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Chekhov reading *The Seagull* to the Moscow Art Theatre Group, Stanislavski, Olga Knipper

THE UNIQUE CULTURAL & INNNOVATIVE
TWELFTY 1820-1939, by 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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Many family members, friends and colleagues have influenced, inspired, assisted and backed me, and I would like to thank them all: my mother, Pauline Simon Cory, who was my ethical inspiration since my early childhood. In her kindness, grace, wisdom and common sense, she gave me a model which I have followed ever since. My father Albert Cory who believed in me all the way. My grandchildren Tomer Cory, Doron Cory, Ophir Cory, Noga Cory, Itai Cory, Noam David Garfunkel, Ido Garfunkel, Yael Garfunkel. Family members Ronny Garfunkel, Nira Cory, Ella Shechtman Cory, Rachel & Eitan Zeiler, Haiim & Nehama Cory, Betty Rosen, David Popliker, Fanny Popliker, Rosalia Cohen. My friends Reuven Maskit, Dalia & David Golan, Shosha Goren, Shuki Schwartz, Meir Heth, Naomi Barsilay, Ora Rubinstein, Galia Sagy, Shlomit Levanon, Meir Tamari, Irit Levit, Zeev Nahari, Avi Bashan, Vera & Uzi Shaham, Alberto & Tali Garfunkel, Dove Izraeli, Izi Lavie, Mike Doron, Dalia & Zvi Aviel, Ziporah Shechtman, Yehoram Gaon, Hashmonai, Isy Lavie, Alex Reed Lajoux... Special thanks to my colleagues [Professor Jose Luis Fernandez Fernandez](#), [Professor Raphael Cohen-Almagor](#), [Yehoshua Sobol](#), [The Nobel Prize Organization](#), [Emmanuel Tchividjian](#), [Rachel Bortnick](#), [Liliana Benveniste](#), [Merav Barak](#), [Ruvik Rosenthal](#), [Avraham Bar-Av](#).

But my greatest thanks are to [my wife Ruthy](#), and to my children, [Joseph Cory](#), [Amir Cory](#), and [Shirly Cory Garfunkel](#), who continue to support me. I still need and receive their warm support, and especially of my beloved wife, who is the backbone of our family, [razon de vivir mi vida](#), the Rain Fairy, my muse, helping all of us who are in need. I am lucky to have this support, like Dr. Tomas Stockmann had in En Folkefiende by Henrik Ibsen – the support of his wife Katherine, his two sons Eilif and Morten, and his daughter Petra. I enjoy the support that I received from my students, colleagues, readers and friends, but nothing can compare to the support of my family, of my wife, as it is the most precious present that one can hope for.

INTRODUCTION

“Vita brevis, ars longa”, Ὁ βίος βραχύς, ἡ δὲ τέχνη μακρή”, 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 Misérables*) *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, “**Convection, Rotation and planetary Transits**” 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 twelfth century 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 twelfty 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 Jacques 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, Mallarmé, Wells, Gide, Gorky, France, Lawrence, Joyce, James, Kafka, Einstein, Apollinaire, Scott Fitzgerald, Pirandello, Hasek, Tolstoy, Proust, Lewis, O'Casey, Hemingway, Brecht, Woolf, Faulkner, Remarque, Blasco Ibanez, Dos Passos, Somerset Maugham, London, Maupassant, Gilbert and Sullivan, Dostoevsky, Verne, Dumas père et fils, George Eliot, Disraeli, Lewis Carroll, Rimbaud, Flaubert, Marx, Dickens, Hugo, Gautier, Turgenev, Darwin, Baudelaire, Thackeray, Gaskell, Melville, Poe, the sisters Brontë, the brothers Goncourt, Balzac, Andersen, Gogol, Lermontov, Stendhal, Pushkin, Mickiewicz, Musset, Vigny, Goethe, Scott, Manzoni, Heine, Cooper, Machado de Assis, Herzl who wrote *Altneuland*, Shai Agnon after having published some of his stories, Eça de Queiroz, Martí, de Pereda, Galdós, Zorrilla, etc.

And he would want to meet until 1939 at least as youngsters Jean-Paul Sartre, André Malraux, Jean Anouilh, read the first novels - *Climats*, *Les silences du Colonel Bramble*, and biographies by [André Maurois](#), read [Thérèse Desqueyroux](#) by François 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-Saëns, 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 a survey on 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. In an expanded version of the book it consists also of a survey of 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 in the expanded version of the book also guest articles from prominent authors, as well as 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 in the expanded version of the book 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”/TWELFTY 1820-1939

I believe that the most interesting twelfty in culture in European languages was the twelfty 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 twelfty: 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*](#)


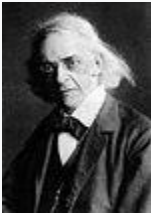



[*Power of Darkness*](#); Thomas Mann's [*Buddenbrooks*](#); Anton Chekhov's [*Three Sisters*](#); Rudyard Kipling's [*Kim*](#); August Strindberg's [*A Dream Play*](#); L. Frank Baum's [*The Wonderful Wizard of Oz*](#); Joseph Conrad's [*Lord Jim*](#); Theodore Dreiser's [*Sister Carrie*](#); and reading [*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		Czesław Miłosz (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)	 <u>Austria</u>	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 twelfty 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 twelfth 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 twelfth'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 Schleiermacher, Ludwig Tieck, Ludwig Uhland, [Arthur Schopenhauer](#), Joseph Freiherr von Eichendorff, Annette von Droste Hülshoff, Adelbert von Chamisso, Eduard Mörike, Karl Gutzkow, Heinrich Laube, Theodor Mundt, Rudolf 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 Zorilla, Miguel de Unamuno, Gustavo Adolfo Becquer, Ramon de Campoamor, Gaspar Nunez de Arce, Juan Valera, Benito Perez Galdos, Leopoldo Alas "Clarín", Armando Palacio Valdes, Marcelino Menendez Y Pelayo, Jose Marti (Cuba), Ruben Dario (Nicaragua), Manuel Gonzalez Prada (Peru), Rosalia de Castro (Galego), Angel Guimera (Catalan), Pachin de Melas (Asturianu), Nikolas Ormaetxea/Orixe (Basque). In total 18 authors in 5 languages: Spanish (14), Galego (1), Catalan (1), Asturianu (1), Basque (1) and in 4 countries: Spain (15), Nicaragua (1), Cuba (1), Peru (1). As I know more Spanish literature, the literature in the other languages is merely indicative, and does not encompass the whole literature in Catalan/Galego/Asturianu/Basque.

However, I have studied the other languages of the Spanish family (except Basque which is not in the Spanish family), I read books in those languages and in other Spanish languages, as Aragonese, and I try at least to mention the literature in those languages. I prefer by far the Spanish and Latin American literature of the 20th century compared to the 19th. I know also much less Latin American literature in the 19th century (and much more in the 20th century), although all of us have heard about the famous Jose Marti. A Cuban/Latin American hero, who was killed in battle against the Spaniards, wrote: "No me entierren en lo oscuro/ A morir como un traidor/ Yo soy bueno y como bueno/ Moriré de cara al sol." ("Do not bury me in darkness / to die like a traitor / I am good, and as a good man / I will die facing the sun.") His belief in the inseparability of Cuban and Latin American sovereignty and the expression thereof in his writings have contributed to the shape of the modern Latin American Identity. His works are a cornerstone of Latin American and political literature and his prolific contributions to the fields of journalism, poetry, and prose are highly acclaimed.

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 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.

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), Federico Tozzi, Grazia Deledda (Nobel 1926), Sibilla Aleramo, Maria Messina, Alberto Moravia, Albade Cespedes, Filippo Marinetti, Salvatore Quasimodo (Nobel 1959), Giuseppe Ungaretti, 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 twelfty, 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 twelfty 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 twelfty 1820-1939 (although some of the Nobel Prizes were awarded after 1939 to authors who were active in that twelfty), 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 twelfty 1820-1939 (although some of the Nobel Prizes were awarded after 1939 to authors who were active in that twelfty). 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 Deyssel, 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, Odyseeas 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 Baranauskas](#), 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** Nobel 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 twelfth 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 twelfth 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 twelfth 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 twelfth. 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 twelfth 1820-1939, – see in next chapters. In total **80** Nobel Prizes in **28** countries.

TOTAL NO. OF IMPORTANT EUROPEAN AUTHORS IN TWELFTH 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 ['(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 *Masoos 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](#): מאַנִי לײב; 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 [Suwalki](#) – 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'ודיאוראיספאניול, [Cyrillic](#): judeoespaњол), 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 *Canzoniero Sephardi*, giving a rich and vivid picture of songs and poems of the Sephardis. **Haim Palachi** (**Hebrew**: חיים פלאחי **Yiddish**: חיים פאלאדזשי; Acronym: MaHaRHaF or HaVIF) (January 28, 1788– February 10, 1868) was a **Jewish-Turkish** chief rabbi of **Smyrna** (**Izmir**) 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 Romancero](#) – 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 Gazza 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 Yerushalayim. 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 Estambul, 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](#): مير 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'ul** ([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](#): الحاسد, [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 Zionist 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 Mareed. 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 Yehosua 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 Hacohen, 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](#), [Hanoach 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](#), & [Avot 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 twelfty 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/Orientals. 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 Nobel), 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 Razakandrany, wrote in Malagasi.

In total – 10 authors who wrote in 5 languages, all of them were active in the twelfty 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 Nobel) – 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 *Fəqər 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 twelfty 1820-1939, and 3 others were born a few years after. 1 of the authors – Senghor – has started his works within this twelfty 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 Europocentrism, though the reader can assess that this book, my indexes, my Ethics Pays book, all my other books, show my endeavors to be as cosmopolitan as possible. Even if I like most European culture – I am not confined to French, English or Spanish culture, as most Europeans do, and I read the literature, write about the cultures, learn the languages, visit the countries, watch films, art and plays, and appreciate most of the European cultures – French, English, Spanish, Italian, Portuguese, German, Austrian, Irish, Dutch, Czech, Belgian, Swedish, Norwegian, Danish, Russian, Polish, Greek, Balkans, Catalan, Provencal, Galician, Frisian, Friulian, Hebrew (it is a European culture, basis of European religion, literature– the Bible), etc... If we examine the diversity considerations in the judgement of the Nobel Prize Literature committee, we find that out of the 112 laureates almost all of them were Europeans/Americans or from European cultures (including the Israeli Shai Agnon born in Ukraine, Nadine Gordimer's parents came from Lithuania and England, and the Afrikaner J. M. Coetzee). Actually the non-Europeans/Americans winners are: 1 Arab, 2 Chinese, 2 Japanese, 2 Indians, 2 Africans, 2 Afro-Americans, 11 – less than 10%, half of them writing in English. 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** Europeans important authors who wrote in the twelfty 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 Paves, Le lis du Japon, L'autre, Un bienfait n'est jamais perdu, La petite Fadette, Indiana, Valentine, Mauprat, Consuelo, Francois le champi, La mare au diable, Lelia, Jacques.

EDMOND ROSTAND: L'aiglon, Cyrano de Bergerac, Chantecler, Les romanesques, La samaritaine.

LECONTE DE LISLE: Poemes barbares, Poemes tragiques, Derniers poemes, Les Erinnyes.

HENRI DE REIGNER: Sites, Episodes, Tel qu'on songe, La bosquet de Psyche, Le trefle noir, Les jeux rustiques et divins, Le trefle blanc, La double maitresse, Le bon plaisir, La flambee.

OCTAVE MIRBEAU: Le calvaire, L'Abbe Jules, Sebastien Roche, Dans le ciel. Le jardin des supplices, Le journal d'une femme de chambre, Les mauvais bergers, L'epidemie, Cocher de maitre, Lettres de ma chaumiere, Mémoire pour un avocat, L'affaire Dreyfus (articles, l'Aurore).

ALFRED JARRY: Ubu roi, Gestes et opinions du docteur Faustroll, Pataphysicien, L'amour absolu, Ubu 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 roisserie 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, Hommes, Bonheur.

CHARLES BAUDELAIRE: Les fleurs du mal, Les paradis artificiels, Spleen de Paris, Le peintre de la vie moderne, Curiosites esthétiques, 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 reliquaie, 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, Jacquine Vanesse, Un cheval de Phidias, L'Allemagne Politique, L'Espagne Politique, Profils etrangers, L'Art et la nature, Etudes de littérature et d'art, Essays, Letters.

LOUIS-HONORE FRECHETTE (FRENCH CANADIAN): La voix d'un exile, La decouverte du Mississippi, Pele-mele, La legende d'un peuple, Poesies choisies, Les fleurs boreales, Les oiseaux de neige, L'Iroquoise du lac Saint-Pierre, Originaux et detraques, Les contes de Jos Violon, Christmas in French Canada, Le retour de l'exile, Papineau, Felix Pontre.

PROVENCAL: FREDERIC MISTRAL (FRANCE): Mistral wrote in Provençal, he received the Nobel Prize. 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'Einfant Jesus, Ches histoires d'Lafleur, Ninoche Vieilles, Red'ries suivies de ches contes d'Lafleur, Vlo grandi mere a poussiere, Mahiette, Ech Pardon!, Pou che' enfant, Grand-mere, Ch'viux Lafleur, Mie qua dire. In French: Lafleur ou le valet Picard, Marie-Chretienne, La fille Bazenting, Verger des souvenirs. Les compagnons de Lafleur et Sandrine, Cabotins et marionettes, Les theatres populaires a Amiens, Un illustrateur lyonnais: Eugene Lefebvre, Deux manuscrits guignolesques de Catherine Bugnard et de B. du Marais.

HAITIAN: OSWALD DURAND (HAITI): 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, Erzählungen, Abdias, Brigitte, Der Hochwald.

BERTHA VON SUTTNER (AUSTRIAN): Suttner, born Countess Kinsky in 1843, was awarded the Nobel Peace Prize in 1905. In 1876 Suttner was the secretary and house keeper to Alfred Nobel in Paris, and Nobel may have made romantic overtures. However, Suttner remained committed to Arthur von Suttner and returned to Vienna to marry him in secrecy. Her works: Inventory of the Soul in 1883 takes a pro-disarmament progressive stand for a world peace due to technological advancement, a possibility also considered by her friend Nobel due to the increasingly deterrent effect of more powerful weapons. In 1889 she

published the pacifist novel: *Die Waffen nieder!* Lay down your arms! Published in 32 editions and translated into 12 languages. She took part in the organization of the First Hague conventions in 1899, she attended a universal peace congress in Boston, organized petitions, funded the German Peace Society, met Emperor Franz Joseph of Austria and President Theodor Roosevelt. Suttner corresponded with Nobel until his death in 1896 and was a major influence in his decision to include a peace prize among the Nobel Prizes. She received the prize in 1905. She died in June 1914 a few weeks before war broke out. Other books by Suttner: *Memoirs*, *When thoughts will soar*, *Ein schlechter Mensch*, *Daniel Dormes*, *High Life*, *Das Maschinenzeitalter*, *Vor den Gewitter*, *Einsam und arm*, *Schah der Qual*, *Marthus Kinder*, *Franzl und Mirzl*, *Eva Siebeck*, *Rand glossen zur Zeitgeschichte*, *die Barbarisierung der Luft*.

PAUL JOHANN LUDWIG HEISE: He was awarded the Nobel Prize for Literature. His works: *Die Einsamen*, *Die Witwe von Pisa*, *Der Letzte Zentaur*, *L'Arrabiata*, *Andrea Delfin*, *Gedichte*, *Beatrice*, *Barbarossa*, *Das Madchen von Treppi*, *Der Weinhuter*, *Ein Ring*, *The dead lake*, *In Paradise*. One of the Nobel Prize judges said that Germany has not had a greater literary genius since Goethe.

RUDOLF CHRISTOFF EUCKEN: He was awarded the Nobel Prize for Literature. A philosopher whose best-known works are: *The problem of human life*, *The struggle for a spiritual content of life*, *The truth of religion*, *Life's basis and life's ideal*, *The fundamentals of a new philosophy of life*, *The meaning and value of life*, *Main currents of modern thought*, *Socialism: an analysis*.

THEODOR MOMMSEN: He was awarded the Nobel Prize for Literature. *History of Rome*, *Roman constitutional law*, *Corpus inscriptionum latinarum*, *Digesta of Justinian*, *Getica*, *Codex of Theodosianus*, *Momentum Ancyranum*.

LEOPOLD VON SACHER-MASOCH (AUSTRIAN): The term masochism is derived from his name, maybe because he was a utopian thinker, who espoused socialist and humanist ideals... *Venus in Furs*, *Gottesmutter*, *Legacy of Cain*, *The last king of Hungary*, *The Divorcee*, *Faux Ermine*, *Jewish stories*, *The republic of Women's enemies*, *Eternal youth*, *Stories from Polish Ghetto*, *Polish stories*, *The serpent in paradise*. *Venus in Furs* (1869) is the most famous of his stories, expressing Sacher-Masoch's fantasies and fetishes (for fur...). He did his best to live out his fantasies with his wives and mistresses. He also worked against local anti-Semitism and for the emancipation of women with articles on women's education and suffrage...

GOTTFRIED KELLER (SWISS): *Sieben Legenden*, *Die Leute von Seldwyla*, *Zuricher Novellas*, *Der Grune Heinrich*, *Das sinngedicht*, *Gesammelte Gedichte*, *Martin Salamander*, *Gesammelte Werke*.

