

AJR Information

Volume XLVI No. 11
November 1991

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Don't miss . . .

Our 50th Anniversary Dinner. A special 'stop press' report of October's celebratory event. p9

Class: the English Disease?

One of Lady Bird-wood's supporters described the jury that found her guilty as 'not containing a single person of quality'. It is a comment from which one can draw some comfort. It suggests that the snobbery fuelling old-style antisemitism debar its proponents from making common cause with the skinhead thugs who haunt Mosley's old stamping grounds in the East End. In this instance class, far from being the cause of the 'English disease', seems to be an antidote. □

A reflection on anniversaries

Red-letter days and months

November is upon us and that is not necessarily – in the Northern hemisphere – a good thing. The month of November (which the French Revolution renamed *Brumaire* after *brume*, fog) starts with the macabre rituals of All Souls' Day and Hallowe'en – not to mention the Mexican Day of the Dead.

Historically, too, November unfolds in a series of macabre anniversaries: Guy Fawkes' Day, Poppy Day, Crystal Night and the Bolshevik Revolution. The Soviets dubbed the last event, which actually occurred in November, the October Revolution because it had taken place in the days of their unreformed calendar. October is also, of course, more evocative than November of the poet Keats' 'season of mists and mellow fruitfulness'. At any rate, after 1917 October, or Red October, became a shibboleth and was used for naming anything from periodicals to metro stations, and from children's homes to collective farms.

Now, 74 years later, *Oktyobr* has at last shed its commemorative significance in Russian, and once again become a month like any other. Although the use of October as a sort of mantra was utterly bogus, since the events of late 1917 were occasions for regret rather than commemoration, it is an interesting fact that certain dates in history do seem to have an almost mystical significance.

On 20 August 1968 Soviet tanks rolled into Prague; on 20 August 1991 the hard-line junta sent tanks into Moscow.

On 28 June 1399 the Serbs went down to defeat by the Turks at Kosovo; on 28 June 1914 a Serb assassinated the Austrian Archduke Franz Ferdinand at Sarajevo; on 28 June 1991 Slovenia seceded from Serb-dominated Yugoslavia.

German history, too, has its recurring red-letter day of widely disparate significance. On 9 November 1918 the Kaiser abdicated paving the way for the Armistice; on 9 November 1923 Hitler staged the bloody Munich *Putsch*, only to receive kid-glove treatment from the very authorities he had tried to overthrow; on 9 November 1938 the Nazis unleashed the *Kristallnacht* pogrom showing the Heart of Darkness in the heart of Europe; on 9 November 1991 the Berlin Wall came down, ending the division of the two Germanies.

In the aftermath of the Wall's collapse many people feared that a unified Germany would bestride Europe like a colossus. This fear has so far proved groundless. Bonn sat on the sidelines in the Gulf War, and is now advocating military peace-keeping action in Yugoslavia without being able to commit its own troops. Grand German gestures are not only ruled by the Constitution, but also by the financial cost of incorporating the near-bankrupt five Eastern *Länder* into the economy.

The danger emanating from the unified Germans, does not, for the foreseeable future at any rate, seem to lie in their being too mindful of past 'greatness'. It lies in forgetfulness – by, for instance, allowing the euphoric recollection of 9 November 1991 to overlay, and blot out, the shameful memory of 9 November 1938. That date, which left an entire nation bearing the mark of Cain, must never be overtaken by oblivion.



Synagogue furnishings dragged out and piled up for public burning. Germany, 1938.

The Day of the Jackal

London University Examination Board, moving with the times, has placed Frederick Forsyth's thriller on the A-level syllabus for English Literature. Plans are also afoot to make a Jeffrey Archer novel a set text. Shakespeare, it appears, is still up there with Forsyth and Archer, but the examiners want to make his plays more accessible to students by giving them new titles.

