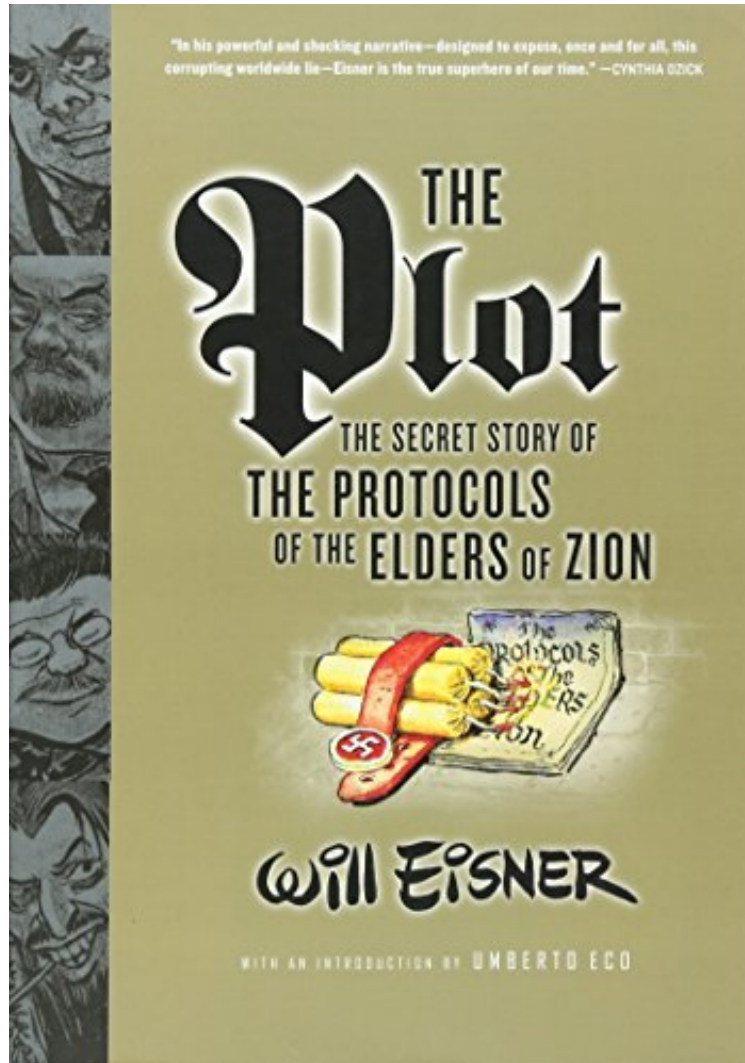


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The Plot: The Secret Story of The Protocols of the Elders of Zion

Will Eisner

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#497261 in Books Will Eisner Stephen E Bronner Umberto Eco 2006-05-17Original language:EnglishPDF #1 10.00 x .60 x 7.10l, .64 #File Name: 0393328600160 pagesThe Plot The Secret Story of the Protocols of the Elders of Zion | File size: 30.Mb

Will Eisner : The Plot: The Secret Story of The Protocols of the Elders of Zion before purchasing it in order to gage whether or not it would be worth my time, and all praised The Plot: The Secret Story of The Protocols of the Elders of Zion:

2 of 3 people found the following review helpful. "Because it is a WEAPON OF MASS DECEPTION!"By Martin Jurca"It is as if, after Copernicus, Galileo, and Kepler, one were continue publishing textbooks claiming that the sun travels around the earth."- Umberto Eco- But, Sir, shouldn't we keep this political?- IN RUSSIA RELIGION AND POLITICS ARE THE SAME!In 1920, Henry Ford the american auto magnate bought a small newspaper, The

"Dearborn Independent." He began a series, "The International Jew," made up of borrowings from the "Protocols of The Elders on Zion." Later, in 1922, it was published in sixteen languages for a world-wide distribution. It sold over a HALF MILLION copies in America alone! HENRY FORD WAS FAMOUS the world over... His apology must have influence! Not very much. In fact PUBLICATION INCREASED all over the globe! Are you aware that "The Times" of London just exposed "protocols" as a fraud? Nazi 1: So what!? We KNOW that. Nazi 2: The Jews ARE what the book reveals! ... Sly and dangerous.- Then WHY? WHY? When everyone know that the "protocols" is a fake... Why are they STILL PUBLISHING it?- Because it is a WEAPON OF MASS DECEPTION!- In almost every country there are people trying to seize political power! WHAT IS THE EASY WAY?- Well... I guess by identifying a FELT THREAT to the people and leading a defense!- So you pick a group of people who are VULNERABLE and could SEEM to be threat- Well how about a MINORITY with a history of rejection.- The trick is to DISCOVER a document that PROVES their guilt.- But suppose that document is shown to be fake?- NO MATTER people will BUY it ANYWAY!- Why?- Because they need to JUSTIFY the conduct they may later be ashamed of! Don't you feel FOOLISH accepting that LIE?- Even if it IS a fake! People should read the book because it REVEALS The JEWS!" Bigotry becomes his way of explaining the world without having to justify the explanation through evidence or logic. Antisemitism offers a convenient worldview for all the "losers" who feel themselves threatened by the forces of modernity, who fear the future, and who seek comfort in rigid religious and anti-democratic forms of authority."- Stephen Eric Bronner 0 of 0 people found the following review helpful. Five Stars By Douglas E. Smith WOW... A MUST QUICK READ... HISTORY 7 of 9 people found the following review helpful. An extraordinary achievement By Geoff Puterbaugh Well, to make it simple, take the review from "Publisher's Weekly" and throw it in the trash. I don't usually take to "graphic novels," but this extraordinary book gives the reader the COMPLETE story of those dam*ed "protocols" in a format which can be comfortably read in a few hours. And, frankly, I would not want to read a book of 500 or 1,000 pages telling me this story. Eisner, with great skill and dexterity, put the whole tale into a small number of fascinating pages. And he produced a real work of art, which is going on my bookshelf right next to Malcolm Hay's "Europe and the Jews." Highest possible recommendation!!!