CONRAD FERDINAND MEYER (SWISS): *Das Amulett*, *Jurg Jenatsch*, *Der Schuss von der Kanzel*, *Der Heilige*, *Das Leiden eines Knaben*, *Die Richterin*, *Angela Borgia*, *Zwanzig Balladen*, *Von einem Schweizer*, *Romazen und Bilder*, *Gedichte*.

DETLEV VON LILIENCRON: *Pidder Lung*, *Trutz*, *Blanke Haus*, *Knut*, *Der Herr*, *Arbeit adelt*, *Wer weiss won*, *Unter flatternden Fahnen*, *Der Machen*, *Krieg und Frieden*, *Poggfred*, *Die Musik kommt*, *Sehnsucht*, *Neue Gedichte*, *Breide Hummelshuttel*, *Mit dem linken Ellbogen*, *Der Trifels und Palermo*, *Die Merowinger*.

GUSTAV FREITAG: Die verlorene Handschrift, Bilder aus der deutschen Vergangenheit, Die Technik des Dramas, Erinnerungen aus meinem Leben, Gesammelte Aufsätze, Biographies of Martin Luther and Karl Mathy.

THEODOR STORM: Der Schimmelreiter – the rider on the white horse, Pole Poppenspäler, Aquis submersus, Die Regentrude, Waldwinkel, Bulemans Haus, Knecht Ruprecht, Beginn des Endes, Der Zweifel, An Klaus Groth, Die Liebe, Von Katzen Unter Sternen, Der Spiegel des Cypriannus, Spate Rosa, In Schloss, Auf der Universität, Viola Tricolor, Renate, Die Sohne des Senators, Der Herr Etatsrat.

THEODOR FONTANE: Vor dem Sturm, Grete Minde, Wanderungen durch die Mark Brandenburg, Unwie der bringlich, Frau Jenny Treibel, Effie Briest, Die Stechlin, Die Poggenpuhls, Meine Kinderjahre, Quitt, Jung – Bismarck.

MARIE VON EBNER-ESCHENBACH (AUSTRIAN): Maria Stuart in Schottland, Das Veilchen, Marie Roland, Doktor Ritter, Die Prinzessin von Banalien, Bozena, Das Gemeindkind, 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 ROSEGGGER (AUSTRIAN): Volksleben in Steiermark, Die Schriften des Wald – schulmeisters, Waldheimat, Der Gottsucher, Heidepeters Gabriel, Jakob der Letzte, Als ich noch junger war, Das ewige licht, Erdsegen.

WILHELM BUSCH: Max und Moritz, Dir fromme Helene, Plish und Plum, Hans Hucklebein – der Unglucksrabe, Knopps-Trilogie, Lyrische Dichtung, Prosatexte, Bilderpossen, 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, Cuertos y locos, Dies irae, Como rezan las solteras, El amor o la muerte, El confesor confesado, Pequenos poemas, Los buenos y los sabios, Humoradas, Don Juan: pequeño poema, Los amores de una santa, Fabulas completas, La metafisica limpia, Lo absoluto, Poetica, El ideismo, Socrates, Polemicas.

GASPAR NUNEZ DE ARCE: El haz de lena, Deudas de la honra, Quien debe paga, Justicia providencial, Recuerdos de la campana de Africa, Raimundo Lulio, La selva oscura, La ultima lamentacion de Lord Byron, Un idilio, El vertigo, La vision de fray Martin, La pesca, Maruja, Gritos de combate, Versos perdidos, Poemas cortos.

JUAN VALERA: Pepita Jimenez, Las ilusiones del doctor Faustino, El comendador Mendoza, Dona Luz, Pasarse de listo, Juanita la Larga, Genio i figura, Morsamor, Persondes, El pajar verde, La buena fama, Cuentos, Novelas, Gopa, La venganza de Atahualpa, Le mejor del tesoro, Estragos de amor y de celos.

BENITO PEREZ GALDOS: Tristana, Realidad, Electra, Fortuna y Jacinta, Dona Perfecta, Misericordia, La Fontana de Oro, La Sombra, El Andez, Gloria, Marianela, La Familia de Leon Roch.

LEOPOLDO ALAS "CLARIN": Cuesta abajo, La regenta, Su unico hijo, El abrazo de Pelayo, Solos de Clarin, La literatura en 1881, Sermon perdido, Nueva campana, Ensayos y revistas, Palique Pipa, Dona Berta, Cuervo, Supercheria, El senor y lo demas son cuentos, Cuentos morales, El gallo de Socrates, Un voto.

ARMANDO PALACIO VALDEZ: Semblanzas literarias, Los oradores del Ateneo, El nuevo viaje ak Parnaso, El senorito Octavio, Marta y Maria, El idilio de un enferno, Jose, El cuarto

poder, Riverita, Maximina, La hermana San Sulpicio, La espuma, La fe, El maestrante, Los majos de Cadiz, La alegria del Capitan Ribst, Tristan o el pesimismo, La aldea perdida, Los papeles de doctor Angelico, La novela de un novelista, Album de un viejo, La hija de Natalia, Santa Rogalia, Sinfonia Patoral.

MIGUEL DE UNAMUNO: El espejo de la muerte, Paz en la guerra, Amor y pedagogia, Recuerdos de ninez y mocedad, Niebla, Abel Sanchez, Tulio Montalban, La tia Tula, Teresa, Como se hace una novela, San Manuel Bueno, Martir Don Sandalio, Jugador de ajedrez, En torno al casticismo, Vida de Don Quijote y Sancho, Por tierras de Portugal y Espana, Del sentimiento tragico de la vida, La 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 guesta, El suniciu.

BASQUE: NIKOLAS ORMAETXEA/ORIXE: Santa Cruz apaiza, Euskal literaturei atze edo edesti laburra, Jainkoaren billa, Euskal literaturen historia labuora, Eusko olerkiak, Barne-numinetau, Euskaldunak, Levi-kurmea, Mainutxak, Quiton arrebarekin, Idozlan 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 Castelvecchio, Nuovi poemetti, Poemi del Risorgimento, Minerva oscura, Nell'anno Mille.

EDMONDO DE AMICIS: La vita militare, Spagna, Olanda, Ricordi di Londra, Marocco, Constantinopoli, Ricordi di Parigi, Cuore, Sull'oceano, Il romerrzo di un maestro, Amore e ginnastica, Maestrina degli operai, La carrozza di tutti, L'idioma gentile, Nuovi ritratti letteraci e artistici.

MATILDE SERAO: Canituccia alla scuola, Caterina tradita, Terno secco, Le tre sorelle, Cristina, Vicenzella, Novelle sentimatali, Opale, Cuose inferno, Fantasia, Piccole anime, Il ventre di Napoli, La conquista di Roma, Telegrafi di Stato, Il romanzo della fanciulla, Addio Amore, Castigo, La ballerina, Curiosita.

GIUSEPPE GIACOSA: Librettos of Puccini's: La Boheme, Tosca, Madama Butterfly (with Luigi Illica), La signora di Challant, Una partita a Scacchi, Acquazzoni in montagna, Luisa, Il conte Rosso, Tristi amori, Dirritti dell'anima, Come le foglie, Il piu forte, Il marito amante della moglie, I figli del marchese Arturo, Intrighi eleganti, Gli annoiati, L'onorevole Ercola Malladri.

SALVATORE FARINA: Cuore e blasone, Un segreto, Due amori, Il romanzo d'un vedovo, Fiamma vagabonda, Il tesoro di Donnina, Un tirano ai bagni di mare, Amore bendato, Capelli biondi, Frutti proibite, Mio figlio!, Amore ha cent'occhi, Per la vita e per la morte, Nonno, La mia giornata.

FRIULIAN: CARLO FAVETTI (ITALY): Doi quadris della vita popolar gurizzana, Fusilir e gramatir – un scherz comic, Leonardo Papers – Un zittadin gurizzan del 1500, Rime e proze in vernacolo gorziano.

RUMANTSCH: PEIDER LANSEL (SWITZERLAND): Somis, Segual, La cullana d'ambras – Poesias da Peider Lansel, Poesias originales e versiuns poeticas. Prosa, Essais, Artichels e Correspondenza, Nossa Bandera!, Chanzuns per cor masda, La musa Ladina, Il vegl chalamar – poesias, Trais chanzuns ladina, Tamangur, Grusaidas albas, Priumlas, Not sul mar - Nacht uber dem Meer, Zu fruh – poetry by Lansel, Ouvras Minchuletta.

SARDINIAN: GAVINO CONTINI (ITALY): Discursu de Gavinu Contini et sa morte chi benit a l'avvisare essende arrivada s'ora sua, A Antoni Farina, A unu chi l'at furadu sa resolza, Contene-Testone, Gavinu contat serenu serenu, Moda de Santu Pedru, A Barone Testone, A Maria Farina e riposta, Mamma m'at addobbadu a punz'a cuccuru, Cantende Bonorra, Antonio Carta (a cura di) – Poesie.

SICILIAN: NINO MARTOGLIO (ITALY): A vilanza, Cappidazzu paga tuttu, A'tistimunianza – Sonetti, O scuru o' scuru, Centona – cinquante sonetti nella parlata catanese, La triplici Allianz, Opere complete, Nica, U palu, San Giovanni de cullato, U'riffeti, Sua eccellenza di Falconarzano, Dialoghu popolari, Riutura, Cose di Catan, Tutto il teatro, L'Arte di Giuffa, Il divo, Salto diybarra, Capitan Senio.

CORSICAN: RINATU COTI (FRANCE): U vangom neru, Una spasimata, Gwai di a signora, Raconti, Un omu, A signora, U crucivia, I ghjorna persi, A travisagna, In ir me filu, U maceddu, U sonniu di Raffaedda, I cummari, Babbu Guidu, U seminariu, L'Acula bianca, A mazzera di a luna, A stanza di u spichju, Barbottu e Zuppoun, L'Arburi lacrimaghju, Par viaghju, U Labirintu, Aligria, In tornu a l'essezza, Sant'Andria, In Vindemia.

RUSSIAN - LEV TOLSTOY: War and Peace, Anna Karenina, The Cossacks, Resurrection, The Death of Ivan Ilyich, The Kreutzer Sonata.

FYODOR DOSTOYEVSKY: Crime and Punishment, The Idiot, The Brothers Karamazov, The Gambler.

IVAN TURGENEV: Fathers and Sons, On the Eve, Smoke, Virgin Soil.

ANTON CHEKHOV: Platonov, Ivanov, The seagull, Uncel Vanya, Three sisters, My life, The cherry orchard, The lady with the dog.

NIKOLAY NEKRASOV: Korobeiniki, The funeral, Peasant children, The railway, Contemporaries, Songs of the Free Word, Grandfather, The recent times, Russian women, The last songs, Who is happy in Russia? There is no hiding a needle in a sack, The life and adventures of Tikhon Trostnikov, The bear hunt, The horrible years, The forgotten village.

NIKOLAY LESKOV: Lady Macbeth of Mtsensk, The cathedral clergy, The enchanted wanderer, The tale of cross-eyed Lefty from Tual and the steel flea, The extinguished flame, Mvesk-Ox, The life of a peasant woman, No way out, The Amazon, The islanders, At daggers drawn, Pamphalon the Mountebank, Gora (The Mountain), Judol (Vale of Tears), The Rabbit Warren, Selected Tales.

ALEXANDER OSTROVSKY: Whatever you look for, You'll find, Kosma Zakharyich Minuin-Sokhoruk, Sin and sorrow are common to all, Difficult days, Jokers, The Deep, Voyevoda, The false Dmitry and Vasily Shnisky, Tuskimo, Vasilisa Melentyev, Enough stupidity in every wise man, The ardent heart, Money to burn, The snow maiden, The 17th century comic, Without a dowry, Guilty without fault, The storm.

VALERY BRYUSOV: Juvenilia, Chefs d'oeuvre, Ne eum esse, Tertia vigilia, urbi et orbi, Stephanos, The fiery angel, All melodies, The altar of victory, Rea Sivia, The republic of the Southern Cross and other stories, Diary of Valery Bryusov.

ALEKSEY KONSTANTINOVICH TOLSTOY: Don Juan, The death of Ivan the Terrible, Tsar Fyodor Ioannovich, Tsar Boris, Posadnik, The family of the Vourdalak, The Vampire, Prince Serebrenni, Ioan Damaskin, Vasily Shibanov, History of the Russian State, Portrait, Dragon, The dream of Councillor Popov.

KONSTANTIN BALMONT: The poetry collection, Limitless darkness, The silence, Burning buildings, Let us be like the sun, The book of symbols, Only love, Liturgy of beauty, Hymns for elements, Fairies' tales, Poems, Songs of the Avenger, Vile charms, Firebird, Hortus conclusus, Ancient calls, Mountain Peaks, White heat lightnings, The luminous sea, Snakes' flowers, White architect, The Osiris land, Sonnets of the sun – the honey and the moon, Franx inns – Vision of a tree, A gift to earth.

PORTUGUESE: MACHADO DE ASSIS (BRAZIL): Don Casmurro, Esau e Jaco, Quincas Borba, O alienista, Helena, A mao e a luva, Ressurreicao, Teatro, Iaia Garcia, Memorias postumas de Bras Cubas, Contes escolhidos.

JOSE MARIA DE ECA DE QUEIROZ (PORTUGAL): O crime do Padre Amaro (that I have read in Portuguese), O primo Basilio, A reliquia, Os Maias, A ilustre casa de Ramires, Contos.

JOAO DE DEUS (PORTUGAL): A lata, Eleicoes, Flores do campo, Ramo de flores, Folhas soltas, Cartilha maternal, Caturras, Gaspar, Rachel, Marina, Adeus, Remoinho, Meu casta lirio, Lagrima celeste, Descalca, Pires de marmelada.

ANTERO DE QUENTAL (PORTUGAL): Sonetos de Antero, Beatrice e Fiat Lux, Odes Modernas, Bom senso e bom gosto, A dignidade das letras e as literaturas oficiais, Defesa da carta Enciclica de sua santidade Pio IX, Portugal 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 Parvonias, 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, Fritz Mack, 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 certa do meu tio, Memorias do sobrinho do meu tio, Labirinto, O cego Cobe, Lusbelia, 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, Velede Langs den Nijl, Gondakkers illusien, Vit Spanje, Adolf van Gelre, Jonge harten, En nagelaten bekentnis, Inwy ding, Om de mensen, Domheidsmacht, Mensen, Waan, Op zee.

WILLEM KLOOS: Nieuwere literatuur-geschiedenis, Verzen, Verzen II, Het boek van kind en God, Julia, Een Verhaal van Sicilie, De onbevoegdheid der Hollandsche literaire kritiek, Nieuwe verzen, Veertien jaar literatuur-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 nationalisme, 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, Trepær, 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 RONEBERG: 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, Bjorneborgarnas marsch, Fanrikens marknadsmirme, Lotta Svard ar luwudpersonen i dikten, Gamle lode, Framlingens syn, Famrikens halsning, von Toerne, Den femte Juli, Munter von Essen, Trosskusken, Wilhelm von Schwerin, Nio femton Stolt, Broderne, Landshovdingen, Adlercreutz.

FINNISH: ALEKSIS KIVI: Kullervo, 7 brothers, Nummisnutarit, Heath Cobblers, Kanervala, 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 gadaí 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 Dearth – 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. Dulska, Ich Czwooro Skiz, Miss Maliczewska, Death of Felicyan Dulski, Kobieta 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, Correspondence.

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

DIMCHO DEBELYANOV: Stikhotvorenizia, Suchinenii, Tikha pobeda – izbrana lirika, Na boga noi – svetlii a sin, Chema pasa, Skriti 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 provincie, Cetatea neamtului, Sgarbitul risipitor, Lipitorile satelor, Chirita in voiaj, 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 faclie 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 Viceroys, The trainer of the souls , A duel with God, Yellow Rose.

CROTATIAN: EUGEN KUMICIC: Olga I lina, Primorci, Zacudeni svatori, Gospoda Sabina, Sirota, Teodora, Sestre, Obiteljska tajna, Poslovi, Peter Zrinski, O romanu, Ivan Turgenjev, Slucaj, Ubilo ga vino Preko mora, Saveznice, Broj 84:85, Cru Bozic.

KSAVER SANDOR GJALSKI: U novom dvoru, Pod starimi krovovi, Unoci, Janko Borislavic, Durdica Agiceva, Na rodenoj grudi, Osvit, Radmilovic, Za materinski riec, Dolezac Hrvata, Pronevjereni ideali, Diljiem Doma.

VJENCESLAV NOVAK: Pavao Segota, Posljednji Stipancici, Dva svijeta, Tito Dorcic, Pod Nehajem, Nikola Baretic, Iz velegradskog podzemlja, Nezasitnost I bijeda, Uglib, Pripovijest.

UKRAINIAN: IVAN FRANKO: Petrii I Dovbushchuky, Smorhonska Akademiya, Na Dni – At the bottom, Zakhar Berkut, Z vershyn I nyzyn – from tops and bottoms, Mii smaragd – My Emerald, Prynit Ivanovi Frankovi, Iz lit moyeyi molodosti – From the years of my youth,

Lesyshyna Cheliad, Dva Pryiateli – Two Friends, Ballads and Tales, Boryslav laughs, Boa constrictor, Basis of society, Withered Leaves, Stemper Tiro, Death of Cain, Moses, Stolen happiness, Kamenyari – Stone breakers, The Boryslav series.