Anthony and Cleopatra is going to be known as *Death on the Nile*, Julius Caesar as *Bloodstains in the Forum*, King Lear as *Single Parent Royal in Retirement*, Macbeth as *Scot on the Rocks*, Romeo and Juliet as *Teenage Love before the Pill*, Hamlet as *Danish pastry at the Oedipus Cafe*, The Merchant of Venice as *Rock around the Rialto*, Richard II as *The King with a kink*, Richard III as *The Hunchback of St Paul's*, and Henry VIII as *Der lustige Witwer*.

Othello is still under debate, with some members favouring *Mixed marriage in the Med*, and others *Jalousie*, or *How to make a Venetian blind*. To disabuse students of the notion that writers don't do a real job, in some cases not only the work but also its author will appear under a new guise. Thus John Milton's Samson Agonistes will figure as *Short back and sides by Cromwell's PR man* on the exam paper, and Henry Fielding's Tom Jones as *Elvis from Ebbw Vale by the Beak of Bow Street*.

□ R.G.

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Profile

Man of harmony



Hans Freyhan.

With a piano-playing father and a mother who had trained as a singer Berlin-born Hans Freyhan was virtually predestined to lead a life given over to music. He studied piano from the (relatively late) age of nine – and later the cello and the organ. In 1928 he read musicology, and other subjects, at Freiburg University, preparatory to attending a three-year course for music teachers at Berlin. Here the exam requirements included an hour-long piano recital of Bach and Beethoven from memory (!). He passed nonetheless and became a trainee teacher in Berlin grammar schools. Halfway through that school year the Nazis came to power and the creeping ghettoisation of German Jewry began.

Hans Freyhan obtained employment at Jewish schools; as a teacher for the *Adass Jisroel* he also conducted the synagogue choir (and wrote music criticism for the *C. V. Zeitung*.)

He avoided the *Kristallnacht* round-up by going into hiding. In January 1939 he came to England, followed by his wife Kate whom he had met in far-off idyllic Freiburg days ten years earlier.

Over here the couple initially faced financial problems but were cheered by the friendliness of people. War brought further upheavals; the enforced move from the 'invasion coast', Hans' internment, and Kate's, and their little son's evacuation from blitzed London.

However, by the time of the AJR's founding they had settled in Bedford which was to be home ever after. Hans not only joined the Association early on. 'It was suggested' he says 'that I might assist in recruiting members. So I spent my weekends with my parents in London and called first at the AJR office in Finchley Road, to collect lists with names and addresses of potential members, chiefly in West London. There was little 'sales resistance' and meeting so many members of our community made the job interesting.'

His real job meanwhile was teaching music at schools in Bedford – though, as before in Berlin, he did not limit his service to the Orphic muse to classroom teaching.

The Freyhans are long-time stalwarts of the Bedford Music club providing hospitality at their home to visiting performers like Menuhin, Tortelier and Brendel. (Apropos of musical luminaries they also have a link with Sir David Willcocks – both as guest conductor of Bedford Musical Society, and as teacher of their sons at Cambridge.)

In addition Hans has long been music critic of the *Bedfordshire Times*, as well as author of the programme notes for our annual AJR and Self Aid charity concerts. He is truly a man of harmony – not only in its literal meaning, but also in the wider sense of harmonising his membership of the refugee community with participation in the life of the town that has become his true home.

□ Richard Grunberger

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Art and power

Yeltsin arrived in the Kremlin leaving onlookers dazzled by the speed of his elevation, and deeply uncertain whether the ex-apparatchik was a democrat or a demagogue. No such doubts shadowed the arrival of ex-playwright Vaclav Havel in Prague's Hradczany Castle: his work had established his democratic credentials beyond peradventure. By the same token President Landsbergis' earlier career as a musicologist augurs well for the future of Lithuania, a nation deeply stained by wartime collaboration with Nazi genocide.

The fact that a man has devoted his life to music, the most sublime of the arts, does not, however, always prove him to be a fully paid-up member of the human race. Russia, which traditionally demands engagement from creative artists, has produced two composers of pronounced anti-humane disposition: the pro-Fascist Stravinsky and the antisemite Rachmaninov.

