

# AJR

# INFORMATION

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## HERZL'S – AND HITLER'S – FINISHING SCHOOL

Travellers leaving Vienna's air terminal come first to the Lueger Ring and then the Renner Ring. The historically minded among them know that Burgomaster Lueger created political antisemitism in Austria and that ex-Chancellor Renner told his Social Democrat followers to vote for the Anschluss. A street near the Opera — whose directorship the non-cradle Catholic Mahler lost — is named after Abraham a Santa Clara, a Counter-Reformation preacher of Jewbaiting sermons. The statue at the entrance of the General Hospital (place of Freud's apprenticeship) commemorates Professor Billroth who warned of the *Verjudung* of the medical faculty in the 1880s. The tram passing the hospital takes the visitor to a suburban council estate named after the Catholic trade unionist Leopold Kunschak, an arch-antisemite.

In general Vienna's municipal housing was the creation of (frequently Jewish) city councillors, whose Social Democrat administration of the 1920s and early 30s made *das rote Wien* a byword for exemplary welfare programmes alleviating slum conditions and homelessness. (Herbert Morrison's work on the London County Council owed not a little to their example). Yet, for all its best housebuilding efforts the municipality of Vienna created less 'new' accommodation over 15 years of Social Democrat rule than the Nazis did with one stroke of the pen after March 1938 by throwing all Jews out of their homes!

The aforementioned factors — religious and cultural antisemitism legitimising naked acquisitiveness — explain why the Austrians were such enthusiastic converts to Nazism at the time of the Anschluss. A quarter of a century earlier Hitler had left Vienna in disgust, dubbing it a 'mongrel city'; now grassroots sentiment enabled him to make the onetime home of Herzl, Mahler, Wittgenstein and Freud *judenrein* virtually in a matter of months.

Premonitory tremors that culminated in a previously inconceivable earthquake had been felt for a long time. Distraught over the apparent insolubility of the Jewish problem in pre-Dreyfus Trial days Herzl had mooted a collective conversion to Christianity (with himself leading the entire

*Gemeinde* through the portals of St. Stephens Cathedral); Mahler had converted, and taken an anti-semitically inclined wife; the largely Jewish-descended Wittgenstein would admit to only one Jewish grandparent, and feel guilty about it; Freud's wellknown utterance '*wenn ich Oberhuber hiesse*' expressed how much he laboured under a sense of being discriminated against.

These reactions by prominent Jews to the prevailing climate had occurred many years before the Holocaust; after that calamity it seemed inconceivable that any Jews would ever want to live in Vienna — or, for that matter, Berlin or Warsaw — again.

There is, nonetheless, a Jewish presence in present-day Vienna. The community comprises around 7,000 members, and several thousand more are not affiliated. (Oddly enough, registered members tend to be 'foreign' — i.e. postwar arrivals from Eastern Europe — while the unaffiliated are, by and large, Austrian Jews returned from countries of wartime refuge).

Britain, to her great credit, granted asylum to around 30,000 Austrian Jews in 1938/39. Of that number just over three per cent — about a thousand — went back postwar, mainly out of political conviction. They resembled Garibaldi's 'thousand' not only numerically, but also in their hope of lighting the fuse of revolution.

In that hope the former activists of the Austrian Centre and Young Austria in Great Britain were to be disappointed. For one, the indigenous Austrians hardly equated Allied victory with liberation; for

another — and more understandably — they had no desire to follow their Czech and Hungarian neighbours into the Soviet camp.

However, neither the returnees' misconceived hopes nor their disillusionment justify a rush to judgement on our part. Some Israelis feel that we are wrong to remain in the 'diaspora'; some of us feel that the returnees have done wrong. Several AJR members have been extremely critical of the May 1988 reunion of ex-Young Austrians in Vienna, which they condemned as a white-washing exercise financed by the Waldheim government.

In fact Austrian officialdom had no hand in the reunion, although there was a reception at Vienna City Hall at which Burgomaster Zilk spoke. Since his speech culminated in an admonition to Austrians to confront their own guilt-ridden past it could hardly have endeared him to Waldheim voters.

For all that some wrong notes were sounded at the reunion, and these mainly emanated from Herbert Steiner, a Jewish returnee and leading critic of Waldheim. In his peroration Steiner crudely lumped Jew-hatred together with anti-Communism. This muddies the waters: one is born a Jew, but becomes a Communist of one's free volition. Equally perversely Steiner designated Fascism, and not Nazism, as 'the' enemy. To object to his formulation is more than a semantic exercise — since, however abhorrent Fascism was, a Mussolini (or Dollfuss) could be lived with, while Nazism spelt death for the Jewish people. But though Steiner still suffers from astigmatism of the left eye, he and his fellow returnees are doing useful work. One may cynically liken combatting Austrian Jew-hatred to the labours of Sisyphus, but groups like *Aktion gegen Antisemitismus* and the *KZ Verband* do keep rolling that particularly heavy boulder uphill. If postwar returnees chose to exchange the atmosphere of democratic Britain for the *Zyklon B*-polluted air of Vienna or Berlin they had reasons we may disapprove of, but should not condemn out of hand — rather in the way Israelis should not condemn Russian Jews who want to live in New York rather than Jerusalem.

### AN IMPORTANT DATE FOR YOUR DIARY

The AJR Charity Concert to  
commemorate the Golden  
Jubilee of Self Aid of Refugees

Sunday 9th October at 3 pm  
Queen Elizabeth Hall

Book review by John Rossall

## PRIMO LEVI'S SWANSONG

Primo Levi committed suicide on 11 April, 1987, and therefore his last book 'The Drowned and the Saved' (translated by Raymond Rosenthal, published by Michael Joseph at £10.95, pp. 170) must be regarded as his literary testament. At once there arises a dilemma. His work, which stretches over some forty years, is not literary in the accepted sense. Not that it is not well written, and well translated; but it is not really fiction even where it appears in a fictitious guise. His one concern was to tell the 'story' of the crime of all historic (and probably pre-historic) time from the survivors' point of view.

And that is another dilemma which he himself pinpoints. He does not think that the survivors have any right to speak for the real victims of Hitler's death factories; they are ashes in the wind, or insulating material in the walls in houses, some of which perhaps still exist; or they have vanished in mass graves. The survivors were those with special luck, or special skill. And yet, he feels that he and those like him must speak out.

The book is full of this paradoxical anguish. He is so just, like Abraham pleading with God for the righteous few, that he has been accused of 'forgiving the Germans'. He does nothing of the kind; he is caustic about all their lame excuses, but he feels compelled by the logic of his own humanitarian outlook to object to condemning Germans as Germans, as though their 'race' contained an element of political criminality. In this view he recognises the foundations which also underlay anti-semitism. And yet, he tells some of the penitent Germans who wrote to him after his books were translated into that language that there is such a thing as *Deuschtum* which they all share, and some of its traits most certainly led to the success of the Final Solution.

Paradoxically again, he says that the SS contained mostly men like you and me who had had some years of horrendous miseducation on top of quite a few natural character faults.

### The Shame Syndrome

In his chapters on Shame and Grey Areas he deals with the awful fact that the 'prisoners' were all sorts from all areas of Europe, and were so disorientated when they were flung from the gruesome trains into the even more gruesome camps that they could be easily moulded by their masters into a slave work force. That is, of course, those who were not selected for immediate disposal.

Resisters existed only among the privileged — those who received enough food to allow them to function as human beings in the physiological sense; the tasks which temporarily saved their lives were precisely those which caused the syndrome of shame in those who luckily survived.

In the book not all is gloom. In fact, it is not written in a doom-laden or elegiac tone. He seeks to shed the light of reason on to the terrible murk of that period. He tries to record the few examples of humanity and kindness; more often

he has to admit that the power hunger of the insignificant which corrupted the masters also corrupted the victims who were given some of that power, such as 'kapos' and other camp 'functionaries'. In fact, this system of keeping order by means of such corruption is, to him, the diabolical acme of the camp system, and he compares it to Dante's hell.

One true story he tells, that of the 'king of the Lodz Ghetto', Chaim Rumkowski, is the epitome of that sort of thing. The man was allowed to print his own money, and he came to believe that he could keep his realm intact in the face of Eichmann's efforts to liquidate it. He had the support of a German businessman who only thought of his profits and had a wonderful reserve of cheap and often skilled textile workers. Naturally, many were sacrificed to fill the quotas and keep the transport fanatics satisfied, but Herr Bibow and King Rumkowski kept the affair going for a while. They lost in the end, of course.

Whoever was culpable in that way, Levi places the blame fairly and squarely on those who had built the system and ran the show. Who were they, though? If many of THEM were just creatures who might spring up here, there and everywhere — and who can deny the truth of that in the days of Le Pen? — then it is only too easy to do what many Germans do, namely blame it all on Hitler, the demon who rode them.

Levi, then, for all his experiences and special gifts, remained as puzzled as the rest of us. He chides those who keep on asking 'why didn't you resist?' or 'why didn't you get out while the going was possible?' And he points out that, if you want to see it that way, we are in a similar situation now. He means the nuclear situation. But who will believe, really believe, in the unthinkable? That is, he says, how people felt and acted, or failed to act, while there was still time.

Why did he kill himself? One would suspect motives other than those directly connected with the theme of his book. He had had a serious operation. But the events of those days almost certainly played a part in his decision to end it all. Perhaps it is a good sign for 'the world' that the book is selling extremely well.

### Die Ertrunkenen und die Geretteten

Zerstoben ist die freundlich Schar  
Die einmal auf Erden so glücklich war  
Was war es das uns gemacht so fremd?  
Die braune Flut hat uns fortgeschwemmt.

Manche sind wieder aufgetaucht  
Andre sind Asche im Winde verraucht  
Wir wahren ihnen treues Gedenken  
Mög' Gott uns einst zusammenlenken!

GEORGE J. FLETCHER

## BRITISH ZIONISTS AND ISRAEL

The Anglo-Jewish leadership continues to be split over the situation in the occupied territories to an extent roughly corresponding to the divisions in Israel itself. In a resolution moved by its hon. officers and passed by 80 to 12, the British Zionist Federation repudiated the stand of Israel's Prime Minister, Mr. Shamir, on the American peace plan for the Middle East and came out in favour of the Labour Party's position. The resolution said: 'A continued stalemate without hope is a risk which should not be taken. We urge bold efforts to attain a peace in which a secure Israel can fulfil the Zionist vision'.

By contrast, the Right-wing National Zionist Council which broke away from the Federation five years ago, declared: 'The role of the Zionist organisation in the diaspora is to be wholly supportive of the government democratically elected by the citizens of Israel'. The president of another faction, the religious *Mizrachi*, Mr. Arieh Handler, condemned the resolution as 'counter-productive' and 'completely foolish'.

On the other hand, the secretary of *Poale Zion*, Mr. John Lebor, thought the resolution 'expressed the view of the overwhelming majority of Jewish people throughout the diaspora'.

Acceptance of the US peace initiative which calls for an international conference, was urged by a group of seven leading Jews from Britain and America — Chief Rabbi Jakobovits, Sir Isaiah Berlin, Lord Goodman, Lord Rothschild, Isaac Stern, Saul Bellow and Harvard Professor Henry Rosovsky. They advocated 'a compromise compatible with the security of the state before it is too late'.

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## HOW JEWISH WAS FREUD?