MIKHAILO KOTSIUBYNSKY: Vin Ide, Smikh, Persona Grata, Fata Morgana, Intermezzo Lealechka, V Putah Shaitana, Dorogoyu Tsinoiu, Pack-storm, V Dorozi, Koni ne vinni, Tini zabutih predkiv, Delupit, Pist, Hvala Djitiu, Panok I pisi.

LESYA UKRAINKA: The ancient history of Oriental peoples, Seven strings, The starry sky, Tears-pearls, The journey of the sea, Crimean memories, In the children's circle, Boyarynya – the noble woman, Lisova pissaya – the forest song, Oderzhyma – the possessed, The Babylonian captivity, In the catacombs.

MYKHAILO STARYTSKY: Bogdan Hamilnitsky, Marusia Boguslavska, Talan, U temrian, Ne sudilos, Molodist mazeli, Rasbouinik karmeliouk, Oborona bushi, Pered burey poesy, Do Ukraini, Do molody, Morituri, Shavtska, Do shevtchenka.

NIKOLAY KOSTOMAROV (Russian/Ukrainian): Two nationalities – a landmark in the history of Ukrainian national thought. He wrote that Russians are inclined towards autocracy, collectivism and state-building and Ukrainians are inclined towards liberty, poetry, and individualism. Ukrainian ballads, Poems about Kievan Rus and Bohdan Khamelnytsky. His poetry includes vocabulary and elements of traditional Ukrainian folk songs. He wrote historical dramas. But he wrote also prose in Russian: Kudeyar, Chernigorka, Animal rot, A letter to the editor of Kolvkat, Russian history in biographies of its main figures in Russia, The Ruin.

GREEK: KOSTIS PALAMAS: Songs of my fatherland, Hymn to Athena, Eyes of my soul. Lambs and Anapaest, The grave, The greetings of the sun-born, Twelve lays of the Gypsy, The king's flute, Yearnings of the lagoon, Satirical exercises, The state and solitude, Altars, Extempona, The 14 verses, The 5 verses, Cowardly and harsh verses, The 3 verse cycle, Passages and greetings, The night of the Phemirs, Evening fire, Death of a youth, The thrice-noble, Novels.

EMMANUEL RHOIDES: The papers Joamne, Psychology of the husband of Syros, The complaint of the undertaker, On the contemporean Greek Poetry, Stories, Articles, Letters from Agrinioten, I Milia, Novels of Syros, Historical essays.

ARISTOTELIS VALAORITIS: Athanasios Diakos, Thanasis Bagias, Astropagiannos, O andrias ton aoidimon Grigorion ton, O fotinos, I kira frosini, Poimata, Erga, Vios kai erga, Poimata anekdota, Ta apanta, Stichourgimata, Mnemosina.

YIDDISH: SHOLEM ALEICHEM (SOLOMON NAUMOVICH RABINOVICH) (UKRAINE): Tevye's Daughters or Tevye the Dairyman, Stempenyu, Mottel the Cantor's Son, Wandering stars, Menahem-Mendl, Shver tsu zayn ayid, Dos groyse gevins, Funem yarid, the Bloody Hoax.

ISAAC MAYER DICK (RUSSIAN): Der Yiddischer Posliamic, Note Ganaf, Die Schone Minka, Witzen und spitzen oder anekdoten, Witzen uber witzen, Alte Yiddisher zagen oder sipurim, Alte Judische sagen, Yehudith, Die zweite ger zedek. He wrote also in Hebrew: Mahazeh mul mahazeh, Siprono, Masseket 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, Arie 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 ubeshafel, Collected Stories – Yalkut Sipurim, The Kingdom of David – Malchut David, Struggle – Maavak, Twists and Turns of Man – Naftulei Adam, His later wife – Ishto hashnia.

RACHEL/RACHEL BLUWSTEIN SELA (RUSSIA/PALESTINE): Rahel is the most famous and loved poetress. Aftergrowth – Safiah, Across from – Mineged, Nevo, Shirat Rahel, Bagina, Ani, Zemer nugue, Balaila ba hamevaser, Pgisha hatsi pgisha, Hahnaa, Hed, El Artzi, Rachel, Kan al pnei haadama, Aviv, Akara, Sefer shiri, Veulai lo hayu hadvarim, Gan naul, Lo paam bakait, 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 gville, 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, Gogol.

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 morali 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 vhaaretz, Yeoshua Hankin, Sipurei Saba, Baarava, Sipurei Hayeshuv, Bein karmei Yehudah, Bahar ubagay, Goalei hakarka, Haverim, Betzel hapardesim, Shemesh aviv, Tkuma veshoa, Misht baaretz, Hevley leida, Hu ahav et hayarden, Al hof hayarkon.

ZIONIST AUTHORS: THEODOR/BENJAMIN ZEEV HERZL (AUSTRIA): Herzl was the father of modern political Zionism, he formed the World Zionist Organization and promoted Jewish immigration to Palestine in an effort to form a Jewish state/Israel. Herzl wrote in German: *Der Judenstaat/The Jews' State*, *Altneuland/Old-New Land*, Short stories, Articles, Essays, Diaries, Philosophical stories, plays. *Solon in Lydien*, *Das Neue Ghetto*, *Was wird man sagen*, *Wilddiebe*, *Seine Hoheit*, *Muttersohnchen*, *Gretel*, *Unser Katchen*, *Prinzen aus Genieland*, *Die Dame in Schwartz*, *Die Glosse*, *Tabarin*, *Der Fluctling*, *Kompagniearbeit*, *Die Causa Hirschhorn*.

AHAD HAAM/ASHER ZVI HIRSCH GINSBERG (UKRAINE/UK/PALESTINE): Ahad Haam and all the subsequent Zionist authors wrote in Hebrew. Ten essays on Zionism and Judaism. Essays, Letters, Memoirs. Selected essays. Nationalism and the Jewish Ethic. A truth from Eretz Yisrael, *Lo ze haderekh*, Jewish state, Jewish problem, *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 harevizionism 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 Aplatot vead Spinoza. He was among the founders of the Hebrew University of Jerusalem (the best Israeli university, where I learned), teaching there Hebrew Literature and History. He was a founder of the Hebrew Academy and was the Chief Editor of the Hebrew Encyclopaedia. He was the great uncle of Amos Oz.

MENACHEM BEGIN (BELARUS/ISRAEL): The revolt, White Nights, The story of a prisoner in Russia, Bamahteret – In the underground, Hashkafat Haim Vehashkafa Leumit, Mori Zeev Jabotinski.

URI ZVI GREENBERG (UKRAINE/ISRAEL): A great fear and the moon, Manhood on the rise, A vision of one of the legions, House dog, Streets of the river, Anacreon at the Pole of sorrow, In the middle of the world, in the middle of time, A zone of defense and address of the Son-of-Blood, The book of indictment and faith, From the Ruddy and the Blue, At the Hub.

MENACHEM USSISHKIN (RUSSIA/PALESTINE): Geulat hakarka leor hageut hakalkalit baaretz, Dvarim aharonim, Kol haadama – Thoughts and Memories, Sefer Usishkin, Menahem Usishkin – Manhig haam, Vehine eile mitzafon umiyam, Dvarim beytam, Correspondence.

AMNON SHAMOSH (SYRIA/ISRAEL): Michel Ezra Safra and Sons, My Sister the Bride, The Great Confession, The Cedars of Lebanon, With Me from Lebanon, Marrano Mountain, Calamus and Cinnamon, A Kibbutz is a Kibbutz is a Kibbutz, From the Source, Autumn Stories.

YITZHAQ SHAMI (ISRAEL): Vengeance of the Fathers, Hebron Stories, The Barren Wife, Hamamah – A Tale of the Arabian Desert, Ransom, Shami's Stories/Sipurey Shami, Poetry, Articles.

YAAKOV YEHOASHUA (ISRAEL): Childhood in the Old City of Jerusalem, Story of the Sephardic Home in the Jewish Quarter of the Old City of Jerusalem, Jerusalem of Old Days, Tradition and Folklore in the Sephardic Quarters of Jerusalem, Old City of Jerusalem – Works.

DAVID BEN GURION (POLAND/ISRAEL): Likrat haatid – Lesheelat Eretz Israel, Anahnu veshekheinenu, Mishmarot – Prakim leberur dereh tnuat hapoalim batzionut hamitgashemet, Behilahem Israel, Hazon vedereh, Bamaaraha, Al hakomunism vehazionut shel hashomer hatzair, Tsavei hashaa – Hamisha neumim, Netzah Israel, Tsava ubitahon, Mimaanal lean, Mediniut Hutz, Maarehet Sinai, Haemet kodemet lakol, Hapoel haivri vehistadruto, Oman hamelel mul halutzei hahagshama, Dvarim kehevyatam, Pgishot im manhigim Arvim, Mihtavim el Pola veel hayeladim, Iyunim batanah, Medinat Israel hamehudeshet, Yehud 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-Shawqiyyat, Nahj al-Burda – a tribute to the prophet Muhammad, The states of the Arabs and the Great Men of Islam, Poetic stories for children, The Markets of gold.

HAFEZ IBRAHIM (EGYPT): He used to say: "When you educate a woman, you create a nation" – what a brave and far-sighted sentence that should have been adopted by all! Albasoka al-deema fawy al-deema, Ya Saidy wa Emami, Shakrto Jameela Sonekom, Masr tatklam an nafseha – Egypt talks about herself, La kesa anem behe mn kesa, Qol lel raies adama Allah dawlatahu, Fifty poems of Hafez. He also translated Les Misrables into Arabic. His father was Egyptian and his mother a Turk, well, My father was a Turk and my mother was born in Egypt...

KHALIL MUTRAN (BORN IN LEBANON, FROM PALESTINIAN PARENTS, LIVED IN EGYPT): Anthology of his poems, *Diwan-al-khalil*, Translated dramas of Shakespeare and Corneille, Hugo... He was the director of the Egyptian National Theater. He made a long journey through Syria and Palestine after which he claimed himself as a poet of the Arab countries. He was called the poet of Freedom. A rose that died, Nero, Poems – The Pyramids, The martyred foetus, A gift of flowers, Do you remember, The shadow of the statue of Ramses.

JURJI ZAYDAN (LEBANESE): The general history of the world – *Al-Tarikh al-Alamm*, *Tarikh al-Tamaddun el-Islam* – History of Islamic civilization, General history of the Freemasons, History of Greece and Rome, Arabs before Islam, The history of Arabic literature, The generation of the nations, A biography – the life of Jurji Zaydan. Novels – *Al-Mamluk al-Sariid* – the fleeing Mamluk, The captive of the Mahdi pretender, Despotism of the Mamluks, Jihad al-Muhibbin, Egytian Avmansura, Girls of Ghassan, Virgin of Quraish, 17 Ramadan, Battle of Karbala, Al Hajjaj IbnYussuf, Conquest of Andalusia, Charles Martel and Abd-el-Rahman, Abu Muslim Khorasani, Abbasa Sister of Harun al-Rashid, Al-Amin and Al- Mamun, Bride of Farghana, Ahmad ibn Tulun, Abd al-Rahmana al-Nasir, The Ottoman Revolution, Girls of Qairawan, Salah al-Din al-Ayyubli, The pearl tree.

ZAYNAB FAWWAZ (LEBANON/EGYPT): A pioneering Arab woman author. The book of scattered pearls regarding categories of women – a biographical dictionary of 456 women and their achievements. The novel *The happy ending* and the play *al-Hawa wa-al-Wafa* – Love and faithfulness, the first play (1893) written in Arabic by a woman.

MIKHAIL NAIMA (LEBANON, US): The book of Mirdad, *The whisper of the Eyelids* – a collection of poems written in Arabic and English, *Autobiography* – *Seventy/Sabaoon*, referring to the average aged a human being would live. However, he lived until the age of 99, dying in 1988. *Ahadith ma al Shihafah*, *Akaber*, *Abad min Moscow*, *Aba va al Bnunn*, *Abu Bata*, *Al'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, *Zulumant wa icharat* – humiliation and rumors, *Kalimat wa icharat* – words and signs, *Al sahaef* – the newspapers, *Ghayat al-hayat* – the meaning of life, *Al musawat* – equality, *Bayna i-jazri wa l-madd* – between the ebb and flow, *Ziadess* was the first published work, *Fleurs de reve* was a volume of poetry in French. She wrote then mostly in French and occasionally in English and Italian. Later she found her literary voice in Arabic. She translated Arthur Conan Doyle from English, Max Muller from German, and French novels. She hosted the most famous literary salon of the Arab world during the 20's and 30's in Cairo. She wrote the biography of one of the leaders of the feminist movement in Egypt – Aicha Teymour. During 19 years May Ziade corresponded extensively with Gibran Khalil Gibran which evolved into a Platonic love although both of them never met. It ended in 1931 when Gibran died and she remained faithful to him never marrying or loving another. Correspondence with Gibran and others, Poetry.

TURKISH: NAMIK KEMAL: Essays on political administrative, social and foreign policy reform, *Vatan*, *Yahut Silistra* – Silistra – the fatherland, *Intibah*, *Cezmi*, *Celalettin Harzem*

Sah, Zavali Cocuk, 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, Balikcilar, Halukun cocuklugu, Bir icim su.

HALID ZIYA USAKLIGIL: Nemide, Bir olunum defteri, Ferdi ve Surekasi, Mai ve Siyah, Ask-I mannu, Kirik hayatlar, Bir muhtiranim son yapraklari, Bir Izdivacin, Sepette Bulunmus, Bir Hikaye-i Sevda, Hepsinden Aci, Omi Beklerkan, Aska Dair, ihtiyar Dost, Kadin Pencesinde, Izmir hikayeleri, Kabus, Ani I Kirk Yil, Saray ve otesi, Bir Aci, Hikaye, Miensur Siirler.

AHMET HASIM: Merdiven – Stairway, Gol saatleri- Hours of the lake, Piyale- Goblet, Bize Gore, Gurebahane-i laklakan, Frankfurt seyahatnamesi, Agac, Aksam, Yine toplandi derinde, Bahce, Bir gunum sonunda arzu, Bir yaz gecesi, Hatirasi, Bul Bul – Basim, Gece, Gellmeden Ewel Geldin, Birlikte, Havuz Keranfil, Karanlik, Karie, Mehtapta Leylekler, Merdiven, Mukaddime, Obelde, O eski huireye benzer ki Orman, Ogle, Parilti, Seber, Sonbahar, Suvari, Safakta, Sairsiz, Dunya, Tahattur, Yari Yol, Gol seatlen, Piyale.

YAKUP KADRI KARAOSMANOGLU: Bir serencam – An adventure, The rented mansion, Baba Nur, Rahmet – Mercy, Night of provision, Sodom and Gomorrah, Yaban – Strange, Ankara, Ahmet Hasin, Bir Surgun – A deportation, Ataturk Panorama 1 and 2, Forced Diplomat, Always the same song, A manun Kitabi – the book of my mother, Vatan Yolunda – on the path of the nation, Politikada 45 Yil, Memoirs of youth and literature, Nirvana, Veda saganak.

AFRICAN AUTHORS: DOX/JEAN VERDI SALOMON RAZAKANDRAINNY – WROTE IN MALAGASI (MADAGASCAR): Ny hirako, Hira va?, (in French – Chants Capricorniens), Rakimala, Ny fitiavany, Fahatsiarovan-tena, Telowiova, Folihala, Dindona Fitia, Amboninkazo Apokalipsy, Amima Batsola, Mavo Handray, Fanjakana, Fsimihatsaka, Savik Ombalahy, Andriamihoja, Izy Mirahavavy, Solemita na mihoja, Izy Miraholaly, Mangidi nefa mamy Iarivo.

VERONIQUE TADJO – WROTE IN FRENCH (COTE D'IVOIRE): Laterite, A vol d'oiseau, A mi-chemin, Le royaume aveugle, Champs de bataille et d'amour, L'ombre d'Indiana – voyage jusqu'au bout du Rwanda, Reine Pakon, Loin de mon père, La chanson de la vie, Le seigneur de la danse, Grand-mere Nanon, Si j'étais roi – si j'étais reine, Mamy Wata et le monstre, Le grain de maïs magique, Le bel oiseau et la pluie, Nelson Mandela – Non a l'Apartheid.

GERMANO ALMEIDA – WROTE IN PORTUGUESE (CAPE VERDE): O dia das calças roladas, O testamento do senhor Napumoceno da Silva Araiço, O meu poeta, A ilha fantástica, Os dois irmãos, Estórias de dentro de casa, A morte do meu poeta, A família trago, Estórias contadas, Dona Pura e os camaradas de Abril, As memórias de um espírito, Cabo Verde – viagem pela história das ilhas, O mar na Lajinhia, Eva.

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

BIRHANU ZERIHUN – WROTE IN AMHARI (ETHIOPIA): Tearful letters, He pierced the hymen, Yete wandros emba, Yetangut mister, Wave on the eve of a revolution, Wave on the dawn of the 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, Chekradhwaj Singha, Belimaar, Sri Sri Shankardev, Mor Jihan Sowara, Patralekha Dinalekha, Bhagavvat Katha, Tatwa Katha, Sri Krishnakatha.

