explained why he had introduced electric light: "The greatest drawbacks to the enjoyment of the theatrical performances are, undoubtedly, the foul air and heat which pervade all theatres. As everyone knows, each gas-burner consumes as much oxygen as many people, and causes great heat beside. The incandescent lamps consume no oxygen, and cause no perceptible heat."^[32] Notably, the introduction of electric light coincided with the rise of realism: the new forms of lighting encouraged more realistic scenic detail and a subtler, more realistic acting style.^[33]

One of the most important scenic transition into the century was from the often-used two-dimensional scenic backdrop to three-dimensional sets. Previously, as a two-dimensional environment, scenery did not provide an embracing, physical environment for the dramatic action happening on stage. This changed when three-dimensional sets were introduced in the first half of the century. This, coupled with change in audience and stage dynamic as well as advancement in theatre architecture that allowed for hidden scene changes, the theatre became more representational instead of presentational, and invited audience to be transported to a conceived 'other' world. The early 19th century also saw the innovation of the moving panorama: a setting painted on a long cloth, which could be unrolled across the stage by turning spools, created an illusion of movement and changing locales.^[34]

Twentieth-century theatre describes a period of great change within the [theatrical culture](#) of the 20th century, mainly in [Europe](#) and [North America](#). There was a widespread challenge to long-established rules surrounding theatrical representation; resulting in the development of many new forms of theatre, including [modernism](#), [Expressionism](#), [Impressionism](#), [political theatre](#) and other forms of [Experimental theatre](#), as well as the continuing development of already established theatrical forms like [naturalism](#) and [realism](#).

Throughout the century, the artistic reputation of theatre improved after being derided throughout the 19th century. However, the growth of other media, especially [film](#), has resulted in a diminished role within the culture at large. In light of this change, theatrical artists have been forced to seek new ways to engage with society. The various answers offered in response to this have prompted the transformations that make up its modern history.^[1]

Developments in areas like [Gender theory](#) and [postmodern philosophy](#) identified and created subjects for the theatre to explore. These sometimes explicitly meta-theatrical performances were meant to confront the audience's perceptions and assumptions in order to raise questions about their society. These challenging and influential plays characterized much of the final two decades of the 20th-century.

Although largely developing in [Europe](#) and [North America](#) through the beginning of the century, the next 50 years saw an embrace of non-Western theatrical forms. Influenced by the dismantling of empires and the continuing development of [post-colonial](#) theory, many new artists utilized elements of their own [cultures](#) and [societies](#) to create a diversified theatre.

Realism focuses on the attempt to represent subject matter truthfully, without artificiality and avoiding artistic conventions or implausible, exotic and supernatural elements. For many theatre artists throughout the century, realism was meant to direct attention to the social and psychological problems of ordinary life.

Influenced by the ideas of [Sigmund Freud](#), [Charles Darwin](#) and others, many artists began to find a [psychological](#) approach to theatre that emphasized the inner dimensions of the characters onstage. This was carried out both on the stage in [acting](#) styles, in [play writing](#) and in [theatrical design](#). Beginning with the work Russian playwrights [Ivan Turgenev](#), [Alexander Ostrovsky](#) and [Leo Tolstoy](#) and continued by [Emile Zola](#) in France and [Henrik Ibsen](#) in Norway in the late [19th Century](#), realism came to dominate most of the theatrical culture of the 20th century in Britain and North America.

In Russia, the movement towards realism began earlier than anywhere else in the world. Building on the work of earlier pioneers, [Constantin Stanislavski](#) and [Vladimir Nemirovich-Danchenko](#) founded the [Moscow Art Theatre](#) in 1898, wanting to reform a Russian theatre dominated by [melodrama](#) to one in which high-quality art was available to the general public. In perhaps the most important theatrical meeting of the 20th century, the two met for an epic 18-hours, from 2 pm to 8 am the next morning, and laid the foundation for one of the most influential companies of the century.^[2] Together they would forge a professional company with an ensemble ethos that discouraged individual vanity, selecting actors from Nemirovich's class at the Philharmonic school and Stanislavsky's amateur Society of Art and Literature group, along with other professional actors; they would create a realistic theatre of international renown, with popular prices for seats, whose organically [unified aesthetic](#) would bring together the techniques of the [Meiningen Ensemble](#) and those of [André Antoine](#)'s [Théâtre Libre](#) (which Stanislavsky had seen during trips to Paris).^[3]

On December 29, 1898, the theatre opened [Anton Chekhov](#)'s [The Seagull](#) with Stanislavski himself playing the role of Trigorin and [Vsevolod Meyerhold](#) as Treplev in "one of the greatest events in the history of Russian theatre and one of the greatest developments in the history of world drama."^[4] Nemirovich described the applause, which came after a prolonged silence, as bursting from the audience like a [dam](#) breaking and the production received unanimous praise from the press.^[5] Later analysts attribute the production's success to the fidelity of its delicate representation of everyday life, its intimate, ensemble playing, and the resonance of its mood of despondent uncertainty with the psychological disposition of the Russian intelligentsia of the time.^[6] Productions of Ibsen, [Shakespeare](#), and Chekhov's [Uncle Vanya](#), [The Cherry Orchard](#) and [Three Sisters](#) were also very successful in the early days of the company.

After the success of the Moscow Art Theatre, Stanislavski set out to create a [unified system of acting](#) that would train actors and actresses to create believable characterizations for their performances. Developed mainly between 1911 and 1916 and revised throughout his life, the approach was partly based on the concept of emotional memory for which an actor focuses internally to portray a character's emotions onstage. Areas of study include concentration, voice, physical skills, emotion memory, observation, and dramatic analysis. The Stanislavsky system was widely practiced in the Soviet Union and in the United States, where experiments in its use began in the 1920s and continued in many schools and professional workshops.

In the early part of the 20th century, Russia experienced a cultural [Silver Age](#) and the theatre was no exception. By 1916, the total number of producing theatres in Moscow alone totaled close to 200. These year-round and seasonal theatres produced mainly farces, comedies, vaudevilles and even melodramas, but there were also a significant number of theatres offering realistic or [naturalistic](#) theatre. These included [Aleksey Suvorin's Maly Theatre](#) and the Moscow Dramatic Theatre (1914–19). While there were a number of actress-managers in [St. Petersburg](#) and [Moscow](#) like [Vera Komissarzhevskaya](#) and [Ida Rubinstein](#), the course of Russian theatre in the Silver Age was largely dominated by men.^[7]

After the [First World War](#) and the [Russian Revolution](#), many theatre artists left Russia for other countries, including [Georges Pitoëff](#) to France, [Theodore Komisarjevsky](#) to Britain, and, famously, [Mikhael Chekhov](#) to the United States, exporting the Stanislavski system and contributing to the development of a 'director's theatre' in the post-war world.^[8]

In the United States, [William Vaughn Moody's](#) plays *The Great Divide* (1906) and *The Faith Healer* (1909) pointed the way to a more realistic American drama in their emphasis on the emotional conflicts that lie at the heart of contemporary social conflicts. Other key playwrights signaling the move to realism in the beginning of the century include [Edward Sheldon](#), [Charles Rann Kennedy](#) and [Rachel Crothers](#). Onstage, the American theatre was dominated by the [Barrymore family](#): [Lionel Barrymore](#), [Ethel Barrymore](#) (the "First Lady of American Theater") and [John Barrymore](#) ("... the most influential and idolized actor of his day."). They were so popular that a play was even written about them: [The Royal Family](#) by [George S. Kaufman](#) and [Edna Ferber](#), a parody of the Barrymores, with particular aim taken at John and Ethel Barrymore.

Through the early century, no American dramatist had as much influence on the development of drama as [Eugene O'Neill](#). Born into the theatre from a young age, he spent much of his youth on trains and backstage at theatres, before developing his talent with the [Provincetown Players](#) in New York City. Between 1916 and 1920, he wrote several plays for the company before debuting his first critical hit [Beyond the Horizon](#) in 1920, which went on to win the [Pulitzer Prize for Drama](#). He followed that with critical and commercial successes, including [The Emperor Jones](#), [Anna Christie](#) (Pulitzer Prize 1922), [Desire Under the Elms](#) (1924), [Strange Interlude](#) (Pulitzer Prize 1928), [Mourning Becomes Electra](#) (1931), [The Iceman Cometh](#) (1939) and his only well-known comedy, [Ah, Wilderness!](#). After his death, his magnum opus and masterwork [Long Day's Journey into Night](#) was published and is often regarded to be one of the finest American plays of the 20th century.

The economic crisis of the [Great Depression](#) led to the creation of the [Federal Theatre Project](#) (1935–39), a [New Deal](#) program which funded theatre and other live artistic performances throughout the country. National director [Hallie Flanagan](#) shaped the project into a federation of regional theatres that created relevant art, encouraged experimentation and made it possible for millions of Americans to see theatre for the first time. The project directly employed 15,000 men and women and played 1,200 productions to nearly 30 million people in 200 theatres nationwide, with 65% being presented free of charge, at a total cost of \$46 million.^[9]

Key figures of the early century include [George S. Kaufman](#), [George Kelly](#), [Langston Hughes](#), [S. N. Behrman](#), [Sidney Howard](#), [Robert E. Sherwood](#), and a set of playwrights who followed O'Neill's path of philosophical searching, [Philip Barry](#), [Thornton Wilder](#) and [William Saroyan](#).

Modernism was a predominantly European movement that developed as a self-conscious break from traditional art forms. It represents a significant shift in cultural sensibilities, often attributed to the fallout of [World War I](#).^[10] At first, the modernist theatre was in large part an

attempt to realize the reformed stage on [naturalistic](#) principles as advocated by [Émile Zola](#) in the 1880s. However, a simultaneous reaction against naturalism urged the theatre in a much different direction. Owing much to [symbolism](#), the movement attempted to integrate poetry, painting, music, and dance in a harmonious fusion. Both of these seemingly conflicting movements fit under the term 'Modernism'.^[11]

Political theatre is an attempt to rethink the nature and function of theatre in the light of the dynamics of the society outside it and audience involvement within it. It led to profound and original theories of [acting](#), staging and [playwriting](#).^[12]

At the beginning of the 20th century, many viewed theatre as an "all-too-popular affair."^[13] Frequently, the true reformers of the early part of the century called for increasingly smaller theatres, where their techniques could register on a select audience. Still, these same practitioners often dreamed that their art would be a true people's theatre: a theatre for the people. Inspired by an understanding of the [Greek theatre](#) and heavily influenced by [Nietzsche](#), they sought a profound or ecstatic ritual event that involved music and movement, in a space without a [proscenium arch](#). Later, practitioners like [Vsevolod Meyerhold](#) and [Bertolt Brecht](#) would initiate an attempt to bridge the "gulf" between modernism and the people.^[14]

In popular [musical theatre](#) there have been different trends and phases of commercial success, including works of the following:

- the great popularity of the British [Edwardian musical comedies](#) (1892-1917),
- the advent of the [Princess Theatre](#) musicals in New York (1913-1923),
- the emergence of American popular [musical theatre](#), with the works of:
 - [Jerome Kern](#) (1885-1945); [Princess Theatre](#) musicals, [Ziegfeld Follies](#) (1916, 1917), [Show Boat](#) (1927)
 - [George Gershwin](#) (1898-1937) and [Ira Gershwin](#) (1896-1983) [Rhapsody in Blue](#) (1924), [An American in Paris](#) (1928), [Porgy and Bess](#) (1935).
 - [Cole Porter](#) (1891-1964); [Paris](#) (1928), [Wake Up and Dream](#) (1929), [Anything Goes](#) (1934)
 - [Rodgers and Hart](#); [Richard Rodgers](#) (1902-1979) and [Lorenz Hart](#) (1895-1943) [Babes in Arms](#) (1937)

SCIENCE AND TECHNOLOGY IN THE PERIOD 1820-1939

(based mainly on Wikipedia)

The 19th century saw the birth of science as a profession; the term **scientist** was coined in 1833 by [William Whewell](#),^[21] which soon replaced the older term of **(natural) philosopher**. Among the most influential ideas of the 19th century were those of [Charles Darwin](#) (alongside the independent researches of [Alfred Russel Wallace](#)), who in 1859 published the book *The Origin of Species*, which introduced the idea of [evolution](#) by [natural selection](#). Another important landmark in medicine and biology were the successful efforts to prove the [germ theory of disease](#). Following this, [Louis Pasteur](#) made the first [vaccine](#) against [rabies](#), and also made many discoveries in the field of chemistry, including the [asymmetry of crystals](#). In chemistry, [Dmitri Mendeleev](#), following the [atomic theory](#) of [John Dalton](#), created the first [periodic table](#) of [elements](#). In physics, the experiments, theories and discoveries of [Michael Faraday](#), [André-Marie Ampère](#), [James Clerk Maxwell](#), and their contemporaries led to the creation of [electromagnetism](#) as a new branch of science. [Thermodynamics](#) led to an understanding of heat and the notion of energy was defined. Other highlights include the discoveries unveiling the nature of atomic structure and matter, simultaneously with chemistry – and of new kinds of radiation. In astronomy, the planet Neptune was discovered. In mathematics, the notion of complex numbers finally matured and led to a subsequent analytical theory; they also began the use of [hypercomplex numbers](#). [Karl Weierstrass](#) and others carried out the [arithmetization of analysis](#) for functions of [real](#) and [complex variables](#). It also saw rise to [new progress in geometry](#) beyond those classical theories of Euclid, after a period of nearly two thousand years. The mathematical science of logic likewise had revolutionary breakthroughs after a similarly long period of stagnation. But the most important step in science at this time were the ideas formulated by the creators of electrical science. Their work changed the face of physics and made possible for new technology to come about including a rapid spread in the use of electric illumination and power in the last two decades of the century and radio wave communication at the end of the 1890s.

Throughout the 19th century mathematics became increasingly abstract. [Carl Friedrich Gauss](#) (1777–1855) epitomizes this trend. He did revolutionary work on [functions](#) of [complex variables](#), in [geometry](#), and on the convergence of [series](#), leaving aside his many contributions to science. He also gave the first satisfactory proofs of the [fundamental theorem of algebra](#) and of the [quadratic reciprocity law](#).^[2] His 1801 volume *Disquisitiones Arithmeticae* laid the foundations of modern number theory.^[3]

This century saw the development of the two forms of [non-Euclidean geometry](#), where the [parallel postulate](#) of [Euclidean geometry](#) no longer holds. The Russian mathematician [Nikolai Ivanovich Lobachevsky](#) and his rival, the Hungarian mathematician [János Bolyai](#), independently defined and studied [hyperbolic geometry](#), where uniqueness of parallels no longer holds.^[4] In this geometry the sum of angles in a triangle add up to less than 180°. [Elliptic geometry](#) was developed later in the 19th century by the German mathematician [Bernhard Riemann](#); here no parallel can be found and the angles in a triangle add up to more than 180°.^[5] Riemann also developed [Riemannian geometry](#), which unifies and vastly generalizes the three types of geometry.^[6]

The 19th century saw the beginning of a great deal of [abstract algebra](#). [Hermann Grassmann](#) in Germany gave a first version of [vector spaces](#),^[7] [William Rowan Hamilton](#) in Ireland developed [noncommutative algebra](#).^[8] The British mathematician [George Boole](#) devised an algebra that soon evolved into what is now called [Boolean algebra](#), in which

the only numbers were 0 and 1. Boolean algebra is the starting point of [mathematical logic](#) and has important applications in [computer science](#).^[19]

[Augustin-Louis Cauchy](#), [Bernhard Riemann](#), and [Karl Weierstrass](#) reformulated the calculus in a more rigorous fashion.^[10]

Also, for the first time, the limits of mathematics were explored. [Niels Henrik Abel](#), a Norwegian, and [Évariste Galois](#), a Frenchman, proved that there is no general algebraic method for solving polynomial equations of degree greater than four ([Abel–Ruffini theorem](#)).^[11] Other 19th-century mathematicians utilized this in their proofs that straightedge and compass alone are not sufficient to [trisect an arbitrary angle](#), to construct the side of a cube twice the volume of a given cube, nor to construct a square equal in area to a given circle. Mathematicians had vainly attempted to solve all of these problems since the time of the ancient Greeks. On the other hand, the limitation of three [dimensions](#) in geometry was surpassed in the 19th century through considerations of [parameter space](#) and [hypercomplex numbers](#).

In the later 19th century, [Georg Cantor](#) established the first foundations of [set theory](#), which enabled the rigorous treatment of the notion of infinity and has become the common language of nearly all mathematics.^[12] Cantor's set theory, and the rise of [mathematical logic](#) in the hands of [Peano](#), [L. E. J. Brouwer](#), [David Hilbert](#), [Bertrand Russell](#), and [A.N. Whitehead](#), initiated a long running debate on the [foundations of mathematics](#).

The 19th century saw the founding of a number of national mathematical societies: the [London Mathematical Society](#) in 1865,^[13] the [Société Mathématique de France](#) in 1872,^[14] the [Edinburgh Mathematical Society](#) in 1883,^[15] the [Circolo Matematico di Palermo](#) in 1884,^[16] and the [American Mathematical Society](#) in 1888.^[17] The first international, special-interest society, the [Quaternion Society](#), was formed in 1899, in the context of a [vector controversy](#).^[18]

In 1800, [Alessandro Volta](#) invented the electric battery (known of the [voltaic pile](#)) and thus improved the way electric currents could also be studied.^[19] A year later, [Thomas Young](#) demonstrated the wave nature of light—which received strong experimental support from the work of [Augustin-Jean Fresnel](#)—and the principle of interference.^[20] In 1813, [Peter Ewart](#) supported the idea of the conservation of energy in his paper *On the measure of moving force*.^[21] In 1820, [Hans Christian Ørsted](#) found that a current-carrying conductor gives rise to a magnetic force surrounding it, and within a week after Ørsted's discovery reached France, [André-Marie Ampère](#) discovered that two parallel electric currents will exert forces on each other.^[22] In 1821, [William Hamilton](#) began his analysis of Hamilton's characteristic function.^[23] In 1821, [Michael Faraday](#) built an electricity-powered motor,^[24] while [Georg Ohm](#) stated his law of electrical resistance in 1826, expressing the relationship between voltage, current, and resistance in an electric circuit.^[25] A year later, botanist [Robert Brown](#) discovered [Brownian motion](#): pollen grains in water undergoing movement resulting from their bombardment by the fast-moving atoms or molecules in the liquid.^[26] In 1829, [Gaspard Coriolis](#) introduced the terms of [work](#) (force times distance) and [kinetic energy](#) with the meanings they have today.^[27]

In 1831, Faraday (and independently [Joseph Henry](#)) discovered the reverse effect, the production of an electric potential or current through magnetism – known as [electromagnetic induction](#); these two discoveries are the basis of the electric motor and the electric generator, respectively.^[28] In 1834, [Carl Jacobi](#) discovered his uniformly rotating self-gravitating ellipsoids (the [Jacobi ellipsoid](#)).^[29] In 1834, [John Russell](#) observed a nondecaying solitary water wave ([soliton](#)) in the [Union Canal](#) near [Edinburgh](#) and used a water tank to study the dependence of solitary water wave velocities on wave amplitude and water depth.^[30] In 1835,

William Hamilton stated [Hamilton's canonical equations of motion](#).^[31] In the same year, [Gaspard Coriolis](#) examined theoretically the mechanical efficiency of waterwheels, and deduced the [Coriolis effect](#).^[27] In 1841, [Julius Robert von Mayer](#), an amateur scientist, wrote a paper on the conservation of energy but his lack of academic training led to its rejection.^[32] In 1842, [Christian Doppler](#) proposed the [Doppler effect](#).^[33] In 1847, [Hermann von Helmholtz](#) formally stated the law of conservation of energy.^[34] In 1851, [Léon Foucault](#) showed the Earth's rotation with a huge [pendulum](#) ([Foucault pendulum](#)).^[35]

There were important advances in [continuum mechanics](#) in the first half of the century, namely formulation of [laws of elasticity](#) for solids and discovery of [Navier–Stokes equations](#) for fluids.

In the 19th century, the connection between heat and mechanical energy was established quantitatively by [Julius Robert von Mayer](#) and [James Prescott Joule](#), who measured the mechanical equivalent of heat in the 1840s.^[36] In 1849, Joule published results from his series of experiments (including the paddlewheel experiment) which show that heat is a form of energy, a fact that was accepted in the 1850s. The relation between heat and energy was important for the development of steam engines, and in 1824 the experimental and theoretical work of [Sadi Carnot](#) was published.^[37] Carnot captured some of the ideas of thermodynamics in his discussion of the efficiency of an idealized engine. Sadi Carnot's work provided a basis for the formulation of the [first law of thermodynamics](#)—a restatement of the [law of conservation of energy](#)—which was stated around 1850 by [William Thomson](#), later known as Lord Kelvin, and [Rudolf Clausius](#). Lord Kelvin, who had extended the concept of absolute zero from gases to all substances in 1848, drew upon the engineering theory of [Lazare Carnot](#), Sadi Carnot, and [Émile Clapeyron](#)—as well as the experimentation of James Prescott Joule on the interchangeability of mechanical, chemical, thermal, and electrical forms of work—to formulate the first law.^[38]

Kelvin and Clausius also stated the [second law of thermodynamics](#), which was originally formulated in terms of the fact that heat does not spontaneously flow from a colder body to a hotter. Other formulations followed quickly (for example, the second law was expounded in Thomson and [Peter Guthrie Tait](#)'s influential work *Treatise on Natural Philosophy*) and Kelvin in particular understood some of the law's general implications.^[39] The second Law was the idea that gases consist of molecules in motion had been discussed in some detail by [Daniel Bernoulli](#) in 1738, but had fallen out of favor, and was revived by Clausius in 1857. In 1850, [Hippolyte Fizeau](#) and [Léon Foucault](#) measured the [speed of light](#) in water and find that it is slower than in air, in support of the wave model of light.^[40] In 1852, Joule and Thomson demonstrated that a rapidly expanding gas cools, later named the [Joule–Thomson effect](#) or Joule–Kelvin effect.^[41] [Hermann von Helmholtz](#) puts forward the idea of the [heat death of the universe](#) in 1854,^[42] the same year that Clausius established the importance of dQ/T ([Clausius's theorem](#)) (though he did not yet name the quantity).^[43]

In 1859, [James Clerk Maxwell](#) discovered the [distribution law of molecular velocities](#). Maxwell showed that electric and magnetic fields are propagated outward from their source at a speed equal to that of light and that light is one of several kinds of electromagnetic radiation, differing only in frequency and wavelength from the others. In 1859, Maxwell worked out the mathematics of the distribution of velocities of the molecules of a gas.^[44] The wave theory of light was widely accepted by the time of Maxwell's work on the electromagnetic field, and afterward the study of light and that of electricity and magnetism were closely related. In 1864 James Maxwell published his papers on a dynamical theory of the electromagnetic field, and stated that light is an electromagnetic phenomenon in the 1873 publication of Maxwell's *Treatise on Electricity and Magnetism*. This work drew upon

theoretical work by German theoreticians such as [Carl Friedrich Gauss](#) and [Wilhelm Weber](#). The encapsulation of heat in particulate motion, and the addition of electromagnetic forces to Newtonian dynamics established an enormously robust theoretical underpinning to physical observations.^[45]

The prediction that light represented a transmission of energy in wave form through a "[luminiferous ether](#)", and the seeming confirmation of that prediction with Helmholtz student [Heinrich Hertz](#)'s 1888 detection of [electromagnetic radiation](#), was a major triumph for physical theory and raised the possibility that even more fundamental theories based on the field could soon be developed. Experimental confirmation of Maxwell's theory was provided by Hertz, who generated and detected electric waves in 1886 and verified their properties, at the same time foreshadowing their application in radio, television, and other devices.^[46] In 1887, Heinrich Hertz discovered the [photoelectric effect](#).^[47] Research on the electromagnetic waves began soon after, with many scientists and inventors conducting experiments on their properties. In the mid to late 1890s [Guglielmo Marconi](#) developed a [radio wave](#) based [wireless telegraphy](#) system^[48] (see [invention of radio](#)).

The atomic theory of matter had been proposed again in the early 19th century by the chemist [John Dalton](#) and became one of the hypotheses of the kinetic-molecular theory of gases developed by Clausius and James Clerk Maxwell to explain the laws of thermodynamics.^[49] The kinetic theory in turn led to the statistical mechanics of [Ludwig Boltzmann](#) (1844–1906) and [Josiah Willard Gibbs](#) (1839–1903), which held that energy (including heat) was a measure of the speed of particles. Interrelating the statistical likelihood of certain states of organization of these particles with the energy of those states, Clausius reinterpreted the dissipation of energy to be the statistical tendency of molecular configurations to pass toward increasingly likely, increasingly disorganized states (coining the term "[entropy](#)" to describe the disorganization of a state).^[50] The statistical versus absolute interpretations of the second law of thermodynamics set up a dispute that would last for several decades (producing arguments such as "[Maxwell's demon](#)"), and that would not be held to be definitively resolved until the behavior of atoms was firmly established in the early 20th century.^[51] In 1902, [James Jeans](#) found the length scale required for gravitational perturbations to grow in a static nearly homogeneous medium.

[Science](#) advanced dramatically during the [20th century](#). There were new and radical developments in the [physical](#), [life](#) and [human](#) sciences, building on the progress made in the 19th century.^[1]

The development of post-Newtonian theories in physics, such as [special relativity](#), [general relativity](#), and [quantum mechanics](#) led to the development of [nuclear weapons](#). New models of the structure of the atom led to developments in theories of chemistry and the development of new materials such as [nylon](#) and [plastics](#). Advances in biology led to large increases in food production, as well as the elimination of diseases such as [polio](#).

A massive amount of new technologies were developed in the 20th century. Technologies such as [electricity](#), the [incandescent light bulb](#), the [automobile](#) and the [phonograph](#), first developed at the end of the 19th century, were perfected and universally deployed. The first [airplane](#) flight occurred in 1903, and by the end of the century large airplanes such as the [Boeing 777](#) and [Airbus A330](#) flew thousands of miles in a matter of hours. The development of the [television](#) and [computers](#) caused massive changes in the dissemination of information.

In 1903, [Mikhail Tsvet](#) invented [chromatography](#), an important analytic technique. In 1904, [Hantaro Nagaoka](#) proposed an early nuclear model of the atom, where electrons orbit a dense massive nucleus. In 1905, [Fritz Haber](#) and [Carl Bosch](#) developed the [Haber process](#) for making [ammonia](#), a milestone in industrial chemistry with deep consequences in agriculture. The Haber process, or Haber-Bosch process, combined [nitrogen](#) and [hydrogen](#) to form ammonia in industrial quantities for production of fertilizer and munitions. The food production for half the world's current population depends on this method for producing fertilizer. Haber, along with [Max Born](#), proposed the [Born–Haber cycle](#) as a method for evaluating the lattice energy of an ionic solid. Haber has also been described as the "father of [chemical warfare](#)" for his work developing and deploying chlorine and other poisonous gases during World War I.

In 1905, [Albert Einstein](#) explained [Brownian motion](#) in a way that definitively proved atomic theory. [Leo Baekeland](#) invented [bakelite](#), one of the first commercially successful plastics. In 1909, American physicist [Robert Andrews Millikan](#) - who had studied in Europe under [Walther Nernst](#) and [Max Planck](#) - measured the charge of individual electrons with unprecedented accuracy through the [oil drop experiment](#), in which he measured the electric charges on tiny falling water (and later oil) droplets. His study established that any particular droplet's electrical charge is a multiple of a definite, fundamental value — the electron's charge — and thus a confirmation that all electrons have the same charge and mass. Beginning in 1912, he spent several years investigating and finally proving [Albert Einstein's](#) proposed linear relationship between energy and frequency, and providing the first direct [photoelectric](#) support for [Planck's constant](#). In 1923 Millikan was awarded the Nobel Prize for Physics.

In 1909, [S. P. L. Sørensen](#) invented the [pH](#) concept and develops methods for measuring acidity. In 1911, [Antonius Van den Broek](#) proposed the idea that the elements on the periodic table are more properly organized by positive nuclear charge rather than atomic weight. In 1911, the first [Solvay Conference](#) was held in Brussels, bringing together most of the most prominent scientists of the day. In 1912, [William Henry Bragg](#) and [William Lawrence Bragg](#) proposed [Bragg's law](#) and established the field of [X-ray crystallography](#), an important tool for elucidating the crystal structure of substances. In 1912, [Peter Debye](#) develops the concept of molecular dipole to describe asymmetric charge distribution in some molecules.

In 1913, [Niels Bohr](#), a Danish physicist, introduced the concepts of [quantum mechanics](#) to atomic structure by proposing what is now known as the [Bohr model](#) of the atom, where electrons exist only in strictly defined circular orbits around the nucleus similar to rungs on a ladder. The Bohr Model is a planetary model in which the negatively charged electrons orbit a small, positively charged nucleus similar to the planets orbiting the Sun (except that the orbits are not planar) - the gravitational force of the solar system is mathematically akin to the attractive Coulomb (electrical) force between the positively charged nucleus and the negatively charged electrons.

In 1913, [Henry Moseley](#), working from Van den Broek's earlier idea, introduces concept of atomic number to fix inadequacies of Mendeleev's periodic table, which had been based on atomic weight. The peak of Frederick Soddy's career in radiochemistry was in 1913 with his formulation of the concept of [isotopes](#), which stated that certain elements exist in two or more forms which have different atomic weights but which are indistinguishable chemically. He is remembered for proving the existence of isotopes of certain radioactive elements, and is also credited, along with others, with the discovery of the element [protactinium](#) in 1917. In 1913, [J. J. Thomson](#) expanded on the work of Wien by showing that charged subatomic particles can be separated by their mass-to-charge ratio, a technique known as [mass spectrometry](#).

In 1916, [Gilbert N. Lewis](#) published his seminal article "The Atom of the Molecule", which suggested that a chemical bond is a pair of electrons shared by two atoms. Lewis's model equated the classical [chemical bond](#) with the sharing of a pair of electrons between the two bonded atoms. Lewis introduced the "electron dot diagrams" in this paper to symbolize the electronic structures of atoms and molecules. Now known as [Lewis structures](#), they are discussed in virtually every introductory chemistry book. Lewis in 1923 developed the electron pair theory of [acids](#) and [base](#): Lewis redefined an acid as any atom or molecule with an incomplete octet that was thus capable of accepting electrons from another atom; bases were, of course, electron donors. His theory is known as the concept of [Lewis acids and bases](#). In 1923, G. N. Lewis and [Merle Randall](#) published *Thermodynamics and the Free Energy of Chemical Substances*, first modern treatise on chemical [thermodynamics](#).

The 1920s saw a rapid adoption and application of Lewis's model of the electron-pair bond in the fields of organic and coordination chemistry. In organic chemistry, this was primarily due to the efforts of the British chemists [Arthur Lapworth](#), [Robert Robinson](#), [Thomas Lowry](#), and [Christopher Ingold](#); while in coordination chemistry, Lewis's bonding model was promoted through the efforts of the American chemist [Maurice Huggins](#) and the British chemist [Nevil Sidgwick](#).

In 1912 [Alfred Wegener](#) proposed the theory of [Continental Drift](#).^[26] This theory suggests that the shapes of continents and matching coastline geology between some continents indicates they were joined together in the past and formed a single landmass known as Pangaea; thereafter they separated and drifted like rafts over the ocean floor, currently reaching their present position. Additionally, the theory of continental drift offered a possible explanation as to the formation of mountains; [Plate Tectonics](#) built on the theory of continental drift.

Unfortunately, Wegener provided no convincing mechanism for this drift, and his ideas were not generally accepted during his lifetime. Arthur Holmes accepted Wegener's theory and provided a mechanism: [mantle convection](#), to cause the continents to move.^[27] However, it was not until after the Second World War that new evidence started to accumulate that supported continental drift. There followed a period of 20 extremely exciting years where the Theory of Continental Drift developed from being believed by a few to being the cornerstone of modern Geology. Beginning in 1947 research found new evidence about the ocean floor, and in 1960 [Bruce C. Heezen](#) published the concept of [mid-ocean ridges](#). Soon after this, [Robert S. Dietz](#) and [Harry H. Hess](#) proposed that the oceanic crust forms as the seafloor spreads apart along mid-ocean ridges in [seafloor spreading](#).^[28] This was seen as confirmation of [mantle convection](#) and so the major stumbling block to the theory was removed. Geophysical evidence suggested lateral motion of continents and that [oceanic crust](#) is younger than [continental crust](#). This geophysical evidence also spurred the hypothesis of [paleomagnetism](#), the record of the orientation of the [Earth's magnetic field](#) recorded in magnetic minerals. British geophysicist [S. K. Runcorn](#) suggested the concept of paleomagnetism from his finding that the continents had moved relative to the Earth's magnetic poles. [Tuzo Wilson](#), who was a promoter of the sea floor spreading hypothesis and continental drift from the very beginning,^[29] added the concept of [transform faults](#) to the model, completing the classes of [fault types](#) necessary to make the mobility of the plates on the globe function.^[30] A symposium on continental drift^[31] was held at the Royal Society of London in 1965 must be regarded as the official start of the acceptance of plate tectonics by the scientific community. The abstracts from the symposium are issued as [Blacket, Bullard, Runcorn; 1965](#). In this symposium, [Edward Bullard](#) and co-workers showed with a computer calculation how the continents along both sides of the Atlantic would best fit to close the ocean, which became known as the famous "Bullard's Fit". By the late 1960s the weight of the evidence available saw Continental Drift as the generally accepted theory.

Other theories of the causes of climate change fared no better. The principal advances were in observational [paleoclimatology](#), as scientists in various fields of [geology](#) worked out methods to reveal ancient climates. [Wilmot H. Bradley](#) found that annual [varves](#) of clay laid down in lake beds showed climate cycles. [Andrew Ellicott Douglass](#) saw strong indications of climate change in [tree rings](#). Noting that the rings were thinner in dry years, he reported climate effects from solar variations, particularly in connection with the 17th-century dearth of [sunspots](#) (the [Maunder Minimum](#)) noticed previously by [William Herschel](#) and others. Other scientists, however, found good reason to doubt that tree rings could reveal anything beyond random regional variations. The value of tree rings for climate study was not solidly established until the 1960s.^{[32][33]}

Through the 1930s the most persistent advocate of a solar-climate connection was astrophysicist [Charles Greeley Abbot](#). By the early 1920s, he had concluded that the [solar "constant"](#) was misnamed: his observations showed large variations, which he connected with [sunspots](#) passing across the face of the Sun. He and a few others pursued the topic into the 1960s, convinced that sunspot variations were a main cause of climate change. Other scientists were skeptical.^{[32][33]} Nevertheless, attempts to connect the [solar cycle](#) with climate cycles were popular in the 1920s and 1930s. Respected scientists announced correlations that they insisted were reliable enough to make predictions. Sooner or later, every prediction failed, and the subject fell into disrepute.^[34]

Meanwhile [Milutin Milankovitch](#), building on [James Croll](#)'s theory, improved the tedious calculations of the varying distances and angles of the Sun's radiation as the Sun and Moon gradually perturbed the Earth's orbit. Some observations of [varves](#) (layers seen in the mud covering the bottom of lakes) matched the prediction of a [Milankovitch cycle](#) lasting about 21,000 years. However, most geologists dismissed the astronomical theory. For they could not fit Milankovitch's timing to the accepted sequence, which had only four ice ages, all of them much longer than 21,000 years.^[35]

In 1938 [Guy Stewart Callendar](#) attempted to revive Arrhenius's greenhouse-effect theory. Callendar presented evidence that both temperature and the CO₂ level in the atmosphere had been rising over the past half-century, and he argued that newer [spectroscopic](#) measurements showed that the gas was effective in absorbing infrared in the atmosphere. Nevertheless, most scientific opinion continued to dispute or ignore the theory.^[36]

The 20th century saw mathematics become a major profession. As in most areas of study, the explosion of knowledge in the scientific age has led to specialization: by the end of the century there were hundreds of specialized areas in mathematics and the [Mathematics Subject Classification](#) was dozens of pages long.^[72] Every year, thousands of new Ph.D.s in mathematics were awarded, and jobs were available in both teaching and industry. More and more [mathematical journals](#) were published and, by the end of the century, the development of the [World Wide Web](#) led to online publishing. Mathematical collaborations of unprecedented size and scope took place. An example is the [classification of finite simple groups](#) (also called the "enormous theorem"), whose proof between 1955 and 1983 required 500-odd journal articles by about 100 authors, and filling tens of thousands of pages.

In a 1900 speech to the [International Congress of Mathematicians](#), [David Hilbert](#) set out a list of [23 unsolved problems in mathematics](#). These problems, spanning many areas of mathematics, formed a central focus for much of 20th-century mathematics. Today, 10 have been solved, 7 are partially solved, and 2 are still open. The remaining 4 are too loosely formulated to be stated as solved or not.

In 1929 and 1930, it was proved the truth or falsity of all statements formulated about the [natural numbers](#) plus one of addition and multiplication, was [decidable](#), i.e. could be determined by some algorithm. In 1931, [Kurt Gödel](#) found that this was not the case for the natural numbers plus both addition and multiplication; this system, known as [Peano arithmetic](#), was in fact [incompletable](#). (Peano arithmetic is adequate for a good deal of [number theory](#), including the notion of [prime number](#).) A consequence of Gödel's two [incompleteness theorems](#) is that in any mathematical system that includes Peano arithmetic (including all of [analysis](#) and [geometry](#)), truth necessarily outruns proof, i.e. there are true statements that [cannot be proved](#) within the system. Hence mathematics cannot be reduced to mathematical logic, and [David Hilbert's](#) dream of making all of mathematics complete and consistent needed to be reformulated.

In the 19th century, experimenters began to detect unexpected forms of radiation: [Wilhelm Röntgen](#) caused a sensation with his discovery of [X-rays](#) in 1895; in 1896 [Henri Becquerel](#) discovered that certain kinds of matter emit radiation on their own accord. In 1897, [J. J. Thomson](#) discovered the [electron](#), and new radioactive elements found by [Marie](#) and [Pierre Curie](#) raised questions about the supposedly indestructible atom and the nature of matter. Marie and Pierre coined the term "[radioactivity](#)" to describe this property of matter, and isolated the radioactive elements [radium](#) and [polonium](#). [Ernest Rutherford](#) and [Frederick Soddy](#) identified two of Becquerel's forms of radiation with electrons and the element [helium](#). Rutherford identified and named two types of radioactivity and in 1911 interpreted experimental evidence as showing that the atom consists of a dense, positively charged nucleus surrounded by negatively charged electrons. Classical theory, however, predicted that this structure should be unstable. Classical theory had also failed to explain successfully two other experimental results that appeared in the late 19th century. One of these was the demonstration by [Albert A. Michelson](#) and [Edward W. Morley](#)—known as the [Michelson–Morley experiment](#)—which showed there did not seem to be a preferred frame of reference, at rest with respect to the hypothetical [luminiferous ether](#), for describing electromagnetic phenomena. Studies of radiation and radioactive decay continued to be a preeminent focus for physical and chemical research through the 1930s, when the [discovery of nuclear fission](#) by [Lise Meitner](#) and [Otto Frisch](#) opened the way to the practical exploitation of what came to be called "[atomic](#)" energy.

In 1905, a 26-year-old German physicist named [Albert Einstein](#) (then a [patent clerk](#) in [Bern](#), Switzerland) showed how measurements of time and space are affected by motion between an observer and what is being observed. Einstein's radical [theory of relativity](#) revolutionized science. Although Einstein made many other important contributions to science, the theory of relativity alone represents one of the greatest intellectual achievements of all time. Although the concept of relativity was not introduced by Einstein, his major contribution was the recognition that the [speed of light](#) in a vacuum is constant, i.e. the same for all observers, and an absolute physical boundary for motion. This does not impact a person's day-to-day life since most objects travel at speeds much slower than light speed. For objects travelling near light speed, however, the theory of relativity shows that clocks associated with those objects will run more slowly and that the objects shorten in length according to measurements of an observer on Earth. Einstein also derived the famous equation, $E = mc^2$, which expresses the [equivalence of mass and energy](#).

Einstein argued that the speed of light was a constant in all [inertial reference frames](#) and that electromagnetic laws should remain valid independent of reference frame—assertions which rendered the ether "superfluous" to physical theory, and that held that observations of time and length varied relative to how the observer was moving with respect to the object being measured (what came to be called the "[special theory of relativity](#)"). It also followed that mass

and energy were interchangeable quantities according to the equation $E=mc^2$. In another paper published the same year, Einstein asserted that electromagnetic radiation was transmitted in discrete quantities ("[quanta](#)"), according to a constant that the theoretical physicist [Max Planck](#) had posited in 1900 to arrive at an accurate theory for the distribution of [blackbody radiation](#)—an assumption that explained the strange properties of the [photoelectric effect](#).

The special theory of relativity is a formulation of the relationship between physical observations and the concepts of space and time. The theory arose out of contradictions between electromagnetism and Newtonian mechanics and had great impact on both those areas. The original historical issue was whether it was meaningful to discuss the electromagnetic wave-carrying "ether" and motion relative to it and also whether one could detect such motion, as was unsuccessfully attempted in the Michelson–Morley experiment. Einstein demolished these questions and the ether concept in his special theory of relativity. However, his basic formulation does not involve detailed electromagnetic theory. It arises out of the question: "What is time?" Newton, in the *Principia* (1686), had given an unambiguous answer: "Absolute, true, and mathematical time, of itself, and from its own nature, flows equably without relation to anything external, and by another name is called duration." This definition is basic to all classical physics.

Einstein had the genius to question it, and found that it was incomplete. Instead, each "observer" necessarily makes use of his or her own scale of time, and for two observers in relative motion, their time-scales will differ. This induces a related effect on position measurements. Space and time become intertwined concepts, fundamentally dependent on the observer. Each observer presides over his or her own space-time framework or coordinate system. There being no absolute frame of reference, all observers of given events make different but equally valid (and reconcilable) measurements. What remains absolute is stated in Einstein's relativity postulate: "The basic laws of physics are identical for two observers who have a constant relative velocity with respect to each other."

Special relativity had a profound effect on physics: started as a rethinking of the theory of electromagnetism, it found a new [symmetry law](#) of nature, now called [Poincaré symmetry](#), that replaced the old [Galilean symmetry](#).

Special relativity exerted another long-lasting effect on [dynamics](#). Although initially it was credited with the "unification of mass and energy", it became evident that [relativistic dynamics](#) established a firm *distinction* between [rest mass](#), which is an invariant (observer independent) property of a [particle](#) or system of particles, and the [energy](#) and [momentum](#) of a system. The latter two are separately [conserved](#) in all situations but not invariant with respect to different observers. The term [mass](#) in [particle physics](#) underwent a [semantic change](#), and since the late 20th century it almost exclusively denotes the [rest \(or invariant\) mass](#).

By 1916, Einstein was able to generalize this further, to deal with all states of motion including non-uniform acceleration, which became the general theory of relativity. In this theory Einstein also specified a new concept, the curvature of space-time, which described the gravitational effect at every point in space. In fact, the curvature of space-time completely replaced Newton's universal law of gravitation. According to Einstein, gravitational force in the normal sense is a kind of illusion caused by the geometry of space. The presence of a mass causes a curvature of space-time in the vicinity of the mass, and this curvature dictates the space-time path that all freely-moving objects must follow. It was also predicted from this theory that light should be subject to gravity - all of which was verified experimentally. This aspect of relativity explained the phenomena of light bending around the sun, predicted black holes as well as properties of the [Cosmic microwave background radiation](#) — a discovery rendering fundamental anomalies in the classic Steady-State hypothesis. For his work on

relativity, the photoelectric effect and blackbody radiation, Einstein received the Nobel Prize in 1921.

The gradual acceptance of Einstein's theories of relativity and the quantized nature of light transmission, and of [Niels Bohr's model of the atom](#) created as many problems as they solved, leading to a full-scale effort to reestablish physics on new fundamental principles. Expanding relativity to cases of accelerating reference frames (the "[general theory of relativity](#)") in the 1910s, Einstein posited an equivalence between the inertial force of acceleration and the force of gravity, leading to the conclusion that space is curved and finite in size, and the prediction of such phenomena as [gravitational lensing](#) and the distortion of time in gravitational fields.

Although relativity resolved the electromagnetic phenomena conflict demonstrated by Michelson and Morley, a second theoretical problem was the explanation of the distribution of electromagnetic radiation emitted by a [black body](#); experiment showed that at shorter wavelengths, toward the ultraviolet end of the spectrum, the energy approached zero, but classical theory predicted it should become infinite. This glaring discrepancy, known as the [ultraviolet catastrophe](#), was solved by the new theory of [quantum mechanics](#). Quantum mechanics is the theory of [atoms](#) and subatomic systems. Approximately the first 30 years of the 20th century represent the time of the conception and evolution of the theory. The basic ideas of quantum theory were introduced in 1900 by [Max Planck](#) (1858–1947), who was awarded the [Nobel Prize for Physics](#) in 1918 for his discovery of the quantified nature of energy. The quantum theory (which previously relied in the "correspondence" at large scales between the quantized world of the atom and the continuities of the "[classical](#)" world) was accepted when the [Compton Effect](#) established that light carries momentum and can scatter off particles, and when [Louis de Broglie](#) asserted that matter can be seen as behaving as a wave in much the same way as electromagnetic waves behave like particles ([wave-particle duality](#)).

In 1905, Einstein used the quantum theory to explain the photoelectric effect, and in 1913 the Danish physicist [Niels Bohr](#) used the same constant to explain the stability of [Rutherford's atom](#) as well as the frequencies of light emitted by hydrogen gas. The quantized theory of the atom gave way to a full-scale quantum mechanics in the 1920s. New principles of a "quantum" rather than a "classical" mechanics, formulated in [matrix-form](#) by [Werner Heisenberg](#), [Max Born](#), and [Pascual Jordan](#) in 1925, were based on the probabilistic relationship between discrete "states" and denied the possibility of [causality](#). Quantum mechanics was extensively developed by Heisenberg, [Wolfgang Pauli](#), [Paul Dirac](#), and [Erwin Schrödinger](#), who established an equivalent theory based on waves in 1926; but Heisenberg's 1927 "[uncertainty principle](#)" (indicating the impossibility of precisely and simultaneously measuring position and [momentum](#)) and the "[Copenhagen interpretation](#)" of quantum mechanics (named after Bohr's home city) continued to deny the possibility of fundamental causality, though opponents such as Einstein would metaphorically assert that "God does not play dice with the universe".^[60] The new quantum mechanics became an indispensable tool in the investigation and explanation of phenomena at the atomic level. Also in the 1920s, the Indian scientist [Satyendra Nath Bose](#)'s work on [photons](#) and quantum mechanics provided the foundation for [Bose–Einstein statistics](#), the theory of the [Bose–Einstein condensate](#).

The [spin–statistics theorem](#) established that any particle in quantum mechanics may be either a [boson](#) (statistically Bose–Einstein) or a [fermion](#) (statistically [Fermi–Dirac](#)). It was later found that all [fundamental](#) bosons transmit forces, such as the photon that transmits electromagnetism.

Fermions are particles "like electrons and nucleons" and are the usual constituents of [matter](#). Fermi–Dirac statistics later found numerous other uses, from astrophysics (see [Degenerate matter](#)) to [semiconductor](#) design.

- [1807](#): [Potassium](#) and [Sodium](#) are individually isolated by [Sir Humphry Davy](#).
- [1831–1836](#): [Charles Darwin](#)'s journey on [HMS Beagle](#).
- [1859](#): [Charles Darwin](#) publishes [On the Origin of Species](#).
- [1861](#): [James Clerk Maxwell](#) publishes [On Physical Lines of Force](#), formulating the four [Maxwell's equations](#).
- [1865](#): [Gregor Mendel](#) formulates his [laws of inheritance](#).
- [1869](#): [Dmitri Mendeleev](#) created the [Periodic table](#).
- [1873](#): Maxwell's [A Treatise on Electricity and Magnetism](#) published.
- [1877](#): [Asaph Hall](#) discovers the [moons of Mars](#)
- [1896](#): [Henri Becquerel](#) discovers [radioactivity](#); [J. J. Thomson](#) identifies the [electron](#), though not by name.

MEDICINE

- [1804](#): [Morphine](#) first isolated.
- [1842](#): [Anesthesia](#) used for the first time.
- [1847](#): [Chloroform](#) invented for the first time, given to [Queen Victoria](#) at the birth of her eighth child, [Prince Leopold](#) in [1853](#)
- [1855](#): [Cocaine](#) is isolated by [Friedrich Gaedcke](#).
- [1885](#): [Louis Pasteur](#) creates the first successful [vaccine](#) against rabies for a young boy who had been bitten 14 times by a rabid dog.
- [1889](#): [Aspirin](#) patented.

INVENTIONS

- [1804](#): First [steam locomotive](#) begins operation.
- [1816](#): [Laufmaschine](#) invented by [Karl von Drais](#).
- [1825](#): [Erie Canal](#) opened connecting the [Great Lakes](#) to the [Atlantic Ocean](#).
- [1825](#): First isolation of [aluminium](#).
- [1825](#): The [Stockton and Darlington Railway](#), the first public railway in the world, is opened.
- [1826](#): [Samuel Morey](#) patents the [internal combustion engine](#).
- [1829](#): First [electric motor](#) built.
- [1837](#): [Telegraphy](#) patented.
- [1841](#): The word "[dinosaur](#)" is coined by [Richard Owen](#)
- [1844](#): First publicly funded [telegraph](#) line in the world—between Baltimore and Washington—sends demonstration message on 24 May, ushering in the age of the telegraph. This message read "What hath God wrought?" (Bible, Numbers 23:23)
- [1849](#): The [safety pin](#) and the [gas mask](#) are invented.
- [1855](#): [Bessemer process](#) enables [steel](#) to be mass-produced.
- [1856](#): World's first [oil refinery](#) in [Romania](#)
- [1858](#): Invention of the [phonograph](#), the first true device for [recording sound](#).
- [1860](#): [Benjamin Tyler Henry](#) invents the 16 - shot [Henry Rifle](#)

- 1861: Richard Gatling invents the Gatling Gun, first modern machine gun used notably in the battles of Cold Harbor and Petersburg
- 1862: First meeting in combat of ironclad warships, USS Monitor and CSS Virginia, during the American Civil War.
- 1863: First section of the London Underground opens.
- 1866: Successful transatlantic telegraph cable follows an earlier attempt in 1858.
- 1867: Alfred Nobel invents dynamite.
- 1868: Safety bicycle invented.
- 1869: First Transcontinental Railroad completed in United States on 10 May.
- 1870: Rasmus Malling-Hansen's invention the Hansen Writing Ball becomes the first commercially sold typewriter.
- 1873: Blue jeans and barbed wire are invented.
- 1877: Thomas Edison invents the phonograph
- 1878: First commercial telephone exchange in New Haven, Connecticut.
- c. 1875/1880: Introduction of the widespread use of electric lighting. These included early crude systems in France and the UK and the introduction of large scale outdoor arc lighting systems by 1880.^[23]
- 1879: Thomas Edison patents a practical incandescent light bulb.
- 1882: Introduction of large scale electric power utilities with the Edison Holborn Viaduct (London) and Pearl Street (New York) power stations supplying indoor electric lighting using Edison's incandescent bulb.^{[24][25]}
- 1884: Sir Hiram Maxim invents the first self-powered Machine gun.
- 1885: Singer begins production of the 'Vibrating Shuttle'. which would become the most popular model of sewing machine.
- 1886: Karl Benz sells the first commercial automobile.
- 1890: The cardboard box is invented.
- 1892: John Froelich develops and constructs the first gasoline/petrol-powered tractor.
- 1894: Karl Elsener invents the Swiss Army knife.
- 1894: First gramophone record.
- 1895: Wilhelm Röntgen identifies x-rays.

PHOTOGRAPHY

- Ottomar Anschütz, chronophotographer
- Mathew Brady, documented the American Civil War
- Edward S. Curtis, documented the American West notably Native Americans
- Louis Daguerre, inventor of daguerreotype process of photography, chemist
- Thomas Eakins, pioneer motion photographer
- George Eastman, inventor of roll film
- Hércules Florence, pioneer inventor of photography
- Auguste and Louis Lumière, pioneer film-makers, inventors
- Étienne-Jules Marey, pioneer motion photographer, chronophotographer
- Eadweard Muybridge, pioneer motion photographer, chronophotographer
- Nadar a.k.a. Gaspard-Félix Tournachon, portrait photographer
- Nicéphore Niépce, pioneer inventor of photography
- Louis Le Prince, motion picture inventor and pioneer film-maker
- Sergey Prokudin-Gorsky, chemist and photographer
- William Fox Talbot, inventor of the negative / positive photographic process.

HISTORY OF THE MOTION PICTURE UNTIL 1939

(based primarily on Encyclopedia Britannica)

Introduction

history of the medium from the 19th century to the present.

Early years, 1830-1910

Origins

The illusion of motion pictures is based on the optical phenomena known as [persistence of vision](#) and the [phi phenomenon](#). The first of these causes the brain to retain images cast upon the retina of the eye for a fraction of a second beyond their disappearance from the field of sight, while the latter creates apparent movement between images when they succeed one another rapidly. Together these phenomena permit the succession of still frames on a motion-picture film strip to represent continuous movement when projected at the proper speed (traditionally 16 frames per second for silent films and 24 frames per second for sound films). Before the invention of photography, a variety of optical toys exploited this effect by mounting successive phase drawings of things in motion on the face of a twirling disk (the [phenakistoscope](#), c. 1832) or inside a rotating drum (the zoetrope, c. 1834). Then, in 1839, [Louis-Jacques-Mandé Daguerre](#), a French painter, perfected the positive photographic process known as daguerreotypy, and that same year the English scientist [William Henry Fox Talbot](#) successfully demonstrated a [negative](#) photographic process that theoretically allowed unlimited positive prints to be produced from each negative. As photography was innovated and refined over the next few decades, it became possible to replace the phase drawings in the early optical toys and devices with individually posed phase photographs, a practice that was widely and popularly carried out.

There would be no true motion pictures, however, until live action could be photographed spontaneously and simultaneously. This required a reduction in exposure time from the hour or so necessary for the pioneer photographic processes to the one-hundredth (and, ultimately, one-thousandth) of a second achieved in 1870. It also required the development of the technology of series photography by the British [American](#) photographer [Eadweard Muybridge](#) between 1872 and 1877. During that time, Muybridge was employed by Gov. [Leland Stanford](#) of California, a zealous racehorse breeder, to prove that at some point in its gallop a running horse lifts all four hooves off the ground at once. Conventions of 19th-century illustration suggested otherwise, and the movement itself occurred too rapidly for perception by the naked eye, so Muybridge experimented with multiple cameras to take successive photographs of horses in motion. Finally, in 1877, he set up a battery of 12 cameras along a Sacramento racecourse with wires stretched across the track to operate their shutters. As a horse strode down the track, its hooves tripped each shutter individually to expose a successive photograph of the gallop, confirming Stanford's belief. When Muybridge later mounted these images on a rotating disk and projected them on a screen through a magic lantern, they produced a "moving picture" of the horse at full gallop as it had actually occurred in life.

The French physiologist [Étienne-Jules Marey](#) took the first series photographs with a single instrument in 1882; once again the impetus was the analysis of motion too rapid for

perception by the human eye. Marey invented the chronophotographic gun, a [camera](#) shaped like a rifle that recorded 12 successive photographs per second, in order to study the movement of birds in flight. These images were imprinted on a rotating glass plate (later, paper roll film), and Marey subsequently attempted to project them. Like Muybridge, however, Marey was interested in deconstructing movement rather than synthesizing it, and he did not carry his experiments much beyond the realm of high-speed, or instantaneous, series photography. Muybridge and Marey, in fact, conducted their work in the spirit of scientific inquiry; they both extended and elaborated existing technologies in order to probe and analyze events that occurred beyond the threshold of human perception. Those who came after would return their discoveries to the realm of normal human vision and exploit them for profit.

In 1887 in Newark, N.J., an Episcopalian minister named [Hannibal Goodwin](#) developed the idea of using [celluloid](#) as a base for photographic emulsions. The inventor and industrialist [George Eastman](#), who had earlier experimented with sensitized paper rolls for still photography, began manufacturing celluloid roll [film](#) in 1889 at his plant in Rochester, N.Y. This event was crucial to the development of [cinematography](#): series photography such as Marey's chronophotography could employ glass plates or paper strip film because it recorded events of short duration in a relatively small number of images, but cinematography would inevitably find its subjects in longer, more complicated events, requiring thousands of images and therefore just the kind of flexible but durable recording medium represented by celluloid. It remained for someone to combine the principles embodied in the apparatuses of Muybridge and Marey with celluloid strip film to arrive at a viable motion-picture camera—an innovation achieved by [William Kennedy Laurie Dickson](#) in the West Orange, N.J., laboratories of the Edison Company.

[Edison and the Lumière brothers](#)

[Thomas Alva Edison](#) invented the phonograph in 1877, and it quickly became the most popular home-entertainment device of the century. It was to provide a visual accompaniment to the phonograph that Edison commissioned Dickson, a young laboratory assistant, to invent a motion-picture camera in 1888. Dickson built upon the work of Muybridge and Marey, a fact that he readily acknowledged, but he was the first to combine the two final essentials of motion-picture recording and viewing technology. These were a device, adapted from the escapement mechanism of a clock, to ensure the intermittent but regular motion of the film strip through the camera and a regularly perforated celluloid film strip to ensure precise synchronization between the film strip and the shutter. Dickson's camera, the [Kinetograph](#), initially imprinted up to 50 feet (15 metres) of celluloid film at the rate of about 40 frames per second.

Dickson was not the only person who had been tackling the problem of recording and reproducing moving images. Inventors throughout the world had been trying for years to devise working motion-picture machines. In fact, several European inventors, including the French-born Louis Le Prince and the Englishman William Friese-Greene, applied for patents on various cameras, projectors, and camera-projector combinations contemporaneously or even before Edison and his associates did. These machines were unsuccessful for a number of reasons, however, and little evidence survives of their actual practicality or workability.

Because Edison had originally conceived of motion pictures as an adjunct to his phonograph, he did not commission the invention of a projector to accompany the Kinetograph. Rather, he had Dickson design a type of peep-show viewing device called the [Kinetoscope](#), in which a continuous 47-foot (14-metre) film loop ran on spools between an incandescent lamp and a shutter for individual viewing. Starting in 1894, Kinetoscopes were marketed commercially through the firm of Raff and Gammon for \$250 to \$300 apiece. The Edison Company established its own Kinetograph studio (a single-room building called the “Black Maria” that rotated on tracks to follow the sun) in West Orange, N.J., to supply films for the Kinetoscopes that Raff and Gammon were installing in penny arcades, hotel lobbies, amusement parks, and other such semipublic places. In April of that year the first Kinetoscope parlour was opened in a converted storefront in New York City. The parlour charged 25 cents for admission to a bank of five machines.

The syndicate of Maguire and Baucus acquired the foreign rights to the Kinetoscope in 1894 and began to market the machines. Edison opted not to file for international patents on either his camera or his viewing device, and, as a result, the machines were widely and legally copied throughout Europe, where they were modified and improved far beyond the American originals. In fact, it was a Kinetoscope exhibition in Paris that inspired the [Lumière brothers](#), [Auguste](#) and [Louis](#), to invent the first commercially viable [projector](#). Their [cinématographe](#), which functioned as a camera and printer as well as a projector, ran at the economical speed of 16 frames per second. It was given its first commercial demonstration on Dec. 28, 1895.

Unlike the Kinetograph, which was battery-driven and weighed more than 1,000 pounds (453 kg), the *cinématographe* was hand-cranked, lightweight (less than 20 pounds [9 kg]), and relatively portable. This naturally affected the kinds of films that were made with each machine: Edison films initially featured material such as circus or vaudeville acts that could be taken into a small studio to perform before an inert camera, while early Lumière films were mainly [documentary](#) views, or “actualities,” shot outdoors on location. In both cases, however, the films themselves were composed of a single unedited shot emphasizing lifelike movement; they contained little or no narrative content. (After a few years design changes in the machines made it possible for Edison and the Lumières to shoot the same kinds of subjects.) In general, Lumière technology became the European standard during the early primitive era, and, because the Lumières sent their cameramen all over the world in search of exotic subjects, the *cinématographe* became the founding instrument of distant cinemas in Russia, Australia, and Japan.

In the United States the Kinetoscope installation business had reached the saturation point by the summer of 1895, although it was still quite profitable for Edison as a supplier of films. Raff and Gammon persuaded Edison to buy the rights to a state-of-the-art projector, developed by [Thomas Armat](#) of Washington, D.C., which incorporated a superior [intermittent](#) movement mechanism and a loop-forming device (known as the [Latham loop](#), after its earliest promoters, Grey Latham and Otway Latham) to reduce film breakage, and in early 1896 Edison began to manufacture and market this machine as his own invention. Given its first public demonstration on April 23, 1896, at Koster and Bial's Music Hall in New York City, the Edison [Vitascope](#) brought projection to the United States and established the format for American film exhibition for the next several years. It also encouraged the activities of such successful Edison rivals as the American Mutoscope and Biograph Company, which was formed in 1896 to exploit the Mutoscope peep-show device and the American Biograph camera and projector patented by W.K.L. Dickson in 1896. During this time, which has been characterized as the “novelty period,” emphasis fell on the projection device itself, and films

achieved their main popularity as self-contained vaudeville attractions. Vaudeville houses, locked in intense competition at the turn of the century, headlined the name of the machines rather than the films (e.g., “The Vitascope—Edison's Latest Marvel,” “The Amazing Cinématographe”). The producer, or manufacturer, supplied projectors along with an operator and a program of shorts. These films, whether they were Edison-style theatrical variety shorts or Lumière-style actualities, were perceived by their original audiences not as motion pictures in the modern sense of the term but as “animated photographs” or “living pictures,” emphasizing their continuity with more familiar media of the time.

During the novelty period, the film industry was autonomous and unitary, with production companies leasing a complete film service of projector, operator, and shorts to the vaudeville market as a single, self-contained act. Starting about 1897, however, manufacturers began to sell both projectors and films to itinerant exhibitors who traveled with their programs from one temporary location (vaudeville theatres, fairgrounds, circus tents, lyceums) to another as the novelty of their films wore off at a given site. This new mode of screening by circuit marked the first separation of exhibition from production and gave the exhibitors a large measure of control over early film form, since they were responsible for arranging the one-shot films purchased from the producers into audience-pleasing programs. The putting together of these programs—which often involved narration, sound effects, and music—was in effect a primitive form of editing, so that it is possible to regard the itinerant projectionists working between 1896 and 1904 as the earliest directors of motion pictures. Several of them, notably [Edwin S. Porter](#), were, in fact, hired as directors by production companies after the industry stabilized in the first decade of the 20th century.

By encouraging the practice of peripatetic exhibition, the American producers' policy of outright sales inhibited the development of permanent film theatres in the United States until nearly a decade after their appearance in Europe, where [England](#) and France had taken an early lead in both production and exhibition. Britain's first projector, the theatrograph (later the animatograph), had been demonstrated in 1896 by the scientific-instrument maker Robert W. Paul. In 1899 Paul formed his own production company for the manufacture of actualities and trick films, and until 1905 Paul's Animatograph Works, Ltd., was England's largest producer, turning out an average of 50 films per year. Between 1896 and 1898, two Brighton photographers, George Albert Smith and James Williamson, constructed their own motion-picture cameras and began producing trick films featuring superimpositions (*The Corsican Brothers*, 1897) and interpolated close-ups (*Grandma's Reading Glass*, 1900; *The Big Swallow*, 1901). Smith subsequently developed the first commercially successful photographic colour process ([Kinemacolor](#), c. 1906–08, with Charles Urban), while Williamson experimented with parallel editing as early as 1900 (*Attack on a Chinese Mission Station*) and became a pioneer of the chase film (*Stop Thief!*, 1901; *Fire!*, 1901). Both Smith and Williamson had built studios at Brighton by 1902 and, with their associates, came to be known as members of the “Brighton school,” although they did not represent a coherent movement. Another important early British filmmaker was Cecil Hepworth, whose *Rescued by Rover* (1905) is regarded by many historians as the most skillfully edited narrative produced before the Biograph shorts of D.W. Griffith.

[Méliès and Porter](#)

The shift in consciousness away from films as animated photographs to films as stories, or narratives, began to take place about the turn of the century and is most evident in the work of the French filmmaker [Georges Méliès](#). Méliès was a professional magician who had become

interested in the illusionist possibilities of the *cinématographe*; when the Lumières refused to sell him one, he bought an animatograph projector from Paul in 1896 and reversed its mechanical principles to design his own camera. The following year he organized the Star Film company and constructed a small glass-enclosed studio on the grounds of his house at Montreuil, where he produced, directed, photographed, and acted in more than 500 films between 1896 and 1913.