### Between Assimilation and Antisemitism

One Friday afternoon in 1938 the Freud family, living, like other refugees, in Hampstead, had a visitor from Oxford. Towards evening Martha Freud said to him: 'You must know that around this time good Jewish women light candles for the approach of the Sabbath. But, she continued, indicating her husband 'this *Unmensch* (monster) will not allow it because he says all religion is a superstition'. Freud gravely nodded: 'Yes, it is a superstition'.

The question of Freud's attitude to Jewishness is an interesting and important one, as indicated by the recent publication of two books on the subject.\* It is also complex — not least because the term Jewish has different connotations. The first, and most clearcut, is religious. The second is national, and the third — which to some extent overlaps with the second — could be termed cultural.

As regards the first there is no burking the fact that Sigmund Freud, a life-long devotee of the Enlightenment, abjured Judaism alongside every other form of religion. Such a step posed no major difficulty for him: his father Jakob had, in moving to Vienna, already shed the influence of his own chassidic-tinged Galician background. Although Jakob Freud remained more fluent in Hebrew than German and spent hours (specially in retirement) poring over the Bible, he had not given his family a thorough Jewish upbringing. Thus Sigmund was circumcised, but not *barmitzvah*; such instruction in Judaism as he received came from his religion teacher who stressed its ethical aspects. Freud, in turn, grew so estranged from Jewish tradition that it became the practice in his own family to have a tree and exchange presents at Christmas. In consequence, when his son Martin got married in interwar Vienna he was so unfamiliar with Judaic observance that he removed his hat on entering the synagogue!

But in Freud's case this total break with the Jewish religious tradition did not involve any attempt at dissociation from Jewry as a nation, or community of fate. It would never have occurred to him, as it did to his disciple Alfred Adler, to undergo conversion. Freud's self-perception as a Jew, rather than as a *Deutschösterreicher* (German-Austrian), had its roots in the antisemitism encountered on the Vienna University campus, the scene of mini-pogroms in his student days. He well knew that the enmity he later aroused among the medical establishment owed almost as much to his origins as to the 'shocking' nature of his hypotheses.

But he also knew that if his ideas were to make headway they had to scale the walls of the invisible ghetto in which — thanks to the fact that practically all the early psychoanalysts shared his origins — they were confined. Thus, when it came to launching the International Psychoanalytical Association, he contrived to have two Swiss — one of them Carl Jung — appointed to the executive. This provoked an outcry among his Jewish followers who considered themselves un-

derrepresented, but Freud quelled their mutterings with an emotion-charged appeal to save the movement from isolation. The subsequent relationship between Freud and Jung, of course, also had a Jewish-Christian dimension — and Jung was to go on, in Nazi times, to make pronouncements whose antisemitic thrust no amount of semantic logic-chopping in retrospect can explain away.

It was one of the paradoxes of the Freud-Jung controversy that Freud seemed to accept the Jungian notion of the 'racial subconscious' as far as his own distant roots were concerned. His collector's passion for antiquities, in the form of plaques and statuettes, expressed a strange secret longing for the Orient. In school history lessons on the Punic Wars he always identified with Hannibal — because of the affinity of the *Punii* (Phoenicians) with neighbouring Ancient Israel and because Rome, the enemy of Cathage, was also the destroyer of Jerusalem. As a near-middle-aged man it took Freud four visits to Italy before he could bring himself to set foot in Rome, the scourge of Jewry twice over — first as the seat of the Caesars and then of the Popes. The evidence points to the fact that Freud (incidentally a member of B'nai B'rith) saw himself as a national Jew; for all that he maintained a position of benign reserve vis-a-vis Zionism and would have truck neither with Jewish religiosity nor self-glorification.

It has been said that Freud *had* a religion, namely science; this touches on the third possible connotation of Jewishness, the cultural one. In the pursuit of scientific truth, as he saw it, he was prepared to deny the Jews their greatest culture hero Moses, who, through the Ten Commandments, had given mankind the ethical prerequisites for building a civilised society. In his last major work, *Moses and Monotheism*, written in the Nazi era, Freud argued that Moses had been an Egyptian and that the Jews had murdered him. Published at a time of extreme Jewish travail, the book caused great sadness; Martin Buber was moved to dismiss it as 'a novel'.

So, how Jewish was Freud, the founder of psychoanalysis, who made science his religion? Maybe the answer should be left to Anna, his favourite daughter and custodian of his legacy. In a lecture to the Hebrew University in 1977 she said 'Psychoanalysis has been criticised for its methods being imprecise, its findings not being open to proof by experiment, from being unscientific, even for being a "Jewish science". However the other derogatory comments may be evaluated, it is, I believe, the last-mentioned which can serve as a title of honour'.

RICHARD GRUNBERGER

\* Peter Gay, *A Godless Jew. Freud, Atheism and the Making of Psychoanalysis*. Yale University Press. 1987. 183pp.

Susan Heenen-Wolff, *Wenn ich Oberhuber hiesse . . . Die Freud'sche Psychoanalyse zwischen Assimilation und Antisemitismus*. Frankfurt. Nexus Verlag. 1987. 148pp.

## THE WORLD NO LONGER MADE SENSE TO HIM

On 9 December, 1986, the literary columns of leading German newspapers recorded the 70th birthday of the German-Jewish author and artist Wolfgang Hildesheimer who has given up writing as a gesture of dismay at the for him unbearable realities of the contemporary world.

Hildesheimer was born in Hamburg, the son of a highly cultured Jewish chemist devoted to music and the arts. The family emigrated in 1933 to England, where young Wolfgang completed his education. After some years in Palestine, he took up drawing and painting in London. The war found him once more in Palestine, this time as an intelligence officer in the British army. This led to his presence at the Nuremberg trials as an interpreter. In 1949 he resumed German nationality settling in Bavaria. There he worked as a professional painter before embarking on a literary career.

His first writings, around 1950, were short stories, originally published in the press, later collected into a volume entitled *Lieblose Legenden*. By the end of the decade he had achieved considerable success, both as an author and a translator. He was writing for the stage and, even more prolifically, for radio and television. In the latter medium his *Ich heisse Guiscard* was widely acclaimed; and his play *Prinzessin Turandot* was awarded a prize.

By now he sought less to entertain than to draw attention to the seeming absurdity of the human condition. This was done in *Spiele, in denen es dunkel wird*. His 1959 translation of the novel *Nightwood* by Djuna Barnes was succeeded by a play of his own called *Nachtstück*. Then came a novel, *Tynset*, which has been described as a 'sleepwalker's soliloquy', reflecting the fascination which the figure of Hamlet had long exercised upon the author's own creative mind. In 1973 appeared the novel *Mansante*, another soliloquy.

This was to be his last work of fiction. He now embarked upon what may well be regarded as his masterpiece, a biography of Mozart, published in 1977. In 1981 appeared his best-seller *Marbot*, purporting to be the life story of an imaginary English nobleman.

With this work he had completed his intellectual journey into philosophical pessimism, inspired by his conviction that mankind was too far gone in its sicknesses — AIDS, acid rain, the population explosion — ever to recover; civilisation would, he believed, not survive the middle of the next century. From now on, he would write no more, and for the last five years, Hildesheimer has kept his 'vow of abstinence'.

He now lives with his wife in the tiny Swiss village of Poschiavo. Though awarded honorary Swiss citizenship, he does not feel at home there, has never really been at home anywhere except in his own artistic imagination. A visionary who has despaired of the present and discounted the future, Hildesheimer is not, however, a prophet without honour.

DAVID MAIER

## A FORAY INTO FORENAMES

Once again, as in my previous musings on the subject of names (AJR INFORMATION, August 1987) I'm taking Caesar — the forename bestowed on our ex-editor when he was well below the age of consent — as my point of departure. As is well-known Caesar evolved into Czar in Russian. In German it became Kaiser — hence *Kaiserschnitt*, or Caesarean section. The Germans who, whatever else they did under the Nazis, also made jokes about them, called sterilisation the *Hitlerschnitt*. Readers may think this funny peculiar, rather than funny ha-ha, but wait: in a recent provincial radio quiz a contestant, when asked to state Hitler's first name, came up with Heil.

Of course some people don't think that forenames matter. They are wrong, as the 15th century Florentine Vespucci Senior well knew when he baptised his son Amerigo.

Sometimes the forename can even be the whole name, as in the case of the French-Jewish tragedienne, Rachel, or the late lamented Vicky, cartoonist extraordinary. Vicky takes us into the confusing realm of unisex; how is the uninitiated to know that Evelyn Waugh, or for that matter Rene Maria Rilke, was of male gender? Actually Rilke was persuaded by a lady friend to change the effeminate-sounding Rene to Rainer; masculinisation was likewise in Brecht's mind when he hardened the ending of his forename to Bertolt.

In some families first names are a pure formality because they always call each other by nicknames. Among the Marxes Karl was the Moor and Eleanor Tussie; a son born on the 5th November, Guy Fawkes Day, inevitable became Föxchen. Another family addicted to nicknames were the Mitfords, who sported diminutives like Farve or Bobo. (Apropos of the Mitfords: Lord Redesdale's brother was briefly married to Marianne Friedländer-Fuld — which means that the Hitler-infatuated Unity Mitford and her sister Lady Diana Mosley had a Jewish aunt!) As if to keep in with her husband's clan Marianne Friedlander-Fuld was nicknamed Baby, an anglicism that probably sounded ultra-sophisticated in Imperial Berlin.

In Imperial Vienna naming a son Oliver (after Cromwell) meant wearing one's Anglophile sentiments on one's sleeve — and that is exactly what Freud did. At the time most Jews named their offspring after Franz Josef, his son Rudolf, or his nephew Karl, though the vogue for the Emperor's second forename betokened gratitude to his predecessor Josef II, who had granted religious toleration.

In Germany some gave their sons rather Teutonic first names to offset Semitic-sounding surnames; this produced combinations of the order of Werner Scholem, Reichstag deputy, and Siegfried Krakauer, film critic. (Earlier, of course, Harry Heine had turned himself into Heinrich — and Leib Börne ditto into Ludwig.)

Sephardic Jews, on the other hand, felt no need for such protective mimicry, as evidenced by President Tito's deputy Moïse Pijade, and the

Nobel Prize winning writer Elias Canetti. In America, too, Jewish parents felt largely unconstrained in naming their children — hence Aron Copeland, composer, and Mordecai Rickler, author — but then, of course, they had a President nicknamed Honest Abe (Lincoln). Britain already had one Prime Minister called David — Lloyd George — and recently had two Davids with their sight set on Number Ten.

Talking of British PMs brings me to forenames that described character traits — *pace* the newspaper headline prompted by the austerity measures of the post-war Labour government 'Attlee, be clement!' In the same vein Constant Lambert, who had a volatile temperament, described his first name as the most misleading of any composer since Modest Mussorgsky.

Misleading forenames are not the monopoly of musicians. Mussolini's father, a blacksmith with Socialist leanings named his son after the Mexican-Indian freedom fighter Benito Juarez. And to end on an even more grisly note: in 1930 Goebbels dubbed the Berlin police chief Bernhard Weiss Isidor, thereby effectively destroying his authority; this was one of the first cuts of the spade that dug the grave of the Weimar Republic.

R.G.