BENGALI: SARAT CHANDRA CHATTOPADHYAY: Arakkhaniya, Banumer Meye, Bipradas, Birajbou, Baihwitber Will, Bordidi, Chadromath, Choritsrohin Devdas, Parineeta, Chobi, Boyha, Bilashi, Cheledhora, Bijoya, Rama, Shoroshi, Jai hind, Narir, Mulya, Swadesh O Sahitya, Taruner Bidroho, Debati Samaj.

HINDI: JAISHANKAR PRASAD: Kanan kusum – The forest flower, The Maharana's greatness, The Waterfall, The tear, The Wave, Kamayani, Prem Pathik, El glumt, Skandagupta, Chandragupta, Dhruvasvamini, Janmejaya ka yagya, Rajyashri, The Shadow, The Eco, Internal lamps, The storm, Hypnosis, The skeleton, The butterfly, Iravati, Kamayani, Little Magician.

SURYAKANT TRIPATHI "NIRALA": Ram ki shakti puja, Dhvani saroj smriti, Parimal, Anaamika, Geetika, Kukurmatta, Adima, Bela, Naye Patte, Archana, Geet gunj, Aradhana, Tulsidas, Janmabhimi, Jago phir ek bar, Appara, Alka prabhavati, Nirupanna, Chameli, Choti ki pakar, Uchchbirankhalta, Kale Karname, Chhaturi Chanmar, Sukul ki biwi, Sakhi, Lily, Devi, Chabuk, Chayan, Sangraha, Kulibhat, Billesur Bakriha.

GUJARATI: KANAIYALAL MANEKLAL MUNSHI: The greatness of Patan, The ruler of Gujarat, The emperor, Jay Sommath, Krishna – 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 Bitiya 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 bodhisattva, 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 – Alfredo 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 Giocchino 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 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.

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 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.

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 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: 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 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 Gioachino 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'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.**

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'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.**

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 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 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). 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 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 Provencal), 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 Empereur (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 Truebner, 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), Rosalia de Castro (Galego), Angel Guimera (Catalan), Pachin 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'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). 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 Luxembourgeois, Luxembourg), Auguste Lustig (in Alsatian, France), Auguste Corrodi (in Schwyzerdeutsch, 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 Jacques (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 Empereur (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 Trübner, 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 Doeblin, 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, 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.

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), 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, [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-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.

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 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 Doeblin, 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, Curzio 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, Chaïm 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 Soyer, Raphael Soyer, 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 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 twelfty 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 twelfty and in those countries. Israel didn't exist, yet Jews were persecuted, and immediately after this twelfty 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 twelfty 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 twelfty, 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, Martin Balsam, Jeff Chandler, Lee J. Cobb, Harry Baur, Pierre Arditi, Yvan Attal, Jean-Pierre Bacri, Patrick Bruel, Gad Elmaleh, Roger Hanin, Agnes Jaoui, Regine, Elsa Zylberstein, Emmanuelle Beart, Charlotte Gainsbourg, Kirk Douglas, Zsa Zsa Gabor, John Garfield, Hedy Lamarr, Zero Mostel, Dinah Shore, Eli Wallach, Melvyn Douglas, Peter Lorre, Fanny Brice, Eddie Cantor, Leslie Howard, Sam Jaffe, Paul Muni, Edward G. Robinson, Theda Bara, Al Jolson, Sophie Tucker, Eric von Stroheim. A large proportion of them in the book's twelfty.

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 Furman, 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](#) & [Colombus were Jewish](#). Jews were among the most prominent entrepreneurs and business moguls in France – Andre Citroen, founder of Citroen car factories, Marcel Dassault, founder of the Dassault Aircraft factories, Daniel Carasso, founder of the Danone food factories, Pierre Wertheimer, co-founder (investing in the late 1920s) of the couture and parfumerie company Chanel, and the financiers – the Rothschild family, the Dreyfus family, and the Lazard family. Some well-known French politicians were also Jewish: Leon Blum, Adolphe Cremieux, Pierre Mendes-France, Michel Debre, Laurent Fabius, Jack Lang, Simone Veil, and others. We can of course cite here the names of the prominent Jewish businessmen and politicians in the US, UK, Germany, Italy, Russia, etc., but they can be found in the politicians [List of Jews](#), including Lenin (with a Jewish grandfather), the well known businessmen [in the UK](#) – including my Egyptian born compatriot [Sir Ronald Cohen](#), known as the father of British venture-capital/founder of Apax Partners and of social investment – founder of Bridges Ventures.

The list of the Jewish American businessmen [List of Jews](#), is really impressive. We find there the financiers who founded Warburg, Goldman Sachs, Blackstone, Soros, the founders of

Starbucks, Levi Straus, Calvin Klein, Home Depot, Mattel, Max Factor, Estee Lauder, The Gap, the owners of The New York Times (that maybe explains the pro-Israeli articles of the newspaper... I'm just kidding), New England Patriots, Las Vegas Venetian and Sands Casinos, real estate, hotels, Hyatt, Carnival, and the founders/CEOs in the film/TV industry: Miramax, Paramount, Columbia, 20th Century Fox, Fox Film, Warner, Time Warner, Disney, Dreamworks, ABC, Universal, MGM, CBS, Viacom, NBC, RCA. Jews and Israelis are among the most famous technology wizards who innovated so much at Intel, Google, Facebook, cellular phones, Waze, computers, space, irrigation, agriculture, physics, chemistry, and some of the most important breakthroughs in medicine & biotechnology. The most renowned are: Sergey Brin and Larry Page founders of Google, Mark Zuckerberg founder of Facebook, Andrew Grove founder of Intel, Michael Dell founder of Dell, Steve Ballmer who was CEO of Microsoft and had 8% of its shares, Lawrence Ellison founder of Oracle, Sandy Lerner founder of Cisco, Irwin Jacobs founder of Qualcomm, Benjamin Rosen Chairman of Compaq, Beny Alagem founder and CEO of Packard Bell, Rob Glaser CEO of Real Networks, Jerry Greenberg founder of Sapient. Theodor Maiman successfully fired the first working laser in 1960, there were other important inventions in genetic engineering, Materials, pacemakers and defibrillators... More than half of Jewish adults (55%) in the US received college degree and 25% earned a graduate degree. More than 60% of all employed Jews in the US are in one of the three highest status job categories: business/finance, professional/technical, management/executives. Israeli talent invented Intel's Pentium, Checkpoint's FireWall Internet Security, the cell phone developed at Motorola Israel, the voice mail technology, the Disk on Key, the highest level of scientific papers per capita, startups per capita, the world's second highest supply of new books per capita, technology protecting airlines from missile attacks, Drip Irrigation causing a revolution in agriculture, Quicktionary, the sun-heated water tank, etc., while Jews were 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 Österreichischer), poet and translator^[31]
- [Fritz Brainin](#), poet^[32]
- [Bernard Friedberg](#), Hebraist, scholar and bibliographer^[33]
- [Elfriede Jelinek](#) (b. 1946), [Nobel prize](#)-winning (2004) novelist (Jewish father).
- [Franz Kafka](#), writer
- [Paul Kornfeld](#) (1889–1942) writer, author of many expressionist plays^[34]
- [Karl Kraus](#), author^[35]
- [Heinrich Landemann](#), 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](#)

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 interporsi, di separarli.

La madre (c.s.). Per carità! Per carità!

Il padre (senza lasciarlo). Devi obbedire! Devi obbedire!

Il figlio (colluttando con lui e alla fine buttandolo a terra presso la scaletta, tra l'orrore di tutti). Ma che cos'è codesta frenesia che t'ha preso? Non ha ritegno di portare davanti a tutti la sua vergogna e la nostra! Io non mi presto! non mi presto! E interpreto così la volontà di chi non volle portarci sulla scena!

Il capocomico. Ma se ci siete venuti!

Il figlio (additando il Padre). Lui, non io!

Il capocomico. E non è qua anche lei?

Il figlio. C'è voluto venir lui, trascinandoci tutti e prestandosi anche a combinare di là insieme con lei non solo quello che è realmente avvenuto; ma come se non bastasse, anche quello che non c'è stato!

Il capocomico. Ma dica, dica lei almeno che cosa c'è stato! Lo dica a me! Se n'è uscito dalla sua camera, senza dir nulla?

Il figlio (dopo un momento d'esitazione). Nulla. Proprio, per non fare una scena!

Il capocomico (incitandolo). Ebbene, e poi? che ha fatto?

Il figlio (tra l'angosciata attenzione di tutti, muovendo alcuni passi sul palcoscenico). Nulla... Attraversando il giardino... S'interromperà, fosco, assorto.

Il capocomico (spingendolo sempre più a dire, impressionato dal ritegno di lui). Ebbene? attraversando il giardino?

Il figlio (esasperato, nascondendo il volto con un braccio). Ma perché mi vuol far dire, signore? È orribile!

La Madre tremerà tutta, con gemiti soffocati, guardando verso la vasca.

Il capocomico (piano, notando quello sguardo, si rivolgerà al Figlio con crescente apprensione). La bambina?

Il figlio (guardando davanti a sè, nella sala). Là, nella vasca...

Il padre (a terra, indicando pietosamente la Madre). E lei lo seguiva, signore!

Il capocomico (al Figlio, con ansia). E allora, lei?

Il figlio (lentamente, sempre guardando davanti a sè). Accorsi; mi precipitai per ripescarla... Ma a un tratto m'arrestai, perché dietro quegli alberi vidi una cosa che mi gelò: il ragazzo, il ragazzo che se ne stava lì fermo, con occhi da pazzo, a guardare nella vasca la sorellina affogata.

La Figliastra, rimasta curva presso la vasca a nascondere la Bambina, risponderà come un'eco dal fondo, singhiozzando perdutoamente. Pausa.

Feci per accostarmi; e allora...

Rintronerà dietro gli alberi, dove il Giovinetto è rimasto nascosto, un colpo di rivoltella.

La madre (con un grido straziante, accorrendo col Figlio e con tutti gli Attori in mezzo al subbuglio generale). Figlio! Figlio mio!

E poi, fra la confusione e le grida sconnesse degli altri:

Ajuto! Ajuto!

Il capocomico (tra le grida, cercando di farsi largo, mentre il Giovinetto sarà sollevato da capo e da piedi e trasportato via, dietro la tenda bianca). S'è ferito? s'è ferito davvero?

Tutti, tranne il Capocomico e il Padre, rimasto per terra presso la scaletta, saranno scomparsi dietro il fondalino abbassato, che fa da cielo, e vi resteranno un po' parlottando angosciosamente, poi, da una parte e dall'altra di esso, rientreranno in iscena gli Attori.

La prima attrice (rientrando da destra, addolorata). È morto! Povero ragazzo! È morto! Oh che cosa!

Il primo attore (rientrando da sinistra, ridendo). Ma che morto! Finzione! finzione! Non ci creda!

Altri attori da destra. Finzione? Realtà! realtà! È morto!

Altri attori da sinistra. No! Finzione! Finzione!

Il padre (levandosi e gridando tra loro). Ma che finzione! Realtà, realtà, signori! realtà!

E scomparirà anche lui, disperatamente, dietro il fondalino.

Il capocomico (non potendone più). Finzione! realtà! Andate al diavolo tutti quanti! Luce! Luce! Luce!

D'un tratto, tutto il palcoscenico e tutta la sala del teatro sfolgoreranno di vivissima luce. Il capocomico rifiaterà come liberato da un incubo, e tutti si guarderanno negli occhi, sospesi e smarriti.

Ah! Non m'era mai capitata una cosa simile! Mi hanno fatto perdere una giornata!

Guarderà l'orologio.

Andate, andate! Che volete più fare adesso? Troppo tardi per ripigliare la prova. A questa sera!

E appena gli Attori se ne saranno andati, salutandolo:

Ehi, elettricista, spegni tutto!

Non avrà finito di dirlo, che il teatro piomberà per un attimo nella più fitta oscurità.

Eh, perdio! Lasciami almeno accesa una lampadina, per vedere dove metto i piedi!

Subito, dietro il fondalino, come per uno sbaglio d'attacco, s'accenderà un riflettore verde, che proietterà, grandi e spiccate, le ombre dei Personaggi, meno il Giovinetto e la Bambina. Il Capocomico, vedendole, schizzerà via dal palcoscenico, atterrito. Contemporaneamente si spegnerà il riflettore dietro il fondalino, e si rifarà sul palcoscenico il notturno azzurro di prima. Lentamente, dal lato destro della tela verrà prima avanti il Figlio, seguito dalla Madre con le braccia protese verso di lui; poi dal lato sinistro il Padre. Si fermeranno a metà del palcoscenico, rimanendo lì come forme trasognate. Verrà fuori, ultima, da sinistra, la Figliastra che correrà verso una delle scalette; sul primo scalino si fermerà un momento a guardare gli altri tre e scoppiierà in una stridula risata, precipitandosi poi giù per la scaletta; correrà attraverso il corridoio tra le poltrone; si fermerà ancora una volta e di nuovo riderà, guardando i tre rimasti lassù; scomparirà dalla sala, e ancora, dal ridotto, se ne udrà la risata. Poco dopo calerà la tela.

FINE

[The MOTHER, frightened, tries to separate them.]

The Mother [pleading]. Please! please!

The Father [not leaving hold of the SON]. You've got to obey, do you hear?

The Son [almost crying from rage]. What does it mean, this madness you've got? [They separate.] Have you no decency, that you insist on showing everyone our shame? I won't do it! I won't! And I stand for the will of our author in this. He didn't want to put us on the stage, after all!

The Manager. Man alive! You came here . .

The Son [indicating FATHER]. He did! I didn't!

The Manager. Arent't you here now?

The Son. It was his wish, and he dragged us along with him. He's told you not only the things that did happen, but also things that have never happened at all.

The Manager. Well, tell me then what did happen. You went out of your room without saying a word?

The Son. Without a word, so as to avoid a scene!

The Manager. And then what did you do?

The Son. Nothing . . . walking in the garden . . . [*Hesitates for a moment with expression of gloom.*]

The Manager [*coming closer to him, interested by his extraordinary reserve*]. Well, well . . . walking in the garden . . .

The Son [*exasperated*]. Why on earth do you insist? It's horrible! [*The MOTHER trembles, sobs, and looks towards the fountain.*]

The Manager [*slowly observing the glance and turning towards the SON with increasing apprehension*]. The baby?

The Son. There in the fountain . . .

The Father [*pointing with tender pity to the MOTHER*]. She was following him at the moment . . .

The Manager [*to the SON anxiously*]. And then you . . .

The Son. I ran over to her; I was jumping in to drag her out when I saw something that froze my blood . . . the boy standing stock still, with eyes like a madman's, watching his little drowned sister, in the fountain! [*The STEP-DAUGHTER bends over the fountain to hide the CHILD. She sobs.*] Then . . . [*A revolver shot rings out behind the trees where the BOY is hidden.*]

The Mother [*with a cry of terror runs over in that direction together with several of the ACTORS amid general confusion*]. My son! My son! [*Then amid the cries and exclamations one hears her voice.*] Help! Help!

The Manager [*pushing the ACTORS aside while THEY lift up the BOY and carry him off.*] Is he really wounded?

Some Actors. He's dead! dead!

Other Actors. No, no, it's only make believe, it's only pretence!

The Father [*with a terrible cry*]. Pretence? Reality, sir, reality!

The Manager. Pretence? Reality? To hell with it all! Never in my life has such a thing happened to me. I've lost a whole day over these people, a whole day!

Curtain.

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 stövlar och sitt kaffe om en halvtimme!

FRÖKEN

Alltså om en halv timme! åh, jag är så trött; jag förmår ingenting, förmår inte ångra mig, inte fly, inte stanna, inte leva - inte dö! Hjälp mig nu! Befall mig, och jag ska lyda som en hund! Gör mig den sista tjänsten, rädda min ära, rädda hans namn! Ni vet vad jag skulle vilja, men inte vill, vill det, ni, och befall mig utföra det!

JEAN

Jag vet inte - men nu kan jag inte heller - jag förstår inte - det är alldeles som om den här rocken gjorde att - jag inte kan befälla 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 dem framför en eld.

- och så ljust - och så lugnt!

JEAN

tar rakkniven och sätter i hennes hand.

Där är kvasten! Gå nu medan det är ljust - ut på logen - och ...

Viskar i hennes öra

FRÖKEN

vaken.

Tack! Nu går jag till vila! Men säg nu bara - att de främsta också kunna få nådens gåva. Säg det, om ni också inte tror det!

JEAN

De främsta? Nej, det kan jag inte! -Men vänta - fröken Julie -nu vet jag! -Ni är ju icke längre bland de främsta - då ni är bland de - yttersta!

FRÖKEN

Det är sant. -Jag är bland de allra yttersta; jag är den yttersta! åh! - Men nu kan jag icke gå - Säg en gång till att jag skall gå!

JEAN

Nej, nu kan inte jag heller! Jag kan inte!

FRÖKEN

Och de främsta skola vara de yttersta!

JEAN

Tänk inte, tänk inte! Ni tar ju all min kraft från mig också, så att jag blir feg - vad, jag tyckte klockan rörde sig! -Nej! Ska vi sätta papper i den! -- Att vara så rädd för en ringklocka! -Ja men det är inte bara en klocka - det sitter någon bakom den - en hand sätter den i rörelse - och

något annat sätter handen i rörelse - men håll för örona bara - håll för örona! Ja så ringer han ändå värre! - ringer bara ända tills man svarar - och då är det för sent! och så kommer länsman - och så...