Initially Méliès used stop-motion photography (the camera and action are stopped while something is added to or removed from the scene; then filming and action are continued) to make one-shot “trick” films in which objects disappeared and reappeared or transformed themselves into other objects entirely. These films were widely imitated by producers in England and the United States. Soon, however, Méliès began to experiment with brief multiscene films, such as *L’Affaire Dreyfus* (*The Dreyfus Affair*, 1899), his first, which followed the logic of linear temporality to establish causal sequences and tell simple stories. By 1902 he had produced the influential 30-scene narrative *Le Voyage dans la lune* (*A Trip to the Moon*). Adapted from a novel by Jules Verne, it was nearly one reel in length (about 825 feet [251 metres], or 14 minutes).

The first film to achieve international distribution (mainly through piracy), *Le Voyage dans la lune* was an enormous popular success. It helped to make Star Film one of the world's largest producers (an American branch was opened in 1903) and to establish the fiction film as the cinema's mainstream product. In both respects Méliès dethroned the Lumières' cinema of actuality. Despite his innovations, Méliès's productions remained essentially filmed stage plays. He conceived them quite literally as successions of living pictures or, as he termed them, “artificially arranged scenes.” From his earliest trick films through his last successful fantasy, *La Conquête du pôle* (“The Conquest of the Pole,” 1912), Méliès treated the frame of the film as the proscenium arch of a theatre stage, never once moving his camera or changing its position within a scene. He ultimately lost his audience in the late 1910s to filmmakers with more sophisticated narrative techniques.

The origination of many such techniques is closely associated with the work of [Edwin S. Porter](#), a freelance projectionist and engineer who joined the Edison Company in 1900 as production head of its new skylight studio on East 21st Street in New York City. For the next few years, he served as director-cameraman for much of Edison's output, starting with simple one-shot films (*Kansas Saloon Smashers*, 1901) and progressing rapidly to trick films (*The Finish of Bridget McKean*, 1901) and short multiscene narratives based on political cartoons and contemporary events (*Sampson-Schley Controversy*, 1901; *Execution of Czolgosz, with Panorama of Auburn Prison*, 1901). Porter also filmed the extraordinary *Pan-American Exposition by Night* (1901), which used time-lapse photography to produce a circular panorama of the exposition's electrical illumination, and the 10-scene *Jack and the Beanstalk* (1902), a narrative that simulates the sequencing of lantern slides to achieve a logical, if elliptical, spatial continuity.

It was probably Porter's experience as a projectionist at the Eden Musée theatre in 1898 that ultimately led him in the early 1900s to the practice of continuity editing. The process of selecting one-shot films and arranging them into a 15-minute program for screen presentation was very much like that of constructing a single film out of a series of separate shots. Porter, by his own admission, was also influenced by other filmmakers—especially Méliès, whose *Le Voyage dans la lune* he came to know well in the process of duplicating it for illegal distribution by Edison in October 1902. Years later Porter claimed that the Méliès film had

given him the notion of “telling a story in continuity form,” which resulted in [The Life of an American Fireman](#) (about 400 feet [122 metres], or six minutes, produced in late 1902 and released in January 1903). This film, which was also influenced by James Williamson's *Fire!*, combined archival footage with staged scenes to create a nine-shot narrative of a dramatic rescue from a burning building. It was for years the subject of controversy because in a later version the last two scenes were intercut, or crosscut, into a 14-shot parallel sequence. It is now generally believed that in the earliest version of the film these scenes, which repeat the same rescue operation from an interior and exterior point of view, were shown in their entirety, one after the other. This repetition, or overlapping continuity, which owes much to magic lantern shows, clearly defines the spatial relationships between scenes but leaves temporal relationships underdeveloped and, to modern sensibilities, confused. Contemporary audiences, however, were conditioned by lantern slide projections and even comic strips; they understood a sequence of motion-picture shots to be a series of individual moving photographs, each of which was self-contained within its frame. Spatial relationships were clear in such earlier narrative forms because their only medium was space.

Motion pictures, however, exist in time as well as space, and the major problem for early filmmakers was the establishment of temporal continuity from one shot to the next. Porter's [The Great Train Robbery](#) (1903) is widely acknowledged to be the first narrative film to have achieved such continuity of action. Comprising 14 separate shots of noncontinuous, nonoverlapping action, the film contains an early example of parallel editing, two credible [back](#), or rear, projections (the projection from the rear of previously filmed action or scenery onto a translucent screen to provide the background for new action filmed in front of the screen), two camera pans, and several shots composed diagonally and staged in depth—a major departure from the frontally composed, theatrical staging of Méliès.

The industry's first spectacular box-office success, *The Great Train Robbery* is credited with establishing the realistic narrative, as opposed to Méliès-style fantasy, as the commercial cinema's dominant form. The film's popularity encouraged investors and led to the establishment of the first permanent film theatres, or nickelodeons, across the country. Running about 12 minutes, it also helped to boost standard film length toward one reel, or 1,000 feet (305 metres [about 16 minutes at the average silent speed]). Despite the film's success, Porter continued to practice overlapping action in such conventional narratives as *Uncle Tom's Cabin* (1903) and the social justice dramas *The Ex-Convict* (1904) and *The Kleptomaniac* (1905). He experimented with model animation in *The Dream of a Rarebit Fiend* (1906) and *The Teddy Bears* (1907) but lost interest in the creative aspects of filmmaking as the process became increasingly industrialized. He left Edison in 1909 to pursue a career as a producer and equipment manufacturer. Porter, like Méliès, could not adapt to the linear narrative modes and assembly-line production systems that were developing.

Early growth of the film industry

Méliès's decline was assisted by the industrialization of the French and, for a time, the entire European cinema by the [Pathé Frères company](#), founded in 1896 by the former phonograph importer [Charles Pathé](#). Financed by some of France's largest corporations, Pathé acquired the Lumière patents in 1902 and commissioned the design of an improved studio camera that soon dominated the market on both sides of the Atlantic (it has been estimated that, before 1918, 60 percent of all films were shot with a Pathé camera). Pathé also manufactured his

own film stock and in 1902 established a vast production facility at Vincennes where films were turned out on an assembly-line basis under the managing direction of Ferdinand Zecca. The following year, Pathé began to open foreign sales agencies, which would soon become full-blown production companies—Hispano Film (1906), Pathé-Rouss, Moscow (1907), Film d'Arte Italiano (1909), Pathé-Britannia, London (1909), and Pathé-America (1910). He acquired permanent exhibition sites, building the world's first luxury cinema (the Omnia-Pathé) in Paris in 1906. In 1911 Pathé became Méliès's distributor and helped to drive Star Film out of business.

Pathé's only serious rival on the Continent at this time was [Gaumont Pictures](#), founded by the engineer-inventor Léon Gaumont in 1895. Though never more than one-fourth the size of Pathé, Gaumont followed the same pattern of expansion, manufacturing its own equipment and mass-producing films under a supervising director (through 1906, Alice Guy, the cinema's first female director; afterward, Louis Feuillade). Like Pathé, Gaumont opened foreign offices and acquired theatre chains. From 1905 to 1914 its studios at La Villette, France, were the largest in the world. Pathé and Gaumont dominated pre-World War I motion-picture production, exhibition, and sales in Europe, and they effectively brought to an end the artisanal mode of filmmaking practiced by Méliès and his British contemporaries.

In the United States a similar pattern was emerging through the formation of film exchanges and the consolidation of an industrywide monopoly based on the pooling of patent rights. About 1897 producers had adopted the practice of selling prints outright, which had the effect of promoting itinerant exhibition and discriminating against the owners of permanent sites. In 1903, in response to the needs of theatre owners, Harry J. Miles and Herbert Miles opened a film exchange in San Francisco. The exchange functioned as a broker between producers and exhibitors, buying prints from the former and leasing them to the latter for 25 percent of the purchase price (in subsequent practice, rental fees were calculated on individual production costs and box-office receipts). The exchange system of distribution quickly caught on because it profited nearly everyone: the new middlemen made fortunes by collecting multiple revenues on the same prints; exhibitors were able to reduce their overheads and vary their programs without financial risk; and, ultimately, producers experienced a tremendous surge in demand for their product as exhibition and distribution boomed nationwide. (Between November 1906 and March 1907, for example, producers increased their weekly output from 10,000 to 28,000 feet [3,000 to 8,500 metres] and still could not meet demand.)

The most immediate effect of the rapid rise of the distribution sector was the [nickelodeon](#) boom, the exponential growth of permanent film theatres in the United States from a mere handful in 1904 to between 8,000 and 10,000 by 1908. Named for the Nickelodeon (ersatz Greek for “nickel theatre”), which opened in Pittsburgh in 1905, these theatres were makeshift facilities lodged in converted storefronts. They showed approximately an hour's worth of films for an admission price of 5 to 10 cents. Originally identified with working-class audiences, nickelodeons appealed increasingly to the middle class as the decade wore on, and they became associated with the rising popularity of the story film. Their spread also forced the standardization of film length at one reel, or 1,000 feet (305 metres), to facilitate high-efficiency production and the trading of products within the industry.

By 1908 there were about 20 motion-picture production companies operating in the United States. They were constantly at war with one another over business practices and patent rights, and they had begun to fear that their fragmentation would cause them to lose control of the industry to the two new sectors of distribution and exhibition. The most powerful among

them—Edison, Biograph, Vitagraph, Essanay, Kalem, Selig Polyscope, Lubin, the American branches of the French Star Film and Pathé Frères, and Kleine Optical, the largest domestic distributor of foreign films—therefore entered into a collusive trade agreement to ensure their continued dominance. On Sept. 9, 1908, these companies formed the [Motion Picture Patents Company](#) (MPPC), pooling the 16 most significant U.S. patents for motion-picture technology and entering into an exclusive contract with the Eastman Kodak Company for the supply of raw film stock.

The MPPC, also known as the “Trust,” sought to control every segment of the industry and therefore set up a licensing system for assessing royalties. The use of its patents was granted only to licensed equipment manufacturers; film stock could be sold only to licensed producers; licensed producers and importers were required to fix rental prices at a minimum level and to set quotas for foreign footage to reduce competition; MPPC films could be sold only to licensed distributors, who could lease them only to licensed exhibitors; and only licensed exhibitors had the right to use MPPC projectors and rent company films. To solidify its control, in 1910—the same year in which motion-picture attendance in the United States rose to 26 million persons a week—the MPPC formed the General Film Company, which integrated the licensed distributors into a single corporate entity. Although it was clearly monopolistic in practice and intent, the MPPC helped to stabilize the American film industry during a period of unprecedented growth and change by standardizing exhibition practice, increasing the efficiency of distribution, and regularizing pricing in all three sectors. Its collusive nature, however, provoked a reaction that ultimately destroyed it.

In a sense, the MPPC's ironclad efforts to eliminate competition merely fostered it. Almost from the outset there was widespread resistance to the MPPC on the part of independent distributors (numbering 10 or more in early 1909) and exhibitors (estimated at 2,000 to 2,500), and in January 1909 they formed their own trade association, the Independent Film Protective Association—reorganized that fall as the National Independent Moving Picture Alliance—to provide financial and legal support against the Trust. A more effective and powerful anti-Trust organization was the Motion Picture Distributing and Sales Company, which began operation in May 1910 (three weeks after the inception of General Film) and which eventually came to serve 47 exchanges in 27 cities. For nearly two years, independents were able to present a united front through the company, which finally split into two rival camps in the spring of 1912 (the Mutual Film Corporation and the [Universal Film Manufacturing Company](#)).

By imitating MPPC practices of joining forces and licensing, the early independents were able to compete effectively against the Trust in its first three years of operation, netting about 40 percent of all American film business. In fact, their product, the one-reel short, and their mode of operation were initially fundamentally the same as the MPPC's. The independents later revolutionized the industry, however, by adopting the multiple-reel film as their basic product, a move that caused the MPPC to embrace the one-reeler with a vengeance, hastening its own demise.

The [silent](#) years, 1910–27

Pre-World War I American cinema

Multiple-reel films had appeared in the United States as early as 1907, when [Adolph Zukor](#) distributed Pathé's three-reel *Passion Play*, but when [Vitagraph](#) produced the five-reel *The*

Life of Moses in 1909, the [MPPC](#) forced it to be released in serial fashion at the rate of one reel a week. The multiple-reel film—which came to be called a “feature,” in the vaudevillian sense of a headline attraction—achieved general acceptance with the smashing success of Louis Mercanton's three-and-one-half-reel *La Reine Elisabeth* ([Queen Elizabeth](#), 1912), which starred [Sarah Bernhardt](#) and was imported by Zukor (who founded the independent Famous Players production company with its profits). In 1912 Enrico Guazzoni's nine-reel Italian superspectacle [Quo Vadis?](#) (“Whither Are You Going?”) was road-shown in legitimate theatres across the country at a top admission price of one dollar, and the feature craze was on.

At first there were difficulties in distributing features, because the exchanges associated with both the MPPC and the independents were geared toward cheaply made one-reel shorts. Because of their more elaborate production values, features had relatively higher negative costs. This was a disadvantage to distributors, who charged a uniform price per foot. By 1914, however, several national feature-distribution alliances that correlated pricing with a film's negative cost and box-office receipts were organized. These new exchanges demonstrated the economic advantage of multiple-reel films over shorts. Exhibitors quickly learned that features could command higher admission prices and longer runs; single-title packages were also cheaper and easier to advertise than programs of multiple titles. As for manufacturing, producers found that the higher expenditure for features was readily amortized by high volume sales to distributors, who in turn were eager to share in the higher admission returns from the theatres. The whole industry soon reorganized itself around the economics of the multiple-reel film, and the effects of this restructuring did much to give motion pictures their characteristic modern form.

Feature films made motion pictures respectable for the middle class by providing a format that was analogous to that of the legitimate theatre and was suitable for the adaptation of middle-class novels and plays. This new audience had more demanding standards than the older working-class one, and producers readily increased their budgets to provide high technical quality and elaborate productions. The new viewers also had a more refined sense of comfort, which exhibitors quickly accommodated by replacing their storefronts with large, elegantly appointed new theatres in the major urban centres (one of the first was Mitchell L. Marks's 3,300-seat Strand, which opened in the Broadway district of Manhattan in 1914). Known as “dream palaces” because of the fantastic luxuriance of their interiors, these houses had to show features rather than a program of shorts to attract large audiences at premium prices. By 1916 there were more than 21,000 movie theatres in the United States. Their advent marked the end of the nickelodeon era and foretold the rise of the Hollywood studio system, which dominated urban exhibition from the 1920s to the '50s. Before the new studio-based monopoly could be established, however, the patents-based monopoly of the MPPC had to expire, and this it did about 1914 as a result of its own basic assumptions.

As conceived by Edison, the basic operating principle of the Trust was to control the industry through patents pooling and licensing, an idea logical enough in theory but difficult to practice in the context of a dynamically changing marketplace. Specifically, the Trust's failure to anticipate the independents' widespread and aggressive resistance to its policies cost it a fortune in patent-infringement litigation. Furthermore, the Trust badly underestimated the importance of the feature film, permitting the independents to claim this popular new product as entirely their own. Another issue that the [MPPC](#) misjudged was the power of the marketing strategy known as the “[star system](#).” Borrowed from the theatre industry, this system involves the creation and management of publicity about key performers, or stars, to stimulate demand

for their films. Trust company producers used this kind of publicity after 1910, when Carl Laemmle of Independent Motion Pictures (IMP) promoted Florence Lawrence into national stardom through a series of media stunts in St. Louis, Mo., but they never exploited the technique as forcefully or as imaginatively as the independents did. Finally, and most decisively, in August 1912 the U.S. Justice Department brought suit against the MPPC for “restraint of trade” in violation of the Sherman Antitrust Act. Delayed by countersuits and by World War I, the government's case was eventually won, and the MPPC formally dissolved in 1918, although it had been functionally inoperative since 1914.

The rise and fall of the MPPC was concurrent with the industry's move to southern California. As a result of the nickelodeon boom, some exhibitors—who showed three separate programs over a seven-day period—had begun to require as many as 20 new films per week, and it became necessary to put production on a systematic year-round schedule. Because most films were still shot outdoors in available light, such schedules could not be maintained in the vicinity of New York City or Chicago, where the industry had originally located itself in order to take advantage of trained theatrical labour pools. As early as 1907, production companies, such as Selig Polyscope, began to dispatch production units to warmer climates during winter. It was soon clear that what producers required was a new industrial centre—one with warm weather, a temperate climate, a variety of scenery, and other qualities (such as access to acting talent) essential to their highly unconventional form of manufacturing.

Various companies experimented with location shooting in Jacksonville, Fla., in San Antonio, Texas, in Santa Fe, N.M., and even in Cuba, but the ultimate site of the American film industry was a Los Angeles suburb (originally a small industrial town) called [Hollywood](#). It is generally thought that Hollywood's distance from the MPPC's headquarters in New York City made it attractive to the independents, but MPPC members such as Selig, Kalem, Biograph, and Essanay had also established facilities there by 1911 in response to a number of the region's attractions. These included the temperate climate required for year-round production (the U.S. Weather Bureau estimated that an average of 320 days per year were sunny or clear); a wide range of topography within a 50-mile (80-km) radius of Hollywood, including mountains, valleys, forests, lakes, islands, seacoast, and desert; the status of Los Angeles as a professional theatrical centre; the existence of a low tax base; and the presence of cheap and plentiful labour and land. This latter factor enabled the newly arrived production companies to buy up tens of thousands of acres of prime real estate on which to locate their studios, standing sets, and backlots.

By 1915 approximately 15,000 workers were employed by the motion-picture industry in Hollywood, and more than 60 percent of American production was centred there. In that same year the trade journal *Variety* reported that capital investment in American motion pictures—the business of artisanal craftsmen and fairground operators only a decade before—had exceeded \$500 million. The most powerful companies in the new film capital were the independents, who were flush with cash from their conversion to feature production. These included the Famous Players–Lasky Corporation (later [Paramount Pictures](#), c. 1927), which was formed by a merger of Zukor's Famous Players Company, Jesse L. Lasky's Feature Play Company, and the Paramount distribution exchange in 1916; [Universal Pictures](#), founded by [Carl Laemmle](#) in 1912 by merging IMP with Powers, Rex, Nestor, Champion, and Bison; [Goldwyn Picture Corporation](#), founded in 1916 by [Samuel Goldfish](#) (later Goldwyn) and Edgar Selwyn; Metro Picture Corporation and Louis B. Mayer Pictures, founded by [Louis B. Mayer](#) in 1915 and 1917, respectively; and the Fox Film Corporation (later [Twentieth Century–Fox](#), 1935), founded by [William Fox](#) in 1915. After World War I these companies

were joined by Loew's, Inc. (parent corporation of [MGM](#), created by the merger of Metro, Goldwyn, and Mayer companies cited above, 1924), a national exhibition chain organized by Marcus Loew and Nicholas Schenck in 1919; [First National Pictures, Inc.](#), a circuit of independent exhibitors who established their own production facilities in Burbank, Calif., in 1922; [Warner Brothers Pictures, Inc.](#), founded by Harry, Albert, Samuel, and [Jack Warner](#) in 1923; and [Columbia Pictures, Inc.](#), incorporated in 1924 by [Harry Cohn](#) and Jack Cohn.

These organizations became the backbone of the Hollywood studio system, and the men who controlled them shared several important traits. They were all independent exhibitors and distributors who had outwitted the Trust and earned their success by manipulating finances in the postnickelodeon feature boom, merging production companies, organizing national distribution networks, and ultimately acquiring vast theatre chains. They saw their business as basically a retailing operation modeled on the practice of chain stores such as Woolworth's and Sears. Not incidentally, these men were all first- or second-generation Jewish immigrants from eastern Europe, most of them with little formal education, while the audience they served was 90 percent Protestant and Catholic. This circumstance would become an issue during the 1920s, when the movies became a mass medium that was part of the life of every U.S. citizen and when Hollywood became the chief purveyor of American culture to the world.

Pre-World War I [European cinema](#)

Before World War I, European cinema was dominated by [France](#) and [Italy](#). At [Pathé Frères](#), director general Ferdinand Zecca perfected the *course comique*, a uniquely Gallic version of the chase film, which inspired Mack Sennett's Keystone Kops, while the immensely popular Max Linder created a comic persona that would deeply influence the work of Charlie Chaplin. The episodic crime film was pioneered by Victorin Jasset in the Nick Carter series, produced for the small Éclair Company, but it remained for Gaumont's [Louis Feuillade](#) to bring the genre to aesthetic perfection in the extremely successful serials *Fantômas* (1913–14), *Les Vampires* (1915–16), and *Judex* (1916).

Another influential phenomenon initiated in prewar France was the *film d'art* movement. It began with *L'Assassinat du duc de Guise* ("The Assassination of the Duke of Guise," 1908), directed by Charles Le Bargy and André Calmettes of the Comédie Française for the Société Film d'Art, which was formed for the express purpose of transferring prestigious stage plays starring famous performers to the screen. *L'Assassinat's* success inspired other companies to make similar films, which came to be known as *films d'art*. These films were long on intellectual pedigree and short on narrative sophistication. The directors simply filmed theatrical productions in toto, without adaptation. Their brief popularity nevertheless created a context for the lengthy treatment of serious material in motion pictures and was directly instrumental in the rise of the feature.

No country, however, was more responsible for the popularity of the feature than [Italy](#). The Italian cinema's lavishly produced costume spectacles brought it international prominence in the years before the war. The prototypes of the genre, by virtue of their epic material and length, were the Cines company's six-reel *Gli ultimi giorni di Pompei* (*The Last Days of Pompei*), directed by Luigi Maggi in 1908, and its 10-reel remake, directed by Ernesto Pasquali in 1913; but it was Cines's nine-reel *Quo Vadis?* ("Whither Are You Going?" 1912), with its huge three-dimensional sets re-creating ancient Rome and its 5,000 extras, that established the standard for the superspectacle and briefly conquered the world market for

Italian motion pictures. Its successor, the Italia company's 12-reel [Cabiria](#) (1914), was even more extravagant in its historical reconstruction of the Second Punic War, from the burning of the Roman fleet at Syracuse to Hannibal crossing the Alps and the sack of Carthage. The Italian superspectacle stimulated public demand for features and influenced such important directors as Cecil B. DeMille, Ernst Lubitsch, and especially D.W. Griffith.

[D.W. Griffith](#)

There has been a tendency in modern film scholarship to view the narrative form of motion pictures as a development of an overall production system. Although narrative film was and continues to be strongly influenced by a combination of economic, technological, and social factors, it also owes a great deal to the individual artists who viewed film as a medium of personal expression. Chief among these innovators was D.W. Griffith. It is true that Griffith's self-cultivated reputation as a Romantic artist—"the father of film technique," "the man who invented Hollywood," "the Shakespeare of the screen," and the like—is somewhat overblown. It is also true that by 1908 film narrative had already been systematically organized to accommodate the material conditions of production. Griffith's work nevertheless transformed that system from its primitive to its classical mode. He was the first filmmaker to realize that the motion-picture medium, properly vested with technical vitality and seriousness of theme, could exercise enormous persuasive power over an audience, or even a nation, without recourse to print or human speech.

Griffith began his film career in late 1907 as an actor. He was cast as the lead in the Edison Company's *Rescued from an Eagle's Nest* (1907) and also appeared in many Biograph films. He had already attempted to make a living as a stage actor and a playwright without much success, and his real goal in approaching the film companies seems to have been to sell them scripts. In June 1908 [Biograph](#) gave him an opportunity to replace its ailing director, George ("Old Man") McCutcheon, on the chase film *The Adventures of Dollie*. With the advice of the company's two cameramen, [G.W. \("Billy"\) Bitzer](#) (who would become Griffith's personal cinematographer for much of his career) and Arthur Marvin (who actually shot the film), Griffith turned in a fresh and exciting film. His work earned him a full-time director's contract with Biograph, for whom he directed more than 450 one- and two-reel films over the next five years.

In the Biograph films, Griffith experimented with all the narrative techniques he would later use in the epics *The Birth of a Nation* (1915) and *Intolerance* (1916)—techniques that helped to formulate and stabilize Hollywood's classical narrative style. A few of these techniques were already in use when Griffith started; he simply refined them. Others were innovations Griffith devised to solve practical problems in the course of production. Still others resulted from his conscious analogy between film and literary narrative, chiefly Victorian novels and plays. In all cases, however, Griffith brought to the practice of filmmaking a seriousness of purpose and an intensity of vision that, combined with his intuitive mastery of film technique, made him the first great artist of the cinema.

Griffith's first experiments were in the field of editing and involved varying the standard distance between the audience and the screen. In *Greaser's Gauntlet*, made one month after *Dollie*, he first used a cut-in from a long shot to a full shot to heighten the emotional intensity of a scene. In an elaboration of this practice, he was soon taking shots from multiple camera setups—long shots, full shots, medium shots, close shots, and, ultimately, close-ups—and combining their separate perspectives into single dramatic scenes. By October 1908 Griffith

was practicing parallel editing between the dual narratives of *After Many Years*, and the following year he extended the technique to the representation of three simultaneous actions in *The Lonely Villa*, cutting rapidly back and forth between a band of robbers breaking into a suburban villa, a woman and her children barricaded within, and the husband rushing from town to the rescue. This type of crosscutting, or intercutting, came to be known as the “Griffith last-minute rescue” and was employed as a basic structural principle in both *The Birth of a Nation* and *Intolerance*. It not only employed the rapid alternation of shots but also called for the shots themselves to be held for shorter and shorter durations as the parallel lines of action converged; in its ability to create the illusion of simultaneous actions, the intercut chase sequence prefigured Soviet theories of montage by at least a decade, and it remains a basic component of narrative film form to this day.

Another area of experiment for Griffith involved camera movement and placement, most of which had been purely functional before him. When Biograph started sending his production unit to southern California in 1910, Griffith began to practice panoramic [panning shots](#) not only to provide visual information but also to engage his audience in the total environment of his films. Later he would prominently employ the [tracking](#), or traveling, shot, in which the camera—and therefore the audience—participates in the dramatic action by moving with it. In California, Griffith discovered that camera angle could be used to comment upon the content of a shot or to heighten its dramatic emphasis in a way that the conventionally mandated head-on medium shot could not; and, at a time when convention dictated the flat and uniform illumination of every element in a scene, he pioneered the use of expressive lighting to create mood and atmosphere. Like so many of the other devices he brought into general use, these had all been employed by earlier directors, but Griffith was the first to practice them with the care of an artist and to rationalize them within the overall structure of his films.

Griffith's one-reelers grew increasingly complex between 1911 and 1912, and he began to realize that only a longer and more expansive format could contain his vision. At first he made such two-reel films as *Enoch Arden* (1911), *Man's Genesis* (1912), *The Massacre* (1912), and *The Mothering Heart* (1913), but these went virtually unnoticed by a public enthralled with such recent features from Europe as *Queen Elizabeth* and *Quo Vadis?* Finally Griffith determined to make an epic himself, based on the story of Judith and Holofernes from the Apocrypha. The result was the four-reel *Judith of Bethulia* (1913), filmed secretly on a 12-square-mile (31-square-km) set in Chatsworth Park, Calif. In addition to its structurally complicated narrative, *Judith* contained massive sets and battle scenes unlike anything yet attempted in American film. It cost twice the amount Biograph had allocated for its budget. Company officials, stunned at Griffith's audacity and extravagance, tried to relieve the director of his creative responsibilities by promoting him to studio production chief. Griffith quit instead, publishing a full-page advertisement in *The New York Dramatic Mirror* (Dec. 3, 1913), in which he took credit for all the Biograph films he had made from *The Adventures of Dollie* through *Judith*, as well as for the narrative innovations they contained. He then accepted an offer from Harry E. Aitken, the president of the recently formed Mutual Film Corporation, to head the feature production company Reliance-Majestic; he took Bitzer and most of his Biograph stock company with him.

As part of his new contract, Griffith was allowed to make two independent features per year, and for his first project he chose to adapt *The Clansman*, a novel about the American Civil War and [Reconstruction](#) by the Southern clergyman Thomas Dixon, Jr. (As a Kentuckian whose father had served as a Confederate officer, Griffith was deeply sympathetic to the material, which was highly sensational in its depiction of Reconstruction as a period in which

mulatto carpetbaggers and their black henchmen had destroyed the social fabric of the South and given birth to a heroic Ku Klux Klan.) Shooting on the film began in secrecy in late 1914. Although a script existed, Griffith kept most of the continuity in his head—a remarkable feat considering that the completed film contained 1,544 separate shots at a time when the most elaborate of foreign spectacles boasted fewer than 100. When the film opened in March 1915, retitled *The Birth of a Nation*, it was immediately pronounced “epoch-making” and recognized as a remarkable artistic achievement. The complexity of its narrative and the epic sweep of its subject were unprecedented, but so too were its controversial manipulations of audience response, especially its blatant appeals to racism. Despite its brilliantly conceived battle sequences, its tender domestic scenes, and its dignified historical reconstructions, the film provoked fear and disgust with its shocking images of miscegenation and racial violence. As the film's popularity swept the nation, denunciations followed, and many who had originally praised it, such as President Woodrow Wilson, were forced to recant. Ultimately, after screenings of *The Birth of a Nation* had caused riots in several cities, it was banned in eight Northern and Midwestern states. (First Amendment protection was not extended to motion pictures in the United States until 1952.) Such measures, however, did not prevent *The Birth of a Nation* from becoming the single most popular film in history throughout much of the 20th century; it achieved national distribution in the year of its release and was seen by nearly three million people.

Taking the lead in protesting against *The Birth of a Nation*, the National Association for the Advancement of Colored People (NAACP), which had been founded six years prior to the film's release, used the struggle as an organizing tool. The powerful impact of Griffith's film meanwhile persuaded many black leaders that racial stereotyping in motion pictures could be more effectively challenged if African American filmmakers produced works more accurately and fairly depicting black life. For their first effort, *The Birth of a Race* (1919), black sponsors sought collaboration with white producers but lost control of the project, which was judged a failure. Other aspiring black filmmakers took note of the film's problems and began to make their own works independently. The Lincoln Motion Picture Company (run by George P. Johnson and Noble Johnson) and the writer and entrepreneur [Oscar Micheaux](#) were among those who launched what became known as the genre of “race pictures,” produced in and for the black community.

Although it is difficult to believe that the racism of *The Birth of a Nation* was unconscious, as some have claimed, it is easy to imagine that Griffith had not anticipated the power of his own images. He seems to have been genuinely stunned by the hostile public reaction to his masterpiece, and he fought back by publishing a pamphlet entitled *The Rise and Fall of Free Speech in America* (1915), which vilified the practice of [censorship](#) and especially intolerance. At the height of his notoriety and fame, Griffith decided to produce a spectacular cinematic polemic against what he saw as a flaw in human character that had endangered civilization throughout history. The result was the massive epic *Intolerance* (1916), which interweaves stories of martyrdom from four separate historical periods. The film was conceived on a scale so monumental that it dwarfed all its predecessors. Crosscutting freely between a contemporary tale of courtroom injustice, the fall of ancient Babylon to Cyrus the Great in 539 BC, the Massacre of St. Bartholomew's Day in 16th-century France, and the Crucifixion of Christ, Griffith created an editing structure so abstract that contemporary audiences could not understand it. Even the extravagant sets and exciting battle sequences could not save *Intolerance* at the box office. To reduce his losses, Griffith withdrew the film from distribution after 22 weeks; he subsequently cut into the negative and released the modern and the Babylonian stories as two separate features, *The Mother and the Law* and *The*

Fall of Babylon, in 1919. (Although ignored by Americans, *Intolerance* was both popular and vastly influential in the Soviet Union, where filmmakers minutely analyzed Griffith's editing style and techniques.)

It would be fair to say that Griffith's career as an innovator of film form ended with *Intolerance*, but his career as a film artist certainly did not. He went on to direct another 26 features between 1916 and 1931, chief among them the World War I anti-German propaganda epic (financed in part by the British government) *Hearts of the World* (1918), the subtle and lyrical *Broken Blossoms* (1919), and the rousing melodrama *Way Down East* (1920). The financial success of the latter made it possible for Griffith to establish his own studio at Mamaroneck, N.Y., where he produced the epics *Orphans of the Storm* (1921) and *America* (1924), which focused on the French and American revolutions, respectively; both lost money. Griffith's next feature was the independent semidocumentary *Isn't Life Wonderful?* (1925), which was shot on location in Germany and is thought to have influenced both the [“street” films](#) of the German director G.W. Pabst and the post-World War II Italian Neorealist movement.

Griffith's last films, with the exception of *The Struggle* (1931), were all made for other producers. Not one could be called a success, although his first sound film, *Abraham Lincoln* (1930), was recognized as an effective essay in the new medium. The critical and financial failure of *The Struggle*, however, a version of Émile Zola's *L'Assommoir* (*The Drunkard*), forced Griffith to retire.

It might be said of Griffith that, like Georges Méliès and Edwin S. Porter, he outlived his genius, but that is not true. Griffith was fundamentally a 19th-century man who became one of the 20th-century's greatest artists. Transcending personal defects of vision, judgment, and taste, he developed the narrative language of film. Later filmmakers adapted his techniques and structures to new themes and styles, while for Griffith his innovations were inextricably linked to a social vision that became obsolete while he was still in the prime of his working life.

Post-World War I European cinema

Prior to World War I, the American cinema had lagged behind the film industries of Europe, particularly those of France and Italy, in such matters as feature production and the establishment of permanent theatres. During the war, however, European film production virtually ceased, in part because the same chemicals used in the production of celluloid were necessary for the manufacture of gunpowder. The American cinema, meanwhile, experienced a period of unprecedented prosperity and growth. By the end of the war, it exercised nearly total control of the international market: when the Treaty of Versailles was signed in 1919, 90 percent of all films screened in Europe, Africa, and Asia were American, and the figure for South America was (and remained through the 1950s) close to 100 percent. The main exception was Germany, which had been cut off from American films from 1914 until the end of the war.

Germany

Before World War I, the German motion-picture audience drew broadly from different social classes, and the country was among the leaders in the construction of film theatres. But German film production lagged behind that of several other European countries, and Denmark's film industry in particular played a more prominent role in German film exhibition than did many domestic companies. This dependence on imported films became a matter of concern among military leaders during the war, when a flood of effective anti-German propaganda films began to pour into Germany from the Allied countries. Therefore, on Dec. 18, 1917, the German general [Erich Ludendorff](#) ordered the merger of the main German production, distribution, and exhibition companies into the government-subsidized conglomerate Universum Film Aktiengesellschaft ([UFA](#)). UFA's mission was to upgrade the quality of German films. The organization proved to be highly effective, and, when the war ended in Germany's defeat in November 1918, the German film industry was prepared for the first time to compete in the international marketplace. Transferred to private control, UFA became the single largest studio in Europe and produced most of the films associated with the “golden age” of German cinema during the Weimar Republic (1919–33).

UFA's first peacetime productions were elaborate costume dramas (*Kostümfilme*) in the vein of the prewar Italian superspectacles, and the master of this form was [Ernst Lubitsch](#), who directed such lavish and successful historical pageants as *Madame Du Barry* (released in the United States as *Passion*, 1919), *Anna Boleyn* (*Deception*, 1920), and *Das Weib des Pharaos* (*The Loves of Pharaoh*, 1921) before immigrating to the United States in 1922. These films earned the German cinema a foothold in the world market, but it was an Expressionist work, *Das Kabinett des Dr. Caligari* ([The Cabinet of Dr. Caligari](#), 1919), that brought the industry its first great artistic acclaim. Based on a scenario by the Czech poet Hans Janowitz and the Austrian writer Carl Mayer, the film recounts a series of brutal murders that are committed in the north German town of Holstenwall by a somnambulist at the bidding of a demented mountebank, who believes himself to be the incarnation of a homicidal 18th-century hypnotist named Dr. Caligari. Erich Pommer, *Caligari*'s producer at Decla-Bioskop (an independent production company that was to merge with UFA in 1921), added a scene to the original scenario so that the story appears to be narrated by a madman confined to an asylum of which the mountebank is director and head psychiatrist. To represent the narrator's tortured mental state, the director, [Robert Wiene](#), hired three prominent Expressionist artists—Hermann Warm, Walter Röhrig, and Walter Reimann—to design sets that depicted exaggerated dimensions and deformed spatial relationships. To heighten this architectural stylization (and also to economize on electric power, which was rationed in postwar Germany), bizarre patterns of light and shadow were painted directly onto the scenery and even onto the characters' makeup.

In its effort to embody disturbed psychological states through decor, *Caligari* influenced enormously the UFA films that followed it and gave rise to the movement known as [German Expressionism](#). The films of this movement were completely studio-made and often used distorted sets and lighting effects to create a highly subjective mood. They were primarily films of fantasy and terror that employed horrific plots to express the theme of the soul in search of itself. Most were photographed by one of the two great cinematographers of the Weimar period, Karl Freund and Fritz Arno Wagner. Representative works include F.W. Murnau's *Der Januskopf* (*Janus-Faced*, 1920), adapted from Robert Louis Stevenson's *Dr. Jekyll and Mr. Hyde*; Paul Wegener and Carl Boese's *Der Golem* (*The Golem*, 1920), adapted from a Jewish legend in which a gigantic clay statue becomes a raging monster; Arthur

Robison's *Schatten* (*Warning Shadows*, 1922); Wiene's *Raskolnikow* (1923), based on Fyodor Dostoyevsky's *Crime and Punishment*; Paul Leni's *Das Wachsfigurenkabinett* (*Waxworks*, 1924); and Henrik Galeen's *Der Student von Prag* (*The Student of Prague*, 1926), which combines the Faust legend with a doppelgänger, or double, motif. In addition to winning international prestige for German films, Expressionism produced two directors who would become major figures in world cinema, [Fritz Lang](#) and [F.W. Murnau](#).

Lang had already directed several successful serials, including *Die Spinnen* (*The Spiders*, 1919–20), when he collaborated with his future wife, the scriptwriter Thea von Harbou, to produce *Der müde Tod* (“The Weary Death”; English title: *Destiny*, 1921) for Decla-Bioskop. This episodic Romantic allegory of doomed lovers, set in several different historical periods, earned Lang acclaim for his dynamic compositions of architectural line and space. Lang's use of striking, stylized images is also demonstrated in the other films of his Expressionist period, notably the crime melodrama *Dr. Mabuse, der Spieler* (*Dr. Mabuse, the Gambler*, 1922), the Wagnerian diptych *Siegfried* (1922–24) and *Kriemhilds Rache* (*Kriemhild's Revenge*, 1922–23), and the stunningly futuristic [Metropolis](#) (1926), perhaps the greatest science-fiction film ever made. After directing the early sound masterpiece *M* (1931), based on child murders in Düsseldorf, Lang became increasingly estranged from German political life. He emigrated in 1933 to escape the Nazis and began a second career in the Hollywood studios the following year.

[Murnau](#) made several minor Expressionist films before directing one of the movement's classics, an (unauthorized) adaptation of Bram Stoker's novel *Dracula* entitled [Nosferatu—eine Symphonie des Grauens](#) (“Nosferatu, a Symphony of Horror,” 1922), but it was *Der letzte Mann* (“The Last Man”; English title: [The Last Laugh](#), 1924), a film in the genre of *Kammerspiel* (“intimate theatre”), that made him world-famous. Scripted by Carl Mayer and produced by Erich Pommer for UFA, *Der letzte Mann* told the story of a hotel doorman who is humiliated by the loss of his job and—more important, apparently, in postwar German society—of his splendid paramilitary uniform. Murnau and [Karl Freund](#), his cameraman, gave this simple tale a complex narrative structure through their innovative use of camera movement and subjective point-of-view shots. In one famous example, Freund strapped a lightweight camera to his chest and stumbled drunkenly around the set of a bedroom to record the inebriated porter's point of view. In the absence of modern cranes and dollies, at various points in the filming Murnau and Freund placed the camera on moving bicycles, fire engine ladders, and overhead cables in order to achieve smooth, sustained movement. The total effect was a tapestry of subjectively involving movement and intense identification with the narrative. Even more remarkably, the film conveyed its meaning without using any printed intertitles for dialogue or explanation.

Der letzte Mann was universally hailed as a masterpiece and probably had more influence on Hollywood style than any other single foreign film in history. Its “unchained camera” technique (Mayer's phrase) spawned many imitations in Germany and elsewhere, the most significant being E.A. Dupont's circus-tent melodrama *Variété* (1925). The film also brought Murnau a long-term Hollywood contract, which he began to fulfill in 1927 after completing two last “superproductions,” *Tartüff* (*Tartuffe*, 1925) and *Faust* (1926), for UFA.

In 1924 the German mark was stabilized by the so-called [Dawes Plan](#), which financed the long-term payment of Germany's war-reparations debt and curtailed all exports. This created an artificial prosperity in the economy at large, which lasted only until the stock market crash of 1929, but it was devastating to the film industry, the bulk of whose revenues came from

foreign markets. Hollywood then seized the opportunity to cripple its only serious European rival, saturating Germany with American films and buying its independent theatre chains. As a result of these forays and its own internal mismanagement, UFA stood on the brink of bankruptcy by the end of 1925. It was saved by a \$4 million loan offered by two major American studios, Famous Players–Lasky (later Paramount) and Metro-Goldwyn-Mayer, in exchange for collaborative rights to UFA studios, theatres, and creative personnel. This arrangement resulted in the founding of the Parufamet (Paramount-UFA-Metro) Distribution Company in early 1926 and the almost immediate emigration of UFA film artists and technicians to Hollywood, where they worked for a variety of studios. This first Germanic migration was temporary. Many of the filmmakers went back to UFA disgusted at the assembly-line character of the American studio system, but many—such as Lubitsch, Freund, and Murnau—stayed on to launch full-fledged Hollywood careers, and many more would return during the 1930s to escape the Nazi regime.

In the meantime, the new sensibility that had entered German intellectual life turned away from the morbid psychological themes of Expressionism toward an acceptance of “life as it is lived.” Called *die neue Sachlichkeit* (“the new objectivity”), this spirit stemmed from the economic dislocations that beset German society in the wake of the war, particularly the impoverishment of the middle classes through raging inflation. In cinema, *die neue Sachlichkeit* translated into the grim social realism of the “street” films of the late 1920s, including G.W. Pabst's *Die freudlose Gasse* (*The Joyless Street*, 1925), Bruno Rahn's *Dirnentragödie* (*Tragedy of the Streets*, 1927), Joe May's *Asphalt* (1929), and Piel Jutzi's *Berlin-Alexanderplatz* (1931). Named for their prototype, Karl Grune's *Die Strasse* (*The Street*, 1923), these films focused on the disillusionment, cynicism, and ultimate resignation of ordinary German people whose lives were crippled during the postwar inflation.

The master of the form was [G.W. Pabst](#), whose work established conventions of continuity editing that would become essential to the sound film. In such important realist films as *Die freudlose Gasse*, *Die Liebe der Jeanne Ney* (*The Love of Jeanne Ney*, 1927), *Die Büchse der Pandora* (*Pandora's Box*, 1929), and *Das Tagebuch einer Verlorenen* (*Diary of a Lost Girl*, 1929), Pabst created complex continuity sequences, using techniques that became key features of Hollywood's “invisible” editing style, such as cutting on action, cutting from a shot of a character's glance to one of what the character sees (motivated point-of-view shots), and cutting to a reverse angle shot (one in which the camera angle has changed 180 degrees; e.g., in a scene in which a man and a woman face one another in conversation, the man is seen from the woman's point of view, and then the woman is shown from the man's point of view). Pabst later became an important figure of the early sound period, contributing two significant works in his pacifist films *Westfront 1918* (1930) and *Kameradschaft* (“Comradeship,” 1931). Emigrating from Germany after the Nazis seized power in 1933, Pabst worked in France and briefly in Hollywood. He returned to Germany in 1941 and made several films for the Nazi-controlled film industry during World War II.

By March 1927, UFA was once again facing financial collapse, and it turned this time to the Prussian financier [Alfred Hugenberg](#), a director of the powerful Krupp industrial empire and a leader of the right-wing German National Party who was sympathetic to the [Nazis](#). Hugenberg bought out the American interests in UFA, acquiring a majority of the company's stock and directing the remainder into the hands of his political allies. As chairman of the UFA board, he quietly instituted a nationalistic production policy that gave increasing prominence to those allies and their cause and that enabled the Nazis to subvert the German film industry when Adolf Hitler came to power in 1933. German cinema then fell under the

authority of [Joseph Goebbels](#) and his Ministry of Public Enlightenment and Propaganda. For the next 12 years every film made in the Third Reich had to be personally approved for release by Goebbels. Jews were officially banned from the industry, which caused a vast wave of German film artists to leave for Hollywood. Los Angeles became known as “the new Weimar,” and the German cinema was emptied of the talent and brilliance that had created its golden age.

The Soviet Union

During the decades of the Soviet Union's existence, the history of cinema in pre-Soviet Russia was a neglected subject, if not actively suppressed. In subsequent years, scholars have brought to light and reevaluated a small but vigorous film culture in the pre-World War I era. Some 4,000 motion-picture theatres were in operation, with the French company Pathé playing a substantial role in production and distribution. Meanwhile, Russian filmmakers such as Yevgeny Bauer had developed a sophisticated style marked by artful lighting and decor.

When Russia entered World War I in August 1914, foreign films could no longer be imported, and the tsarist government established the Skobelev Committee to stimulate domestic production and produce propaganda in support of the regime. The committee had little immediate effect, but, when the tsar fell in March 1917, the Provisional Government, headed by Aleksandr F. Kerensky, reorganized it to produce antitsarist propaganda. When the [Bolsheviks](#) inherited the committee eight months later, they transformed it into the Cinema Committee of the People's Commissariat of Education.

A minority party with approximately 200,000 members, the Bolsheviks had assumed the leadership of 160 million people who were scattered across the largest continuous landmass in the world, spoke more than 100 separate languages, and were mostly illiterate. [Vladimir Ilich Lenin](#) and other Bolshevik leaders looked on the motion-picture medium as a means of unifying the huge, disparate nation. Lenin was the first political leader of the 20th century to recognize both the importance of film as propaganda and its power to communicate quickly and effectively. He understood that audiences did not require literacy to comprehend a film's meaning and that more people could be reached through mass-distributed motion pictures than through any other medium of the time. Lenin declared: “The cinema is for us the most important of the arts,” and his government gave top priority to the rapid development of the Soviet film industry, which was nationalized in August 1919 and put under the direct authority of Lenin's wife, Nadezhda Krupskaya.

There was, however, little to build upon. Most of the prerevolutionary producers had fled to Europe, wrecking their studios as they left and taking their equipment and film stock with them. A foreign blockade prevented the importation of new equipment or stock (there were no domestic facilities for manufacturing either), and massive power shortages restricted the use of what limited resources remained. The Cinema Committee was not deterred, however; its first act was to found a professional film school in Moscow to train directors, technicians, and actors for the cinema.

The [Vsesoyuznyi Gosudarstvenyi Institut Kinematografii](#) (VGIK; “All-Union State Institute of Cinematography”) was the first such school in the world. Initially it trained people in the production of *agitki*, existing newsreels reedited for the purpose of agitation and propaganda

(agitprop). The *agitki* were transported on specially equipped agit-trains and agit-steamers to the provinces, where they were exhibited to generate support for the Revolution. (The state-controlled Cuban cinema used the same tactic after the revolution of 1959.) In fact, during the abysmal years of the [Russian Civil War](#) (1918–20), nearly all Soviet films were *agitki* of some sort. Most of the great directors of the Soviet silent cinema were trained in that form, although, having very little technical equipment and no negative film stock, they were often required to make “films without celluloid.”

Students at the VGIK were instructed to write, direct, and act out scenarios as if they were before cameras. Then—on paper—they assembled various “shots” into completed “films.” The great teacher [Lev Kuleshov](#) obtained a print of Griffith's *Intolerance* and screened it for students in his “Kuleshov workshop” until they had memorized its shot structures and could rearrange its multilayered editing sequences on paper in hundreds of different combinations.

Kuleshov further experimented with editing by intercutting the same shot of a famous actor's expressionless face with several different shots of highly expressive content—a steaming bowl of soup, a dead woman in a coffin, and a little girl playing with a teddy bear. The invariable response of film school audiences when shown these sequences was that the actor's face assumed the emotion appropriate to the intercut object—hunger for the soup, sorrow for the dead woman, paternal affection for the little girl. Kuleshov reasoned from this phenomenon, known today as the “[Kuleshov effect](#),” that the shot in film always has two values: the one it carries in itself as a photographic image of reality and the one it acquires when placed into juxtaposition with another shot. He reasoned further that the second value is more important to cinematic signification than the first and that time and space in the cinema must therefore be subordinate to the process of editing, or “[montage](#)” (coined by the Soviets from the French verb *monter*, “to assemble”). Kuleshov ultimately conceived of montage as an expressive process whereby dissimilar images could be linked together to create nonliteral or symbolic meaning.

Although Kuleshov made several important films, including *Po zakonu* (*By the Law*, 1926), it was as a teacher and theorist that he most deeply influenced an entire generation of Soviet directors. Two of his most brilliant students were [Sergey Eisenstein](#) and [Vsevolod Illarionovich Pudovkin](#).

Eisenstein was, with Griffith, one of the great pioneering geniuses of the modern cinema, and like his predecessor he produced a handful of enduring masterworks. Griffith, however, had elaborated the structure of narrative editing intuitively, whereas Eisenstein was an intellectual who formulated a modernist theory of editing based on the psychology of perception and Marxist dialectic. He was trained as a civil engineer, but in 1920 he joined the Moscow Proletkult Theatre, where he fell under the influence of the stage director Vsevolod Meyerhold and directed a number of plays in the revolutionary style of Futurism. In the winter of 1922–23 Eisenstein studied under Kuleshov and was inspired to write his first theoretical manifesto, *The Montage of Attractions*. Published in the radical journal *Lef*, the article advocated assaulting an audience with calculated emotional shocks for the purpose of agitation.

Eisenstein was invited to direct the Proletkult-sponsored film *Stachka* (*Strike*) in 1924, but, like Griffith, he knew little of the practical aspects of production. He therefore enlisted the aid of Eduard Tisse, a brilliant cinematographer at the state-owned Goskino studios, beginning a lifelong artistic collaboration. *Strike* is a semidocumentary representation of the brutal

suppression of a strike by tsarist factory owners and police. In addition to being Eisenstein's first film, it was also the first revolutionary mass-film of the new Soviet state. Conceived as an extended montage of shock stimuli, the film concludes with the now famous sequence in which the massacre of the strikers and their families is intercut with shots of cattle being slaughtered in an abattoir.

Strike was an immediate success, and Eisenstein was next commissioned to direct a film celebrating the 20th anniversary of the failed [1905 Revolution](#) against tsarism. Originally intended to provide a panorama of the entire event, the project eventually came to focus on a single representative episode—the mutiny of the battleship [Potemkin](#) and the massacre of the citizens of the port of [Odessa](#) by tsarist troops. *Bronenosets Potemkin* (*Battleship Potemkin*, 1925) emerged as one of the most important and influential films ever made, especially in Eisenstein's use of montage, which had improved far beyond the formulaic, if effective, juxtapositions of *Strike*.

Although agitational to the core, *Battleship Potemkin* is a work of extraordinary pictorial beauty and great elegance of form. It is symmetrically broken into five movements or acts, according to the structure of Greek tragedy. In the first of these, “Men and Maggots,” the flagrant mistreatment of the sailors at the hands of their officers is demonstrated, while the second, “Drama on the Quarterdeck,” presents the actual mutiny and the ship's arrival in Odessa. “Appeal from the Dead” establishes the solidarity of the citizens of Odessa with the mutineers, but it is the fourth sequence, “The Odessa Steps,” which depicts the massacre of the citizens, that thrust Eisenstein and his film into the historical eminence that both occupy today. Its power is such that the film's conclusion, “Meeting the Squadron,” in which the *Battleship Potemkin* in a show of brotherhood is allowed to pass through the squadron unharmed, is anticlimactic.

Unquestionably the most famous sequence of its kind in film history, “The Odessa Steps” incarnates the theory of dialectical montage that Eisenstein later expounded in his collected writings, *The Film Sense* (1942) and *Film Form* (1949). Eisenstein believed that meaning in motion pictures is generated by the collision of opposing shots. Building on Kuleshov's ideas, Eisenstein reasoned that montage operates according to the Marxist view of history as a perpetual conflict in which a force (thesis) and a counterforce (antithesis) collide to produce a totally new and greater phenomenon (synthesis). He compared this [dialectical](#) process in film editing to “the series of explosions of an internal combustion engine, driving forward its automobile or tractor.” The force of “The Odessa Steps” arises when the viewer's mind combines individual, independent shots and forms a new, distinct conceptual impression that far outweighs the shots' narrative significance. Through Eisenstein's accelerated manipulations of filmic time and space, the slaughter on the stone steps—where hundreds of citizens find themselves trapped between descending tsarist militia above and Cossacks below—acquires a powerful symbolic meaning. With the addition of a stirring revolutionary score by the German Marxist composer Edmund Meisel, the agitational appeal of *Battleship Potemkin* became nearly irresistible, and, when exported in early 1926, it made Eisenstein world-famous.

Eisenstein's next project, *Oktyabr* ([October](#), 1928), was commissioned by the Central Committee to commemorate the 10th anniversary of the Bolshevik Revolution. Accordingly, vast resources, including the Soviet army and navy, were placed at the director's disposal. Eisenstein based the shooting script on voluminous documentary material from the era and on John Reed's book *Ten Days That Shook the World*. When the film was completed in

November 1927, it was just under four hours long. While Eisenstein was making *October*, however, [Joseph Stalin](#) had taken control of the Politburo from [Leon Trotsky](#), and the director was forced to cut the print by one-third to eliminate references to the exiled Trotsky.

Eisenstein had consciously used *October* as a laboratory for experimenting with “intellectual” or “ideological” montage, an abstract type of editing in which the relationships established between shots are conceptual rather than visual or emotional. When the film was finally released, however, Stalinist critics attacked this alleged “formalist excess” (aestheticism or elitism). The same charge was leveled even more bitterly against Eisenstein's next film, *Staroe i novoe* (*Old and New*, 1929), which Stalinist bureaucrats completely disavowed. Stalin hated Eisenstein because he was an intellectual and a Jew, but the director's international stature was such that he could not be publicly purged. Instead, Stalin used the Soviet state-subsidy apparatus to foil Eisenstein's projects and attack his principles at every turn, a situation that resulted in the director's failure to complete another film until *Alexander Nevsky* was commissioned in 1938.

Eisenstein's nearest rival in the Soviet silent cinema was his fellow student [Vsevolod Illarionovich Pudovkin](#). Like Eisenstein, Pudovkin developed a new theory of montage, but one based on cognitive linkage rather than dialectical collision. He maintained that “the film is not shot, but built, built up from the separate strips of celluloid that are its raw material.” Pudovkin, like Griffith, most often used montage for narrative rather than symbolic purpose. His films are more personal than Eisenstein's; the epic drama that is the focus of Eisenstein's films exists in Pudovkin's films merely to provide a backdrop for the interplay of human emotions.

Pudovkin's major work is *Mat* (*Mother*, 1926), a tale of strikebreaking and terrorism in which a woman loses first her husband and then her son to the opposing sides of the 1905 Revolution. The film was internationally acclaimed for the innovative intensity of its montage, as well as for its emotion and lyricism. Pudovkin's later films include *Konets Sankt-Peterburga* (*The End of St. Petersburg*, 1927), which, like Eisenstein's *October*, was commissioned to celebrate the 10th anniversary of the Bolshevik Revolution, and *Potomok Chingis-Khana* (*The Heir to Genghis Khan*, or *Storm over Asia*, 1928), which is set in Central Asia during the Russian Civil War. Both mingle human drama with the epic and the symbolic as they tell a story of a politically naive person who is galvanized into action by tsarist tyranny. Although Pudovkin was never persecuted as severely by the Stalinists as Eisenstein, he too was publicly charged with formalism for his experimental sound film *Prostoi sluchai* (*A Simple Case*, 1932), which he was forced to release without its sound track. Pudovkin made several more sound films but remains best known for his silent work.

Two other seminal figures of the Soviet silent era were [Aleksandr Dovzhenko](#) and Dziga Vertov (original name Denis Kaufman). Dovzhenko, the son of Ukrainian peasants, had been a political cartoonist and painter before becoming a director at the state-controlled Odessa studios in 1926. After several minor works, he made *Zvenigora* (1928), a collection of boldly stylized tales about a hunt for an ancient Scythian treasure set during four different stages of Ukrainian history; *Arsenal* (1929), an epic film poem about the effects of revolution and civil war upon the Ukraine; and *Zemlya* (*Earth*, 1930), which is considered to be his masterpiece. *Earth* tells the story of the conflict between a family of wealthy landowning peasants (kulaks) and the young peasants of a collective farm in a small Ukrainian village, but the film is less a narrative than a lyric hymn to the cyclic recurrence of birth, life, love, and death in nature and in humankind. Although the film is acclaimed today, when it was released, Stalinist critics

denounced it as counterrevolutionary. Soon after, Dovzhenko entered a period of political eclipse, during which, however, he continued to make films.

[Dziga Vertov](#) (a pseudonym meaning “spinning top”) was an artist of quite different talents. He began his career as an *agitki* photographer and newsreel editor and is now acknowledged as the father of [cinema vérité](#) (a self-consciously realistic documentary movement of the 1960s and '70s) for his development and practice of the theory of the *kino-glaz* (“cinema-eye”). Vertov articulated this doctrine in the early 1920s in a number of radical manifestos in which he denounced conventional narrative cinema as impotent and demanded that it be replaced with a cinema of actuality based on the “organization of camera-recorded documentary material.” Between 1922 and 1925, he put his idea into practice in a series of 23 carefully crafted newsreel-documentaries entitled *Kino-pravda* (“film truth”) and *Goskinokalender*. Vertov's most famous film is *Chelovek s kinoapparatom* (*Man with a Movie Camera*, 1929), a feature-length portrait of Moscow from dawn to dusk. The film plays upon the “city symphony” genre inaugurated by Walter Ruttmann's *Berlin, the Symphony of a Great City* (1927), but Vertov repeatedly draws attention to the filmmaking process to create an autocritique of cinema itself.

Unlike most of his contemporaries, Vertov welcomed the coming of sound, envisioning it as a “radio-ear” to accompany the “cinema-eye.” His first sound film, *Entuziazm—simfoniya Donbassa* (*Symphony of the Donbas*, 1931), was an extraordinary contribution to the new medium, as was *Tri pesni o Lenine* (*Three Songs About Lenin*, 1934), yet Vertov could not escape the charge of formalist error any more than his peers. Although he did make the feature film *Kolybelnaya* (*Lullaby*) in 1937, for the most part the Stalinist establishment reduced him to the status of a newsreel photographer after 1934.

Many other Soviet filmmakers played important roles in the great decade of experiment that followed the Revolution, among them Grigory Kozintsev and Leonid Trauberg, Boris Barnet, Yakov Protazanov, Olga Preobrazhenskaya, Abram Room, and the documentarian Esther Shub. The period came to an abrupt end in 1929, when Stalin removed the state film trust (then called Sovkino) from the jurisdiction of the Commissariat of Education and placed it under the direct authority of the Supreme Council of the National Economy. Reorganized as Soyuzkino, the trust was turned over to the reactionary bureaucrat Boris Shumyatsky, a proponent of the narrowly ideological doctrine known as [Socialist Realism](#). This policy, which came to dominate the Soviet arts, dictated that individual creativity be subordinated to the political aims of the party and the state. In practice, it militated against the symbolic, the experimental, and the avant-garde in favour of a literal-minded “people's art” that glorified representative Soviet heroes and idealized Soviet experience. The restraints imposed made it impossible for the great filmmakers of the postrevolutionary era to produce creative or innovative work, and the Soviet cinema went into decline.

Post-World War I American cinema

During the 1920s in the [United States](#), motion-picture production, distribution, and exhibition became a major national industry and movies perhaps the major national obsession. The salaries of stars reached monumental proportions; filmmaking practices and narrative formulas were standardized to accommodate mass production; and Wall Street began to invest heavily in every branch of the business. The growing industry was organized according to the studio system that, in many respects, the producer [Thomas Harper Ince](#) had developed between 1914 and 1918 at Inceville, his studio in the Santa Ynez Canyon near Hollywood.

Ince functioned as the central authority over multiple production units, each headed by a director who was required to shoot an assigned film according to a detailed continuity script. Every project was carefully budgeted and tightly scheduled, and Ince himself supervised the final cut. This central producer system was the prototype for the studio system of the 1920s, and, with some modification, it prevailed as the dominant mode of Hollywood production for the next 40 years.

Virtually all the major film genres evolved and were codified during the 1920s, but none was more characteristic of the period than the [slapstick](#) comedy. This form was originated by [Mack Sennett](#), who, at his Keystone Studios, produced countless one- and two-reel shorts and features (*Tillie's Punctured Romance*, 1914; *The Surf Girl*, 1916; *Teddy at the Throttle*, 1917) whose narrative logic was subordinated to fantastic, purely visual humour. An anarchic mixture of circus, vaudeville, burlesque, pantomime, and the chase, Sennett's Keystone comedies created a world of inspired madness and mayhem, and they employed the talents of such future stars as [Charlie Chaplin](#), [Harry Langdon](#), [Roscoe \("Fatty"\) Arbuckle](#), [Mabel Normand](#), and [Harold Lloyd](#). When these performers achieved fame, many of them left Keystone, often to form their own production companies, a practice still possible in the early 1920s.

Chaplin, for example, who had developed the persona of the "Little Tramp" at Keystone, went on to direct and star in a series of shorts produced by Essanay in 1915 (*The Tramp*, *A Night in the Show*) and Mutual between 1916 and 1917 (*The Vagabond*, *One A.M.*, *The Rink*, *Easy Street*). In 1917 he was offered an eight-film contract with First National that enabled him to establish his own studio. He directed his first feature there, the semiautobiographical *The Kid* (1921), but most of his First National films were two-reelers. In 1919 Chaplin, D.W. Griffith, [Mary Pickford](#), and [Douglas Fairbanks](#), the four most popular and powerful film artists of the time, jointly formed the [United Artists Corporation](#) in order to produce and distribute—and thereby retain artistic and financial control over—their own films. Chaplin directed three silent features for United Artists: *A Woman of Paris* (1923), his great comic epic *The Gold Rush* (1925), and *The Circus* (1928), which was released after the introduction of sound into motion pictures. He later made several sound films, but the two most successful—his first two, *City Lights* (1931) and *Modern Times* (1936)—were essentially silent films with musical scores.

[Buster Keaton](#) possessed a kind of comic talent very different from Chaplin's, but both men were wonderfully subtle actors with a keen sense of the tragic often contained within the comic, and both were major directors of their period. Keaton, like Chaplin, was born into a theatrical family and began performing in vaudeville skits at a young age. Intrigued by the new film medium, he left the stage and worked for two years as a supporting comedian for Arbuckle's production company. In 1919 Keaton formed his own production company, where over the next four years he made 20 shorts (including *One Week*, 1920; *The Boat*, 1921; *Cops*, 1922; and *The Balloonatic*, 1923) that represent, with Chaplin's Mutual films, the acme of American slapstick comedy. A Keaton trademark was the "trajectory gag," in which perfect timing of acting, directing, and editing propels his film character through a geometric progression of complicated sight gags that seem impossibly dangerous but are still dramatically logical. Such routines inform all of Keaton's major features—*Our Hospitality* (1923), *Sherlock, Jr.* (1924), *The Navigator* (1924), *Seven Chances* (1925), and his masterpieces *The General* (1927) and *Steamboat Bill, Jr.* (1928). Keaton's greatest films, all made before his company was absorbed by MGM, have a reflexive quality that indicates his fascination with film as a medium. Although some of his MGM films were financially

successful, the factory-like studio system stifled Keaton's creativity, and he was reduced to playing bit parts after the early 1930s.

Important but lesser silent comics were [Lloyd](#), the team of [Stan Laurel and Oliver Hardy](#), Langdon, and Arbuckle. Working at the Hal Roach Studios, Lloyd cultivated the persona of an earnest, sweet-tempered boy-next-door. He specialized in a variant of Keystone mayhem known as the “comedy of thrills,” in which—as in Lloyd's most famous features, [Safety Last!](#) (1923) and *The Freshman* (1925)—an innocent protagonist finds himself placed in physical danger. [Laurel](#) and [Hardy](#) also worked for Roach. They made 27 silent two-reelers, including *Putting Pants on Philip* (1927) and *Liberty* (1929), and became even more popular in the 1930s in such sound films as *Another Fine Mess* (1930) and *Sons of the Desert* (1933). Their comic characters were basically grown-up children whose relationship was sometimes disturbingly sadomasochistic. [Langdon](#) also traded on a childlike, even babylike, image in such popular features as *The Strong Man* (1926) and *Long Pants* (1927), both directed by Frank Capra. [Arbuckle](#), however, in his few years of stardom, created the character of a leering, sensual adult. Arbuckle's talent was limited, but his persona affected the course of American film history in a quite unexpected way.