### ON AN ALIEN STAGE

#### The Career of Liselotte Souza

As Nazi troops marched into Prague in March 1939, a young Jewess prepared to leave the country of her birth and a week later she arrived in England, alone and penniless. Her entry permit allowed her to work in domestic service and she became a mother's help, then a parlour maid. At the end of December, she left her job and got married. Her name was Liselotte Kristian (her father had changed it from Kohn) and her story was that of many other young women who came to this country as refugees.

Except that she had begun to study acting in Prague and was determined to go on the stage. Her experience was limited, as was her command of English. Her cultural background was that of a typical German-speaking middle-class Jewish family, holding on, she recalls, to the Austro-Hungarian tradition, rather than embracing the renaissance Czech culture. She had thus made her stage debut in Prague's German-language theatre and had taken private lessons from a German refugee actress. Purely on an impulse, she applied for a place at the Royal Academy of Dramatic Art in London. Her audition resulted in her enrolment on a Leverhulme scholarship. When she had completed her course, she naturally hoped to make her name on the English stage. But there was a snag: she had not quite lost her foreign accent and her desperate attempts to overcome this 'handicap' had not yet succeeded. Not surprisingly, therefore, she gravitated towards

the German-language theatres of Northwest London which had been built up by talented refugees.

Some of our readers will recall the satirical revues put on at *The Blue Danube*, the entertainments at *The Laterndl* and the full-scale productions at the *Kleine Bühne* of plays by well-known authors, either in the original German or translated into that language. Liselotte Souza joined this group with enthusiasm and gratitude. She remembers some of the productions in which she had major roles: Schnitzler's *Die Frau im Bilde*, Wilde's *Importance of Being Earnest*, Priestley's *They Came To A City*. These performances were well received by discriminating audiences, accustomed to the highest standards of stagecraft. And for a young actress to be a part of this activity, this lively display of dramatic talent, was the realisation of a cherished dream.

### Typecast

But when, at last, the doors opened for her to enter into the wider world of the English stage and screen, she was still 'typecast' to portray Central European characters. In the early days of television she was in a studio production of *Prison Without Bars*. She played the lead in Ronald Millar's *Frieda*, and in the film *Odette* she took the part of the Gestapo chief's girl friend. She did manage to land a purely 'English' role in a BBC radio production of *The Heiress*.

Nor did she remain unnoticed: leading producers, e.g., C. B. Cochran, took an interest in her work. But, disappointingly, the 'big break' did not come her way. Her last stage appearance was in 1953 at the Salisbury Arts Theatre. She continued to broadcast for the BBC European Service until 1956. Then the demands of her domestic life took over and she devoted herself to bringing up her three daughters in what was to become a one-parent family.

The refugee theatre, too, had faded away. Many of the actors had returned to Germany and Austria. Some had stayed on. But when, in March of this year, the University of Bristol and the Goethe Institute organised a weekend symposium in London the German theatre in exile, it fell to Mrs. Souza to present the only first-hand material on the subject.

D.L.M.



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## EXILE AS A FORM OF SHELTERED HOUSING

How is one to reconcile one's thoroughly positive estimate of a person's character with his public persona that sets the teeth on edge? In private I know Erich Fried to be a compassionate man devoid of any real rancour. However, when he gets up on a soapbox — which is all too frequently — he becomes, to anyone undeceived by his obvious verbal facility, a transparently posturing mythmaker. All this was borne out by the TV profile of him with which Channel 4 commenced transmitting its six-part *Exiles* series.

According to his own childhood recollections of interwar Vienna, Fried was the political counterpart to the musical *wunderkind* Mozart. On the evidence of his unchallenged testimony he was six years old when he witnessed the police massacre of the Socialists who set the *Justizpalast* on fire; this so outraged the toddler that, when police chief Schober subsequently turned up at a school function, he refused to recite his party piece unless the instigator of the massacre left the hall.

Given Fried's precociously early entry into politics — and his lifelong adherence to the leftwing cause — certain later developments were somewhat surprising. This applies above all to his authorship of *Ein Soldat und ein Mädchen* (A Soldier and a Girl) a novel whose heroine was the concentration camp wardress Irma Greese. Fried used this laboured piece of fiction, *inter alia*, to protest at the Allies' 'harshness' in executing an immature young woman, the product of years of Nazi conditioning.

I find this exercise in pseudo-Christian forgiveness so embarrassing that I hoped the programme — and the author — would gloss over it. Alas, nothing of the sort happened; the audience, to whom Fried had previously displayed numbing mementoes of Auschwitz, were vouchsafed the sight of a Jew's special pleading on behalf of a dehumanised SS woman. From here on it was

downhill all the way. As if to cap the bad taste he had displayed in exculpating Irma Greese, Fried later concocted an anti-Zionist diatribe decked out as a poem, which, flippantly plagiarising the most sacred Jewish prayer, he entitled *Hear, oh Israel*. [Fortunately the programme glossed over a related development: Fried's publicly stated regret that he had lacked the inspiration to write *Perdition*, Jim Allen's scurrilous play about 'Nazi-Zionist collaboration' in wartime Hungary).

The Soviet armies that put an end to Nazi rule in Hungary also liberated Fried's native Vienna. In the programme Fried failed to make it absolutely clear whether he forebore to return there out of suspicion of the Soviets or the Austrians — with both of whom he has at other times expressed strong affinities. The interviewer, at any rate, saw nothing incongruous in Fried's permanent residence in Britain and simultaneous engagement in political campaigns in the German speaking countries. No mention was made of the fact that among similarly engaged German literati the late Heinrich Böll suffered media harassment, while Guenter Grass had his front door set alight. Nor was the point made forcibly that, just as Fried pontificates glibly about Israeli wrong-doing from a safe emotional as well as geographical distance, so he enlightens disorientated young Germans about the iniquities of the West while living in North West London.

By coincidence, the opening sequence of the programme (showing Fried rummaging in a Kilburn skip to pick out bits of discarded furniture for recycling), was a perfect metaphor for describing his mind; it is stuffed with ideological detritus — a piece of wormeaten Marxism here, a scrap of ultra-Left critique of Israel there, a ragbag of anti-American clichés elsewhere — which Fried assiduously cobbles together for display in his poet's emporium.

R.G.

## FROSTED GLASNOST

Over the last two months three 'red' letter days in the Soviet calendar have followed each other in quick succession: May Day, the summit and the millenium of Russia's conversion to Christianity.

Each of the three connected with a different tendency in Russian history — May Day with challenging the West, the summit with interdependence with the West, and the millenium with isolation from the West.

It would, of course, be in the interest of everybody concerned if the tendency towards interdependent symbiosis with the West prevailed, but that is unlikely to happen; any trend resembling Westernisation would put in question both the traditional Russian state control over citizens' lives and one-Party rule sanctified by Lenin.

In fact a loosening of the constraints within which the regime has hitherto confined Soviet society may paradoxically spell as much danger as opportunity for Russian Jewry (unless accompanied — Utopian thought! — by unconditional freedom to emigrate).

So deepseated are the problems of the multi-racial non-melting pot known as the USSR after centuries of Tsarist and Soviet despotism that a relaxation of the apparatus of coercion may initially make things worse before they can get better again. Recent Azerbejani outrages against Armenians are a case in point; as far as Soviet Jews are concerned the increase in religious freedom which President Reagan has been urging upon General-Secretary Gorbachev could have a distinctly two-edged outcome. While enabling communal life to recover from its longterm atrophy it could also produce a resurgence of Russian Orthodox Christianity with xenophobic and antisemitic undertones. There already exists a group called Pamyat who under the guise of concern for Russia's historic monuments and traditions are spreading pogrom-style incitement against Jewry which they depict as the poisonous enemy of Slavdom.

The attitude of Soviet officialdom towards Pamyat is ambivalent. Quite apart from the implications for *glasnost*, a movement subscribing to the Russian jingoism fostered by the regime since Stalin's days cannot be easily suppressed; on the other hand the xenophobia which Pamyat generates must also — however subliminally — focus on such alien importations into Russia as Communism, the brainchild of the German Jew Karl Marx.

Thus, while, as an immediate spin-off from Reagan's visit, a number of refuseniks have received permission to leave — and others may benefit from the hoped for post-summit improvement in super-power relations — the future prospect for Soviet Jewry as a whole is as unpredictable as ever.

### HONOURED

Mrs. Traudl Plesch who lives in Newcastle-under-Lyme, N. Staffs, was awarded the MBE in the New Years Honours List. She said 'Personally I look upon my charity work as repayment of the debt I owe to Britain. However, it is still most gratifying that this has been recognised in such splendid fashion'.



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## OBITUARIES

### BERTA (PUTTI) KANTER

'We all know what you have done for Youth Aliyah during the fifty years of its existence. We thank you for your devotion, your hard work and your loyalty'. These were the words used by the World Head of Youth Aliyah some five years ago in presenting the movement's Gold Medallion to Berta Kanter.

With her death on 3 May 1988 at the age of 78 the life of a very exceptional woman has come to an end. Born in Berlin, where she lived until her emigration to England, she recognised in 1933 — at the age of 23 — the importance of getting Jewish children out of Germany. Together with her friend Recha Freier, the wife of a Berlin rabbi, she launched the idea of Youth Aliyah, the movement which saved the lives of many thousands of Jewish children and of which she remained one of the active leaders until her retirement two years ago.

She and her husband, a respected Consulting Engineer, came to London in 1935, where they set up home which soon became the focal point for friends and acquaintances in need of help, advice and shelter. Theirs was a close knit family with two sons, both highly successful in their respective professions.

In 1978 (soon after the death of her husband) Bertha Kanter, despite all her preoccupations, accepted the invitation to join the Executive of the AJR, where she served until reaching the age of 75. She was a great friend to have. Hers was an exceptional ability to inspire and to involve and it was often her remarkable, and still so modest personality, that made so many stay the course.

L. SPIRO

### WALTER KAY (KUPFER)

Mr. Walter Kay (Kupfer) died on 27 March 1988. Born in Vienna in 1910 he came to Britain in 1939. Almost from that day he devoted all his spare time to working untiringly for the good of his fellow refugees, partly through the Manchester Refugee Committee.

The Morris Feinmann Home was established in 1947, and from its inception Walter Kay was one of the committee members, being responsible for the various building projects which eventually became the modern complex that exists today. In addition to working unceasingly for the good of the Home and its residents, and in spite of his important position at British Home Stores, Walter found time to help and advise the Delamere Forest School, the Manchester Jewish Social Services and the Greater Manchester Jewish Housing Association.

Walter Kay indeed repaid in full measure his debt to this country, and in particular to the Jewish community. No one could fail to be impressed by Walter's knowledge of technical and building matters, and by his unflinching courtesy and willingness to give advice and assistance. Walter Kay is survived by his wife, Lily, and a son and daughter.

### GEORGE H. TRENTER

We learnt with great regret of the sudden death of our member, Mr. George H. Trenter, while on holiday with his wife in Yugoslavia, at the age of 76.

George Trenter was born in Berlin and very early in his youth he showed a great and active interest in Jewish life. He was particularly attracted by the Zionist ideal and joined the 'Blau-Weiss' at an early age. In the middle Thirties he became one of the organisers of the illegal 'Aliyah B'.