Två starka ringningar i klockan.

Jean far tillsammans; därpå rätar han upp sig.

Det är rysligt! Men det finns intet annat slut! -Gå!

Fröken går bestämt ut genom dörren. Riddå.

[Two sharp rings on bell are heard. Julie starts to her feet. Jean changes his coat.]

JEAN. The Count—has returned. Think if Kristin has— [Goes up to speaking tube and listens.]

JULIE. Now he has seen the desk!

JEAN [Speaking in the tube]. It is Jean, Excellency. [Listens]. Yes, Excellency. [Listens]. Yes, Excellency,—right away—immediately, Excellency. Yes—in half an hour.

JULIE [In great agitation]. What did he say? In Heaven's name, what did he say?

JEAN. He wants his boots and coffee in a half hour.

JULIE. In half an hour then. Oh, I'm so tired—I'm incapable of feeling, not able to be sorry, not able to go, not able to stay, not able to live—not able to die. Help me now. Command me—I will obey like a dog. Do me this last service—save my honor. Save his name. You know what I have the will to do—but cannot do. You will it and command me to execute your will.

JEAN. I don't know why—but now I can't either.—I don't understand myself. It is absolutely as though this coat does it—but I can't command you now. And since the Count spoke to me— —I can't account for it—but oh, it is that damned servant in my back—I believe if the Count came in here now and told me to cut my throat I would do it on the spot.

JULIE. Make believe you are he—and I you. You could act so well a little while ago when you knelt at my feet. Then you were a nobleman—or haven't you ever been at the theatre and seen the hypnotist—[Jean nods] He says to his subject "Take the broom," and he takes it; he says, "Sweep," and he sweeps.

JEAN. Then the subject must be asleep!

JULIE [Ecstatically]. I sleep already. The whole room is like smoke before me—and you are like a tall black stove, like a man clad in black clothes with a high hat; and your eyes gleam like the hot coals when the fire is dying; and your face a white spot like fallen ashes. [The sunshine is coming in through the windows and falls on Jean. Julie rubs her hands as though warming them before a fire]. It is so warm and good—and so bright and quiet!

JEAN [Takes razor and puts it in her hand]. There is the broom, go now while it's bright—out to the hay loft—and—[He whispers in her ear.]

JULIE [Rousing herself]. Thanks. And now I go to rest. But tell me this—the foremost may receive the gift of Grace? Say it, even if you don't believe it.

JEAN. The foremost? No, I can't say that. But wait, Miss Julie—you are no longer among the foremost since you are of the lowliest.

JULIE. That's true, I am the lowliest—the lowliest of the lowly. Oh, now I can't go. Tell me once more that I must go.

JEAN. No, now I cannot either—I cannot.

JULIE. And the first shall be last— — —

JEAN. Don't think. You take my strength from me, too, so that I become cowardly.— What— —I thought I heard the bell!— — No! To be afraid of the sound of a bell! But it's not the bell—it's someone behind the bell, the hand that sets the bell in motion—and something else that sets the hand in motion. But stop your ears, stop your ears. Then he will only ring louder and keep on ringing until it's answered—and then it is too late! Then come the police and then—[Two loud rings on bell are heard, Jean falls in a heap for a moment, but straightens up immediately.] It is horrible! But there is no other way. Go!

[Countess Julie goes out resolutely.] CURTAIN.

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 Н а т а ш а .

Н а т а ш а (*горничной*). Что? С Софочкой посидит Протопопов, Михаил Иванович, а Бобика пусть покатает Андрей 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... Счастливый 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... сию 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... сижу на тумбе я... (*Читает газету.*) Все равно! Все равно!

О л ь г а . Если бы знать, если бы знать!

Занавес

[Enter NATASHA.]

NATASHA. [To the maid] What? Mihail Ivanitch Protopopov will sit with little Sophie, and Andrey Sergeyevitch can take little Bobby out. Children are such a bother.... [To IRINA] Irina, it's such a pity you're going away to-morrow. Do stop just another week. [Sees KULIGIN and screams; he laughs and takes off his beard and whiskers] How you frightened me! [To IRINA] I've grown used to you and do you think it will be easy for me to part from you? I'm going to have Andrey and his violin put into your room—let him fiddle away in there!—and we'll put little Sophie into his room. The beautiful, lovely child! What a little girlie! To-day she looked at me with such pretty eyes and said "Mamma!"

KULIGIN. A beautiful child, it's quite true.

NATASHA. That means I shall have the place to myself to-morrow. [Sighs] In the first place I shall have that avenue of fir-trees cut down, then that maple. It's so ugly at nights.... [To IRINA] That belt doesn't suit you at all, dear.... It's an error of taste. And I'll give orders to have lots and lots of little flowers planted here, and they'll smell.... [Severely] Why is there a fork lying about here on the seat? [Going towards the house, to the maid] Why is there a fork lying about here on the seat, I say? [Shouts] Don't you dare to answer me!

KULIGIN. Temper! temper! [A march is played off; they all listen.]

OLGA. They're going.

[CHEBUTIKIN comes in.]

MASHA. They're going. Well, well.... Bon voyage! [To her husband] We must be going home.... Where's my coat and hat?

KULIGIN. I took them in... I'll bring them, in a moment.

OLGA. Yes, now we can all go home. It's time.

CHEBUTIKIN. Olga Sergeyevna!

OLGA. What is it? [Pause] What is it?

CHEBUTIKIN. Nothing... I don't know how to tell you.... [Whispers to her.]

OLGA. [Frightened] It can't be true!

CHEBUTIKIN. Yes... such a story... I'm tired out, exhausted, I won't say any more.... [Sadly] Still, it's all the same!

MASHA. What's happened?

OLGA. [Embraces IRINA] This is a terrible day... I don't know how to tell you, dear....

IRINA. What is it? Tell me quickly, what is it? For God's sake! [Cries.]

CHEBUTIKIN. The Baron was killed in the duel just now.

IRINA. [Cries softly] I knew it, I knew it....

CHEBUTIKIN. [Sits on a bench at the back of the stage] I'm tired.... [Takes a paper from his pocket] Let 'em cry.... [Sings softly] "Tarara-boom-deay, it is my washing day...." Isn't it all the same!

[The three sisters are standing, pressing against one another.]

MASHA. Oh, how the music plays! They are leaving us, one has quite left us, quite and for ever. We remain alone, to begin our life over again. We must live... we must live....

IRINA. [Puts her head on OLGA's bosom] There will come a time when everybody will know why, for what purpose, there is all this suffering, and there will be no more mysteries. But now we must live... we must work, just work! To-morrow, I'll go away alone, and I'll teach and give my whole life to those who, perhaps, need it. It's autumn now, soon it will be winter, the snow will cover everything, and I shall be working, working....

OLGA. [Embraces both her sisters] The bands are playing so gaily, so bravely, and one does so want to live! Oh, my God! Time will pass on, and we shall depart for ever, we shall be forgotten; they will forget our faces, voices, and even how many there were of us, but our sufferings will turn into joy for those who will live after us, happiness and peace will reign on earth, and people will remember with kindly words, and bless those who are living now. Oh dear sisters, our life is not yet at an end. Let us live. The music is so gay, so joyful, and, it seems that in a little while we shall know why we are living, why we are suffering.... If we could only know, if we could only know!

[The music has been growing softer and softer; KULIGIN, smiling happily, brings out the hat and coat; ANDREY wheels out the perambulator in which BOBBY is sitting.]

CHEBUTIKIN. [Sings softly] "Tara... ra-boom-deay.... It is my washing-day..." [Reads a paper] It's all the same! It's all the same!

OLGA. If only we could know, if only we could know! Curtain.

Anton Pavlovich Chekhov ([Russian](#): Анто́н Па́влович Че́хов , 29 January 186 – 15 July 1904) was a Russian [playwright](#) and short story writer who is considered to be among the greatest writers of short fiction in history. His career as a playwright produced four classics and his best short stories are held in high esteem by writers and critics. Along with [Henrik Ibsen](#) and [August Strindberg](#), Chekhov is often referred to as one of the three seminal figures in the birth of early modernism in the theater. Chekhov practiced as a [medical doctor](#) throughout most of his literary career: "Medicine is my lawful wife", he once said, "and literature is my mistress." Chekhov renounced the theatre after the disastrous reception of [The Seagull](#) in 1896, but the play was revived to acclaim in 1898 by [Constantin Stanislavski's Moscow Art Theatre](#), which subsequently also produced Chekhov's [Uncle Vanya](#) and premiered his last two plays, [Three Sisters](#) and [The Cherry Orchard](#). These four works present a challenge to the acting ensemble as well as to audiences, because in place of conventional action Chekhov offers a "theatre of mood" and a "submerged life in the text". Chekhov had at first written stories only for financial gain, but as his artistic ambition grew, he made formal innovations which have influenced the evolution of the modern short story. He made no apologies for the difficulties this posed to readers, insisting that the role of an artist was to ask questions, not to answer them. Although Chekhov did not fully realize it at

the time, Chekhov's plays, such as "The Seagull" (written in 1895), "Uncle Vanya" (written in 1897), "The Three Sisters" (written in 1900), and "The Cherry Orchard" (written in 1903) served as a revolutionary backbone to what is common sense to the medium of acting to this day: an effort to recreate and express the "realism" of how people truly act and speak with each other and translating it to the stage in order to manifest the human condition as accurately as possible in hopes to make the audience reflect upon their own definition of what it means to be human, warts and all. This philosophy of approaching the art of acting has stood not only steadfast, but as the cornerstone of acting for much of the 20th century to this day. Mikhail Chekhov considered *Ivanov* a key moment in his brother's intellectual development and literary career. From this period comes an observation of Chekhov's that has become known as "[Chekhov's gun](#)", a dramatic principle that requires that every element in a narrative be necessary and irreplaceable, and that everything else be removed.

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

Many have heard about the famous play *The Dybbuk* in Yiddish. 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 amostrarán la virtud en una afroza imaje,
 Siendo eyos supieron azer trazayerar mizmo el mas savio
 de los reyes.
 Prometed, dunke, sovre este libro i delantre todos estos
 testimonios
 Ke el Dio sera siempre el primo de vuestros kudios,
 Ke seresh sev[e]ro kon los malos, i el abrigo de los
 buenos,
 Entre el prove i vos, tomaresh el Dio por justador.
 En akodrandovos mi ijo ke

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
Joas: Je promets d'observer ce que la loi m'ordonne
 Mon Dieu, punissez-moi si je vous abandonne .
Joas: Venez: de l'huile sainte il faut vous consacrer

<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. 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? Yoash: O si, ya se mizmo kuala mano me keria matar, i ke es grasias a vuestras asistensia ke yo bivo.</p>	<p>Paraissez. Josabet: vous pouvez vous montrer . Acte IV Scène IV Joas, Joad, Josabet, Zacharie, Azarias, Etc., Salomith, Le Choeur 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? 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 grasias i alavaciones!

Nuestra tierra destruyida, nase, torna a la vida.

Por gozar kon su rey nuevo, ke es muy bravo mansevo. (gritan)

Biva el rey! Biva la reina! Biva la djustisia!

Abasho la inikuidad! Abasho la malisia! (kantan en boz de "שובב ציון")

Kanta Israel por tu rehmission,

Ya vino goel para tu nasion.

Nuestro Dio fiel, kon su bendision,

Ara korrer miel dientro de Shomron.

Nos alegrara kon el nuevo rey

I nos atara kon su santa ley.

Nos kontentara kon su dulce fey.

Torna nos dira: "Tu mi pueblo sey!"

Kanta Israel por tu rehmission

Ya vino goel para tu nasion! (gritan)

Biva el rey! Biva la reina! Biva la djustisia!

Abasho la inikuidad! Abasho la malisia! (kantan en boz de "צור שוכן עלי שמים")

Efrayim kon grande gozo, kanta este dia ermozo!

Vate para la kampanya, i grita en la montanya

Ke dios te tiro su sanya i te rindio muy 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 munchito tiempo para ti – And if I don't have much time for you
 Ke sepas que sos todo mi mundo - you should know that you are all my world
 I si ago tantas mitsvot para todos – and if I do so many "mitsvot"/good deeds for everybody
 Es para reengrasiar 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, איך

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 muchas 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 [Pyrénées-Orientales](#). According to the Statistical Institute of Catalonia in 2008 the Catalan language is the second most commonly used in Catalonia, after [Spanish](#), as a native or self-defining language. The Generalitat of Catalunya spends part of its annual budget on the promotion of the use of Catalan in Catalonia and in other territories. There are 4.1 million native speakers of Catalan in Catalonia, Valencia provinces, Balearic Islands, Andorra, etc., and 5.1 million speakers as a second language. It is amazing how the Catalonians have

succeeded to establish this language as the most spoken language in Catalonia, if we remember that Franco banned the language. It can be compared to the renaissance of the Hebrew language in Israel, and the Irish people have a lot to learn from the Catalonians as their success in instituting Irish as a spoken language is so low.

Catalan evolved from [Vulgar Latin](#) around the eastern [Pyrenees](#) in the 9th century. During the [Low Middle Ages](#) it saw a golden age as the literary and dominant language of the [Crown of Aragon](#), and was widely used all over the [Mediterranean](#). The union of Aragon with the other territories of [Spain](#) in 1479 marked the start of the decline of the language. In 1659 Spain ceded [Northern Catalonia](#) to [France](#), and Catalan was banned in both states in the early 18th century. 19th-century Spain saw a [Catalan literary revival](#), which culminated in the 1913 orthographic standardization, and the officialization of the language during the [Second Spanish Republic](#) (1931–39). However, the [Francoist dictatorship](#) (1939–75) banned the language again. Since the [Spanish transition to democracy](#) (1975–1982), Catalan has been recognized as an official language, language of education, of mass media, all of which have contributed to its increased prestige. There is no parallel in Europe of such a large, [bilingual](#), [non-state](#) speech community.

Terra Baixa

Àngel Guimerà

Terra Baixa

ESCENA VIII

[...]

MARTA: Manelic!... Que... el dinar ja és a taula.

MANELIC: Ah, sí; el dinar. El dinar. (*S'ha acostat a la taula i comença a llescar pa. Mentrestant la Marta ha anat a la llar. A part.*) I que no costa gaire, no, de degollar a un home! I an ella... an ella menos!... (*Se troba amb la mirada de la Marta que torna.*) Si ella no em mirava! Ah! (*Llença la ganiveta sobre la taula.*)

MARTA: Posa-te'n tu, Manelic. (*Ell se'n posa: després ella. Pausa; mengen.*)

MANELIC (*a part*): Qui fos golut com allà dalt! Perquè els goluts no pateixen. Si no em pot passar res per aquí dintre!

MARTA (*baixet*): Ai, Déu meu! Ajudeu-me!

MANELIC (*a part*): Pst! Que l'ajudin! (*Va a enraonar i s'atura.*)

MARTA: Què? Digue-ho! Què anaves a dir? (*Va cap an ell.*)

MANELIC (*apartant-la amb lo braç*): Res, res, aparta't!

MARTA: Parla un cop a la vida! Jo t'ho demano, per...

MANELIC (*sarcàstic*): Per qui m'ho demanes?

MARTA: Per... per...

MANELIC: Per ell? Per qui? (*Esperant que ella diga.*) I quin fàstic que em fa aquesta dona! Eh! Afarta't tu sola! (*S'aixeca.*) Jo me'n torno a les meves muntanyes! (*Se'n va cap a la porta.*)

MARTA: No, Manelic, no! I escolta'm!... I perdona'm!

MANELIC (*molt exaltat*): Que et perdoni? Ira de Déu!... Què t'havia fet, jo? Enraona! Per què m'havies d'enganyar a mi? Per què?

MARTA: Perquè no era ningú, jo! Que era sense voluntat, obeïa! I ni t'havia mirat mai!

Ni t'estimava! Ni sabia què era tenir voluntat per un altre!

MANELIC: Doncs per què t'has casat amb mi, i no et vas casar amb aquell home!

Digue-ho! (*Rabiós sempre.*) Que no sé jo el perquè, i em consumo, i em torno boig per saber-ho! (*Corrent a ella.*) Per què? Per què? Respon-me!
 MARTA: Ah, això no! Que tu m'avorriries encara més del que m'avorreixes!
 MANELIC: Avorrir-te? Matar-te hauria de fer jo, que és sols lo que mereixes!
 MARTA: Oh, sí, matar-me, sí; que això és lo que desitjo!
 MANELIC: No, no; abans anar-me'n. Anar-me'n d'aquí per a sempre!
 MARTA (*rabiosa per aturar-lo*): És que no goses a parlar-me! No, no; no t'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!
(*Tropieza con la mirada de Marta que se acerca. Aparte.*)

¡Si no fuese! ¡Ah! (*Arroja el cuchillo sobre la mesa.*)

MARTA: Sírrete, 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 egreja em estado de completa alienação; traz umas roupas brancas, desalinhadas 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 ninguém sem mim. Que quereis fazer? Que cerimoniaes são éstas? Que Deus é esse que está n'esse altar, e quer roubar o pae e a mãe a sua filha?--(_Para os circumstantes_) Vós quem sois, espectros fataes?... quereis-m'os tirar dos meus braços?... Esta é a minha mãe, este é o meu pae... Que me importa a mim com o outro? Que morrêsse ou não, que esteja com os mortos ou com os vivos--que se fique na cova ou que resuscite agora para me 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 ánimo...--nunca mentiste?... Pois mente agora para salvar a honra de tua filha, para que lhe não tirem o nome de seu pae.