A work more disturbing than fiction from "the father of graphic novels" (New York Times). "The ultimate illustration of how absurdly comical and cancerous The Protocols has been to mankind." Thane Rosenbaum, Los Angeles Times Book Review The Plot, which examines the astonishing conspiracy and the fabrication of The Protocols of the Elders of Zion, has become a worldwide phenomenon since its hardcover publication, taught in classrooms around the globe. Purported to be the actual blueprints by Jewish leaders to take over the world, the Protocols, first published in 1902, have become gospel truth to international millions. Presenting a pageant of historical figures from nineteenth-century Russia to today's ideologues, including Tsar Nicholas II, Henry Ford, and Adolf Hitler, Will Eisner unravels and dispels one of the most devastating hoaxes of the twentieth century.

From Publishers Weekly Eisner's final graphic novel examines the tangled history of The Protocols of the Elders of Zion, a piece of anti-Semitic propaganda (with its origins in several generations of libel and plagiarism) that's been circulating for the past century. Eisner, who died earlier this year, was one of the patron saints of American comics, and his artwork improved as he got older. The ink-wash drawings here are among his most exquisite work, and his characters have the kind of grandly expressive, minutely observed body language that was his specialty. But Eisner was a far better cartoonist than a writer, and it's puzzling why an artist who thought as deeply as he did about visual narrative decided to take on a project that has no reason to be a comic book. There's basically nothing interesting for him to draw, and he adds nothing to well-documented history. The core of Eisner's book is an endless scene of two men comparing passages from it with Maurice Joly's Dialogue in Hell, from which it was plagiarized; not even the dramatization of their conversation (in a smoky Constantinople cafe) helps. The rest of the work is gorgeous to look at, but suffers from leaden expository dialogue and disastrous pacing, documenting the history of The Protocols without successfully understanding its insidious power. Copyright Reed Business Information, a division of Reed Elsevier Inc. All rights reserved. From School Library Journal Grade 10 Up Published posthumously, this history of the Protocols is based on new evidence from the post-Soviet opening of the Russian archives. Mathieu Golovinski, a Russian aristocrat exiled in France, wrote the work for the secret police, to convince Czar Nicholas II that Jews were behind the political unrest in Russia and to persuade him to abandon liberal reforms. Golovinski plagiarized The Dialogues in Hell between Machiavelli and Montesquieu (1864), a satirical essay by French attorney Maurice Joly, implying that Napoleon III's plans for France were Machiavellian. Following the stories of Joly and Golovinski, the scene shifts to Constantinople, where a Russian exile offers to sell copies of the Dialogues and the Protocols to a reporter from the London Times. A comparison of the two documents leads to the publication of an article in 1921 exposing the Protocols as a forgery. Despite this revelation, it continued to be used, from the Nazis to Henry Ford to more contemporary hate groups and governments. Eisner appears as a character: researching his book, discussing why the Protocols survive despite repeated debunking, and talking to college students who distribute it. The artwork is occasionally over-the-top; one of Golovinski's superiors is a crazed, Rasputin-like caricature. The side-by-side

comparison of sections of the Dialogues and the Protocols is so long that it risks losing readers completely. Despite these flaws, the book is well researched and, for the most part, accomplishes Eisner's goal of making the information available to a wider audience by using a graphic format. Sandy Freund, Richard Byrd Library, Fairfax County, VA Copyright Reed Business Information, a division of Reed Elsevier Inc. All rights reserved. From Booklist Besides his 1940s Spirit stories and more recent graphic novels depicting American Jewish life, Eisner (1917-2005) produced instructional strips for the army and other clients. In *The Plot*, completed shortly before his death, he employed his mastery of the medium to once again educate readers, this time on a subject of personal concern, the anti-Semitic nineteenth-century forgery, *Protocols of the Elders of Zion*, which purported to be a plan by Jewish leaders to take over the world. Although debunked long ago, *Protocols* continues to incite new generations of the gullible. By using comics to depict its true provenance as a publication of Russia's secret police to deflect criticism of the government, Eisner hoped to effectively reach audiences most susceptible to its bigoted propaganda. If it is unlikely that the book will achieve Eisner's intentions--those who want to believe outlandish slander may do so despite how thoroughly or vividly it is refuted--*The Plot* lives as a vivid confirmation of Eisner's belief in the comics medium's potency for simply, effectively conveying ideas. Gordon Flagg Copyright American Library Association. All rights reserved