He emigrated to England and joined the British Army as a volunteer, distinguishing himself in the Burma Campaign in which he attained the rank of Captain. After the War he entered a manufacturing business of which he was to become the Managing Director. Simultaneously he joined the Zionist Federation and the Theodor Herzl Society. He became one of the most active and inspiring members of the Society. He soon made his mark in the Zionist Federation, was elected a member of its Executive Council and, more recently, a Vice-President. He also served with distinction on several of its Committees and was for a while Chairman of its Constitution Committee. He held office on the Board of Deputies' Israel Committee, the Executive of Pro-Zion and held several other posts. For some time he was a member of Kibbutz Hagshama. His friendly manner endeared him to all who knew him.

In spite of all his commitments, George Trenter always found time for his family. Our very warm sympathy goes out to his wife, Kate, and his daughter, Pamela and family who live in Israel.

F.E.F.

### GEORGE HEYMANN

Mr. George Heymann died on 2 May at the early age of 57. He will be fondly remembered by many members of the AJR, not least those he ferried by car to diverse destinations. We extend our condolences to his son, daughter and family.

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## A MAN WITHOUT ROUTES

### The Troubles of Tom Kempinski

Refugee-descended Tom Kempinski is a successful playwright whose two plays *Duet For One* and *Separation* are vaguely similar in that both deal with varieties of physical and psychological handicaps. *Duet for One*, which consists entirely of sessions between a wheelchair-bound woman musician and her analyst, was — incorrectly — assumed to have been based on the real-life tragedy of multiple sclerosis victim Jacqueline du Pré. It now transpires that the heroine of the play was really a transmuted version of the playwright himself. In *Separation* there is a virtually complete overlap between the hero, a psychological 'cripple' and his creator: both are playwrights and both are agoraphobic, i.e. suffering from a fear of open spaces which puts patients under self-imposed house arrest.

In press interviews Kempinski revealed that he has spent years trying to overcome that fear. He has had a measure of success — even if he could not bring himself to attend the first night of *Separation* — in that he now undertakes the daily car drive to his analyst without panic and has slimmed from a freakish nineteen stone to twelve.

Kempinski, whose parents came to Britain from Berlin in 1936, a year before his birth, attributes his illness to circumstances attendant on his refugee origins. His mother was so terrified of a Nazi invasion in 1940 that she sent the child to America, where he stayed for five years. By the time he came back he had grown fonder of his foster-parents than of his natural ones — a preference which, at huge psychic cost, he had to keep bottled up within himself. 'Now (he says) I am in a colossal rage all the time. With myself, with my response to what I thought my natural parents would feel if I told them I wanted to go back to America and not be with them . . . I think I was right: they would have been devastated. The point is, it destroyed me'.

Incipient agoraphobia manifested itself early, initially in anxiety during journeys. Later he ran away from Cambridge, to which he had gained a scholarship. Later still he smashed up his marriage to actress Frances de la Tour, with whom he had two children.

The interviews omitted to mention that, like his ex-wife, Kempinski belonged to the Workers Revolutionary Party — most prominent member: Vanessa Redgrave — which agitates for the destruction of the State of Israel. Accordingly he refused permission, some years ago, for *Duet for One* to be staged in the Jewish state. While one cannot but sympathise with Kempinski's split personality vis-a-vis his parents, one is tempted to conclude that his political crisis of identity has similarly neurotic roots.

RICHARD GRUNBERGER

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## A WATERSHED IN ENGLISH HISTORY

This month, it will be 130 years since the civil emancipation of the Jews in England. On 26 July 1858 the first Jew, Baron Lionel Rothschild, eldest son of Nathan Mayer Rothschild, who had three times been elected by the City of London, was at last admitted to the House of Commons. Thus ended a struggle that had been waged for about 30 years. In 1829 the Roman Catholics were emancipated, and it was then thought that what was granted to one set of dissenters could not long be denied to another, for in both cases it was held to be true that 'religious opinions ought not to interfere with political privileges'. But it soon became clear that the body politic needed to digest the Catholics first before it could take on the Jews.

In one respect it was more difficult to accept the Jews, for a Member of Parliament had to swear the oath of allegiance 'on the true faith of a Christian'. There were also, of course, the time-dishonoured prejudices against these 'foreigners' who seemed to have more in common with their fellows abroad than with Englishmen, who could not feel at home in England because they were waiting to return to Palestine, etc. These prejudices were not very different from those encountered elsewhere. During the debates (in 1845) one Hon. Member told of an interesting trip to Prussia where he had noticed the 'most dangerous and immoral effect arising from the encouragement given to the prejudices against the Jewish nation'; he had seen 'in the midst of a highly civilised community, an animosity against this race, hardly surpassed in the United States by that existing between the black and white races'. Yet, with all its blinkered members, the House of Commons was adamant: no fewer than 14 times a 'Jew Bill' was passed — it was the House of Lords that stubbornly objected until eventually forced to give in.

It is here that the significance of Anglo-Jewish emancipation lies. It was not so much a Jewish concern though Jews, of course, were prominently engaged in the struggle. It was an issue between an enlightened House of Commons and a reactionary House of Lords; it was a matter of England's encounter with her own history: how far was she progressing out of the 18th century into the modern age?

The Commons represented the forces of progress, the rising middle class which was willing to come to terms with liberalism, with the industrial society and the rights of man, whereas the Lords stood for the ancient regime of the landed gentry, the aristocrats and the established Church. They were the old rich and they resented the new rich, the capitalists including not a few Jews, who had not inherited wealth but gained it through their own exertions. There were nervous fears of 'a growing spirit of innovation', and even while engaged in a rearguard action, the Lords were determined to fight it out to the last. The *Times* (itself a fairly recent convert to progressive thinking) warned them that 'the attacks of the young and vigorous power growing up in the country could not be postponed to an indefinite time'. The law was clearly no longer in tune with the facts of national life, for Jews, though barred

from Parliament, had been elected to municipal office; a Jew, David Salomons, was actually Lord Mayor of London. Therefore, the *Times* declared: 'Laws in collision with facts, laws in spite of opinion, may be maintained by a military despotism; they cannot be maintained long in a free country'.

The change of opinion between the 1840s and the 1850s was indeed remarkable, even though the leader of the emancipationists, Lord John Russell, was perhaps a little optimistic in his general belief that the popular prejudice against Jews had greatly decreased. Certainly those who feared Parliament might be 'un-Christianised' if the Jews came in, were not overwhelmed by Disraeli's flamboyant plea: 'If you admit the Jews, you will re-Christianise the country . . . Where is your Christianity if you do not believe in their Judaism? Yes, it is as a Christian that I will not take upon me the awful responsibility of excluding from the Legislature those who are of the religion in the bosom of which my Lord and Saviour was born'. This was real pyrotechnics. It may or may not have moved his less than philo-semitic listeners, but in fact a more powerful force was joining in the debate. The high winds of change were blowing, and even in the House of Lords the blasts began to be felt.

One noble Lord confessed that while regarding the Jews' admission to Parliament as an unwelcome change in the Constitution, nevertheless he thought he had to be realistic: an important and solemn moment in English history had arrived when principle must face 'the circumstances of time', and if a decision had to be made, said another, Jewish civil emancipation seemed the lesser evil. The *Times* minced no words in almost threatening the Upper Chamber: if they claimed to represent the kingdom, 'how are they justified in rejecting measures which are sent up to them by the empire at large?'

The hint was well taken. The Earl of Aberdeen told his colleagues that if they went on 'year after year refusing the just demands of the House of Commons', they exposed themselves to a risk which he would not wish to carry much further. They were entitled to pass an opinion, certainly, but they would do well to be cautious in the exercise of their rights.

A formal compromise was found which did away with the legal stumbling block of the 'true Christian' oath. Each House of Parliament was to be free to determine the form of oath administered to a Jew. On this understanding, the final 'Jew Bill' was passed in the Commons by 129 to 55 and in the Lords by 33 to 12. Thus, amid the rumbles of an almost revolutionary prospect, the Jews were admitted to the House of Commons — but not yet to the Lords. This was not to happen until 27 years later. In 1885 the first Jew, Lord (Nathaniel) Rothschild, Lionel's son, took his seat among the Lords who would probably have been surprised to learn that within a hundred years they would welcome in their midst the Chief Rabbi of the United Hebrew Congregations of the British Commonwealth.

C. C. ARONSFELD

## OUR AGM

The well-attended annual general meeting of the AJR took place on 2 June at Cleve Road. In his report, the Chairman, Mr. C. T. Marx, could point to an increase in the activities of the Day Centre which now operates four days a week (catering for 250 persons on average) and functions as the venue of the AJR Club. In order to maintain, and, hopefully, even enlarge, on the scope of our activities — particularly in the area of social work — Mr. Marx appealed to existing members to recruit new ones. He also drew everyone's attention to the forthcoming concert at the Queen Elizabeth Hall on 9 October which is our major annual fund-raising event. These exhortations were echoed by Mr. M. Kochmann, the Hon. Treasurer, who referred to the AJR's annual expenditure as being in the region of £300,000.

Mr. R. W. Mattes, the Chairman of the CBF Residential Care and Housing Association, reported that the average age of the residents of the homes currently stood at 86 (!). Mr. J. Dunston next spoke about the work of the Association of Descendants of Jewish Refugees. The meeting then elected the executive committee for 1988/89 which comprises the following members: Mr. C. T. Marx (Chairman), Mr. M. M. Kochmann (Vice-Chairman and Hon. Treasurer), Mr. O. E. Franklyn (Hon. Secretary), Mrs. K. Gould, Dr. A. R. Horwell, Mrs. M. Brook, Mr. J. H. Dunston, Mr. A. C. Kaufman and Mr. W. D. Rothenberg.

There followed a lecture by Professor Werner Mosse, analysing both parallels and contrasts between the situation of Jews in pre-Hitler Germany and of German-Jewish refugees in Britain since. His observations on this theme stimulated an intense discussion which only ended when refreshments — a welcome innovation at AGMs — were served to round off the evening in a convivial manner.

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## GUILTY — THOUGH NOT AS CHARGED

The TV programme which Channel Four called a 'Commission of Inquiry' into the wartime record of Kurt Waldheim produced few surprises. Viewers again heard horrendous evidence of Nazi crimes, again saw elderly Wehrmacht officers lying through their teeth, and again saw the prosecution failing to make war crime charges against the Austrian president stick. Oddly enough for all the impressive resources that went into the making of this programme, one possibility—that documents incriminating Waldheim might have been diverted by one of the great powers to make the UN Secretary General susceptible to its pressure—was never even touched on, never mind followed up. We shall probably never know whether there is any truth in these persistent allegations.

In a way it hardly matters — since Waldheim's guilt does not essentially depend on the fine distinction between whether he operated as a cog inside the Nazi murder machine, or merely in close proximity to it. His guilt does not even reside in the fact that he blatantly lied about his activities between 1941 and 1945.

### Duty-bound?

No — Waldheim's guilt derives from his notorious utterance *Ich habe meine Pflicht getan* (I have done my duty). The word duty implies a moral obligation. Who or what obliged him morally to discharge his useful, if relatively minor, functions within the German war machine? This is not to say that one expects him to have acted any differently at the time (although some brave men did) — no, what sticks in the craw is the dressing up of his time serving wartime activities as 'doing his duty'.