Magdalena. Misericordia, meu Deus!

Maria. Não queres? Tu tambem não, pae?--Não querem. E eu heide morrer assim... e elle vem ahi...

SCENA XII

MARIA, MAGDALENA, MANUEL; o ROMEIRO e TELMO _que apparecem no fundo da scena sahindo detrás do altar-mór_.

Romeiro, _para Telmo_. Vai, vai; ve se ainda é tempo: salva-os, salva-os, que ainda podes... (_Telmo dá alguns passos para deante_.)

Maria, _apontando para o romeiro_. É aquella voz, é elle, é elle.--Já não é tempo... Minha mãe, meu pae, cobri-me bem éstas faces, que morro de vergonha... (_Esconde o rosto no seio da mãe_.) morro, morro... de vergonha... (_Cá e fica morta no chão. Manuel de Sousa e Magdalena prostram-se ao pé do cadaver da filha_.)

Manuel, _depois de algum espaço, levânta-se de joelhos_. Minha irman, rezemos por alma... incommendemos a nossa alma a este anjo que Deus levou para si.--Padre prior, podeis-me lançar aqui o escapulario?

Prior, _indo buscar os escapularios ao altar-mór e tornando_. Meus irmãos, Deus afflige n'este mundo áquelles que ama. A coroa de glória não se dá senão no céu.

(_Toca o orgam; e cá e 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 paranoid 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 fortrolig*) Sagen er den, ser I, at den stærkeste mand i verden, det er han, som står mest alene.

FRU STOCKMANN *smiler og ryster på hodet*

Å du Tomas —!

PETRA *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 poor, of the middle class, of our pensions, they are rich people who steal because they are criminals, because they know that they will not be punished, that others will foot the bill of their crimes!

Ballade über die Frage "Wovon lebt der Mensch" (What keeps mankind alive?) - Deutsch

Macheath:

Ihr Herrn, die ihr uns lehrt, wie man brav leben,
Und Sünd und Missetat vermeiden kann,
Zuerst müsst ihr uns was zu fressen geben,
Dann könnt ihr reden, damit fängt es an.
Ihr, die ihr euren Wanst und unsre Bravheit liebt,
Das eine wisset ein für allemal,
Wie ihr es immer dreht, und wie ihr's immer schiebt,
Erst kommt das Fressen, dann kommt die Moral.
Erst muss es möglich sein auch armen Leuten,
Vom grossen Brotlaib sich ihr Teil zu schneiden.

Jenny:

Denn wovon lebt der Mensch?

Macheath:

Denn wovon lebt der Mensch?
Indem er stündlich, den Menschen peinigt, auszieht, anfällt, abwürgt und frisst.
Nur dadurch lebt der Mensch,
Vergessen kann, dass er ein Mensch doch ist.

Chor:

Ihr Herren, bildet euch nur da nichts ein,

Der Mensch lebt nur von Missetat allein!

English

Macheath:

You gentlemen who tell us how to live properly,
And how to avoid all sins and crime,
Must first makes sure that we have food to eat.
Then you can resume your talking, that's where it begins.
You with your paunch and us with our bravery,
You know what's best for all of us.
No matter how much you twist it, or try to change the truth,
First comes food, then comes the morals.
And it also must be possible for the poor,
To cut themselves a slice of the bread.

Jenny:

What keeps mankind alive?

Macheath:

What keeps mankind alive?
It's a fact that hourly people torture, oppress, strangle, and eat.
Only after man goes through that,
Can he forget that he is a man.

Chorus:

Your Gentlemen, imagine there is only you,
Mankind lives on crime alone!

The third part of the lecture and of the play is at the end of the third act when Mack the Knife is "Gerettet, gerettet!", reprieved, reprieved, and instead of being hanged for all his crimes the Queen of England (or the US President, European Prime Ministers, and so on), gives Mack the castle of Marmarel, likewise a pension of ten thousand pounds, like the criminals of the Great Recession who were bailed out (they could indeed sing with Mack the Knife – bailed out, bailed out...), whose schemes cost the world more than ten trillion dollars, as they were too big to fail, transferring the losses from their companies to the governments, i.e. to us. After socializing the losses in 2008, they privatized the profits in 2009, with salaries and bonuses of billions leading the world as the pied piper of Hamelin to a Domsday Depression towards 2020, with losses of hundreds of trillions, while no government would be able to bailout them or us!

Der reitende Bote (The Riding Messenger) - Deutsch

Peachum:

Verehrtes Publikum wird sind soweit,
Und Herr Macheath wird aufgehängt,
Denn in der ganzen Christenheit,
Da wird dem Menschen nichts geschenkt,
Damit ihr aber nun nicht denkt,
Das wird von uns auch mitgemacht,

Wird Herr Macheath nicht aufgehängt,
 Sondern wir haben uns einen anderen Schluss ausgedacht,
 Damit ihr wenigstens in der Oper seht,
 Wie einmal Gnade vor Recht ergeht.
 Und darum wird, weil wir's gut mit euch meinen,
 Jetzt der reitende Bote des Königs erscheinen.

Chor:

Horch, horch, horch,
 Horch, horch, horch,
 Horch, wer kommt!
 Horch, wer kommt!
 Horch, wer kommt!
 Horch, wer kommt!
 Des Königs reitender Bote
 Horch, wer kommt!
 Des Königs reitender Bote,
 Des Königs reitender Bote kommt, Bote kommt, Bote kommt!
 Horch, wer kommt!
 Horch, wer kommt!
 Des Königs reitender Bote kommt, Bote kommt, Bote kommt!
 Horch, wer kommt!
 Horch, wer kommt!
 Des Königs reitender Bot

Macheath:

Gerette gerette!
 Ja, ich wusste es ja, ich wusste es,
 Wenn die Not am höchsten, ist die Rettung am nächsten.
 Wenn die Not am höchsten, ist die Rettung am nächsten.

Polly:

Gerettet, gerettet, mein lieber Mackie ist,
 Ich bin sehr glücklich.

Frau Peachum:

So wendet alles sich am End zum Glück.
 So leicht und freidlich wäre unser Leben, wenn die reitenden Boten des Königs immer kämen.

Peachum:

Darum bleibt alle stehen, wo ihr 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-là. 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-là; les mannes avaient de grandes moires d'argent, les criées grondaient. Lisa suivit les épaules pointues de son beau-frère entrant dans les odeurs fortes des Halles, l'échine pliée, avec cette nausée de l'estomac qui lui montait aux tempes; et le regard dont elle l'accompagnait était celui d'une combattante, d'une femme résolue au triomphe." (same, p. 242-3) "She approached the window. She saw Florent cross Rambuteau Street and reach the fish shop. The tide overflowed this morning; the mannas glistened like silver, the fishmongers' auctions were at their peak. Lisa followed the pointed shoulders of her brother-in-law entering the Halles, his back curved, with a nausea of the stomach that reached his temples; and the look with which she accompanied him was a look of a warrior, a woman resolute to win." Florent was condemned because of his smell of fish, of his 'malice', but really because these excuses gave her the legitimacy to steal his part of the inheritance that she coveted without admitting it, as she was honest. Exactly like those who condemned Captain Dreyfus to exile to the same Devil's Island where Florent was imprisoned, because of his Jewish smell, his treason, his innocence. And Zola, who 20 years later condemns the honorable and honest men who have judged Dreyfus in 'J'accuse'; blames Lisa of her treachery and honest people of their covetousness, after the policemen take Florent to prison. "Les bandes de lard entrevues, les moities de cochon pendues contre les marbres, mettaient la des rondeurs de ventre, tout un triomphe du ventre, tandis que Lisa, immobile, avec sa carrure digne, donnait aux Halles le bonjour matinal, de ses grands yeux de forte mangeuse. Puis toutes deux se penchèrent. La belle Mme Lebigre et la belle Mme Quenu échangèrent un salut d'amitié. Et Claude, qui avait certainement oublié de dîner la veille, pris de colère à les voir si bien portantes, si comme il faut, avec leurs grosses gorges, serra sa ceinture, en grondant d'une voix fâchée: 'Quels gredins que les honnêtes gens!' " (same, p. 424) "The packs of bacon, the half porks hanged over the marble, put over there roundness of bellies, a whole

triumph of bellies, while Lisa, motionless, with her imposing dignity, gave to the Halles the good morning, with her large eyes. Then both of them stooped over. The beautiful Mme. Lebigre and the beautiful Mme. Quenu said a friendly hello to each other. And Claude, who certainly has forgotten to dine yesterday, furious to see them so healthy, decent, with their large bosoms, gripped his belt, while growling in an angry voice: 'What scoundrels are the honest people!' "

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 a l'étranger la puissance de la maison, qu'il allait jusqu'à compromettre, dans ses arbitrages; et Sedille lui-meme, le marchand de soie, ebranle a la suite d'une liquidation terrible, s'était 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 restait 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." (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 ou les mechants sont punis et les bons recompenses? Bien sur, l'escroc Saccard est emprisonne – pas pour longtemps. Mais le 'filou' Sabatini, l' 'adroit' Nathanson et le malhonnête Fayeux courent encore. Et surtout beaucoup de gens honnetes dont la seule erreur a ete leur pitoyable naivete 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 Esterhazy 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 Hutzpah 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 "habitués" – 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, Joseph 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 leaves 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 Poincaré 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.

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/salonnieres 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 Chevaligné](#)'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 Baroness 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 twelfth, and she emblems this era, hosting the twelfth'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 Cruchy](#), [Marie and Pierre Curie](#), [Jean-Élie](#), [Duke Decazes](#), [Guglielmo Ferrero](#), [Robert de Flers](#), the dancer [Loïe Fuller](#), [Fernand Gregh](#), [Paul de Grunbaum](#), 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](#). Léontine'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 Baptême 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 [Portalès 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)

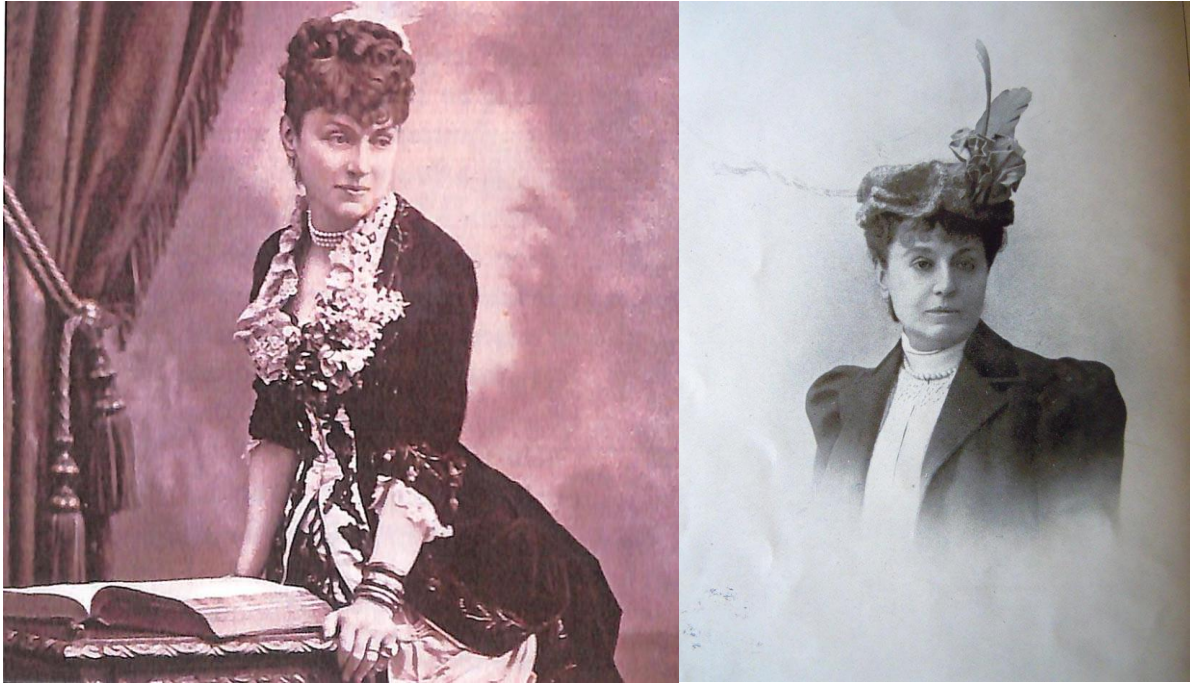
Rachilde was the [pen name](#) and preferred identity of novelist and playwright **Marguerite Vallette-Eymery**. Born near [Périgueux](#), Rachilde went on to become a [symbolist](#) author and the most prominent woman in literature associated with the [Decadent Movement](#) of *fin de siècle*. A diverse and challenging author, Rachilde's most famous work includes the darkly erotic novels [Monsieur Vénus](#) (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.



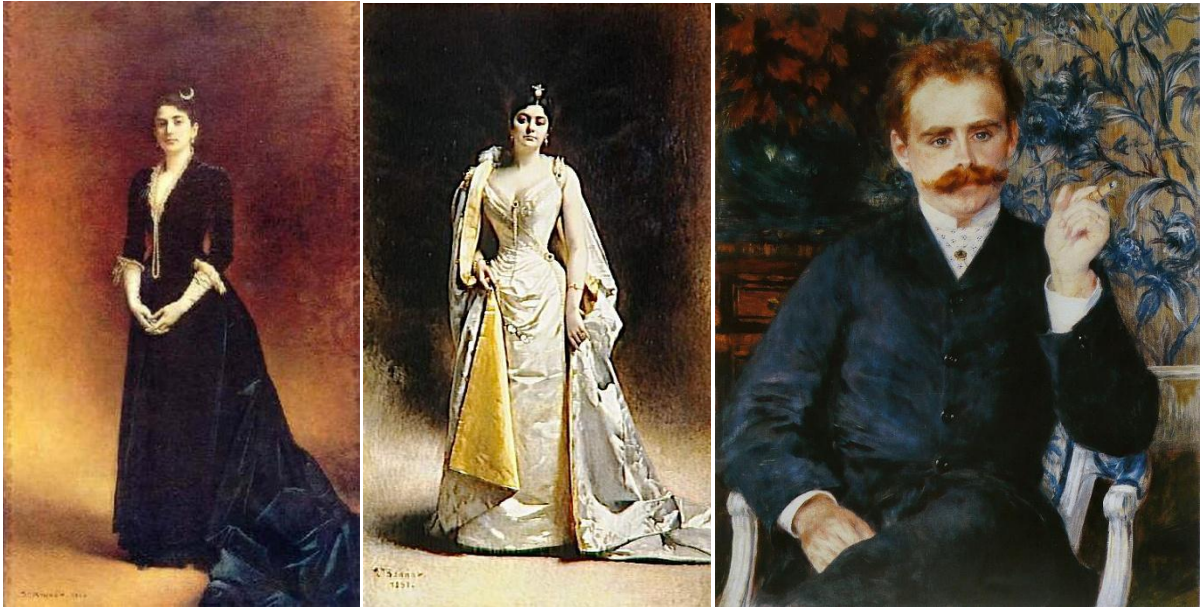
Marie-Louise Jeanne Peyrat, marquise [Arconati-Visconti](#) (1840-1923)

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 Assemblée 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 littéraire 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 compaignon 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)

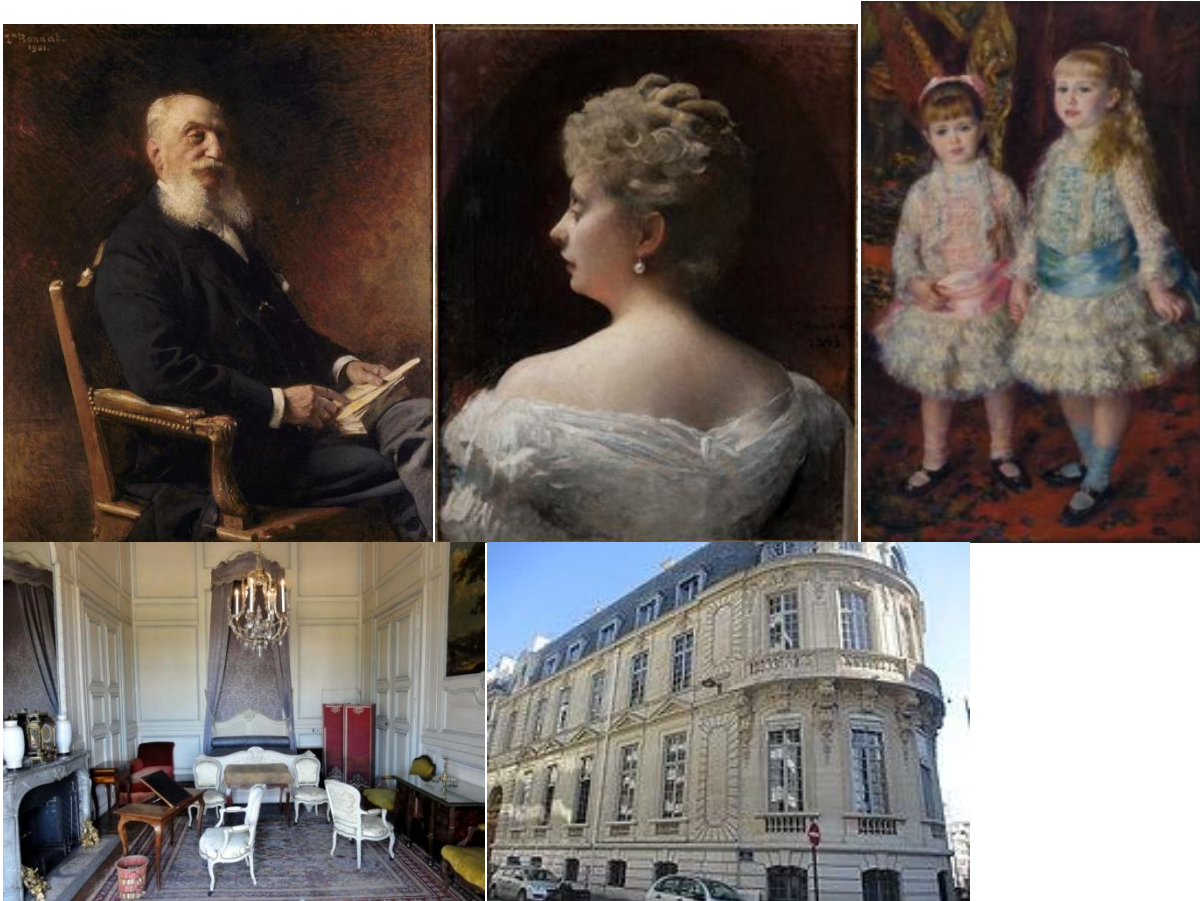
Laure Hayman is a French sculptor, salonniere and demi-mondaine. She is related to the painter Francis Hayman who was the teacher of Thomas Gainsborough. She was born in Chile where her father was an engineer. After the death of her father she becomes a courtesan and has great success. Among her lovers 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 habitués 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) & Elisabeth (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 Mompugno, of a Sephardi wealthy Jewish family from Trieste. He is one of the largest financiers at the Bourse de Paris, with comte 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-of-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 Noémie 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 [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.