In complete contrast Shostakovich was philosemitic. He had a high regard for Jewish music as a means of alleviating pain, and showed himself deeply sensitive to Jewish suffering during the *Shoah*. The Russian musical community also produced Rostropovitch who, having been forced into exile for sheltering Solzhenitsyn, returned to Moscow during the coup and, aged 74, took his place among the defenders of the Parliament against the expected onslaught of the junta's tanks.

Would that 1930s Germany had boasted conductors like Rostropovitch, instead of the career-obsessed Furtwängler, and the likes of Karajan and Karl Boehm, whose spectacular rise owed much to the elimination of Jews from public life.

The two last-mentioned moral pygmies were, strictly speaking, Austrian and not German. It is a notorious fact that the Austrians celebrated Hitler's arrival in Vienna like a Second Coming. Less well known is Bernard Shaw's description of the Anschluss (which instantly triggered an epidemic of Jewish suicides) as a 'highly

desirable event'. GBS, then probably the most famous writer in the world – whom translation by the Jew Siegfried Trebitsch had gained a large German readership – was quite blind to the true nature of Nazism. This is evidenced by his league of Nations 'comedy' *Geneva*, which featured Mussolini as Signor Bombardone and Hitler as Herr Battler.

During the war the BBC asked Shaw to give a Sunday night talk. He submitted a script stating 'we should have declared war the moment Mr Hitler's police stole Einstein's violin'. Duff Cooper, the Minister of Information, vetoed the script on the grounds of Shaw's main theme being 'that the only thing Hitler has done wrong is to persecute the Jews'. Harold Nicolson, Duff Cooper's parliamentary secretary said 'As the Minister remarks, millions of Americans and others believe that this is the only thing he has done right'.

The men who expressed these sentiments in the darkest hour of Jewish history were, alas, key figures of the Establishment and luminaries of the British cultural elite. They also, *incredibile dictu*, formed part of Churchill's team which saved the world from the black night of Nazism. □ R.G.

Cinematters

Recently several board members of the British Film Institute put forward the suggestion that Claude Lanzmann, director of *Shoah*, be awarded an Institute fellowship. Simultaneously staff of the BFI proposed the award of a fellowship to the radical British film director Ken Loach. (This is the same man who in 1986 was scheduled to direct the poisonously anti-Zionist play *Perdition*, which, thanks to Jewish protest, remained unperformed.) BFI President Sir Richard Attenborough resolved the dispute between the partisans of Lanzmann and those of Loach by the Solomonic ruse of awarding the fellowship to Sir Alec Guinness.

The German film *The Nasty Girl* (director Michael Verhoeven) did well abroad –

in the U.S. it was nominated for an Oscar – but not in its country of origin. Since its subject was the refusal of a Bavarian town to face the Nazi past, the film's poor performance in the Bundesrepublik struck observers as a further example of German collective amnesia. Now a much more innocuous explanation for *The Nasty Girl's* unpopularity with home audiences has appeared in *The Independent*. German cinema-goers, it appears, are so addicted to films made in Hollywood that the native product accounts for under a fifth of box office takings.

In the U.S. meanwhile, director Spike Lee's cameras are set to roll for the shooting of *Malcolm X*, one of the most explosive subjects ever brought to the screen. The film's hero created the 'Nation of Islam' as an instrument of Black confrontation with American society in contradistinction to Martin Luther King's non-violent approach. As indicated by the name of his organisation Malcolm X was also extremely hostile to Israel – and his successor Louis Farrakhan is a notorious Black worshipper of Hitler. □

Golden Oldies

By coincidence the English stage right now appears to be awash with German plays of more or less Weimar vintage. The Royal Shakespeare Company at Stratford have premiered a musical version (courtesy Friedrich Holländer) of the *Blue Angel*; this is, happily, rather more faithful to Heinrich Mann's *Professor Unrath* than Josef von Sternberg's 1930 film classic.

The National Theatre are staging *The Resistible Rise of Arturo Ui*, Bertolt Brecht's dramatically gripping, if historically incorrect, allegory on the Nazi *Machtergreifung*.