What duty, one asks again? What duty did the current Austrian President owe to Nazi Germany which had erased independent Austria from the map? Which duty, to whom or what, did he perform in Yugoslavia and Greece, subsequent victims of Nazi German aggression? Was anyone threatening Waldheim's homeland (however it is defined, as Austria, Greater Germany or whatever?)

The answer in each case is NO. The same negative answer must be returned to the question of whether such a man is currently fit to represent Austria, whose inhabitants were disproportionately represented both among the membership of the Nazi Party and the personnel of the Final Solution. It is a question the EEC will undoubtedly ponder when Austria's application for membership of that organisation comes up for consideration.

R.G.

### CAMPS INTERNMENT—P.O.W.— FORCED LABOUR—KZ

I wish to buy cards, envelopes and folded post-marked letters from all camps of both world wars. Please send, registered mail, stating price, to:  
14 Rosslyn Hill, London NW3  
PETER C. RICKENBACK

## REPARATIONS SCANDAL IN THE FEDERAL REPUBLIC

Apparently well-substantiated allegations that the former chairman of the Central Council of Jews in Germany, the late Werner Nachmann, embezzled the interest on 400 million Marks reparations payment intended for Holocaust survivors, have scandalised the communal leaders in the Federal Republic.

'We have all been deceived lied to and cheated' said Mr. Heinz Galinski, current Zentralrat Chairman. 'I am shocked, horrified and furious that such a thing could even be possible.' He added that the Central Council had informed the Bonn authorities after an internal inquiry had aroused suspicions about Mr. Nachmann's involvement in irregularities.

The announcement was followed by the resignation of the Zentralrat Secretary, Mr. Alexander Ginsberg, who said that, while not feeling personally guilty about the embezzlement, he did not want to stand in the way of investigations. Mr. Galinski has meanwhile nominated Mr. Michael Guttman as Mr. Ginsberg's successor, and has filed a claim for £11 million against the beneficiaries of the Nachmann estate.

### DOCUMENTS OF INDIFFERENCE

Hesse, with its widely dispersed, largely rural, Jewish population, had 363 synagogues, the majority of them in villages, before the *Kristallnacht*. Of that total 223 were still standing at the end of the war. In the interim a further 59 have been torn down and the bulk of the rest converted to other use. A mere dozen serve as houses of prayer to-day, and only 34 buildings bear memorial tablets indicating their erstwhile function. Some of the defunct synagogues have been converted into gym halls, others into tenement houses, a few into bars and restaurants.

Such demeaning conversions, according to Thea Altaras' admirably researched study *Synagogen in Hessen — Was geschah nach 1945?* (Verlag Karl Robert Langewiesche Nachfolger Hans Köster, Königstein/Taunus 1988 232S geb. 35,-DM) were not necessarily motivated by antisemitism; they simply indicate, in the author's opinion, materialism and culpable thoughtlessness.

A review of Thea Altaras' book in the *Frankfurter Allgemeine* concluded 'May her study serve as an admonition to us not to continue dealing with memorials of the Jewish past in the insensitive manner of the postwar years.'

### WITNESSES SOUGHT

Erwin Leiser, the director of a number of films on Jewish topics and the history of the Third Reich, is currently working on a documentary about the *Reichskristallnacht*.

People who endured or witnessed the atrocities perpetrated on the 9 and 10 November 1938 and are prepared to speak about their experiences in front of the camera, are asked to contact Mr. Leiser (briefly stating where they were and what happened to them on that date).

Address: Erwin Leiser, Erwin-Leiser-Filmproduktion, Postfach 2112, 8028 Zurich.

## A MAJOR HOLOCAUST COMMEMORATION

Under the title of *Remembering for the Future* a number of important events are planned for mid-July.

The first is a scholarly 4-day conference at Oxford. Another is an all-day Survivors' Meeting on Sunday, 17 July (10 a.m.—5 p.m.) at the Sternberg Centre for Judaism, The Manor House, 80 East End Road, London, N3.

The concluding event will be a Concert called *The Holocaust — A Musical Commemoration* at the Royal Opera House, Covent Garden, that evening at 7.30 p.m. The programme presents three great works as an act of remembrance and dedication. Each expresses the composer's response to death and human anguish. The London Symphony Orchestra conducted by Woldemar Nelsson with Josephine Barstow (soprano) and Willard White (baritone) will perform Shostakovich's Symphony No. 14, Britten's *Sinfonia da Requiem*, and Mahler's Symphony No. 10 (Adagio).

### SUBURB OF HELL

The worldwide network of Goethe institutes — Bonn's counterpart of the British Council — has been one of the most effective means whereby the Federal Republic has re-furnished the German image since the war.

However, it appears that, by a bizarre coincidence, the designated new Munich headquarters of this ever-expanding organisation will bear the address Dachauer Strasse.

The *Süddeutsche Zeitung* reports an acrimonious debate about the Goethe Institute president Klaus von Bismarck's *faux pas* in choosing a new site burdened by such an unfortunate association with the German past. How unfortunate is indicated by this extract from a reader's letter to AJR Information:

During a visit to Dachau last year a young woman taxi driver told me 'Wenn wir im Ausland sind, sagen wir immer, dass wir 'aus der Nähe von München' kommen. Aber trotzdem ist unser Auto (mit Dachau-Nummernschild) in Schweden einmal beschädigt und beschmiert worden.'

With best wishes from

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## PAUL BALINT — AJR

## DAY CENTRE

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## JULY

Monday 4th	Kol Rinah Singers
Tuesday 5th	'We have it on Record!' — A Musical Entertainment with Susi & Arnold Horwell
Wednesday 6th	(a) Outing to Chenies (b) At the Day Centre — Gerard Tichauer (Piano)
Thursday 7th	Folk Songs — Kathy Payne
Monday 11th	'Musical Entertainment' — Alan Starr & Jennie Sandler
Tuesday 12th	'Talk on Gibraltar Jews & their Customs' — Molly Greenby
Wednesday 13th	'Selection of Classical Music for Flute & Harp' — Aline Brewer & Felicity Goodsir
Thursday 14th	'Flute & Guitar Duo' — Maria Noakes & Donald Bowsted
Monday 18th	Magic — Alfred Gabriel
Tuesday 19th	The Blake Piano Trio
Wednesday 20th	'Easy Cooking for One or Two' — Dr. Louise Davies
Thursday 21st	General Quiz — Senta Friedlander
Monday 25th	Jack & Rita — Singing Duo
Tuesday 26th	Peter Howard Sings
Wednesday 27th	'Circularisation & Assimilation' — Rabbi Barbara Borts of Radlett & Bushy Reform Synagogue
Thursday 28th	'A Serendipity of Songs' — Maureen & Les Stevens

## AUGUST

Monday 1st	Talk on 'London Life' — Jack Rose
Tuesday 2nd	Estee Lauder Make-Up Presentation — Sarah Young
Wednesday 3rd	Talk on 'Alternative Medicine' — Mr. Maurice Powell
Thursday 4th	'Security in the Home & Personal Safety' — P.C. Hoare of Hampstead Police Station
Monday 8th	Light Classical Music & Songs — Eddy Simmons
Tuesday 9th	Musical Entertainment — Henry Gross & Friends
Wednesday 10th	'130 Years of Moss Bros' — Monty Moss
Thursday 11th	Dorei Duo

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Please note that there is a new telephone number for the above only: 328 4170.

## URGENT — PEOPLE ALONE

'Loneliness is still the biggest problem amongst our ageing refugee community and the maintenance of regular contact is essential' — an extract from the Chairman's Annual Report (AJR INFORMATION, May 1988).

One of the greatest bulwarks against loneliness for our members is the Day Centre. But we need drivers desperately; to take people from their homes to the Centre and/or return them to their homes.

We have members who have no family or whose family lives abroad and whose contemporaries have died. Sometimes they are too proud to ask for help, but other people tell us how much they would appreciate visits, help with shopping or short outings. All these things would help to transform the quality of their lives.

Assistance is always appreciated in the Residential Homes. Since last summer members of the Leo Baeck Unity Lodge have taken out wheel-chair bound residents from Osmond House. Members of the Association of the Children of Jewish Refugees provide monthly entertainment. There are individual helpers who have visited individual residents over months and years.

Our volunteers are devoted and committed people. LIKE OLIVER TWIST WE ARE ASKING FOR MORE! Please ask your relatives, friends and yourselves if you can spare a few hours.

Details from **Laura Howe AJR 01-483 2536.**

## IN EXTREMIS

One of our members has received from East Germany the following message hand-written on a badly mutilated, singed piece of paper, headed *An die Finder! 13.6.1944:*

*Ich weiß nicht, wann man diese Flasche finden wird. In 1 Jahr oder auch in 5 oder 10, 20 oder 30 Jahren oder sogar im 20. Jahrhundert. Ich schreibe meinen Nachkommen! Unsere Familie ist jüdischer Herkunft. Wir werden gejagt. Meine Mama und mein Papa und meine Zwillingsschwester sind wie die SS-Leute gesagt haben in eine Besserungsanstalt gekommen. Ich glaube sie haben gesagt nach Auschwitz. Ich bin mit meinem Bruder abgehaun, aber er wurde erwischt und erschossen. Ich weiß nicht wie lange dieser blöde Krieg noch dauert, es heißt aber daß die Russen eine Gegenoffensive starten. Auch bei den Ammis setzt sich was in Bewegung. Ich versuche mich nach England durchzuschlagen. Die die Ihr den Brief findet, bitte ich es allen mitzuteilen 'Ihr Sollt in Frieden leben und euch nicht be (?). . . .*

*Hugo Moldmann geb. 7.12.1929.*

Do any of our members know the family? If so, please contact Mr. Fr. Broido (Vorsitzender der juedischen Landesgemeinde Mecklenburg), Julius Polente Strasse 1/703, Schwerin, DDR 2762.

## AJR CHARITY CONCERT

to  
commemorate the Golden Jubilee  
of Self Aid of Refugees

We are delighted to announce that this year's concert will take place on Sunday 9 October at 3 p.m. in the Queen Elizabeth Hall and that the Amadeus Piano Trio have agreed to perform for us.

We are currently preparing the Souvenir Brochure and hope you will support us not only by buying tickets for the event nearer the date, but also by taking space for greetings from patrons, children and grandchildren.

For further details contact  
**Lydia Lassman, Tel. 483 2536.**

## A TRIBUTE TO US

We have received the following communication from the International Tracing Service at Arolsen, re: *Susanne Groag, born 1926, resident in Trop-pau (now CSSR) before the War:*

Sir — We herewith wish to express our best thanks for the transmission in the March edition of the journal 'AJR Information' of a search notice with regard to the person mentioned in the reference.

Owing to this notice in your journal, the sought Mrs. Susan Groag Bell, now residing in the U.S.A., has meanwhile contacted the office.

We once again thank you very much for your appreciated attention.

(sgd) H. Siebel  
for the Archives.

P.S. This is not the first time that a search notice we published has had the desired result.

URGENT  
VOLUNTEER VISITORS  
NEEDED FOR:

1. A member in Golders Green who is partially sighted and would like a companion for shopping and outings.
2. A member in Holland Park who is isolated.
3. MS sufferer near Westbourne Park would like someone to take her out in wheelchair.