Arbuckle was at the centre of the most damaging scandal to affect American motion pictures during the silent era. In September 1921 the comedian and several friends hosted a weekend party in a San Francisco hotel. During the party a woman became ill, and she later died in a hospital of peritonitis. Press reports of the event as a drunken orgy inflamed public opinion. Amid the volatile social transformations of the post-World War I era, with issues such as immigration restriction and the national [prohibition](#) of alcoholic beverages deeply dividing the country, many had come to regard motion pictures as a disturbing instigator of social change and its high-living stars as threats to moral order and values. The Arbuckle scandal seemed to encapsulate these fears, and prosecutors responded by accusing the actor of rape and murder. Eventually indicted for manslaughter, he was tried three times; the first two trials ended in hung juries, and in the third the jury deliberated for six minutes and voted for acquittal. But Arbuckle's career as an actor was in ruins, and he was banned from the screen for more than a decade. Other sensational deaths involving Hollywood personalities, through murder or suicide or drug overdose, fueled the public furor.

To stave off increasing efforts by state and local governments to censor motion pictures, the Hollywood studios formed a new, stronger trade association, the Motion Picture Producers and Distributors of America (MPPDA; later renamed the [Motion Picture Association of America](#)). They also hired a conservative politician, U.S. Postmaster General [Will H. Hays](#), as its head. The Hays Office, as the association became popularly known, advocated industry self-regulation as an alternative to governmental interference, and it succeeded in preventing the expansion of censorship efforts. Hays promulgated a series of documents that attempted to regulate various forms of criminal and immoral behaviour depicted in motion pictures. A principle such as “compensating values,” for example, recognized that popular entertainment had always told stories of lawbreaking and social transgression, but it held that law and morality should always triumph in a film.

The leading practitioner of the compensating values formula was the flamboyant director [Cecil B. DeMille](#). He first became famous after World War I for a series of sophisticated comedies of manners that were aimed at Hollywood's new middle-class audience (*Old Wives for New*, 1918; *Forbidden Fruit*, 1921). When the Hays Office was established, DeMille turned to the sex- and violence-drenched religious spectacles that made him an international

figure, notably *The Ten Commandments* (1923; remade 1956). DeMille's chief rival in the production of stylish sex comedies was the German émigré [Ernst Lubitsch](#). An early master of the UFA *Kostümfilm*, Lubitsch excelled at sexual innuendo and understatement in such urbane essays as *The Marriage Circle* (1924). Also popular during the 1920s were the swashbuckling exploits of [Douglas Fairbanks](#), whose lavish adventure spectacles, including *Robin Hood* (1922) and *The Thief of Bagdad* (1924), thrilled a generation, and the narrative documentaries of [Robert Flaherty](#), whose *Nanook of the North* (1922) and *Moana* (1926) were unexpectedly successful with the public and with critics.

The most enigmatic and unconventional figure working in Hollywood at the time, however, was without a doubt the Viennese émigré [Erich von Stroheim](#). Stroheim, who also acted, learned directing as an assistant to Griffith on *Intolerance* and *Hearts of the World*. His first three films—*Blind Husbands* (1918), *The Devil's Passkey* (1919), and *Foolish Wives* (1922)—constitute an obsessive trilogy of adultery; each features a sexual triangle in which an American wife is seduced by a Prussian army officer. Even though all three films were enormously popular, the great sums Stroheim was spending on the extravagant production design and costuming of his next project brought him into conflict with his Universal producers, and he was replaced.

Stroheim then signed a contract with Goldwyn Pictures and began work on a long-cherished project—an adaptation of [Frank Norris](#)'s grim naturalistic novel *McTeague*. Shot entirely on location in the streets and rooming houses of San Francisco, in Death Valley, and in the California hills, the film was conceived as a sentence-by-sentence translation of its source. Stroheim's original version ran approximately 10 hours. Realizing that the film was too long to be exhibited, he cut almost half the footage. The film was still deemed too long, so Stroheim, with the help of director Rex Ingram, edited it down into a four-hour version that could be shown in two parts. By that time, however, Goldwyn Pictures had merged with Metro Pictures and Louis B. Mayer Pictures to become MGM. MGM took the negative from Stroheim and cut another two hours, destroying the excised footage in the process. Released as *Greed* (1924), the film had enormous gaps in continuity, but it was still recognized as a work of genius in its rich psychological characterization and in its creation of a naturalistic analogue for the novel.

Stroheim made one more film for MGM, a darkly satiric adaptation of the Franz Lehár operetta *The Merry Widow* (1925). He then went to Celebrity Pictures, where he directed *The Wedding March* (1928), a two-part spectacle set in imperial Vienna, but his work was taken from him and recut into a single film when Celebrity was absorbed by Paramount. Stroheim's last directorial duties were on the botched *Queen Kelly* (1929) and *Walking down Broadway* (1932), although he was removed from both films for various reasons. He made his living thereafter by writing screenplays and acting.

Although many of Stroheim's troubles with Hollywood were personal, he was also a casualty of the American film industry's transformation during the 1920s from a speculative entrepreneurial enterprise into a vertically and horizontally integrated oligopoly that had no tolerance for creative difference. His situation was not unique; many singular artists, including Griffith, Sennett, Chaplin, and Keaton, found it difficult to survive as filmmakers under the rigidly standardized studio system that had been established by the end of the decade. The industry's conversion to sound at that time reinforced its big-business tendencies and further discouraged independent filmmakers. The studios, which had borrowed huge sums of money on the very brink of the Great Depression in order to finance the conversion,

were determined to reduce production costs and increase efficiency. They therefore became less and less willing to tolerate artistic innovation or eccentricity.

The pre-World War II [sound era](#)

Introduction of sound

The idea of combining motion pictures and sound had been around since the invention of the cinema itself: Thomas Edison had commissioned the Kinetograph to provide visual images for his phonograph, and William Dickson had actually synchronized the two machines in a device briefly marketed in the 1890s as the Kinetophone. Léon Gaumont's Chronophone in France and Cecil Hepworth's Vivaphone system in England employed a similar technology, and each was used to produce hundreds of synchronized shorts between 1902 and 1912. In Germany producer-director Oskar Messter began to release all of his films with recorded musical scores as early as 1908. By the time the feature had become the dominant film form in the West, producers regularly commissioned orchestral scores to accompany prestigious productions, and virtually all films were accompanied by cue sheets suggesting appropriate musical selections for performance during exhibition.

Actual recorded sound required amplification for sustained periods of use, however, which became possible only after [Lee De Forest's](#) perfection in 1907 of the [Audion](#) tube, a three-element, or triode, vacuum tube that magnified sound and drove it through speakers so that it could be heard by a large audience. In 1919 De Forest developed an optical sound-on-film process patented as [Phonofilm](#), and between 1923 and 1927 he made more than 1,000 synchronized sound shorts for release to specially wired theatres. The public was widely interested in these films, but the major Hollywood producers, to whom De Forest vainly tried to sell his system, were not: they viewed “talking pictures” as an expensive novelty with little potential return.

By that time, [Western Electric](#), the manufacturing subsidiary of American Telephone & Telegraph Company, had perfected a sophisticated sound-on-disc system called [Vitaphone](#), which their representatives attempted to market to Hollywood in 1925. Like De Forest, they were rebuffed by the major studios, but [Warner Brothers](#), then a minor studio in the midst of aggressive expansion, bought both the system and the right to sublease it to other producers. Warner Brothers had no more faith in talking pictures than did the major studios but thought that the novelty could be exploited for short-term profits. The studio planned to use Vitaphone to provide synchronized orchestral accompaniment for all Warner Brothers films, thereby enhancing their marketability to second- and third-run exhibitors who could not afford to hire live orchestral accompaniment. After mounting a \$3 million promotion, Warner Brothers debuted the system on Aug. 6, 1926, with *Don Juan*, a lavish costume drama starring [John Barrymore](#), directed by Alan Crosland, and featuring a score performed by the New York Philharmonic Orchestra. The response was enthusiastic; Warner Brothers announced that all of its films for 1927 would be released with synchronized musical accompaniment and then turned immediately to the production of its second Vitaphone feature. *The Jazz Singer* (1927), also directed by Crosland, included popular songs and incidental dialogue in addition to the orchestral score; its phenomenal success virtually ensured the industry's conversion to sound.

Sensing that Warner Brothers' gamble on sound might pay off, MGM, First National, Paramount, and others had asked the MPPDA to investigate competing sound systems in early

1927. There were several sound-on-film systems that were technologically superior to Vitaphone, but the rights to most of them were owned by [William Fox](#), president of Fox Film Corporation. Fox, like the Warners, had seen sound as a way of cornering the market among smaller exhibitors. Therefore, in the summer of 1926, he acquired the rights to the Case-Sponable sound-on-film system (whose similarity to De Forest's Phonofilm was the subject of subsequent patent litigation) and formed the Fox-Case Corporation to make shorts under the trade name Fox Movietone. Six months later he secretly bought the American rights to the German Tri-Ergon process, whose flywheel mechanism was essential to the continuous reproduction of optical sound. To cover himself completely Fox negotiated a reciprocal pact between Fox-Case and Vitaphone under which each licensed the other to use its sound systems, equipment, and personnel. The sound-on-film system eventually prevailed over sound-on-disc because it enabled image and sound to be recorded simultaneously in the same (photographic) medium, ensuring their precise and automatic synchronization.

Despite Warner Brothers' obvious success with sound films, film industry leaders were not eager to lease sound equipment from a direct competitor. They banded together, and Warner Brothers was forced to give up its rights to the Vitaphone system in exchange for a share in any new royalties earned. The major film companies then wasted no time. By May 1928 virtually every studio in Hollywood, major and minor, was licensed by Western Electric's newly created marketing subsidiary, [Electrical Research Products, Incorporated](#) (ERPI), to use Western Electric equipment with the Movietone sound-on-film recording system. ERPI's monopoly did not please the [Radio Corporation of America](#) (RCA), which had tried to market a sound-on-film system that had been developed in the laboratories of its parent company, General Electric, and had been patented in 1925 as RCA Photophone. In October 1928 RCA therefore acquired the Keith-Albee-Orpheum vaudeville circuit and merged it with Joseph P. Kennedy's Film Booking Offices of America (FBO) to form [RKO Radio Pictures](#) for the express purpose of producing sound films using the Photophone system (which ultimately became the industry standard).

Conversion to sound

The wholesale conversion to sound of all three sectors of the American film industry took place in less than 15 months between late 1927 and 1929, and the profits of the major companies increased during that period by as much as 600 percent. Although the transition was fast, orderly, and profitable, it was also enormously expensive. The industrial system as it had evolved for the previous three decades needed to be completely overhauled; studios and theatres had to be totally reequipped and creative personnel retrained or fired. In order to fund the conversion, the film companies were forced to borrow in excess of \$350 million, which placed them under the indirect control of the two major New York-based financial groups, the Morgan group and the Rockefeller group.

Furthermore, although cooperation between the film companies through such agencies as the MPPDA, the Academy of Motion Picture Arts and Sciences, and the Society of Motion Picture Engineers ensured a smooth transition in corporate terms, inside the newly wired theatres and studio soundstages there was confusion and disruption. The three competing systems—Vitaphone, Movietone, and Photophone—were all initially incompatible, and their technologies were under such constant modification that equipment was sometimes obsolete before it was uncrated. Whatever system producers chose, exhibitors during the early

transitional period were forced to maintain both sound-on-disc and sound-on-film reproduction equipment. Even as late as 1931, studios were still releasing films in both formats to accommodate theatres owned by sound-on-disc interests.

It was in the area of production, however, that the greatest problems arose. The statement that “the movies ceased to move when they began to talk” accurately described the films made during the earliest years of the transition, largely because of technical limitations. Early [microphones](#), for example, had a very limited range. In addition, they were large, clumsy, and difficult to move, so they were usually concealed in a single, stationary location on the set. The actors, who had to speak directly into the microphones to register on the sound track, were therefore forced to remain practically motionless while delivering dialogue. The microphones caused further problems because they were omnidirectional within their range and picked up every sound made near them on the set, especially the noisy whir of running cameras (which were motorized in 1929 to run at an even speed of 24 frames per second to ensure undistorted sound synchronization; silent cameras had been mainly hand-cranked at rates averaging 16 to 18 frames per second). To prevent the recording of camera noise, cameras and their operators were initially enclosed in soundproof glass-paneled booths that were only 6 feet (2 metres) long per side. The booths, which were facetiously called “iceboxes” because they were uncomfortably hot and stuffy, literally imprisoned the camera. The filmmakers' inability to tilt or dolly the camera (although they could pan it by as much as 30 degrees on its tripod), combined with the actors' immobility, helps to account for the static nature of so many early sound films.

The impact of sound recording on editing was even more regressive, because sound and image had to be recorded simultaneously to be synchronous. In sound-on-disc films, scenes were initially made to play for 10 minutes at a time in order to record dialogue continuously on 16-inch (41-cm) discs; such scenes were impossible to edit until the technology of rerecording was perfected in the early 1930s. Sound-on-film systems also militated against editing at first; optical sound tracks run approximately 20 frames in advance of their corresponding image tracks, making it extremely difficult to cut a composite print without eliminating portions of the relevant sound. As a result, no matter which system of sound recording was used, most of the editing in early sound films was purely functional. In general, cuts could be made—and the camera moved—only when no sound was being recorded on the set.

Most of these technical problems were resolved by 1933, although equilibrium was not fully restored to the production process until after the mid-1930s. Sound-on-disc filming, for example, was abandoned in 1930, and by 1931 all the studios had removed their cameras from the iceboxes and converted to the use of lightweight soundproof camera housings known as “blimps.” Within several years, smaller, quieter, self-insulating cameras were produced, eliminating the need for external soundproofing altogether. It even became possible again to move the camera by using a wide range of boom cranes, camera supports, and steerable dollies. Microphones too became increasingly mobile as a variety of booms were developed for them from 1930 onward. These long radial arms suspended the microphone above the set, allowing it to follow the movements of actors and rendering the stationary microphones of the early years obsolete. Microphones also became more directional throughout the decade, and track noise-suppression techniques came into use as early as 1931.

Postsynchronization

The technological development that most liberated the sound film, however, was the practice known variously as postsynchronization, rerecording, or [dubbing](#), in which image and sound are printed on separate pieces of film so that they can be manipulated independently. Postsynchronization enabled filmmakers to edit images freely again. Because the overwhelming emphasis of the period from 1928 to 1931 had been on obtaining high-quality sound in production, however, the idea that the [sound track](#) could be modified after it was recorded took a while to catch on. Many motion-picture artists and technicians felt that sound should be reproduced in films exactly as it had originally been produced on the set; they believed that anything less than an absolute pairing of sound and image would confuse audiences.

For several years, both practice and ideology dictated that sound and image be recorded simultaneously, so that everything heard on the sound track would be seen on the screen and vice versa. A vocal minority of film artists nevertheless viewed this practice of synchronous, “naturalistic” sound recording as a threat to the cinema. In their 1928 manifesto “Sound and Image,” the Soviet directors [Sergey Eisenstein](#), [Vsevolod Pudovkin](#), and Grigory Aleksandrov denounced synchronous sound in favour of asynchronous, contrapuntal sound—sound that would counterpoint the images it accompanied to become another dynamic element in the montage process. Like the practical editing problem, the theoretical debate over the appropriate use of sound was eventually resolved by the practice of postsynchronization.

Postsynchronization seems to have first been used by the American director [King Vidor](#) for a sequence in which the hero is chased through Arkansas swamplands in the all-black musical *Hallelujah* (1929). Vidor shot the action on location without sound, using a freely moving camera. Later, in the studio, he added to the film a separately recorded sound track containing both naturalistic and impressionistic effects. In the following year Lewis Milestone's *All Quiet on the Western Front* and G.W. Pabst's *Westfront 1918* both used postsynchronization for their battle scenes. Ernst Lubitsch used dubbing in his first American sound films, the dynamic musicals *The Love Parade* (1929) and *Monte Carlo* (1930), as did the French director [René Clair](#) in *Sous les toits de Paris* (*Under the Roofs of Paris*, 1930). In all these early instances, sound was recorded and rerecorded on a single track, although some American directors, including Milestone and the Russian-born Armenian [Rouben Mamoulian](#) (*Applause*, 1929; *City Streets*, 1931), had experimented with multiple microphone setups and overlapping dialogue as early as 1929. Generally, through 1932, either dialogue or music dominated the sound track unless they had been simultaneously recorded on the set. In 1933, however, technology was introduced that allowed filmmakers to mix separately recorded tracks for background music, sound effects, and synchronized dialogue at the dubbing stage. By the late 1930s, postsynchronization and multiple-channel mixing had become standard industry procedure.

Nontechnical effects of sound

Other changes wrought by sound were more purely human. Directors, for example, could no longer literally direct their performers while the cameras were rolling and sound was being recorded. Actors and actresses were suddenly required to have pleasant voices and to act without the assistance of mood music or the director's shouted instructions through long

dialogue takes. Many found that they could not learn lines; others tried and were defeated by heavy foreign accents (e.g., Emil Jannings, Pola Negri, Vilma Banky, and Lya de Putti) or voices that did not match their screen image (e.g., [Colleen Moore](#), Corinne Griffith, Norma Talmadge, and [John Gilbert](#)). Numerous silent stars were supplanted during the transitional period by stage actors or film actors with stage experience. “Canned theatre,” or literal transcriptions of stage hits, became a dominant Hollywood form between 1929 and 1931, which brought many Broadway players and directors into the film industry on a more or less permanent basis. In addition, to fulfill the unprecedented need for dialogue scripts, the studios imported hundreds of editors, critics, playwrights, and novelists, many of whom would make lasting contributions to the verbal sophistication of the American sound film.

As sound demanded new filmmaking techniques and talents, it also created new genres and renovated old ones. The realism it permitted inspired the emergence of tough, socially pertinent films with urban settings. [Crime epics](#), or gangster films, such as [Mervyn LeRoy's *Little Caesar*](#) (1931), [William Wellman's *Public Enemy*](#) (1931), and [Howard Hawks's *Scarface*](#) (1932), used sound to exploit urban slang and the audible pyrotechnics of the recently invented Thompson submachine gun. Subgenres of the gangster film were the prison film (e.g., *The Big House*, 1930; Hawks's *The Criminal Code*, 1931; LeRoy's [I Am a Fugitive from a Chain Gang](#), 1932) and the newspaper picture (e.g., Milestone's *The Front Page*, 1931; LeRoy's *Five Star Final*, 1931; John Cromwell's *Scandal Sheet*, 1931; [Frank Capra's *Platinum Blonde*](#), 1931), both of which relied on authentic-sounding vernacular speech.

The public's fascination with speech also accounted for the new popularity of historical biographies, or “biopics.” These films were modeled on the Universum Film AG's (UFA's) silent *Kostümfilm*, but dialogue enhanced their verisimilitude. Several actors with impressive speaking voices were often associated with the genre, notably [George Arliss](#) (*Disraeli*, 1929; *The House of Rothschild*, 1934) and [Paul Muni](#) (*The Life of Emile Zola*, 1937; *Juarez*, 1939) in the United States and [Charles Laughton](#) ([Alexander Korda's *The Private Life of Henry VIII*](#), 1933; *Rembrandt*, 1936) in England.

In the realm of comedy, pure slapstick could not and did not survive, predicated as it was on purely visual humour. It was replaced by equally vital—but ultimately less surreal and abstract—sound comedies: the anarchic dialogue comedies of the [Marx Brothers](#) (*The Cocoanuts*, 1929; *Animal Crackers*, 1930; *Monkey Business*, 1931; *Horse Feathers*, 1932; *Duck Soup*, 1933) and [W.C. Fields](#) (*The Golf Specialist*, 1930; *The Dentist*, 1932; *Million Dollar Legs*, 1932) and the fast-paced wisecracking “screwball” comedies of directors such as [Capra](#) (*Lady for a Day*, 1933; *It Happened One Night*, 1934; *Mr. Deeds Goes to Town*, 1936), [Hawks](#) (*Twentieth Century*, 1934; *Bringing Up Baby*, 1938), Gregory La Cava (*My Man Godfrey*, 1936), Mitchell Leisen (*Easy Living*, 1937), and [Leo McCarey](#) ([The Awful Truth](#), 1937).

The [horror-fantasy](#) genre, traditionally rooted in German Expressionism, was greatly enhanced by sound, which not only permitted the addition of eerie sound effects but also restored the dimension of literary dialogue present in so many of the original sources. Appropriately, Universal Pictures' three great horror classics—[Tod Browning's *Dracula*](#) (1931), [James Whale's *Frankenstein*](#) (1931), and [Karl Freund's *The Mummy*](#) (1932)—were all early sound films.

One significant genre whose emergence was obviously contingent upon sound was the [musical](#). Versions of Broadway musicals were among the first sound films made (including,

of course, the catalyst for the conversion, Warner Brothers' *The Jazz Singer*), and by the early 1930s the movie musical had developed in formal sophistication to become perhaps the major American genre of the decade. Among the formidable artists who helped to achieve this sophistication were director Ernst Lubitsch at Paramount (*The Love Parade*, 1929; *Monte Carlo*, 1930; *The Smiling Lieutenant*, 1931), dance director [Busby Berkeley](#) at Warner Brothers (*42nd Street*, 1933; *Gold Diggers of 1933*, 1933; *Footlight Parade*, 1933; *Dames*, 1934), and dancer-star [Fred Astaire](#), who choreographed and directed his own integrated dance sequences at RKO (*The Gay Divorcee*, 1934; *Roberta*, 1935; *Top Hat*, 1935; *Swing Time*, 1936). [Ginger Rogers](#) was Astaire's dancing partner in these and six other films during the 1930s.

[Walt Disney](#) pioneered a genre that might be called the [animated](#) musical with *The Skeleton Dance* (1929), the first entry in his “Silly Symphony” series. Unburdened by the awkward logistics of live-action shooting, Disney was free to combine sound and image asynchronously or with perfect frame-by-frame synchronization in such classic [cartoons](#) as *Steamboat Willie* (1928—Mickey Mouse's debut) and *The Three Little Pigs* (1933). To enhance their fantasy-like appeal, both the musical and the animated film made early use of the two-colour imbibition process introduced by the Technicolor Corporation in 1928, during the conversion to sound. Animated films also pioneered the use of [Technicolor](#)'s three-colour, three-strip imbibition process, introduced in 1932.

Introduction of [colour](#)

Photographic colour entered the cinema at approximately the same time as sound, although, as with sound, various colour effects had been used in films since the invention of the medium. [Georges Méliès](#), for example, employed 21 women at his Montreuil studio to hand-colour his films frame by frame, but hand-colouring was not cost-effective unless films were very short. In the mid-1900s, as films began to approach one reel in length and more prints of each film were sold, mechanized [stenciling](#) processes were introduced. In Pathé's Pathécolor system, for example, a stencil was cut for each colour desired (up to six) and aligned with the print; colour was then applied through the stencil frame by frame at high speeds. With the advent of the feature and the conversion of the industry to mass production during the 1910s, frame-by-frame stenciling was replaced by mechanized tinting and toning. Tinting coloured all the light areas of a picture and was achieved by immersing a black-and-white print in dye or by using coloured film base for printing. The toning process involved chemically treating film emulsion to colour the dark areas of the print. Each process produced monochrome images, the colour of which was usually chosen to correspond to the mood or setting of the scene. Occasionally, the two processes were combined to produce elaborate two-colour effects. By the early 1920s, nearly all American features included at least one coloured sequence; but after 1927, when it was discovered that tinting or toning film stock interfered with the transmission of optical sound, both practices were temporarily abandoned, leaving the market open to new systems of colour photography.

Photographic colour can be produced in motion pictures by using either an [additive](#) process or a [subtractive](#) one. The first systems to be developed and used were all additive ones, such as Charles Urban's [Kinemacolor](#) (c. 1906) and Gaumont's Chronochrome (c. 1912). They achieved varying degrees of popularity, but none was entirely successful, largely because all additive systems involve the use of both special cameras and projectors, which ultimately makes them too complicated and costly for widespread industrial use.

One of the first successful subtractive processes was a two-colour one introduced by Herbert Kalmus's [Technicolor](#) Corporation in 1922. It used a special camera and a complex procedure to produce two separate positive prints that were then cemented together into a single print. The final print needed careful handling but could be projected by means of ordinary equipment. This “cemented positive” process was used successfully in such features as *Toll of the Sea* (1922) and Fairbanks's *The Black Pirate* (1926). In 1928 Technicolor introduced an improved process in which two gelatin positives were used as relief matrices to “print” colour onto a single strip of film. This printing process, known as imbibition, or [dye-transfer](#), made it possible to mass-produce sturdy, high-quality prints. Its introduction resulted in a significant rise in Technicolor production between 1929 and 1932. Colour reproduction in the two-colour Technicolor process was good, but, because only two of the three primary colours were used, it was still not completely lifelike. Its popularity began to decline sharply in 1932, and Technicolor replaced it with a three-colour system that employed the same basic principles but included all three primary colours.

For the next 25 years almost every colour film made was produced by using [Technicolor's three-colour system](#). Although the quality of the system was excellent, there were drawbacks. The bulk of the camera made location shooting difficult. Furthermore, Technicolor's virtual monopoly gave it indirect control of the production companies, which were required to rent—at high rates—equipment, crew, consultants, and laboratory services from Technicolor every time they used the system. In the midst of the [Depression](#), therefore, conversion to colour was slow and never really complete. After three-colour Technicolor was used successfully in Disney's cartoon short *The Three Little Pigs* (1933), the live-action short *La Cucaracha* (1934), and Rouben Mamoulian's live-action feature *Becky Sharp* (1935), it gradually worked its way into mainstream feature production (*The Garden of Allah*, 1936; *Snow White and the Seven Dwarfs*, 1937; *The Adventures of Robin Hood*, 1938; *The Wizard of Oz*, 1939; *Gone with the Wind*, 1939), although it remained strongly associated with fantasy and spectacle.

[The Hollywood studio system](#)

If the coming of sound changed the aesthetic dynamics of the filmmaking process, it altered the economic structure of the industry even more, precipitating some of the largest mergers in motion-picture history. Throughout the 1920s, [Paramount](#), [MGM](#), [First National](#), and other studios had conducted ambitious campaigns of vertical integration by ruthlessly acquiring first-run theatre chains. It was primarily in response to those aggressive maneuvers that [Warner Brothers](#) and [Fox](#) sought to dominate smaller exhibitors by providing prerecorded musical accompaniment to their films. The unexpected success of their strategy forced the industrywide conversion to sound and transformed Warner Brothers and Fox into major corporations. By 1929, Warner Brothers had acquired the Stanley theatre circuit, which controlled nearly all the first-run houses in the mid-Atlantic states, and the production and distribution facilities of its former rival First National to become one of the largest studios in Hollywood. Fox went even farther, building the multimillion-dollar Movietone City in Westwood, Calif., in 1928 and acquiring controlling shares of both Loew's, Inc., the parent corporation of MGM, and Gaumont British, England's largest producer-distributor-exhibitor. Its holdings were surpassed only by those of Paramount, which controlled an international distribution network and the vast Publix theatre chain. In an effort to become even more powerful, Paramount in 1929 acquired one-half of the newly formed [Columbia Broadcasting System](#) and proposed a merger with Warner Brothers. It was then that the U.S. Department of

Justice intervened, forbidding Paramount's merger with Warner Brothers and divorcing Fox from Loew's.

Without government interference, “Paramount-Vitaphone” and “Fox-Loew's” might have divided the entertainment industries of the entire English-speaking world between them. As it was, by 1930, 95 percent of all American production was concentrated in the hands of only eight studios—five vertically integrated major companies, which controlled production, distribution, and exhibition, and three horizontally integrated minor ones that controlled production and distribution. Distribution was conducted at both a national and an international level: since about 1925, foreign rentals had accounted for half of all American feature revenues, and they would continue to do so for the next two decades. Exhibition was controlled through the major studios' ownership of 2,600 first-run theatres, which represented 16 percent of the national total but generated three-fourths of the revenue. Film production throughout the 1930s and '40s consumed only 5 percent of total corporate assets, while distribution accounted for another 1 percent. The remaining 94 percent of the studios' investment went to the exhibition sector. In short, as film historian Douglas Gomery pointed out, the five major studios of the time can best be characterized as “diversified theater chains, producing features, shorts, cartoons, and newsreels to fill their houses.”

Each studio produced a distinctive style of entertainment, depending on its corporate economy and the personnel it had under contract. [MGM](#), the largest and most powerful of the major studios, was also the most “American” and was given to the celebration of middle-class values in a visual style characterized by bright, even, high-key lighting and opulent production design. Paramount, with its legions of UFA-trained directors, art directors, and cameramen, was thought to be the most “European” of the studios. It produced the most sophisticated and visually baroque films of the era. Conditioned by its recent experience as a struggling minor studio, Warner Brothers was the most cost-conscious of the major companies. Its directors worked on a quota system, and a flat, low-key lighting style was decreed by the studio to conceal the cheapness of its sets. Warner Brothers' films were often targeted for working-class audiences. [Twentieth Century–Fox](#) was formed in 1935 by the merger of Fox Film Corporation and Joseph M. Schenck's Twentieth Century Pictures after [William Fox](#) was bankrupted through his financial manipulations. The studio acquired a reputation for its tight budget and production control, but its films were noted for their glossy attractiveness and state-of-the-art special effects. [RKO Radio](#) was the smallest of the major companies and never achieved complete financial stability during the studio era; it became prominent, however, as the producer of *King Kong* (1933), the Astaire-Rogers dance cycle, and [Orson Welles's](#) *Citizen Kane* (1941) and also as the distributor of Disney's features.

The minor studios were Carl Laemmle's [Universal Pictures](#), which became justly famous for its horror films; [Harry Cohn's](#) [Columbia Pictures](#), whose main assets were director Frank Capra and screenwriter Robert Riskin; and [United Artists](#), which functioned as a distributor for independent American features and for Alexander Korda's London Film Productions. In terms of total assets, the five major studios were about four times as big as the three minor ones, with MGM, Paramount, Warner Brothers, and Twentieth Century–Fox all about the same size and RKO approximately 25 percent smaller than its peers. At the very bottom of the film industry hierarchy were a score of poorly capitalized studios, such as Republic, Monogram, and Grand National, that produced cheap formulaic hour-long “[B movies](#)” for the second half of double bills. The double feature, an attraction introduced in the early 1930s to counter the [Depression](#)-era box-office slump, was the standard form of exhibition for about 15 years. The larger studios were, for the most part, not interested in producing B movies for

double bills, because, unlike the main feature, whose earnings were based on box-office receipts, the second feature rented at a flat rate, which meant that the profit it returned, though guaranteed, was fixed at a small amount. At their peak, the B-film studios produced 40–50 movies per year and provided a training ground for such stars as [John Wayne](#). The films were made as quickly as possible, and directors functioned as their own producers, with complete authority over their projects' minuscule budgets.

An important aspect of the studio system was the [Production Code](#), which was implemented in 1934 in response to pressure from the Legion of Decency and public protest against the graphic violence and sexual suggestiveness of some sound films (the urban gangster films, for example, and the films of [Mae West](#)). The Legion had been established in 1933 by the American bishops of the [Roman Catholic church](#) (armed with a mandate from the Vatican) to fight for better and more “moral” motion pictures. In April 1934, with the support of both Protestant and Jewish organizations, the Legion called for a nationwide boycott of movies it considered indecent. The studios, having lost millions of dollars in 1933 as the delayed effects of the Depression caught up with the box office, rushed to appease the protesters by authorizing the MPPDA to create the Production Code Administration. A prominent Catholic layman, Joseph I. Breen, was appointed to head the administration, and under Breen's auspices Father Daniel A. Lord, a Jesuit priest, and Martin Quigley, a Catholic publisher, coauthored the code whose provisions would dictate the content of American motion pictures, without exception, for the next 20 years.

In a swing away from the excesses of the “new morality” of the Jazz Age, the Production Code was monumentally repressive, forbidding the depiction on-screen of almost everything germane to the experience of normal human adults. It prohibited showing “scenes of passion,” and adultery, illicit [sex](#), seduction, and rape could not even be alluded to unless they were absolutely essential to the plot and severely punished by the film's end. The code demanded that the sanctity of marriage be upheld at all times, although sexual relations were not to be suggested between spouses. It forbade the use of profanity, vulgarity, and racial epithets; prostitution, miscegenation, sexual deviance, or drug addiction; nudity, sexually suggestive dancing or costumes, and “lustful kissing”; and excessive drinking, cruelty to animals or children, and the representation of surgical operations, especially childbirth, “in fact or silhouette.” In the realm of [violence](#), it was forbidden to display or to discuss contemporary weapons, to show the details of a [crime](#), to show law-enforcement officers dying at the hands of criminals, to suggest excessive brutality or slaughter, or to use murder or suicide except when crucial to the plot. Finally, the code required that all criminal activity be shown to be punished; under no circumstances could any crime be represented as justified. Studios were required to submit their scripts to Breen's office for approval before beginning filming, and completed films had to be screened for the office, and altered if necessary, in order to receive a Production Code Seal, without which no film could be distributed in the United States. Noncompliance with the code's restrictions brought a fine of \$25,000, but the studios were so eager to please that the fine was never levied in the 22-year lifetime of the code.

The studio heads were willing not merely to accept but also to institutionalize this system of de facto censorship and prior restraint because they believed it was necessary for the continued success of their business. The economic threat of a national boycott during the worst years of the [Depression](#) was real, and the film industry, which depends on pleasing a mass audience, could not afford to ignore public opinion. Producers found, moreover, that they could use the code to increase the efficiency of production. By rigidly prescribing and proscribing the kinds of behaviour that could be shown or described on the screen, the code

could be used as a [scriptwriter](#)'s blueprint. A love story, for example, could move in only one direction (toward marriage); adultery and crime could have only one conclusion (disease or horrible death); dialogue in all situations had well-defined parameters; and so forth. The code, in other words, provided a framework for the construction of screenplays and enabled studios to streamline what had always been (and still is) one of the most difficult and yet most essential tasks in the production process—the creation of filmable continuity scripts. Furthermore, the Depression was a time of open political anti-Semitism in the United States, and the men who controlled the American motion-picture industry were mainly Jewish; it was not a propitious moment for them to antagonize their predominantly non-Jewish audience.

Between 1930 and 1945, the studio system produced more than 7,500 features, every stage of which, from conception through exhibition, was carefully controlled. Among these assembly-line productions are some of the most important American films ever made, the work of gifted directors who managed to transcend the mechanistic nature of the system to produce work of unique personal vision. These directors include [Josef von Sternberg](#), whose exotically stylized films starring [Marlene Dietrich](#) (*Shanghai Express*, 1932; *The Scarlet Empress*, 1934) constitute a kind of painting with light; [John Ford](#), whose vision of history as moral truth produced such mythic works as *Stagecoach* (1939), *Young Mr. Lincoln* (1939), *The Grapes of Wrath* (1940), *My Darling Clementine* (1946), and *She Wore a Yellow Ribbon* (1949); [Howard Hawks](#), a master of genres and the architect of a tough, functional “American” style of narrative exemplified in his films *Scarface* (1932), *Twentieth Century* (1934), *Only Angels Have Wings* (1939), and *The Big Sleep* (1946); British émigré [Alfred Hitchcock](#), whose films appealed to the popular audience as suspense melodramas but were in fact abstract visual psychodramas of guilt and spiritual terror (*Rebecca*, 1940; *Suspicion*, 1941; *Shadow of a Doubt*, 1943; *Notorious*, 1946); and [Frank Capra](#), whose cheerful screwball comedies (*It Happened One Night*, 1934) and populist fantasies of good will (*Mr. Smith Goes to Washington*, 1939) sometimes gave way to darker warnings against losing faith and integrity (*It's a Wonderful Life*, 1946). Other significant directors with less-consistent thematic or visual styles were [William Wyler](#) (*Wuthering Heights*, 1939; *The Little Foxes*, 1941), [George Cukor](#) (*Camille*, 1936; *The Philadelphia Story*, 1940), [Leo McCarey](#) (*The Awful Truth*, 1937; *Going My Way*, 1944), [Preston Sturges](#) (*Sullivan's Travels*, 1941; *The Miracle of Morgan's Creek*, 1944), and [George Stevens](#) (*Gunga Din*, 1939; *Woman of the Year*, 1942).

International cinema

Having created large new markets for their sound-recording technologies in the United States, [Western Electric](#) and [RCA](#) were eager to do the same abroad. Their objective coincided with the desire of the major American film studios to extend their control of the international motion-picture industry. Accordingly, the studios began to export sound films in late 1928, and [ERPI](#) and RCA began installing their equipment in European theatres at the same time. Exhibitors in the United Kingdom converted the most rapidly, with 22 percent wired for sound in 1929 and 63 percent by the end of 1932. Continental exhibitors converted more slowly, largely because of a bitter patents war between the German cartel Tobis-Klangfilm, which controlled the European rights to sound-on-film technology, and Western Electric. The dispute was finally resolved at the 1930 German-American Film Conference in Paris, where Tobis, ERPI, and RCA agreed to pool their patents and divide the world market among themselves. The language problem also delayed the conversion to sound on the Continent. Because dubbing was all but impossible in the earliest years of the transition, films had to be shot in several different languages (sometimes featuring a different cast for each version) at

the time of production in order to receive wide international distribution. Paramount therefore built a huge studio in the Paris suburb of Joinville in 1930 to mass-produce multilingual films. The other major American studios quickly followed suit, making the region a factory for the round-the-clock production of movies in as many as 15 separate languages. By the end of 1931, however, the technique of [dubbing](#) had been sufficiently perfected to replace multilingual production, and Joinville was converted into a dubbing centre for all of Europe.

[Great Britain](#)

Because of the lack of a language barrier, the United Kingdom became Hollywood's first major foreign market for sound films. The British motion-picture industry was protected from complete American domination, however, by the Cinematograph Films Act passed by Parliament in 1927. The act required that a certain minimum proportion of the films exhibited in British theatres be of domestic origin. Although most of the films made to fulfill this condition were low-budget, low-standard productions known as “quota quickies,” the British cinema produced many important film artists (most of whom were soon lured to Hollywood). One of the first major British talents to emerge after the introduction of sound was [Alfred Hitchcock](#), who directed a series of stylish thrillers for British International Pictures and Gaumont British before he moved to Hollywood in 1939. His first sound film, [Blackmail](#) (1929), marked the effective beginning of sound production in England. The film was already in production as a silent when the director was ordered to make it as a “part-talkie.” It was especially noted for the expressive use of both naturalistic and nonnaturalistic sound, which became a distinguishing feature of Hitchcock's later British triumphs (*The Man Who Knew Too Much*, 1934; [The Thirty-nine Steps](#), 1935; *Sabotage*, 1936), as well as of the films of his American career. Among the significant British filmmakers who remained based in London were the Hungarian-born brothers [Alexander](#), [Zoltán](#), and [Vincent Korda](#), who founded London Films in 1932 and collaborated on some of England's most spectacular pre-World War II productions (e.g., [The Private Life of Henry VIII](#), 1933; *Rembrandt*, 1936; *Elephant Boy*, 1937; *The Four Feathers*, 1939), and John Grierson, who produced such outstanding documentaries as Robert Flaherty's *Industrial Britain* (1933) and Basil Wright's *Song of Ceylon* (1935) for the Empire Marketing Board Film Unit and its successor, the General Post Office (GPO) Film Unit.

[France](#)

In France during the 1920s, as a result of the post-World War I decline of the Pathé and Gaumont film companies, a large number of small studios leased their facilities to independent companies, which were often formed to produce a single film. This method of film production lent itself readily to experimentation, encouraging the development of the [avant-garde](#) film movement known as [Impressionism](#) (led by Germaine Dulac, Jean Epstein, Marcel L'Herbier, and Fernand Léger) and the innovative films of Abel Gance (*La Roue*, 1923; *Napoléon vu par Abel Gance*, 1927) and Dmitri Kirsanoff (*Ménilmontant*, 1926). Because the French film industry had evolved no marketable technology for sound recording, however, the coming of sound left producers and exhibitors alike vulnerable to the American production companies at Joinville and to the German Tobis-Klangfilm, which had been purchasing large studios in the Paris suburb of Epinay since 1929. In the face of this threat, the French industry attempted to regroup itself around what was left of the Pathé and Gaumont empires, forming two consortia—Pathé-Natan and Gaumont-Franco-Film-Aubert—for the production and distribution of sound films. Although neither group was financially successful, they seem to have created an unprecedented demand for French-language films

about French subjects, reinvigorating the country's cinema. Between 1928 and 1938, French film production doubled from 66 to 122 features, and, in terms of box-office receipts, the French audience was considered to be second only to the American one.

Many filmmakers contributed to the prominence of French cinema during the 1930s, but the three most important were [René Clair](#), Jean Vigo, and [Jean Renoir](#). Clair was a former avant-gardist whose contributions to the aesthetics of sound, although not so crucial as Hitchcock's, were nevertheless significant. His *Sous les toits de Paris* (*Under the Roofs of Paris*, 1930), frequently hailed as the first artistic triumph of the sound film, was a lively musical comedy that mixed asynchronous sound with a bare minimum of dialogue. Clair used the same technique in *Le Million* (1931), which employed a wide range of dynamic contrapuntal effects. *À nous la liberté* (*Freedom for Us*, 1931) was loosely based on the life of Charles Pathé and dealt with more serious themes of industrial alienation, although it still used the musical-comedy form. The film's intelligence, visual stylization, and brilliant use of asynchronous sound made it a classic of the transitional period.

[Jean Vigo](#) completed only two features before his early death: *Zéro de conduite* (*Zero for Conduct*, 1933) and *L'Atalante* (1934). Both are lyrical films about individuals in revolt against social reality. Their intensely personal nature is thought to have influenced the style of poetic realism that characterized French cinema from 1934 to 1940 and that is exemplified by Jacques Feyder's *Pension mimosas* (1935), Julien Duvivier's *Pépé le Moko* (1937), and Marcel Carné's *Quai des brumes* (*Port of Shadows*, 1938) and *Le Jour se lève* (*Daybreak*, 1939). Darkly poetic, these films were characterized by a brooding pessimism that reflected the French public's despair over the failure of the Popular Front movement of 1935–37 and the seeming inevitability of war.

[Jean Renoir](#), the son of the Impressionist painter [Pierre-Auguste Renoir](#), made nine films before he directed the grimly realistic *La Chienne* (*The Bitch*, 1931) and *La Nuit du carrefour* (*Night at the Crossroads*, 1932), his first important essays in sound. Renoir subsequently demonstrated a spirit of increasing social concern in such films as *Boudu sauvé des eaux* (*Boudu Saved from Drowning*, 1932), a comic assault on bourgeois values; *Toni* (1934), a realistic story of Italian immigrant workers; *Le Crime de Monsieur Lange* (*The Crime of Monsieur Lange*, 1935), a political parable about the need for collective action against capitalist corruption; and *La Vie est à nous* ("Life Is Ours"; English title *The People of France*, 1936), a propaganda film for the French Communist Party that contains both fictional and documentary footage. The strength of his commitment is most clearly expressed, however, by the eloquent appeal he makes for human understanding in his two pre-World War II masterworks. *La Grande Illusion* (*Grand Illusion*, 1937), set in a World War I prison camp, portrays a civilization on the brink of collapse because of national and class antagonisms; in its assertion of the primacy of human relationships and the utter futility of war (the "grand illusion"), the film stands as one of the greatest antiwar statements ever made. In *La Règle du jeu* (*The Rules of the Game*, 1939), set in contemporary France, the breakdown of civilization has already occurred. European society is shown to be an elegant but brittle fabrication in which feeling and substance have been replaced by "manners," a world in which "the terrible thing," to quote the protagonist Octave (played by Renoir), "is that everyone has his reasons." In both films Renoir continued his earlier experiments with directional sound and deep-focus composition. His technical mastery came to influence the American cinema when he immigrated to the United States to escape the Nazis in 1940.

[Germany and Italy](#)

Because of its ownership of the Tobis-Klangfilm patents, the German film industry found itself in a position of relative strength in the early years of sound, and it produced several important films during that period, including Josef von Sternberg's *Der blaue Engel* (*The Blue Angel*, 1930), [G.W. Pabst](#)'s two antiwar films, *Westfront 1918* (1930) and *Kameradschaft* (1931), and his adaptation of Bertolt Brecht's *Die Dreigroschenoper* (*The Threepenny Opera*, 1931). The most influential of the early German sound films, however, was [Fritz Lang](#)'s *M* (1931), which utilized a dimension of aural imagery to counterpoint its visuals in the manner of Alfred Hitchcock's *Blackmail*. *M* has no musical score but makes expressive use of nonnaturalistic sound, as when the child murderer (played by [Peter Lorre](#)) is heard to whistle a recurring theme from Grieg's *Peer Gynt* before committing his crimes offscreen.

After Adolf Hitler took power in 1933, the German film industry came under the complete control of the [Nazi](#) Ministry of Popular Enlightenment and Propaganda. Its head, [Joseph Goebbels](#), believed ideological indoctrination worked best when conveyed through entertainment, so Nazi cinema put forth its political propaganda in the form of genre films such as comedies, musicals, and melodramas. The most famous and controversial films produced in Nazi Germany were documentaries by [Leni Riefenstahl](#), whom Hitler recruited to record a Nazi party rally for *Triumph des Willens* (*Triumph of the Will*, 1935) and the 1936 Olympic Games in Berlin for *Olympia* (1938).

The situation was similar in Italy, where popular genre films as well as historical epics carried the messages of the Fascist government of [Benito Mussolini](#). Italy also sought to strengthen its film culture during this era by establishing a national film school, the Centro Sperimentale di Cinematografia (founded 1935; “Experimental Centre of Cinematography”), and a major new studio complex in Rome, [Cinecittà](#) (opened 1937). Both of these institutions continued in operation after World War II and played a significant role in subsequent film history.

[Soviet Union](#)

Although the Soviet engineers P.G. Tager and A.F. Shorin had designed optical sound systems as early as 1927, neither was workable until 1929. Sound was slow in reaching the Soviet Union: most Soviet transitional films were technically inferior to those of the West, and Soviet filmmakers continued to make silent films until the mid-1930s. As in Germany and Italy, however, sound reemphasized film's propaganda value, and, through the authoritarian government's policy of Socialist Realism, the Soviet cinema became an instrument of mass indoctrination as never before. The filmmakers most affected by the new policy were the great montage artists of the 1920s. Each of them made admirable attempts to experiment with sound—Lev Kuleshov's *The Great Consoler* (1933), Dziga Vertov's *Symphony of the Donbas* (1931) and *Three Songs About Lenin* (1934), Sergey Eisenstein's *Bezhin Meadow* (1935; terminated by Boris Shumyatsky in midproduction), Vsevolod Illarionovich Pudovkin's *A Simple Case* (1932) and *Deserter* (1933), and Aleksandr Dovzhenko's *Ivan* (1932)—but their work was ultimately suppressed or defamed by the party bureaucracy. Only Eisenstein was powerful enough to reassert his genius: in the nationalistic epic *Alexander Nevsky* (1938), whose contrapuntal sound track is a classic of its kind, and in the operatically stylized *Ivan the Terrible, Parts I and II* (1944–46), a veiled critique of Stalin's autocracy. Most of the films produced at the time were propaganda glorifying national heroes.

Japan

As in the United States, the introduction of sound enabled the major Japanese film companies ([Nikkatsu](#), founded 1912; [Shochiku](#), 1920; [Toho](#), c. 1935) to acquire smaller companies and form vertical monopolies controlling production, distribution, and exhibition. Japan's major directors turned to works of social criticism called “tendency” films.

India

In India, sound created a major industrial boom by reviving a popular 19th-century theatrical form: the folk-music drama based on centuries-old religious myths. Despite the fact that films had to be produced in as many as 10 regional languages, the popularity of these “all-talking, all-singing, all-dancing” mythologicals or historicals played an enormous role in winning acceptance for sound throughout the subcontinent and in encouraging the growth of film industry. An average of 230 features were released per year throughout the 1930s, almost all for domestic consumption.

PARIS IN THE EPOCH 1820-1939

(based primarily on entries in Encyclopedia Britannica and Wikipedia)

INTRODUCTION

In 1850 Paris had approximately 600,000 inhabitants. It then grew rapidly as industrial expansion attracted a constant stream of people from the provinces. By 1870 the population had surpassed 1,000,000, and by 1931 the conurbation contained some 5,000,000 people, more than half of them living in the city of Paris, the administrative city within the old gates.

Industrialization, in progress in the Napoleonic period, advanced rapidly under the [Restoration](#) (1814–30) and the [July Monarchy](#) (1830–48). Gas lighting was introduced; omnibus services began in 1828; and Paris got its first railway, which ran to Le Pecq, near Saint-Germain-en-Laye, in 1837. New districts grew up on the outskirts of Paris. Although the wall of the farmers-general remained the administrative boundary of Paris until 1859, it was decided in 1840 to refortify the capital with a longer military wall.

Even by the mid-19th century, some areas of Paris had not been improved substantially for hundreds of years. Access from one centre to another and to the railway stations (which had become in effect the gateways of Paris) was difficult; moreover, overpopulation and rapid industrialization had brought squalor and misery, which account in part for the dominant role of Paris in the revolutions of both 1830 and 1848. Napoleon III, emperor from 1852 to 1870, enjoined his prefect of the Seine, Baron Haussmann, to remedy these problems.

Haussmann was the creator of modern Paris. A planner on the grand scale, he advocated straight arterial thoroughfares, symmetry, and advantageous vistas. He slashed the boulevards through the tangles of slums, began the modern sewer and water systems, gutted the Île de la Cité, rebuilt the ancient market of the Halles, and added four new Seine bridges and rebuilt three old ones. The brilliance and prosperity of Paris under Napoleon III were exemplified in the exhibitions held there in 1855 and 1867.

The Franco-German War (1870–71), which brought the fall of the Second Empire and the siege of Paris, was followed by the Commune (1871). Under the Third Republic, Haussmann's projects were continued. Further international exhibitions (1878, 1889, 1900, and 1937) were the occasions for the building of monuments such as the Trocadéro (1878), the Eiffel Tower (1889), and the Grand Palais and Petit Palais, with the Alexandre III Bridge (1900), and for the reconstruction of the Trocadéro as the Chaillot Palace (1937). The Métro was constructed, commerce and industry annexed formerly residential districts, and the ever-expanding population overflowed the old limits of Paris. Louis-Philippe's fortifications were abolished by a law of April 1919.

During the [Restoration](#), the bridges and squares of Paris were returned to their pre-Revolution names, but the [July Revolution](#) of 1830 in Paris, (commemorated by the [July Column](#) on [Place de la Bastille](#)), brought a constitutional monarch, [Louis Philippe I](#), to power. The first railway line to Paris opened in 1837, beginning a new period of massive migration from the [provinces](#) to the city. Louis-Philippe was overthrown by a popular uprising in the streets of Paris in 1848. His successor, [Napoleon III](#), and the newly appointed prefect of the

Seine, [Georges-Eugène Haussmann](#), launched a gigantic public works project to build wide new boulevards, a new opera house, a central market, new aqueducts, sewers, and parks, including the [Bois de Boulogne](#) and [Bois de Vincennes](#). In 1860, Napoleon III also annexed the surrounding towns and created eight new arrondissements, expanding Paris to its current limits.

During the [Franco-Prussian War](#) (1870–1871), Paris was besieged by the [Prussian Army](#). After months of blockade, hunger, and then bombardment by the Prussians, the city was forced to surrender on 28 January 1871. On 28 March, a revolutionary government called the [Paris Commune](#) seized power in Paris. The Commune held power for two months, until it was harshly suppressed by the French army during the "Bloody Week" at the end of May 1871.

Late in the 19th century, Paris hosted two major international expositions: the [1889 Universal Exposition](#), was held to mark the centennial of the French Revolution and featured the new Eiffel Tower; and the [1900 Universal Exposition](#), which gave Paris the [Pont Alexandre III](#), the [Grand Palais](#), the [Petit Palais](#) and the first [Paris Métro](#) line. Paris became the laboratory of [Naturalism](#) ([Émile Zola](#)) and [Symbolism](#) ([Charles Baudelaire](#) and [Paul Verlaine](#)), and of [Impressionism](#) in art ([Courbet](#), [Manet](#), [Monet](#), [Renoir](#)).

By 1901, the population of Paris had grown to 2,715,000. At the beginning of the century, artists from around the world including [Pablo Picasso](#), [Modigliani](#), and [Henri Matisse](#) made Paris their home. It was the birthplace of [Fauvism](#), [Cubism](#) and [abstract art](#), and authors such as [Marcel Proust](#) were exploring new approaches to literature.

During the [First World War](#), Paris sometimes found itself on the front line; 600 to 1,000 Paris taxis played a small but highly important symbolic role in transporting 6,000 soldiers to the front line at the [First Battle of the Marne](#). The city was also bombed by [Zeppelins](#) and shelled by German [long-range guns](#). In the years after the war, known as [Les Années Folles](#), Paris continued to be a mecca for writers, musicians and artists from around the world, including [Ernest Hemingway](#), [Igor Stravinsky](#), [James Joyce](#), [Josephine Baker](#), [Eva Kotchever](#), [Henry Miller](#), [Anaïs Nin](#), [Sidney Bechet](#), [Allen Ginsberg](#) and the [surrealist Salvador Dalí](#).

In the years after the [peace conference](#), the city was also home to growing numbers of students and activists from [French colonies](#) and other Asian and African countries, who later became leaders of their countries, such as [Ho Chi Minh](#), [Zhou Enlai](#) and [Léopold Sédar Senghor](#).

PARIS IN 1830-1848

[Paris](#) during the reign of King [Louis-Philippe](#) (1830-1848) was the city described in the novels of [Honoré de Balzac](#) and [Victor Hugo](#). Its population increased from 785,000 in 1831 to 1,053,000 in 1848, as the city grew to the north and west, while the poorest neighborhoods in the center became even more crowded.^[1]

The heart of the city, around the [Île de la Cité](#), was a maze of narrow, winding streets and crumbling buildings from earlier centuries; it was picturesque, but dark, crowded, unhealthy and dangerous. A cholera outbreak in 1832 killed 20,000 people. [Claude-Philibert de Rambuteau](#), prefect of the Seine for fifteen years under Louis-Philippe, made tentative efforts to improve the center of the city: he paved the quays of the Seine with stone paths and planted trees along the river. He built a new street (now the [Rue Rambuteau](#)) to connect

the [Marais](#) district with the markets and began construction of [Les Halles](#), the famous central food market of Paris, finished by [Napoleon III](#).^[2]

Louis-Philippe lived in his old family residence, the [Palais-Royal](#), until 1832, before moving to the [Tuileries Palace](#). His chief contribution to the monuments of Paris was the completion in 1836 of the [Place de la Concorde](#), which was further embellished on 25 October 1836 by the placement of the [Luxor Obelisk](#). In the same year, at the other end of the [Champs-Élysées](#), Louis-Philippe completed and dedicated the [Arc de Triomphe](#), which had been begun by [Napoleon I](#).^[2]

The [ashes of Napoleon were returned to Paris](#) from [Saint Helena](#) in a solemn ceremony on 15 December 1840, and Louis-Philippe built an impressive tomb for them at the [Invalides](#). He also placed the statue of Napoleon on top of the column in the [Place Vendôme](#). In 1840, he completed a column in the [Place de la Bastille](#) dedicated to the July 1830 revolution which had brought him to power. He also sponsored the restoration of the Paris churches ruined during the [French Revolution](#), a project carried out by the ardent architectural historian [Eugène Viollet-le-Duc](#); the first church slated for restoration was the [Abbey of Saint-Germain-des-Prés](#). Between 1837-1841, he built a new [Hôtel de Ville](#) with an interior salon decorated by [Eugène Delacroix](#).^[3]

The first railway stations in Paris (then called *embarcadères*) were built under Louis-Philippe. Each belonged to a different company, and they were not connected to each other; all were located outside the city center. The first, the *Embarcadère Saint-Germain*, was opened on 24 August 1837 on the Place de l'Europe. An early version of the [Gare Saint-Lazare](#) was started in 1842, and the first lines from Paris to [Orléans](#) and to [Rouen](#) were inaugurated on 1–2 May 1843.^[4]

As the population of Paris grew, so did discontent in the working-class neighborhoods. There were riots in 1830, 1831, 1832, 1835, 1839, and 1840. The 1832 uprising, which followed the funeral of a fierce critic of Louis-Philippe, General [Jean Maximilien Lamarque](#), was immortalized by Victor Hugo in his novel [Les Misérables](#).^[5]

The growing unrest finally exploded on 23 February 1848, when a large demonstration was broken up by the army. Barricades went up in the eastern working-class neighborhoods. The king reviewed his soldiers in front of the Tuileries Palace, but instead of cheering him, many shouted "Long Live Reform!" Discouraged, he abdicated and departed for exile in England.

The population of Paris grew rapidly during the reign of Louis-Philippe, from 785,866 recorded in the 1831 census, to 899,313 in 1836, and 936,261 in 1841. By 1846, it had grown to 1,053,897. Between 1831 and 1836, it grew by 14.4% within the city limits and by 36.7% in the villages around the city that became part of Paris in 1860.^[6] The largest number of immigrants came from the twelve departments around Paris: 40% came from [Picardy](#) and the [Nord department](#); 13% from [Normandy](#); and 13% from [Burgundy](#). A smaller number came from [Brittany](#) and [Provence](#), and they had greater difficulties assimilating, since few of them spoke French. They tended to settle in the poorest neighborhoods between the [Hôtel de Ville](#) and [Les Halles](#).^[7]

Following earlier foreign immigration, a large wave of immigrants from Poland, including [Frédéric Chopin](#), arrived after the failed Polish revolutions of 1830 and 1848.^[7]

The most densely populated neighborhoods were in the center, where the poorest Parisians lived: Les Arcis, Les Marchés, Les Lombards and Montorgueil, where the population density reached between 1000 and 1500 persons per hectare. However, during the reign of Louis-Philippe, the middle class gradually moved away from the center toward the west and north of the [Grands Boulevards](#). Between 1831 and 1836, the population of the 23 neighborhoods of

the center dropped from 42.7% to 24.5% of the city's population, while the corresponding percentage for the outer neighborhoods grew from 27.3% to 58.7%. The population of the [Left Bank](#) remained steady at about 26% of the total.^[8]

The nobility, composed of several hundred families, continued to occupy their palatial town houses in the [Faubourg Saint-Germain](#) and held a prominent place in society, but exercised a much smaller role in the government and business of the city. Their place at the top of the social order was taken by the bankers, financiers and industrialists. The novelist [Stendhal](#) wrote: "The bankers are at the heart of the State. The [bourgeoisie](#) has taken the place of the Faubourg Saint-Germain, and the bankers are the nobility of the bourgeoisie."^[9] The new leaders of Paris lived on the [Right Bank](#), between the Palais Royal and the [Madeleine](#) to the north and west of the city. The [Rothschild family](#) and the bankers [Jacques Laffitte](#) and [Casimir Perier](#) lived on the [Rue de la Chaussée-d'Antin](#), north of the [Place Vendôme](#), just outside the boulevards. The industrialist [Benjamin Delessert](#) lived on the Rue Montmartre. The upper middle class, those who paid more than 200 francs in direct taxes each year, numbered 15,000 families in a city of about a million inhabitants. The growing middle class also included owners of shops, merchants, artisans, notaries, doctors, lawyers, and government officials.

The reign of Louis-Philippe also saw a large increase in the number of working-class Parisians employed in the new factories and workshops created by the [Industrial Revolution](#). A skilled worker earned three to five francs a day. An unskilled worker, such as those employed to use wheelbarrows to move earth during the construction of new streets, earned 40 sous, or two francs, a day.^[10] The workers were mostly from the provinces and rented rooms in crowded *hôtels garnis*, or lodging houses. The population of the lodging houses grew from 23,000 to 50,000 between 1831 and 1846. They constituted the class most subject to the fluctuations of the [business cycle](#) and were the principal participants in the growing number of strikes and confrontations with the government.^[8]

There was also a growing under-class in Paris of the unemployed or marginally employed. These included such occupations as the [chiffonniers](#), who searched the trash at night for rags or old shoes that could be resold. Their number was estimated at 1800 in 1832.^[11] There was also a very large number of orphans who lived by any means they could find in the streets of Paris. They are memorably described by Victor Hugo in *Les Misérables*.

A new social type appeared in Paris in the 1840s; *le bohème*, or the "[Bohemian](#)". They were usually students or artists, and were generally described as joyous, careless about the future, somewhat lazy, boisterous, and scornful of middle-class standards. They wore a distinct costume, careless and flamboyant, to stand out from the crowd. The name was taken from the [Romani people](#) who originally immigrated to France from eastern Europe in the 15th century and were mistakenly believed to come specifically from [Bohemia](#); they were numerous in Paris at the time. The character was first introduced into literature by [Henri Murger](#) in a series of stories called *Scènes de la vie de Bohème* (Scenes of Bohemian Life) published in Paris between 1845 and 1849, which in 1896 was made into the opera *La Bohème* by [Puccini](#). The term spread from Paris to the rest of Europe, and came to be used for anyone who lived an artistic and unconventional life.^[12]

Prostitution was common in Paris. Beginning in 1816, prostitutes were required to register with the police. Between 1816 and 1842, their numbers grew from 22,000 to 43,000. They were mostly young women from the French provinces who had come to Paris seeking regular work, but were unable to find it. At the beginning of the reign of Louis-Philippe, the prostitutes were usually found in the arcades of the Palais-Royal, but they were gradually moved by the police to the sidewalks of the [Rue Saint-Denis](#), the [Rue Saint-Honoré](#), the Rue

Sainte-Anne, and the [Rue du Faubourg Saint-Honoré](#). Houses of prostitution, marked with red lanterns, were called *maisons de tolerance* or *maisons closes*. They were mostly found on the boulevards at the edges of the city, in [Belleville](#), [Ménilmontant](#), [La Villette](#), [La Chapelle](#), [Grenelle](#), [Montparnasse](#), and at the Place du Trone. They numbered 200 in 1850, just after the fall of Louis-Philippe.^[13]

Louis-Philippe had a very different style from previous monarchs; he did not move from his residence in the [Palais-Royal](#) to the [Tuileries Palace](#) until 1 October 1831. Except on ceremonial occasions, he dressed like a banker or industrialist rather than a king, with a blue coat, white [waistcoat](#) and top hat, and carried an umbrella. Formal court dress was no longer required at receptions. The royal guards were replaced by soldiers from the [National Guard](#). His children attended the best Paris schools, rather than having tutors. He spent as little time as possible in Paris, preferring the royal residences at [Fontainebleau](#), [Versailles](#) and the [Château de Neuilly](#).^[14]

As soon as he came to power, Louis-Philippe dismissed the old Prefect of the Seine, the Prefect of Police, the mayors of the arrondissements and their deputies, and the 24 members of the General Council of the Seine. On 29 July, he appointed a temporary municipal commission to run the city, under the authority of the Minister of the Interior. The new council was named on 17 September, and was made up mainly of bankers, industrialists, magistrates and senior government officials. The successive French governments since the [Ancien Régime](#) had feared the fury of the Parisians, and a repeat of the [Reign of Terror](#). Parisians had not been allowed to elect a city government from 1800 until 1830; it was always directly under the rule of the national government. In 1831, Louis-Philippe organized the first municipal elections, but under conditions that ensured that the Parisians would not get out of control. Under a law of 30 April 1831, the Chamber of Deputies created a new General Council of the Seine, with 36 elected members from Paris, three per arrondissement, and eight from the neighboring arrondissements of [Saint-Denis](#) and [Sceaux](#). Only Parisians who paid more than 200 francs a year in direct taxes were allowed to vote, although they numbered less than 15,000 in a city with a population of more than 800,000 persons. A few other selected categories of Parisians were also allowed to vote, including judges, notaries, members of the [Institut de France](#), retired officers who received a pension of at least 1200 francs, and doctors who had practiced in Paris more than ten years. This added another 2000 to the number of eligible voters.^[15]

Even with all these limitations on who could vote, Louis-Philippe's government feared that Paris could run out of control. The president and vice-president of the Council were named by the king from among the members of the Council. Only the Prefect of the Seine, appointed by the king, could bring business before the Council. Furthermore, a new parallel council was created, made up of the mayors and deputy mayors, which served to bypass the Municipal Council when needed. Despite all these efforts, the Council still demonstrated its independence on occasion. It forced the resignation of the first new Prefect of the Seine, [Pierre-Marie Taillepied, Comte de Bondy](#), who rarely consulted the Council and disregarded their opinions. The new prefect, [Claude-Philibert Barthelot de Rambuteau](#), learned the lesson and treated the Council with great courtesy, summoning them for meetings every week.^[15]

The other key figure in the government of Paris was the Prefect of Police. There were two of these during the reign of Louis-Philippe: [Henri Gisquet](#) (1831-1836) and [Gabriel Delessert](#) (1836-1848). The Prefect of Police oversaw the municipal police, the gendarmes in the city, and the firemen. He administered the prisons, hospitals, hospices, and public assistance; was responsible for public health and stopping industrial pollution; and was in

charge of street lighting and street cleaning. He was also responsible for traffic circulation, making sure that building façades met city requirements, that unsafe buildings were demolished, and that the city's markets and bakeries were supplied with food and bread.^[16]

On 16 August 1830, soon after Louis-Philippe assumed the throne, the royal police force of Paris, the *gendarmerie royale*, was abolished and replaced by the *garde municipale de Paris*, a force of 1,510 men originally composed of two battalions of infantry and two squadrons of cavalry. They were responsible for suppressing the numerous uprisings and riots between 1831 and 1848. Their numbers were doubled during that time, but their harsh tactics earned them the hatred of the insurgent Parisians; a substantial number of police were massacred by the crowds during the [Revolution of 1848](#). The *garde municipale* was abolished in 1848 and replaced by the *Garde Republicaine*.^[17]

The second corps responsible for maintaining order in the city was the [Garde Nationale](#). At the end of the reign of [Charles X](#), it had rebelled against the monarchy and helped overthrow the king. It was composed largely of the bourgeoisie of Paris, and members provided their own weapons. It had 60,000 members in Paris, though only 20,000 had income high enough to be eligible to vote. The Garde Nationale helped suppress the armed uprisings of 1832 and 1834, but from 1840 they were increasingly hostile to the government of Louis-Philippe. When the Revolution of 1848 broke out, they took the side of the insurgents and helped bring the regime to an end.^[18]

The first great crisis to strike Paris during the reign of Louis-Philippe was an epidemic of [cholera](#) in 1832. It was the first such epidemic in France, and the disease was little known or understood. It originated in Asia and spread through Russia, Poland, and Germany before reaching France. The first victim in Paris died on 19 February 1832. At first, the disease was not believed to be contagious, and the epidemic was not officially recognized until 22 March. As news of it spread, thousands of Parisians fled the city. 12,733 Parisians died in April, with a decrease in May and June, and a new surge in July, before the epidemic receded in September. Between March and September, it killed 18,402 Parisians, including [Casimir Périer](#), the president of Louis-Philippe's Council of Ministers, who caught the disease after visiting cholera patients in hospital.