Still in London, the Lyric Hammersmith are showing Carl Sternheim's deliciously sardonic comedy *Die Hose*; this exposé of Wilhelminian petty bourgeois mores, once anglicised as *The Bloomers*, is now being served up to English audiences under the more 'catchy' title *Knickers*. □

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Reviews

Polish prelude

Hillel Levine: *ECONOMIC ORIGINS OF ANTI-SEMITISM – Poland and its Jews in the early modern period*. Yale University Press, 1991.

The ultimate tragedy of European Jewry had long been in preparation. The anomalous position of the Jews in Christendom had provided the various strata of society with a symbol epitomising all those social evils of which the real causes were ill-understood. The Jew was a general 'resource' which could be drawn upon to blame for disaster. The history of Polish Jewry is a case in point.

Comprising about ten per cent of the population, they were compelled to play a peculiar role in the self-imposed disintegration of Polish society after the Thirty Years War and to be the target of the hostility of peasants, Church, lower gentry and burghers alike. By the time of the final partition of Poland (1795) the Jew had been defined as a non-person, without any civic rights or obligations. This story is told with impressive acumen by Levine.

When Europe emerged from the Thirty

Years War the West appeared exhausted while Poland seemed united and, relatively, unscathed. Such appearances were deceptive. It was in Western Europe that the scientific, industrial and cultural forces which created the modern world thrived, whereas Poland embarked on a course of stagnation and disintegration. Society was dominated by the great lords and a restrictive ideology, derived from medieval Catholicism, of economic self-sufficiency and anti-commerce prevailed. Jews were compelled to operate in the interstices of society. They did so as pedlars, administrators on large estates, and as manufacturers, wholesalers or retailers of grain-based intoxicants, largely consumed by the enserfed peasants. Far less encumbered by anti-commerce attitudes than the Polish gentry, the Jews played roles in the towns (as artisans and merchants) and in the countryside which, while essential to the functioning of the social order, drew upon them the hatred of all groups. 'The Jews', writes Levine, 'were placed in positions of rivalry with the interests of every other segment of Polish society: the burghers, the peasants and the clergy. The burghers, undermined by the gentry and their own inability in the face of competition, against which their guilds could not protect them, blamed their decline on the Jews.'

The peasants grew more rebellious and the burden of their feudal obligations became heavier with the decline of the Polish economy. Peasant discontent had harmful consequences for the Jews, who were becoming the most visible agents of peasant enserfment. . . . The clergy provided religious zeal to fan the antagonism of members of all of Poland's classes towards the Jews.'

This is an exemplary socio-historical study of a crucial episode in modern Jewish history, which investigates the economic, cultural and political forces at work in Polish society in the century or so leading up to the Partition. Not for the last time a ruling class blinded by an anachronistic ideology failed to accept the challenge of modernisation. In this instance an internal group – the Jews – was blamed for the inevitable failures; in other instances, as in Soviet Russia and Nazi Germany, locally resident Jews – as well as external groups – were blamed. We can learn a great deal about modern developments from Levine's excellent case study of Poland.

□ Harold Freedman

Collective biography

Monika Richarz, Ed *JEWISH LIFE IN GERMANY Memoirs from Three Centuries*, tr by Stella and Sidney Rosenfeld, Indiana University Press.

This volume, comprising over 50 autobiographies of obscure individuals, constitutes a sort of collective biography of German Jewry during the last – and simultaneously most glorious and tragic – phase of its existence.

The accounts start around 1780 when Germany still moved to a slower rhythm than England and France with their industrial and political revolutions. The 'Holy Roman Empire of the German nation' was so territorially fragmented that a move from Franconia to Dessau ranked as 'emigration' and so constitutionally backward that Jews still laboured under medieval disabilities. Despite the discrimination they endured the (mainly rural and small-town) communities had built up an institutional framework foreshadowing elements of the welfare state: transient poor Jews would on arrival in a strange town receive a *blett*, or coupon for free meals at the home of designated community members.