Please get in touch with

**Laura Howe 483 2536.**

## CHOIR MASTER OF TWO WORLDS

### The Career of Chemjo Winaver

The advent of the Nazis forced many Jewish musicians to seek employment within the Jewish community. Towards the end of the twenties most synagogues in Germany had choirs. These choirs would limit themselves to the service of the synagogue in which they functioned during the Sabbath and High Holydays. They were of little importance beyond these narrow confines. There was one exception, however, the *Friedenstempel* in Berlin. The choir of this synagogue was conducted by Chemjo Winaver.

Chemjo Winaver was born in Warsaw on 10 July 1895. He studied at the *Staatliche Hochschule für Musik* under Professor Hugo Rüdell of the Berlin *Dom* Choir and with Professor Siegfried Ochs of the Berlin Philharmonic Choir. In 1928 he recorded some Jewish Liturgical Music for the 'Odeon' label. When the Nazi persecution began, Chemjo gathered 30 highly trained singers and created the *Hanigun* Choir. In 1933 *Hanigun* went on an extended tour of Jewish communities not only in Stuttgart, Hamburg and Frankfurt but also abroad — to Vienna, Prague and Yugoslavia (1933-34).

The Choir sang in public for the first time in the Synagogue of *Prinzregentenstrasse*, Berlin. Chemjo's skill turned these academically trained soloists into effective choristers and folksingers. It was one of the first attempts of self-aid, enabling the refugees later to make rapid adjustment to the difficult conditions they were to encounter. They understood early on that it was not just the musical art that mattered. 'It is astounding', wrote a critic, 'what the genius of this choir/virtuoso Winaver made of his choristers, imposing on his Dybbuk people his will and suggestive powers and turning them, according to his direction, into rattles, whistles, pipes, harmonic soldiers, children or women. What a marvel, that these singers follow their Magician-Whizzard as if he were a Pied Piper, through thick and thin. Let them continue if further and further'.

Chemjo who received modern musical educa-

tion in Warsaw and later in Germany made an attempt to bridge the chasm between the German Jews' assimilation to European musical culture and the deep, but probably much more primitive, even naive, traditions of Eastern European Jewry which very often was permeated by Slavonic and other local influences. This work Chemjo continued, not only through concert programmes but also through a fortnightly supplement to the *Jüdische Rundschau*, a song sheet *Singblatt der Jüdischen Rundschau* in which he accompanied musical notes with text and very often full anecdotal commentary.

Chemjo continued his work under the Nazis despite difficulties and dangers. He sought to awaken the people to the possibility of resistance through identification with traditions of Judaism. At the end of October 1936 he conducted in the New Synagogue, *Oranienburger Strasse*, a Friday Evening Liturgy for Sabbath *Kabbalas Shabos*. This newly written composition was very successful and was repeated in the *Friedenstempel*. In the same New Synagogue he staged and conducted, accompanied by his own Choir, the work of Oscar Guttman *Bereshit* ('Genesis') for two soloists, mixed choir, orchestra and organ.

In 1938 Chemjo emigrated to the United States with his wife, the poetess Mascha Kaleko (1912-1975), and his newly born son Steven (1937-1968). In New York he organised the *Winaver Choir* mostly from recent immigrants like himself. It started concerts in 1939 and continued until 1950. The repertory was Jewish music in its original or in Chemjo's arrangements and Jewish folk songs.

From 1950 he worked on the *Anthology of Jewish Music*, which was published in New York in 1955. This anthology contained not only traditional synagogue music, but also *nigunim*, biblical cantillation according to Litvak custom, folk songs, some collected by himself, and Psalm 130 specially composed for Chemjo's *Anthology* by Arnold Schönberg, also a frontispiece drawing by Marc Chagall.

In 1950 Chemjo went to Israel with an idea to create there a high quality State Choir. He conducted the radio choir and founded a *Jerusalem Choir*. Nothing, however came of his idea of a State Choir based on the highest musical and artistic standards.

Despite deteriorating health he continued research and collected material for the second volume of his *Anthology*. He finished the first draft in 1970, but was unable to prepare it for print; he died on 16 December 1973. His work was edited posthumously by Dr. Eliahu Schliefer as an *Anthology of Hassidic Music*, published in 1985. Dr. Schliefer points out that Chemjo's work does not give a complete picture of hassidic music. 'It lacks the darker side of hassidism, its biases, prejudices and superstitions . . . it lacks . . . cheap dance tunes, especially of later generations. His constant sifting through *nigunim* to extract the best, perhaps gives a one-sided picture of hassidic music. If you want to enjoy *nigunim* which will give you a taste of hassidic

music at its best (says Schleifer), you can rely on Winaver's collection and selection'.

Chemjo's music and arrangements are as popular today as the poems of his wife Mascha Kaleko which sell in their thousands. His life story is an odyssey of many refugee artists whose ability was only recognised when they had passed away.

H. M. WINAVER

### Double Attraction

Camden Arts Centre, Arkwright Road, NW3, is currently — until 10 July — exhibiting 'Prints and Drawings of the Weimar Republic'. Concurrently they are mounting a retrospective of photographs by Wolf Suschitzky, who is an AJR member.

### AN UNKIND CUT

These lines were inspired by, and accompanied, an unappetising mess of fat of grizzle which the butcher had invoiced as *bola* and fillet steak and which the housewife (one of our members) duly returned.

*Can this be Bola, Mr. E.?*

*Or are you making fun of me.*

*If this is prime cut, choice and tender,*

*Then I return it to the sender.*

*Let him produce a decent grill*

*From this exhibit, if he will.*

*The thought of chuck, the sight of mince,*

*They are enough to make me wince.*

*Another steak that can't be fried*

*And Heaven help your own tough hide.*

The result (says our member) was immediate as ever since she has been served by the butcher 'like royalty'.

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## WAGNER AND BALAAM

### Character and Genius

Richard Wagner's antisemitism is of course notorious. Nor was it any ordinary antisemitism like for instance Chopin's which was possibly no more than absence of sympathy for Jews. Wagner was arguably a paranoiac and his craze (like every confirmed antisemite's) was perhaps a general hatred of mankind. He did not care much for his Germans either — the consummation of the *Ring* after all is the *Twilight of the Gods*, not the 'Dawn of the Gods'. Curiously enough also, he was not attracted by the political antisemites of his day when they began to organise themselves under the direction of Court Chaplain Adolf Stöcker; he did not even like them.

In a recent book on the subject, entitled *The Darker Side of Genius: Richard Wagner's Antisemitism* (Brandeis University Press, 1986. £12.75), Professor Jacob Katz has traced some truly Nazi streaks in Wagner's mind which would smell in every opponent a Jew, e.g. in the Scottish music critic of *The Times*, Davidson, and the Viennese critic Hanslick had to be Jewish because his mother was (though by the same token Wagner himself might be so regarded).

No wonder most of our people don't like to hear his music. I hope they will not be too hard on me however when I confess that I am fond of it. *The Flying Dutchman, Tannhäuser, The Ring*, I can hear and enjoy them any time. I do not wish to take up the argument though. It has been repeated time and again, and we shall not live long enough to bring the emotional issue to a rational conclusion.

But there is one thing about it that intrigues me if only because, so far as I know, it has never yet been considered. In the case of Wagner, we condemn the artist because of his admittedly nasty character. Once the character is flawed, we do not care for the genius. But we do not always follow this procedure, and I would cite, as an example, the classic case of Balaam, the heathen magician, who is presented to us at best as 'an old enigma which has baffled the skill of Bible commentators', and at worst as another Haman, 'a permanent type of the enmity of the impious against Israel'. (J. H. Hertz). And yet the compliment he paid us — 'How goodly are your tents, o Jacob, your dwelling places, o Israel' — is not only not considered polluted by its source, it is not only quoted with self-satisfaction by all of us but actually allowed to occupy a solemn, indeed the foremost, place in every synagogue service — *Ma tovu* . . .

How goodly — and how strange. The Bible commentators go to quite remarkable lengths in blackening the man's character. In post-Biblical times (Hertz says) 'most Jewish authorities represent Balaam in a detestable light'. Balaam the wicked, as he is called in the *Sayings of the Fathers*, is variously made to appear as insolent, cunning, hypocritical, false, treacherous, blasphemous. Even where some of the facts speak clearly in his favour, he is denigrated and every one of his actions given a sinister slant. Whatever he eventually uttered, he is said to have 'harboured evil thoughts in his heart', because his 'intention was to curse and not to bless'.

Notably, he advised the Moabites (Jordanians) to adopt a plan of getting their women to commit harlotry with the (presumably naive) Israelites. The old sorcerer (says Hertz) who could not curse Israel nevertheless 'knew a way whereby the Israelites would curse themselves'. He counselled a 'moral disintegration' which caused 'a cynical disregard of law, order and common decency', with the result that a plague broke out killing 24,000 Israelites, for which service he even claimed the professional fee.

A pretty grim character indeed, if (a moot point) the interpretation can be sustained. Rightly or wrongly, Balaam has been regarded as 'the perverter who suggested a peculiarly abhorrent means of bringing about the ruin of Israel'. Which sounds worse than anything that can be said about Wagner.

And yet we do not refuse to listen to Balaam's words that ring pleasant in our ears. Indeed we honour them with a place of distinction in our religious life. While Wagner's music we simply cannot bear to hear. We do not distinguish, as we do in the case of Balaam, between the man's abominable antisemitism and his wonderful vision — not, to be sure, of the Jews but of the greater family of which we are a part. When confronted with Wagner, we reject, point-blank, a genius which is a superb manifestation of the human spirit. But then man is for ever a creature of contradiction.

C.C.A.

### A MAHLER STUDY

Hardly three decades have passed since a renowned British writer on music told a young Mahler enthusiast, who was to become a notable Mahler expert: 'We don't want Mahler in this country!' If he were alive to-day how surprised this musical immigration officer would be if he could cast a glance at to-day's British concert programmes! Mahler is at present one of the ten most frequently performed symphonists, his influence on prominent 20th-century composers, such as Britten and Shostakovich, is undeniable, and an avant-garde composer like Boulez excels as a conductor of Mahler's music.

After tentative beginnings, British scholars have made outstanding contributions to Mahler research, culminating in the late Deryk Cooke's attempt at completing the unfinished Tenth Symphony.

An important recent publication is Norman Lebrecht's *Mahler Remembered* (Faber and Faber, London 1987; cased £15.00; paperback £6.95). The author has conceived his book as a 'basic guide to Mahler's personality', by assembling sources which are mainly from Mahler's contemporaries and have not all been used in the bulk of Mahler literature. The books by Mahler's widow, Alma, are given their due, but rightly are not uncritically accepted by Lebrecht. He also directs justified criticism at Ken Russell's distorting Mahler film. Special importance is attached to the book *Erinnerungen an Gustav Mahler* by

Natalie Bauer-Lechner (1923), a close early friend of the composer, to whom he had told much about his early years, including a report on his synagogue attendance as a boy.

Thus, one can safely assume his familiarity with traditional Jewish tunes. But the parental home was non-Orthodox, and, although not ashamed of his origin, Mahler became so detached from Judaism that he felt no inhibitions about converting to Catholicism (in 1897) to qualify for his appointment at the Vienna Court Opera. A friend from earlier years at Hamburg, but later estranged, Ferdinand Pfohl, commented: 'Mahler converted for material gain, forced neither by inner conflict or inner need. He sacrificed a venerable tradition'. Regarding the step as a cynical act, he sums up. 'No, Gustav Mahler was no saint', but continues: 'Mahler was a mystic, a God-seeker'. Yet Schoenberg once referred to Mahler as 'this martyr, this saint'.