The disease was most fatal in the overcrowded neighborhoods of the center of Paris. As one measure of how crowded conditions were, there is record of one lodging house at 26 [Rue Saint-Lazare](#) where 492 persons lived in the same building, with less than one square meter of space per person. A rumor spread in the poor areas that the cholera had been spread deliberately to "assassinate the people". One of the victims of the epidemic was [General Lamarque](#), a former general of the Napoleonic era, who died on June 1. He was seen as a defender of popular causes, and his funeral was the scene of a large anti-government demonstration, with some barricades going up in the streets. These events were immortalized in Victor Hugo's novel *Les Misérables*.^[19]

The incumbent Prefect of the Seine was dismissed largely because of his inept handling of the epidemic, and the new Prefect, the Count of Rambuteau, declared his intention to bring "air and light" to the center of the city to prevent future epidemics. This was the beginning of the program to open up the center of the city, not fully realized until the time of [Napoleon III](#) and [Baron Haussmann](#).

One of the great architectural projects of the reign of Louis-Philippe was the remaking of the [Place de la Concorde](#). An equestrian statue of King [Louis XV](#) had originally been the centerpiece of the Place; during the Revolution the statue was pulled down and replaced by a statue of [the Goddess of Liberty](#) and the place was the site of the execution of King Louis XVI and Marie Antoinette. Louis Philippe wanted to erase all the revolutionary associations

of site. He selected [Jacques Ignace Hittorff](#) to design a new master plan, which was carried out in stages between 1833 and 1846. First the moat of the [Tuileries Palace](#) was filled in. Then Hittorff designed the two [Fontaines de la Concorde](#), one commemorating river navigation and commerce, the other maritime navigation and commerce. On 25 October 1836, a new centerpiece was put in place: a stone [obelisk](#) from [Luxor](#) that weighed 250 tons and was brought to France on a specially-built ship from [Egypt](#). It was slowly hoisted into place in the presence of Louis-Philippe and a huge crowd.^[20] At each angle of the square's extended octagon Hittorff placed a statue representing a French city: Bordeaux, Brest, Lille, Lyon, Marseille, Nantes, Rouen and Strasbourg. The face of the statue of [Strasbourg](#), by the sculptor [James Pradier](#), was said to be modeled after [Juliette Drouet](#), the companion of Victor Hugo.^[21]

In the same year, the [Arc de Triomphe](#), begun in 1804 by Napoleon, was finally completed and dedicated. Many old soldiers from the Napoleonic armies were in the crowd, and they called out "Vive l'Empereur", but Louis-Philippe was unperturbed. The [ashes of Napoleon](#) were returned to Paris from [Saint Helena](#) in 1840, and were placed with great ceremony in a tomb designed by [Louis Visconti](#) beneath the church of [Les Invalides](#).

Another Paris landmark, the [July Column](#) on the [Place de la Bastille](#), was inaugurated on 28 July 1840, on the anniversary of the [July Revolution](#), and dedicated to those killed during the uprising.

Several older monuments were put to new purposes: the [Élysée Palace](#) was purchased by the French state and became an official residence; and under later governments, it has served as the residence of the [Presidents of the French Republic](#). The Basilica of Sainte-Geneviève, originally built as a church beginning in the 1750s, then made into a mausoleum for great Frenchmen during the French Revolution, then a church again during the [Bourbon Restoration](#), once again became the [Panthéon](#), dedicated to the glory of great Frenchmen.

During the reign of Louis-Philippe a movement was launched to preserve and restore some of the earliest landmarks of Paris, many of which had been badly damaged during the Revolution. It was inspired in large part by Victor Hugo's hugely successful novel [The Hunchback of Notre Dame](#) (*Notre-Dame de Paris*), published in 1831. The leading figure of the restoration movement was [Prosper Mérimée](#), named by Louis-Philippe as the inspector General of [Historic Monuments](#). In 1842, he compiled the first official list of classified historical monuments, now known as the [Base Mérimée](#). In addition to saving architectural landmarks, he participated with his friend the novelist [George Sand](#) in the discovery of [The Lady and the Unicorn](#) tapestries at the [Château de Boussac](#) in the [Limousin](#) in central France; they are now the best-known possessions of the [Cluny Museum](#) in Paris. He also wrote the novella [Carmen](#) on which [the opera of Bizet](#) was based.

The first structure to be restored was the nave of the [church of Saint-Germain-des-Prés](#), the oldest in the city. Work also began in 1843 on the cathedral of [Notre Dame](#), which had been stripped of the statues on its facade and of its spire. Much of the work was directed by the architect and historian [Eugene Viollet-le-Duc](#) who sometimes admitted that he was guided by his own scholarship of the "spirit" of [medieval](#) architecture, rather strict historical accuracy. The other major restoration projects were devoted to the medieval [Sainte Chapelle](#) and the [Hôtel de Ville](#), which dated from the 17th century. The old buildings that pressed up against the back of the Hôtel de Ville were cleared away, two new wings were added, the interiors were lavishly redecorated, and the ceilings and walls of the *grands salons* were painted with murals by [Eugène Delacroix](#). Unfortunately, all the interiors were burned in 1871 by the [Paris Commune](#).^[20]

Rambuteau, during this fifteen years as Prefect of the Seine, made attempts to solve the blockage of traffic and the unhealthiness of the streets in the center, particularly after the cholera epidemic in the heart of the city. He opened the Rue d'Arcole and the [Rue Soufflot](#) and built what is now the [Rue Rambuteau](#), thirteen meters wide, to connect the [Le Marais](#) district to the markets of [Les Halles](#). He rebuilt what became known as the [Pont Louis-Philippe](#) from the [Place de Grève](#) to the [Île Saint-Louis](#) and completely rebuilt the [Pont des Saints-Pères](#). The [île Louviers](#), just east of the Île Saint-Louis, used as a lumber yard, was attached to the Right Bank, and the Boulevard Morland replaced the narrow branch of the Seine that had separated the island from the city. The [Pont d'Austerlitz](#), originally named for a Napoleonic military victory, the renamed the Pont du Jardin du Roi during the [Bourbon Restoration](#), took back its Napoleonic name. The Quai de la Tournelle and the banks of the Seine at the Louvre and Quai des Grands-Augustins were walled with stone and planted with trees.^[22]

At the beginning of the reign of Louis-Philippe, the old ramparts and bastions of [Louis XIV](#) were still visible in many places around the city, with a footpath running along the top. Rambuteau had them leveled in order to widen and straighten the [Grands Boulevards](#). Only short sections of raised sidewalks on the Boulevard Saint-Martin and Boulevard de Bonne-Nouvelle showed how the ramparts formerly appeared (and they still show this today). Rambuteau also began rebuilding the old central market of Les Halles, but the new buildings, heavy and old-fashioned, did not please the Parisians. The project was later stopped by Napoleon III when he was still prince-president of France (1848-1851). New glass and iron buildings were designed and built in their place by the architect [Victor Baltard](#).

At the beginning of the reign of Louis-Philippe, Paris sidewalks in the center of the city, if they existed at all, were very narrow, rarely wide enough for two persons to walk side by side. Travelers described the adventure of trying to walk through the streets of the Île-de-la-Cité on a narrow, crowded sidewalk, the danger of stepping into the street in the path of carts, wagons and carriages, and the noise of the carriage wheels echoing on the walls of the street.^[10] Sidewalks were common only in the new neighborhoods to the west and north and on the Grands Boulevards. In 1836, Rambuteau launched a project to build sidewalks in more neighborhoods and replace the old sidewalks made of [lava stone](#) with asphalt. By the end of the reign of Louis-Philippe, a majority of Paris streets were paved. Under Napoleon III, Haussmann completed the sidewalks by adding granite edges.^[23]

Rambuteau also addressed the absence of public urinals, which gave the side streets and parks a particular and unpleasant smell. The first public urinals had been installed during the Bourbon Restoration, just before the Revolution of July 1830, but they were dismantled and used for barricades during the street fighting. In July 1839, Rambuteau authorized the construction of a new circular type of urinal, ten to twelve feet high, made of masonry with a pointed roof and posters displayed on the outside. The first ones were placed on the [Boulevard Montmartre](#) and the [Boulevard des Italiens](#). By 1843, there were 468 urinals in place. They became known as *vespasiennes* after the Roman Emperor [Vespasian](#), who was said to have installed public toilets in ancient Rome. They were all replaced during the [Second Empire](#) by a newer cast-iron design.^[24]

The city walls of Paris had been demolished during the reign of Louis XIV, and in 1814, the city was easily captured near the end of the [War of the Sixth Coalition](#), since it had no fortifications. Debates began in Paris as early as 1820 about the necessity of building a new wall. In 1840, as the result of tensions between France, Britain and the German states, the discussion was renewed, and a plan was put forward by [Adolphe Thiers](#), the President of the Council and the Minister of Foreign Affairs. The [Thiers Wall](#), approved on 3 April 1841, was

34 kilometers long and composed of a belt of ramparts and trenches 140 meters wide. The highest rampart was ten meters high and three meters wide, and a road six meters wide ran the full length of the wall. It was forbidden to build any structure in a space 250 meters wide in front of the wall. The wall was reinforced at regular intervals with a series of bastions and 16 large forts around the city. In 1860, the route of the wall marked the official city limits of Paris, and it remains so, with a few changes, today. A number of the bastions still exist, and vestiges of the wall can still be seen at the Porte d'Arcueil (in the [14th arrondissement](#)) and the point at which the [Canal Saint-Denis](#) passed through the wall. The [Boulevard Périphérique](#) around the city follows the route of the old Thiers wall.^[25]

Rambuteau also made attempts to improve the social institutions of the city. He built a new prison, [La Roquette](#), for criminals, while the mentally ill and sick were separated and left in the [Bicêtre Hospital](#). Women prisoners were sent to the Enclos Saint-Lazare. Rambuteau began building the [Lariboisière Hospital](#) (in the 10th arrondissement), and he reorganized the [Mont-de-Piété](#), a charitable organization which gave low-cost loans to the poor. In addition, he increased the number of savings banks for workers and middle-class Parisians. Primary education had previously been the responsibility of the Church, and many children remained illiterate. Under Louis-Philippe's minister of education, [François Guizot](#), primary school was made obligatory as of 28 June 1833. A system of communal and mutual schools was created, as well as two higher primary schools: the [Collège Chaptal](#) (now Lycée Chaptal) and the Turgot School (1839). All of the primary schools, both Catholic and secular, were put under the authority of a central committee on education, with the Prefect as president.^[26]

The canals that brought drinking water to Paris, begun by Napoleon, were extended, and Rambuteau increased the number of *borne-fontaines*, small water fountains 50 centimeters high with a simple spout, from 146 in 1830 to 2,000 in 1848.^[27] Despite the rapid growth of the city, no new sources of water were developed. The wealthiest Parisians had wells in their residences, usually in the basement. Most Parisians obtained their drinking water in a traditional way by visiting the city's fountains, sending servants to the fountains, or buying water from the water porters, mostly men from [Auvergne](#) and [Piedmont](#), who carried large buckets balanced on a pole on their shoulders.

During the reign of Louis-Philippe, five new monumental fountains were erected in the center of the city: the two fountains designed by Jacques Ignace Hittorff in the Place de la Concorde; the [Fontaine Molière](#) on the [Rue de Richelieu](#) designed by [Louis Visconti](#) (who also designed the tomb of Napoleon); the [Fontaine Louvois](#) on the Square Louvois, designed by Visconti on the site of the old opera house; and the [Fontaine Saint-Sulpice](#), also by Visconti, at the center of the [Place Saint-Sulpice](#).^[22]

The most important economic and social event of the reign of Louis-Philippe was the arrival in Paris of the railroad. The first successful passenger railway line in France had opened between [Saint-Étienne](#) and Lyon in 1831. The financiers, the [Péreire brothers](#), built the first line from Paris to [Saint-Germain-en-Laye](#) between 1835 and 1837, largely in order to persuade the banking community and the Parisians that such a means of transport was feasible and profitable. The line between Paris and [Versailles](#) was approved on 9 July 1836; it was the site of the first railroad accident in France on 8 May 1842, in which at least 55 passengers were killed and between 100 and 200 injured,^[28] The accident did not slow down the growth of the railroads: the Paris-Orléans line opened on 2 May 1843, and the line between Paris and Rouen was inaugurated the next day.^[29]

The first train stations in Paris were called *embarcadères* (a term borrowed from river navigation), and their location was a source of great contention, since each railroad line was owned by a different company, and each went in a different direction. The

first *embarcadère* was built by the Péreire brothers for the line Paris-Saint-Germain-en-Laye, at the Place de l'Europe; it opened on 26 August 1837. It became so successful that it was quickly replaced by a larger building on the Rue de Stockholm, and then an even larger structure, the beginning of the [Gare Saint-Lazare](#), built between 1841 and 1843. It was the station for the trains to [Saint-Germain-en-Laye](#), Versailles and [Rouen](#).

The Péreire brothers argued that Gare Saint-Lazare should be the only railway station in Paris, but the owners of the other lines each insisted on having their own station. The first Gare d'Orléans, now known as the [Gare d'Austerlitz](#), was opened on 2 May 1843 and was greatly expanded in 1848 and 1852. The first [Gare Montparnasse](#) opened on 10 September 1840 on the [Avenue du Maine](#) and was the terminus of the new Paris-Versailles line on the Left Bank of the Seine. It was quickly found to be too small and was rebuilt between 1848 and 1852 at the junction of the Rue de Rennes and [Boulevard du Montparnasse](#), its present location.^[30]

The banker [James Mayer de Rothschild](#) received the permission of the government to build the first railroad line from Paris to the Belgian border in 1845, with branch lines to [Calais](#) and [Dunkerque](#). The first *embarcadère* of the new line opened on the Rue de Dunkerque in 1846. It was replaced by a much grander station, the [Gare du Nord](#), in 1854. The first station of the line to eastern France, the [Gare de l'Est](#), was begun in 1847, but not finished until 1852. Construction of a new station for the line to the south, from Paris to [Montereau-Fault-Yonne](#) began in 1847 and was finished in 1852. In 1855, it was replaced by a new station, the first [Gare de Lyon](#), on the same site.^[30]

The [Industrial Revolution](#) steadily changed the economy and the appearance of Paris, as new factories were built along the Seine and in the outer neighborhoods of the city. The textile industry was in decline, but the chemical industry was expanding around the edges of the city, at [Javel](#), [Grenelle](#), [Passy](#), [Clichy](#), [Belleville](#) and [Pantin](#). It was joined by mills and factories that made steel, machines and tools, especially for the new railroad industry. Paris ranked third in France in metallurgy, after [Saint-Étienne](#) and the [Nord department](#). Between 1830 and 1847, twenty percent of all the steam engines produced in France were made in Paris. Many of these were produced at the locomotive factory built by [Jean-François Cail](#) in 1844, first at [Chaillot](#), then at Grenelle, which became one of the largest enterprises in Paris.

One example of the new factories in Paris was the cigarette and cigar factory of Philippon, between the [rue de l'Université](#) and the [Quai d'Orsay](#). Napoleon's soldiers had brought the habit of smoking from Spain, and it had spread among all classes of Parisians. The government had a monopoly on the manufacture of tobacco products, and the government-owned factory opened in 1812. It employed 1,200 workers, a large number of them women, and also included a school and laboratory, run by the [École Polytechnique](#), to develop new methods of tobacco production.^[31]

Despite the surge of industrialization, most Parisian workers were employed in small workshops and enterprises. In 1847, there were 350,000 workers in Paris employed in 65,000 businesses. Only seven thousand businesses employed more than ten workers. For example, in 1848 there were 377 small workshops in Paris that made and sold umbrellas, employing a total of 1,442 workers.^[32]

With the surge of industrialization, the importance of banking and finance in the Paris economy also grew. As [Stendhal](#) wrote at the time, the bankers were the new aristocracy of Paris. In 1837, [Jacques Laffitte](#) founded the first business bank in Paris, the Caisse Générale du Commerce et de l'Industrie. In 1842, Hippolyte Ganneron founded a rival commercial bank, the Comptoir Général du Commerce. The banks provided the funding for the most important economic event of the reign of Louis-Philippe: the arrival of the railroads. The

brothers Émile and Issac Péreire, the grandchildren of an immigrant from [Portugal](#), founded the first railway line to Paris.

[James Mayer de Rothschild](#), the chief rival of the Péreire brothers, was the most famous banker of during the reign of Louis-Philippe. He gave loans to the royal government and played a key role in the construction of the French mining industry and railroad network. In 1838, he purchased the house of [Charles Maurice de Talleyrand](#) at 2 Rue Saint-Florentin on the Place de la Concorde for his Paris residence. He became a leading figure in Paris society and the arts; his personal *chef* was [Marie-Antoine Carême](#), one of the most famous names in French cuisine.^[33] He patronized many of the leading artists of the time, including [Gioacchino Rossini](#), [Frédéric Chopin](#), [Honoré de Balzac](#), [Eugène Delacroix](#), and [Heinrich Heine](#). Chopin dedicated his [Ballade No. 4 in F minor, Op. 52](#) (1843), and his [Valse in C-sharp minor, Op. 64, N° 2](#) (1847), to Rothschild's daughter [Charlotte](#). In 1848, [Jean Auguste Dominique Ingres](#) painted his wife's portrait.

The reign of Louis-Philippe became known as "the reign of the boutique". During this period, Paris continued to be the marketplace of luxury goods for the wealthiest customers in Europe, and the leader in fashion. The perfumer [Pierre-François-Pascal Guerlain](#) had opened his first shop on the [Rue de Rivoli](#) in 1828. In 1840, he opened a larger shop at 145 [Rue de la Paix](#), which was also the first street in Paris to be lit with gaslight. The porcelain factory at [Sèvres](#), which had long made table settings for the royal courts of Europe, began to make them for the bankers and industrialists of Paris.

The [Passage des Panoramas](#) and other covered shopping galleries were ancestors of the modern shopping center. Another new kind of store was the *magasin de nouveautés*, or novelty store. The "Grand Colbert" in the Galerie Colbert on the Rue Vivienne was decorated and organized like an oriental *bazaar*; it had large [plate-glass](#) windows and window displays, fixed prices and price tags, and sold a wide variety of products for women, from cashmere and lace to hosiery and hats. It was an ancestor of the first modern department stores, which appeared in Paris in the 1850s. Other novel marketing techniques were introduced in Paris at this time: the illuminated sign, and advertising goods in newspapers. The arrival of the railroad made it possible for people from the provinces to come to Paris simply to shop.^[34]

The first means of public transport, the *omnibus*, had been introduced in Paris in January 1828, and it enjoyed great success. It used large horse-drawn coaches, was entered from the rear, and could carry between twelve and eighteen passengers. The fare was 25 centimes. The omnibuses operated between seven in the morning and seven in the evening in most location, but operated until midnight on the Grands Boulevards. In 1830, there were ten omnibus companies; by 1840, the number had increased to thirteen operating omnibuses on 23 different lines, though half of the passengers were carried by one company, Stanislas Baudry's *Entreprise Générale des Omnibus de Paris* (EGO).^[35]

The other common means of transport was the *fiacre*, the taxicab of its day. It was a small box-like coach that carried as many as four passengers; it could be hired at designated stations around Paris. A single journey cost 30 sous, regardless of distance; or they could be hired at the rate of 45 sous for an hour. The drivers expected a tip, and, according to a guidebook of 1842, became extremely unpleasant if they did not receive one.^[10]

The staples of the Parisian diet, unchanged since the 18th century, were bread, meat and wine. Upper-class Parisians began the day with coffee and bread, then they had their *déjeuner* (lunch) at mid-day, often at a *café*; they often started with oysters, followed by beefsteaks, vegetables, fruit, dessert and coffee. The meal was accompanied by wine, often diluted with water. They had their dinner at six or seven in the evening, with a larger number

of dishes. They often went to the theater afterwards, then went to a café following the performance for coffee and drinks or a light supper.

For working-class Parisians, bread composed seven-eighths of their diet. They accompanied it with whatever fruit might be in season, some white cheese, and, in winter, some pieces of pork or bacon, along with stewed pears or roasted apples. They usually had some sort of soup each night, and on Sunday traditionally ate a stew called *pot-au-feu*. The meals were always accompanied by wine, usually with water added.^[10]

The economic difficulties for ordinary Parisians during the reign of Louis-Philippe can be illustrated by their meat consumption; between 1772 and 1872, Parisians consistently ate about sixty kilograms of meat per year per person, but meat consumption between 1831 and 1850 fell to about fifty kilograms.^[36]

Only a small number of Parisians had indoor plumbing or bathtubs; for most, water for washing had to be carried from a fountain or purchased from a water-bearer and stored in a container, and was used sparingly. Paris had a number of bath houses, including some, such as the Chinese Baths on the [Boulevard des Italiens](#), which catered to upper-class customers.

For the working class, there was a row of floating baths along the Seine between the [Pont d'Austerlitz](#) and the [Pont d'Iéna](#) that operated during the summer. These were basins of river water surrounded by fences and usually by floating arcades of changing rooms. They were open day and night for an admission fee of four sous or twenty centimes. They had separate sections for men and women, and bathing costumes could be rented. They were often condemned by the church and in the press as an offense to public morality, but were always crowded with young working-class Parisians on hot summer days. Some of the floating baths were designed for wealthier patrons, some were used as schools to teach swimming, and some were reserved for women only; one was located in front of the [Hôtel Lambert](#) on the Quai d'Anjou.^[37]

At the beginning of the reign of Louis-Philippe, the city's newspapers were expensive, had very small circulations, contained very little news, and were read mostly at cafés. That changed dramatically on 1 July 1836 with the debut of *La Presse*, the first inexpensive daily newspaper in Paris. It soon inspired many imitators. Between 1830 and 1848, the circulation of newspapers in Paris doubled; in 1848, there were 25 newspapers in the city with a total circulation of 150,000. Despite official censorship, they played an increasing role in French politics and in the events that culminated in the [Revolution of 1848](#). The press also began to play a novel role in commerce: Paris stores and shops began to advertise their products in the newspapers.^[38]

Illustrated newspapers, often with satirical cartoons, also became popular and influential. The journalist [Charles Philipon](#) started an illustrated weekly magazine called *La Caricature* in 1830. He used the new technique of [lithography](#) to reproduce cartoons and employed a young caricaturist from Marseille, [Honoré Daumier](#). [Balzac](#), a friend of Philipon, also contributed to the magazine, using a pseudonym. In 1832, encouraged by the success of the magazine, he began a more popular daily four-page illustrated satirical newspaper called *Le Charivari* with caricatures by Daumier. It began with social satire, but soon veered into politics, ridiculing, among other targets, the king. In 1832, Daumier published a caricature of Louis-Philippe as [Gargantua](#) eating the wealth of the nation, and another of the king's face in the shape of a pear. Daumier was arrested and served six months in prison. Philipon also served six months in prison for "contempt of the king's person." By 1835, the newspaper staff had been taken to court seven times and convicted four times. *La Caricature* ceased publication and *Charivari* switched from political to social satire, but the ridicule of the regime by the press continued to undermine public support for Louis-Philippe.

Numerous revolutionary newspapers were published in Paris by exiled political activists, then smuggled into their own countries. From 1843 to 1845, [Karl Marx](#) lived in Paris as editor of two radical German newspapers: *Deutsch–Französische Jahrbücher* and *Vorwärts!*. It was in a café at the Palais-Royal that he met his future collaborator, [Friedrich Engels](#). He was expelled from France in 1845 at the request of the Prussian government and moved to Brussels.

On 8 November 1833, a new museum of coins and medals was opened inside the [Hôtel des Monnaies](#), the 18th-century French mint on the Left Bank.

Interest in the Middle Ages increased greatly in Paris after the publication of Victor Hugo's *Notre-Dame de Paris* and the first restoration of the cathedral. [Alexandre Du Sommerard](#) was a former soldier in Napoleon's army who became a counselor at the [Cour des Comptes](#). He assembled and classified a large collection of art objects from the Middle Ages and Renaissance and purchased the Hôtel de Cluny, which he made his residence and private gallery to display his collection. After Du Sommerard's death in 1843, the French state bought the building and his collection, and the Hôtel de Cluny and the Roman baths adjacent to it became the [Museum of the Middle Ages](#).

Many of the greatest and most popular works of French literature were written and published in Paris during the reign of Louis-Philippe.

- [Victor Hugo](#) published four volumes of poetry, and in 1831 published *Notre-Dame de Paris* (the *Hunchback of Notre-Dame*), which was quickly translated into English and other European languages. The great popularity of the novel launched a movement for the restoration of the cathedral and other medieval monuments in Paris. In 1841, Louis-Philippe made Hugo a peer of France, a ceremonial position with a seat in the upper house of the French parliament (the [Chamber of Peers](#)). Hugo spoke out against the death penalty and for freedom of speech. While living in his house on the Place Royale (now the [Place des Vosges](#)), he began working on his next novel, *Les Misérables*.
- [François-René de Chateaubriand](#) refused to swear allegiance to Louis-Philippe and instead secluded himself in his apartment at 120 [Rue du Bac](#), where he wrote his most famous work, the *Mémoires d'outre-tombe*, which was not published until after his death. He died in Paris on 4 July 1848, during the [French Revolution of 1848](#).
- After writing several novels, [Honoré de Balzac](#) in 1832 conceived the idea of a series of books that would paint a panoramic portrait of "all aspects of society," eventually called *La Comédie Humaine*. He declared to his sister, "I am about to become a genius." He published *Eugénie Grandet*, his first bestseller, in 1833, followed by *Le Père Goriot* in 1835, the two-volume *Illusions perdues* in 1843, *Splendeurs et misères des courtisanes* and *Le Cousin Pons* in 1847 and *La Cousine Bette* 1848. In each of the novels, Paris is the setting and a major participant.
- The highly prolific [Alexandre Dumas, père](#), published *The Three Musketeers* in 1844; *Twenty Years After* and *La Reine Margot* in 1845; *The Count of Monte Cristo* in 1845–1846; *La Dame de Monsoreau* in 1846; *The Vicomte de Bragelonne* in 1847; *The Vicomte de Bragelonne* in 1847; and many more novels in addition to many theatrical versions of his novels for the Paris stage.
- [Stendhal](#) published his first major novel, *Le Rouge et le Noir*, in 1830, and his second, *La Chartreuse de Parme*, in 1839.

Other major Paris writers of the July Monarchy included [George Sand](#), [Alfred de Musset](#), and [Alphonse de Lamartine](#). The poet [Charles Baudelaire](#), born in Paris, published his first works, essays of art criticism.

The [Paris Salon](#), held every year at the Louvre, continued to be the most important event in the French art world, establishing both prices and reputations of artists. It was dominated for most of the reign of Louis-Philippe by the [romantic](#) painters. The most prominent figure in painting was [Eugène Delacroix](#), whose romantic paintings portrayed historical, patriotic and religious subjects. His most famous painting of the period, [Liberty Leading the People](#) (*La Liberté guidant le peuple*), an allegory of the 1830 revolution, was purchased by the French state, but was considered to be too inflammatory to be shown in public until 1848. Other prominent artists whose work appeared in the Paris Salon included [Théodore Chassériau](#) and [Jean-Auguste-Dominique Ingres](#), who had been a prominent figure in French painting since the reign of Napoleon I.

A new generation of artists made their appearance in the 1840s, led by [Gustave Courbet](#), who exhibited his *Self-Portrait with a Black Dog* at the Paris Salon in 1844. His arrival as the leader of the [realist](#) movement did not come until after the 1848 Revolution.

Paris was the home of some of the world's most renowned musicians and composers during the July Monarchy. The most famous was [Frédéric Chopin](#), who arrived in Paris from Poland in September 1831 at the age of twenty-one and never returned to his homeland after the [Polish uprising against Russian rule in October 1831](#) was crushed. Chopin gave his first concert in Paris at the [Salle Pleyel](#) on 26 February 1832 and remained in the city for most of the next seventeen years, until his death in October 1849. He gave just 30 public performances during those years, preferring to give recitals in private salons instead. He earned his living mainly from commissions given by wealthy patrons, including the wife of [James Mayer de Rothschild](#), the publication of his compositions, and from private piano lessons. Chopin lived at different times at 38 [Rue de la Chaussée-d'Antin](#) and at 5 [Rue Tronchet](#). He had a ten-year relationship with the writer [George Sand](#) between 1837 and 1847. In 1842, they moved together to the [Square d'Orléans](#), at 80 Rue Taitbout, where the relationship ended.

[Franz Liszt](#) also lived in Paris during this period, composing music for the piano and giving concerts and music lessons. He lived at the Hôtel de France on the [Rue La Fayette](#), not far from Chopin. The two men were friends, but Chopin did not appreciate the manner in which Liszt played variations on his music. The violinist [Niccolò Paganini](#) was a frequent visitor and performer in Paris. In 1836, he made an unfortunate investment in a Paris casino and went bankrupt. He was forced to sell his collection of violins to pay his debts.

The French composer [Hector Berlioz](#) had come to Paris from [Grenoble](#) in 1821 to study medicine, which he abandoned for music in 1824, attending the [Paris Conservatory](#) in 1826; he won the [Prix de Rome](#) for his compositions in 1830. He was working on his most famous work, the [Symphonie Fantastique](#), at the time of the July 1830 revolution. It had its premiere on 4 December 1830.

[Charles Gounod](#), born in Paris in 1818, was studying composition during the reign of Louis-Philippe, but had not yet written the opera [Faust](#) and his other best known works.

Paris was the birthplace of modern photography. A process for capturing images on plates coated with light-sensitive chemicals had been discovered by [Nicéphore Niépce](#) in 1826 or 1827 in rural France. After this death in 1833, the process was refined by the Paris artist and entrepreneur [Louis Daguerre](#), who had invented the Paris [Diorama](#). His new method of photography, called the [daguerrotype](#), was publicly announced to a joint meeting of the [French Academy of Sciences](#) and the [Academy of Fine Arts](#) in Paris on 19 August 1839. Daguerre gave the rights to the invention to the French nation, which offered them for free to any user in the world. In exchange, Daguerre received a pension from the French state. The daguerrotype became the most common method of photography during the 1840s and 1850s.

Parisians of all classes frequented the theater during the July Monarchy, lining up to see operas, dramas, comedies, [melodramas](#), [vaudeville](#) and [farce](#). Tickets ranged in price from ten francs for the best seats at the Italian Opera to 30 sous for a seat in the "[paradis](#)" the highest balcony, in one of the popular melodrama or variety theaters. These were the most important venues for theater in Paris in the 1830s and 1840s:

- Italian opera was performed under the auspices of the [Théâtre-Italien](#) at the [Théâtre de la Renaissance](#) on the Rue Méhul and Rue Neuve des Petits-Champs. It had two thousand seats, and all the singers and musicians were Italian.
- French opera was performed under the auspices of the [Académie Royale de Musique](#) on the Rue Le Pelletier, near the Théâtre-Italien.
- The [Opéra-Comique](#) performed at the Salle Favart, located on what is now called the [Place Boïeldieu](#), and presented lighter operatic works.
- The [Comédie Française](#) performed at the Salle Richelieu on the Rue Richelieu. Its most famous dramatic star during the reign of Louis-Philippe was Mademoiselle Rachel (see below).
- The [Odéon](#) theater presented classical drama and comedy in competition with the Comédie Française. In the 1840s, its most famous star was [Mademoiselle Georges](#) who had been the leading actress of Paris theater during the [First Empire](#) and the Bourbon Restoration.
- The [Théâtre du Gymnase](#) on the Boulevard Bonne Nouvelle specialized in farce. Its most famous actor was Bouffé, considered the greatest comic actor of the period.
- The [Théâtre du Vaudeville](#) stood on the Place de la Bourse, facing the stock exchange, and was known for light comedy.
- The [Théâtre de la Porte Saint-Martin](#), located on the Boulevard Saint-Martin, was known for melodrama and burlesque; its most famous star in the 1830s and 1840s was [Frédéric Lemaître](#).
- The [Théâtre de l'Ambigu-Comique](#) on the Boulevard Saint-Martin specialized in melodrama and vaudeville.

In addition to these stages, there was a separate group of five theaters, mostly for working class audiences, together on the Boulevard du Temple: the [Cirque Olympique](#), the [Folies-Dramatiques](#), the [Théâtre de la Gaîté](#), the [Théâtre des Funambules](#), and the Théâtre Saqui. They were best known for melodramas, giving that section of the street the nickname the [Boulevard du Crime](#). The most famous theater of that group was the Funambules, known for its performances of the [Pierrot](#) mime [Jean-Gaspard Deburau](#), who performed there from 1819 until 1846. He and his cultural milieu were memorably portrayed in the 1945 film by [Marcel Carné](#), [Les Enfants du Paradis](#) (*The Children of the Paradise*).

The most famous female dramatic star of the Paris theater was [Rachel Félix](#), better known as "Mademoiselle Rachel", a German actress who had come to the Comédie Française in Paris in 1830, and became celebrated for her dramatic roles in works of [Jean Racine](#), [Voltaire](#), and [Pierre Corneille](#), particularly as [Phèdre](#) in Racine's play of the same name. The most famous male actor was [Frédéric Lemaître](#), who gained fame by transforming a serious dramatic role, that of [Robert Macaire](#), into a burlesque role. During the reign of Louis-Philippe, he starred in Victor Hugo's play [Ruy Blas](#), and in the Balzac's play [Vautrin](#). The latter play was promptly banned by royal censors, because his wig closely resembled that of Louis-Philippe.

At the beginning of the reign of Louis-Philippe, the most celebrated restaurants were found in the arcades of the Palais-Royal, but by 1845, the Grands Boulevards, where the theaters were located, had become the main restaurant district. The most famous and expensive restaurants in the city were lined up along the Boulevard des Italiens: the [Café Anglais](#) at no. 13; the Café Riche at no. 16; the [Maison dorée](#) at no. 20; and the Café de Paris at no. 22. It was also the home of the Café Tortoni, known for its Italian ice creams and pastries. The Café Anglais was a frequent meeting place of the characters in Balzac's series of novels, [La Comédie humaine](#).^[39]

[Guinguettes](#) created popular diversions for all classes of Parisians, especially on Sundays. They were taverns or cabarets mostly located just outside the city limits, where taxes on wine and spirits were lower; the greatest concentrations were in [Montmartre](#), [Belleville](#), [Montrouge](#), and just outside the city customs tollhouses of [Barrière d'Enfer](#), [Maine](#), [Montparnasse](#), Courtille, Trois Couronnes, [Ménilmontant](#), Les Amandiers, and [Vaugirard](#). They usually had musicians and dancing on Sundays, and Parisians often brought their whole families. There were 367 in 1830, of which 138 were in the city itself and 229 in the suburbs. In 1834, there were 1496, of which 235 were in Paris and 261 outside the city limits.^[40]

Amusement parks had been very popular during the Bourbon Restoration, but went into a decline during the reign of Louis-Philippe. They were summer gardens that offered food, drinks, music, dancing, acrobats, fireworks and other entertainments for an entry fee. They went into a decline as real estate prices rose and the valuable land was sold for building lots. The best known, the [Nouveau Tivoli](#), at 88 Rue de Clichy, closed in 1842. The [Jardin Turc](#) on the Rue du Temple, a popular café and summer garden, continued until the early 20th century.

A [panorama](#) was a very large realistic painting of a city or natural wonder, displayed in a circular building so that viewers, on a platform in the center, felt they were seeing real thing. The first panoramas had been introduced by the American engineer and entrepreneur [Robert Fulton](#) in the [Passage des Panoramas](#) on the Rue Montmartre in 1799. In 1831, the French inventor [Jacques Daguerre](#) invented the [diorama](#), a display of two similar paintings lit by a moving lamp in such a way as to create the illusion of three dimensions. The building in which the diorama was located burned in 1839, and Daguerre turned his attention to developing the new technology of photography. A new theater for panoramas was built in 1839 by the architect [Jacques Ignace Hittorff](#) at the [Carré Marigny](#) on the Champs-Élysées to display [Jean-Charles Langlois](#)'s monumental historical painting, *The Burning of Moscow in 1812*. The building, still standing, is now a theater located next to the [Grand Palais](#).^[41]

Despite his popularity with many Parisians at the beginning of his reign, Louis-Philippe almost immediately faced fierce opposition from those who wanted to replace the monarchy with a republic and press for radical social reforms; opposition was strongest among students, the working class and members of the new [socialist](#) movement. The first riot took place in December 1830, after the trial of the ministers of King Charles X; the crowd was furious that they were given life sentences instead of the death penalty. More riots took place in 1831 to protest a memorial service held at the church of [Saint-Germain-l'Auxerrois](#) for the [Duke of Berry](#), a prominent monarchist who had been assassinated on 14 February 1820 during the reign of King [Louis XVIII](#). The interior of the church was pillaged, and the next day, the rioters attacked the church of [Notre-Dame de Bonne-Nouvelle](#) and the palace of the archbishop of Paris, next to the cathedral of Notre-Dame. The archbishop's residence was badly damaged and ultimately demolished.^[42]

On 4 June 1832, the funeral procession of [General Lamarque](#), an anti-monarchist army officer popular with the students who had died of cholera, was turned into a massive demonstration

against the government; the protesters chanted "Long live the Republic!" and "Down with the Bourbons!". About 4000 students, workers and their supporters put up barricades in the narrow streets of the quarters of Les Lombards, Arcis, Sainte-Avoye and the Hôtel de Ville. They took control of the area of the city between Bastille and Les Halles, but there was little public support outside these neighborhoods. Despite fierce resistance from the students and workers, the rebellious area was gradually reduced by the army to the streets around cloister of [Saint-Merri](#) and crushed on 6 June. The state of emergency lasted until 29 June. 5000 persons were arrested, but only 82 were sentenced; seven were sentenced to death, with the sentences finally reduced to deportation. This event became a dramatic episode in Victor Hugo's novel *Les Misérables*. There were more demonstrations the following year, with the red flag raised on the [Pont d'Austerlitz](#), more barricades raised in the Saint-Merri neighborhood and two days of fighting between government forces and revolutionaries. There were more riots and barricades in the same neighborhood in the spring of 1834; soldiers attacked a building from which they said shots had been fired and killed many of the demonstrators inside.^[42]

The most dramatic attack on the government took place on 28 July 1835, the anniversary of the July Revolution of 1830. Louis-Philippe and his generals conducted a grand review of the army and National Guard lined up along the Grand Boulevards. At one o'clock in the afternoon, as Louis-Philippe and his entourage were passing the Café Turc on the Boulevard du Temple, an "infernal machine" of multiple gun barrels was fired from a window. [Maréchal Mortier, duc de Trévis](#), riding with the king, was killed, and six generals, two colonels, nine officers and 21 spectators were wounded, some mortally. The king was grazed by a projectile, but gave the order to continue the parade. The organizer of the attack, [Giuseppe Marco Fieschi](#), and his two accomplices were arrested and later guillotined.^[42] These were not the last attacks on the Louis-Philippe: there was another attempt to shoot him in 1836, two in 1840, and two more in 1846, including one shooting attempt by a gunman while he was greeting the crowd in the Tuileries gardens from the balcony of the palace.

An attempted *coup d'état* took place in May 1839 in the center of the city, led by the radical republican [Armand Barbés](#) and the socialist [Auguste Blanqui](#). On the afternoon of 12 May, about a thousand revolutionaries took up weapons and set out to seize the prefecture of police, the Châtelet, the Palais de Justice, and the Hôtel de Ville. They failed to capture the prefecture of police, and by the end of the afternoon, the regular army, municipal police and national guard had arrested most of the revolutionaries. The leaders were imprisoned until the end of the regime.^[43]

Paris under Louis-Philippe also became a magnet for revolutionaries from other countries. [Karl Marx](#) moved to Paris in October 1843, and lived at 23 Rue Vaneau, where his daughter Jenny was born, and later at no. 38 on the same street. He became the editor of radical leftist German newspapers *Deutsch-Französische Jahrbücher* and *Vorwärts!*. The famous Russian anarchist and revolutionary [Mikhail Bakunin](#) was also an editor of the *Jahrbücher*. On 28 August 1844, Marx met for the first time his future collaborator [Friedrich Engels](#) at the [Café de la Régence](#) at the Palais-Royal, a café renowned for the international chess masters who regularly played there. At the request of [Frederick William IV, King of Prussia](#), Marx was expelled from France in April 1845. He then moved to Brussels.

The workers of Paris, especially those who had come from the provinces, were also increasingly dissatisfied with the government of Louis-Philippe. They complained of rising prices, low wages, and unemployment, and began to organize and go on strike. The workers on the new sewers were the first to strike, on 4 August 1832, followed by carpenters, then

those working in wallpaper and garment factories. A period of economic growth calmed the unrest for a time but, in 1846-1847, a new economic crisis hit France in the form of a shortage of credit and money for investment caused by excessive speculation in the new railroads. Unemployment and the number of strikes increased, and confidence in the government's promises of prosperity fell.

The dominant issue that brought many Parisians into conflict with the government was the right to vote, which was limited only to the wealthiest citizens. Only a third of the members of the [National Guard](#), the main defense force of the regime in Paris, had the right to vote. The conservative government, with Louis-Philippe's support, refused to broaden the number of voters. In the elections for the Chamber of Deputies in July 1842, conservatives and monarchists retained their majority, but in Paris, ten of the twelve new members belonged to the opposition, two of them republicans. In the elections of 1846, more than 9000 votes went to opposition candidates out of 14,000 cast. Increasingly, the Parisians were more critical of Louis-Philippe's government than the rest of the country.^[44]

On 9 July 1847, the members of the opposition launched a new tactic to demand change in the electoral system: they held a large banquet in the park of the Château Rouge (now in the [Quartier du Château Rouge](#)) on the Rue de Clignancourt. The banquet was attended by 1200 persons, including 86 deputies. After this event, other opposition banquets were held in each of the arrondissements, and in cities around the country. One banquet was followed by a march of two to three thousand students under rain from the Madeleine and the Place de la Concorde. The government, under [François Guizot](#), the Minister of the Interior, banned any further banquets and similar demonstrations and called on the National Guard to enforce the order. The National Guard, sympathetic to the opposition, refused to move, and instead chanted "Long live reform!" and "Down with Guizot!"

In the evening of 23 February 1848, a large crowd supporting the opposition gathered at the corner of the Rue Neuve des Capucines (since 1861, the Rue des Capucines) and [Boulevard des Capucines](#) in front of the now demolished Hôtel de Wagram, which housed the Ministry of Foreign Affairs. At ten o'clock, at the sound of a gunshot, the battalion of soldiers guarding the building opened fire, killing 52 persons. At the news of the shooting, the leaders of the opposition called for an immediate uprising. On 24 February 1500 barricades went up all over Paris, many of them manned by soldiers of the National Guard. The commander of the regular army in Paris, [Marshal Bugeaud](#), refused to give the order to open fire on the barricades. As a result, and on the same day, Louis-Philippe abdicated in favor of his nine-year-old grandson, [Prince Philippe, Count of Paris](#). Simultaneously, a large crowd had invaded the Chamber of Deputies and called for a provisional government. A republican, [Louis-Antoine Garnier-Pagès](#), was named the new mayor of Paris. On 25 February 1848, the poet [Alphonse de Lamartine](#) proclaimed the [Second Republic](#) and urged the crowd to keep the [tricolor](#), rather than adopting the red flag as the national symbol. Another crowd invaded the Tuileries Palace, seized the royal throne, carried it to [Place de la Bastille](#), and burned it at the foot of [July Column](#). Louis-Philippe (in disguise as "Mr. Smith") and his family left the palace on foot through the garden of the Tuileries and reached the Place de la Concorde. There, they climbed into two carriages, and, with Louis-Philippe driving one carriage with three of his sons, fled Paris and took refuge in [Dreux](#). On 2 March, the ex-king embarked at [Le Havre](#) for England, where he lived in exile with his family until his death on 26 August 1850.^[45]

PARIS IN 1852-1870

During the [Second French Empire](#), the reign of Emperor [Napoleon III](#) (1852–1870), [Paris](#) was the largest city in continental [Europe](#) and a leading center of finance, commerce, fashion, and

the arts. The population of the city grew dramatically, from about one million to two million persons, partly because the city was greatly enlarged, to its present boundaries, through the annexation of eleven surrounding [communes](#) and the subsequent creation of eight new [arrondissements](#).

In 1853, Napoleon III and his prefect of the Seine, [Georges-Eugène Haussmann](#), began a massive public works project, constructing new boulevards and parks, theaters, markets and monuments, a project that Napoleon III supported for seventeen years until his downfall in 1870, and which was continued afterward under the [Third Republic](#). The street plan and architectural style of Napoleon III and Haussmann are still largely preserved and manifestly evident in the center of Paris.

[Napoleon III](#), the nephew of [Napoleon Bonaparte](#), was born in Paris, but spent very little of his life there until he assumed the presidency of the [French Second Republic](#) in 1848. Earlier, he had lived most of his life in exile in [Switzerland](#), [Italy](#), the [United States](#), and [England](#). At the time of his election as the French president, he had to ask [Victor Hugo](#) where the [Place des Vosges](#) was located. He was greatly influenced by [London](#), where he had spent years in exile; he admired its squares, wide streets, sidewalks, and especially [Hyde Park](#) with its lake and winding paths, which he later copied in the [Bois de Boulogne](#) and other Paris parks.

In 1852, Paris had many beautiful buildings; but, according to many visitors, it was not a beautiful city. The most significant civic structures, such as the [Hôtel de Ville](#) and the [Cathedral of Notre Dame](#), were surrounded and partially hidden by slums. Napoleon wanted to make them visible and accessible.^[1] Napoleon III was fond of quoting the utopian philosopher [Charles Fourier](#): "A century which does not know how to provide luxurious buildings can make no progress in the framework of social well-being... A barbarian city is one composed of buildings thrown together by hazard, without any evident plan, and grouped in confusion between twisting, narrow, badly-made and unhealthy streets." In 1850, he declared: "Let us make every effort to embellish this great city. Let us open new streets, make healthy the crowded arrondissements which are lacking air and daylight, and let the healthy sunlight penetrate every corner within our walls."^[2]

When Napoleon III staged a *coup d'état* to become [Emperor](#) in December 1852, he began to transform Paris into a more open, healthier, and more beautiful city. He immediately attacked the major flaws of the city: overcrowded and unhealthy slums, particularly on the [Ile de la Cité](#); the shortage of drinking water; sewers that emptied directly into the [Seine](#); the absence of parks and green spaces, especially in the outer parts of the city; congestion in the narrow streets; and the need for easier travel between the new train stations.

In 1853, Napoleon III assigned his new prefect of the [Seine department](#), [Georges-Eugène Haussmann](#), the task of bringing more water, air, and light into the city center, widening the streets to make traffic circulation easier, and making it the most beautiful city in Europe.

Haussmann worked on his vast projects for seventeen years, employing tens of thousands of workers. He rebuilt the sewers of Paris so they no longer emptied into the Seine and built a new [aqueduct](#) and [reservoir](#) to bring in more fresh water. He demolished most of the old medieval buildings on the [Île de la Cité](#) and replaced them with a new [hospital](#) and government buildings.

In the city center, he conceived four [avenues](#) arranged as a huge cross: a north–south axis connecting the [Gare de Paris-Est](#) in the north with the [Paris Observatory](#) in the south, and an east–west axis from the [Place de la Concorde](#) along the [Rue de Rivoli](#) to the [Rue Saint-Antoine](#). He built new, wide avenues, including the [Boulevard Saint-Germain](#), the [Avenue de l'Opéra](#), [Avenue Foch](#) (originally Avenue de l'impératrice), Avenue Voltaire, the [Boulevard](#)

[de Sébastopol](#) and Avenue Haussmann. He planted more than one hundred thousand trees along the new avenues. Where they intersected, he built new squares, fountains, and parks, to give a more harmonious appearance to the city. He imposed strict architectural standards for the buildings along the new boulevards: they all had to be the same height, follow a similar design, and be faced with the same cream-hued stone. This gave the Paris boulevards the distinctive appearance they retain to the present day.^[3]

For the recreation and relaxation of all classes of Parisians, Napoleon III created four new parks at the cardinal points of the compass: the [Bois de Boulogne](#) to the west, the [Bois de Vincennes](#) to the east, the [Parc des Buttes-Chaumont](#) to the north, and [Parc Montsouris](#) to the south.^[4]

To better connect his capital with the rest of France, and to serve as the grand gateways to the city, Napoleon III built two new train stations, the [Gare du Nord](#) and the [Gare d'Austerlitz](#), and rebuilt the [Gare de Paris-Est](#) and the [Gare de Lyon](#). To revitalize the cultural life of the city, he demolished the old theater district, the "Boulevard du Crime", replaced it with five new theaters, and commissioned a new opera house, the [Palais Garnier](#), as the new home of the [Paris Opera](#), and the centerpiece of his downtown reconstruction. He also completed the Louvre, left unfinished since the [French Revolution](#), built a new central market of gigantic glass and iron pavilions at [Les Halles](#), and constructed new markets in each of the arrondissements.^[5]

In 1859, Napoleon III issued a decree annexing the suburban communes around Paris: [La Villette](#), [Belleville](#), [Montmartre](#), [Vaugirard](#), [Grenelle](#), [Auteuil](#), [Passy](#), [Batignolles](#), [La Chapelle](#), [Charonne](#), [Bercy](#), and parts of [Neuilly](#), [Clichy](#), [Saint-Ouen](#), [Aubervilliers](#), [Pantin](#), [Le Pré-Saint-Gervais](#), [Saint-Mandé](#), [Bagnolet](#), [Ivry-sur-Seine](#), [Gentilly](#), [Montrouge](#), [Vanves](#), and [Issy-les-Molineaux](#). All of them became part of the city of Paris in January 1860. Their residents were not consulted and were not entirely pleased, since it meant having to pay higher taxes; but there was no legal recourse available to them. The area of the city expanded to its present boundaries and jumped in population from 1,200,000 to 1,600,000. The annexed areas were organized into eight new arrondissements; Haussmann enlarged his plans for Paris to include new city halls, parks and boulevards to connect the new arrondissements to the center of the city.^[6]

The population of Paris was recorded as 949,000 in 1851. It grew to 1,130,500 by 1856 and was just short of two million by the end of Second Empire, including the 400,000 residents of the suburbs annexed to Paris in 1860.^[7] According to a census made by the city of Paris in 1865, Parisians lived in 637,369 apartments or residences. Forty-two percent of the city population, or 780,000 Parisians, were classified as indigent, and thus too poor to be taxed. Another 330,000 Parisians, who occupied 17 percent of the housing of the city, were classified as lower middle class, defined as individuals who paid rents of less than 250 francs. 32 percent of the lodgings in Paris were occupied by the upper-middle class, defined as individuals who paid rents of between 250 and 1500 francs. Three percent of Parisians, or fifty thousand people, were classified as wealthy individuals who paid more than 1500 francs for rent.^[8]

In the early part of the 19th century, the majority of Parisians were employed in commerce and small shops; but by the mid-19th century, conditions had changed. In 1864, 900,000 of the 1,700,000 inhabitants of Paris were employed in workshops and industry. These workers were typically employed in manufacturing, usually for the luxury market and on a small scale. The average [atelier](#), or workshop, employed only one or two workers.^[9] Similar types of manufacturing tended to be located in particular areas of the city. Furniture-makers and

craftsmen who worked with bronze were located in the [Faubourg Saint-Antoine](#); makers of tassels were found in the Faubourg Saint-Denis; shops that specialized in fabric trimming and fringes (*passementerie*) were found (and are still found) in the [Temple](#) area. Often the workshops were found in old houses on side streets. Thousands of crafts worked at home, making everything from watch chains to shoes and clothing. A large garment business could employ four thousand men and women, most working at home. In the Temple area, twenty-five thousand workers worked for five thousand employers.^[10]

The market for Parisian products changed during the Second Empire. Previously, the clientele for luxury goods had been very small, mostly restricted to the nobility; and to meet their needs a small number of craftsmen had worked slowly and to very high standards. During the Second Empire, with the growth of the number of wealthy and upper middle class clients, lower-paid specialist craftsmen began to make products in greater quantity and more quickly, but of poorer quality than before. Craftsmen with nineteen different specialties were employed to make high-quality Moroccan leather goods. To make fine dolls, separate craftsmen and women, working separately and usually at home, made the body, the head, the arms, the teeth, the eyes, the hair, the lingerie, the dresses, the gloves, the shoes, and the hats.^[11]

Between 1830 and 1850, more heavy industry began to locate in Paris. One tenth of all the steam engines in France were made in the capital. These industrial enterprises were usually located in the outer parts of the city, where there was land and access to the rivers or canals needed to move heavy goods. The metallurgy industry established itself along the Seine in the eastern part of the city. The chemical industry was located near La Villette, in the outer part of the city, or at Grenelle. Factories were established to make matches, candles, rubber, ink, gelatine, glue, and various acids. A thousand workers were employed by the Gouin factory in Batignolles to make steam engines. Fifteen hundred were employed by the Cail factories in Grenelle and Chaillot to make rails and ironwork for bridges. At [Levallois-Perret](#), a young engineer, [Gustave Eiffel](#), started an enterprise to make the frames of iron buildings. The eastern part of the city was subjected to noise, smoke, and the smells of industry. Wealthier Parisians moved to the west end of the city, which was quieter and where the prevailing winds kept out the smoke from the east. When the wealthy and middle-class people deserted the eastern areas, most of the small shops also closed and relocated elsewhere, leaving the outer suburbs of eastern Paris with only factories, and housing occupied by the poor.^[12]

The artisans and workers of Paris had a precarious existence. 73% of the residents of the working-class areas earned a daily salary between 3.25 and 6 francs; 22% earned less than three francs; only 5% had a salary between 6.5 and 20 francs. Food cost a minimum of one franc a day, and the minimum necessary for lodging was 75 centimes a day. In most industries, except those connected with food, there was a long *morte-saison* ("dead season"), when the enterprises closed down and their workers were unpaid. To support a family properly, either the wife and children had to work, or the husband had to work on Sundays or longer hours than normal. The situation for women was even worse; the average salary for a woman was only two francs a day. Women workers also faced increasing competition from machines: two thousand sewing machines, just coming into use, could replace twelve thousand women sewing by hand. Women were typically laid off from work before men.^[13]

The workday at three-quarters of the enterprises in Paris was twelve hours, with two hours allowed for lunch. Most workers lived far from their place of employment, and public transport was expensive. A train on the inner circle line cost 75 centimes round-trip, so most workers walked to work with a half-kilogram loaf of bread for their lunch. Construction workers on Haussmann's grand projects in the city center had to leave home at 4 a.m. to arrive

at work by 6 a.m., when their workday began. Taverns and wine merchants near the work sites were open at a very early hour; it was common for workers to stop for a glass of white wine before work to counter the effects of what they had drunk the night before.

Office workers were not paid much better than artisans or industrial workers. The first job of novelist [Émile Zola](#), in May 1862, was working as a mail clerk for the book publisher [Louis Hachette](#); he put books into packets and mailed them to customers, for which he was paid 100 francs a month. In 1864, he was promoted to head of publicity for the publisher at a salary of 200 francs a month.^[14]

The [chiffonniers](#) (sometimes translated "rag-pickers" in English) were the lowest class of Paris workers; they sifted through trash and garbage on the Paris streets for anything that could be salvaged. They numbered about twelve thousand at the end of the Second Empire. Before the arrival of the *poubelle*, or [rubbish bin](#), during the [Third Republic](#), trash and garbage were simply dumped onto the street. The lowest level of chiffonniers searched through the common refuse; they had to work very quickly, because there was great competition, and they feared that their competitors would find the best objects first. The *placier* was a higher class of chiffonnier, who took trash from the houses of the upper classes, usually by arrangement with the [concierge](#). The *placier* provided certain services, such as beating carpets or cleaning doorways, and in exchange was able to get more valuable items, from silk and satin to old clothing and shoes to leftovers from banquets. Six houses on the Champs-Élysées were enough to provide for the family of a *placier*. The next level up was the *chineur*, a merchant who bought and resold trash, such as old bottles and corks from taverns, old clothes and bits of iron. At the top of the hierarchy were the *maître-chiffonniers*, who had large sheds where trash was sorted and then resold. Almost everything was re-used: old corks were sold to wine-merchants; orange peels were sold to distillers; bones were used to make dominoes, buttons, and knife handles; cigar butts were resold; and stale bread was burned and used to make a cheap coffee substitute. Human hair was collected, carefully sorted by colour, length, and texture, and used to make wigs and hair extensions.^[15]

Twenty-two percent of Parisians earned less than three francs a day, and daily life was a struggle for them. Their numbers grew as new immigrants arrived from other regions of France. Many came to the city early in the Empire to perform the unskilled work needed in demolishing buildings and moving earth for the new boulevards. When that work ended, few of the new immigrants left. The city established *bureaux de bienfaisance*—or charity bureaus, with an office in each arrondissement—to provide temporary assistance, usually in the form of food, to the unemployed, the sick, the injured, and women who were pregnant. The assistance ended when the recipients recovered; the average payment was 50 francs per family per year. Those who were old or had incurable illnesses were sent to a [hospice](#). 130,000 people received this assistance, three-quarters of them immigrants from outside Paris. The public aid was supplemented by private charities, mostly operated by the church, which established a system of [crèches](#) for poor children and weekly visits by [nuns](#) to the homes of the sick and new mothers.^[16]

For those working-class Parisians who had been laid off or were temporarily in need of money, a special institution existed: the Mont-de-Piété. Founded in 1777, it was a sort of pawn shop or bank for the poor, with a main office on the [Rue des Francs-Bourgeois](#) and bureaus in twenty arrondissements. The poor could bring any piece of property, from jewels or watches to old sheets, mattresses, and clothing, and receive a loan. In 1869, it received more than 1,500,000 deposits in exchange for loans, two-thirds of which were of less than ten francs. The interest rate on the loans was 9.5 percent, and any object not claimed within a year was sold. The institution collected between 1000 and 1200 watches a day. Many clients used

the same watch or object to borrow money every month, when money ran short. Workers would often pawn their tools during a slow season without work.

Below the poor, there was an even lower class, of beggars and vagabonds. A law passed in 1863 made it a crime to be completely without money; those without any money at all could be taken to jail, and those unlikely to get any money were taken to the *Dépôt de mendicité*, or beggar's depot, located in [Saint-Denis](#), where about a thousand beggars were put to work making rope or straps, or sorting rags. They were paid a small amount, and when they had earned a certain sum, they were allowed to leave, but most soon returned; and the majority died at the depot.^[17]

During the Second Empire, Paris had five main cemeteries: [Père Lachaise](#), [Montparnasse](#), [Montmartre](#), [Saint-Ouen](#), and Ivry-sur-Seine. In addition, there were several smaller communal cemeteries. Funeral parlors offered seven different styles of burial, ranging in price from 18 francs to more than 7,000 francs for an elaborate individual monument. Two thirds of Parisians, however, were buried in collective graves in a corner of the cemeteries, with the cost paid by the city. Before Napoleon III, the corpses of indigents were simply piled into trenches in seven layers, each covered with a thin layer of earth and lime. Napoleon III had the process made somewhat more dignified, with the corpses laid side-by-side in a single layer in a trench. The city would pay for a priest who, if requested, would provide a short service and scatter holy water on the trench. Indigents who died in hospitals and those whose bodies had been dissected in medical schools continued to be buried in the more crowded trenches. For all indigent burials, the bodies remained in the trenches only long enough for them to decompose, no longer than five years. After that time, all remains were dug up and transferred to an [ossuary](#), so that the space could be used for new burials.^[20]

In 1860, Haussmann complained that the cemeteries inside the city posed a serious threat to public health, and proposed to ban burials in the city. His alternative was to have all burials take place in a very large new cemetery, outside the city, served by special funeral trains that would bring the remains and the mourners from the city. Haussmann quietly began acquiring land for the new cemetery. The project ran into strong opposition in the French Senate in 1867, however, and Napoleon decided to postpone it indefinitely.^[21]

In 1863, Paris had eight passenger train stations that were run by eight different companies, each with rail lines connecting to a particular part of the country: the [Gare du Nord](#) connected Paris to Great Britain via ferry; the Gare de Strasbourg—now the [Gare de l'Est](#)—to Strasbourg, Germany, and eastern Europe; the [Gare de Lyon](#)—run by the Company Paris-Lyon-Méditerranée—to Lyon and the south of France; the Gare d'Orléans—now the [Gare d'Austerlitz](#)—to Bordeaux and southwest France; the [Gare d'Orsay](#); the Gare de Vincennes; the Gare de l'Ouest Rive Gauche—on the [Left Bank](#) where the [Gare Montparnasse](#) is today—to Brittany, Normandy, and western France; and the Gare de l'Ouest—on the [Right Bank](#), where the [Gare Saint-Lazare](#) is today—also connecting to the west. In addition, there was a huge station just outside the fortifications of the city where all freight and merchandise arrived.^[22]

The owners and builders of the railroad stations competed to make their stations the most palatial and magnificent. The owner of the Gare du Nord, [James Mayer de Rothschild](#), stated that arriving at his station would have "an imposing effect, due to the grandeur of the station."^[23] He completely demolished the old station and hired [Jacques Hittorff](#), a classical architect who had designed the Place de la Concorde, to create the new station. The monumental facade included twenty-three statues by famous sculptors, representing the cities of northern France served by the company. At its opening in 1866, it was described as "a veritable temple of steam."^[24]

The Gare de l'Ouest, on the right bank, the busiest of the stations, occupied eleven hectares and was home to a fleet of 630 locomotives and 13,686 passenger coaches, including those for first class, second class, and third class. 70 trains a day operated in the peak season and during the Paris expositions. If passengers needed to make a connection, a service of 350 horse-drawn omnibuses operated by the railroad carried passengers to the other stations.