The accounts also attest to the warmth and cohesiveness of Jewish life, with coreligionists, particularly in the smaller communities, virtually forming an extended family. Inevitably such a pattern of existence had its downside, too, in that the communal authority figures, i.e. the rabbis, felt inclined to enforce rigid conformity. We read of over-zealous custodians of the faith 'testing' ritual slaughterers by making barely discernible nicks on their knives – and even of a rabbinical order that all men circumcised by a particular *mohel* in Hesse undergo a second circumcision because the latter had been retrospectively found lacking in *kashrus*.

German Jews, as is well known, pioneered Reform Judaism; this internal 'liberalisation' was a corollary of the more liberal climate evolving – thanks to political and economic changes – in mid-19th century Germany.

The Jews themselves, of course, played no small part in quickening the pace of economic change in the initial stages of Germany's transformation into an industrial power. Other changes were much harder to effect: acceptance of the Jews as social – and

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not merely legal – equals of the host community founded on the twin rocks of xenophobia and social exclusiveness. 'I can as little associate with the Jewish doctor' said a Lutheran pastor in late-19th century Hesse 'as I can with the gendarme. As a Jew the man stands outside society; he is not one of our notables.'

Hessian Jewry incidentally was largely comprised of cattle dealers. Some of the latter took advantage of peasant indebtedness to distraint land and sell it to the highest bidder – and became known as 'estate butchers' in the process.

The memoirs abound in criticism of fellow-Jews who promoted *risches* (anti-semitism) in this and other ways. Complaints range from the uncouthness of rural – or, alternatively, Polish – Jews to the ostentatious status-seeking of newly-rich social climbers. Another target of reproof is the pomposity of religious officiants. The Chief Cantor of Fasanenstrasse Synagogue in Berlin is described as a 'cross between Joshua and Parsifal who at the Shabbat *kiddush* would raise the silver goblet aloft as in a Grail scene'.

German Jews certainly knew – and loved – their Wagner; they even thrilled to the nationalist outpourings of the Bismarck devotee Heinrich von Treitschke, for all that he raised the spectre of Jewish pants-sellers flooding across the Reich's eastern borders.

They were thus in a profound identity crisis – vertiginously suspended between Judaism and Germanness – when Nazism irrupted barbarously into their lives. In the hour of trauma some solace came in the form of rediscovering Jewish roots – a process helped by Robert Weltsch's exhortation 'Wear the Yellow Star with pride' in the editorial columns of the *Jüdische Rundschau*.

The final section of the book makes painful, but essential, reading. There are post-Kristallnacht concentration camp experiences that are doubly chilling – for their depiction both of SS sadism and of lack of Jewish solidarity. In Dachau Austrian Jews dubbed their German co-religionists *Piefke* militarists for endeavouring to march smartly to the orders of SS drill sergeants and were in turn cursed by the *Piefkes* when they prompted blanket punishment by failing to keep in step. The behaviour of individual Jewish inmates towards one another was also much more anti-social than the conduct of the political prisoners who had formed the core of the camp population since 1933.

Worse was to come with the advent of war and the deportations. The account of

one woman who survived as a, so called, 'U-boat' in Berlin reads 'I now decided to put an end to my life. I went to your good Dr Lissner and asked him for Veronal. He refused it to me. But he himself took poison a week later. I already had 16 tablets, but you could not do anything with that . . . In those days Veronal was a desired item; Jews paid 1,000 reichsmarks for 30 tablets.' Of her husband she writes that he suffered terribly even before his deportation. 'He simply could not grasp that the German people – the people of Bach, Beethoven and Goethe – had let things reach that point.'

Nor indeed can anyone, even half a century later. What we can understand however, thanks to this highly informative – and meticulously annotated – book, is how German Jews thought and acted (or failed to act) in the last stage of their remarkable history.