This example illustrates how the author's liberal and unbiased use of all kinds of source material yields a Mahler image intermingling light and shade. It applies mainly to Mahler's personality since the book is less concerned with Mahler's music but deliberately limits itself to the biographical aspects.

Even so, much of the source material comes from professional collaborators, singers, instrumentalists, conductors etc.

The witnesses include Mahler's younger daughter Anna — whose death has just occurred. (The elder daughter died in childhood.) Born in 1904, Anna was only 7 when Mahler succumbed to his heart disease and her recollections of him are rather vague. Another 'relation' was Alma's stepfather, the painter Carl Moll, whose genuine admiration of Mahler did not prevent him from joining the Nazi party in later years; he committed suicide in 1945 when the Russians entered Vienna. He seems to have thought that Mahler's merits would survive the Nazi revolution. We may think it significant that in Austria a member of Mahler's family did not consider this relationship an obstacle to joining Hitler's party.

A cellist in the Vienna Opera orchestra came into conflict with its leader, Arnold Rosé, and subsequently with Mahler himself. He was none other than Franz Schmidt, who was also a composer, highly regarded in his country, and whose music has lately found recognition elsewhere, including in Britain. Lebrecht infers that Schmidt, whose playing was recognised by Mahler, had been victimised by the orchestra leader, Mahler's brother-in-law, and Mahler, regrettably found it necessary to support Rosé.

Like many great conductors, Mahler could be temperamental, but his achievements on the rostrum were recognised even by composers who failed to come to terms with his music, such as Brahms and Vaughan Williams. Brahms was enthusiastic after hearing Mahler conduct 'Don Giovanni' in Budapest, and Vaughan Williams had sleepless nights after listening to Mahler's 'Tristan' performance at Covent Garden. Mahler secured an immense success when he conducted the premiere of his 8th Symphony in Munich in 1910. After Mahler's death, it fell to Bruno Walter to conduct the first performance of 'The Song of the Earth' and the 9th Symphony.

H. W. FREYHAN

## Art Notes

'Angry Penguins' is the title of an exhibition of Australian art at the Hayward Gallery (until 14 August). The title of the exhibition is that of an Australian magazine which represented the views of a group of individualist artists and writers, including such well-known figures as Sidney Nolan and Arthur Boyd. They were opposed by another group of social realists — Yosel Bergner, Noel Counihan and Vic O'Connor — all of whom are included in the exhibition. Yosel Bergner, born in Poland in 1920, arrived in Melbourne in 1937 and met Boyd and Counihan in 1939, holding a group exhibition with them in Melbourne. By 1942 he was concentrating on painting outcasts, both Jewish and Aboriginal. In 1947 he left Melbourne for Paris where he stayed for two years and then settled in Israel. The exhibition is accompanied by a fully illustrated and highly informative catalogue.

Also at the Hayward (until 14 August) is an exhibition of Master Paintings from the Phillips Collection. This collection was largely built up by Duncan Phillips, son of a prominent American manufacturer who had become interested in current American painting. The collection now numbers over 2,500 works and is still housed in its original setting, the family mansion in Washington. The selection now on show from this superb collection includes fine works by Kandinsky, Modigliani, Kokoschka, Klee, Soutine, Rothko, to name but a few.

James Stirling, the eminent architect who has designed several important galleries including the new gallery in Stuttgart, has just completed the conversion of the Albert Dock in Liverpool into the Tate Gallery, Liverpool, which was recently opened. Not only will the new gallery show works from the vast collection of the Tate Gallery (85 per cent is kept in store), but also special exhibitions from other galleries both at home and abroad.

Camden Arts Centre which has recently mounted an exhibition from Private Collections in Camden (Private Eyes) including works by Auerbach, Bomberg, Epstein, Gabo, Gertler, Hockney, Sutherland, etc. will be showing photographs by Wolfgang Suschitzky (until 10 July). Suschitzky, cousin of the late 'Pepi' Suschitzky who ran Libris, the antiquarian bookshop, for many years in Boundary Road, Hampstead, was born in Vienna in 1912 and came to London in 1934, where he worked as a free-lance photographer for Illustrated, Picture Post and other magazines. Later he went into films. The exhibition includes about 120 photographs covering London's East End and Charing Cross Road, industry, wild life, portraits and documentary photographs from many countries. Another important photographic exhibition is at the Barbican (until 17 July): 'Art or Nature: 20th Century French Photography' (catalogue £6.95).

Those taking holidays in Switzerland may have seen an exhibition of Ursula Malbin's sculptures in the Botanical Gardens, Geneva. Ursula Malbin was born in Berlin in 1917 and settled in Geneva where she met and married the sculptor Henri Paquet. She now divides her time between the artists' colony Ein Hod and Switzerland. Many of

her works are to be seen in the sculpture garden in Haifa.

Our old friend Annelly Juda is showing surprising drawings and collages of Christo: the Umbrellas (until 24 June). But not to be missed is 'Ukiyoe: Images of Unknown Japan' at the British Museum (until 14 August). Ukiyoe are coloured wood-block prints produced during the Edo period (1603-1867) and reflect the pleasures of the city of Edo (modern Tokyo). The exhibition is drawn from the Museum's own magnificent collection of such works.

New galleries are always springing up. The Pride Gallery, Radley Mews, 20 Stratford Road, London W8, has just opened. It will specialise in paintings by British and European artists of the 1940's to the 1960's. Its first solo exhibition is of works by the British artist Peter Haigh (until 23 July).

The Summer Exhibition at the Royal Academy (until 7 August) has a vast number of exhibitors, but these artists are worth noting: Jack Goldhill, Erno Goldfinger, Hans Feibusch, Helen Keats, Michael Rothenstein, Willi Soukop, Ben Levene, Alfred Daniels, Naomi Alexander, Sandra Blow, to name but a few.

ALICE SCHWAB

### THE 'MYTH OF ASSIMILATION' IN HUNGARY

Hungarian Jews have always regarded themselves as an integral part of the Hungarian nation and, despite the experience of the Holocaust, they wish to 'remain Hungarians even if others think otherwise'. This point is made in an article in the *Financial Times* saying that it is only now that a 'veil of silence' hitherto maintained over the events of 1944 was slowly being lifted. This has had so far peculiarly little effect, though: 'Official histories of this period remain silent. They have yet to "fill in the blank spots" concerning the relationship between Hungarians and Jews in and after 1944'.

The Hungarian authorities appear to be unsure as to how to confront the past though some efforts have been made to rehabilitate the Jews. Hungary is the only country in Eastern Europe which has a rabbinical seminary; last year a Centre for Jewish Studies was opened in Budapest, and more recently relations with Israel have been initiated.

As for the Jews themselves, a Jewish writer, Andras Kovacs, is quoted as having said: 'Hungarian Jews do not want to develop a separate articulated self-consciousness . . . Most Jews sought relief from the burden of the Jewish question by silence'. On the other hand, they are 'often identified as being "different" and therefore not perceived as being fully "Hungarian" — which seemed to reveal what is called 'the myth of assimilation'.

A 'present increase in antisemitism' was noted by the head of Hungarian Jewry, Andras Losonci, and the source of it has been found particularly among 'a provincial-based "populist" school of writers' who confront the 'urban writers based in Budapest', traditionally 'more Westward-looking and liberal-minded' people.

It would appear that the Hungarian Jews are passing through some such experience as was the lot of German Jewry once upon a time.

## Homebrewed PUNCH

*It is the intention of the new wearer of the green eyeshield to leaven our frequently overly serious copy with a helping of humour. Herewith the month's offering — zusammengestohlen aus U.S.A., Britain, Berlin and Vienna:*

Having sat through Cecil B. De Mille's *Ten Commandments*, James Thurber commented 'It makes you realise what God could have done if He'd had the money'.

Glimpsed at the British Museum newspaper library: Letter to the *Times*, circa 1947 'Coming to London on the train this morning, a man sitting next to me was reading the *Daily Worker* while all the time softly whistling the Eton Boating Song'. Could this have been an early sighting of Kim Philby, now mercifully gathered to the bosom of Papa Stalin?

The Jewish financier Fürstenberg (whose ready wit made even the antisemitically inclined Kaiser Wilhelm II seek his company) was once asked if he knew who had just died — to which he replied 'Mir kann jeder recht sein'.

In pre-Anschluss Vienna, Neugröschl was the best known Jewish restaurant. One day a diner at a river establishment, whom the waiters had kept waiting an unconscionably long time, looked at his watch and exploded in fury 'Bei Neugröschl wird schon gekrepezt'.

*If any reader would like to contribute to this column, would they please do so, although we cannot guarantee publication. Ed.*



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## Letters to the Editor

### DOVERCOURT REUNION

Sir — Fifty years ago Warner Holiday Camp in Dovercourt was taken over to receive Children's Transports from Germany and Austria. We would like to get in touch with anyone who came to Dovercourt on a Children's Transport in 1938/9 with a view to organising a get-together (and perhaps obtaining B.B.C. coverage for a 50-year reunion in early January). We would be pleased to hear from anybody who is interested.

422 7564  
958 5354

Mrs. I. ROSENDUFT  
MRS. B. LEVERTON

### WALZERTRAUMA

Sir — I refer to your article 'Sweeping Generalisation' on page 4 of the May issue.

The lack of moral fibre in Austria in 1938 was evident, together with the very widespread support of the Nazis.

One must only remember how the large crowds cheered all the demonstrations of the Nazis, be it in public torturing of Jews in the streets or in other manifestations of their evil creed.

In many other countries, e.g. the Netherlands and Denmark, the public showed their moral fibre by passive resistance, and often even more strongly, e.g. the strike of the dock workers of Amsterdam. They showed a measure of heroism and martyrdom which was completely absent in Austria.

4 Rochester Gardens  
Croydon, Surrey CR0 5NN

DR. K. HOSELITZ

### FORGOTTEN LIBRETTIST

Sir — I refer to the May issue which as usual I found very interesting.

Regarding SB's column Operetta Resurgent (page 10), listing names of lyric writers and composers who became 'unacceptable' after the Anschluss, one omission comes to my mind: the name of Siegfried Tisch, alias Fred S. Tysh, who wrote the lyrics of such popular musicals as *Warum luegst Du Cherie*, *Hochzeitsreise*, *Der schiefe Hut* und *Das Ministerium ist beleidigt* which were performed in Vienna all through the 1930s.

Mr. Tysh also wrote many song lyrics, as for instance *Sag' zum Abschied leise Servus*.

Very soon after March 1938 he was arrested and sent to Dachau and Buchenwald, but luckily survived and finally settled in London where he died in 1981.

In the 1940s he wrote the lyrics for Richard Tauber's musical *Old Chelsea*, and the well known song *Starlight Serenade* for the film *The Stars Look Down*, for which Hans May composed the music.