The journey from Paris to Orléans, a distance of 121 kilometers, cost 13 francs 55 centimes for a first-class ticket; 10 francs 15 centimes for a second class ticket; and 7 francs 45 centimes for a 3rd class ticket.^[25]

The engineers or drivers of the locomotives, called *mechaniciens*, had a particularly difficult job; the cabs of the locomotives had no roofs and no sides, and were exposed to rain, hail, and snow. In addition, it was scorching hot, since they had to work in front of the boiler. A locomotive driver earned 10 francs a day.^[26]

The new train stations welcomed millions of tourists, including those who came for the two Universal Expositions during the Second Empire. They also welcomed hundreds of thousands of immigrants from other parts of France who came to work and settle in Paris. Immigrants from different regions tended to settle in areas close to the station that served their old region: [Alsatians](#) tended to settle around the Gare de l'Est and [Bretons](#) around the Gare de l'Ouest, a pattern still found today.^[citation needed]

From 1828 to 1855, Parisian public transport was provided by private companies that operated large horse-drawn wagons with seats, a vehicle called an [omnibus](#). The omnibuses of each company had distinct [liveries](#) and picturesque names: the Favorites, the Dames Blanches, the Gazelles, the Hirondelles, the Citadines. They served only the city center and wealthier areas, ignoring the working-class areas and the outer suburbs of the city. In 1855, Napoleon III's prefect of police, Pierre-Marie Piétri, required the individual companies to merge under the name *Compagnie général de omnibus*. This new company had the exclusive rights to provide public transport. It established 25 lines that expanded to 31 with the annexation of the outer suburbs, about 150 kilometers in total length. A ticket cost 30 centimes and entitled the passenger to one transfer. In 1855, the company had 347 cars and carried 36 million passengers. By 1865, the number of cars had doubled and the number of passengers had tripled.^[27]

The Paris omnibus was painted in yellow, green, or brown. It carried fourteen passengers on two long benches and was entered from the rear. It was pulled by two horses and was equipped with a driver and conductor dressed in royal blue uniforms with silver-plated buttons, decorated with the gothic letter O, and with a black necktie. The conductor wore a [kepi](#) and the driver a hat of varnished leather. In summer, they wore blue and white striped trousers and black straw hats. The omnibus was required to stop any time a passenger wanted to get on or off, but with time, the omnibus became so popular that passengers had to wait in line to get a seat.

The other means of public transport was the [fiacre](#), a box-like coach drawn by one horse that could hold as many as four passengers, plus the driver, who rode on the exterior. In 1855, the many different enterprises that operated fiacres were merged into a single company, the *Compagnie impériale des voitures de Paris*. In 1855, the company had a fleet of 6,101 fiacres with the emblem of the company on the door, and the drivers wore uniforms. The fiacres carried lanterns that indicated the area in which their depot was located: blue for Belleville, [Buttes-Chaumont](#), and Popincourt; yellow for Rochechouart and the [Pigalle](#); green for the Left Bank; red for Batignolles, Les Ternes, and [Passy](#). The color of the lantern allowed customers leaving the theaters to know which fiacres would take them to their own area. The fare was 1.80 francs for a journey, or 2.50 francs for an hour. A wait of more than five

minutes allowed the driver to demand payment for a full hour. The drivers were paid 1.5 francs per day for a working day that could last 15 to 16 hours. The company maintained a special service of plain-clothes agents to keep an eye on the drivers and make certain they submitted all the money they had collected. The fiacre was enclosed and upholstered inside with dark blue cloth. Fiacres figured prominently in the novels and poetry of the period; they were often used by clandestine lovers.^[28]

The gas lights that illuminated Paris at night during the Second Empire were often admired by foreign visitors and helped give the city its nickname *Ville-Lumière*, the City of Light. At the beginning of the Empire, there were 8,000 gas lights in the city; by 1870, there were 56,573 used exclusively to light the city streets.^[29]

The gas was produced by ten enormous factories—located around the edge of the city, near the circle of fortifications—and was distributed in pipes installed under the new boulevards and streets. Haussmann placed street lamps every twenty meters on the boulevards. Shortly after nightfall, a small army of 750 *allumeurs* in uniform, carrying long poles with small lamps at the end, went out into the streets, turned on a pipe of gas inside each lamppost, and lit the lamp. The entire city was illuminated within forty minutes. The amount of light was greatly enhanced by the white stone walls of the new Haussmann apartment buildings, which reflected the brilliant gaslight. Certain buildings and monuments were also illuminated: the [Arc de Triomphe](#) was crowned with a ring of gaslights, and they outlined the [Hôtel de Ville](#). The [Champs-Élysées](#) was lined with ribbons of white light. The major theaters, cafés, and department stores were also brightly lit with gaslight, as were some rooms in apartments in the new Haussmann buildings. The concert gardens, in which balls were held in summer, had gas lighting, as well as small gas lamps in the gardens, where gentlemen could light their cigars and cigarettes.^[30]

The central market of Paris, [Les Halles](#), had been in the same location on the Right Bank between the Louvre and the Hôtel de Ville since it was established by King [Philip II of France](#) in 1183. The first market had walls and gates, but no covering other than tents and umbrellas. It sold food, clothing, weapons, and a wide range of merchandise. By the middle of the 19th century, the open-air market was overcrowded, unsanitary, and inadequate for the needs of the growing city. On September 25, 1851, Napoleon III, then Prince-President, placed the first stone for a new market. The first building looked like a grim medieval fortress and was criticised by the merchants, public, and the Prince-President himself. He stopped construction and commissioned a different architect, [Victor Baltard](#), to come up with a better design. Baltard took his inspiration from [The Crystal Palace](#) in London, a revolutionary glass-and-cast-iron structure that had been built in 1851. Baltard's new design had fourteen enormous pavilions with glass and cast-iron roofs resting on brick walls. It covered an area of 70 hectares and cost 60 million francs to build. By 1870, ten of the fourteen pavilions were finished and in use. Les Halles was the major architectural achievement of the Second Empire and became the model for covered markets around the world.^[31]

Each night, 6000 wagons converged on Les Halles, carrying meat, seafood, produce, milk, eggs, and other food products from the train stations. The wagons were unloaded by 481 men wearing large hats called *les forts* (the strong), who carried the food in baskets to the pavilions. Pavilion no. 3 was the hall for meat; no. 9 for seafood; no. 11 for birds and game. Merchants in the pavilions rented their stalls for between one and three francs a day. Fruits and vegetables also arrived at night, brought by carts from farms and gardens around Paris; the farmers rented small spaces of one by two meters on the sidewalk outside the pavilions to sell their produce. The meat was carved, the produce put out on the counters, and the sellers—called "counter criers"—were in place by 5 a.m., when the market opened.

The first buyers in the morning were from institutions: soldiers with large sacks buying food for the army barracks; cooks buying for colleges, monasteries, and other institutions; and owners of small restaurants. Between six and seven in the morning, the fresh seafood arrived from the train stations, mostly from Normandy or Brittany, but some from England and Belgium. The fish were cleaned and put on the eight counters in hall no. 9. They were carefully arranged by sixteen *verseurs* ("pourers" or "spillers") and advertised in loud voices by 34 counter criers. As soon as the fish appeared, it was sold.

From September 1 until April 30, oysters were sold in pavilion no. 12 for ten centimes each, which was too expensive for most Parisians. The oysters were shipped from Les Halles to customers as far away as Moscow and Saint Petersburg. Butter, cheese, and eggs were sold in pavilion no. 10, the eggs having arrived in large packages containing a thousand eggs each. The butter and milk was checked and tasted by inspectors to make sure it matched advertised quality, and 65 inspectors verified the size and quality of the eggs.

Pavilion no. 4 sold live birds: chickens, pigeons, ducks, and pheasants, as well as rabbits and lambs. It was by far the noisiest and the worst-smelling pavilion, because of the live animals; and it had a special ventilating system. No. 8 sold vegetables, and no. 7 sold fresh flowers. No. 12 had bakers and fruit sellers, and also sold what were known as *rogations*; these were leftovers from restaurants, hotels, the Palace, and government ministries. The leftovers were sorted and put on plates; and any that looked acceptable were sold. Some leftovers were reserved for pet foods; old bones were collected to make bouillon; uneaten bread crusts from schools and restaurants were used to make croutons for soup and bread-coating for cutlets. Many workers in Les Halles got their meals at this pavilion.

Cooks from good restaurants arrived in the mid-morning to buy meat and produce, parking fiacres in rows in front of the [Church of Saint-Eustache](#). Most of the food was sold by 10 a.m.; seafood remained on sale until noon. The rest of the day was used for recording orders, and for resting until whatever market opened again late that night.^[32]

Thanks to the growing number of wealthy Parisians and tourists coming to the city and the new network of railroads that delivered fresh seafood, meat, vegetables, and fruit to Les Halles every morning, Paris during the Second Empire had some of the best restaurants in the world. The greatest concentration of top-class restaurants was on the [Boulevard des Italiens](#), near the theaters. The most prominent of these at the beginning the Empire was the Café de Paris, opened in 1826, which was located on the ground floor of the Hôtel de Brancas. It was decorated in the style of a grand apartment, with high ceilings, large mirrors, and elegant furniture. The director of the Paris Opéra had a table reserved for him there, and it was a frequent meeting place for characters in the novels of [Balzac](#). It was unable to adapt to the style of the Second Empire, however; it closed too early, at ten in the evening, the hour when the new wealthy class of Second Empire Parisians were just going out to dinner after the theatre or a ball. As a result, it went out of business in 1856.^[33]

The most famous newer restaurants on the Boulevard des Italiens were the [Maison Dorée](#), the Café Riche, and the [Café Anglais](#), the latter two of which faced each other across the boulevard. They, and the other cafés modelled after them, had similar interior arrangements. Inside the door, the clients were welcomed by the *dame de comptoir*, always a beautiful woman who was very elegantly dressed. Besides welcoming the clients, she was in charge of the distribution of pieces of sugar, two for each [demitasse](#) of coffee. A demitasse of coffee cost between 35 and 40 centimes, to which clients usually added a tip of two *sous*, or ten centimes. An extra piece of sugar cost ten centimes. The floor of the café was lightly covered with sand, so the hurrying waiters would not slip. The technology of the coffee service was greatly improved in 1855 with the invention of the hydrostatic coffee percolator, first

presented at the [Paris Universal Exposition of 1855](#), which allowed a café to produce 50,000 demitasses a day.^[34]

The Maison Dorée was decorated in an extravagant [Moorish](#) style, with white walls and gilded furnishings, balconies and statues. It had six dining salons and 26 small private rooms. The private dining rooms were elegantly furnished with large sofas as well as tables and were a popular place for clandestine romances. They also featured large mirrors, where women had the tradition of scratching messages with their diamond rings. It was a popular meeting place between high society and what was known as the *demimonde* of actresses and courtesans; it was a favorite dining place of [Nana](#) in the novel of that name by [Émile Zola](#).^[35]

The Café Riche, located at the corner of the Rue Le Peletier and the Boulevard des Italiens, was richly decorated by its owner, [Louis Bignon](#), with a marble and bronze stairway, statues, tapestries, and [velour](#) curtains. It was the meeting place of bankers, actors, actresses, and successful painters, journalists, novelists, and musicians. The upstairs rooms were the meeting places of the main characters in Émile Zola's novel *La Curée*.

The Café Anglais, across the street from the Café Riche, had a famous chef, [Adolphe Dugléré](#), whom the composer [Gioachino Rossini](#), a frequent customer, described as "the Mozart of French cooking". The café was also famous for its cave containing two hundred thousand bottles of wine. The café occupied the ground floor; on the first floor there were twelve small private dining rooms and four larger dining salons decorated in white and gold. The largest and most famous was the *Grand Seize*, or "Grand Sixteen", where the most famous bankers, actors, actresses, aristocrats, and celebrities dined. In 1867, the "Grand Seize" was the setting for the [Three Emperors Dinner](#), a sixteen-course dinner with eight wines consumed by [Kaiser Wilhelm I](#) of Germany, Czar [Alexander II of Russia](#), his son the future Czar [Alexander III of Russia](#), and the Prussian chancellor [Otto von Bismarck](#).

The Boulevard des Italiens also featured the Café Foy, at the corner of the [Rue de la Chaussée-d'Antin](#), and the Café Helder, a popular rendezvous for army officers. The cafés on the boulevard opened onto terraces, which were used in good weather. The Café Tortoni, at 22 Boulevard des Italiens, which had been in place since the reign of Louis-Philippe, was famous for its ice cream. On summer days, carriages lined up outside on the boulevard as wealthy Parisians sent their servants into Tortoni to buy ice cream, which they consumed in their carriages. It was also a popular place to go after the theatre. Its regular clients included [Gustave Flaubert](#) and [Eduard Manet](#).^[36]

Just below the constellation of top restaurants, there were a dozen others that offered excellent food at less extravagant prices, including the historic [Ledoyen](#), next to the Champs-Élysées, where the famous painters had a table during the Salon; others listed in a guidebook for foreign tourists were the cafés Bréban, Magny, Veron, [Procope](#) and Durand.^[37] According to Émile Zola, a full-course dinner in such a restaurant cost about 25 francs.^[38]

According to Eugene Chavette, author of an 1867 restaurant guide, there were 812 restaurants in Paris, 1,664 cafés, 3,523 *debits de vin*, 257 *crémeries*, and 207 *tables d'hôtes*.^[39] The latter were inexpensive eating places, often with a common table, where a meal could be had for 1.6 francs, with a bowl of soup, a choice of one of three main dishes, a dessert, bread, and a half-bottle of wine. As a guidebook for foreign visitors noted, "A few of these restaurants are truly good; many others are bad." Ingredients were typically of poor quality. The soup was a thin broth of bouillon; as each spoonful of soup was taken from the pot, an equal amount of water was usually added, so the broth became thinner and thinner.^[40]

Bread was the basic diet of the Parisian workers. There was one bakery for every 1349 Parisians in 1867, up from one bakery for every 1800 in 1853. However, the per capita daily

consumption of bread of Parisians dropped during the Second Empire, from 500 grams per day per person in 1851 to 415 grams in 1873. To avoid popular unrest, the price of bread was regulated by the government and fixed at about 50 centimes per kilo. The fast-baked [baguette](#) was not introduced until 1920, so bakers had to work all night to bake the bread for the next day. In order to make a profit, bakers created a wide variety of what were known as "fantasy" breads, made with better quality flours and with different grains; the price of these breads ranged from 80 centimes to a franc per kilo.^[41]

The consumption of wine by Parisians increased during the Second Empire, while the quality decreased. It was unusual for women to drink; but, for both the workers and the middle and upper classes, wine was part of the daily meal. The number of *debits de boissons*, bars where wine was sold, doubled. Ordinary wine was produced by mixing several different wines of different qualities from different places in a cask and shaking it. The wine sold as ordinary [Mâcon](#) was made by mixing wine from [Beaujolais](#), [Tavel](#), and [Bergerac](#). The best wines were treated much more respectfully; in 1855, Napoleon III ordered the classification of [Bordeaux wines](#) by place of origin and quality, so that they could be displayed and sold at the [Paris Universal Exposition](#).

Wine was bought and sold at the Halle aux Vins, a large market established by [Napoleon I](#) in 1811, but not finished until 1845. It was located on the Left Bank of the Seine, on the Quai Saint Bernard, near the present-day [Jardin des Plantes](#). It was on the river so that barrels of wine could be delivered by barge from [Burgundy](#) and other wine regions, and unloaded directly into the depot. The hand-made barrels were enormous and were of slightly different sizes for each region; barrels of [Burgundy wine](#) held 271 liters each. The Halle aux Vins covered fourteen hectares, and contained 158 wine cellars at ground level. It sold not only wine, but also liquors, spirits, vinegar, and olive oil. Wine merchants rented space in the cellars and halls that were located in four large buildings. All the wine and spirits were taxed; inspectors in the halls opened all the barrels, tested the wine to be certain it did not contain more than 18 percent alcohol, and one of 28 tasters employed by the Prefecture de Police tasted each to verify that it was, in fact, wine. Wine that contained more than 18 percent alcohol was taxed at a higher rate. The Halle sold 956,910 hectoliters of wine to Parisian cafés, bars, and local wine merchants in 1867.^[42]

[Absinthe](#) had made its appearance in Paris in the 1840s, and it became extremely popular among the "[Bohemians](#)" of Paris: artists, writers, and their friends and followers. It was known as the "Goddess with green eyes," and was usually drunk with a small amount of sugar on the edge of the glass. The hour of 5 p.m. was called *l'heure verte* ("the green hour"), when the drinking usually began, and it continued until late at night.

Before the Second Empire, smoking had usually been limited to certain rooms or salons of restaurants or private homes, but during the Empire, it became popular to smoke on all occasions and in every location, from salons to the dining rooms of restaurants. Cigars imported from [Havana](#) were smoked by the Parisian upper class. To meet the growing demand for cigars, the government established two cigar factories in Paris. The one at Gros-Caillou was located on the banks of the Seine near the Palais d'Orsay; it was the place in which ordinary cigars were made, usually with tobacco from Virginia, Maryland, Kentucky, Mexico, Brazil, or Hungary. The cigars from Gros-Caillou sold for between 10 and 20 centimes each. Another factory, at [Reuilly](#), made luxury cigars with tobacco imported directly from Havana; they sold for 25 to 50 centimes each. The Reuilly factory employed a thousand workers, of whom 939 were women, a type of work culture in the tobacco industry depicted in the opera [Carmen](#) (1875) by [Georges Bizet](#). One woman worker could make between 90 and 150 cigars during a ten-hour workday.^[43]

The Second Empire saw a revolution in retail commerce, as the Paris middle class and consumer demand grew rapidly. The revolution was fuelled in large part by Paris fashions, especially the [crinoline](#), which demanded enormous quantities of silk, satin, velour, [cashmere](#), [percale](#), [mohair](#), ribbons, lace, and other fabrics and decorations. Before the Second Empire, clothing and luxury shops were small and catered to a very small clientele; their windows were covered with shutters or curtains. Any who entered had to explain their presence to the clerks, and prices were never posted; customers had to ask for them.

The first novelty stores, which carried a wide variety of goods, appeared in the late 1840s. They had larger, glass windows, made possible by the new use of cast iron in architecture. Customers were welcome to walk in and look around, and prices were posted on every item. These shops were relatively small, and catered only to a single area, since it was difficult for Parisians to get around the city through its narrow streets.

Innovation followed innovation. In 1850, the store named Le Grand Colbert introduced glass show windows from the pavement to the top of the ground floor. The store Au Coin de la Rue was built with several floors of retail space around a central courtyard that had a glass skylight for illumination, a model soon followed by other shops. In 1867, the store named La Ville Saint-Denis introduced the hydraulic elevator to retail.

The new Haussmann boulevards created space for new stores, and it became easier for customers to cross the city to shop. In a short time, the commerce in novelties, fabrics, and clothing began to be concentrated in a few very large department stores. [Bon Marché](#) was opened in 1852, in a modest building, by [Aristide Boucicaut](#), the former chief of the Petit Thomas variety store. Boucicaut's new venture expanded rapidly, its income growing from 450,000 francs a year to 20 million. Boucicaut commissioned a new building with a glass and iron framework designed in part by [Gustave Eiffel](#). It opened in 1869 and became the model for the modern department store. The Grand Magasin du Louvre opened in 1855 inside the vast luxury hotel built by the [Péreire brothers](#) next to the Louvre and the Place Royale. It was the first department store that concentrated on luxury goods, and tried both to provide bargains and be snobbish. Other department stores quickly appeared: [Printemps](#) in 1865, the Grand Bazar de l'Hôtel de Ville (BHV) in 1869, and [La Samaritaine](#) in 1870. They were soon imitated around the world.^[44]

The new stores pioneered new methods of marketing, from holding annual sales to giving bouquets of violets to customers or boxes of chocolates to those who spent more than 25 francs. They offered a wide variety of products and prices: Bon Marché offered 54 kinds of crinolines, and 30 different kinds of silk. The Grand Magasin du Louvre sold shawls ranging in price from 30 francs to 600 francs.^[45]

During the Second Empire, the [Paris Salon](#) was the most important event of the year for painters, engravers, and sculptors. It was held every two years until 1861, and every year thereafter, in the [Palais de l'Industrie](#), a gigantic exhibit hall built for the Paris Universal Exposition of 1855. A medal from the Salon assured an artist of commissions from wealthy patrons or from the French government. Following rules of the [Academy of Fine Arts](#) established in the 18th century, a hierarchy of painting genres was followed: at the highest level was [history painting](#), followed in order by [portrait painting](#), [landscape painting](#), and [genre painting](#), with [still-life painting](#) at the bottom. Painters devoted great effort and intrigue to win approval from the jury to present their paintings at the Salon and arrange for good placement in the exhibition halls.

The Paris Salon was directed by the Count [Émilien de Nieuwerkerke](#), the Superintendent of Fine Arts, who was known for his conservative tastes. He was scornful of the new school of [Realist](#) painters led by [Gustave Courbet](#). One of the most successful Salon artists

was [Alexandre Cabanel](#), who produced a famous full-length portrait of Napoleon III, and a painting *The Birth of Venus* that was purchased by the Emperor at the Salon of 1863. Other successful academic painters of the Second Empire included [Jean-Louis-Ernest Meissonier](#), [Jean-Léon Gérôme](#), and [William-Adolphe Bouguereau](#).^[46]

The older generation of painters in Paris during the Second Empire was dominated by [Jean Auguste Dominique Ingres](#) (1780-1867), the most prominent figure for history and [neoclassical](#) painting; [Eugène Delacroix](#) (1798-1863), the leader of the [romantic](#) school of painting; and [Jean-Baptiste Camille Corot](#) (1796-1875), who was widely regarded as the greatest French landscape painter of the 19th century.^[47]

Ingres had begun painting during the reign of Napoleon I, under the teaching of [Jacques-Louis David](#). In 1853, during the reign of Napoleon III, he painted a monumental *Apotheosis of Napoleon I* on the ceiling of the Hotel de Ville of Paris, which was destroyed in May 1871 when the [Communards](#) burned the building. His work combined elements of neoclassicism, romanticism, and innocent [eroticism](#). He painted his famed *Turkish Bath* in 1862, and he taught and inspired many of the [academic](#) painters of the Second Empire.

Delacroix, as the founder of the Romantic school, took French painting in a very different direction, driven by emotion and colour. His friend the poet [Charles Baudelaire](#) wrote, "Delacroix was passionately in love with passion, but coldly determined to express passion as clearly as possible". Delacroix decorated the Chapelle des Saints-Anges at the [Church of Saint-Sulpice](#) with his [frescoes](#), which were among his last works.

Jean-Baptiste-Camille Corot began his career with study at the [École des Beaux-Arts](#) as an academic painter, but gradually began painting more freely and expressing emotions and feelings through his landscapes. His motto was "never lose that first impression which we feel." He made sketches in the forests around Paris, then reworked them into final paintings in his studio. He was showing paintings in the Salon as early as 1827, but he did not achieve real fame and critical acclaim before 1855, during the Second Empire.^[48]

[Gustave Courbet](#) (1819-1872) was the leader of the school of realist painters during the Second Empire who depicted the lives of ordinary people and rural life, as well as landscapes. He delighted in scandal and condemned the art establishment, the [Academy of Fine Arts](#), and Napoleon III. In 1855, when his submissions to the Salon were rejected, he set up his own exhibit in a nearby building and displayed forty of his paintings there. In 1870, Napoleon III proposed giving the [Legion of Honour](#) to Courbet, but he publicly rejected it.

[Édouard Manet](#) was one of the first non-academic artists to achieve both popular and critical success during the Second Empire, thanks in part to a little help from Napoleon III. Manet's painting *The Luncheon on the Grass (Le déjeuner sur l'herbe)* was rejected by the jury of the 1863 [Paris Salon](#), along with many other non-academic paintings by other painters. Napoleon III heard complaints about the rejection and directed the Academy of Fine Arts to hold a separate exhibit, known as the [Salon des Refusés](#) (Salon of the Rejected), in the same building as the Salon. The painting was criticized and ridiculed by critics but brought Manet's work to the attention of a vast Parisian public.

While the official art world was dominated by the Salon painters, another lively art world existed in competition with and opposition to the salon. In an earlier period, this group included the painters [Gustave Courbet](#), [Édouard Manet](#), [Claude Monet](#), [Edgar Degas](#), and [Alfred Sisley](#); then, later, [Pierre-August Renoir](#), [Frédéric Bazille](#), and [Henri Fantin-Latour](#). Their frequent meeting place was the [Café Guerbois](#) at 11 Avenue de Clichy.^[49] The café was close to the foot of Montmartre, where many of the artists had their studios. The artists interested in the new popularity of [Japanese prints](#) frequented the gallery of Édouard

Desoye or the Léger gallery on the Rue le Peletier. The painters also frequented the galleries that exhibited the new style of art, such as those of [Paul Durand-Ruel](#), [Ambroise Vollard](#), and Alexandre Bernheim on the [Rue Laffitte](#) and Rue le Peletier, or the gallery of Adolphe Goupil on the [Boulevard Montmartre](#), where [Théo van Gogh](#), the brother of [Vincent Van Gogh](#), worked. The paintings of Manet could be seen at the gallery of Louis Martinet at 25 [Boulevard des Italiens](#).

The term "[Impressionist](#)" was not invented until 1874; but during the Second Empire, all the major impressionist painters were at work in Paris, inventing their own personal styles. [Claude Monet](#) exhibited two of his paintings, a landscape and a portrait of his future wife [Camille Doncieux](#), at the Paris Salon of 1866.

[Edgar Degas](#) (1834-1917), the son of a banker, studied academic art at the [École des Beaux-Arts](#) and travelled to Italy to study the [Renaissance](#) painters. In 1868, he began to frequent the [Café Guerbois](#), where he met Manet, Monet, Renoir, and the other artists of a new, more natural school, and began to develop his own style.^[50]

The most famous Paris writer of the Second Empire, [Victor Hugo](#), spent only a few days in the city during the entire period of the Second Empire. He was exiled shortly after [Napoleon III](#) seized power in 1852, and he did not return until after Napoleon's fall in 1870. The emperor stated publicly that Hugo could return whenever he wanted; but Hugo refused as a matter of principle, and while in exile wrote books and articles ridiculing and denouncing Napoleon III. His novel [Les Misérables](#) was published in Paris in April and May 1862 and was a huge popular success, though it was criticized by [Gustave Flaubert](#), who said he found "no truth or greatness in it".^[51]

[Alexandre Dumas](#) (1802-1870) left Paris in 1851, just before the Second Empire was proclaimed, partly because of political differences with Napoleon III, but largely because he was deeply in debt and wanted to avoid creditors. After travelling to Belgium, Italy, and Russia, he returned to Paris in 1864 and wrote his last major work, [The Knight of Sainte-Hermine](#), before he died in 1870.

The son of Dumas, [Alexandre Dumas fils](#) (1824-1895), became the most successful playwright of the Second Empire. His 1852 drama [The Lady of the Camellias](#) ran for one hundred performances and was transformed into an opera, [La Traviata](#) by [Giuseppe Verdi](#) in 1853.

After Victor Hugo, the most prominent writer of the Second Empire was [Gustave Flaubert](#) (1821-1880). He published his first novel, [Madame Bovary](#), in 1857, and followed it with [Sentimental Education](#) and [Salammbô](#) in 1869. He and his publisher were charged with immorality for [Madame Bovary](#). Both were acquitted, and the publicity from the trial helped make the novel a notable artistic and commercial success.

The most important poet of the Second Empire was [Charles Baudelaire](#) (1821-1867), who published [Les fleurs du mal](#) in 1860. He also ran into trouble with the censors, and was charged with an offense to public morality. He was convicted and fined, and six poems were suppressed, but he appealed, the fine was reduced, and the suppressed poems eventually appeared. His work was attacked by the critic of [Le Figaro](#), who complained that "everything in it which is not hideous is incomprehensible", but Baudelaire's work and innovation had an enormous influence on the poets who followed him.

The most prominent of the younger generation of writers in Paris was [Émile Zola](#) (1840-1902). His first job in Paris was as a shipping clerk for the publisher [Hacehtte](#); later, he served as the director of publicity for the firm. He published his first stories in 1864, his first novel in 1865, and had his first literary success in 1867 with his novel [Thérèse Raquin](#).

Another important writer of the time was [Alphonse Daudet](#) (1840-1897), who became private secretary to the half-brother and senior advisor of Napoleon III, [Charles de Morny](#). His book *Lettres de mon moulin* (1866) became a French classic.

One of the most popular writers of the Second Empire was [Jules Verne](#) (1828-1905), who lived on what is now Avenue Jules-Verne. He worked at the [Théâtre Lyrique](#) and the Paris stock exchange (the [Paris Bourse](#)), while he did research for his stories at the [National Library](#). He wrote his first stories and novels in Paris, including *Journey to the Center of the Earth* (1864), *From the Earth to the Moon* (1864), and *Twenty Thousand Leagues Under the Sea* (1865).

The dominant architectural style of the Second Empire was [eclecticism](#), drawing liberally from the [Gothic](#) and [Renaissance](#) styles, and the styles dominant during the reigns of [Louis XV](#) and [Louis XVI](#). The style was described by [Émile Zola](#), not an admirer of the Empire, as "the opulent bastard child of all the styles".^[52] The best example was the [Opera Garnier](#), begun in 1862 but not finished until 1875. The architect was [Charles Garnier](#) (1825-1898), who won the competition for the design when he was only thirty-seven. When asked by the Empress Eugénie what the style of the building was called, he replied simply, "Napoleon III". At the time, it was the largest theater in the world, but much of the interior space was devoted to purely decorative spaces: grand stairways, huge foyers for promenading, and large private [boxes](#). Another example was the [Mairie](#), or city hall, of the 1st arrondissement of Paris, built in 1855-1861 in a [neo-Gothic](#) style by the architect [Jacques-Ignace Hittorff](#) (1792-1867).^[53]

The industrial revolution was beginning to demand a new kind of architecture: bigger, stronger, and less expensive. The new age of railways, and the enormous increase in travel that it caused, required new train stations, large hotels, exposition halls, and department stores in Paris. While the exteriors of most Second Empire monumental buildings usually remained eclectic, a revolution was taking place; based on the model of [The Crystal Palace](#) in London (1851), Parisian architects began to use [cast-iron](#) frames and walls of glass in their buildings.^[54]

The most dramatic use of iron and glass was in the new central market of Paris, [Les Halles](#) (1853-1870), an ensemble of huge iron and glass pavilions designed by [Victor Baltard](#) (1805-1874) and [Felix-Emmanuel Callet](#) (1792-1854). Jacques-Ignace Hittorff also made extensive use of iron and glass in the interior of the new [Gare de Nord](#) train station (1842-1865), although the facade was perfectly [neoclassical](#), decorated with classical statues representing the cities served by the railway. Baltard also used a steel frame in building the largest new church built in Paris during the Empire, the [Church of Saint Augustine](#) (1860-1871). While the structure was supported by cast-iron columns, the facade was eclectic. [Henri Labrouste](#) (1801-1875) also used iron and glass to create a dramatic cathedral-like reading room for the [National Library](#), Richelieu site (1854-1875).^[55]

The Second Empire also saw the completion or restoration of several architectural treasures: the wings of the [Louvre](#) Museum were finally completed; the famed stained glass windows and structure of the [Sainte-Chapelle](#) were restored by [Eugène Viollet-le-Duc](#); and the [Cathedral of Notre Dame](#) underwent extensive restoration. In the case of the Louvre, in particular, the restorations were sometimes more imaginative than historically authentic.

Comfort was the first priority of Second Empire furniture. Chairs were elaborately upholstered with fringes, tassels, and expensive fabrics. Tapestry work on furniture was very much in style. The structure of chairs and sofas was usually entirely hidden by the upholstery or had copper, shell, or other decorative elements as ornamentation. Novel and exotic new materials—such as [bamboo](#), [papier-mâché](#), and [rattan](#)—were used for the first time in

European furniture, along with [polychrome](#) wood, and wood painted with black [lacquer](#). The upholstered [pouffe](#), or footstool, appeared, along with the angle sofa and unusual chairs for intimate conversations between two persons (*Le confident*) or three people (*L'indiscret*).

Women's fashion during the Second Empire was set by the Empress Eugénie. Until the late 1860s, it was dominated by the [crinoline](#) dress, a bell-shaped dress with a very wide, full-length skirt supported on a frame of hoops of metal. The dress's waist was extremely narrow, its wear facilitated by wearing a corset with whalebone stays underneath, which also pushed up the bust. The shoulders were often bare or covered by a shawl. The Archbishop of Paris noted that women used so much material in the skirt that none seemed to be left to cover their shoulders. Paris church officials also noted with concern that the pews in a church, which normally could seat one hundred people, could seat only forty women wearing such dresses, thus the Sunday intake of donations fell. In 1867, a young woman was detained at the church of [Notre-Dame-des-Victoires](#) for stealing umbrellas and hiding them under her skirt.^[56] The great expanse of the skirt was covered with elaborate lace, embroidery, fringes, and other decoration. The decoration was fantastic and eclectic, borrowing from the era of Louis XVI, the ancient Greeks, the Renaissance, or Romanticism.

In the 1860s, the crinoline dress began to lose its dominance, due to competition from the more natural "style Anglais" (English style) that followed the lines of the body. The English style was introduced by the British [couturier Charles Frederick Worth](#) and Princess [Pauline von Metternich](#). At the end of the 1860s, the empress herself began to wear the English style.^[57]

In men's fashion, the long [redingote](#) of the era of Louis-Philippe (the name came from the English term "riding-coat") was gradually replaced by the *jacquette*, and then the even shorter *veston*. The shorter jacket allowed a man to put his hands into his trouser pockets. The trousers were wide at the waist, and very narrow at the cuffs. Men wore a neutral-colored vest, usually cut low to show off highly decorated shirts with frills and buttons of [paste jewellery](#). Men had gloves, but carried them in their hands, according to Gaston Jolivet, a prominent fashion observer of the time, in order "to prove to the population that they had the means to buy a pair of gloves without using them."^[58]

By the end of the Second Empire, Paris had 41 theaters that offered entertainment for every possible taste: from grand opera and ballet to dramas, melodramas, operettas, vaudeville, farces, parodies, and more. Their success was in part a result of the new railroads, which brought thousands of spectators from the French provinces and abroad. A popular drama that would have had a run of fifteen performances for a purely Parisian audience could now run for 150 performances with new audiences every night. Of these theaters, five had official status and received substantial subsidies from the Imperial treasury: the [Opéra](#) (800,000 francs a year); the [Comédie-Française](#) (240,000 francs); the [Opéra-Comique](#) (140,000 francs); the [Odéon](#) (60,000 francs), and the [Théâtre Lyrique](#) (100,000 francs).^[59]

At the top of the hierarchy of Paris theaters was the Théâtre Impérial de l'Opéra (Imperial Opera Theater). The first stone of the new Paris opera house, designed by [Charles Garnier](#), was laid in July 1862, but flooding of the basement caused the construction to proceed very slowly. Garnier himself had his office on the site to oversee every detail. As the building rose, it was covered with a large shed so that the sculptors and artists could create the elaborate exterior decoration. The shed was taken off on 15 August 1867, in time for the Paris Universal Exposition. Visitors and Parisians could see the building's glorious new exterior, but the inside was not finished until 1875, after the fall of the Empire in 1870. Opéra performances were held in the [Salle Le Peletier](#), the theater of the Académie Royale de Musique, on the Rue Le Peletier. It was at that opera house that, on 14 January 1858, a group

of Italian extreme nationalists attempted to kill Napoleon III at the entrance, by setting off several bombs that killed eight people, injured 150, and splattered the empress with blood, although the emperor was unharmed.

The opera house on the Rue Le Peletier could seat 1800 spectators. There were three performances a week, scheduled so as not to compete with the other major opera house in the city, the [Théâtre-Italien](#). The best seats were in the forty boxes on the first balcony, which could each hold four or six persons. One of the boxes could be rented for the entire season for 7500 francs. One of the major functions of the opera house was to be a meeting place for Paris society, and for this reason the performances were generally very long, with as many as five intermissions. Ballets were generally added in the middle of operas to create additional opportunities for intermissions. Operas by the major composers of the time, notably [Giacomo Meyerbeer](#) and [Richard Wagner](#), had their first French performances in this theater.^[60]

The first French performance of Wagner's opera *Tannhäuser*, in March 1861, (with ballets choreographed by [Marius Petipa](#)) caused a scandal; most of the French critics and audience disliked both the music and personality of Wagner, who was present in the theater. Each performance was greeted with whistles and jeers from the first notes of overture; after three performances, the opera was pulled from the repertoire.^[61] Wagner got his revenge. In February 1871, he wrote a poem, "To the German Army before Paris", celebrating the German siege of the city, which he sent to German Chancellor [Otto von Bismarck](#). Bismarck wrote back to Wagner, "you too have overcome the resistance of the Parisians after a long struggle."^[62]

Besides the Imperial Opera Theater, Paris had three other important opera houses: the [Théâtre Italien](#), the [Opéra-Comique](#), and the [Théâtre-Lyrique](#).

The [Théâtre Italien](#) was the oldest opera company in Paris. During the Second Empire, it was based in the [Salle Ventadour](#) and hosted the French premieres of many of Verdi's operas, including *Il Trovatore* (1854), *La Traviata* (1856), *Rigoletto* (1857), and *Un ballo in maschera* (1861). Verdi conducted his *Requiem* there, and [Richard Wagner](#) conducted a concert of selections from his operas. The soprano [Adelina Patti](#) had an exclusive contract to sing with at the Théâtre Italien when she was in Paris.

The [Théâtre-Lyrique](#) was originally located on the Rue de Temple, the famous "[Boulevard du Crime](#)" (so-called for all of the crime melodramas that were staged there); but when that part of the street was demolished to make room for the [Place de la République](#), Napoleon III built the company a new theater at the [Place du Châtelet](#). The Lyrique was famous for putting on operas by new composers. It staged the first French performance of *Rienzi* by [Richard Wagner](#); the first performance of *Les pêcheurs de perles* (1863), the first opera by the 24-year-old [Georges Bizet](#); the first performances of the operas *Faust* (1859) and *Roméo et Juliette* (1867) by [Charles Gounod](#); and the first performance of *Les Troyens* (1863) by [Hector Berlioz](#).

The [Opéra-Comique](#) was located in the Salle Favart and produced both comedies and serious works. It staged the first performances of *Mignon* by [Ambroise Thomas](#) (1866) and of *La grand'tante*, the first opera of [Jules Massenet](#) (1867).

[Operetta](#) was a speciality of the Second Empire, and its master was the German-born composer and conductor [Jacques Offenbach](#). He composed more than a hundred operettas for the Paris stage, including *Orphée aux enfers* (1858), *La Belle Hélène* (1864), *La Vie parisienne* (1866), and *La Grande-Duchesse de Gérolstein* (1867). His operettas were performed with great success at the [Théâtre des Variétés](#) and the [Theatre des Bouffes-Parisiens](#), and he was given French citizenship and awarded the [Legion of Honour](#) by

Napoleon III. The soprano [Hortense Schneider](#) was the star of his most famous operettas and was one of the most popular actresses on the stages of the Second Empire. One Paris operetta melody by Offenbach, *Couplets des deux Hommes d'Armes*, sung by two policemen in the operetta *Geneviève de Brabant* (1868), won fame in an entirely different context: it became the melody of the [Marine's Hymn](#), the song of the [United States Marine Corps](#), in 1918.

At the beginning of the Second Empire, seven popular theaters were grouped side-by-side along the upper part of the [Boulevard du Temple](#), an area known as the [Boulevard du Crime](#) because of the lurid [melodramas](#) that played there. Coming from the Place Château d'Eau, the first theater was the Théâtre Lyrique, which had originally been built in 1847 by [Alexander Dumas](#) to stage plays based on his stories, but became an opera house. Next to it was the [Cirque Olympique](#), which specialized in tableaux of romantic fairy tales and the battles of Napoleon. Farther down the street was the [Théâtre des Folies-Dramatiques](#), which alternated melodramas and [vaudeville](#), and whose most famous star was the actor [Frédéric Lemaître](#). Next to that theater was the [Théâtre de la Gaîté](#), which also alternated vaudeville and melodrama.

The next theater was the [Théâtre des Funambules](#). It was ancient, long, dark, and cramped. It had been made famous in 1828 from portrayals of the sad clown [Pierrot](#) by the [mime Jean-Gaspard Debureau](#), whose story is told in the 1945 film *The Children of Paradise* (*Les Enfants de Paradis*). Next to the Funambules was the [Théâtre des Délassements-Comiques](#), famous for vaudeville, [pantomime](#), and dancing by beautiful women in costumes as scant as the censors would allow, including performing the *Rigolboche*, later known as the French [can-can](#). The last theater in the group was Petit Lazary, the least expensive theater in Paris. It offered two shows a day, each of four vaudeville acts, as well as pantomime. For 15 [centimes](#), a spectator could have a place in the *Paradis*, the upper balcony.^[63]

The [Cirque d'Hiver](#), or Cirque Napoléon, was located about 100 meters further down the street. It was huge and new, built in 1852 to hold 4000 spectators. Beginning in 1859, it also featured performances by [Jules Léotard](#), a 28-year-old gymnast from Toulouse, who invented the [flying trapeze](#) and has been immortalized by the athletic garment named for him: the [leotard](#).

Performances on the boulevard began at 6 o'clock, but spectators began lining up outside several hours before. The popularity of an actor or theater was measured by the length of the line outside. Street merchants sold oranges, bouquets of flowers, baked apples, and ice cream to those waiting in line. Some spectators, particularly students, obtained discounted tickets by serving as part of the [claque](#), applauding furiously when signalled by a theatre employee.^[64]

The Boulevard du Crime came to an end by a decree of the Emperor in May 1862, because Haussmann's plan called for the enlargement of the neighboring Place du Château-d'Eau (now [Place de la République](#)) and the building of a new Boulevard Prince-Eugène (now the Boulevard de la République). The largest theaters were relocated: the Gaîté was moved to the Square des Arts-et-Métiers, the Théâtre Lyrique moved to the enlarged Place du Châtelet, as did the Cirque Olympique, which moved to the other side of the square and became the [Théâtre du Châtelet](#). The demolition of the Boulevard du Crime began on 15 July 1862. The night before, the son of the famous mime Debureau performed in the final show at the Funambules dressed in a Pierrot costume that was black instead of white.^[65]

The [Théâtre du Vaudeville](#) was located outside the theater district on the Place de la Bourse. It hosted the first performance of one of the most famous plays of the period, *The Lady of the Camellias* by [Alexandre Dumas fils](#), on 2 February 1852. It ran for 100

performances. [Giuseppe Verdi](#) attended one performance, and later created an opera, [La Traviata](#), based on the story.

During the Second Empire, the promenade was an art form and a kind of street theater in which all classes of Parisians participated. It constituted a walk, a horseback ride, or a ride in a carriage entirely for pleasure, in order to see and be seen. It generally took place on the new boulevards, which had wide sidewalks and rows of trees, and in the new parks, which were designed exactly for that purpose. In 1852, Napoleon III created a new department, the Service des Promenades et Plantations, directly under the prefect Haussmann. The first director was [Jean-Charles Adolphe Alphand](#), who designed all the new parks, avenues, small squares, and gardens in the city, including planting trees along the boulevards.^[66]

The most popular promenade for the wealthier Parisians began at the [Place de la Concorde](#), went up the [Champs-Élysées](#) to the [Place de l'Étoile](#), and then turned onto the Avenue de l'Impératrice (today the [Avenue Foch](#)), the widest avenue in the city, which was the ceremonial entry to the new [Bois de Boulogne](#). Once in the park, the promenaders usually went to the cascade, or to one of the elegant new cafés in the park. On a fine day, the route was entirely filled with carriages, and there were often traffic jams. A promenade on this route opens and closes the novel [La Curée](#) by [Émile Zola](#).

Balls and theater were the major social events for Parisians during the Second Empire. The most prestigious of all were the balls held at the [Tuileries Palace](#) by the Emperor Napoleon III and the Empress Eugénie. They gave three or four grand balls with 600 guests each year early in the new year. During [carnival](#), there was a series of very elaborate costume balls on the themes of different countries and different historical periods, for which guests sometimes spent small fortunes on their costumes. During [Lent](#), the balls were replaced by concerts by both professionals and amateurs. After [Easter](#), the empress hosted a series of smaller balls for her friends until May.

The masked balls at the Paris Opera on the Rue Le Peletier were the most famous. They were held about a dozen times during each season, on each Saturday evening during carnival. Their purpose was to raise funds for the Académie de la Musique, which ran the opera house. Entry for men cost ten francs, while women were admitted for half-price. Women looking for the opportunity to meet a wealthy banker or nobleman spent ten times or more on their costumes than the admission price. The seats were taken out of the [parterre](#), and the doors opened at midnight. Those who merely wanted to watch the spectacle could rent boxes in the balcony. The attraction was to meet mysterious and interesting masked strangers. There were numerous anecdotes of surprises: a daughter who unknowingly tried to seduce her father, or a mother who tried to seduce her son.^[67]

The [Bal Mabille](#) was an outdoor ball that rivalled the Opera Ball. It took place on the [Avenue Montaigne](#), near the *rond-point* (roundabout) of the Champs-Élysées, in a large garden lit by hundreds of gas lamps. It was open on Saturday and Sunday evenings with an admission price of 5 francs on Saturday and 1.5 francs on Sunday. It was attended by aristocrats—such as the Princess Pauline von Metternich—by artists and musicians, and by wealthy foreign tourists. It introduced new dances to Paris, including the [polka](#).^[68]

Haussmann's renovation of Paris was a vast public works program commissioned by Emperor [Napoléon III](#) and directed by his prefect of [Seine](#), [Georges-Eugène Haussmann](#), between 1853 and 1870. It included the demolition of medieval neighborhoods that were deemed overcrowded and unhealthy by officials at the time; the building of wide avenues; new parks and squares; the annexation of the suburbs surrounding [Paris](#); and the construction of new sewers, fountains and aqueducts. Haussmann's work was met with fierce opposition, and he was finally dismissed by Napoleon III in 1870; but work on his projects continued

until 1927. The street plan and distinctive appearance of the center of Paris today are largely the result of Haussmann's renovation.

In the middle of the nineteenth century, the center of Paris was viewed as overcrowded, dark, dangerous, and unhealthy. In 1845, the French social reformer [Victor Considerant](#) wrote: "Paris is an immense workshop of putrefaction, where misery, pestilence and sickness work in concert, where sunlight and air rarely penetrate. Paris is a terrible place where plants shrivel and perish, and where, of seven small infants, four die during the course of the year."^[1] The street plan on the [Île de la Cité](#) and in the neighborhood called the "quartier des Arcis", between the [Louvre](#) and the "Hôtel de Ville" (City Hall), had changed little since the Middle Ages. The population density in these neighborhoods was extremely high, compared with the rest of Paris; in the neighborhood of Champs-Élysées, population density was estimated at 5,380 per square kilometer (22 per acre); in the neighborhoods of Arcis and Saint-Avoye, located in the present [Third Arrondissement](#), there was one inhabitant for every three square meters (32 sq ft).^[2] In 1840, a doctor described one building in the Île de la Cité where a single 5-square-meter room (54 sq ft) on the fourth floor was occupied by twenty-three people, both adults and children.^[3] In these conditions, disease spread very quickly. [Cholera](#) epidemics ravaged the city in 1832 and 1848. In the epidemic of 1848, five percent of the inhabitants of these two neighborhoods died.^[4]

Traffic circulation was another major problem. The widest streets in these two neighborhoods were only five meters (16 feet) wide; the narrowest were one or two meters (3–7 feet) wide.^[3] Wagons, carriages and carts could barely move through the streets.^[4]

The center of the city was also a cradle of discontent and revolution; between 1830 and 1848, seven armed uprisings and revolts had broken out in the centre of Paris, particularly along the [Faubourg Saint-Antoine](#), around the Hôtel de Ville, and around Montagne Sainte-Geneviève on the left bank. The residents of these neighborhoods had taken up pavement stones and blocked the narrow streets with barricades, which had to be dislodged by the army.^[5]

The medieval core and plan of Paris changed little during the restoration of the monarchy through the reign of King [Louis-Philippe](#) (1830–1848). It was the Paris of the narrow and winding streets and foul sewers described in the novels of [Balzac](#) and [Victor Hugo](#). In 1833, the new [prefect](#) of the Seine under Louis-Philippe, [Claude-Philibert Barthelot, comte de Rambuteau](#), made modest improvements to the sanitation and circulation of the city. He constructed new sewers, though they still emptied directly into the Seine, and a better water supply system. He constructed 180 kilometres of sidewalks, a new street, rue Lobau; a new bridge over the Seine, the [pont Louis-Philippe](#); and cleared an open space around the Hôtel de Ville. He built a new street the length of the Île de la Cité and three additional streets across it: rue d'Arcole, rue de la Cité and rue Constantine. To access the central market at [Les Halles](#), he built a wide new street (today's [rue Rambuteau](#)) and began work on the Boulevard Malesherbes. On the Left Bank, he built a new street, rue Soufflot, which cleared space around the Panthéon, and began work on the rue des Écoles, between the [École Polytechnique](#) and the [Collège de France](#).^[9]

Rambuteau wanted to do more, but his budget and powers were limited. He did not have the power to easily expropriate property to build new streets, and the first law which required minimum health standards for Paris residential buildings was not passed until April 1850, under Louis-Napoléon Bonaparte, then president of the Second French Republic.^[10]

King Louis-Philippe was overthrown in the [February Revolution of 1848](#). On 10 December 1848, [Louis-Napoléon Bonaparte](#), the nephew of Napoléon Bonaparte, won the first direct

presidential elections ever held in France with an overwhelming 74.2 percent of the votes cast. He was elected largely because of his famous name, but also because of his promise to try to end poverty and improve the lives of ordinary people.^[11] Though he had been born in Paris, he had lived very little in the city; from the age of seven, he had lived in exile in Switzerland, England, and the United States, and for six years in prison in France for attempting to overthrow King Louis-Philippe. He had been especially impressed by London, with its wide streets, squares and large public parks. In 1852 he gave a public speech declaring: "Paris is the heart of France. Let us apply our efforts to embellishing this great city. Let us open new streets, make the working class quarters, which lack air and light, more healthy, and let the beneficial sunlight reach everywhere within our walls".^[12] As soon as he was President, he supported the building of the first subsidised housing project for workers in Paris, the Cité-Napoléon, on the rue Rochechouart. He proposed the completion of the rue de Rivoli from the Louvre to the Hôtel de Ville, completing the project begun by his uncle Napoléon Bonaparte, and he began a project which would transform the [Bois de Boulogne](#) (Boulogne Forest) into a large new public park, modelled after [Hyde Park](#) in London but much larger, on the west side of the city. He wanted both these projects to be completed before the end of his term in 1852, but became frustrated by the slow progress made by his prefect of the Seine, Berger. The prefect was unable to move the work forward on the rue de Rivoli quickly enough, and the original design for the Bois de Boulogne turned out to be a disaster; the architect, [Jacques Ignace Hittorff](#), who had designed the [Place de la Concorde](#) for Louis-Philippe, followed Louis-Napoléon's instructions to imitate Hyde Park and designed two lakes connected by a stream for the new park, but forgot to take into account the difference of elevation between the two lakes. If they had been built, the one lake would have immediately emptied itself into the other.^[13]

At the end of 1851, shortly before Louis-Napoléon Bonaparte's term expired, neither the rue de Rivoli nor the park had progressed very far. He wanted to run for re-election in 1852, but was blocked by the new Constitution, which limited him to one term. A majority of members of parliament voted to change the Constitution, but not the two-thirds majority required. Prevented from running again, Napoléon, with the help of the army, staged a [coup d'état](#) on 2 December 1851 and seized power. His opponents were arrested or exiled. The following year, on 2 December 1852, he declared himself Emperor, adopting the throne name Napoléon III.^[14]

Napoléon III dismissed Berger as the Prefect of the Seine and sought a more effective manager. His minister of the interior, [Victor de Persigny](#), interviewed several candidates, and selected Georges-Eugène Haussmann, a native of [Alsace](#) and Prefect of the [Gironde](#) (capital: Bordeaux), who impressed Persigny with his energy, audacity, and ability to overcome or get around problems and obstacles. He became Prefect of the Seine on 22 June 1853, and on 29 June, the Emperor showed him the map of Paris and instructed Haussmann to *aérer, unifier, et embellir* Paris: to give it air and open space, to connect and unify the different parts of the city into one whole, and to make it more beautiful.^[15]

Haussmann went to work immediately on the first phase of the renovation desired by Napoléon III: completing the *grande croisée de Paris*, a great cross in the centre of Paris that would permit easier communication from east to west along the rue de Rivoli and rue Saint-Antoine, and north-south communication along two new Boulevards, Strasbourg and Sébastopol. The grand cross had been proposed by the Convention during the Revolution, and begun by Napoléon I; Napoléon III was determined to complete it. Completion of the rue de Rivoli was given an even higher priority, because the Emperor wanted it finished before the opening of the [Paris Universal Exposition of 1855](#), only two years away, and he wanted the

project to include a new hotel, the [Grand Hôtel du Louvre](#), the first large luxury hotel in the city, to house the Imperial guests at the Exposition.^[16]

Under the Emperor, Haussmann had greater power than any of his predecessors. In February 1851, the French Senate had simplified the laws on expropriation, giving him the authority to expropriate all the land on either side of a new street; and he did not have to report to the Parliament, only to the Emperor. The French parliament, controlled by Napoléon III, provided fifty million francs, but this was not nearly enough. Napoléon III appealed to the [Péreire brothers](#), Émile and Isaac, two bankers who had created a new investment bank, [Crédit Mobilier](#). The Péreire brothers organised a new company which raised 24 million francs to finance the construction of the street, in exchange for the rights to develop real estate along the route. This became a model for the building of all of Haussmann's future boulevards.^[17]

To meet the deadline, three thousand workers laboured on the new boulevard twenty-four hours a day. The rue de Rivoli was completed, and the new hotel opened in March 1855, in time to welcome guests to the Exposition. The junction was made between the rue de Rivoli and rue Saint-Antoine; in the process, Haussmann restyled the Place du Carrousel, opened up a new square, Place Saint-Germain l'Auxerrois facing the colonnade of the Louvre, and reorganized the space between the Hôtel de Ville and the [place du Châtelet](#).^[18] Between the Hôtel and Ville and the [Bastille square](#), he widened the rue Saint-Antoine; he was careful to save the historic [Hôtel de Sully](#) and Hôtel de Mayenne, but many other buildings, both medieval and modern, were knocked down to make room for the wider street, and several ancient, dark and narrow streets, rue de l'Arche-Marion, rue du Chevalier-le-Guet and rue des Mauvaises-Paroles, disappeared from the map.^[19]

In 1855, work began on the north-south axis, beginning with Boulevard de Strasbourg and Boulevard Sébastopol, which cut through the center of some of the most crowded neighborhoods in Paris, where the cholera epidemic had been the worst, between the rue Saint-Martin and rue Saint-Denis. "It was the gutting of old Paris," Haussmann wrote with satisfaction in his *Memoires*: of the neighborhood of riots, and of barricades, from one end to the other."^[20] The Boulevard Sébastopol ended at the new Place du Châtelet; a new bridge, the Pont-au-Change, was constructed across the Seine, and crossed the island on a newly built street. On the left bank, the north-south axis was continued by the Boulevard Saint-Michel, which was cut in a straight line from the Seine to the Observatory, and then, as the rue d'Enfer, extended all the way to the route d'Orléans. The north-south axis was completed in 1859.

The two axes crossed at the Place du Châtelet, making it the center of Haussmann's Paris. Haussmann widened the square, moved the [Fontaine du Palmier](#), built by Napoléon I, to the center and built two new theaters, facing each other across the square; the Cirque Impérial (now the Théâtre du Châtelet) and the Théâtre Lyrique (now Théâtre de la Ville).^[21]

In the first phase of his renovation Haussmann constructed 9,467 metres (6 miles) of new boulevards, at a net cost of 278 million francs. The official parliamentary report of 1859 found that it had "brought air, light and healthiness and procured easier circulation in a labyrinth that was constantly blocked and impenetrable, where streets were winding, narrow, and dark."^[22] It had employed thousands of workers, and most Parisians were pleased by the results. His second phase, approved by the Emperor and parliament in 1858 and begun in 1859, was much more ambitious. He intended to build a network of wide boulevards to connect the interior of Paris with the ring of grand boulevards built by [Louis XVIII](#) during the restoration, and to the new railroad stations which Napoleon III considered the real gates of the city. He planned to construct 26,294 metres (16 miles) of new avenues and streets, at a cost of 180 million francs.^[23] Haussmann's plan called for the following:

On the right bank:

- The construction of a large new square, *place du Chateau-d'Eau* (the modern [Place de la République](#)). This involved demolishing the famous theater street known as "*le boulevard du Crime*", made famous in the film [Les Enfants du Paradis](#); and the construction of three new major streets: the *boulevard du Prince Eugène* (the modern *boulevard Voltaire*); the *boulevard Magenta* and *rue Turbigo*. Boulevard Voltaire became one of the longest streets in the city, and became the central axis of the eastern neighborhoods of the city. It would end at the *place du Trône* (the modern [Place de la Nation](#)).
- The extension of *boulevard Magenta* to connect it with the new railway station, the [Gare du Nord](#).
- The construction of *boulevard Malesherbes*, to connect the *place de la Madeleine* to the new *Monceau* neighborhood. The construction of this street obliterated one of the most sordid and dangerous neighborhoods in the city, called *la Petite Pologne*, where Paris policemen rarely ventured at night.
- A new square, [place de l'Europe](#), in front of the [Gare Saint-Lazare](#) railway station. The station was served by two new boulevards, *rue de Rome* and *rue Saint-Lazaire*. In addition, the *rue de Madrid* was extended and two other streets, *rue de Rouen* (the modern [rue Auber](#)) and *rue Halevy*, were built in this neighborhood.
- [Parc Monceau](#) was redesigned and replanted, and part of the old park made into a residential quarter.
- The *rue de Londres* and *rue de Constantinople*, under a new name, [avenue de Villiers](#), was extended to *porte Champerret*.
- The [Étoile](#), around the [Arc de Triomphe](#), was completely redesigned. A star of new avenues radiated from the *Étoile*; *avenue de Bezons* (now [Wagram](#)); *avenue Kleber*; *avenue Josephine* (now *Monceau*); *avenue Prince-Jerome* (now *Mac-Mahon* and *Niel*); *avenue Essling* (now *Carnot*); and a wider *avenue de Saint-Cloud* (now [Victor-Hugo](#)), forming with *Champs-Élysées* and other existing avenues a star of 12 avenues.^[24]
- *Avenue Daumesnil* was built as far as the new [Bois de Vincennes](#), a huge new park being constructed on the east edge of the city.
- The hill of [Chaillot](#) was leveled, and a new square created at the *Pont d'Alma*. Three new boulevards were built in this neighborhood: *avenue d'Alma* (the present [George V](#)); *avenue de l'Empereur* (the present *avenue du President-Wilson*), which connected the *places d'Alma, d'Iena* and *du Trocadéro*. In addition, four new streets were built in that neighborhood: *rue Francois-I^{er}*, *rue Pierre Charron*, *rue Marbeuf* and *rue de Marignan*.^[25]

On the left bank:

- Two new boulevards, *avenue Bosquet* and *avenue Rapp*, were constructed, beginning from the *pont de l'Alma*.
- The *avenue de la Tour Maubourg* was extended as far as the [pont des Invalides](#).
- A new street, *boulevard Arago*, was constructed, to open up *place Denfert-Rochereau*.
- A new street, *boulevard d'Enfer* (today's *boulevard Raspail*) was built up to the intersection [Sèvres-Babylone](#).
- The streets around the [Panthéon](#) on [Montagne Sainte-Geneviève](#) were extensively changed. A new street, *avenue des Gobelins*, was created, and part of *rue Mouffetard* was expanded. Another new street, *rue Monge*, was created on the east, while another new street, *rue Claude Bernard*, on the south. *Rue Soufflot*, built by *Rambuteau*, was entirely rebuilt.

On the *Île de la Cité*:

The island became an enormous construction site, which completely destroyed most of the old streets and neighborhoods. Two new government buildings, the *Tribunal de Commerce* and the *Prefecture de Police*, were built, occupying a large part of the island. Two new streets were also built, the *boulevard du Palais* and the *rue de Lutèce*. Two bridges, the *pont Saint-Michel* and the *pont-au-Change* were completely rebuilt, along with the embankments near them. The *Palais de Justice* and *place Dauphine* were extensively modified. At the same time, Haussmann preserved and restored the jewels of the island; the square in front of the *Cathedral of Notre Dame* was widened, the spire of the Cathedral, pulled down during the Revolution, was restored, and *Sainte-Chapelle* and the ancient *Conciergerie* were saved and restored.^[26]

The grand projects of the second phase were mostly welcomed, but also caused criticism. Haussmann was especially criticized for his taking large parts of the *Jardin du Luxembourg* to make room for the present-day *boulevard Raspail*, and for its connection with the *boulevard Saint-Michel*. The *Medici Fountain* had to be moved further into the park, and was reconstructed with the addition of statuary and a long basin of water.^[27] Haussmann was also criticized for the growing cost of his projects; the estimated cost for the 26,290 metres (86,250 ft) of new avenues had been 180 million francs, but grew to 410 million francs; property owners whose buildings had been expropriated won a legal case entitling them to a larger payments, and many property owners found ingenious ways to increase the value of their expropriated properties by inventing non-existent shops and businesses, and charging the city for lost revenue.^[28]

On 1 January 1860 Napoleon III officially annexed the suburbs of Paris out to the ring of fortifications around the city. The annexation included eleven communes; Auteuil, Batignolles-Monceau, Montmartre, La Chapelle, Passy, La Villette, Belleville, Charonne, Bercy, Grenelle and Vaugirard,^[29] along with pieces of other outlying towns. The residents of these suburbs were not entirely happy to be annexed; they did not want to pay the higher taxes, and wanted to keep their independence, but they had no choice; Napoleon III was Emperor, and he could arrange boundaries as he wished. With the annexation Paris was enlarged from twelve to twenty arrondissements, the number today. The annexation more than doubled the area of the city from 3,300 hectares to 7,100 hectares, and the population of Paris instantly grew by 400,000 to 1,600,000 people.^[30] The annexation made it necessary for Haussmann to enlarge his plans, and to construct new boulevards to connect the new arrondissements with the center. In order to connect Auteuil and Passy to the center of Paris, he built *rues Michel-Ange, Molitor and Mirabeau*. To connect the plain of Monceau, he built *avenues Villers, Wagram, and boulevard Malesherbes*. To reach the northern arrondissements he extended *boulevard Magenta* with *boulevard d'Ornano* as far as the *Porte de la Chapelle*, and in the east extended the *rue des Pyrénées*.^[31]

The third phase of renovations was proposed in 1867 and approved in 1869, but it faced much more opposition than the earlier phases. Napoleon III had decided to liberalize his empire in 1860, and to give a greater voice to the parliament and to the opposition. The Emperor had always been less popular in Paris than in the rest of the country, and the republican opposition in parliament focused its attacks on Haussmann. Haussmann ignored the attacks and went ahead with the third phase, which planned the construction of twenty-eight kilometers (17 miles) of new boulevards at an estimated cost of 280 million francs.^[23]

The third phase included these projects on the right bank:

- The renovation of the gardens of the Champs-Élysées.

- Finishing the place du Château d'Eau (now Place de la République), creating a new avenue des Amandiers and extending avenue Parmentier.
- Finishing the place du Trône (now Place de la Nation) and opening three new boulevards: avenue Philippe-Auguste, avenue Taillebourg, and avenue de Bouvines.
- Extending the rue Caulaincourt and preparing a future Pont Caulaincourt.
- Building a new rue de Châteaudon and clearing the space around the church of Notre-Dame de Lorette, making room for connection between the gare Saint-Lazare and the gare du Nord and gare de l'Est.
- Finishing the place in front of the Gare du Nord. Rue Maubeuge was extended from Montmartre to the boulevard de la Chapelle, and rue Lafayette was extended to the porte de Pantin.
- The place de l'Opéra had been created during the first and second phases; the opera itself was to be built in the third phase.
- Extending [Boulevard Haussmann](#) from the place Saint-Augustin to rue Taitbout, connecting the new quarter of the Opera with that of Etoile.
- Creating the place du Trocadéro, the starting point of two new avenues, the modern President-Wilson and Henri-Martin.
- Creating the place Victor Hugo, the starting point of avenues Malakoff and Bugeaud and rues Boissière and Copernic.
- Finishing the Rond-Point of the Champs-Élysées, with the construction of avenue d'Antin (now Franklin Roosevelt) and rue La Boétie.

On the left bank:

- Building the boulevard Saint-Germain from the pont de la Concorde to rue du Bac; building rue des Saints-Pères and rue de Rennes.
- Extending the rue de la Glacière and enlarging place Monge.^[32]

Haussmann did not have time to finish the third phase, as he soon came under intense attack from the opponents of Napoleon III.

In 1867, one of the leaders of the parliamentary opposition to Napoleon, [Jules Ferry](#), ridiculed the accounting practices of Haussmann as *Les Comptes fantastiques d'Haussmann* ("The fantastic (bank) accounts of Haussmann"), a play-on-words based on the "Les Contes d'Hoffman" [Offenbach](#) operetta popular at the time.^[33] In the parliamentary elections of May 1869, the government candidates won 4.43 million votes, while the opposition republicans won 3.35 million votes. In Paris, the republican candidates won 234,000 votes to 77,000 for the Bonapartist candidates, and took eight of the nine seats of Paris deputies.^[34] At the same time Napoleon III was increasingly ill, suffering from [gallstones](#) which were to cause his death in 1873, and preoccupied by the political crisis that would lead to the Franco-Prussian War. In December 1869 Napoleon III named an opposition leader and fierce critic of Haussmann, [Emile Ollivier](#), as his new prime minister. Napoleon gave in to the opposition demands in January 1870 and asked Haussmann to resign. Haussmann refused to resign, and the Emperor reluctantly dismissed him on 5 January 1870. Eight months later, during the [Franco-Prussian War](#), Napoleon III was captured by the Germans, and the Empire was overthrown.