□ Richard Grunberger

Outwitting death

Louis Begley, *WARTIME LIES*, Macmillan, 1991, £13.99

This is the story of two people who escaped the Holocaust – successfully shedding their Jewish identity and lying their way out of every situation; they were aided by the fact that they looked 'Aryan'. I call it a story because it is not presented like a novel, but nor does it admit to being autobiographical. One surmises that the lies of the title refer to fooling the foe, and that what one reads is pretty well the truth as the author, now living in the U.S.A., experienced it as a child.

The boy Maciek lived with his assimilated doctor father, a widower, in a small town. He does not deny that he was a selfish, spoilt brat. A Polish country girl nanny loves him to a degree that might nowadays come under the suspicion of child sex abuse. Not that he objected. Into his near-paradise come the Germans, and the retreating Russians take father doctor with them.

The heroine of the story is beautiful Aunt Tania. Hard as nails, she obtains first forged and then 'genuine' false papers (some vanished person's), and presents Maciek as her child. Together they move from relatively safe to slightly safer havens: brothels, bug-ridden rooming houses and a farm where they live with the animals. Tania rules the boy with an iron fist lest he slip up and give them away.

For a while they and Tania's sick mother, enjoy the protection of a German called

Reinhard who knows full well that they are Jewish. Tania becomes his mistress. When he is found out, by happy chance Tania and Maciek are elsewhere. As the Gestapo men enter his flat, he kills the mother and himself.

The author demonstrates the hurtfulness of living under false identity even if it saves one's life. Surrounded by exultant anti-semites they have to watch from the roof of their refuge as the Ghetto is destroyed. And when the turn of the Poles comes, after their abortive uprising, the two are among those slated for deportation to Auschwitz, albeit with a gentile transport. Again Tania's *chutzpah* saves them. The Soviet victors, and the returning father, find them alive and relatively well.

Mr Begley points up the fact that the war's end has not cured the ills of Poland. Jews are still being hunted, and Maciek keeps his gentile identity until final migration.

All those experiences have left him with a survivor's sense of guilt. He even feels guilty towards the Catholic faith which he, circumcised and unbaptised, has so falsely and successfully professed. In an introduction and an intromission, printed in italics, he tries to universalise these feelings by an appeal to Virgil and Dante. This is extremely interesting, though it clashes with the tone of the rest. The diversion to Troy and the Inferno notwithstanding, this tale of the Holocaust outwitted is well worth reading.

□ John Rossall

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Letters to the Editor

HUMAN SINGER, GODLIKE SONG

Sir – I sympathise with Mrs Harvey and her concern about the reputation of Wolfgang Amadeus Mozart. Pandering to the tastes of the reading public biographers had created an image of Mozart to befit the fame of the greatest genius in music history. Along comes a muckraker in the shape of Wolfgang Hildesheimer and disputes the findings of the scribes.

How dare Hildesheimer challenge long established and deeply cherished beliefs?! Surely, majority opinion must be right, particularly when posthumously supported by Papa Haydn!

As regards the 'funeral legend' no research, however scholarly, can cover up the fact that Constanze Mozart failed to accompany her husband's remains to their final destination. Had she observed a grieving widow's most basic duty, posterity would at least be certain of the whereabouts of Mozart's grave.

Holland Park Avenue
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J. Rotter

OUTING À LA JUIVE

Sir – Your light-hearted frolic (September issue) deserves a factual byline regarding Benjamin Britten. In the journal *Country Life* of 28 October 1978 an article on the 'Patrons of Talent' Mary and John Louis Behrend relates:

'In the late 20s they were impressed at a concert . . . by the work of a composer whose name was unknown to them. They asked if they could meet him, and a very shy, very young man was presented to them. They asked him about his work and Mrs Behrend said: 'if you should need peace and quiet . . . , we have a house in the country . . . You would be welcome to stay there whenever you like and as long as you like, whether we are there or not . . .' This invitation led to the many lengthy visits by Britten . . . later joined by Peter Pears, and the long friendship between the two young musicians and the Behrends.'

(So perhaps Britten and Pears in fact took to *gefilter fish* in the Behrend household.)