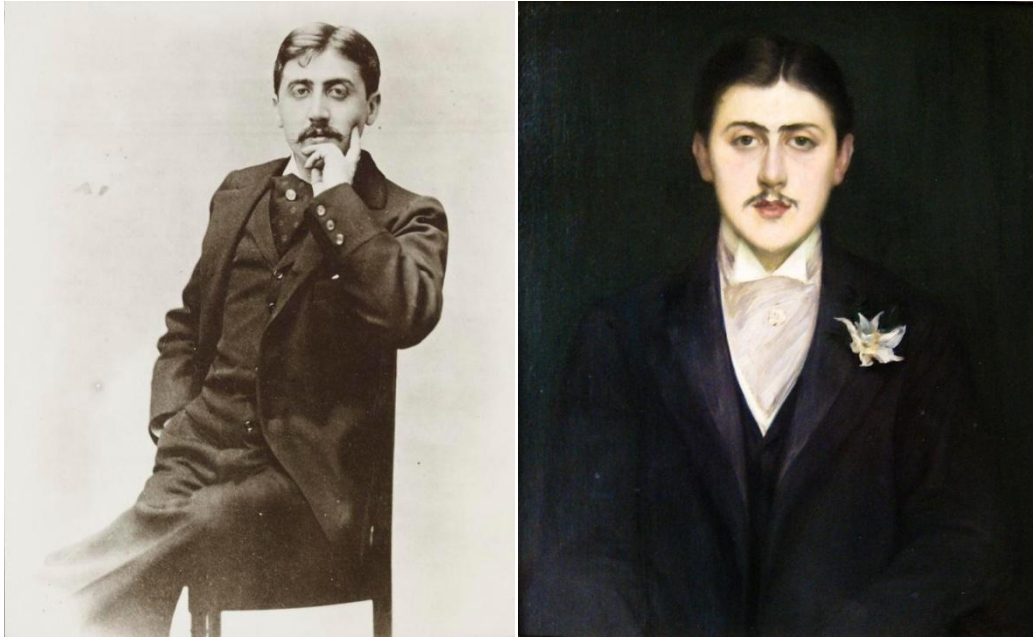


Photo of Marcel Proust (1871-1922), Portrait by [Jacques-Émile Blanche](#), 1892

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."

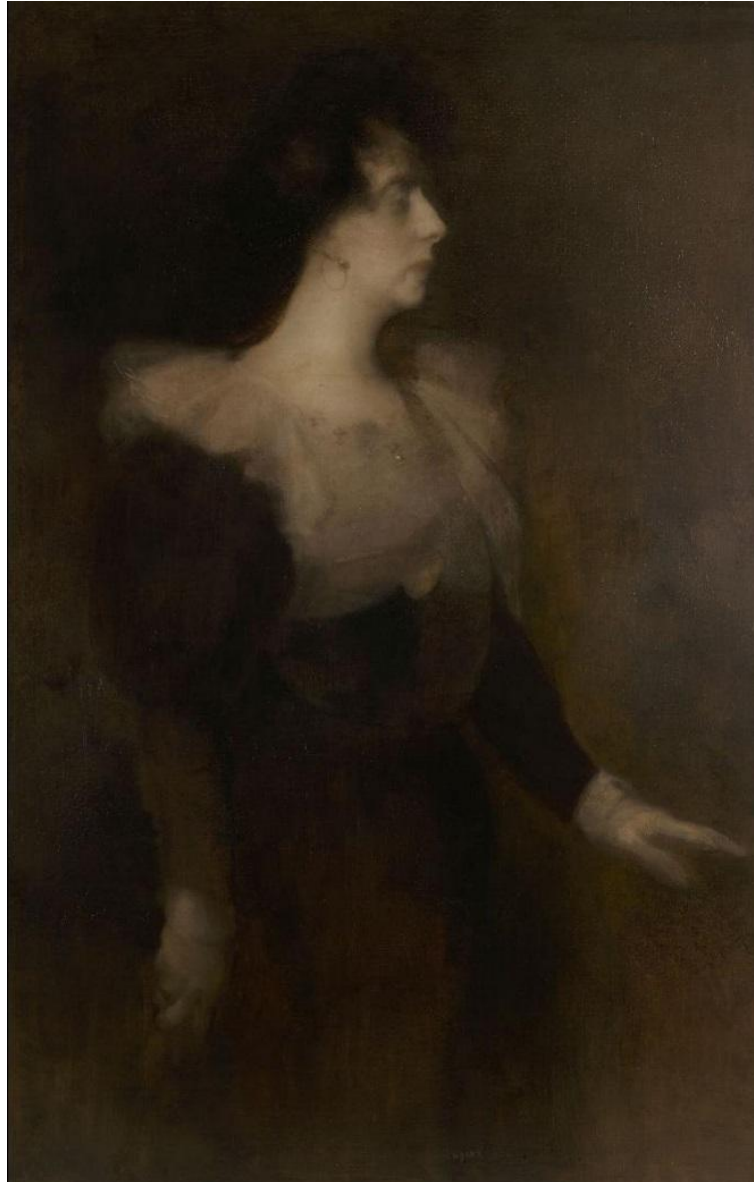
The countess helped establish the art of [James Whistler](#), and she actively promoted such artists as [Auguste Rodin](#), [Antonio de La Gandara](#) and [Gustave Moreau](#). [Gabriel Fauré](#) dedicated to her his *Pavane*, which received its first full performance, with the optional chorus, at a garden 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 Chevalgney or at Lady Standish.

She invited also Charles Haas, model of Proust's Swann. She was a monarchist but hosted republicans as Theophile Delcassé, 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, Stéphane Mallarmé, Judith Gautier, Anatole France, l'abbé 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 Société des grandes auditions musicales with Princess Edmond de Polignac. She hosted the Russian Grand-Duc Paul. When she gave at her home the famous dinner 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](#), [Luyens](#), [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-Saëns, 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 aîné, journalist Gaston Calmette, Anatole France. Politics are represented with [Raymond Poincaré](#), [Paul Deschanel](#), or [Émile Loubet](#), painting with Jean-Louis Forain, Jean Béraud, 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 ça change plus c’est la même 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 Menard-Dorian (1870-1941), portrait by Eugene Carriere, 1890

Pauline Ménard-Dorian was a French woman of letters and a [literary salon](#) hostess of [La Belle Époque](#). Pauline Ménard-Dorian was born at the Château du Fraisse on 21 July 1870 to Paul-François Ménard, 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 Ménard-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 Ménard-Dorian filed for divorce in 1899. She remarried the painter Rene 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 Valléry-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 salonier. He attended the salon of Natalie Clifford Barney in the 1900s and married 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](#), [Berénice 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 French 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 "salonnières" 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 Wolkonsky](#), 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-Szepts (born **Bertha Szepts**) was an Austrian writer, journalist, and [art critic](#). Bertha Szepts was the daughter of a [Galician Jewish](#) liberal newspaper publisher [Moritz Szepts](#) 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 Oppolzergasse 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 Sevillian 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](#), [Víctor 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 Henar](#). 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 Mary 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 Malleson.^[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.



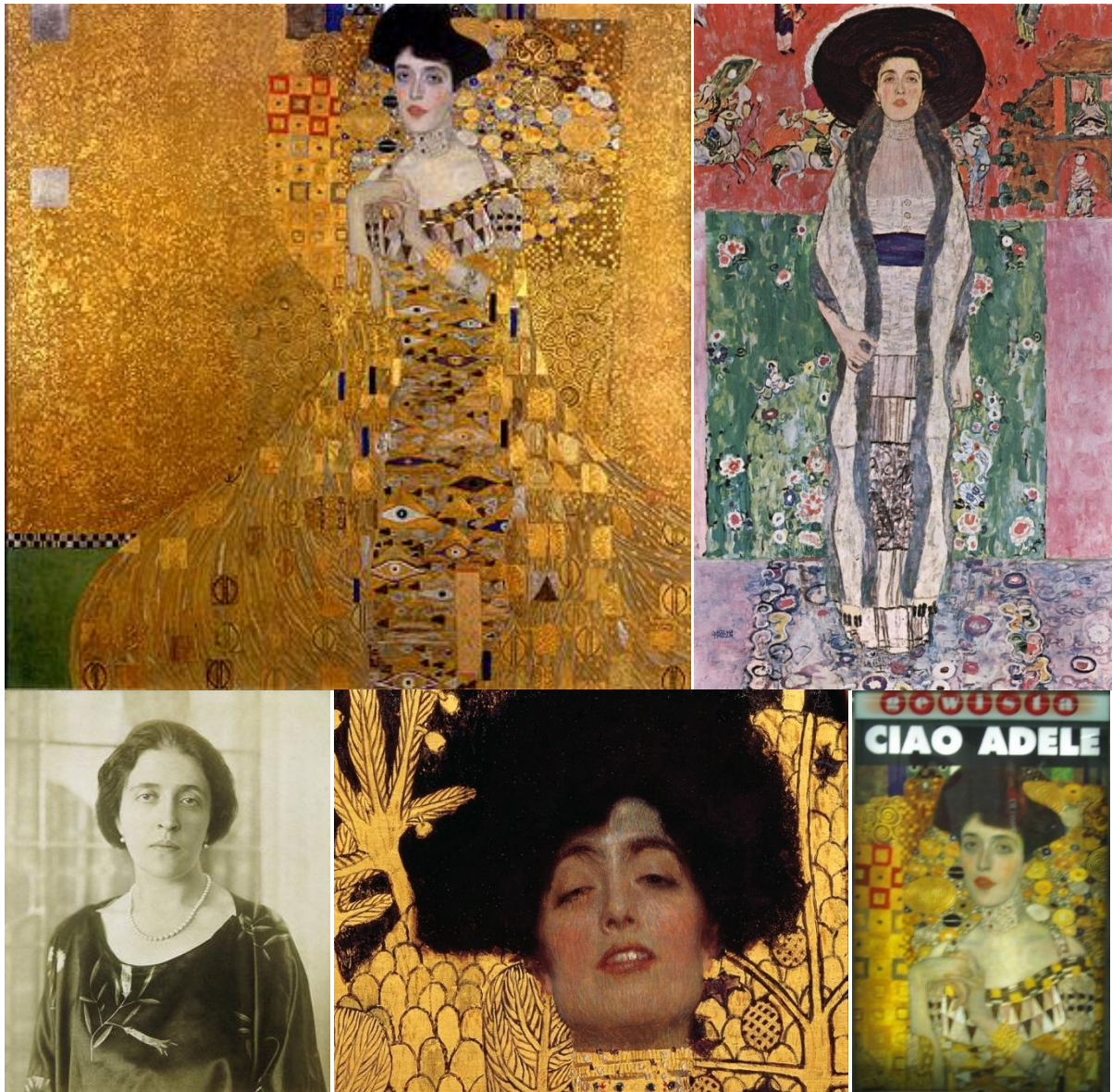
Princess Nazli Fazil (1853-1913)

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 Fazıl 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.



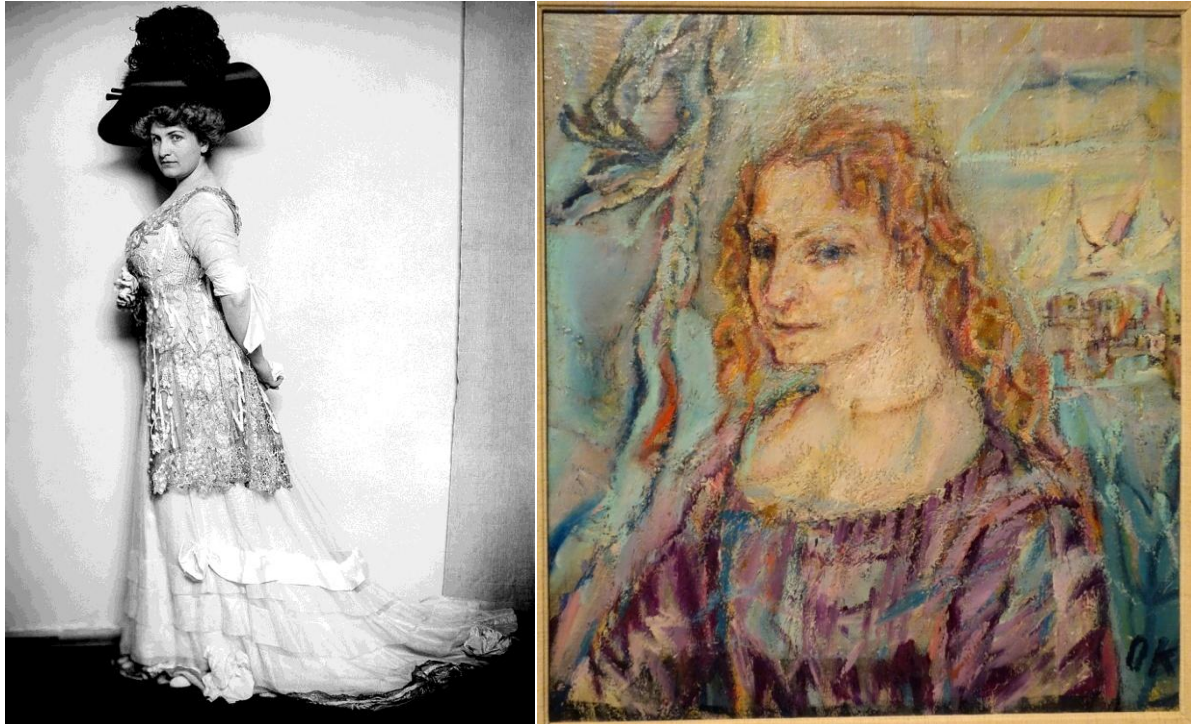
Portrait of Adele Bloch-Bauer (1881-1925) no. I, 1907 & no. II, 1912, by Gustav Klimt, photo 1915, detail of Judith I (1901) by Klimt for which Adele modeled, & a public poster concerning the restitution of the painting by Austria

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 [Zuckermandls'](#) 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.

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, Magnès; 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 twelfty of 1820-1939, I have chosen only quotes from masterpieces of this twelfty 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 twelfty, 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 achevé de mettre la main sur tous les membres du conseil, en les achetant simplement, pour la plupart. Grâce à 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 étouffer le scandale, en désintéressant la compagnie volée; et il était devenu ainsi son humble creature, sans cesser de porter haut la tête, fleur de noblesse, le plus bel ornement du conseil. Huret, de même, depuis que Rougon l’avait chassé, après le vol de la dépêche annonçant la cession de la Venetie, s’était donné tout entier à la fortune de l’Universelle, la représentant au Corps législatif, penchant 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 à Mazas.

Et le vicomte de Robin-Chagot, le vice-président, touchait cent mille francs de prime secrète pour donner sans examen les signatures, pendant les longues absences d’Hamelin; et le banquier Kolb se faisait également 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.” (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 râlants 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 retraités, les pâles demoiselles vivant avec un chat, les retraités 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, tâtonnantes 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 your 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 twelfty'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 twelfty, 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 לחברך 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, Confucianism, 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 بِشَحْرَقٍ حَارَةٍ

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 amanecer (in Ladino) – the darkest hour is before dawn.