In his memoirs, written many years later, Haussmann had this comment on his dismissal: "In the eyes of the Parisians, who like routine in things but are changeable when it comes to people, I committed two great wrongs: Over the course of seventeen years, I disturbed their daily habits by turning Paris upside down, and they had to look at the same face of the Prefect in the Hotel de Ville. These were two unforgivable complaints."^[35]

Haussmann's successor as prefect of the Seine appointed [Jean-Charles Adolphe Alphand](#), the head of Haussmann's department of parks and plantations, as the director of works of Paris. Alphand respected the basic concepts of his plan. Despite their intense criticism of Napoleon III and Haussmann during the Second Empire, the leaders of the new Third Republic continued and finished his renovation projects.

- 1875 – completion of the Paris Opéra
- 1877 – completion of the boulevard Saint-Germain
- 1877 – completion of the avenue de l'Opéra
- 1879 – completion of the boulevard Henri IV
- 1889 – completion of the avenue de la République
- 1907 – completion of the boulevard Raspail
- 1927 – completion of the boulevard Haussmann^[36]

Prior to Haussmann, Paris had only four public parks: the [Jardin des Tuileries](#), the [Jardin du Luxembourg](#), and the [Palais Royal](#), all in the center of the city, and the [Parc Monceau](#), the former property of the family of King Louis Philippe, in addition to the [Jardin des Plantes](#), the city's botanical garden and oldest park. Napoleon III had already begun construction of the Bois de Boulogne, and wanted to build more new parks and gardens for the recreation and relaxation of the Parisians, particularly those in the new neighborhoods of the expanding city.^[37] Napoleon III's new parks were inspired by his memories of the parks in London, especially [Hyde Park](#), where he had strolled and promenaded in a carriage while in exile; but he wanted to build on a much larger scale. Working with Haussmann, [Jean-Charles Adolphe Alphand](#), the engineer who headed the new Service of Promenades and Plantations, whom Haussmann brought with him from Bordeaux, and his new chief gardener, [Jean-Pierre Barillet-Deschamps](#), also from Bordeaux, laid out a plan for four major parks at the cardinal points of the compass around the city. Thousands of workers and gardeners began to dig lakes, build cascades, plant lawns, flowerbeds and trees. construct chalets and grottoes. Haussmann and Alphand created the [Bois de Boulogne](#) (1852–1858) to the west of Paris; the [Bois de Vincennes](#) (1860–1865) to the east; the [Parc des Buttes-Chaumont](#) (1865–1867) to the north, and [Parc Montsouris](#) (1865–1878) to the south.^[37] In addition to building the four large parks, Haussmann and Alphand redesigned and replanted the city's older parks, including [Parc Monceau](#), and the [Jardin du Luxembourg](#). Altogether, in seventeen years, they planted six hundred thousand trees and added two thousand hectares of parks and green space to Paris. Never before had a city built so many parks and gardens in such a short time.^[38]

Under Louis Philippe, a single public square had been created, at the tip of the Ile-de-la-Cité. Haussmann wrote in his memoirs that Napoleon III instructed him: "do not miss an opportunity to build, in all the arrondissements of Paris, the greatest possible number of squares, in order to offer the Parisians, as they have done in London, places for relaxation and recreation for all the families and all the children, rich and poor."^[39] In response Haussmann created twenty-four new squares; seventeen in the older part of the city, eleven in the new arrondissements, adding 15 hectares (37 acres) of green space.^[40] Alphand termed these small parks "green and flowering salons." Haussmann's goal was to have one park in each of the eighty neighborhoods of Paris, so that no one was more than ten minutes' walk from such a park. The parks and squares were an immediate success with all classes of Parisians.^[41]

Napoleon III and Haussmann commissioned a wide variety of architecture, some of it traditional, some of it very innovative, like the glass and iron pavilions of [Les Halles](#); and some of it, such as the [Opéra Garnier](#), commissioned by Napoleon III, designed by [Charles Garnier](#) but not finished until 1875, is difficult to classify. Many of the buildings were

designed by the city architect, [Gabriel Davioud](#), who designed everything from city halls and theaters to park benches and kiosks.

His architectural projects included:

- The construction of two new railroad stations, the [Gare du Nord](#) and the [Gare de l'Est](#); and the rebuilding of the [Gare de Lyon](#).
- Six new mairies, or town halls, for the 1st, 2nd, 3rd, 4th, 7th and 12th arrondissements, and the enlargement of the other mairies.
- The reconstruction of [Les Halles](#), the central market, replacing the old market buildings with large glass and iron pavilions, designed by [Victor Baltard](#). In addition, Haussmann built a new market in the neighborhood of the Temple, the [Marché Saint-Honoré](#); the [Marché de l'Europe](#) in the 8th arrondissement; the [Marché Saint-Quentin](#) in the 10th arrondissement; the [Marché de Belleville](#) in the 20th; the [Marché des Batignolles](#) in the 17th; the [Marché Saint-Didier](#) and [Marché d'Auteuil](#) in the 16th; the [Marché de Necker](#) in the 15th; the [Marché de Montrouge](#) in the 14th; the [Marché de Place d'Italie](#) in the 13th; the [Marché Saint-Maur-Popincourt](#) in the 11th.
- The Paris Opera (now [Palais Garnier](#)), begun under Napoleon III and finished in 1875; and five new theaters; the [Châtelet](#) and [Théâtre Lyrique](#) on the [Place du Châtelet](#); the [Gaité](#), [Vaudeville](#) and [Panorama](#).
- Five lycées were renovated, and in each of the eighty neighborhoods Haussmann established one municipal school for boys and one for girls, in addition to the large network of schools run by the Catholic church.
- The reconstruction and enlargement of the city's oldest hospital, the [Hôtel-Dieu de Paris](#) on the [Île-de-la-Cité](#).
- The completion of the last wing of the [Louvre](#), and the opening up of the [Place du Carrousel](#) and the [Place du Palais-Royal](#) by the demolition of several old streets.
- The building of the first railroad bridge across the Seine; originally called the [Pont Napoleon III](#), now called simply the [Pont National](#).

Since 1801, under Napoleon I, the French government was responsible for the building and maintenance of churches. Haussmann built, renovated or purchased nineteen churches. New churches included the [Saint-Augustin](#), the [Eglise Saint-Vincent de Paul](#), the [Eglise de la Trinité](#). He bought six churches which had been purchased by private individuals during the French Revolution. Haussmann built or renovated five temples and built two new synagogues, on [rue des Tournelles](#) and [rue de la Victoire](#).^[42]

Besides building churches, theaters and other public buildings, Haussmann paid attention to the details of the architecture along the street; his city architect, [Gabriel Davioud](#), designed garden fences, kiosks, shelters for visitors to the parks, public toilets, and dozens of other small but important structures.

The most famous and recognizable feature of Haussmann's renovation of Paris are the Haussmann apartment buildings which line the boulevards of Paris. Street [blocks](#) were designed as homogeneous architectural wholes. He treated buildings not as independent structures, but as pieces of a unified urban landscape.

In 18th-century Paris, buildings were usually narrow (often only six meters wide [20 feet]); deep (sometimes forty meters; 130 feet) and tall—as many as five or six stories. The ground floor usually contained a shop, and the shopkeeper lived in the rooms above the shop. The upper floors were occupied by families; the top floor, under the roof, was originally a storage place, but under the pressure of the growing population, was usually turned into a low-cost

residence.^[43] In the early 19th century, before Haussmann, the height of buildings was strictly limited to 22.41 meters (73 ft 6 in), or four floors above the ground floor. The city also began to see a demographic shift; wealthier families began moving to the western neighborhoods, partly because there was more space, and partly because the prevailing winds carried the smoke from the new factories in Paris toward the east.

In Haussmann's Paris, the streets became much wider, growing from an average of twelve meters (39 ft) wide to twenty-four meters (79 ft), and in the new arrondissements, often to eighteen meters (59 ft) wide.

The interiors of the buildings were left to the owners of the buildings, but the façades were strictly regulated, to ensure that they were the same height, color, material, and general design, and were harmonious when all seen together.

The reconstruction of the [rue de Rivoli](#) was the model for the rest of the Paris boulevards. The new apartment buildings followed the same general plan:

- ground floor and basement with thick, [load-bearing walls](#), fronts usually parallel to the street. This was often occupied by shops or offices.
- [mezzanine](#) or entresol intermediate level, with low ceilings; often also used by shops or offices.
- second, [piano nobile](#) floor with a balcony. This floor, in the days before elevators were common, was the most desirable floor, and had the largest and best apartments.
- third and fourth floors in the same style but with less elaborate stonework around the windows, sometimes lacking balconies.
- fifth floor with a single, continuous, undecorated balcony.
- [mansard](#) roof, angled at 45°, with [garret](#) rooms and [dormer](#) windows. Originally this floor was to be occupied by lower-income tenants, but with time and with higher rents it came to be occupied almost exclusively by the concierges and servants of the people in the apartments below.

The Haussmann façade was organized around horizontal lines that often continued from one building to the next: [balconies](#) and [cornices](#) were perfectly aligned without any noticeable alcoves or projections, at the risk of the uniformity of certain quarters. The [rue de Rivoli](#) served as a model for the entire network of new Parisian boulevards. For the building façades, the technological progress of stone sawing and (steam) transportation allowed the use of massive stone blocks instead of simple stone facing. The street-side result was a "monumental" effect that exempted buildings from a dependence on decoration; sculpture and other elaborate stonework would not become widespread until the end of the century.

Before Haussmann, most buildings in Paris were made of brick or wood and covered with plaster. Haussmann required that the buildings along the new boulevards be either built or faced with cut stone, usually the local cream-colored [Lutetian limestone](#), which gave more harmony to the appearance of the boulevards. He also required, using a decree from 1852, that the façades of all buildings be regularly maintained, repainted, or cleaned, at least every ten years. under the threat of a fine of one hundred francs.^[44]

While he was rebuilding the boulevards of Paris, Haussmann simultaneously rebuilt the dense labyrinth of pipes, sewers and tunnels under the streets which provided Parisians with basic services. Haussmann wrote in his mémoires: "The underground galleries are an organ of the great city, functioning like an organ of the human body, without seeing the light of day; clean and fresh water, light and heat circulate like the various fluids whose movement and

maintenance serves the life of the body; the secretions are taken away mysteriously and don't disturb the good functioning of the city and without spoiling its beautiful exterior."^[45]

Haussmann began with the water supply. Before Haussmann, drinking water in Paris was either lifted by steam engines from the Seine, or brought by a canal, started by Napoleon I, from the river [Ourcq](#), a tributary of the river [Marne](#). The quantity of water was insufficient for the fast-growing city, and, since the sewers also emptied into the Seine near the intakes for drinking water, it was also notoriously unhealthy. In March 1855 Haussmann appointed [Eugene Belgrand](#), a graduate of the [École Polytechnique](#), to the post of Director of Water and Sewers of Paris.^[46]

Belgrand first addressed the city's fresh water needs, constructing a system of [aqueducts](#) that nearly doubled the amount of water available per person per day and quadrupled the number of homes with running water.^{[47][page needed]} These aqueducts discharged their water in reservoirs situated within the city. Inside the city limits and opposite [Parc Montsouris](#), Belgrand built the largest water reservoir in the world to hold the water from the River [Vanne](#).

At the same time Belgrand began rebuilding the water distribution and sewer system under the streets. In 1852 Paris had 142 kilometres (88 mi) of sewers, which could carry only liquid waste. Containers of solid waste were picked up each night by people called *vidangeurs*, who carried it to waste dumps on the outskirts of the city. The tunnels he designed were intended to be clean, easily accessible, and substantially larger than the previous Parisian underground.^[48] Under his guidance, Paris's sewer system expanded fourfold between 1852 and 1869.^[49]

Haussmann and Belgrand built new sewer tunnels under each sidewalk of the new boulevards. The sewers were designed to be large enough to evacuate rain water immediately; the large amount of water used to wash the city streets; waste water from both industries and individual households; and water that collected in basements when the level of the Seine was high. Before Haussmann, the sewer tunnels (featured in Victor Hugo's *Les Misérables*) were cramped and narrow, just 1.8 m (5 ft 11 in) high and 75 to 80 centimeters (2 ft 6 in) wide. The new tunnels were 2.3 meters (7 ft 6 in) high and 1.3 meters (4 ft 3 in) wide, large enough for men to work standing up. These flowed into larger tunnels that carried the waste water to even larger collector tunnels, which were 4.4 m (14 ft) high and 5.6 m (18 ft) wide. A channel down the center of the tunnel carried away the waste water, with sidewalks on either side for the *égoutiers*, or sewer workers. Specially designed wagons and boats moved on rails up and down the channels, cleaning them. Belgrand proudly invited tourists to visit his sewers and ride in the boats under the streets of the city.^[50]

The underground labyrinth built by Haussmann also provided gas for heat and for lights to illuminate Paris. At the beginning of the Second Empire, gas was provided by six different private companies. Haussmann forced them to consolidate into a single company, the *Compagnie parisienne d'éclairage et de chauffage par le gaz*, with rights to provide gas to Parisians for fifty years. Consumption of gas tripled between 1855 and 1859. In 1850 there were only 9000 gaslights in Paris; by 1867, the Paris Opera and four other major theaters alone had fifteen thousand gas lights. Almost all the new residential buildings of Paris had gaslights in the courtyards and stairways; the monuments and public buildings of Paris, the [arcades](#) of the Rue de Rivoli, and the squares, boulevards and streets were illuminated at night by gaslights. For the first time, Paris was the City of Light.^[51]

Haussmann's renovation of Paris had many critics during his own time. Some were simply tired of the continuous construction. The French historian [Léon Halévy](#) wrote in 1867, "the work of Monsieur Haussmann is incomparable. Everyone agrees. Paris is a marvel, and M. Haussmann has done in fifteen years what a century could not have done. But that's enough

for the moment. There will be a 20th century. Let's leave something for them to do."^[52] Others regretted that he had destroyed a historic part of the city. The brothers Goncourt condemned the avenues that cut at right angles through the center of the old city, where "one could no longer feel in the world of Balzac."^[53] [Jules Ferry](#), the most vocal critic of Haussmann in the French parliament, wrote: "We weep with our eyes full of tears for the old Paris, the Paris of Voltaire, of Desmoulins, the Paris of 1830 and 1848, when we see the grand and intolerable new buildings, the costly confusion, the triumphant vulgarity, the awful materialism, that we are going to pass on to our descendants."^[54]

The 20th century historian of Paris René Héron de Villefosse shared the same view of Haussmann's renovation: "in less than twenty years, Paris lost its ancestral appearance, its character which passed from generation to generation... the picturesque and charming ambiance which our fathers had passed onto us was demolished, often without good reason." Héron de Villefosse denounced Haussmann's central market, Les Halles, as "a hideous eruption" of cast iron. Describing Haussmann's renovation of the Île de la Cité, he wrote: "the old ship of Paris was torpedoed by Baron Haussmann and sunk during his reign. It was perhaps the greatest crime of the megalomaniac prefect and also his biggest mistake...His work caused more damage than a hundred bombings. It was in part necessary, and one should give him credit for his self-confidence, but he was certainly lacking culture and good taste...In the United States, it would be wonderful, but in our capital, which he covered with barriers, scaffolds, gravel, and dust for twenty years, he committed crimes, errors, and showed bad taste."^[55]

The Paris historian, Patrice de Moncan, in general an admirer of Haussmann's work, faulted Haussmann for not preserving more of the historic streets on the Île de la Cité, and for clearing a large open space in front of the Cathedral of Notre Dame, while hiding another major historical monument, [Sainte-Chapelle](#), out of sight within the walls of the Palais de Justice. He also criticized Haussmann for reducing the Jardin de Luxembourg from thirty to twenty-six hectares in order to build the rues Medici, Guynemer and Auguste-Comte; for giving away a half of [Parc Monceau](#) to the Pereire brothers for building lots, in order to reduce costs; and for destroying several historic residences along the route of the Boulevard Saint-Germain, because of his unwavering determination to have straight streets.^[56]

Some of Haussmann's critics said that the real purpose of Haussmann's boulevards was to make it easier for the army to maneuver and suppress armed uprisings; Paris had experienced six such uprisings between 1830 and 1848, all in the narrow, crowded streets in the center and east of Paris and on the left bank around the Pantheon. These critics argued that a small number of large, open intersections allowed easy control by a small force. In addition, buildings set back from the center of the street could not be used so easily as fortifications.^[57] [Emile Zola](#) repeated that argument in his early novel, *La Curée*; "Paris sliced by strokes of a saber: the veins opened, nourishing one hundred thousand earth movers and stone masons; criss-crossed by admirable strategic routes, placing forts in the heart of the old neighborhoods."^[58]

Some real-estate owners demanded large, straight avenues to help troops manoeuvre.^[59] The argument that the boulevards were designed for troop movements was repeated by 20th century critics, including the French historian, René Héron de Villefosse, who wrote, "the larger part of the piercing of avenues had for its reason the desire to avoid popular insurrections and barricades. They were strategic from their conception."^[60] This argument was also popularized by the American architectural critic, [Lewis Mumford](#).

Haussmann himself did not deny the military value of the wider streets. In his memoirs, he wrote that his new boulevard Sebastopol resulted in the "gutting of old Paris, of the quarter of

riots and barricades."^[61] He admitted he sometimes used this argument with the Parliament to justify the high cost of his projects, arguing that they were for national defense and should be paid for, at least partially, by the state. He wrote: "But, as for me, I who was the promoter of these additions made to the original project, I declare that I never thought in the least, in adding them, of their greater or lesser strategic value."^[61] The Paris urban historian Patrice de Moncan wrote: "To see the works created by Haussmann and Napoleon III only from the perspective of their strategic value is very reductive. The Emperor was a convinced follower of Saint-Simon. His desire to make Paris, the economic capital of France, a more open, more healthy city, not only for the upper classes but also for the workers, cannot be denied, and should be recognised as the primary motivation."^[62]

There was only one armed uprising in Paris after Haussmann, the [Paris Commune](#) from March through May 1871, and the boulevards played no important role. The Communards seized power easily, because the French Army was absent, defeated and captured by the Prussians. The Communards took advantage of the boulevards to build a few large forts of paving stones with wide fields of fire at strategic points, such as the meeting point of the Rue de Rivoli and Place de la Concorde. But when the newly organized army arrived at the end of May, it avoided the main boulevards, advanced slowly and methodically to avoid casualties, worked its way around the barricades, and took them from behind. The Communards were defeated in one week not because of Haussmann's boulevards, but because they were outnumbered by five to one, they had fewer weapons and fewer men trained to use them, they had no hope of getting support from outside Paris, they had no plan for the defense of the city; they had very few experienced officers; there was no single commander; and each neighborhood was left to defend itself.^[63]

As Paris historian Patrice de Moncan observed, most of Haussmann's projects had little or no strategic or military value; the purpose of building new sewers, aqueducts, parks, hospitals, schools, city halls, theaters, churches, markets and other public buildings was, as Haussmann stated, to employ thousands of workers, and to make the city more healthy, less congested, and more beautiful.^[64]

Haussmann was also blamed for the social disruption caused by his gigantic building projects. Thousands of families and businesses had to relocate when their buildings were demolished for the construction of the new boulevards. Haussmann was also blamed for the dramatic increase in rents, which increased by three hundred percent during the Second Empire, while wages, except for those of construction workers, remained flat, and blamed for the enormous amount of speculation in the real estate market. He was also blamed for reducing the amount of housing available for low income families, forcing low-income Parisians to move from the center to the outer neighborhoods of the city, where rents were lower. Statistics showed that the population of the first and sixth arrondissements, where some of the most densely populated neighborhoods were located, dropped, while the population of the new 17th and 20th arrondissements, on the edges of the city, grew rapidly.

Arrondissement	1861	1866	1872
1st	89,519	81,665	74,286
6th	95,931	99,115	90,288
17th	75,288	93,193	101,804
20th	70,060	87,844	92,712

Haussmann's defenders noted that he built far more buildings than he tore down: he demolished 19,730 buildings, containing 120,000 lodgings or apartments, while building

34,000 new buildings, with 215,300 new apartments and lodgings. French historian Michel Cremona wrote that, even with the increase in population, from 949,000 Parisians in 1850 to 1,130,500 in 1856, to two million in 1870, including those in the newly annexed eight arrondissements around the city, the number of housing units grew faster than the population.^[65]

Recent studies have also shown that the proportion of Paris housing occupied by low-income Parisians did not decrease under Haussmann, and that the poor were not driven out of Paris by Haussmann's renovation. In 1865 a survey by the prefecture of Paris showed that 780,000 Parisians, or 42 percent of the population, did not pay taxes due to their low income. Another 330,000 Parisians or 17 percent, paid less than 250 francs a month rent. Thirty-two percent of the Paris housing was occupied by middle-class families, paying rent between 250 and 1500 francs. Fifty thousand Parisians were classified as rich, with rents over 1500 francs a month, and occupied just three percent of the residences.^[66]

Other critics blamed Haussmann for the division of Paris into rich and poor neighborhoods, with the poor concentrated in the east and the middle class and wealthy in the west. Haussmann's defenders noted that this shift in population had been underway since the 1830s, long before Haussmann, as more prosperous Parisians moved to the western neighborhoods, where there was more open space, and where residents benefited from the prevailing winds, which carried the smoke from Paris's new industries toward the east. His defenders also noted that Napoleon III and Haussmann made a special point to build an equal number of new boulevards, new sewers, water supplies, hospitals, schools, squares, parks and gardens in the working class eastern arrondissements as they did in the western neighborhoods.

A form of vertical stratification did take place in the Paris population due to Haussmann's renovations. Prior to Haussmann, Paris buildings usually had wealthier people on the second floor (the "etage noble"), while middle class and lower-income tenants occupied the top floors. Under Haussmann, with the increase in rents and greater demand for housing, low-income people were unable to afford the rents for the upper floors; the top floors were increasingly occupied by concierges and the servants of those in the floors below. Lower-income tenants were forced to the outer neighborhoods, where rents were lower.^[67]

The Baron Haussmann's transformations to Paris improved the quality of life in the capital. Disease epidemics (save [tuberculosis](#)) ceased, traffic circulation improved and new buildings were better-built and more functional than their predecessors.

The [Second Empire](#) renovations left such a mark on Paris' urban history that all subsequent trends and influences were forced to refer to, adapt to, or reject, or to reuse some of its elements. By intervening only once in Paris's ancient districts, pockets of insalubrity remained which explain the resurgence of both hygienic ideals and radicalness of some planners of the 20th century.

The end of "pure Haussmannism" can be traced to urban legislation of 1882 and 1884 that ended the uniformity of the classical street, by permitting staggered façades and the first creativity for roof-level architecture; the latter would develop greatly after restrictions were further liberalized by a 1902 law. All the same, this period was merely "post-Haussmann", rejecting only the austerity of the Napoleon-era architecture, without questioning the urban planning itself.

A century after Napoleon III's reign, new housing needs and the rise of a new voluntarist [Fifth Republic](#) began a new era of Parisian urbanism. The new era rejected Haussmannian ideas as a whole to embrace those represented by architects such as [Le Corbusier](#) in abandoning unbroken street-side façades, limitations of building size and dimension, and even closing the

street itself to automobiles with the creation of separated, car-free spaces between the buildings for pedestrians. This new model was quickly brought into question by the 1970s, a period featuring a reemphasis of the Haussmann heritage: a new promotion of the multifunctional street was accompanied by limitations of the building model and, in certain quarters, by an attempt to rediscover the architectural homogeneity of the Second Empire street-block.

Certain suburban towns, for example [Issy-les-Moulineaux](#) and [Puteaux](#), have built new quarters that even by their name "Quartier Haussmannien", claim the Haussmanian heritage.

PARIS IN 1871-1914

Paris in the *Belle Époque* was a period in the history of the city between the years 1871 to 1914, from the beginning of the [Third French Republic](#) until the First World War. It saw the construction of the [Eiffel Tower](#), the [Paris Métro](#), the completion of the [Paris Opera](#), and the beginning of the [Basilica of Sacré-Cœur](#) on [Montmartre](#). Three lavish "universal expositions" in 1878, 1889 and 1900 brought millions of visitors to Paris to sample the latest innovations in commerce, art and technology. Paris was the scene of the first public projection of a motion picture, and the birthplace of the [Ballets Russes](#), [Impressionism](#) and [Modern Art](#).

The expression *Belle Époque* ("beautiful era") came into use after the First World War; it was a nostalgic term for what seemed a simpler time of optimism, elegance and progress.

After the violent end of the [Paris Commune](#) in May 1871, the city was governed by [martial law](#) under the strict surveillance of the national government. At the time, Paris was not actually the capital of France. The government and parliament had moved to [Versailles](#) in March 1871 once the Paris Commune took power, and they did not return to Paris until 1879, although the Senate returned earlier to its home in the [Luxembourg Palace](#).^[1]

The end of the Commune left the city's population deeply divided. [Gustave Flaubert](#) described the atmosphere in the city in early June 1871: "One half of the population of Paris wants to strangle the other half, and the other half has the same idea; you can read it in the eyes of people passing by."^[2] This sentiment soon became secondary to the need to reconstruct the buildings that had been destroyed in the last days of the Commune. The [Communards](#) had burned the [Hôtel de Ville](#) (including all the city archives), the [Tuileries Palace](#), the [Palais de Justice](#), the [Prefecture of Police](#), the Ministry of Finances, the [Cour des Comptes](#), the State Council building at the [Palais-Royal](#), and many others. Several streets, particularly the [Rue de Rivoli](#), had also been badly damaged by the fighting. Besides the cost of reconstruction, the new government was obliged to pay an [indemnity](#) of 210 million francs in gold to the victorious [German Empire](#) as reparations for the disastrous [Franco-Prussian War](#) of 1870. On 4 August 1871, at the first meeting of the city council after the Commune, the new Prefect of the Seine, [Léon Say](#), put forward a plan to borrow 350 million francs for reconstruction and indemnity payments. The city's bankers and businessmen quickly raised the money, and the reconstruction was soon underway.

The [Conseil d'État](#) and [Palais de la Légion d'Honneur](#) (Hôtel de Salm) were rebuilt in their original style. The new Hôtel de Ville was built on the lines of a more picturesque [Neo-Renaissance](#) style than the original that was based on the appearance of the [Château de Chambord](#) in the [Loire Valley](#), with a façade decorated with statues of outstanding personages who contributed to the history and fame of Paris. The destroyed Ministry of Finance on the Rue de Rivoli was replaced by a grand hotel, while the Ministry moved into the Richelieu wing of the [Louvre](#), where it remained until 1989. The ruined Cour des Comptes on the [Left Bank](#) was replaced by the Gare d'Orléans, also known under the name [Gare d'Orsay](#), now

the [Musée d'Orsay](#). The one difficult decision was the Tuileries Palace, originally built in the 16th century by [Marie de' Medici](#) as a royal residence. The interior had been entirely destroyed by fire, but the walls were still largely intact. The walls remained standing for ten years while the fate of the ruins was debated. [Baron Haussmann](#), in retirement, appealed for a restoration of the building as a historic monument, and there was a proposal to turn it into a new museum of modern art. In 1881, however, a new [Chamber of Deputies](#) more sympathetic to the Commune than previous governments decided that it was too much a symbol of the monarchy and had the walls pulled down.^[31]

On 23 July 1873, the National Assembly (the legislature of the early French [Third Republic](#) that was replaced by the Chamber of Deputies and a Senate in 1875) endorsed the project of building a basilica at the site where the uprising of the Paris Commune had begun. The gesture was intended as a symbolic means to atone for the sufferings of Paris during the Franco-Prussian War and the Commune. The [Basilica of Sacré-Cœur](#) was subsequently built in a [Neo-Byzantine](#) style and paid for by public subscription. It quickly became one of the most recognizable landmarks in Paris during construction, but was not finished until 1919.^[41]

The population of Paris was 1,851,792 in 1872, at the beginning the *Belle Époque*. By 1911, it reached 2,888,107, higher than the population today. Near the end of the [Second Empire](#) and the beginning of the *Belle Époque*, between 1866 and 1872, the population of Paris grew only 1.5 percent. Then the population surged by 14.09 percent between 1876 and 1881, only to slow down again to a 3.3 percent growth between 1881 and 1886. After that, it grew very slowly until the end of the *Belle Époque*. It reached a historic high of almost three million persons in 1921 before beginning a long decline until the early 21st century.^[51]

In 1886, about one-third of the population of Paris (35.7 percent) had been born in Paris. More than half (56.3 percent) had been born in other [departments of France](#) and about eight-percent outside France.^[61] In 1891, Paris was the most cosmopolitan of European capital cities, with seventy-five foreign-born residents for every thousand inhabitants. In comparison, there were only twenty-four per thousand in [Saint Petersburg](#), twenty-two in London and Vienna, and eleven in Berlin. The largest communities of immigrants were Belgians, Germans, Italians and Swiss, with between twenty and twenty-eight thousand persons from each country. Followed by these were about ten thousand from Great Britain and an equal number from Russia; eight thousand from Luxembourg; six thousand South Americans; and five thousand Austrians. There were also 445 Africans, 439 Danes, 328 Portuguese and 298 Norwegians. Certain nationalities were concentrated in specific professions: Italians were concentrated in the businesses of making ceramics, shoes, sugar and preserves, whereas Germans were concentrated in leather-working, brewing, baking and [charcuterie](#). Swiss and Germans were predominant in businesses making watches and clocks and also accounted for a large proportion of the domestic servants.^[71]

The remnants of old Paris [aristocracy](#) and the new aristocracy of bankers, financiers and entrepreneurs mostly had their residences in the [8th arrondissement](#), from the [Champs-Élysées](#) to the [Madeleine](#) church; in the "[Quartier de l'Europe](#)" and "Butte Chaillot" (now the area of the [Place Charles de Gaulle](#); the [Faubourg Saint-Honoré](#); the "[Quartier Saint-Georges](#)", from the Rue Vivienne and the Palais-Royal to Roule; and the [Plain of Monceau](#). On the [Right Bank](#), they lived in [Le Marais](#). On the Left Bank, they lived on the south of the [Latin Quarter](#), at [Notre-Dame-des-Champs](#) and [Odéon](#); near [Les Invalides](#); and at the [École Militaire](#). The less affluent shop owners lived from the [Porte Saint-Denis](#) to [Les Halles](#) to the west of the [Boulevard de Sébastopol](#). The middle class employees of enterprises, small businesses and government lived closer to the center of the city along the "[Grands](#)

Boulevards"; in the 10th arrondissement; in the 1st and 2nd arrondissements near the Paris Bourse (Stock Exchange); in the Sentier quarter near Les Halles; and in Le Marais.^[8]

Under Napoleon III, Baron Hausmann demolished the poorest, most crowded and historical neighborhoods in the center of the city to make room for the new boulevards and squares. The working-class Parisians moved out of the center toward the edges of the city, particularly to Belleville and Ménilmontant in the east; to Clignancourt and the Quartier des Grandes-Carrières to the north; and on the Left Bank to the area around the Gare d'Austerlitz, Javel and Grenelle, usually to neighborhoods that were close to their places of work. Small quarters of working-class Parisians still remained in the center of the city, mainly on the sides of the Montagne Sainte-Geneviève in the Latin Quarter near the Sorbonne and the Jardin des Plantes, and along the covered Bièvre River, where the tanneries had been located for centuries.^[9]

Paris was both the richest and poorest city in France. Twenty-four percent of the wealth in France was found in the Seine department, but fifty-five percent of burials of Parisians were made in the section for those unable to pay. In 1878, two-thirds of Parisians paid less than 300 francs a year for their lodging, a very small amount at the time. An 1882 study of Parisians, based on funeral costs, concluded that twenty-seven percent of Parisians were upper or middle class, while seventy-three percent were poor or indigent. Incomes varied greatly according to the neighborhood: in the 8th arrondissement, there were eight poor persons for ten upper or middle class residents; in the 13th, 19th and 20th arrondissements, there were seven or eight poor for every well-off resident.^[10]

Apaches was a term that was introduced by Paris newspapers in 1902 for young Parisians who engaged in petty crime and sometimes fought each other or the police. They usually lived in Belleville and Charonne. Their activities were described in lurid terms by the popular press, and they were blamed for all varieties of crime in the city. In September 1907, the newspaper Le Gaulois described an Apache as "the man who lives on the margin of society, ready to do anything, except to take a regular job, the miserable who breaks in a doorway, or stabs a passer-by for nothing, just for pleasure."^[11]

After the Commune took over the municipal government of Paris in March 1871, the French national government concluded that Paris was too important to be run by the Parisians alone. On 14 April 1871, just before the end of the Commune, the National Assembly, meeting in Versailles, passed a new law giving Paris a special status different from other French cities and subordinate to the national government. All male Parisians could vote. The city was given a municipal council of eighty members, four from each arrondissement, for a term of three years. The council could meet for four sessions a year, none longer than ten days, except when considering the budget, when six weeks were allowed. There was no elected mayor. The real powers in the city remained the Prefect of the Seine and the Prefect of Police, both appointed by the national government.^[12]

The first legislative elections after the Commune, on 7 January 1872, were won by the conservative candidates. Victor Hugo, running as an independent candidate on the side of the radical republicans, was soundly defeated.^[13] In the Paris municipal elections of 1878, however, the radical Republicans were overwhelmingly victorious, winning 75 of the 80 municipal council seats. In 1879, they changed the name of many of the Paris streets and squares. The "Place du Château-d'Eau" became the Place de la République, and a statue of the Republic was placed in the center in 1883. The avenues "de la Reine-Hortense" (named for the mother of Napoleon III, Hortense de Beauharnais), "Joséphine" (name for the wife of Napoleon I, Joséphine de Beauharnais), and "Roi-de-Rome" (named for Napoleon II), were renamed Avenue Hoche, Avenue Marceau, and Avenue Kléber, after generals who served

during the period of the [French Revolution](#): [Lazare Hoche](#), [François Séverin Marceau-Desgraviers](#), and [Jean-Baptiste Kléber](#).

The burning of the Tuileries Palace by the Commune meant that there was no longer a residence for the French [head of state](#). The [Élysée Palace](#) was chosen as the new residence in 1873. It was built between 1718 and 1722 by the architect Armand-Claude Mollet for [Louis Henri de La Tour d'Auvergne](#), [Count of Évreux](#), then purchased in 1753 by King [Louis XV](#) for his mistress, the [Marquise de Pompadour](#). During the period of the [French Consulate](#), it was owned by [Joachim Murat](#), one of Napoleon's marshals. In 1805, [Napoleon](#) made it one of his imperial residences, and it became the official presidential residence when his nephew, [Louis-Napoléon](#), the future Emperor Napoleon III, became President of the [Second Republic](#). During the [Bourbon Restoration](#) of 1815–30, the Élysée gardens were a popular amusement park. The Élysée Palace had no large room for ceremonial events, so a large ballroom was added during the [Third Republic](#).

The most memorable Parisian civic event during the period was the funeral of [Victor Hugo](#) in 1885. Hundreds of thousands of Parisians lined the [Champs-Élysées](#) to see the passage of his coffin. The [Arc de Triomphe](#) was draped in black. The remains of the writer were placed in the [Panthéon](#), formerly the Church of Saint-Geneviève, which had been turned into a [mausoleum](#) for great Frenchmen during the French Revolution, then turned back into a church in April 1816, during the Bourbon Restoration. After several changes during the 19th century, it was secularized again in 1885 for the occasion of Victor Hugo's funeral.^[14]

The *Belle Époque* was spared the violent uprisings that brought down two French regimes in the 19th century, but it had its share of political and social conflicts and occasional violence. Labor unions and strikes had been legalized during the regime of Napoleon III. The first labor union congress in Paris took place in October 1876,^[15] and the socialist party recruited many members among the Paris workers. On May 1, 1890, the socialists organized the first celebration of [May Day](#), the international day of labor. Since it was an unauthorized celebration, it led to confrontations between police and demonstrators.

The majority of political violence came from the [anarchist](#) movement of the 1890s. The first attack was organized by an anarchist named [Ravachol](#), who set off bombs at three residences of wealthy Parisians. On April 25, he set off a bomb at the Restaurant Véry at the Palais-Royal and was arrested. On 8 November, anarchists planted a bomb in the office of the Compagnie Minière et Métallurgique, a mining company, on the [Avenue de l'Opéra](#). The police found the bomb, but when it was taken to the police headquarters, it exploded, killing six persons. On 6 December, an anarchist named [Auguste Vaillant](#) set off a bomb in the building of the National Assembly that wounded forty-six persons. On 12 February 1894, an anarchist named [Émile Henry](#) set off a bomb at the café of the Hôtel Terminus next to the [Gare Saint-Lazare](#) that killed one person and wounded seventy-nine.^[16]

Another political crisis shook Paris beginning on 2 December 1887, when the president of the republic, [Jules Grévy](#), was forced to resign when it was discovered that he had been selling the nation's highest award, the [Legion of Honour](#). A popular general, [Georges Ernest Boulanger](#), had his name put forward as a potential new leader. He became known as "the man on horseback" because of images of him on his black horse. He was supported by ardent nationalists who wanted a war with Germany to take back [Alsace](#) and [Lorraine](#), which were lost in the [1870 Franco-Prussian War](#). Monarchist politicians began to promote Boulanger as a potential new leader who could dissolve the parliament, become president, recover the lost provinces and restore the French monarchy. Boulanger was elected to parliament in 1888, and his followers urged him to go to the Élysée Palace and declare himself president; but he refused, saying that he could win the office legally in a few months. However, the wave of

enthusiasm for Boulanger quickly faded away, and he went into voluntary exile. The government of the Third Republic remained firmly in place.^[17]

The Paris police force was completely re-organized after the fall of Napoleon III and the Commune; the *sergents de ville* were replaced by the *gardiens de la paix publique* (Guardians of the Public Peace), which by June 1871 had 7,756 men under the authority of the Prefect of Police named by the national government. Following a series of anarchist bombings in 1892, the number was increased to 7,000 guardians, 80 *brigadiers* and 950 *sous-brigadiers*. In 1901, under the prefect [Louis Lépine](#), in order to keep up with the technology of the time, a unit of policemen on bicycles (called the *hirondelles* after the brand of the bicycles) was formed. They numbered 18 per arrondissement and reached 600 by 1906 for the whole city. A unit of river police, the *brigade fluviale*, was organized in 1900 for the [Universal Exposition](#), as well as a unit of traffic police who wore a symbol of a Roman chariot embroidered on the sleeve of their uniform. The first six motorcycle policemen appeared on the streets in 1906.^[18]

In addition to the *gardiens de la paix publique*, Paris was guarded by the [Garde républicaine](#) under the military command of the [Gendarmerie Nationale](#). Gendarmes had been a particular target of the Commune; 33 had been taken hostages and were executed by a (Communard) firing squad on Rue Haxo on 23 May 1871 in the last days of the Commune. In June 1871, they provided security in the damaged city. They numbered 6,500 men in two regiments, plus a unit of [cavalry](#) and a dozen cannon. The number was reduced in 1873 to 4,000 men in a single regiment, called the *Légion de la Garde républicaine* (Legion of the Republican Guard), with its headquarters on the Quai de Bourbon and troops quartered in several barracks around the city. The Republican Guard was given the duty of providing security for the president of the republic at the Élysée Palace, the National Assembly and the Senate, at the prefecture of police, and also at the [Opéra](#), theaters, public balls, racetracks, and other public places. A unit of bicyclists was formed on 6 June 1907. When World War I began, the entire unit of Paris gendarmes was mobilized and fought at the front during war; 222 of them lost their lives.^[19]

By a decree of 29 June 1912, to assure the security of Paris by fighting organized criminals such as the *Apaches* and the [bande à Bonnot](#), a criminal section called the *Brigade criminelle* was created.^[20]

Paris in the *Belle Époque* witnessed a long and sometimes bitter dispute between the Catholic Church and governments of the Third Republic. During the Commune, the Church was particularly targeted for attack; 24 priests and the Archbishop of Paris were taken hostages and shot by firing squads in the final days of the Commune. The new government after 1871 was conservative and Catholic, and provided substantial funding for the Church establishment through the Ministère des Cultes, which approved the building of the Basilica of Sacré-Cœur on Montmartre without government funds as an act of expiation for the events of 1870–1871. The anti-clerical Republicans took power in 1879, and one of their leaders, [Jules Ferry](#), declared: "My objective is to organize humanity without God and without kings."^[21] In March 1880, the Assembly outlawed religious congregations not authorized by the State, and on 30 June had the police expel the Jesuits from their building at 33 Rue de Sèvres. 260 monasteries and convents were closed in Paris and the rest of France. A new law was passed declaring that all public education should be non-religious (*laïque*) and obligatory. In 1883, new laws were passed to forbid public prayers and forbid soldiers to attend religious services in uniform. In 1881, twenty-seven cadets from the [École spéciale militaire de Saint-Cyr](#) (Military Academy of Saint-Cyr) were expelled for attending a mass at the [church of Saint-Germain-des-Prés](#). The law against working on Sunday was repealed in 1880 (it was reinstated in 1906 to assure workers a day of rest), and in 1885, divorce was authorized.

The new Municipal Council of Paris, also dominated by radical republicans, had little formal power, but it took many symbolic measures against the Church. Nuns and other religious figures were forbidden to have official positions in hospitals, statues were put up to honor [Voltaire](#) and [Diderot](#), and the Panthéon was secularized in 1885 to receive the remains of Victor Hugo. Several of the streets of Paris were renamed for republican and socialist heroes, including [Auguste Comte](#) (1885), [François-Vincent Raspail](#) (1887), [Armand Barbès](#) (1882), and [Louis Blanc](#) (1885). Specifically forbidden by the Catholic Church, cremation was authorized at [Père Lachaise Cemetery](#). In 1899, the [Dreyfus affair](#) divided Parisians (and the whole of France) even more; the Catholic newspaper [La Croix](#) published virulent anti-Semitic articles against the army officer.^[22]

The new National Assembly of 1901 had a strongly anti-clerical majority. At the urging of the socialist members, the Assembly officially voted the separation of Church and State on 9 December 1905. The budget of 35 million francs a year given to the Church was cut off, and disputes took place over the official residences of the clergy. On December 17, the police evicted the Archbishop of Paris from his official residence at 127 Rue de Grenelle; the Church responded by banning midnight masses in the city. A law of 1907 finally resolved the issue of property; churches built before that date, including the cathedral of Notre Dame, became the property of the French state, while the Catholic Church was given the right to use them for religious purposes. Despite the cutoff of government assistance, the Catholic Church was able to build 24 new churches, including 15 in the suburbs of Paris, between 1906 and 1914. Official relations between Church and State were almost non-existent to the end of the *Belle Époque*.^[23]

The Jewish community in Paris had grown from 500 in 1789, or one percent of the Jewish community in France, to 30,000 in 1869, or 40 percent. Beginning in 1881, there were new waves of immigration from Eastern Europe that brought 7 to 9,000 new arrivals each year, and French-born Jews in the 3rd and 4th arrondissements were soon outnumbered by new arrivals, whose numbers increased from 16 percent of the population in those arrondissements to 61 percent. The [pogroms](#) in the [Russian Empire](#) between 1905 and 1914 provoked a new wave of immigrants arriving in Paris. The community faced a strong current of [antisemitism](#), exemplified by the Dreyfus Affair. With the arrival of the great number of [Ashkenazi Jews](#) from Eastern Europe and Russia, the Paris community became more and more secular and less religious.^[24]

There was no [mosque](#) in Paris until after the First World War. In 1920, the National Assembly voted to honor the memory of the estimated one hundred thousand Muslims from the French colonies in the Maghreb and black Africa who died for France during the war, and gave a credit of 500,000 francs to build the [Grand Mosque of Paris](#).^[25]

The economy of Paris suffered an economic crisis in the early 1870s, followed by a long, slow recovery that led to a period of rapid growth beginning in 1895 until the First World War. Between 1872 and 1895, 139 large enterprises closed their doors in Paris, particularly textile and furniture factories, metallurgy concerns, and printing houses, four industries had been the major employers in the city for sixty years. Most of these enterprises had employed between 100 and 200 workers each. Half of the large enterprises on the center of the city's Right Bank moved out, in part because of the high cost of real estate, and also to get better access to transportation on the river and railroads. Several moved to less-expensive areas at the edges of the city, around [Montparnasse](#) and La Salpêtrière, while others went to the [18th arrondissement](#), [La Villette](#) and the [Canal Saint-Denis](#) to be closer to the river ports and the new railroad freight yards. Still others relocated to Picpus and [Charonne](#) in the southeast, or near [Grenelle](#) and [Javel](#) in the southwest. The total number of enterprises in Paris dropped

from 76,000 in 1872 to 60,000 in 1896, while in the suburbs their number grew from 11,000 to 13,000. In the heart of Paris, many workers were still employed in traditional industries such as textiles (18,000 workers), garment production (45,000 workers), and in new industries which required highly skilled workers, such as mechanical and electrical engineering and automobile manufacturing.^[26]

Three major new French industries were born in and around Paris at about the turn of the 20th century, taking advantage of the abundance of skilled engineers and technicians and financing from Paris banks. They produced the first French automobiles, aircraft, and motion pictures. In 1898, [Louis Renault](#) and his brother Marcel built their first automobile and founded a new company to produce them. They established their first factory at [Boulogne-Billancourt](#), just outside the city, and made the first French truck in 1906. In 1908, they built 3,595 cars, making them the largest car manufacturer in France. They also received an important contract to make taxicabs for the largest Paris taxi company. When the first World War began in 1914, the Renault taxis of Paris were mobilized to carry French soldiers to the front at the [First Battle of the Marne](#).

The French aviation pioneer [Louis Blériot](#) also established a company, Blériot Aéronautique, on the Boulevard Victor-Hugo in [Neuilly](#), where he manufactured the first French airplanes. On 25 July 1909, he became the first man to fly across the [English Channel](#). Blériot moved his company to [Buc](#), near [Versailles](#), where he established a private airport and a flying school. In 1910, he built the *Aérobis*, one of the first passenger aircraft, which could carry seven persons, the most of any aircraft of the time.

The [Lumière brothers](#) had given the first projected showing of a motion picture, *La Sortie de l'usine Lumière*, at the [Salon Indien du Grand Café](#) of the Hôtel Scribe on the [Boulevard des Capucines](#), on 28 December 1895. A young French entrepreneur, [Georges Méliés](#), attended the first showing and asked the Lumière brothers for a license to make films. The Lumière Brothers politely declined, telling him that the cinema was for scientific purposes and had no commercial value. Méliés persisted and established his own small studio in 1897 in [Montreuil](#), just east of Paris. He became a producer, director, scenarist, set designer and actor, and made hundreds of short films, including the first science-fiction film, *A Trip to the Moon* (*Le Voyage dans la Lune*), in 1902. Another French cinema pioneer and producer [Charles Pathé](#), also built a studio in Montreuil, then moved to the Rue des Vignerons in [Vincennes](#), east of Paris. His chief rival in the early French film industry, [Léon Gaumont](#), opened his first studio at about the same time at the Rue des Alouettes in the 19th arrondissement, near the Buttes-Chaumont.^[27]

The *Belle Époque* in Paris was the golden age of the *Grand magasin*, or [department store](#). The first modern department store in the city, [Le Bon Marché](#), was originally a small variety store with a staff of twelve when it was taken over by [Aristide Boucicaut](#) in 1852. Boucicaut expanded it, and by deft discount pricing, advertising, and innovative marketing (a mail order catalog, seasonal sales, fashion shows, gifts to customers, entertainment for children) turned it into a hugely successful enterprise with a staff of eleven hundred employees and income that increased from 5 million francs in 1860 to 20 million in 1870, then reached 72 million at the time of his death in 1877. He built an enormous new building near the site of the original shop on the Left Bank, with an iron structure designed with the help of the engineering firm of [Gustave Eiffel](#).

The success of Bon Marché inspired many competitors. The [Grands Magasins du Louvre](#) opened in 1855 with an income of 5 million francs that rose to 41 million by 1875 and 2400 employees in 1882. The [Bazar de l'Hôtel de Ville](#) (BHV) opened in 1857 and moved into a larger store in 1866. [Printemps](#) was founded in 1865 by a former department head of

Bon Marché; [La Samaritaine](#) was opened in 1870; and La Ville de Saint-Denis, the first building in France to have an elevator, in 1869. Alphonse Kahn opened his [Galeries Lafayette](#) in 1895.^[28]

At the beginning of the *Belle Époque*, the industry of *haute couture* (high fashion) was dominated by the [House of Worth](#). [Charles Worth](#) had designed the clothes of the [Empress Eugénie](#) during the [Second Empire](#) and turned high fashion into an industry. His shop at 7 [Rue de la Paix](#) helped make that street the center of fashion in Paris. By 1900, there were more than twenty houses of *haute couture* in Paris, led by designers including [Jeanne Paquin](#), [Paul Poiret](#), [Georges Doeuillet](#), Margaine-Lacroix, [Redfern](#), Raudnitz, Rouff, [Callot Sœurs](#), Blanche Lebouvier, and others, including sons of Charles Worth. Most of these houses had fewer than fifty employees, but the top six or seven firms each had between four hundred and nine hundred employees. They were concentrated on Rue de la Paix and around the Place Vendôme, with a few on the nearby Grands Boulevards. At the [Universal Exposition of 1900](#), an entire building was devoted to fashion designers. The first fashion show with models had taken place in London in 1908; the idea was quickly copied in Paris. [Jeanne Lanvin](#) became a member of the [Chambre syndicale de la haute couture](#) (Syndicate of fashion designers) in 1909. [Coco Chanel](#) opened her first shop in Paris in 1910, but her fame as a designer came after the First World War.^{[29][30]}

The growth of the department stores and tourism created a much larger market for luxury goods, such as perfumes, watches and jewelry. The perfumer [François Coty](#) began making scents in 1904, and achieved his first success selling through department stores. He discovered the importance of elegant bottles in marketing perfume and commissioned [Baccarat](#) and [René Lalique](#) to design bottles in the [Art Nouveau](#) style. He realized the desire of middle class consumers to have luxury goods and sold a range of less-expensive perfumes. He also invented the fragrance set, a box of perfume, powder soap, cream and cosmetics with the same scent. He was so successful that in 1908 he built a new laboratory and factory, La Cité des Parfums ("The City of Perfume"), at [Suresnes](#) in the Paris suburbs. It had 9,000 employees and made one hundred thousand bottles of perfume a day.^{[31]:24}

The watchmaker Louis-François Cartier opened a shop in Paris in 1847. In 1899, his grandchildren moved the shop to the Rue de la Paix and made the shop international, opening branches in London (1902), Moscow (1908) and New York (1909). His grandson [Louis Cartier](#) designed one of the first purpose-built [wristwatches](#) for the Brazilian aviation pioneer [Alberto Santos-Dumont](#), who made the first aircraft flight in Paris in 1906. The "Santos watch" went on sale in 1911 and was a huge success for the company.

The industry of mass tourism and large luxury hotels had arrived in Paris under Napoleon III, driven by new railroads and the huge crowds that had come for the first international expositions. The expositions and the crowds grew even larger during the *Belle Époque*; twenty-three million visitors came to Paris for the [1889 exposition](#), and the [1900 exposition](#) welcomed forty-eight million visitors. The [Grand Hôtel du Louvre](#), built for the [universal exposition of 1855](#), opened that same year. The Grand Hôtel on the Boulevard des Capucines opened in 1862. More luxury hotels appeared near the train stations and in the city center during the *Belle Époque*; the Hôtel Continental opened in 1878 on the Rue de Rivoli on the site of the old Ministry of Finance, which had been burned by the Paris Commune. The [Hôtel Ritz](#) on the Place Vendôme opened in 1898, and the [Hôtel de Crillon](#) on the [Place de la Concorde](#) opened in 1909.^[32]

The growing number of visitors to Paris required the enlargement of the main train stations to handle all the passengers. The [Gare Saint-Lazare](#) had been covered with a forty-meter high

shed between 1851 and 1853; it was further enlarged for the 1889 exposition, and a new hotel, the Terminus, was built next to it. The station and its huge shed became a popular subject for painters, among them [Claude Monet](#), during the period. A brand-new station, the Gare d'Orsay, designed by [Victor Laloux](#), opened on 4 July 1900; it was the first station designed for electrified trains. The line was not profitable, and the station was almost demolished in 1971, but between 1980 and 1986 it was turned into the Musée d'Orsay. The [Gare Montparnasse](#), serving western France, had been built between 1848 and 1852. It was also enlarged between 1898 and 1900 to serve the growing number of passengers. The [Gare de l'Est](#) and [Gare du Nord](#) were both expanded, and the [Gare de Lyon](#) was completely rebuilt between 1895 and 1902 and given a new restaurant in the ornate style of the period, Le buffet de la Gare de Lyon, renamed the [Train Bleu](#) in 1963.^[33]

In the first part of the *Belle Époque*, the [fiacre](#) was the most common form of public transport for individuals; it was a box-line small horse-drawn coach with driver carrying two passengers that could be hired by the hour or by the distance of the trip. In 1900, there were about ten thousand fiacres in service in Paris; half belonged to a single company, the *Compagnie générale des voitures de Paris*; the other five thousand belonged to about five hundred small companies. The first two automobile taxis entered service in 1898, at a time when there were just 1,309 automobiles in Paris. The number remained very small at first; there were just eighteen in service during the Exposition of 1900, only eight in 1904, and 39 in 1905. However, by the end of 1905, the automobile taxi began to take off; there were 417 on the streets of Paris in 1906, and 1,465 at the end of 1907. Most were made by the Renault company in their factory on the [Île Seguin](#), an island on the Seine between [Boulogne-Billancourt](#) and [Sèvres](#). There were four large taxi companies; the largest, the *Compagnie française des automobiles de place* owned more than a thousand taxis. Beginning 1898, the automobile taxis were equipped with a meter to measure the distance and calculate the fare. First called a *taxamètre*, it was renamed *taximètre* on 17 October 1904, which gave birth to the name "taxi". In 1907, Renault began building three thousand specially-built taxis; some were exported to London and others to New York City. The ones that went into service in New York were named "taxi cabriolets", which was shortened in America to "taxicab". By 1913, there were seven thousand taxis on the streets of Paris.^[34]

At the beginning of the *Belle Époque*, the horse-drawn [omnibus](#) was the primary means of public transport. In 1855, Haussmann consolidated ten private omnibus companies into a single company, the C.G.O. (*Compagnie générale des Omnibus*) and gave it the monopoly on public transport. The coaches of the CGO carried twenty-four to twenty-six passengers and ran on thirty-one different lines. The omnibus system was overwhelmed by the number of visitors at the [1867 Exposition](#), thus the city began to develop a new system of tramways in 1873. The omnibus continued to run, with larger cars that could carry forty passengers in 1880, and then, in 1888–89, a lighter vehicle that could carry thirty passengers, called an *omnibus à impériale*. The horse-drawn tramway gradually replaced the horse-drawn omnibus. In 1906, the first motorized omnibuses began to run on Paris streets. The last horse-drawn omnibus run took place on January 11, 1913 between Saint-Sulpice and La Villette.^[35]

The horse-drawn [tramway](#), running on a track flush with the street, had been introduced in New York in 1832. A French engineer living in New York, Loubat, brought the idea to Paris and opened the first tramway line in Paris, between the Place de la Concorde and the Barrière de Passy in November 1853. He extended the line, known as the *Chemin de fer américain* ("American rail line"), all the way across Paris from [Boulogne](#) to Vincennes in 1856. But then it was purchased by the CGO, the main omnibus line, and remained simply a curiosity. Only in 1873 did the tramway begin to gain importance, when the CGO lost its monopoly on city transport and two new companies, Tramways Nord and Tramways Sud, one

financed by Belgian banks and the other by British banks, began operating from the center of Paris to the suburbs. The CGO responded by opening two new lines, one from the Louvre to Vincennes, the other following the line of fortifications around the city. By 1878, forty different lines were operating, half by the CGO. The companies tried a brief experiment with steam-powered tramways in 1876, but abandoned them in 1878. The electric-powered tramway, in service in Berlin since 1881, did not arrive in Paris until 1898, with a line from Saint-Denis to the Madeleine.^[36]

When the [1900 Universal Exposition](#) was announced in 1898 in anticipation of millions of visitors coming to Paris, most of the public transport in Paris was still horse-drawn; forty-eight lines of omnibuses and thirty-four tramway lines still used horses, while there were just thirty-six lines of electric tramways. The last horse-drawn tramways were replaced with electric trams in 1914.

Other cities were well ahead of Paris in introducing underground or elevated metropolitan railways: London (1863), New York (1868), Berlin (1878), Chicago (1892), Budapest (1896) and Vienna (1898) all had them before Paris. The reason for the delay was a fierce battle between the French railway companies and national government, which wanted a metropolitan system based on the existing railroad stations that would bring passengers in from the suburbs (like the modern [RER](#)). The Municipal Council of Paris, in contrast, wanted an independent underground metro only in the twenty arrondissements of the city that would support the tramways and omnibuses on the streets. The plan of the municipality won and was approved on 30 March 1898; it called for six lines totaling sixty-five kilometers of track. They chose the Belgian method of construction, with the lines just under the surface of the street, rather than the deep tunnels of the London system.

The first line, which connected the [Porte de Vincennes](#) with the [Grand Palais](#) and the other exposition sites, was built the most rapidly (just twenty months) and opened on 19 July 1900, three months after the opening the exposition. It carried more than sixteen million passengers between July and December. Line 2, between [Porte Dauphine](#) and [Nation](#), opened in April 1903, and the modern Line 6 was finished at the end of 1905. The earliest lines used viaducts to cross over the Seine, at [Bercy](#), [Passy](#) and [Austerlitz](#). The first line under the Seine, Line 4 between Châtelet and the Left Bank, was built between 1905 and 1909. By 1914, the metro was carrying five hundred million passengers a year.^[37]

Most of the notable monuments of the *Belle Époque* were constructed for use at the Universal Expositions, for example the [Eiffel Tower](#), the [Grand Palais](#), the [Petit Palais](#), and the [Pont Alexandre III](#). The chief architectural legacy of the Third Republic was a large number of new schools and local city halls, all inscribed with the slogans of the republic and statues of allegorical symbols of the republic; representations of scientists, writers and political figures were placed in parks and squares. The largest monument was an allegorical statue of the republic erected in the center of the Place du Château-d'Eau, renamed the [Place de la République](#) in 1879. It was an enormous bronze figure 9.5 meters high of the republic holding an olive branch and standing on a pedestal 15 meters high. On 14 July 1880, the Place du Trône was renamed the [Place de la Nation](#), and a group of statues by [Jules Dalou](#), called *Triumph of the Republic*, was placed in the center. In the middle was [Marianne](#) in a chariot drawn by two lions surrounded by allegorical figures of Liberty, Work, Justice and Abundance. A plaster version was put in place in 1889, the bronze version in 1899. A 29-meter tall monument with a statue of another republican hero, [Leon Gambetta](#), surmounted by a [pylon](#) crowned by an eagle, was placed in the Cour Napoléon of the Louvre in 1888. It was taken down in 1954 to clear the view of the Louvre, but was put back up in 1982, without the

pylon and eagle, on the Square Édouard-Vaillant ([20th arrondissement](#)) by the socialist president [François Mitterrand](#).^[38]

The construction of the new boulevards and streets begun by Napoleon III and Haussmann had been much criticized by Napoleon's opponents near the end of the Second Empire, but the government of the Third Republic continued his projects. The [Avenue de l'Opéra](#), [Boulevard Saint-Germain](#), Avenue de la République, Boulevard Henry-IV and Avenue Ledru-Rollin were all completed by 1889 essentially as Haussmann had planned them before his death. After 1889, the pace of construction slowed down. The [Boulevard Raspail](#) was finished, the Rue Réaumur was extended, and several new streets were created on the left bank: the Rue de la Convention, Rue de Vouillé, [Rue d'Alésia](#), and Rue de Tolbiac. On the Right Bank, the Rue Étienne-Marcel was the last of the Haussmann projects to be completed before the First World War.^[37]

While the streets planned by Haussmann were completed, the strict uniformity of façades and building heights imposed by him was gradually modified. Buildings became much larger and deeper, with two apartments on each floor facing the street and others facing only onto the courtyard. The new buildings often had ornamental rotundas or pavilions on the corners and highly ornamental roof designs and gables. In 1902, maximum building heights were increased to 52 meters. With the advent of elevators, the most desirable apartments were no longer on the lowest floors, but on the highest floors, where there was more light, nicer views and less noise. With the arrival of automobiles and the beginning of traffic noise on the streets, the bedrooms moved to the back of the apartment, overlooking the courtyard.^[39]

The façades also changed from the strict symmetry of Haussmann: undulating façades appeared, as did bay and bow windows. Eclectic façades became popular; they often mixed the styles of [Louis XIV](#), [Louis XV](#) and [Louis XVI](#), and then, with the advent of [Art nouveau](#) style, floral patterns could be incorporated. The most striking examples of the new architecture were the [Castel Béranger](#) on the Rue La Fontaine and the [Hôtel Lutetia](#). Between 1898 and 1905, the city organized eight competitions for the most imaginative building façades; variety was given precedence over uniformity. .^[39]

The architectural style of the *Belle Époque* was eclectic and sometimes combined elements of several different styles. While the structures of the new buildings were resolutely modern, using iron frames and reinforced concrete, the façades ranged from the [Romano-Byzantine style](#) of the Basilica of Sacré-Cœur on Montmartre, to the strange [neo-Moorish Palais du Trocadéro](#), to the [neo-Renaissance style](#) of the new Hôtel de Ville, to the exuberant reinvention of [French classicism of the 17th and 18th centuries](#) in the [Grand Palais](#), [Petit Palais](#) and Gare d'Orsay, decorated as they are with [domes](#), [colonnades](#), [mosaics](#) and statuary. The most innovative buildings of the period were the [Gallery of Machines](#) at the 1889 exposition and the new railroad stations and department stores: their classical exteriors concealed very modern interiors with large open spaces and large glass skylights made possible by the new engineering techniques of the period. The Eiffel Tower shocked many traditional Parisians, both because of its appearance and because it was the first building in Paris taller than the cathedral of Notre-Dame.

[Art Nouveau](#) became the most striking stylistic innovation of the period in architecture. It is associated particularly with the metro station entrances designed by [Hector Guimard](#) and a handful of buildings, including Guimard's [Castel Beranger](#) (1889) at 14 Rue La Fontaine and the Hôtel Mezzara (1910) in the [16th arrondissement](#).^[40] The enthusiasm for Art Nouveau metro station entrances did not last long; in 1904 it was replaced at the [Opéra](#) metro station by a less exuberant "modern" style. Beginning in 1912, all the Guimard metro entrances were replaced with functional entrances without decoration.^[41]

A revolutionary new building material, [reinforced concrete](#), appeared at the beginning of the 20th century and quietly began to change the face of Paris. The first church built in the new material was [Saint-Jean-de-Montmartre](#), at 19 Rue des Abbesses at the foot of Montmartre. The architect was [Anatole de Baudot](#), a student of [Viollet-le-Duc](#). The nature of the revolution was not evident, because Baudot faced the concrete with brick and ceramic tiles in a colorful Art Nouveau style with stained glass windows in the same style.

The [Théâtre des Champs-Élysées](#) (1913) is another architectural landmark of the period, one of the few Paris buildings in the [Art deco](#) style. Designed by [Auguste Perret](#), it was also built of reinforced concrete and decorated by some of the leading artists of the era: [bas-reliefs](#) on the façade by [Antoine Bourdelle](#), a dome by [Maurice Denis](#), and paintings in the interior by [Édouard Vuillard](#). It was the setting in 1913 for one of the major musical events of the *Belle Époque*: the premiere of [Igor Stravinsky's](#) *The Rite of Spring*.