12 Brendon Avenue  
London NW10

ALBINE WALLACH

### MARIA IVOGÜN

Sir — In the obituary for Maria Ivogün (December 1987), the author might have mentioned that the great soprano was discovered in Vienna by Bruno Walter and engaged by him for the Munich Opera where he had just been appointed. She later followed him to the Opera in Berlin-Charlottenburg. Perhaps her most outstanding achievement was her Zerbinetta in R. Strauss' *Ariadne*. The composer himself referred to her as 'simply unique and without rival'. I remember her as Susanna in Mozart's *Figaro* at the Hamburg Opera where her perfect diction made every word intelligible, even from my seat in the gallery, and also her performance, under Bruno Walter, in Berlin, of a Mozart concert aria which left me with the rare impression of absolute perfection!

Polhill Avenue  
Bedford

H. W. FREYHAN

### POLES AND JEWS

Sir — In order to determine the attitude of Poles towards the Jews all one has to do is to pose oneself one simple question: Why were the most notorious concentration camps in Poland and not, for instance, in Denmark or Norway?

There can only be one answer.

33 Rue du Portier  
Monte Carlo  
MC 98000 Monaco

DR. L. E. JELLINEK

### OF MORE THAN ACADEMIC INTEREST

Had times in Germany been normal, Siegbert Prawer — a member of the distinguished family that also produced the novelist Ruth Prawer-Jhabvala — would have attended Cologne University. History having taken the course it did, Professor Prawer, who has taught at Harvard and Oxford, and has headed London's Institute of Germanic Studies, will open the ceremony commemorating the 50th anniversary of the *Kristallnacht* at Cologne University in November.

### TO CATCH A SPY

It was the time after Dunkirk when even at Oxford — over a hundred miles from the coast — everyone wondered anxiously whether the Germans would invade. One day, returning home from my job at Mowbrays in the High Street, I encountered a young man in civilian clothes who looked sternly at me and then, without turning his head, looked away. My heart began pumping wildly. Why? I asked myself. I could not find a reason for my reaction, till in the evening, just before falling asleep, in that state of half-consciousness, I saw him again before my mind's eye. Moreover, I saw a bus passing, but the bus was not red like the Oxford buses. He stood just before the entrance to a bank, and next to him I could read 'Deutsche Bank'. Then I remembered, I had seen him in SS uniform. It was in Darmstadt, I was on my way to the bank, and he did the same as this afternoon: look sternly at me. At that moment I thought it was all up with me and that I was going to be arrested. That moment of horror and indescribable fear had forever imprinted his face on my memory. That was it, he was an SS man, a spy. I must go and tell the police.

### Own goal?

I met another refugee, the Aryan wife of a Viennese Jewish doctor. I told her, and she said she had the same experience, not with 'my' SS man, but one she recognised from Vienna. 'We must tell the police' 'Oh no', she said, 'I can't. I have relations in Vienna and if they invade they would kill me'. 'They'll kill us anyhow' I answered 'and we might just as well do something useful before'. 'I'll go to the police but I won't mention "your" SS man'. So I did (they knew me at the Aliens Department, because I am Czech). The policeman asked me for a detailed description, which I gave but he didn't say anything. I got embarrassed and said 'you don't believe that I saw him in SS uniform'. 'Oh yes' the officer said 'I believe you. He is one of our spies, they are all back now because of the danger of the invasion'.

Never mind, I thought. It was a proud day for me, I had 'caught a spy' even if he turned out to be an English one.

MARIANNE VON KAHLER

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**FAMILY EVENTS**

Entries in this column are free of charge, but voluntary donations would be appreciated. Texts should reach us by the 10th of the preceding month

**Birthday**

**Hofheimer:**—On the occasion of Erni Hofheimer's 80th birthday on 15 July, her children and grandchildren send her their love and fondest wishes for many more years in their midst.

**Deaths**

**Back:**—J. H. Back died on 14 May in his 83rd year. Most beloved husband of Marianne, mourned by his two sisters, nieces, nephews, cousins and friends.

**Dombie:**—Albert Max Dombie died on 10 March 1988 after an illness bravely borne. Sadly missed by his wife Ida and his many friends in the Bridge world and his numerous army colleagues.

**Muller:**—Miss Hertha Muller, of Sydney, Australia, died on 13 May 1988. She was a Laboratory Assistant at the Hospital Gagerstrasse, Frankfurt a/M until January 1939.

**Phillips:**—Henry Phillips, dearly loved husband of Ruth, died on 19 April. Sadly missed by all his family.

**Radbil:**—Joachim (Joe) Radbil, my beloved husband, and a much loved father, brother and uncle, died suddenly on 24 May at the age of 65. Formerly of Danzig then Wembley and Cambridge. Deeply mourned by all who knew him.

**Révész:**—Mrs. Bertha Révész died

after several heart attacks on 14 May 1988. Sadly missed by husband Herbert (51 years married), daughters Evelyn, Maureen and Sue, as well as sons-in-law and eight grandchildren. **Simons:**—On 25 April, at St. Thomas's Hospital, Peter Joseph Gabriel Simons, MB, BS, FRCP, caring physician at the Medway Hospitals. Loved and loving son of the late Walter, and of Edith Simons, and dear brother of Martin.

**CLASSIFIED**

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Book review by David Maier

## GERMAN-SPEAKING ENGINEERS IN PALESTINE

'To further academic knowledge, to honour the displaced engineers and to serve as a warning for the younger generation.' With these words, the President of the German Society of Engineers (*Verein Deutscher Ingenieure*) and the Professor of History of Technology at the Technical University of Berlin introduce the second of the Society's titles on the experiences and achievements of German-speaking Jewish engineers whom Nazi persecution drove from work and home. The first (*Technische Intelligenz im Exil* by W. Mock, reviewed here in April 1988) dealt with those of them who found refuge in this country. The present volume focuses on Palestine. In *Vertreibung und Emigration deutschsprachiger Ingenieure nach Palästina 1933-1945* by Yoav Gelber and Walter Goldstern (VDI-Verlag, Düsseldorf, 1988, 133 pages, including a glossary of Hebrew terms, notes, a bibliography and biographical data) the authors pursue the subject in considerable depth. Both are eminently well qualified to do so. Dr. Gelber is Professor of History at Haifa University. Walter Goldstern, himself a professional engineer of standing, has been personally involved with the project since its inception: he is the driving force behind it and, in his retirement in Cheshire, is active as researcher and historian in the field of 'Exilforschung' to which he has committed the VDI.

The book is sensibly divided into three parts. In the first, the 'fundamentals' are helpfully explained so as to give context and meaning to the title as regards the designation 'Ingenieur' and the term 'German-speaking' (as a cultural rather than a national reference), and to endorse the con-

trolled-interview technique which was applied to the 55 engineers upon whose history the book is largely based. The second part describes the effect of the Nazi régime's racial policies upon the Jewish members of the engineering profession, most of whom had lost their livelihood by 1936. By then, too, most of them had decided on emigration in order to save themselves (if not, unfortunately, always all those dear to them). Part Three deals with the circumstances of those of them who were able to enter Palestine and offers some interesting statistics. The number of German-speaking immigrants in the period from 1933 to 1941 is put at 95,000: some of these had entered 'illegally'; but the bulk had come as 'capitalists', 'artisans' or 'workers'. Rather less than one percent were engineers. Over one-fifth of these were graduates of the Technical University of Berlin. Their average age was between thirty and thirty-five. Civil engineering accounted for the largest single specialisation (35 per cent), followed by the mechanical and electrical branches of the profession (29 and 27 per cent respectively).

They had been helped in their efforts to emigrate by the well-organised Zionist movement in Central Europe. Paradoxically, some of them had benefitted from the German government's foreign currency transfer arrangement, which was cynically designed to encourage Jews to leave and at the same time give a helping hand to the German balance of payments. Upon arrival in Palestine, most engineers were able to find their feet by their own efforts. But as the country's economy was, at least at first, not really geared to

the ready absorption of a substantial number of practising engineers, only some 37 per cent succeeded in obtaining work in their own fields without delay.

The authors make reference to such noteworthy achievements of German-speaking engineers as the development of the Haifa *Technion*, the establishment of the electricity generating industry and the expansion of the building and construction trades. But integration as such was not always smooth; and two chapters are devoted to a scholarly analysis of the political and social situation within the *yishuv* of the *olim* of German origin before and during the war. Although they had come as Jews to the Jewish National Home, they found it difficult to 'mix' with those who had preceded them. They could not readily adapt themselves to the existing political configurations and founded their *Histadrut Olei Germania* as a bridge between their own 'brand' of Zionism and their new commitment, and as a vehicle for the practical handling of the problems raised by mass immigration. Although essentially apolitical, the organisation adopted a hostile stance towards Revisionism, was generally pro-British and sensitively conscious of the rights of the Arabs. The virtual political isolation continued until the proclamation of the State, when their party merged with the liberal General Zionists. Equally beset by initial difficulties was the social and cultural integration of German Jewish immigrants, including, obviously, the engineers among them.

This is an important book, imaginatively conceived, painstakingly researched, lucidly written. It is a valuable link in a chain of studies which deserve both academic recognition and financial support. Its publication, at a time when Israel's apparent shortcomings receive more public attention than her many real achievements, goes a long way towards redressing the balance.

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## SB's Column

## A Nostalgic Evening

Dr. Marcel Prawy, Vienna's opera expert, who regularly lectures on this subject on Austrian radio and television, assembled some former conductors and singers in front of the TV camera to reminisce about the *Staatsoper* during the Hitler years (which he himself had spent in the United States).

Jarmila Novotna (a visitor from America) and tenor Anton Dermota appeared in the programme and deplored the events of 1938 at that famous house. Conductor Bruno Walter and chief producer Lothar Wallerstein had to leave, as did Richard Tauber, baritone Friedrich Schorr, bass Alexander Kipnis, mezzosoprano Rosette Anday and repertoire conductors Hugo Reichenberger and Carl Alwin. (The great soloists Maria Jeritzka and Lotte Lehmann had already left of their own accord). Opera planning soon suffered: works by Meyerbeer, Offenbach, Goldmark, Korngold, Hindemith and Halevy were banned; Sunday concert programmes excluded items by Mahler and Mendelssohn. Symbolically the Nazified opera house was destroyed towards the end of the war; it was completely rebuilt and ceremoniously re-opened in 1955.

## Record Breakers

Hofmannsthal's 'Jedermann' (Everyman) which, directed by Max Reinhardt, was premiered when

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the Salzburg Festival first opened in 1920, will once again be on the programme (for the 65th consecutive year except for some war-time interruption). Among the actors who took the lead during that period were Alexander Moissi, Paul Hartmann, Attila Hoerbiger, Will Quadflieg, Curd Juergens, Walter Reyer and Maximilian Schell. — Alexander Trojan, faithful member of the Vienna 'Burg' ensemble (which he joined in 1938) had his 50 year jubilee and is still acting there.

## Birthdays

British-born Bob Hope, one of the most popular, successful and original (according to some sources, also one of the richest) American comedians, celebrated his 85th birthday. A comedian of different style, Robert Morley, master of sophisticated wit, was 80 in May. Birgit Nilsson, the Swedish soprano who had her 70th birthday, was the great Wagner heroine of the second half of this century, indefatigably travelling to all the opera houses in the world. She also sang at Glyndebourne (in Mozart's 'Idomeneo') and in the Royal Opera House, Covent Garden in the Fifties.

## Death

Ida Maximowa who has died in Berlin at the age of 80, was one of the best-known stage designers on the European stage. Born in Leningrad (then St. Petersburg), she later moved to Berlin and worked at practically every German-speaking theatre of importance in Central Europe.

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