46. Баре дерўтсѧ - у холўпов чубў трещѧт -*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 несчастливая 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 bǎizhǎiqián

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 צדקת, ודבר מישרים; מאס בבצע מעשקות, נער כפיו מתמוך בשחד, אטם אזנו משמע דמים, ועצם שיניו מראות ברע. טז הוא מרומים ישכון, מצדות סלעים משגבו; לחמו נתן, מימיו נאמנים.

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 MOULOU DJI](#), [ÉDITH PIAF](#), [GEORGES BRASSENS](#), [JACQUES BREL](#), [CHARLES AZNAVOUR](#), [DALIDA](#), [JOHNNY HALLYDAY](#), [SERGE GAINSBOURG](#), [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 Mardochée 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 dingo.
 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
 Entrave 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

I have not been to boarding school
Do my instruction

I did it on the sly
And I only had one teacher
All that there is despicable
He is a former burglar
I know how we steal bread
When, for three days, we've been hungry...

Louis Charles Augustin Georges Trenet (18 May 1913 – 19 February 2001) was a French singer-songwriter, who composed both the music and the lyrics to nearly a thousand songs. These include "[La Mer](#)", "[Boum!](#)" and "Y'a d'la joie", and supported a career that lasted well over sixty years. His act was characterised by a jaunty air touched with eccentricity. Trenet's best-known songs include "[Boum!](#)", "[La Mer](#)", "Y'a d'la joie", "[Que reste-t-il de nos amours?](#)", "Ménilmontant" and "Douce France". His catalogue of songs is enormous, numbering close to a thousand. While many of his songs mined relatively conventional topics such as love, Paris, and nostalgia for his younger days, what set Trenet's songs apart were their personal, poetic, sometimes quite eccentric qualities, often infused with a warm wit.

Some of his songs had unconventional subject matter, with whimsical imagery bordering on the surreal. "Y'a d'la joie" evokes joy through a series of disconnected images, including that of a subway car shooting out of its tunnel into the air, the Eiffel Tower crossing the street and a baker making excellent bread. The lovers engaged in a [minuet](#) in "Polka du Roi" reveal themselves at length to be "no longer human": they are made of wax and trapped in the [Musée Grévin](#). Many of his hits from the 1930s and 1940s effectively combine the melodic and verbal nuances of French song with American swing rhythms.

"**Boum !**" ([onomatopoeia](#) similar to "boom" in English) is a popular 1938 song by the French singer/songwriter [Charles Trenet](#) which won him the [Grand Prix du Disque](#). Its light, irreverent lyrics express a *joie de vivre* typical in French popular music produced during the late 1930s. According to historian Charles Rearick, Trenet's songs of the period represented [escapism](#) at a time dominated by political unrest and economic uncertainty. It includes depictions of the sounds made by various animals and also various [onomatopoeia](#). The lyric to the refrain is:

<i>Boum !</i>		Boom!
<i>Quand</i>	<i>notre</i>	When our heart
<i>coeur</i>	<i>fait</i>	goes "Boom!"
<i>Boum !</i>		
<i>Tout avec lui dit</i>		Everything goes
<i>Boum !</i>		"Boom!" with it,
<i>Et c'est l'amour</i>		And it is love
<i>Qui s'éveille.</i>		Which awakes.

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 froufroulante...	Less brazen, less rusty...
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 Régine’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...

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 twelfty according to most of the research conducted in this matter. But what is exactly the span of this twelfty? 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 twelfty, or at least a lifetime of a person who could have lived in this twelfty, 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 twelfty extends to 1939, as well as the beginning and the end of the Realism/Naturalism period which are fully covered in our twelfty. 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 Wikipédia's 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 *[Grados 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 *[Grados 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 [Böhl 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)



An elegant evening, Victor Gilbert ~1890. The concert, James Tissot ~1875. Public domain



AN UNFORGETTABLE CULTURAL CELEBRATION

A PLAY IN A 1900 PARISIAN SALON, BY JACQUES CORY

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, Lithographer

* Photos & films of Paris around 1899 are screened, as well as Jules Cheret'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, 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, 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 Century's celebration, 31/12/1899 – 1/1/1900, 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, poets, academics, actors, scientists, inventors, politicians, bankers, socialites, composers, painters, sculptors, dancers... When the name of a protagonist is mentioned we see projected on a screen photos and events related to the protagonist's life.

Corot is also the main protagonist of Cory's book "The Unique Cultural & Innovative Twelfty". Corot sees and hears everything, but cannot be seen by other protagonists, 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 guia, 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 & mental pain of my beloved readers. JC, 13/5/2021.



Pierre Georges Jeannot, *Belle Epoque's Literary Salon, Une chanson de Gibert*, 1891, public

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 us, 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 Misérables* 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 to 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 citta 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 Ványa*, *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 Ruggero 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 felt 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 youngster 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 décore !

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'enveloppent 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 pensées, Autour du Coeur, Quinze jours à 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 Bohème* 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 Salonni  re.

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 Biblioth  que 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

ragged 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 Antidreyfusard 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 "diseuse", 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 *escribeur*. 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 Stern – Dear friends, I 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,
 Cheminait, 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 à 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 Zorilla, 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 Legende des Siecles*, and one of its chapters was called *Le Vingtieme Siecle*. 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 bresilien*, *La belle Helene*, *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*, *Poeme 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 Bresilien*, *La belle Helene*, *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 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)

(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 esquivas 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 блесим,
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 искушитель:
 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 mariage 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, the 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'école, 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
 Laufet, Brüder, eure Bahn,
 Freudig, wie ein Held zum Siegen.

through the heavens' grand plan
 Go on, brothers, your way,
 Joyful, like a hero to victory.

Seid umschlungen, Millionen!
 Diesen Kuß der ganzen Welt!
 Brüder, über'm Sternenzelt
 Muß ein lieber Vater wohnen.
 Ihr stürzt nieder, Millionen?
 Ahnest du den Schöpfer, Welt?
 Such' ihn über'm Sternenzelt!
 Über Sternen muß er wohnen.

Be embraced, Millions!
 This kiss to all the world!
 Brothers, above the starry canopy
 There must dwell a loving Father.
 Are you collapsing, millions?
 Do you sense the creator, world?
 Seek him above the starry canopy!
 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)

DRAMATIS PERSONAE & ARTISTIC PROGRAM IN THE PLAY “AN UNFORGETTABLE CULTURAL CELEBRATION” BY JACQUES CORY

PROTAGONISTS GUESTS: 18 FRENCH, 3 BRITISH, 2 AMERICANS, 2 RUSSIANS, 2 ITALIANS, 2 AUSTRIANS, 2 GERMANS, 1 SPANISH, 1 SWEDISH, 1 PORTUGUESE, 1 HUNGARIAN, 1 NORWEGIAN, IN TOTAL – 36 GUESTS FROM 12 NATIONALITIES, HALF FRENCH. THE MAIN PROTAGONISTS ARE – 2 FRENCH – 1 HOST, 1 CHORUS.

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

George Bernard Shaw, 43, Irish/British, Playwright and Polemicist

Claude Monet, 59, French, Painter

Claude Debussy, 37, French, Composer

Giacomo Puccini, 41, Italian, Composer

Enrico Caruso, 26, Italian, Operatic Tenor

Edmond Rostand, 31, French, Playwright

Sarah Bernhardt, 55, French, Stage Actress

Louis Lumière, 35, French, Engineer, Industrialist, Inventor of the Cinematograph

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, Lithographer

Marcel Proust, 28, French, Author

Marie Curie, 32, Polish/French, Physicist, 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, Actress

Henri de Toulouse-Lautrec, 35, French, Painter, Printmaker and Caricaturist

W.S. (William Schwenck) Gilbert, 63, English, Dramatist, Librettist, collaborated with composer Arthur Sullivan

Jules Verne, 71, French, Author and Futurist

Isadora Duncan, 22, American, Dancer, Mother of Modern Dance

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

Joseph Joachim, 68, Hungarian, Violinist, Conductor, Composer and Teacher

Georges Feydeau, 37, French, Playwright

Auguste Rodin, 59, French, Sculptor

Dmitri Mendeleev, 65, Russian, Chemist

Emile Durkheim, 41, French, Sociologist

OTHERS – GUESTS, ACTORS, MUSICIANS, ET AL:

108 IN TOTAL FROM FRANCE, US, ROMANIA, NETHERLANDS (DUTCH), SWEDEN, NORWAY, ITALY, RUSSIA, AUSTRIA, FINLAND, POLAND, GERMANY, UKRAINE (YIDDISH, HEBREW), BRAZIL (PORTUGUESE), TURKEY (TURKISH, LADINO), VENEZUELA, SPAIN, UK, CROATIA, PUERTO RICO, DENMARK, GREECE, SWITZERLAND (GERMAN), INDIA, CUBA, CZECHIA, BELGIUM (FRENCH), JAPAN, CHINA, SERBIA, EGYPT (ARABIC), SYRIA (ARABIC), TUNISIA (JUDEO-ARABIC).

Henry James, American/British, Author

Hendrik Christian Andersen, Norwegian/American, Sculptor

Gabriele d'Annunzio, Italian, Author

Anton Chekhov, Russian, Author

Konstantin Stanislavski, Russian, Director, Actor

Olga Knipper, Russian, Actress

Arthur Schnitzler, Austrian, Playwright

Arturo Toscanini, Italian, Conductor

Constant Coquelin, French, Actor

Rosemonde Gerard, French, Author, Wife of Edmond Rostand

Arthur Rubinstein, Polish, Pianist

John Philip Sousa, American, Composer, Conductor

Jane Avril, French, Dancer

Charles Lecocq, French, Composer

Robert Planquette, French, Composer

Andre Messager, French, Composer

Ludovic Halevy, French, Author, Playwright, Librettist

Jules Barbier, French, Librettist

Pierre Curie, French, Physicist, Husband of Marie Curie

Max Schiller, French, Impresario, Husband of Yvette Guilbert

Aristide Bruant, French, Chansonnier/Singer/Author/Composer, Actor, Nightclub Owner

Reynaldo Hahn, Venezuelan/French, Composer, Conductor, Pianist, Singer

Machado de Assis, Brazilian, Author in Portuguese

Armand Silvestre, French, Poet

Max Bruch, German, Composer, Conductor

Edvard Grieg, Norwegian, Composer, Pianist

Georges Méliès, French, Illusionist, Actor, Film Director

Bronislaw Huberman, Polish, Violinist

Jeanne Hugo, French, Socialite, Granddaughter of the Author Victor Hugo

Jean-Baptiste Charcot, French, Scientist, Explorer, Husband of Jeanne Hugo

Pablo Casals, Spanish, Cellist

Camille Chevillard, French, Composer, Conductor of Orchestre Lamoureux

Lionel Tertis, British, Violist

Maurice Ravel, French, Pianist

Adelina Patti, Italian, Opera Singer

Antonio Paoli, Puerto Rican, Opera Singer

Karl Mantzius, Danish, Actor, Opera Singer

Luisa Tetrazzini, Italian, Opera Singer

Leon Rothier, French, Opera Singer

Edyth Walker, American, Opera Singer

Francesco Tamagno, Italian, Opera Singer

Clara Butt, British, Opera Singer

Jose-Maria de Heredia, Cuban/French, Poet, Translator

Carl Spitteler, Swiss, Poet in German

Janko Veselinovic, Serbian, Writer

Rabindranath Tagore, Indian, Writer

Lie Kim Hok, Chinese, Writer

Koda Rohan, Japanese, Writer

Maurice Maeterlinck, Belgian, Playwright in French

Antun Gustav Matos, Croatian, Poet

Louis Stern, French, Banker, Art Collector, Husband of Ernesta Stern

Jean Stern, French, Banker, Fencer, Son of Ernesta and Louis Stern

Edmond de Rothschild, French, Banker, Philanthropist, Donor and Supporter of Zionism

Maurice de Rothschild, French, Financier, Philanthropist, Son of Edmond de Rothschild

Zoe de Rothschild, French/Belgian, Painter, Niece of Edmond de Rothschild

Leon Lambert, Belgian, Banker, Husband of Zoe de Rothschild

Claude Lambert, Belgian, Daughter of Leon Lambert and Zoe de Rothschild

Henriette Stern, French, Sister of Louis Stern

Georges Halphen, French, Banker, Diamond Merchant, Husband of Henriette Stern

Fernand Halphen, French, Composer, Son of Georges Halphen and Henriette Stern

Jacques Stern, French, Banker, Brother of Louis Stern

Sophie Croizette, French, Actress, Wife of Jacques Stern

Isaac Albeniz, Spanish, Composer, Pianist

Manuel de Falla, Spanish, Composer, Pianist

Pablo de Sarasate, Spanish, Composer, Violinist

Berthe Marx, French, Pianist

Francisco Tarrega, Spanish, Composer, Guitarist

Alfred Cottin, French, Guitarist, Composer

Camille Pissarro, Danish/French, Painter

Gustave Kahn, French, Poet

Alfred Jarry, French, Playwright

Willy, Henry Gauthier-Villars, French, Author

Colette, Sidonie-Gabrielle Colette, French, Author, wife of Willy

Marguerite Durand, French, Journalist, Feminist

Gustav Mahler, Austrian, Composer, Conductor

Alexander Glazunov, Russian, Composer, Professor

Antonin Dvorak, Czech, Composer

Tomas Masaryk, Czech, Philosopher, Humanist, Ethicist

Marcellus Emants, Dutch, Author

Ion Luca Caragiale, Romanian, Writer

Tevfik Fikret, Turkish, Writer

Ahmed Shawqi, Egyptian, Poet in Arabic

Khalil Mutran, Palestinian/Syrian/Egyptian, Writer in Arabic

Giuseppe Verdi, Italian, Composer

Sholem Aleikhem, Ukrainian, Yiddish Author, Playwright

Hayim Nahman Bialik, Ukrainian, Hebrew Poet

Elia Carmona, Turkish, Ladino Judeo-Spanish Author

Jacob Chemla, Tunisian, Judeo-Arabic Author, Journalist

Kostis Palamas, Greek, Poet

Pierre de Coubertin, French, Educator, Historian, Father of the Modern Olympic Games

Henryk Sienkiewicz, Polish, Author

Selma Lagerlof, Swedish, Author

Georg Brandes, Danish, Author

Johan Jacob Ahrenberg, Finnish, Writer, Artist, Architect

Anna de Noailles, French, Author, Socialite

Leon Bonnat, French, Painter

Carolus-Duran, French, Painter

Pauline Croizette, French, Painter, Wife of Carolus-Duran and Sister of Sophie Croizette

Paul Adam, French, Novelist

Camille Flammarion, French, Astronomer, Author

Joseph Reinach, French, Writer, Politician

Jean Richepin, French, Poet, Novelist, Playwright

Henri de Regnier, French, Poet

Marie de Regnier, French, Author, Wife of Henri de Regnier, Daughter of J. M. de Heredia

Pierre Louys, French, Poet, Writer

Louise de Heredia, French, Wife of Pierre Louys, Sister of Marie de Regnier

Ferdinand von Zeppelin, German, former General, Constructor of the Airship Zeppelin

Camille Jenatzy, Belgian, Race Car Driver

AND - 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.

IN TOTAL – 180 GUESTS, ARTISTS, WRITERS, COMPOSERS, SCIENTISTS, MUSICIANS, INVENTORS, ET AL, FROM 36 NATIONALITIES, IN 30 LANGUAGES.

ARTISTIC PROGRAM

* Monet's paintings are screened, while Claude Debussy plays on the piano his Arabesques

* Enrico Caruso sings 12 opera arias by Puccini, Verdi, Donizetti, Leoncavallo, Gounod, Bizet

* Sarah Bernhardt plays Duke Reichstadt's monologues from Edmond Rostand's L'Aiglon

* 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

* Photos & films of Paris around 1899 are screened, as well as Jules Cheret's posters, with a performance of a Moulin Rouge can-can show and scenes from famous French operettes

* Yvette Guilbert sings 10 French Belle Epoque's songs, as well as traditional songs

* 4 actors play famous scenes from The Mikado, The Pirates of Penzance, H.M.S. Pinafore...

- * Isadora Duncan dances, accompanied by the piano music of Reynaldo Hahn
- * 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 & Edvard Grieg play a recital of piano and violin compositions by Chopin, Saint-Saens, Grieg, Fauré, Brahms, Liszt, Beethoven, Schubert, Schumann & Mendelssohn
- * 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
- * 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
- * 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

IN TOTAL – 20 PROGRAMS – POEMS, PLAYS, FILMS; PAINTINGS, POSTERS, PHOTOS, ARCHITECTURE, SCULPTURES; RECITALS - PIANO, VIOLIN, GUITAR, CELLO, VIOLA; CHAMBER MUSIC, SYMPHONIES, CONCERTI; CLASSICAL, SACRED, POPULAR, MARCHES; OPERAS, OPERETTES, RAGTIME, CHANSONS, TRADITIONAL SONGS, CHOIRS; CAN-CAN SHOW, BALLETS, MODERN DANCING; FIREWORKS. IN FRENCH, ENGLISH, GERMAN, SPANISH, RUSSIAN AND ITALIAN.



Ernesta Stern: young - portrait by Antonio de la Gandara, old - photo, Parisian home – photo.

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, 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 loose 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, 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 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.

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 twelfth, 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 nekrať, 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!

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 guia, 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.



Paris in 1897 - *Boulevard Montmartre* by [Camille Pissarro](#)