Eight new bridges were put across the Seine during the *Belle Époque*. The [Pont Sully](#), built in 1876, replaced two foot bridges that had connected the [Île Saint-Louis](#) to the Right and Left Bank. The [Pont de Tolbiac](#) was built in 1882 to connect the Left Bank with [Bercy](#). The [Pont Mirabeau](#), made famous in a poem by [Apollinaire](#), was dedicated in 1895. Three bridges were built for the 1900 Exposition: the [Pont Alexandre-III](#), dedicated by Czar [Nicholas II of Russia](#) in 1896, which connected the Left Bank with the grand exposition halls of the [Grand Palais](#) and [Petit Palais](#); the [Passerelle Debilly](#), a foot bridge that linked two sections of the Exposition; and a railroad bridge between Grenelle and Passy. Two more bridges were dedicated in 1905: the Pont de Passy (now the [Pont de Bir-Hakeim](#)), and the [Viaduc d'Austerlitz](#), crossed by the metro.^[42]

The work of creating parks, squares and promenades during the *Belle Époque* continued in the Second Empire style. The projects were managed at first by [Jean-Charles Adolphe Alphand](#), who had been the head of department of parks and promenades under Haussmann and was elevated to the post of Director of Public Works of Paris, a position he held until his death in 1891. He was also the director of works of the 1889 Universal Exposition, responsible for building the exposition's gardens and pavilions.^[43] Alphand finished several of the projects begun under Haussmann: the [Parc Montsouris](#) (1869–78), the Square Boucicaut (1873), and the Square Popincourt (later renamed Parmentier, and still later Maurice-Gardette), which replaced a demolished slaughterhouse and opened in 1872. Alphand's first major project of the *Belle Époque* was the [Jardins du Trocadéro](#), the site of the Universal Exposition of 1878 that surrounded the enormous Palais de Trocadéro, which served as the main building for the exposition. He filled the park with a grotto, fountains, gardens and statues (the statues can now be seen on the parvis of the [Musée d'Orsay](#)). The park also displayed the full-sized head of the [Statue of Liberty](#) before the statue was completed and shipped to [New York City](#). The grotto and much of the park are still preserved as they were. It was used again for the Universal Exposition of 1889 Exposition, and with new fountains and a new palace added, it was also used for the Universal Exposition of 1937.^[43]

During the exposition of 1878, Alphand used the [Champ de Mars](#) as the site of a huge iron-framed exhibit hall, 725 meters long, surrounded by gardens. For the 1889 exposition, the same site was occupied by the Eiffel Tower and the huge Gallery of Machines, plus two large exhibit halls: the Palace of Liberal Arts and the Palace of Fine Arts. The two palaces were designed by [Jean-Camille Formigé](#), the chief architect of Paris. The two palaces and the Gallery of Machines were demolished after the exposition, but in 1909, Formigé was given the task of transforming the exposition site around the Eiffel Tower into a park with broad lawns, promenades and groves of trees in the form it is today.^[43]

Between 1895 and 1898, Formigé created another *Belle Époque* landmark, the [Serres d'Auteuil](#), a complex of large greenhouses designed to grow trees and plants for all the gardens and parks of Paris. The largest structure, one hundred meters long, was designed to grow tropical plants. The greenhouses still exist today and are open to the public.

Other than the parks of the expositions, no other large Paris parks were created in the *Belle Époque*, but several squares of about one hectare each were created. They all had the same basic design: a bandstand in the center, a fence, groves of trees and flower beds, and often also statues. These included the Square Édouard-Vaillant in the 20th arrondissement (1879), the Square Samuel-de-Champlain in the 20th arrondissement (1889), the Square des Épinettes in the 17th arrondissement (1893), the Square Scipion in the 5th arrondissement (1899), the Square Paul-Painlevé in the 5th arrondissement (1899) and the Square Carpeaux in the 18th arrondissement (1907).^[43]

The best-known and most picturesque park of the period is that composed of the Squares Willette and Nadar on the slope directly below the Basilica of Sacré-Cœur on Montmartre. It was begun by Formigé in 1880, but not completed until 1927 by another architect, Léopold Bévière, after the death of Formigé in 1926. The park features terraces and slopes dropping eighty meters from the Basilica to the street below, and has one of the best-known views in Paris.

At the beginning of the *Belle Époque*, Paris was lit by a constellation of thousands of [gaslights](#) that were often admired by foreign visitors and helped give the city its nickname *La Ville-Lumière*: the "City of Light". In 1870, there were 56,573 gaslights used exclusively to illuminate the streets of the city.^[44] The gas was produced by ten enormous factories around the edge of the city that were located near the circle of fortifications. It was distributed in pipes installed under the new boulevards and streets. The street lights were placed every twenty meters on the Grands Boulevards. At a predetermined minute after nightfall, a small army of 750 uniformed *allumeurs* ("lighters") carrying long poles with small lamps at the end went out into the streets to turn on a pipe of gas inside each lamppost and light the lamp. The entire city was illuminated within forty minutes. The Arc de Triomphe was crowned with a ring of gaslights, and the [Champs-Élysées](#) was lined with ribbons of white light.^[44]

One of the major urban innovations in Paris was the introduction of [electric street lights](#) to coincide with the opening of the Universal Exposition of 1878. The first streets lit were the Avenue de l'Opéra and the Place de l'Étoile around the Arc de Triomphe. In 1881, electric street lights were added along the Grands Boulevards. Electric lighting came much more slowly for residences and businesses in some Paris neighborhoods. While electric lights lined the Champs-Élysées in 1905, there was no electric lines for any households in the 20th arrondissement.^[45]

The three "universal expositions" that took place in Paris during the *Belle Époque* attracted millions of visitors from around the world and displayed the newest innovations in science and technology, from the [telephone](#) and [phonograph](#) to electric street lighting.

The [Universal Exposition of 1878](#), which lasted from 1 May to 10 November 1878, was designed to advertise the recovery of France from the 1870 [Franco-German War](#) and the destruction of the period of the [Paris Commune](#). It took place on both sides of the Seine, in the [Champ de Mars](#) and the heights of [Trocadéro](#), where the first [Palais du Trocadéro](#) was built. Many of the buildings were made of new inexpensive material called [staff](#), which was composed of jute fiber, plaster of Paris, and cement. The main exposition hall was an enormous rectangular structure, the Palace of Machines, where the Eiffel Tower is located today. Inside, [Alexander Graham Bell](#) displayed his new telephone and [Thomas](#)

[Edison](#) presented his [phonograph](#). The head of the newly finished [Statue of Liberty](#) (*Liberty Enlightening the World*) was displayed before it was sent to New York City to be attached to the body. Important congresses and conferences took place on the margins of the exposition, including the first congress on [intellectual property](#), led by [Victor Hugo](#), whose proposals led eventually to the first [copyright](#) laws, and a conference on education for the blind, which led to the adoption of the [Braille](#) system of reading for the blind. The exposition attracted thirteen million visitors, and was a financial success.

The [Universal Exposition of 1889](#) took place from 6 May until 31 October 1889 and celebrated the centenary of the beginning of the [French Revolution](#); one of the structures on the grounds was a replica of the [Bastille](#). It took place on the Champ de Mars, the hill of [Chaillot](#), and along the Seine at the [Quai d'Orsay](#). The most memorable feature was the [Eiffel Tower](#), 300 meters tall when it opened (now 324 with the addition of broadcast antennas), which served as the gateway to the exposition.^[46] The Eiffel Tower remained the world's tallest structure until 1930.^[47] It was not popular with everyone; its modern style was denounced in a public letter by many of France's most prominent cultural figures, including [Guy de Maupassant](#), [Charles Gounod](#) and [Charles Garnier](#).^[48] The largest building was the iron-framed [Gallery of Machines](#), at the time the largest covered interior space in the world. Other popular exhibits included the first musical fountain, lit with colored electric lights that changed in time to music. [Buffalo Bill](#) and sharpshooter [Annie Oakley](#) drew large crowds to their [Wild West Show](#) at the exposition.^[49] The exposition welcomed 23 million visitors.^[50]

The [Universal Exposition of 1900](#) took place from 15 April until 12 November 1900. It celebrated the turn of the century and was by far the largest in scale of the Expositions; its sites included the [Champ de Mars](#), [Chaillot](#), the [Grand Palais](#) and the [Petit Palais](#). Beside the Eiffel Tower, it featured the world's largest [ferris wheel](#), the "Grande Roue de Paris", one hundred metres high, that could carry sixteen hundred passengers in forty cars. Inside the exhibit hall, [Rudolph Diesel](#) demonstrated his new engine, and one of the first [escalators](#) was on display. The Exposition coincided with the [1900 Paris Olympics](#), the first Olympic games held outside of Greece. The Exposition popularized a new artistic style, the [Art nouveau](#), to the world.^[51] Two architectural legacies of the Exposition, the Grand Palais and Petit Palais, are still in place in the city.^[52] Though it was a great popular success, attracting an estimated forty-eight million visitors, the 1900 exposition lost money and was the last such exposition in Paris on such a grand scale.^[50]

Paris was already famous for its restaurants in the first half of the 19th century, particularly the Café Riche, the Maison Dorée and the Café Anglais on the Grands Boulevards, where the wealthy personalities of Balzac's novels would dine. The Second Empire had added more luxury restaurants, particularly in the center near the new grand hotels: Durand at the Madeleine; Voisin on the Rue Cambon and [Rue Saint-Honoré](#); Magny on the Rue Mazet; Foyot near the Luxembourg Gardens; and Maire at the corner of the [Boulevard de Strasbourg](#) and Boulevard Saint-Denis, where [lobster thermidor](#) was invented. During the *Belle Époque*, many more prestigious restaurants could be found, including Laurent, [Fouquet's](#) and the Pavillon de l'Élysée on the Champs-Élysées; the [Tour d'Argent](#) on the Quai de la Tournelle; Prunier on the Rue Duphot; [Drouant](#) on the Place Gaillon; Lapérouse on the Quai des Grands-Augustins; Lucas Carton at the Madeleine, and Weber on the [Rue Royale](#). The most famous restaurant of the period, [Maxim's](#), also opened its doors on the Rue Royale. Two luxury restaurants were found by the lakes in the Bois de Boulogne: the Pavillon d'Armenonville and the Cascade.^[53]

For those with more modest budgets, there was the [Bouillon](#), a type of restaurant begun by a butcher named Duval in 1867. These establishments served simple and inexpensive food and were popular with students and visitors. One from this period, Chartier, near the Grands Boulevards, still exists.

A new type of restaurant, the [Brasserie](#), appeared in Paris during the 1867 Universal Exposition. The name originally meant a place that brewed beer, but in 1867 it was a type of café where young women in the national costumes of different countries served different drinks of those countries, including beer, ale, chianti, and vodka. The idea was continued after the Exposition by the Brasserie de l'Espérance on the Rue Champollion on the Left Bank, and was soon imitated by others. By 1890, there were forty-two brasseries on the Left Bank, with names including the Brasserie des Amours, the Brasserie de la Vestale, the Brasserie des Belles Marocaines, and the Brasserie des Excentriques Polonais (brasserie of the eccentric Poles), and they were often used as a place to meet prostitutes.^[53]

Paris played a central role in the organization of international sports and in the professionalization of sports. The first efforts to revive the [Olympic Games](#) were led by a French educator and historian, [Pierre de Coubertin](#). The first meeting to organize the games took place at the [Sorbonne](#) in 1894, resulting in the creation of the [International Olympic Committee](#) and the holding of the first modern Olympic Games in [Athens](#) in 1896. The second games, the first Olympics held outside of Greece, were the [1900 Summer Olympics](#) in Paris, from 14 May until 28 October 1900, organized in conjunction with the Paris Universal Exposition of 1900. There were 19 sports included in the event, and women competed in the Olympics for the first time. The swimming events took place in the Seine. Some of the sports were unusual by modern standards; they included automobile and motorcycle racing, [cricket](#), [croquet](#), underwater swimming, tug-of-war, and shooting live pigeons.

Cycling also became an important professional sport, with the opening in 1903 of the first cycling stadium, the [Vélodrome d'hiver](#), on the site of the demolished Palace of Machinery from the 1900 Exposition on the Champ de Mars. The first stadium was demolished and moved in 1910 to *boulevard de Grenelle*. The first [Tour de France](#), the most famous of all French cycling events, took place in 1903, with the finish line at the [Parc des Princes](#) stadium.

In September 1901, Paris hosted the first European [lawn tennis](#) championship in 1901, and on June 1, 1912, hosted the first world championship of tennis, at the stadium of the Faisanderie in the [Domaine national de Saint-Cloud](#).

The first championship of France in [football](#) took place in 1894, with six teams competing. It was won by the team [Standard Athletic Club of Paris](#); the team had one French player and ten British players. The first [rugby](#) match between England and France took place on 26 March 1906 at the [Parc des Princes](#), with the victory of England.

Paris also hosted several of the world's earliest automobile races. The first, in 1894, was the Paris-Rouen race, organized by the newspaper *Le Petit Journal*. The first Paris-Bordeaux race took place on 10–12 June 1895, and the first race from Paris to Monte-Carlo in 1911.^[54]

Scientists in Paris played a leading role in many of major scientific developments of the period, particularly in [bacteriology](#) and [physics](#). [Louis Pasteur](#) (1822-1895) was a pioneer in [vaccination](#), microbacterial fermentation and [pasteurization](#). He developed the first vaccines against [anthrax](#) (1881) and [rabies](#) (1885), and the process for stopping bacterial growth in milk and wine. He founded the [Pasteur Institute](#) in 1888 to carry on his work, and his tomb is located at the institute.^[55]

The physicist [Henri Becquerel](#) (1852-1908), while studying the fluorescence of uranium salts, discovered [radioactivity](#) in 1896, and in 1903 was awarded the [Nobel Prize](#) in physics for his

discovery. [Pierre Curie](#) (1859-1906) and [Marie Curie](#) (1867-1934) jointly carried on Becquerel's work, discovering [radium](#) and [polonium](#) (1898). They jointly received the Nobel Prize for physics in 1903. Marie Curie became the first female professor at the University of Paris and won the Nobel Prize for chemistry in 1911. She was the first woman to be buried in the Panthéon.^[55]

The [neon light](#) was used for the first time in Paris on 3 December 1910 in the Grand Palais. The first outdoor neon advertising sign was put up on [Boulevard Montmartre](#) in 1912.^[20]

During the *Belle Époque*, Paris was the home and inspiration for some of France's most famous writers. [Victor Hugo](#) was sixty-eight when he returned to Paris from Brussels in 1871 and took up residence on the Avenue d'Eylau (now [Avenue Victor Hugo](#)) in the [16th arrondissement](#). He failed to be re-elected to the National Assembly, but in 1876, he was elected to the French Senate.^[56] It was a difficult period for Hugo; his daughter [Adèle](#) was placed in an [insane asylum](#), and his longtime mistress, [Juliette Drouet](#), died in 1883. When Hugo died 28 May 1885 at the age of eighty-three, hundreds of thousands of Parisians lined the streets to pay tribute as his coffin was taken to the Panthéon on 1 June 1885.

[Émile Zola](#) was born in Paris in 1840, the son of an Italian engineer. He was raised by his mother in [Aix-en-Provence](#), then returned to Paris in 1858 with his friend [Paul Cézanne](#) to attempt a literary career. He worked as a mailing clerk for the publisher [Hachette](#) and began attracting literary attention in 1865 with his novels in the new style of [naturalism](#). He described in intimate details the workings of Paris department stores, markets, apartment buildings and other institutions, and the lives of the Parisians. By 1877, he had become famous and wealthy from his writing. He took a central role in the [Dreyfus affair](#), helping win justice for [Alfred Dreyfus](#), a French artillery officer of [Alsatian Jewish background](#), who had falsely been accused of treason.

[Guy de Maupassant](#) (1850-1893) moved to Paris in 1881 and worked as a clerk for the [French Navy](#), then for the [Ministry of Public Education](#), as he wrote short stories and novels at a furious pace. He became famous, but also became ill and depressed, then paranoid and suicidal. He died at the asylum of Saint-Esprit in [Passy](#) in 1893.

Other writers who made a mark in the Paris literary world of the Third Republic's *Belle Époque* included [Anatole France](#) (1844-1924); [Paul Claudel](#) (1868-1955); [Alphonse Allais](#) (1854-1905); [Guillaume Apollinaire](#) (1880-1918); [Maurice Barrès](#) (1862-1923); [René Bazin](#) (1853-1932); [Colette](#) (1873-1954); [François Coppée](#) (1842-1908); [Alphonse Daudet](#) (1840-1897); [Alain Fournier](#) (1886-1914); [André Gide](#) (1869-1951); [Pierre Louÿs](#) (1870-1925); [Maurice Maeterlinck](#) (1862-1949); [Stéphane Mallarmé](#) (1840-1898); [Octave Mirbeau](#) (1848-1917); [Anna de Noailles](#) (1876-1933); [Charles Péguy](#) (1873-1914); [Marcel Proust](#) (1871-1922); [Jules Renard](#) (1864-1910); [Arthur Rimbaud](#) (1854-1891); [Romain Rolland](#) (1866-1944); [Edmond Rostand](#) (1868-1918); and [Paul Verlaine](#) (1844-1890). Paris was also the home of one of the greatest Russian writers of the period, [Ivan Turgenev](#).

Paris composers during the period had a major impact on European music, moving it away from romanticism toward [impressionism in music](#) and [modernism](#).

[Camille Saint-Saëns](#) (1835-1921) was born in Paris and admitted to the [Paris Conservatory](#) when he was thirteen. When he finished the Conservatory, he became organist at the church of [Saint-Merri](#), and later at [La Madeleine](#). His most famous works included the *Danse Macabre*, the opera *Samson et Dalila* (1877), the *Carnival of the Animals* (1877), and his *Symphony No. 3* (1886). On 25 February 1871, he co-founded the [Société Nationale de Musique](#) with [Romain Bussine](#) to promote French contemporary and chamber music. His

students included [Maurice Ravel](#) and [Gabriel Fauré](#), two of the foremost French composers of the late 19th- and early 20th centuries.^[57]

[Georges Bizet](#) (1838-1875), born in Paris, was admitted to the Paris Conservatory when he was only ten years old. He finished his most famous work, *Carmen*, written for the [Opéra-Comique](#), in 1874. Even before its première, *Carmen* was criticized as immoral. Furthermore, the musicians complained that it could not be played, and the singers complained that it could not be sung. The reviews were mixed, and the audience cold. When Bizet died in 1875, he considered it a failure. Nonetheless, *Carmen* soon became one of the best-known and beloved operas in the repertoire worldwide.^[58]

The most famous French composer of the late *Belle Époque* in Paris was [Claude Debussy](#) (1862-1918). He was born at [Saint-Germain-en-Laye](#), near Paris, and entered the Conservatory in 1872. He became part of the Parisian literary circle of the symbolist poet Mallarmé. At first an admirer of [Richard Wagner](#), he went on to experiment with [impressionism in music](#), [atonal](#) music and [chromaticism](#). His most famous works include *Clair de Lune* for piano (written ca. 1890, published 1905), *La Mer* for orchestra (1905) and the opera *Pelléas et Mélisande* (1903-1905).^[59]

The most revolutionary composer to work in Paris during the *Belle Époque* was the Russian-born [Igor Stravinsky](#). He first achieved international fame with three ballets commissioned by the [impresario Sergei Diaghilev](#) and first performed in Paris by Diaghilev's [Ballets Russes](#): *The Firebird* (1910), *Petrushka* (1911) and *The Rite of Spring* (1913). The last of these transformed the way in which subsequent composers thought about rhythmic structure and [dissonance](#) treatment.

Other influential composers in Paris during the period included [Jules Massenet](#) (1842-1912), author of the operas *Manon* and *Werther*, and [Eric Satie](#) (1866-1925), who made his living as a pianist at [Le Chat Noir](#), a cabaret on Montmartre, after leaving the Conservatory. His most famous works are the *Gymnopédies* (1888).^[60]

Paris was the home and the frequent subject of the [Impressionists](#), who tried to capture the city's light, its colors, and its motion. They survived and flourished because of the support of Paris art dealers, such as [Ambroise Vollard](#) and [Daniel-Henry Kahnweiler](#), and wealthy patrons, including [Gertrude Stein](#),

The first exhibit of the Impressionists took place from April 15 to May 15, 1874 in the studio of the photographer [Nadar](#). It was open to any painter who could pay a fee of sixty francs. There, [Claude Monet](#) exhibited the painting *Impression: Sunrise* (*Impression, soleil levant*), which gave the movement its name. Other artists who took part included [Pierre-Auguste Renoir](#), [Berthe Morisot](#), [Edgar Degas](#), [Camille Pissarro](#), and [Paul Cézanne](#).

[Henri de Toulouse-Lautrec](#) (1864-1901) spent much of his short life in Montmartre painting and drawing the dancers in cabarets. He produced 737 canvases in his lifetime, thousands of drawings and a series of posters made for the cabaret [Moulin Rouge](#). Many other artists lived and worked in [Montmartre](#), where rent was low and the atmosphere congenial. In 1876, [Auguste Renoir](#) rented space at 12 Rue Cartot to paint his *Bal du moulin de la Galette*, which depicts a popular ball at Montmartre on a Sunday afternoon. [Maurice Utrillo](#) lived at the same address from 1906 to 1914, [Suzanne Valadon](#) lived and had her studio there, and [Raoul Dufy](#) shared an atelier there from 1901 to 1911. The building is now the [Musée de Montmartre](#).^[61]

A new generation of artists arrived in Montmartre at the turn of the century. Drawn by the reputation of Paris as the world capital of art, [Pablo Picasso](#) came from [Barcelona](#) in 1900 to share an apartment with the poet [Max Ernst](#) and began by painting the cabarets and prostitutes

of the neighborhood. [Amedeo Modigliani](#) and other artists lived and worked in a building called [Le Bateau-Lavoir](#) during the years 1904–1909. In 1907, Picasso painted one of his most important masterpieces, *Les Femmes d'Alger*, in [Le Bateau-Lavoir](#). Led by Picasso and [Georges Braque](#), the artistic movement [cubism](#) was born in Paris.^[62]

[Henri Matisse](#) came to Paris in 1891 to study at the [Académie Julien](#) in the class of painter [Gustave Moreau](#), who advised him to copy paintings in the Louvre and study [Islamic art](#), which Matisse did. He also made the acquaintance of [Raoul Dufy](#), [Cézanne](#), [Georges Rouault](#) and [Paul Gauguin](#), and began to paint in the style of Cézanne. Matisse visited [Saint-Tropez](#) in 1905, and when he returned to Paris, he painted a revolutionary work, *Luxe, Calme et Volupté*, using bright colors and bold dabs of paint.^[62] Matisse and artists such as [André Derain](#), [Raoul Dufy](#), [Jean Metzinger](#), [Maurice de Vlaminck](#) and [Charles Camoin](#) revolutionized the Paris art world with "wild", multi-colored, expressive landscapes and figure paintings that the critics called [Fauvism](#). [Henri Matisse's](#) two versions of *The Dance* (1909) signified a key point in the development of modern painting.^[63]

The [Paris Salon](#), which had established the reputations and measured the success of painters throughout the Second Empire, continued to take place under the Third Republic until 1881, when a more radical French government denied it official sponsorship. It was replaced by a new Salon sponsored by the [Société des Artistes Français](#). In December 1890, the leader of the society, [William-Adolphe Bouguereau](#), propagated the idea that the new Salon should be an exhibition of young, yet not awarded, artists. [Ernest Meissonier](#), [Puvis de Chavannes](#), [Auguste Rodin](#) and others rejected this proposal and made a secession. They created the [Société Nationale des Beaux-Arts](#) and its own exhibition, immediately referred to in the press as the [Salon du Champ de Mars](#)^[64] or the [Salon de la Société Nationale des Beaux-Arts](#);^[65] it was soon also widely known as the "Nationale". In 1903, in response to what many artists at the time felt was a bureaucratic and conservative organization, a group of painters and sculptors led by [Pierre-Auguste Renoir](#) and [Auguste Rodin](#)

The *Belle Époque* was a golden age for sculptors; the government of the Third Republic commissioned very few monumental buildings, but did commission a large number of statues to French writers, scientists, artists and political figures that soon filled the city's parks and squares. The most prominent sculptor of the period was [Auguste Rodin](#) (1840-1917). Born in Paris into a working-class family, he was rejected for entry into the [École des Beaux-Arts](#) and rejected by the Paris Salon. He had to struggle for many years to win recognition, supporting himself as a decorator and later as a designer for the [Sèvres porcelain factory](#). He gradually won attention for his design for the *Gates of Hell*, a museum of decorative art which was never built; its plan included what became his most famous work, *The Thinker*. He was commissioned by the city of [Calais](#) to make a monument, *The Burghers of Calais* (1884), to commemorate an event that took place in that city in 1347, during the [Hundred Years' War](#). He was also commissioned to create a *Monument to Balzac* (now on the [Boulevard Raspail](#)), which caused a scandal and made him a celebrity. Rodin's work was exhibited near the 1900 Exposition, which won him many foreign clients. In 1908, he moved from [Meudon](#) to Paris, renting the ground floor of a private mansion in the [7th arrondissement](#), the [Hôtel Biron](#), now the [Musée Rodin](#). By the time of his death, he was the most famous sculptor in France, perhaps in the world.^[66]

Other more traditional sculptors whose work won acclaim in Paris during the *Belle Époque* included [Jules Dalou](#), [Antoine Bourdelle](#) (also a former assistant of Rodin), and [Aristide Maillol](#). Their works decorated theaters, parks, and were featured at the International Expositions. The more [avant-garde](#) artists organized themselves into the [Société des Artistes Indépendants](#). They held annual Salons that helped set the course of modern art.

At the turn of the century, Paris attracted sculptors from around the world. [Constantin Brâncuși](#) (1876-1957) moved from [Bucharest](#) to [Munich](#) to Paris, where he was admitted, in 1905, to the *École des Beaux-Arts*. He worked for two months in the workshop of Rodin, but left, declaring that "Nothing grows under big trees", and went in his own direction into modernism. Brâncuși won fame at the 1913 "Salon des indépendants" and became one of the pioneers of modern sculpture.^[67]

The Paris flood of 1910 reached the height of 8.5 meters on the scale measuring the river's level on the [Pont de la Tournelle](#). The Seine rose above its banks and flooded along the course it had followed in prehistoric times; the water reached as far as the [Gare Saint-Lazare](#) and the Place du Havre. It was the second-highest flood recorded in the history of Paris (the highest was in 1658), and was the third major flood of the *Belle Époque* (the others were in 1872 and 1876). Nonetheless, it received much more attention than earlier floods, largely because of the advent of photography and the international press. Postcards and other images of the flood spread around the world. The municipal authorities made a special survey of the city to measure exactly its extent. It also demonstrated the vulnerability of the city's new infrastructure: the flood stopped the Paris Metro and shut down the city's electricity and telephone system. Afterwards, new dams were constructed along the Seine and its major tributaries. No comparable floods have taken place since.^[68]

On 28 June 1914, the news reached Paris of the assassination of the Archduke [Franz Ferdinand of Austria](#) by [Serbian](#) nationalists in [Sarajevo](#). [Austria-Hungary](#) declared war on [Serbia](#) on 28 July, and following the terms of their alliances, Germany joined Austria-Hungary, while Russia, Britain and France went to war against Austria-Hungary and Germany. France declared a general mobilization on 1 August 1914. On the day before the mobilization, the leader of the French socialists, [Jean Jaurès](#), was assassinated by a mentally-disturbed man in the Café du Croissant near the headquarters of the socialist newspaper *L'Humanité* in Montmartre. The new war was supported by both French nationalists, who saw an opportunity to gain back Alsace and Lorraine from Germany, and by most on the left, who saw an opportunity to overthrow the monarchies in Germany and Austria-Hungary. Parisian men of military age were ordered to report to mobilization points in the city; only one percent did not appear.^[69]

The German army rapidly approached Paris. On 30 August, a German plane dropped three bombs on the Rue des Récollets, the Quai de Valmy and the Rue des Vinaigriers, killing one woman. Planes dropped bombs on 31 August and 1 September. On 2 September, a bulletin of the military governor of Paris announced that the French government had left the city "in order to give a new impulsion to the defense of the nation." On 6 September, six hundred Parisian taxis were called upon to carry soldiers to the front lines of the [First Battle of the Marne](#). The offensive of the Germans was stopped and their army pulled back. Parisians were urged to leave the city; by 8 September, the population of the city had fallen to 1,800,000, or 63 percent of the population in 1911. For the Parisians, four more years of war and hardship lay ahead. The *Belle Époque* became just a memory.^[69]

PARIS IN 1919-1939

After the [First World War](#) ended in November 1918, to jubilation and profound relief in Paris, unemployment surged, prices soared, and rationing continued. Parisian households were limited to 300 grams of bread per day, and meat only four days a week. A general strike paralyzed the city in July 1919. The [Thiers wall](#), 19th-century fortifications surrounding the

city, were demolished in the 1920s and replaced by tens of thousands of low-cost, seven-story public housing units, filled by low-income blue-collar workers. ^[1] Paris struggled to regain its old prosperity and gaiety. ^[2]

The French economy boomed from 1921 until the [Great Depression](#) reached Paris in 1931. This period, called *Les années folles* or the "Crazy Years", saw Paris reestablished as a capital of art, music, literature and cinema. The artistic ferment and low prices attracted writers and artists from around the world, including [Pablo Picasso](#), [Salvador Dali](#), [Ernest Hemingway](#), [James Joyce](#), and [Josephine Baker](#).

Paris hosted the 1924 Olympic Games, major international expositions in 1925 and 1937, and the Colonial Exposition of 1931, all of which left a mark on Paris architecture and culture.

The worldwide [Great Depression](#) hit Paris in 1931, bringing hardships and a more somber mood. The population declined slightly from its all-time peak of 2.9 million in 1921 to 2.8 million in 1936. The *arrondissements* in the city's center lost as much as 20% of their population, while the outer neighborhoods, or *banlieus*, grew by 10%. The low birth rate of Parisians was made up by a wave of new immigration from Russia, Poland, Germany, eastern and central Europe, Italy, Portugal and Spain. Political tensions grew in Paris, as seen in strikes, demonstrations and confrontations between the Communists and [Front populaire](#) on the extreme left and the [Action Française](#) on the extreme right. ^[3]

1919 in Paris was a time of celebration and optimism. An enormous military parade was held on July 14, 1919 from [Porte Maillot](#) to the [Place de la Republique](#), celebrating victory in the Great War. World leaders, including President [Woodrow Wilson](#), arrived in Paris to join the celebrations and negotiate the terms of the new peace and a new map of Europe. Wilson was the first American President to visit Paris while in office and remained in Paris from December 1918, except a three-week visit back to the US, until June 1919, when the Treaty of Versailles was finished.

The contents of the enormous warehouses at Vilgrain, where food rations for the army were stored, were sold at low prices to Parisians. In June 1919, bread rationing finally ended, and the food supply gradually returned to normal. In April, to create jobs for demobilized soldiers, the government decided to demolish the [Thiers Wall](#), the ring of fortifications that had been built around the city between 1840 and 1844. There was discussion of turning the wide strip of land into a new park, but instead it was used for the construction of low-cost housing for Parisian workers. Demolition began on May 5, and construction of seven-story public housing units began soon afterwards. ^[4]

Another great ceremony was held October 16, 1919 to celebrate the consecration of the [Basilica of Sacré-Coeur](#) on Montmartre, completed just before the war. February 1919 saw the opening of the first commercial airline service in the world, between Paris and London. On August 19, 1920, the [French National Assembly](#) approved an allocation of 500,000 francs for the construction of the first mosque in Paris, to honor the sacrifice of tens of thousands of Muslim soldiers from the French colonies of Africa who had been killed in the War. ^[5]

The population of Paris had been 2,888,107 in 1911, before the war. It grew to 2,906,472 in 1921, its historic high. ^[6] Many young Parisians were killed in the First World War, though a smaller proportion than from the rest of France, but this ended the steady population growth Paris had had before the war, and caused an imbalance in the population between men and women, which lowered both the marriage rate and the birth rate, and a greatly increased the number of widows, orphans, and veterans handicapped by war injuries. ^[7] The population of Paris was 2,871,429 in 1926; it rose to 2,891,020 in 1931, then dropped to 2,829,746 in 1936,

and continued to drop slightly at each census until the 1960s, when the mass exodus of the Parisian middle class to the suburbs began.^[8]

Even before the First World War, Paris had had a higher proportion of foreign-born inhabitants than other European cities; in 1891 there were 67 foreign-born Parisians for every one thousand inhabitants, compared with twenty-four in Saint-Petersburg, twenty-two in London and Vienna, and eleven in Berlin. Between 1919 and 1939, the number of Italian-born Parisians tripled in the Parisian region, although most settled in Île-de-France, outside the city limits. Two-thirds of the Italian-born Parisians were employed in construction and public works. Ten thousand Czechs and Slovaks moved into Paris in the same period. A large number of Armenians, survivors of the 1915 massacres, moved to the Paris region in the same period; poorer families moved to the suburbs, while wealthier families settled in the 9th *arrondissement*. Parisians born on the French islands of the Caribbean numbered about ten thousand, and there were between one and two thousand Parisians from the French colonies in Africa. During the [Spanish Civil War](#), several thousand refugees from the Spanish Republic moved to Paris, though many more settled in the southeast of France. Large numbers of Poles came to France in the same period, though most settled in the mining regions of the north and east. There was a significant migration of Russians to Paris after the 1917 Russian Revolution. Many former Russian aristocrats, who spoke French and were familiar with the city, found jobs as Paris taxi drivers.^[9]

Some of the immigrants to Paris in this period later returned to their native countries and had an important impact on world history. The future leader of Vietnam, [Ho Chi Minh](#), worked as a pastry chef in Paris from 1919 to 1923, studying nationalism and socialism. [Leopold Senghor](#) arrived in 1928 to study, and eventually became a university professor, a member of the [Académie Française](#), and the first president of [Senegal](#).

Since the time of Louis XIV, the French government considered Paris too important to be governed only by the Parisians. In 1919 the city had no elected mayor. The two most powerful figures, the prefect of the département and the prefect of police, were named by the national government. Paris did elect representatives to the National Assembly and to the municipal council. The greater part of the Parisian population were also moderates or conservatives, as the first elections after the war, in November and December 1919, showed. Two-thirds of the seats of the National Assembly from Paris were won by the Bloc National, which included conservative republicans, radicals and socialists who refused any alliance with the Communists. In the elections for the municipal council, the Bloc National won forty-seven seats, against twenty socialists from the SFIO, three independent socialists, three radicals and seven conservatives. The new government took what measures they could to lessen the hardships of working-class Parisians. They opened *crèches*, day-care centers for the children of working women, and in 1923 and 1924 obtained a loan of 300 million francs to build public housing for low-income Parisians. Between 1920 and 1949, 22,000 new low-income housing units were built for 129,000 persons.^[10]

In the 1924 elections for the National Assembly, Parisians expressed their discontent with high prices and new taxes by voting for a coalition of the left called the *Cartel des gauches*. The left won 356 seats, including 103 by socialists and 28 communists. However, in the municipal elections, where the rules were different, the Bloc National and conservatives won twenty-two seats, while the leftist front won just fifteen, including seven communists. The communists came in first in nineteen quarters of the east Paris, in the 12th, 13th, 18th, 19th and 20th *arrondissements*, and established themselves as the most active and visible opposition party. In the 1928 elections, the communists took 11 of the votes in France, and 18.5 percent of the votes in Paris. The 1928 elections were won by the Union National, led

by [Raymond Poincaré](#), a coalition of the radicals and the right, which took thirty seats in the Paris council, against two-radical socialists, two socialists and five communists.^[11]

The municipal council had little power over major issues, which were decided by the national government, but it did have fierce debates over many symbolic issues, such as the names of Paris streets; in 1930 a council dominated by the left renamed a Paris street after [Charles Delescluze](#), one of the leaders of the Paris Commune, and tried, unsuccessfully, to have all the streets named after saints given new names. Between 1929 and 1936, many streets were renamed in honor of the Allies in the war; cours Albert I; avenue George-V, avenue Victor-Emmanuel-III, Avenue Pierre-I-de-Serbie, Avenue des Portugais, and Avenue de Tokyo (which was renamed Avenue de New-York in 1945). Other streets were renamed for France's victorious war leaders; Joffre, Foch, Pétain (also changed after World War II); Poincaré and Clemenceau.^[12]

Open and sometimes violent conflicts broke out between the socialists and communists. On October 5, 1929 a meeting of young socialists in a gymnasium was attacked by young communists, causing a hundred injuries.^[13] In the 1932 municipal elections, the left won a slight majority of the votes, but won only sixteen seats in the council, including one communist and three from the Party of Proletarian Unity, with a program almost identical with the communists. compared with twenty-eight from the right.

The rise of fascism in Italy and Germany, and the influence of Stalin and the Communist international, saw greater agitation in Paris on the extreme left and right. In January and February 1934, large and violent demonstrations against corruption in the parliament and government took place around the building of the National Assembly. On 6 February they turned into a riot; eleven persons were killed, and more than three hundred injured.^[14] The two extremes of the political spectrum confronted each other in Paris; the Communists on the left, and new movements of the extreme right; the Croix de Feu, Jeunesse patriotes, Solidarité Française. The movements on the far left and far right each organized own semi-military formations.

At the 14th of July celebration in Paris 1935, the parties of the left marched together for the first time; this was the beginning of the [Popular Front](#). In the elections of April 26 and May 3, 1936 the Popular Front, led by [Leon Blum](#), won the national elections in France and the municipal elections in Paris. For the first time since 1919, the left won a majority of the votes in Paris and twenty-three of the thirty-nine seats on the municipal council. The Communists were the big winners, taking 27.5 percent of the vote.^[15]

On May 26, even before the new government had taken office, the large labor unions declared a strike to push their demands; strikers used a new tactic, occupying the factories of the metallurgy and aviation industry in the Paris suburbs. They were joined by the construction workers, transport workers, and employees of the department stores, insurance companies, and cafes and restaurants. Over a million workers were on strike. As soon as he was formal chosen Prime Minister by the National Assembly on June 6, Immediately after being chosen prime minister by the National Assembly, Blum presented his program; a forty-hour week, paid holidays, and collective bargaining contracts for all workers. It was passed immediately by the Assembly. The new government also outlawed the military formations of the parties of the extreme right, while communists and socialists kept their militias. Despite these measures, new extreme right parties appeared, including the Parti Populaire Française, led by former communists, which was both fascist and anti-semitic. By 1938 it had more than three hundred thousand members.. Another extreme right party, Parti Social Français, gathered more than a million members.

The unity of communists and socialists within the Popular Front did not last long; the Communists wanted France to intervene in the [Spanish Civil War](#) and to outlaw the Parti Social Francais, moves which the socialists opposed. The communists and socialists split. On March 16, 1937, in Clichy, a communist crowd attacked a meeting of the Parti Social Francais, and battled police. Six persons were killed and two hundred injured. A wave of strikes hit the city; work on the 1937 Exposition was halted the Communist-led strikes; only the pavilion of the Soviet Union was finished on time. At the end of December, 1937, the gas supply, electricity supply and transport in Paris was stopped by strikes. In March 1938, communist-led strikers occupied the factories of Citroën and other large enterprises. In April 1938, the strike was joined by the telephone workers and taxi drivers. On April 10, Blum and his government were forced to resign, and were replaced by a center-right government led by [Edouard Daladier](#). The new government began to prepare for a war the which began to appear inevitable. Paris factories increased the pace of the defense industry factories, which had been largely stopped by strikes. At the end of 1938, while German aircraft factories were producing 300 military aircraft per month, French factories in the Paris region produced only 150. The first defense exercise was held in Paris on February 2, 1939; and Parisian workers began digging twenty kilometers of trenches to use as shelters in the event of bombing attacks. ^[16] ^[17]

As a result of the war, the French government was deeply in debt; the debt had multiplied six times from what it was before the War. Inflation was rampant; the amount of money in circulation had increased by five times during the War. The low value of the Franc against the dollar made the city attractive for foreign visitors such as Ernest Hemingway, who found prices for housing and food affordable, but it was difficult for the Parisians. Energy was in short supply; before leaving their front lines, the Germans had flooded the coal mines of northern France; coal production was not fully restored for five years. A large part of the government budget went to repaying the war debts, and another large part went to paying the pensions of widows, orphans, and wounded soldiers.

One of the biggest problems immediately after the war was finding jobs for the demobilized soldiers. To encourage greater employment, in May 1919 the French Senate ratified a law shortening the work day to eight hours and the week to forty-eight hours. The unions of Paris demanded more. The CGT, the largest union, organized a huge demonstration at the Gare de l'Est and the Place de la République, which led to violent confrontations between worker and the police. Immediately afterwards there were strikes of bank employees and garment workers, and strikes at many of the major factories, including the automobile factories of Renault and Panhard, the aircraft factory of Blériot and the film studio of Pathé. The typographers and workers at the Bon Marché and Louvre department stores went on strike in November. ^[18] Conflicts between the labor unions and employers continued throughout entire the period from 1919 to 1939. ^[19]

The weak franc was helpful for the major enterprises of Paris, which converted to making new products which had been developed during the war; automobiles, electric generators and motors, and chemical products. Due to low French costs, exports jumped by forty-two percent between 1923 and 1927. ^[7]

A good example of a successful new Paris enterprise was the automobile company founded in 1919 by [André Citroën](#) (1878-1935). He was an industrial engineer who developed assembly lines to produce armaments during the First World War. In 1919 he put these technologies to work to mass-produce automobiles on a site next to Seine; he created the first automobile assembly line outside the United States. By 1927 Citroën was the leader car manufacturer in Europe, and fourth in the world. In addition to his engineering talents, he was also a skilled

publicist. He organized a series of highly publicized automobile expeditions to remote parts of Africa, Asia and Australia, and, from 1925 until 1934, had a large illuminated Citroën sign on the side of the Eiffel Tower. The site of Citroën's old factory is now the [Parc André Citroën](#).

During the early 20th century, the inner eleven arrondissements of Paris (with the exception of the 7th) became the centers of commerce; their populations were a smaller and smaller share of the total population of the city. About a quarter of Paris workers were engaged in commerce, wholesale and retail. The motors of the city economy were the great department stores, founded in the Belle Époque; [Bon Marché](#), [Galeries Lafayette](#), [BHV](#), [Printemps](#), [La Samaritaine](#), and several others, grouped in the center. They employed tens of thousands of workers, many of them women, and attracted customers from around the world.

The 1920s were a glorious period for Parisian high fashion. The [International Exhibition of Modern Decorative and Industrial Arts](#) in 1925 featured 72 Parisian fashion designers including [Paul Poiret](#), [Jeanne Lanvin](#), who opened a boutique in 1909 on the Rue du Faubourg Saint-Honoré, and also branched out into perfume, introducing a fragrance called Arpège in 1927 and the [House of Worth](#), which also introduced perfumes, with bottles designed by [René Lalique](#). New designers challenged the old design houses was challenged, notably [Coco Chanel](#) who put her own perfume, [Chanel No. 5](#), on the market in 1920. She introduced the "little black dress" in 1925. Other major designers of the period included [Jean Patou](#), [Elsa Schiaparelli](#), [Madeleine Vionnet](#), [Cristobal Balenciaga](#), who fled the Spanish Civil War and opened a shop on the Avenue George V in 1937 [Jacques Heim](#), and [Nina Ricci](#), who opened her shop in Paris in 1932.

By the late 1930s, a dismal economy had greatly reduced the number of customers. The fashion house of Paul Poiret, which had dominated Paris fashion before World War I, closed in 1929. In the Pavilion of Elegance at the 1937 Exposition, only 29 designers remained to show their collections. The center of the Paris high fashion world gradually moved west from the city center, closer to its wealthy clients, and became established around the Champs-Élysées, particularly on avenue Montaigne, rue François-I, rue Marbeuf and the rue du Faubourg-Saint-Honoré.^[20]

The stock market crash in New York in 1929 was the beginning of a series of economic downturns which reached Paris in 1931 and 1932. Paris factories produced more goods than European or American consumers could buy, and exports declined. As other European countries devalued their currencies to meet the crisis, French exports became too expensive, and factories cut back production and laid off workers. Fewer wealthy tourists came to Paris, reducing the demand for luxury goods. A socialist prime minister, [Leon Blum](#), was elected in 1936, and formed a [Popular Front](#) government. He introduced a forty-hour week and two weeks of paid vacation for French workers, and devalued the Franc by 29 percent, but industrial production continued to fall and inflation erased the gains in salaries. A new government under radical politician [Édouard Daladier](#) took office in August 1938, and changed economic policies, encouraging investment and raising prices. Inflation stopped, the Franc stabilized, and production increased by 15 percent between November 1938 and June 1939. As the threat of war loomed, the government increased military spending, stimulating the economy further and increasing employment, until the beginning of the war in September 1939.^[21]

The Parisian diet was basically unchanged from it had been in the 19th century and earlier, based on meat, wine, and bread. Wine arrived in barrels, transported by river barge from the different regions of France, at the Halles aux vins, on the Quai Saint-Bernard of the Left Bank, next to the Jardin des Plantes, where it was taxed and resold. It also arrived in huge quantities at the depot of Bercy, on the right bank, which was the largest wholesale center for wine and

spirits in Europe. Meat was processed at the huge slaughterhouses built in the 19th century around the edges of the city; the largest was at [La Villette](#). Fish, fruits and vegetables arrived by truck very early in the morning at the huge iron and glass pavilions of [Les Halles](#), where they were arranged and sold to buyers from markets and restaurants.

New technology brought fresher food products to the Paris table; In 1921, the first train station for the arrival of refrigerated railway cars was opened at Paris-Ivry, allowing the easier transportation of perishable fruits and vegetables and other food products. The first delivery by air of food products took place between Nice and Le Bourget in 1920. In 1921, the first refrigerated food depots were opened at the markets of Les Halles. In August 1935, the first aerial shipment of fresh fish took place from La Baule to Paris; sardines caught that morning were on sale in Paris by seven in the evening.^[22]

Because of the economic crisis and the decline of the Paris population, little new housing was built between the wars. There were some notable changes to the interiors of apartment buildings: thanks to the introduction of elevators, the apartments of the wealthiest tenants moved to the upper floors, where the air was believed to be more healthy, while the servants moved down from the small rooms under the roof to the mezzanine or the ground floor. The old double-cage elevators were gradually replaced by more modern elevators. The hallways of the new buildings became narrower and less decorated. Beginning in the late 1930s, as the threat of war became more real, many new apartment buildings had basements which could also serve as bomb shelters.

One important addition to the housing of Paris was the *Habitation à Bon Marché*, or HBM, an apartment building built by the state for low-income Parisians. Beginning in 1920, hundreds of HBMs were built in the zone around the city cleared by the destruction of the old [Thiers Wall](#) of fortifications. Others were built in neighborhoods which the city administration identified as particularly unhealthy due to overcrowding, where epidemics of tuberculosis and other contagious diseases had been reported. Seventeen such neighborhoods were identified. One area was at porte de Clignancourt, where an outbreak of plague had taken place in 1920. The old buildings were torn down and replaced in 1933 with HBMs. The new buildings were usually made of concrete and red brick, and were solidly constructed, with large windows and ornamental ironwork. Between 1929 and 1949, the government built 22,000 low-income housing units in Paris, for 129,000 residents.^[23]

Between 1919 and 1939, seven of the original lines of the [Paris Metro](#) were gradually extended out from the center toward the suburbs, while two new lines, 9 and 11, were completed. Between 1927 and 1930 the number 7 line was extended as far as Sully-Morland, In 1934 the first line reached the suburbs at the pont de Sèvres. By 1939, the network within the city was essentially complete, with 159 kilometers of track and three hundred thirty-two stations, carrying more than a half million passengers a year.^[24]

From 1919 to 1929, the electric tramway was the major form of surface transport in Paris; there were 1,100 kilometers of tram lines on all the major streets of the city, except for the Champs-Élysées, the avenue de l'Opera and the Grands Boulevards. However, the motor bus and the growing number of automobiles threatened the existence of the tram; automobile drivers complained that the trams blocked traffic. In 1929, the Municipal Council decided to eliminate the trams within the city, and replace them with buses. On May 15, 1937, the last Paris tram made its journey from porte de Vincennes to porte de Saint-Cloud.^[25]

In 1921, the Société des transports en commun de la région Parisienne (STCRP) was formed, and took charge of surface public transport. It operated 258 kilometers of auto bus lines. Sixteen different models of bus were introduced between 1921 and 1939, mostly from

Renault. There were two thousand buses in service on the Paris streets in 1932, four thousand by 1937.

The number of taxicabs in Paris reached twenty-one thousand in 1931, many of them driven by White Russian emigres fleeing the Russian Revolution, who spoke French and new the city. With the Depression, the number of taxis fell to fourteen thousand in 1937.

The number of private cars also grew rapidly. The wide boulevards built by Haussmann enabled the city to keep traffic moving more successfully than many other cities. The first traffic lights in Paris were installed at the intersection of the rue de Rivoli and the boulevard de Sébastopol.

The most important innovation in Paris transport was the arrival of aviation and the first airport. In October 1914 a squadron of seven airplanes had been established on an airstrip at Le Bourget to protect Paris, after German planes had dropped bombs on the city. In August 1918, the first postal delivery by air arrived at this airport, carrying letters to American soldiers serving in France. The first commercial aviation line in the world, between London and Paris, opened on February 8, 1919. The first air cargo service began in 1920, with perishable food products flowing from Nice to Le Bourget. On May 21, 1927, [Charles Lindbergh](#) made his historic transatlantic flight between New York and Le Bourget. In August 1933, a national airline, [Air France](#), was organized. Le Bourget received 6,421 plane passengers in 1920, and 112 tons of freight. In 1938 it received 138,267 passengers, and 2,303 tons of freight. A second airport, Orly, was built, but was used only by the military and by flying clubs. ^[26]

Paris was well behind many other large cities in the installation of telephones. Telephones were rare, equipment was antiquated, and service was poor. By 1953, there were only 1.7 million telephones in France. As of 1928 telephone numbers began with the three letters of the central switchboard for that neighborhood (there were ten for Paris); for example, LOU for Louvre, followed by the four digit number of the subscriber. This system was in use until 1963.

The first experimental radio transmission were made in Paris in 1908, between the Pantheon and a station on the third stage of the Eiffel Tower, a distance of four kilometers. The first musical broadcast took place in November 1921, when a banquet of electric engineers at the Hotel Lutetia was entertained by musicians performing three songs at a station in the Seine-et-Marne department. An experimental broadcasting station, called Radiona, began regular broadcasts in 1922. A state broadcasting radio station, Paris-P.T.T. was created in January 1923, the first private station, founded by the newspaper *Le Petit Parisien* began broadcasting in March 1924. All the radio stations were nationalized in 1945, and were not privatized until 1982.

The first experimental television transmission in France was made at the Olympia Theater on November 3, 1930, and the first public broadcast made in April 1931, between a laboratory at Montrouge and the amphitheater of the École supérieure d'électricité. The first broadcast with sound took place in 1923, and the first broadcast of a theatrical event from the Lido theater on the Champs-Élysées in February 1933. The first official government broadcast was organized by Minister [Georges Mandel](#) on April 26, 1935. The audience for television in Paris at this time was extremely small; there were between five hundred and one thousand receivers. Like radio, it became a state monopoly in 1945, and remained so until 1982. ^[27]

Despite the hardships, Paris resumed its place as the capital of the arts during what became known as *les années folles*, or "the crazy years." The center of artistic ferment moved from Montmartre to the neighborhood of [Montparnasse](#), around the intersection of [Boulevard](#)

Raspail, to the cafés *Le Jockey*, *Le Dôme*, *La Rotonde*, and after 1927, *La Coupole*. The writers [Ernest Hemingway](#), [W.B. Yeats](#), and [Ezra Pound](#) came to Paris to take part in the *fête*. New artistic movements, including [dadaism](#), [surrealism](#), [cubism](#) and [futurism](#) flourished in Paris; It was the home and studio of [Pablo Picasso](#), [Hans Arp](#), [Max Ernst](#), [Amedeo Modigliani](#), [Marcel Duchamp](#), [Maurice Utrillo](#), [Alexander Calder](#), [Kees Van Dongen](#), and [Alberto Giacometti](#).^[28] Paris also welcomed new music and new composers, including [Erik Satie](#), [Maurice Ravel](#) and [Igor Stravinsky](#).^[29] [George Gershwin](#) came to Paris in 1928 and stayed at the [Majestic Hotel](#), where he composed *An American in Paris*, capturing the sound of the horns of the Paris taxis as they circled the *Place de l'Étoile*.^[30]

The music hall had been a popular Paris institution since the 19th century; the most famous early halls were the [Moulin Rouge](#), the [Olympia](#) and the Alhambra Music-Hall (1903). Others were the [Folies-Bergere](#) and the Casino-de-Paris. They all faced stiff competition between the Wars from the most popular new form of entertainment, the cinema. They responded by offering more complex and lavish shows. In 1911 the Olympia had introduced the giant stairway as a set for its productions, an idea copied by other music halls. The singer [Mistinguett](#) made her debut the Casino de Paris in 1895 and continued to appear regularly in the 1920s and 1930s at the [Folies Bergère](#), [Moulin Rouge](#) and Eldorado. Her risqué routines captivated Paris, and she became one of the most highly-paid and popular French entertainers of her time.^[31]

One of the most popular entertainers in Paris during the period was the American singer, [Josephine Baker](#). Baker sailed to [Paris](#), France, She first arrived in Paris in 1925 to perform in a show called "La Revue Nègre" at the [Théâtre des Champs-Élysées](#).^[32] She became an immediate success for her [erotic dancing](#), and for appearing practically nude on stage. After a successful tour of Europe, she to France to star at the [Folies Bergère](#). Baker performed the 'Danse sauvage,' wearing a costume consisting of a skirt made of a string of artificial bananas.

The music-halls suffered growing hardships in the 1930s. The Olympia was converted into a movie theater, and others closed. Others continued to thrive; In 1937 and 1930 the Casino de Paris presented shows with [Maurice Chevalier](#), who had already achieved success as an actor and singer in Hollywood.

In 1935, a twenty-year old singer named [Edith Piaf](#) was discovered in the [Pigalle](#) by nightclub owner [Louis Leplée](#), whose club *Le Gerny*, off the Champs-Élysées, was frequented by the upper and lower classes alike. He persuaded her to sing despite her extreme nervousness. Leplée taught her the basics of stage presence and told her to wear a black dress, which became her trademark apparel. Leplée ran an intense publicity campaign leading up to her opening night, attracting the presence of many celebrities, including Maurice Chevalier. Her nightclub appearance led to her first two records produced that same year, and the beginning of a legendary career.^[33]

In the early 1920s, during the era of silent films, the largest movie theater in Paris was the [Gaumont Palace](#) [fr], built in 1911 with six thousand seats, located on the [Place de Clichy](#). There were 190 movie theaters in the city in 1930, when the arrival of sound films caused movie attendance to jump; the number of theaters increased to 336 by 1940. The greatest concentration of movie theaters was on the [Grands Boulevards](#), and the [Champs-Élysées](#). The most impressive new movie theater was the [Grand Rex](#), built in 1932 in the [Art Deco](#) style. The Gaumont Palace was rebuilt in 1930 to rival the Rex, in the even more modern international style. Other great movie palaces of the period included the Marignan on the Champs-Élysées (1933), the [Eldorado](#) [fr] on [Boulevard de Strasbourg](#) (1933); and the Victor Hugo on Rue Saint-Didier.(1931).^[34]

Paris hosted the [1924 Summer Olympics](#) from May 4 to July 27, 1924. It was the second time (the first was in 1900) that Paris hosted the Games. The [Stade Olympique Yves-du-Manoir](#) in the Paris suburbs was the main venue. Forty-four nations took part in 126 different events in 17 sports. [Pierre de Coubertin](#), the founder of the modern Olympics, took part for the last time, and personally awarded the medals. Winners included British runners [Eric Liddell](#) and [Harold Abrahams](#), whose participation was the subject of the film *[Chariots of Fire](#)*. The American [Johnny Weissmuller](#), who later became famous as a film actor playing [Tarzan](#), won three gold medals and one bronze in swimming. de Coubertin also personally awarded 21 Gold medals to members of the [1922 British Mount Everest Expedition](#) including 12 Britons, 7 Indians, 1 Australian and 1 Nepalese, who had tried but failed to reach the summit of the mountain.^{[35][36]} The Paris 1924 Olympics were the first games to have an Olympic Village for the participants.

The [International Exposition of Modern Industrial and Decorative Arts](#) (*L'Exposition internationale des arts décoratifs et industriels modernes*) took place from April to October 1925, between the Esplanade of Les Invalides and the Grand and Petit Palais on the opposite bank. It was much more modest in scale than the pre-war expositions. It gave birth to the term "[Art Deco](#)", a shortened version of the words *Arts Décoratifs* in the title of the Exposition. One memorable feature was a crystal fountain made by glass designer [René Lalique](#). Unlike the earlier expositions, whose buildings were in the pure [Beaux-Arts](#) style, this Exposition featured by some of the most avant-garde architects of the time, including [Le Corbusier](#) and two architects from Soviet Russia, [Konstantin Melnikov](#), who designed the Soviet Pavilion, for which he won a gold medal, and the architect [Alexander Rodchenko](#); their buildings, in the new constructivist style, were noted for their assertive modernity and lack of ornament. The pavilion designed by Le Corbusier was called the *Esprit Nouveau* (New Spirit) and contained his design for the Paris of the future. His vision called for replacing a large part the right bank of Paris with two-hundred-meter tall skyscrapers and giant, rectangular apartment blocks.^[37]

The [Paris Colonial Exposition](#) took place in 1931 in the Bois de Vincennes. Its purpose was to highlight and economic contributions and cultures of France's colonies in Africa, Asia and the Caribbean. The United States, the UK, Germany and several other European countries also had pavilions. The Exposition was immensely popular, attracting millions of visitors. The Communist Party sponsored a counter-exhibit in the city, denouncing French imperialism, but it attracted only a few thousand visitors. A few vestiges of the Exhibit still remain; the Port Doré monument, at what used to be the entrance of the Exposition; the [Cité nationale de l'histoire de l'immigration](#) or museum of the history of immigration; the foundations the [Parc zoologique de Vincennes](#); and the [Pagode de Vincennes](#), the former pavilion of [Cameroon](#), which is now the only Buddhist Temple in Paris.

Paris hosted its last international exposition between May 24 and November 25, 1937. It had a very long title; the [Exposition internationale des " Arts et des Techniques appliqués à la Vie moderne "](#) ("International Exposition of arts and technology in modern life"). It suffered from the political tensions of the period; the communist-led unions organized strikes, so that only the pavilion of the Soviet Union was finished on schedule. It was held on both sides of the Seine at the *Champ de Mars* and the *colline de Chaillot*. The pavilions of the Soviet Union, crowned by a hammer and sickle, and of Germany, with an eagle and swastika on its summit, faced each other in the center of the exhibition. The Exposition attracted far fewer visitors than expected, and ran up a large deficit.

A few important vestiges of the Exposition remain: The [Palais de Tokyo](#), now the museum of modern art of the City of Paris; and the [Palais de Chaillot](#), with its large terrace and views of

the Eiffel Tower. The building now contains the museum of architectural monuments. The gardens and water cannons and fountains at the base of the Palais de Chaillot are also vestiges of the Exposition.^[38]

The [Art Nouveau](#) had its moment of glory in Paris beginning in 1898, but was out of fashion by 1914. The [Art Deco](#), which appeared just before the war, became the dominant style for major buildings between the wars. The primary building material of the new era was reinforced concrete. The structure of the buildings was clearly expressed on the exterior, and was dominated by horizontal lines, with rows of bow windows and small balconies. They often had classical features, such as rows of columns, but these were expressed in a stark modern form; ornament was kept to a minimum; and statuary and ornament was often applied, as a carved stone plaque on the facade, rather than expressed in the architecture of the building itself.^[39]

The leading proponent of the art deco was [Auguste Perret](#), who had designed the [Théâtre des Champs-Élysées](#), the first art deco building in Paris, in 1913, just before the War. His major achievements between the wars were the building of the *Mobilier National* (1936) and the Museum of Public Works (1939), now the Economic and Social Council, located on place d'Iéna, with its giant rotunda and columns inspired by ancient Egypt.^[40]

Some Paris buildings were transformed from Art Nouveau to art deco; the department store [La Samaritaine](#), which originally had a colorful Art-Nouveau interior and facades, was expanded and remade with characteristic art-deco features in 1933 by [Henri Sauvage](#).

The modernist architect [Le Corbusier](#), who at the age of twenty-one had worked as an assistant to Auguste Perret, opened his own architectural office with his cousin [Pierre Jeanneret](#) in 1922 and built some of his first houses in Paris. The [Villa La Roche](#), built for a Swiss pharmaceuticals magnate, was constructed in 1925, and introduced many of the themes found in Corbusier's later work. He also designed the furniture for the house.^[41] The international expositions of the 1920s and 1930s left fewer architectural landmarks than the earlier exhibitions. The 1925 Exposition of decorative arts had several very modern buildings, the Russian pavilions, the art deco *Pavillon du Collectionneur* by Ruhlmann and the *Pavillon d'Esprit* by [Le Corbusier](#), but they were all torn down when the exhibit ended. One impressive art deco building from the 1934 Colonial Exposition survived; the Museum of the Colonies at la Port Dorée, by Albert Laprade, 89 meters long, with a colonnade and a front wall entirely covered with a bas-relief by [Alfred Janniot](#) on the animals, plants, and cultures the theme the cultures of the French colonies. The interior was filled with sculpture and murals from the period, still visible today. Today the building is the [Cité nationale de l'histoire de l'immigration](#), or museum of the history of immigration.^[40]

Several new churches were built in Paris between the wars. The most prominent was the [Église du Saint-Esprit](#), located at 186 Avenue Daumesnil in the 12th arrondissement, designed by Paul Tournon. It was very modern in its construction, built of reinforced concrete covered with red bricks from Burgundy, and featured a very large cupola, 22 meters in diameter, and a clock tower 75 meters high. The design, like that of the Basilica of Sacre-Coeur, was inspired by Byzantine churches, particularly Saint-Sofia in Istanbul. The interior was decorated with murals by several notable artists, including [Maurice Denis](#).^[42]

The [Grand Mosque of Paris](#) was one of the more unusual buildings constructed during the period. Intended to honor the Muslim soldiers from the French colonies who died for France during the war, it was designed by the architect [Maurice Tranchant de Lunel](#), and built and decorated with the assistance of craftsmen from North Africa. The project was funded by the National Assembly in 1920, construction began in 1922, and it was completed in 1924, and dedicated by the President of France, [Gaston Doumergue](#), and the Sultan of Morocco, [Moulay](#)

[Youssef](#). The style was termed "Hispano-Moorish" and the design was largely influenced by the Grand Mosque of [Fez](#), Morocco.^[39]

Paris in the 1920s and 1930s was the home and meeting place of some of the world's most prominent painters, sculptors, composers, dancers, poets and writers. For those in the arts, it was, as Ernest Hemingway described it, "A moveable feast". Paris offered an exceptional number of galleries, art dealers, and a network of wealthy patrons who offered commissions and held salons. The center of artistic activity shifted from the heights of Montmartre to the neighborhood of [Montparnasse](#), where colonies of artists settled. They met at the cafes there, around the intersection of Boulevard Montparnasse and [Boulevard Raspail](#), at the cafés "Le Jockey", [Le Dôme](#), [La Rontaine](#), and after 1927, "La Coupole".

[Pablo Picasso](#) was perhaps the most famous artist in Paris, but he shared the spotlight with a remarkable group of others, including the Romanian sculptor [Constantin Brâncuși](#), the Belgian [René Magritte](#), the Italian [Amedeo Modigliani](#), the Russian émigré [Marc Chagall](#), the Catalan and Spanish artists [Salvador Dalí](#), [Joan Miró](#), [Juan Gris](#), and the German surrealist and Dadaist [Max Ernst](#). Several major artistic movements flourished in Paris at this time, including [Cubism](#), [Surrealism](#), and [Art Deco](#). The American art patron [Gertrude Stein](#), resident in Paris, played an important role in encouraging and buying works of Picasso and other artists of the period.

[Crystal Cubism](#) was featured in major exhibitions at [Léonce Rosenberg's](#) Galerie de L'Effort Moderne.^[43] Rosenberg became the official dealer of the Cubists, purchasing works, in addition to those he already owned, by artist such as [Jean Metzinger](#), [Albert Gleizes](#), [Fernand Léger](#), [Joseph Csaky](#), [Henry Laurens](#), [Georges Valmier](#) and [Henri Hayden](#).^[44] Picasso eventually switched to his brother [Paul Rosenberg's](#) gallery, who would become his dealer [Entre Deux Guerres](#).^[44]

The first museum of modern art in Paris, the [Palais de Tokyo](#), opened during the 1937 international exposition.

Between the Wars, Paris was home to the major French publishing houses and literary journals, and of France's most important writers. [Marcel Proust](#) was living at 102 Boulevard Haussmann, editing his most important work, [In Search of Lost Time](#), which he had begun in 1909 but was not finished by the time of his death in 1922. It was finally published in 1929. [Anatole France](#) won the Nobel Prize for Literature for his novels and poetry in 1921; the philosopher [Henri Bergson](#), won the Nobel Prize in 1927. Paris was the home of [Colette](#), who lived in an apartment in the [Palais Royal](#); of novelist [André Gide](#), and of the playwright-author-filmmaker [Jean Cocteau](#).

It was also home to a large community of expatriate writers from around the world. [Ernest Hemingway](#), hired as a foreign correspondent for the [Toronto Star](#), moved to Paris with his first wife Hadley in 1922 and made his first residence in a small upstairs apartment at 74 rue du Cardinal Lemoine. He remained until 1928, when he left with his second wife, Pauline. While there he wrote and published his first novel, [The Sun Also Rises](#). Others in the literary expatriate community included the poet [Ezra Pound](#), the writer and art patron [Gertrude Stein](#), and the English poet, critic novelist and editor [Ford Madox Ford](#).

In 1920, the Irish author [James Joyce](#) received an invitation from the poet Ezra Pound to spend a week with him in Paris. He ended up remaining for twenty years, writing two of his major works, [Ulysses](#) and [Finnegans Wake](#). After the war began, in late 1940, he moved to Zurich, where he died. The Russian émigré [Vladimir Nabokov](#) lived in Paris from 1937 until 1940, when he left for the United States. Eric Arthur Blair, better known under his pen name [George Orwell](#), lived in 1928 and 1929 on the rue du Pot de Fer in the fifth

arrondissement, where he worked as a dishwasher in a Paris restaurant, an experience he immortalized in [*Down and Out in Paris and London*](#).

An important meeting point for expatriate writers was the bookstore [Shakespeare and Company](#) (not to be confused with the modern bookstore of that name near Place Saint-Michel), first located at 8 rue Dupuytren from 1919 to 1922, and then from 1922 to 1940 at 12 rue de l'Odeon. It was run by the American [Sylvia Beach](#). Hemingway first met Ezra Pound here, and Beach published James Joyce's *Ulysses*, which was banned in Britain and the United States.

Prominent composers working in Paris between the Wars were [Maurice Ravel](#), [Eric Satie](#), [Francis Poulenc](#), and Igor Stravinsky. Ravel was born in 1875; one of his last works, *Boléro*, written in 1928, became his most famous and most-often performed. It was written on a commission from the Russian dancer [Ida Rubinstein](#), who had been a member of the [Ballets Russes](#) before starting her own company. The composition was a sensational success when it was premiered at the [Paris Opéra](#) on November 22, 1928, with choreography by [Bronislava Nijinska](#) and designs by [Alexandre Benois](#). Satie (1866-1925) was in poor health, due largely to a long life of excessive drinking. Nonetheless he established connections with the [Dadaist](#) movement, and wrote the music for two ballets shortly before his death.^[45]

[Igor Stravinsky](#) (1888-1971) first achieved fame in Paris just before World War I with his revolutionary compositions for the Ballets Russes. In 1920 he returned for a production of a new ballet, *Pulcinella*, with sets designed by Pablo Picasso. He, his wife and daughter were invited by designer [Coco Chanel](#) to stay in her new house in the Paris suburb of [Garches](#). Struggling for money, he obtained a contract with the Paris piano company [Pleyel et Cie](#) to re-arrange his music for their popular [player pianos](#). In February 1921 he met the Russian dancer [Vera de Bosset](#) and began a long affair with her, both in Paris and on tours around Europe. He became a French citizen in 1931 and moved into a house on the rue de Faubourg-Saint-Honoré. It was a very unhappy period for him; both his daughter and wife died of tuberculosis. In 1939, as the war approached, he left Paris for the United States; he married Vera in 1940 and settled in Los Angeles.

Many composers from around the world came to Paris in this period to take part in the city's energetic musical life. They included the American [Aaron Copland](#), the Brazilian [Heitor Villa-Lobos](#), the Hungarian [Béla Bartók](#), the Spaniard [Manuel de Falla](#), and the Russian [Sergei Prokofiev](#).^[46]

Despite its name, the most famous Parisian dance^[dubious – discuss] company, the [Ballets Russes](#), never performed in Russia. Founded by [Sergei Diaghilev](#) in 1909, it performed in Paris and internationally until Diaghilev's death in 1929. Its set designers included Picasso, [Henri Matisse](#), [Georges Braque](#), [Joan Miro](#), and [Salvador Dalí](#). Its choreographers included [Bronislava Nijinska](#) (1891-1972), the younger sister of the star dancer [Vaslav Nijinsky](#), and a young [George Balanchine](#) (1904-1983). In 1924, Balanchine, then a dancer, fled a Soviet dance company on tour in Germany and came to Paris, where Diaghilev hired him as a choreographer.^[47]

A new three-thousand seat concert hall, the [Salle Pleyel](#), was built in Paris between the wars. It was commissioned in 1927^[48] by piano manufacturer [Pleyel et Cie](#) and designed by Gustave Lion.^[48] The inauguration concert by the [Orchestre de la Société des Concerts du Conservatoire](#), featured [Robert Casadesu](#) as soloist and [Igor Stravinsky](#), [Maurice Ravel](#), and [Philippe Gaubert](#) as conductors. A fire ravaged the interior of the hall on 28 June 1928, and it was extensively renovated, and the number of seats reduced to 1,913.

RUSSIAN WRITERS, COMPOSERS AND PAINTERS IN PARISTchaikovsky in Paris (source Tchaikovsky Research)

Tchaikovsky visited Paris more frequently than any other city outside Russia, and it was one of his favourite cities. The composer's visits were as follows:

From	Until	Notes
2/14 August 1861	mid/late September 1861	On his first trip to western Europe, travelling as an interpreter and secretary to a friend of his father. "In Paris one cannot help becoming giddy and forgetting oneself", he wrote home. On the whole, life in Paris is extremely agreeable. In this place you can do anything you like, the only impossible thing being to feel bored. You only have to go out into the boulevards for your spirits immediately to rise" ^[1] .
mid/late June	late July/early August 1868	As part of his summer vacation. Here he orchestrated the overture to his new opera <i>The Voyevoda</i> .
late May 1870	early June 1870	Spending three "pleasant" days, taking in "three theatres and many walks" ^[2]
late December 1871	early January 1872	Spending just one day in Paris, on his way to <u>Nice</u> .
21 July/2 August 1873	early/mid August 1873	As part of his summer vacation.
3/15 January 1876	10/22 January 1876	Travelling with his brother <u>Modest</u> , he began work on the <u>String Quartet No. 3</u> .
27 June/9 July 1876	29 July/10 August 1876	Staying at the <i>Hôtel de Hollande</i> , before travelling to the first <u>Bayreuth</u> Festival.

1/13 November 1877	3/15 November 1877	Returning to the <i>Hôtel de Hollande</i> , after leaving Clarens in Switzerland.
18/30 December 1878	28 December 1878/9 January 1879	Staying again at the <i>Hôtel de Hollande</i> , he paid frequent visits to the <i>Comédie Française</i> .
6/18 February 1879	28 February/12 March 1879	Staying at the <i>Hôtel Meurice</i> on Rue de Rivoli, he worked on the opera The Maid of Orleans , finishing the sketches completely on 22 February/5 March.
13/25 November 1879	5/17 December 1879	While at the <i>Hôtel Meurice</i> , he completed the sketches of his Piano Concerto No. 2
28 February/11 March 1880	2/14 March 1880	Meeting his old friend Nikolay Kondratyev .
13/25 March 1881	21 March/2 April 1881	Attending the funeral of Nikolay Rubinstein (14/26 March). "I always valued Nikolay Grigoryevich highly as an artist, but did not maintain (especially recently) an affection for the man. Now it goes without saying that everything is forgotten apart from his good side, which was far greater than his weaknesses" ^[3]
2/14 January 1883	11/23 May 1883	The main purpose for Tchaikovsky's extended stay at the <i>Hôtel Richepanse</i> was to care for his niece, Tatyana Davydova , who gave birth to an illegitimate child, Georges-Léon , in Paris on 26 April/8 May. He also completed the orchestration of the opera Mazepa , and wrote the Coronation March and cantata Moscow .
9/21 February 1884	29 February/12 March 1884	To attend the christening of Georges-Léon , at the Bicêtre Hospital (12/24 February).
23 November/5	5/12 December	Writing five of the Six Romances, Op. 57 .

December 1884	1884	
15/27 May 1886	12/24 June 1886	Working on the opera The Enchantress .
4/16 August 1887	4/16 August 1887	Visiting Félix Macker and Anatoly Brandukov .
12/24 February 1888	7/19 March 1888	To rehearse and conduct three concerts of his own works (see below). He also attended numerous events held in his honour. "In Paris I found many glories, but little money" ^[4]
8/20 March 1889	28 March/9 April 1889	To attend the 20th Châtelet concert (19/31 March), conducted by Édouard Colonne , which included the <i>Theme and Variations</i> from Suite No. 3 .
10/22 March 1891	25 March/6 April 1891	To rehearse and conduct a concert of his own works (see below).
3/15 April 1891	4/16 April 1891	Visiting Paris from Rouen , Tchaikovsky learned of the death of his sister Aleksandra from a Russian newspaper.
9/21 January 1892	19/31 January 1892	Working on the sextet Souvenir de Florence .
5/17 June 1892	11/23 June 1892	Stopping on his way from Berlin to Vichy .
4/16 July 1892	6/18 July 1892	Calling on his return from Vichy to Saint Petersburg .
22 December 1892/3 January	9/21 January 1893	Travelling from Montbéliard to Brussels , and after his return from Brussels stopping in Paris again before

1893		travelling on to Odessa .
2/14 June 1893	6/18 June 1893	Returning from England, where he had received an honorary doctorate at Cambridge University.

Concerts

Tchaikovsky's conducting engagements in Paris were as follows:

16/28 February 1888	At the home of Nicolas and Marie de Benardaky , with members of Édouard Colonne 's orchestra. The programme consisted of the 2nd and 3rd movements of the Serenade for String Orchestra , Op. 48; the Nocturne , Op. 19, No. 4 (arranged for cello with orchestra) and Pezzo capriccioso , Op. 62 (cellist: Anatoly Brandukov); the piano pieces <i>Humoresque</i> (No. 2 of the Two Pieces, Op. 10), <i>Chant sans paroles</i> (No. 2 from Souvenir de Hapsal , Op. 2), and Franz Liszt 's transcription of the Polonaise from Yevgeny Onegin (pianist: Louis Diémer); the songs <i>It Was in the Early Spring</i> (No. 2 of the Six Romances, Op. 38) and <i>Bitterly and Sweetly</i> (No. 3 of the Six Romances, Op. 6), sung by Marie de Benardaky ; <i>The Terrible Moment</i> (No. 6 of the Six Romances, Op. 28), <i>None But the Lonely Heart</i> (No. 6 of the Six Romances, Op. 6), sung by Jean Louis Lassale; <i>Cradle Song</i> (No. 1 of the Six Romances, Op. 16), <i>Why?</i> (No. 3 of the Six Romances, Op. 28), sung by Olga Leibrock; <i>Don Juan's Serenade</i> (No. 1 of the Six Romances, Op. 38) and <i>Why?</i> (No. 5 of the Six Romances, Op. 6 , sung by Edouard de Reszke; <i>Does the Day Reign?</i> (No. 6 of the Seven Romances, Op. 47), specially arranged for soprano and orchestra by Tchaikovsky, sung by Marie de Benardaky ; and the Andante cantabile from String Quartet No. 1 , in an arrangement for cello and string orchestra (soloist Anatoly Brandukov).
21 February/4 March 1888	The 16th Châtelet concert, including the Serenade for String Orchestra , the Andante cantabile and Nocturne (soloist Anatoly Brandukov), the Concert Fantasia (soloist Louis Diémer) and the <i>Theme and Variations</i> from his Suite No. 3 .
28 February/11 March 1888	The 18th Châtelet concert, including the <i>Theme and Variations</i> from Suite No. 3 , the first movement of the Violin Concerto (soloist Martin Pierre Marsick), Francesca da Rimini , Nocturne (soloist Anatoly Brandukov), and two movements from the Serenade for String Orchestra .

24 March/5
April 1891

The 23rd Châtelet concert, including the [Suite No. 3](#), [Piano Concerto No. 2](#) (soloist [Vasily Sapelnikov](#)), [Sérénade mélancolique](#) (soloist Johann Wolf), the *Andante cantabile* from his [String Quartet No. 1](#) (arranged for string orchestra), [The Tempest](#), and the [Slavonic March](#).

Stravinsky in Paris (Source Wikipedia)

In June 1920, Stravinsky and his family left Switzerland for France, first settling in [Carantec, Brittany](#) for the summer while they sought a permanent home in Paris.^{[54][55]} They soon heard from [couturière Coco Chanel](#), who invited the family to live in her Paris mansion until they had found their own residence. The Stravinskys accepted and arrived in September.^[56] Chanel helped secure a guarantee for a revival production of *The Rite of Spring* by the Ballets Russes from December 1920 with an anonymous gift to Diaghilev that was claimed to be worth 300,000 francs.^[57]

In 1920, Stravinsky signed a contract with the French piano manufacturing company [Pleyel](#). As part of the deal, Stravinsky transcribed most of his compositions for their [player piano](#), the Pleyela. The company helped collect Stravinsky's [mechanical royalties](#) for his works and provided him with a monthly income. In 1921, he was given studio space at their Paris headquarters where he worked and entertained friends and acquaintances.^{[58][59][60]} The [piano rolls](#) were not recorded, but were instead marked up from a combination of manuscript fragments and handwritten notes by Jacques Larmanjat, musical director of Pleyel's roll department. During the 1920s, Stravinsky recorded [Duo-Art](#) piano rolls for the [Aeolian Company](#) in London and New York City, not all of which have survived.^[61]

Stravinsky met [Vera de Bosset](#) in Paris in February 1921,^[62] while she was married to the painter and stage designer [Serge Sudeikin](#), and they began an affair that led to Vera leaving her husband.^[63]

In May 1921, Stravinsky and his family moved to [Anglet](#), a town close to the Spanish border.^[64] Their stay was short-lived as by the autumn, they had settled to nearby [Biarritz](#) and Stravinsky completed his *Trois mouvements de Petrouchka*, a piano transcription of excerpts from *Petrushka* for [Artur Rubinstein](#). Diaghilev then requested orchestrations for a revival production of Tchaikovsky's ballet *The Sleeping Beauty*.^[65] From then until his wife's death in 1939, Stravinsky led a double life, dividing his time between his family in Anglet, and Vera in Paris and on tour.^[66] Katya reportedly bore her husband's infidelity "with a mixture of magnanimity, bitterness, and compassion".^[67]

In June 1923, Stravinsky's ballet *Les noces* (*The Wedding*) premiered in Paris and performed by the Ballets Russes.^[68] In the following month, he started to receive money from an anonymous patron from the US who insisted to remain anonymous and only identified themselves as "Madame". They promised to send him \$6,000 in the course of three years, and sent Stravinsky an initial cheque for \$1,000. Despite some payments not being sent, [Robert Craft](#) believed that the patron was famed conductor [Leopold Stokowski](#), whom Stravinsky had recently met, and theorised that the conductor wanted to win Stravinsky over to visit the US.^{[68][69]}

In September 1924, Stravinsky bought a new home in [Nice](#).^[70] Here, the composer re-evaluated his religious beliefs and reconnected with his Christian faith with help from a Russian priest, Father Nicholas.^[71] He also thought of his future, and used the experience of

conducting the premiere of his *Octet* at one of [Serge Koussevitzky](#)'s concerts the year before to build on his career as a conductor. Koussevitzky asked for Stravinsky to compose a new piece for one of his upcoming concerts; Stravinsky agreed to a piano concerto, to which Koussevitzky convinced him that he be the soloist at its premiere. Stravinsky agreed, and the *Concerto for Piano and Wind Instruments* was first performed in May 1924.^[72] The piece was a success, and Stravinsky secured himself the rights to exclusively perform the work for the next five years.^[73] Following a European tour through the latter half of 1924, Stravinsky completed his first US tour in early 1925 which spanned two months.^[73]

In May 1927, Stravinsky's opera-oratorio *Oedipus Rex* premiered in Paris. The funding of its production was largely provided by [Winnaretta Singer, Princesse Edmond de Polignac](#), who paid 12,000 francs for a private preview of the piece at her house. Stravinsky gave the money to Diaghilev to help finance the public performances. The premiere received a reaction,^[clarification needed] which irked Stravinsky, who had started to become annoyed at the public's fixation towards his early ballets.^[74] In the summer of 1927 Stravinsky received a commission from [Elizabeth Sprague Coolidge](#), his first from the US. A wealthy patroness of music, Coolidge requested a thirty-minute ballet score for a festival to be held at the [Library of Congress](#), for a \$1,000 fee. Stravinsky accepted and wrote *Apollo*, which premiered in 1928.^[75]

From 1931 to 1933, the Stravinskys lived in [Voreppe](#), a commune near [Grenoble](#) in southeastern France.^[76] In June 1934, the couple acquired French citizenship. Later in that year, they left Voreppe to live on [rue du Faubourg Saint-Honoré](#) in Paris, where they stayed for five years.^{[77][78]} The composer used his citizenship to publish his memoirs in French, entitled *Chroniques de ma Vie* in 1935, and underwent a US tour with [Samuel Dushkin](#). His only composition of that year was the *Concerto for Two Solo Pianos*, which was written for himself and his son Soulima using a special double piano that Pleyel had built. The pair completed a tour of Europe and South America in 1936.^[77] Stravinsky made his American debut as conductor in April 1937 in New York City, directing his three-part ballet *Jeu de cartes*, itself a commission for [Lincoln Kirstein](#)'s ballet company with choreography by [George Balanchine](#).^[79] Stravinsky later remembered this last European address as his unhappiest. Upon his return to Europe, Stravinsky left Paris for [Annemasse](#) near the Swiss border to be near his family, after his wife and daughters Ludmila and Milena had contracted tuberculosis and were in a sanatorium. Ludmila died in late 1938, followed by his wife of 33 years, in March 1939.^[80] Stravinsky himself spent five months in hospital at [Sancellemoz](#), during which time his mother also died.^[81]

During his later years in Paris, Stravinsky had developed professional relationships with key people in the United States: he was already working on his *Symphony in C* for the [Chicago Symphony Orchestra](#)^[82] and he had agreed to accept the Charles Eliot Norton Chair of Poetry of 1939–1940 at [Harvard University](#) and while there, deliver six lectures on music as part of the prestigious [Charles Eliot Norton Lectures](#).

[Tolstoy and Turgenev in Paris](#) (source – [arussianaffair.wordpress.com](#))

Pauline Viardot

Turgenev came to live in Paris (actually he lived there off and on for 36 years) to be close to his objet d'amour, Pauline Viardot. He had been hopelessly in love with her since 1843, but she was the wife of his good friend Louis Viardot (see <http://wp.me/p5zzbs-1R>). After staying

at the Viardots' as a 'family friend' for a really long time, he decides in 1847 that it's more appropriate to rent his own apartment, close to the Tuileries Garden.

Depressed

Around 1857, the year that Tolstoy came to visit, Turgenev lives on the Rue de Rivoli 208 or 210 (most sources say 210) with his daughter Paulinette. At that time his relationship with Pauline is not so good, and that depresses him.

50 Rue de Douai

In 1871, however, when he is 53 years old, he moves in with the Viardots at the 50 Rue de Douai. There he occupies four rooms on the third floor. By then he has become some sort of honorary consul of Russia in Paris. Ilya Repin comes to paint his portrait, and he takes part in weekly get-togethers with Maupassant, Zola, Flaubert and Georges Sand (to name but a few) in former restaurant Magny on the Rue Mazet.

After his death in 1883 in the Viardots' country house, his body is transported to Russia to be buried there. But before the coffin gets on the train, it is sent to the Russian Cathedral in the Rue Daru to get censed, even though Ivan was not religious.

Rue de Rivoli

With Tolstoy, of course, it's a different story. Not love, but adventure calls him to Paris. He arrives at the Gare du Nord on February 9th 1857. Turgenev and the writer Nekrasov, who he knows well, receive him. The first night he sleeps in the Hôtel Meurice in the Rue de Rivoli, but the next day he rents a furnished apartment in the same street on number 206.

Madness

On the evening of his arrival Tolstoy is taken to a costumed ball in the Opéra by Turgenev. Before he goes to bed that night Tolstoy writes only one word in his diary, that typifies his stay in Paris: "Madness."

Turgenev, who knows the city really well, shows him numerous places of interest. But also when Tolstoy is alone he keeps a busy schedule. He goes to lectures at the Sorbonne, to concerts, to evenings with fellow countrymen. Obviously he thinks Napoleon's grave is a disgusting display of misplaced worship. Through Turgenev he could have met a number of acclaimed French writers, but typically he doesn't think that's necessary.

The Guillotine

Tolstoy is enjoying himself tremendously until he decides one unfortunate day to attend an execution by guillotine. But seeing the infamous machine in action with his own eyes terrifies him, it disgusts him, he is disgusted with himself for going, he is disgusted with the French for inventing it and can't sleep for nights. He leaves Paris soon after.

Love-hate

In Paris too the relationship between the two writers is not always good (see <http://wp.me/p5zzbs-1Y>). Their diaries and letters clearly show that:

Turgenev, February 16 – His creaking and groaning have a very bad effect on a man like me, whose nerves are already overstrained.

Tolstoy, February 21 – Spent another pleasant evening with Turgenev and a bottle of wine by the fireside.

Tolstoy, March 4 – Dropped in on Turgenev. He is a cold and useless man, but intelligent and his art is inoffensive.

Turgenev, March 8 – I cannot establish any lasting friendship with Tolstoy, our views are too different.

Kandinsky in Paris (source – Claudine Colin Communication)

Taking refuge in Paris after leaving Germany in 1933, when the Nazis had just closed the Bauhaus school, where he had been teaching since 1922, Kandinsky set up home, with his wife Nina, in an apartment in Neuilly-sur-Seine. This is where he would develop a thoroughly original style, combining the geometric vocabulary of the Bauhaus years with random and

undulating compositions from the previous decade. What is more, influenced by his readings of scientific books about the evolution of life, a whole repertory of biomorphic motifs hailing from the world of cells and embryology began to all his works and lend a very special flavour to this latter-day style.

This period in the artist's life, which remains the least well-known to the general public, enhanced by Kandinsky's exchanges with the artistic circles of Paris, his heightened interest in the sciences, and a keener form of spirituality, was gradually marked by a sense of exile which deeply affected his art. It is the interaction between these differing factors that this exhibition intends to shed light on. To do so, thanks to a precise selection of paintings and drawings, every year of this final decade will be represented. This chronological path, sprinkled with all the biographical facts which stake it out - meetings, exhibition, and more specifically from the outbreak of World War II on, turned a political exile - his flight from Nazism—into an inner exile, informed by all sorts of both artistic and autobiographical reminiscences.

Marc Chagall in Paris and France (source – Wikipedia)

In 1910, Chagall relocated to Paris to develop his artistic style. Art historian and curator James Sweeney notes that when Chagall first arrived in Paris, Cubism was the dominant art form, and French art was still dominated by the "materialistic outlook of the 19th century". But Chagall arrived from Russia with "a ripe color gift, a fresh, unashamed response to sentiment, a feeling for simple poetry and a sense of humor", he adds. These notions were alien to Paris at that time, and as a result, his first recognition came not from other painters but from poets such as [Blaise Cendrars](#) and [Guillaume Apollinaire](#).^{[26]:7} Art historian [Jean Leymarie](#) observes that Chagall began thinking of art as "emerging from the internal being outward, from the seen object to the psychic outpouring", which was the reverse of the Cubist way of creating.^[27]

He therefore developed friendships with [Guillaume Apollinaire](#) and other *avant-garde* luminaries such as [Robert Delaunay](#) and [Fernand Léger](#).^[28] Baal-Teshuva writes that "Chagall's dream of Paris, the city of light and above all, of freedom, had come true."^{[13]:33} His first days were a hardship for the 23-year-old Chagall, who was lonely in the big city and unable to speak French. Some days he "felt like fleeing back to Russia, as he daydreamed while he painted, about the riches of Slavic folklore, his *Hasidic* experiences, his family, and especially Bella".

In Paris, he enrolled at *Académie de La Palette*, an *avant-garde* school of art where the painters [Jean Metzinger](#), [André Dunoyer de Segonzac](#) and [Henri Le Fauconnier](#) taught, and also found work at another academy. He would spend his free hours visiting galleries and salons, especially the *Louvre*; artists he came to admire included [Rembrandt](#), the *Le Nain* brothers, [Chardin](#), [van Gogh](#), [Renoir](#), [Pissarro](#), [Matisse](#), [Gauguin](#), [Courbet](#), [Millet](#), [Manet](#), [Monet](#), [Delacroix](#), and others. It was in Paris that he learned the technique of *gouache*, which he used to paint Belarusian scenes. He also visited *Montmartre* and the *Latin Quarter* "and was happy just breathing Parisian air."^[13] Baal-Teshuva describes this new phase in Chagall's artistic development:

Chagall was exhilarated, intoxicated, as he strolled through the streets and along the banks of the Seine. Everything about the French capital excited him: the shops, the smell of fresh bread

in the morning, the markets with their fresh fruit and vegetables, the wide boulevards, the cafés and restaurants, and above all the Eiffel Tower. Another completely new world that opened up for him was the kaleidoscope of colours and forms in the works of French artists. Chagall enthusiastically reviewed their many different tendencies, having to rethink his position as an artist and decide what creative avenue he wanted to pursue.^{[13]:33}

During his time in Paris, Chagall was constantly reminded of his home in Vitebsk, as Paris was also home to many painters, writers, poets, composers, dancers, and other émigrés from the Russian Empire. However, "night after night he painted until dawn", only then going to bed for a few hours, and resisted the many temptations of the big city at night.^{[13]:44} "My homeland exists only in my soul", he once said.^{[27]:viii} He continued painting Jewish motifs and subjects from his memories of Vitebsk, although he included Parisian scenes— the Eiffel Tower in particular, along with portraits. Many of his works were updated versions of paintings he had made in Russia, transposed into **Fauvist** or **Cubist** keys.^[7]

Chagall developed a whole repertoire of quirky motifs: ghostly figures floating in the sky, ... the gigantic fiddler dancing on miniature dollhouses, the livestock and transparent wombs and, within them, tiny offspring sleeping upside down.^[7] The majority of his scenes of life in Vitebsk were painted while living in Paris, and "in a sense they were dreams", notes Lewis. Their "undertone of yearning and loss", with a detached and abstract appearance, caused Apollinaire to be "struck by this quality", calling them "surnaturel!" His "animal/human hybrids and airborne phantoms" would later become a formative influence on **Surrealism**.^[7] Chagall, however, did not want his work to be associated with any school or movement and considered his own personal language of symbols to be meaningful to himself. But Sweeney notes that others often still associate his work with "illogical and fantastic painting", especially when he uses "curious representational juxtapositions".^{[26]:10}

Sweeney writes that "This is Chagall's contribution to contemporary art: the reawakening of a poetry of representation, avoiding factual illustration on the one hand, and non-figurative abstractions on the other". **André Breton** said that "with him alone, the metaphor made its triumphant return to modern painting".^{[26]:7}

In 1923, Chagall left Moscow to return to France. On his way he stopped in Berlin to recover the many pictures he had left there on exhibit ten years earlier, before the war began, but was unable to find or recover any of them. Nonetheless, after returning to Paris he again "rediscovered the free expansion and fulfillment which were so essential to him", writes Lewis. With all his early works now lost, he began trying to paint from his memories of his earliest years in Vitebsk with sketches and oil paintings.^[7]

He formed a business relationship with French art dealer **Ambroise Vollard**. This inspired him to begin creating etchings for a series of illustrated books, including **Gogol's** *Dead Souls*, the Bible, and the *La Fontaine's Fables*. These illustrations would eventually come to represent his finest printmaking efforts.^[7] In 1924, he travelled to **Brittany** and painted *La fenêtre sur l'Île-de-Bréhat*.^[32] By 1926 he had his first exhibition in the United States at the Reinhardt gallery of New York which included about 100 works, although he did not travel to the opening. He instead stayed in France, "painting ceaselessly", notes Baal-Teshuva.^[13] It was not until 1927 that Chagall made his name in the French art world, when art critic and historian **Maurice Raynal** awarded him a place in his book *Modern French Painters*. However, Raynal was still at a loss to accurately describe Chagall to his readers:

Chagall interrogates life in the light of a refined, anxious, childlike sensibility, a slightly romantic temperament ... a blend of sadness and gaiety characteristic of a grave view of life. His imagination, his temperament, no doubt forbid a Latin severity of composition.^{[8]:314}

ANNEES FOLLES – THE CRAZY YEARS OF THE 1920s IN PARIS

(source – Wikipedia)

The term *Années folles* ("crazy years" in French) refers to the decade of the 1920s in [France](#). It was coined to describe the rich social, artistic, and cultural collaborations of the period.^[1] The same period is also referred to as the [Roaring Twenties](#) or the [Jazz Age](#) in the [United States](#). In Germany, it is sometimes referred to as the [Golden Twenties](#) because of the economic boom that followed [World War I](#). The [Utopian positivism](#) of the 19th century and its progressive creed led to unbridled [individualism](#) in France. [Art nouveau](#) extravagance began to evolve into [Art Deco](#) geometry after [the First World War](#). [André Gide](#), who founded the [Nouvelle Revue Française](#) literary review in 1908, influenced [Jean-Paul Sartre](#) and [Albert Camus](#). [Tristan Tzara](#)'s 1918 Dada manifesto and the resulting Dada movement were very much a product of the [interbellum](#): "Dadaists both embraced and critiqued modernity, imbuing their works with references to the technologies, newspapers, films, and advertisements that increasingly defined contemporary life".^[2] All these served as the precursors for the *Années folles*.

Cafés around Paris became places where artists, writers, and others gathered. On the [Rive Gauche](#) (left bank) the scene centered around cafés in Montparnasse while on the [Rive Droite](#) (right bank), the Montmartre area. The *Années folles* in [Montparnasse](#) featured a thriving art and literary scene centered on cafés such as [Brasserie La Coupole](#), [Le Dôme Café](#), [Café de la Rotonde](#), and [La Closerie des Lilas](#) [fr] as well as salons like [Gertrude Stein](#)'s in the [rue de Fleurus](#) [fr]. The [Rive Gauche](#), or left bank, of the [Seine](#) in [Paris](#), was and is primarily concerned with the arts and the sciences.^[3] Many artists settled there and frequented cabarets like [Le Boeuf sur le Toit](#) and the large [brasseries](#) in Montparnasse. American writers of the [Lost Generation](#), like [F. Scott Fitzgerald](#) and [Ernest Hemingway](#), met and mingled in Paris with exiles from dictatorships in Spain and [Yugoslavia](#).

The painters of the [School of Paris](#) for example included among others [Chaim Soutine](#), [Amedeo Modigliani](#) and [Marc Chagall](#), Lithuanian, Italian, and Russian, respectively. Later the American [Henry Miller](#), like many other foreigners, gravitated to the [rue Vavin](#) [fr] and [Boulevard Raspail](#). Montparnasse was, he said, "the navel of the world".^[4] [Gertrude Stein](#) also lived in Montparnasse during this period. Montmartre was a major center of Paris nightlife and had been famous for its cafés and dance halls since the 1890s. Trumpeter [Arthur Briggs](#) played at *L'Abbaye* and transvestites frequented *La Petite Chaumière*.^[5] After World War I, the artists who had inhabited the [ginguettes](#) and cabarets of Montmartre, invented [post-Impressionism](#) during the *Belle Époque*. In 1926, the facade of the [Folies Bergère](#) building was redone in [Art Deco](#) style by the artist [Maurice Pico](#) [fr], adding it to the many Parisian theatres of the period in this architectural style.^[6]

[Surrealism](#) came to the forefront in the 1920s cultural scene, bringing new forms of expression to poetry with authors like [André Breton](#), whose *Surrealist Manifesto* appeared in 1924, [Louis Aragon](#), [Paul Éluard](#), and [Robert Desnos](#). Émigré artists had created [Post-Impressionism](#), [Cubism](#), and [Fauvism](#) in Paris before World War I, and included [Pablo Picasso](#), Marc Chagall, Amedeo Modigliani, and [Piet Mondrian](#), along with French artists [Pierre Bonnard](#), [Henri Matisse](#), [Jean Metzinger](#), and [Albert Gleizes](#). Surrealists also included artists like [Max Ernst](#), [Joan Miró](#), [Salvador Dalí](#), and [Francis Picabia](#), sculptors like [Jean Arp](#), [Germaine Richier](#) and even early film-makers, like [Luis Buñuel](#) and [René](#)

[Clair](#). [Jean Cocteau](#), while he denied belonging to the surrealists, was unquestionably avant-garde and collaborated with many of its members.

In the 1920s, Parisian nightlife was greatly influenced by American culture. One of its greatest influences was the [ragtime](#) called [jazz](#), which became very popular in Paris. "Ragtimitis" came to Paris with a rendition of "[The Memphis Blues](#)" by a U.S. Army band led by New York Army National Guard Lieutenant [James Reese Europe](#). The band, known as the [Harlem Hellfighters](#) of the [369th Infantry Regiment](#), "... started ragtimitis in France".^[7] According to band member [Noble Sissle](#). It was very successful in 1925 at the [Théâtre des Champs-Élysées](#) where the *Revue Nègre* also was playing, led first by [Florence Mills](#), known by her stage name as Flossie Mills, and later by [Josephine Baker](#).

In 1926, Baker, an African-American expatriate singer, dancer, and entertainer, caused a sensation at the [Folies Bergère](#). In a new revue, *La Folie du Jour*, in which she danced the number "Fatou" wearing a costume revealing all but a skirt made of a string of artificial bananas. Wearing only her [loincloth](#) of bananas, Baker suggestively performed "[danse sauvage](#)" to a [Charleston tempo](#) – a genre still new to Europe. Her French producer Jacques-Charles produced her dance numbers with French preconceptions of eroticized savages in mind.^[8] Baker performed the piece mostly nude with her partner, Joe Alex.^[9] This dance inspired a 1929 [tempera](#) painting titled *Josephine Baker*, first shown by the painter [Ivanhoe Gambini](#) in an exhibition of the *Radiofuturista Lombardo* group he founded.^[10]

The scandal which erupted over Baker's dancing gave way to enthusiasm and quickly generated excitement among Parisians for [jazz](#) and [black music](#). The Charleston can be danced solo, in pairs or in groups, to the rhythms of jazz. It is based on the movements of the body weight from one leg to the other, with the feet turned inward and knees slightly bent.

Of all the fashionable [cabarets](#), the most famous was called [Le Boeuf sur le Toit](#) where the pianist and French composer [Jean Wiener](#) played. Such entertainment reached only a tiny part of the French population, the elite. Nevertheless, it gave the impulse, created the event.

American culture of the [Roaring Twenties](#) had a substantial influence on France, which imported jazz, the [Charleston](#), and the [shimmy](#), as well as [cabaret](#) and [nightclub](#) dancing. Interest in American culture increased in the Paris of the 1920s, and shows and stars of [Broadway theatre](#) introduced as innovations for the élite and were imitated thereafter.

This was the case for the famous *Revue Nègre* in 1925 at the [Théâtre des Champs-Élysées](#). [Josephine Baker](#) danced the [Charleston](#) almost naked, with provocative gestures set to music by [Sidney Bechet](#). Important Paris designers like [Paul Poiret](#) fought to design clothes for her.^[11] Inspired and influenced by the [French Colonial Empire](#), Josephine Baker put on *La Folie du Jour* in 1926, and from the [cafés chantants](#), also successfully picked up popular songs such as [La Petite Tonkinoise](#) [fr] by [Vincent Scotto](#). In 1927 she starred in the silent film *Siren of the Tropics*, which opened to rave reviews. The 1930 song [J'ai deux amours](#) [fr] enshrined Baker as a full-featured star of Parisian nightlife, who not only danced, but also commented on the music and did comedy. While she appeared at the [Folies Bergère](#), Baker opened her own nightclub, called "Chez Joséphine", in the rue Fontaine. [Paul Guillaume](#) in 1919 organized a "Negro festival" at the Théâtre des Champs-Élysées. Six years later, he also produced the Paris *Revue nègre* [fr]. On rue Blomet, the *Bal Nègre* [cabaret](#) attracted both aesthetes and the curious.

The 1920s also marked a renewal in ballet. The [Ballets Russes](#) were based in Paris during this time. In 1921 the [Ballets suédois](#) offered *L'Homme et son désir* by [Paul Claudel](#), with music by [Darius Milhaud](#). The company then presented *Les mariés de la tour Eiffel*, written by Jean Cocteau. Alas, it did not meet with public success. In 1923 another ballet was born, *La*

création du monde; [Darius Milhaud](#) wrote the music, and [Blaise Cendrars](#) the scenario. [Fernand Léger](#) designed the costumes and put onto the stage gigantic animals, birds, insects and totemic gods. The adventure of the [Ballets suédois](#) ended in 1924 with a ballet called *Relâche* written by [Erik Satie](#) and sets by [Francis Picabia](#).

[Salon gatherings](#) were another important form of entertainment. [Princess de Polignac's](#) gatherings continued to be important to avant-garde music. The circles of Madame de [Noailles](#) included Proust, [Francis Jammes](#), [Colette](#), Gide, [Frédéric Mistral](#), [Robert de Montesquiou](#), [Paul Valéry](#), Cocteau, [Pierre Loti](#), [Paul Hervieu](#), and [Max Jacob](#).

During this period the [music hall](#) permanently replaced the [café-chantant](#). People often went to the [Casino de Paris](#), the Paris concert, the [concert Mayol](#) and the theater; spectacles, attractions, and songs occurred at a rapid pace. Artistic productions had a meteoric rise. Some of the best-known examples were American-influenced shows at the [Casino de Paris](#) -- *Paris qui dance* (1919), *Cach' ton piano* (1920), and *Paris qui jazz* (1920–21), *Mon homme* and *Dans un fauteuil* gave rise to stardom for [Maurice Chevalier](#) and [Mistinguett](#). American influences such as [musicals](#) underlay the success of the [Folies Bergère](#), the famous "Mad Berge", inaugurated with *Les Folies raging* in 1922.

A number of classical music composers, such as those of the [School of Paris](#) and [Les Six](#), also flourished at this time. "The musical influence of Paris, dominated first by Debussy and then by Stravinsky, seems to have been almost inescapable for composers in the first four decades of the century."^[12]

[Operetta](#) had a turning point on 12 November 1918 with the premiere of [Phi-Phi](#) by [Henri Christiné](#) and [Albert Willemetz](#). Up to a thousand performances were played in just two years. The popular [Dédé](#) was staged in 1921 by [Maurice Chevalier](#). Operetta attracted talented composers such as [Marseille's Vincent Scotto](#), and also [Maurice Yvain](#) (a composer of [Mistinguett's](#) signature song *Mon Homme*), and author [Sacha Guitry](#), who wrote the [libretto](#) for *L'amour masqué*. In the [Olympia](#) at the [Bobino](#), the [Théâtre de la Gaîté-Montparnasse](#) showcased [Marie Dubas](#) and [Georgius](#), who inaugurated the Singing Theatre by staging popular songs. From 1926, American titles such as [No, No, Nanette](#), [Rose-Marie](#) and [Show Boat](#) began to be adapted for French viewers.

Silent film, called "cinéma", rose to popularity in the 1920s. Scientists of the time were predicting little future for it. Silent film is considered by some as the carefree innocence of years or 7th Art. [Max Linder](#), after being discovered by [Charles Pathé](#), became integral in making the film a cultural phenomenon. European film production almost completely stopped during World War I, as most actors were drafted into the war. The public took refuge in theaters trying to forget the horrors of the front with films such as [Charlie Chaplin's A Dog's Life](#). [Hollywood](#) films saw massive growth in demand thanks to a sharp decline in European production; it exported an increasing number of films. In 1919, films from the United States accounted for about 90% of films screened in Europe. Some films showed the influence of surrealism, with director [Luis Buñuel](#) collaborating with Salvador Dalí on his first short film, *Un Chien Andalou*. [René Clair's](#) silent films blended comedy and fantasy.

In the Paris of the 1920s, the theater was essentially dominated by four directors -- [Louis Jouvet](#), [Georges Pitoëff](#), [Charles Dullin](#) and [Gaston Baty](#). They decided in 1927 to join efforts to create the "Cartel of Four." However, they had much less success than [Sacha Guitry](#) in [Théâtre des Variétés](#). There are also parts of [Alfred Savoir](#), comedies of [Édouard Bourdet](#) and those of [Marcel Pagnol](#) that met with some success. Specifically, the theatrical performance was a great success with audiences and had an undeniable renewal in 1920, first at the stage performance. Around the "Cartel" develops a creative effort to bring in staging the concerns and aspirations of the time. The change is also reflected in the choice of themes and

atmosphere that emerges from the works presented. But parallel to this, the educated public is interested elites increasingly to authors and works that combine classical in the form and the opposition reality/dream at the theatrical atmosphere. Also, the theater [Jean Cocteau](#), the first pieces of [Jean Giraudoux](#) such as *Siegfried* in 1928 and the works of Italian [Luigi Pirandello](#) are famous examples that were very successful. In 1920 post-impressionist painter [Nils Dardel](#) and de Maré together created [Ballets suédois](#) at the Théâtre des Champs-Élysées. In the autumn of 1924, [Giorgio de Chirico](#) curated the scenography and costumes for [Pirandello's La Giara](#).

Along with the elite culture that characterized the 1920s, there arose at the same time in Paris, a popular culture. The [First World War](#) upset many things, even in song. After four years without *Belle Époque*, new artists emerged in fashionable places. The music hall, for example, while attracting artists and intellectuals in search of novelty, also gives the popular media. There certainly has the exotic big fees journals [Moulin Rouge](#). In the same period were the beginnings of [Maurice Chevalier](#), the ultimate illustration of good French mood through one of his songs, "[Valentine](#)". The lead dancer [Mistinguett](#), nicknamed *La Miss*, had successful popular tunes such as *Always on the grind, I'm fed up*. All shows, however, does not reduce as the [review](#).

The *garçonne* ([flapper](#)) look in women's fashion emerged in Paris, promoted especially by [Coco Chanel](#). The boyish look was characterized by a loose, streamlined, androgynous silhouette where neither the bust nor the waist are evident, accompanied by a short hairdo. It became the symbol of the emancipated woman: free and autonomous, and expressing a new social freedom for a woman—she goes out on the town, smokes, dances, engages in sports or outdoor activities, drives a car, goes on trips—and, flying in the face of moral conventions of the day, she flaunts an extra-marital liaison, perhaps even her homo- or bisexuality, or cohabits openly with a partner.

Also by Chanel, the celebrated [little black dress](#) came out in 1926. A straight sheath with 3/4 sleeves and no collar, the [crêpe de Chine](#) tube all in black (a color previously reserved for bereavement) was the perfect evocation of *garçonne* style, erasing the forms of the female body. Copied many times over, this "Ford signed 'Chanel'" as [Vogue magazine](#) dubbed it, referring to the mass-produced American car, would become a classic item of [womenswear of the 1920s](#) and beyond.^[13]

The *Années folles* were also a period of strong economic growth. New products and services in booming markets boost the economy: radio, automobile, aviation, oil, electricity. French production of [hydropower](#) increases eightfold during the decade.^[14] Cheaper electricity favored industrial companies, which in 1928 had three of the top five highest [market capitalizations](#) on the [Paris stock exchange](#) and five out of the top ten, in a decade where total stock market [valuation](#) soared by a factor of 4.4.^[15] The 6th is a young innovative company, which is only fifteen [Air Liquide](#), already has a global stature. The manufacturing production index reached in 1928 the level of 139 for a 100 in 1914,^[16] with very strong sectoral disparities: it is only 44 for the index [shipbuilding](#) 100 to steel and 422 to the [automobile](#).^[17] The French overall index fell to 57 in 1919 and 50 in 1921, but already risen to 104 in 1924. It took 6 years to clear the [shortage](#) of energy caused by the reconstruction of the northern mines, that the Germans had drowned during the [World War I](#).

[Radio](#) played a leading role, becoming a preferred vehicle for the new [mass culture](#). It provided greater information on news and culture to an increasing number of people, especially the working classes. Radio quickly propelled [Mistinguett](#) and [Maurice Chevalier](#) to the rank of national and international stardom, and they quickly become icons of Parisian lifestyle.

JAZZ AGE

(source – Wikipedia)

The **Jazz Age** was a period in the 1920s and 1930s in which [jazz](#) music and dance styles rapidly gained nationwide popularity in the United States. The Jazz Age's cultural repercussions were primarily felt in the United States, the birthplace of jazz. Originating in [New Orleans](#) as mainly sourced from culture of the [diaspora](#). Jazz played a significant part in wider cultural changes in this period, and its influence on [popular culture](#) continued long afterward. The Jazz Age is often referred to in conjunction with the [Roaring Twenties](#), and in the United States it overlapped in significant cross-cultural ways with the [Prohibition Era](#). The movement was largely affected by the introduction of [radios](#) nationwide. During this time, the Jazz Age was intertwined with the developing cultures of young people. The movement also helped start the beginning of the European Jazz movement. American author [F. Scott Fitzgerald](#) is widely credited with coining the term, first using it in his 1922 short story collection titled [Tales of the Jazz Age](#).^[1]

[Jazz](#) is a music genre that originated in the African-American communities of [New Orleans](#), United States,^[2] in the late 19th and early 20th centuries, and developed from roots in [blues](#) and [ragtime](#).^[3] New Orleans provided a great opportunity for the development of jazz because it was a port city with many cultures and beliefs intertwined.^[4] While in New Orleans, jazz was influenced by [Creole music](#), ragtime, and blues.^[5] Jazz is seen by many as "America's classical music".^[6] In the beginning of the 20th century, [dixieland](#) jazz developed as an early form of jazz.^[7] In the 1920s, jazz became recognized as a major form of musical expression. It then emerged in the form of independent [traditional](#) and popular musical styles, all linked by the common bonds of African-American and European-American musical parentage with a performance orientation.^[8] From Africa, jazz got its rhythm, "blues", and traditions of playing or singing in one's own expressive way. From Europe, jazz got its harmony and instruments. Both used improvisation, which became a large part of jazz.^[4]

[Louis Armstrong](#) brought the improvisational solo to the forefront of a piece.^[5] Jazz is generally characterized by [swing](#) and [blue notes](#), [call and response vocals](#), [polyrhythms](#) and [improvisation](#). From 1919, [Kid Ory](#)'s Original Creole Jazz Band of musicians from New Orleans played in San Francisco and Los Angeles, where in 1922 they became the first black jazz band of New Orleans origin to make recordings.^{[18][19]} The year also saw the first recording by [Bessie Smith](#), the most famous of the 1920s blues singers.^[20] Chicago, meanwhile, was the main center developing the new "[Hot Jazz](#)", where [King Oliver](#) joined [Bill Johnson](#). [Bix Beiderbecke](#) formed The Wolverines in 1924.

The same year, [Louis Armstrong](#) joined the [Fletcher Henderson](#) dance band^[21] as featured soloist, leaving in 1925. The original New Orleans style was polyphonic, with theme variation and simultaneous collective improvisation. Armstrong was a master of his hometown style, but by the time he joined Henderson's band, he was already a trailblazer in a new phase of jazz, with its emphasis on arrangements and soloists. Armstrong's solos went well beyond the theme-improvisation concept, and extemporized on chords, rather than melodies. According to Schuller, by comparison, the solos by Armstrong's bandmates (including a young [Coleman Hawkins](#)), sounded "stiff, stodgy," with "jerky rhythms and a grey undistinguished tone quality."^[22] The following example shows a short excerpt of the straight melody of "Mandy, Make Up Your Mind" by [George W. Meyer](#) and Arthur Johnston (top), compared with

Armstrong's solo improvisations (below) (recorded 1924).^[23] (The example approximates Armstrong's solo, as it does not convey his use of swing.)

Armstrong's solos were a significant factor in making jazz a true 20th-century language. After leaving Henderson's group, Armstrong formed his virtuosic [Hot Five](#) band, which included instrumentalist's Kid Ory (trombone), Johnny Dodds (clarinet), Johnny St. Cyr (banjo), and wife Lil on piano, where he popularized [scat singing](#).^[24]

[Jelly Roll Morton](#) recorded with the [New Orleans Rhythm Kings](#) in an early mixed-race collaboration, then in 1926 formed his [Red Hot Peppers](#). There was a larger market for jazzy dance music played by white orchestras, such as [Jean Goldkette](#)'s orchestra and [Paul Whiteman](#)'s orchestra. In 1924, Whiteman commissioned [Gershwin's Rhapsody in Blue](#), premiered by Whiteman's Orchestra. By the mid-1920s, Whiteman was the most popular bandleader in the U.S. His success was based on a "rhetoric of domestication" according to which he had elevated and rendered valuable a previously inchoate kind of music.^[25] Other influential large ensembles included Fletcher Henderson's band, Duke Ellington's band (which opened an influential residency at the [Cotton Club](#) in 1927) in New York, and [Earl Hines'](#) Band in Chicago (who opened in The Grand Terrace Cafe there in 1928). All significantly influenced the development of big band-style swing jazz.^[26] By 1930, the New Orleans-style ensemble was a relic, and jazz belonged to the world.^[27] Several musicians grew up in musical families, where a family member would often teach how to read and play music. Some musicians, like [Pops Foster](#), learned on homemade instruments.^[28]

Urban radio stations played African-American jazz more frequently than suburban stations, due to the concentration of African Americans in urban areas such as New York and Chicago. Younger demographics popularized the black-originated dances such as the Charleston as part of the immense cultural shift the popularity of jazz music generated.^[29]

The 1930s belonged to popular [swing](#) big bands, in which some virtuoso soloists became as famous as the band leaders. Key figures in developing the "big" jazz band included bandleaders and arrangers [Count Basie](#), [Cab Calloway](#), [Jimmy](#) and [Tommy Dorsey](#), [Duke Ellington](#), [Benny Goodman](#), [Fletcher Henderson](#), [Earl Hines](#), [Harry James](#), [Jimmie Lunceford](#), [Glenn Miller](#) and [Artie Shaw](#). Although it was a collective sound, swing also offered individual musicians a chance to "solo" and improvise melodic, thematic solos which could at times be complex "important" music.

Over time, social strictures regarding racial segregation began to relax in America: white bandleaders began to recruit black musicians and black bandleaders recruit white ones. In the mid-1930s, Benny Goodman hired pianist [Teddy Wilson](#), vibraphonist [Lionel Hampton](#) and guitarist [Charlie Christian](#) to join small groups. In the 1930s, Kansas City Jazz as exemplified by tenor saxophonist [Lester Young](#) marked the transition from big bands to the bebop influence of the 1940s. An early 1940s style known as "jumping the blues" or [jump blues](#) used small combos, uptempo music and blues chord progressions, drawing on [boogie-woogie](#) from the 1930s. The introduction of large-scale radio broadcasts enabled the rapid national spread of jazz in 1932. The radio was described as the "sound factory." Radio made it possible for millions to hear music for free — especially people who never attended expensive, distant big city clubs.^[30] These broadcasts originated from clubs in leading centers such as New York, Chicago, Kansas City, and Los Angeles. There were two categories of live music on the radio: concert music and big band dance music. The concert music was known as "potter palm" and was concert music by amateurs, usually volunteers.^[31] Big band dance music is played by professionals and was featured from nightclubs, dance halls, and ballrooms.^[32]

Musicologist [Charles Hamm](#) described three types of jazz music at the time: black music for black audiences, black music for white audiences, and white music for white

audiences.^[33] Jazz artists like Louis Armstrong originally received very little airtime because most stations preferred to play the music of white American jazz singers. Other jazz vocalists include Bessie Smith and [Florence Mills](#). In urban areas, such as Chicago and New York, African-American jazz was played on the radio more often than in the suburbs. Big-band jazz, like that of [James Reese Europe](#) and Fletcher Henderson in New York, attracted large radio audiences.^[32]

Young people in the 1920s used the influence of jazz to rebel against the traditional culture of previous generations. This youth rebellion of the 1920s included such things as [flapper](#) fashions, women who smoked cigarettes in public, a willingness to talk about sex freely, and radio concerts. Dances like the [Charleston](#), developed by African Americans, suddenly became popular among the youth. Traditionalists were aghast at what they considered the breakdown of morality.^[34] Some urban middle-class African Americans perceived jazz as "devil's music", and believed the improvised rhythms and sounds were promoting promiscuity.^[35]

With women's [suffrage](#)—the right for women to vote—at its peak with the ratification of the [Nineteenth Amendment](#) on August 18, 1920, and the entrance of the free-spirited flapper, women began to take on a larger role in society and culture. With women now taking part in the work force after the end of the First World War there were now many more possibilities for women in terms of social life and entertainment. Ideas such as equality and open sexuality were very popular during the time and women seemed to capitalize on these ideas during this period. The 1920s saw the emergence of many famous women musicians, including Bessie Smith. Bessie Smith also gained attention because she was not only a great singer but also an African-American woman. She has grown through the ages to be one of the most well respected singers of all time. Singers such as [Billie Holiday](#) and [Janis Joplin](#) were inspired by Bessie Smith.^[36] [Lovie Austin](#) (1887–1972) was a Chicago-based bandleader, session musician (piano), composer, singer, and arranger during the 1920s [classic blues](#) era. She and [Lil Hardin Armstrong](#) often are ranked as two of the best female [jazz blues](#) piano players of the period.^{[37][38]} Piano player Lil Hardin Armstrong was originally a member of King Oliver's band with Louis, and went on to play piano in her husband's band the [Hot Five](#) and then his next group called the [Hot Seven](#).^[39] It was not until the 1930s and 1940s that many women jazz singers, such as Bessie Smith and Billie Holiday were recognized as successful artists in the music world.^[39] Another famous female vocalist, dubbed "The First Lady of Song," Ella Fitzgerald was the one of the more popular female jazz singers in the United States for more than half a century. In her lifetime, she won 13 Grammy awards and sold over 40 million albums. Her voice was flexible and wide-ranging. She could sing ballads, jazz, and imitate every instrument in an orchestra. She worked with all the jazz greats, including Duke Ellington, Count Basie, Nat King Cole, Frank Sinatra, Dizzy Gillespie and Benny Goodman.^[40] These women were persistent in striving to make their names known in the music industry and to lead the way for many more women artists to come.^[39]

The birth of jazz is credited to African Americans.^[41] But it was modified to become socially acceptable to middle-class white Americans. Those critical of jazz saw it as music from people with no training or skill.^[42] White performers were used as a vehicle for the popularization of jazz music in America. Although jazz was taken over by the white middle-class population, it facilitated the mesh of African American traditions and ideals with white middle-class society.^[32] The migration of African Americans from the American South introduced the culture born from a repressive, unfair society to the American north where navigating through a society with little ability to change played a vital role in the birth of jazz.^[43] Some famous black artists of the time were [Louis Armstrong](#), [Duke Ellington](#), and [Count Basie](#).^[44]

CONCLUSION

“You are free and that is why you are lost.” – Franz Kafka

Kafka perceived as no one else the *Zeitgeist*, the Spirit of the Age, the characteristics of the twelfth century, as Europe achieved freedom but it got lost. We have achieved the apex of culture, of arts, of literature, of music, of science, but we lost it all in World War II and the Holocaust. Then, we received a second chance after the war, but after obtaining freedom we lost the vision again in the journey, our compass has lost its direction, the world has become literate without culture, no ethics, no social justice. When we lose our way, we usually come back to the starting point and try to find what went wrong. That is what I tried to do in my book, trying to find what happened in the twelfth century, how we had all the answers, but got lost.

About 300,000 people came out in Atlanta for the film *Gone with the Wind*'s premiere at the [Loew's Grand Theatre](#) on December 15, 1939. It was the climax of three days of festivities which included a parade of limousines featuring stars from the film, receptions, and a costume ball. Black cast members were prevented from attending the premiere due to Georgia's laws, which kept them from sitting with their white colleagues. In the meanwhile, in Paris in anticipation of air raids the stained glass windows of the Sainte-Chapelle were taken down. At the Louvre the major works of art were put into crates and were carried in slow convoys of trucks, with headlights off to observe the blackout, to the chateaux of the Loire Valley. The architectural landmarks of the city were protected by sandbags. The French Army waited in the fortifications of the Maginot Line while in Paris ration cards for gasoline were issued.

On the same day or two of *Gone with the Wind*'s premiere three light cruisers of the British Navy had met and mastered Germany's powerful pocket battleship Admiral Graf Spee near Montevideo, Uruguay. Soviet Union was expelled from the League of Nations because of its invasion of Finland, but Finnish troops stood firm against the invaders, unlike most of the other European nations that capitulated under Germany and the Soviet Union's invasions. Quite lively engagements between French and German reconnaissance troops took place. We can see in *Le Matin* of Friday December 15, 1939, an article “Woe to the isolates – in the Europe of Hitler and Stalin a small state is lost. May those who condemn crime but are afraid of the criminal draw the conclusion in due time.” Exceptionally moving was the intervention of Poland in the League of Nations. Sick, half paralyzed, a living image of his people, the composer and pianist Ignacy Jan Paderewski, recently appointed Chief of the National Council of Poland, former Prime Minister of Poland, had been carried into the hall of the League of Nations and approved with his bleached head every sentence of the Polish delegate, describing the cruel fate of Poland conquered by Nazi Germany & Communist Soviet Union.

The most exhilarating twelfth century in the history of culture 1820-1939 is about to end and it is *Götterdämmerung; Twilight of the Gods*, as in the last of [Richard Wagner](#)'s cycle of 4 [music dramas](#) titled *Der Ring des Nibelungen*, which received its premiere at the [Bayreuth Festspielhaus](#) on 17 August 1876. The title is a translation into German of the [Old Norse](#) phrase *Ragnarök*, which in [Norse mythology](#) refers to a prophesied war among various beings and gods that ultimately results in the burning, immersion in water, and renewal of the world. But the New World was not the Third Reich, as Hitler a great admirer of the anti-

Semitic Wagner wanted to be, nor a Communist world. Both extremist ideologies did not prevail – Nazism ended in 1945, Fascism took a little longer to disappear, and Communism lasted until the end of the twentieth century. Is our world “significantly” better than the world that prevailed in the twelfth of this book? In what aspects – culture, rights, welfare, freedom?

In many aspects yes – there is almost no illiteracy, most of the nations are free, many more states are democracies, culture has become accessible to almost everybody, quality of living has increased by far. But other dangers are ahead of us, we may not be illiterate but we are much less cultural than what we were in the book’s twelfth, at least among the elites. We don’t seize the opportunities that are available to us, Europe is succumbing once more to extremism – Muslim fundamentalism, lack of cultural and ethos integration by a large proportion of the masses of refugees, populism, neoliberalism, quasi democracies, rising of extreme right parties, separationism, returning to religion and fanaticism, overlooking mass murder taking place in Asia and Africa, not reacting firmly against terrorism and a coalition of hell between extreme left, extreme right, anti-Semitism, vindicating Ayatullahs’ Iran and Terrorist Hamas, Hizaballah and Holocaust denier Palestinians, backed in many instances by the International Organizations, so-called Human Rights Organizations, Hague International Criminal Court and even by European States, condemning the only countries opposing terrorism as the United States and Israel, and overlooking the war crimes and mass murders of Syria, Iran, African and Asian states, the denial of basic human rights to most of humanity.

My purpose in writing this book was to try and find the moral of the greatest and wasted twelfth of all 1820-1939. Last time, in 1939, it ended in *Götterdämmerung*, can we find today in 2021, 82 years later, a way to translate the pinnacles of culture into pinnacles of prosperity – qualitative and quantitative? A few countries managed to do it – Scandinavia, Netherlands, New Zealand, Canada, Australia, Switzerland – becoming the most ethical and prosperous countries in the world, while adopting the pinnacles of culture that originated in less prosperous and ethical countries – France, UK, US, Germany, Spain, Russia and Italy. I have given in my book all the keys for finding the solutions, Each in His Own Way, Ciascuno a suo modo, like in the famous play by Luigi Pirandello, premiered on May 22, 1924, and forming with Six Characters in Search of an Author part of his trilogy of the theatre in the theatre.

With thousands of premieres of plays, operas, classical masterpieces, films, painting exhibitions, Nobel Prize ceremonies, mentioning and linking over 5,000 literary masterpieces, over a 1,000 important authors, analyzing many of the works and lives of the leading cultural pillars in the twelfth 1820-1939 in literature, arts, music, films, science, theater, philosophy... Many of the entries and statistics of this 2,400-pages book are not original, yet the original survey and dissertation encompasses at least a few hundred pages, as in most of the academic books, but even the non-original entries are screened by my preferences and choices, as the purpose of the book is to give a „[guide for the perplexed](#)“ for every culture loving audiences who want to be emerged by the most significant culture of humanity, at least the European culture in 1820-1939, with an emphasis on France & Paris, the most cultural capital on earth.

Gone with the Wind ends with Scarlet O’Hara’s immortal sentence „Tomorrow is another day!“, when something bad happened the situation might improve, we hope that the future will be better than the past. Immediately after the twelfth ending with Gone with the Wind in December 1939, the situation deteriorated and subsequently improved, with Welfare State, democracies, decolonization, a drastic improvement in ethics and prosperity, and then deteriorated once more with populism, neoliberalism, terrorism, fundamentalism, and we have reached an impasse, and this is probably the reason why I have decided to write this book.

Why me? Czech's founding father Tomas Masaryk, one of the most cultural and ethical men of our twelfty, was born to a poor working-class family. He said apparently that because he had a literary talent his environment wanted to make him an apprentice locksmith. That is exactly what happened to me, as at the age of 11, being a brilliant pupil, it was decided against my will and my family's will to make me an apprentice locksmith. I dared to revolt and left the vocation school until I was admitted to high school. But being a couple of years on my own, ostracized by society, I learned to think outside the box, to find unconventional solutions to difficult problems. Masaryk's motto was – *Nebat se a nekrašt*, do not fear and do not steal, and this became also my motto, not to be afraid of anything and anybody, and keeping my integrity, my ethics, my vision. And one more analogy, to conclude Tomas Masaryk's mentorship, he said "As many languages you know, as many times you are a human being", and that is how I learned more than 50 languages, cultures, literatures, fields of interest, focusing in European culture, languages, literature, & especially in the culture of our twelfty.

My book started as a 4-page divertimento on an alternative biography set in the twelfty inside the Parisian cultural salons, as an anti-thesis to the world I live in – a world that I perceive is much less creative in culture, but still with pandemics, wars, populism, with social media in a cultural desert, Wikipedia where the entries most visited are Taylor Swift & Miley Cyrus. The books Harry Potter, 50 Shades of Grey, rather than *Of Mice & Men* and *The Picture of Dorian Gray* in our twelfty. Jennifer Aniston, Megan of Sussex and Shakespeare on the same level...

Being from a Portuguese descent I feel mostly moved by my „compatriot“ Fernando Pessoa, another poet from our twelfty, who wrote in the *Book of Disquiet*: „Ah, it's my longing for whom I might have been that distracts and torments me!“, who were the paragons of culture in my lifetime that can compare to the giants of the book's twelfty: Zola, Hugo, Balzac, Tolstoy, Shaw, Wilde, Joyce, Chekhov, Ibsen, Strindberg, Andersen, Thomas and Heinrich Mann, Brecht, Pirandello, Lorca, Hemingway, Scott Fitzgerald, Pagnol, Virginia Woolf, Geogre Eliot, Dickens, Verne, Dumas, Goethe, Renoir, Monet, Picasso, Modigliani, Klimt, Beethoven, Brahms, Offenbach, Verdi, Gershwin, Puccini, Mahler, Bizet, Gounod, Tchaikovsky, Rachmaninoff, Rossini, Grieg, where are they? Who can compare now to them?

In case you are lost, dear reader, what is the cultural identity of the author of this book – Portuguese, Spanish, Israeli, Jewish, Greek, Turkish, Egyptian, Scandinavian, French, English, American, Latin American, Czech, Russian, Italian, German, Dutch, Swiss, Irish, Romanian, Australian, Canadian, from New Zealand or Singapore, to mention just a few of my role models of significant cultures, or ethical and prosperous countries, or family origins, business and academic environment, countries that I liked most in my frequent travels, languages that I learned, it is all of them, an amalgam, a combination, a union, a blend, a mixture, a fusion, a merger, a mingling, a synthesis, a composition, a mosaic of all of them. I know it is an arduous task, maybe unprecedented, combining different forms of literature – novel, poetry, drama, music, arts, academic, philosophic, scientific, but at least focusing in one twelfty 1820-1939, one city Paris, one culture European – mainly French, but also English, German, Spanish, Russian and Italian cultures, the most and more significant cultures in our twelfty, but also influenced by other important cultures – Scandinavian, Portuguese, Czech, Greek, Hebrew, Dutch, Arabic, from Eastern Asia, etc., trying to find the common denominators of all of them, attempting to focus, while extending the vision to all. I hope to have made accessible to you, my reader, with this book which is an ode to culture, all those elements of culture and contributed by that, at least slightly, to your cultural life!



Set Design by Alexandre Benois for the premiere of Igor Stravinsky's *Petrushka* with Vaslav Nijinsky's Ballets Russes (1911) at Theatre du Chatelet, Paris (Wiki Commons)

Gone with the Wind's Atlanta Premiere (1939) at the Loews Grand Theater (Wiki Commons)