The Behrends also erected Sandham Memorial Chapel near Newbury, Hants, for the painter Stanley Spencer to execute his murals, 'the only one of the many visionary schemes he was able to fulfil', as stated in the National Trust Magazine of

Autumn 1991. Chapel and murals were presented by the Behrends to the National Trust in 1947.

John Louis's father, an emigrant from Germany in the 1860s, was a nephew of three earlier (1809, 1817, 1821) emigrating Jewish brothers, the last of whom was my great-great-grandfather.

Alleyn Road
London SE21

M. L. Meyer

Sir – I greatly enjoyed your obviously deeply researched essay. However, you left out the most famous of all Anglo-Jewish writers – Charles Dickens, author of *David Copperfield* and *Martin Chuzzlewit*!

Winifred's Drive
Combe Down, Bath

Franz Peters

SINGULAR POWER, MULTIPLE GUILT

Sir – I feel I *must* answer G. Schmerling's assertion that it is quite wrong to describe the German people as complicit with Hitler's crimes.

To illustrate my point I quote a personal experience: In 1935, already living in England, I had occasion to visit Germany on business. I called on a hosiery manufacturer in Cologne, a man of upper middle class background. When our non-business conversation turned to contemporary conditions in Germany, he commented *Jetzt kommen auch wir Anderen mal dran* (Now it's our turn for a change). His second comment, in reply to my remarks about the persecution of the Jews, was *Wo gehobelt wird, fallen Spaene* (You can't make omelettes without breaking eggs), nonchalantly shrugging his shoulders as he said so.

The German present young generation is quite right in being thoroughly ashamed of what their grandparents allowed to happen.

Carisbrooke Road
Leicester

Henry Mortimer

GIVING HYPOCRISY A BAD NAME

Sir – It may be that a flattering reference to my person in your September correspondence went to my head, but it caused me to read the other letters with extra care. Three of them, commenting on your political stance, reminded me that there is no left-wing creed so discredited but that it will find a Jew to speak up for it. One wonders what

more has to happen with Socialism before some of our fellow Jews see the light.

Please allow me to take this opportunity to congratulate you on performing a remarkable feat: breathing life into a publication that was, by its nature, somewhat sluggish. You have done this in the only way that journalism can succeed – by being your own man. Keep it up, and let those who want a tame house journal look at the AJR bulletin board.

Worten Mill, Great Chart

Victor Ross

Nr Ashford, Kent

BOUQUETS

Sir – I must congratulate the editor on a very fine and informative publication, which I always read with great interest.

Asmunds Place

Mrs I. Silvertown

London NW11

Sir – I found *Outing à la juive* (September issue) very amusing, especially the reference to 'Windsor Cassel'.

Cotswold Gardens

Stefan Bukowitz

London NW2

RESEARCH PROJECT

Sir – A second year history student at Bristol University, I am currently researching an undergraduate dissertation on the image of the Jews in Great Britain. I am keen to hear from anyone who has personal recollections of being a Jew in GB between 1945–1950 with particular reference to the behaviour of non-Jews towards them.

My aim is to analyse British attitudes towards Jews in light of the revelation of Nazi activities, and the events in Palestine. Any information would be very gratefully accepted and may be used in my dissertation.

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Hero villains

'One man's terrorist is another man's freedom fighter'. How often one hears the tired old cliché trotted out! It is, of course, manifestly untrue: in whose eyes could the Arab who shot wheelchair-bound Arthur Klinghoffer aboard the *Achille Lauro* conceivably be a freedom fighter?

It is possible, on the other hand, that an individual can at the same time be a hero and a villain of sorts. Dr Schweitzer had a colonialist-patriarchal attitude to the Africans – whether staff or patients – at his hospital at Lambarene. Mother Teresa brings succour to the poor of Calcutta and simultaneously opposes birth control which could alleviate such poverty. Winston Churchill had the foresight to warn against Hitler and the heroic stature to encompass his defeat; but he was also a Chancellor who put Britain back on the disastrous Gold Standard, a government publicist who 'bashed' the unions, and an MP who opposed Indian independence.

At the Reichstag Fire trial George Dimitrov put up a magnificent resistance to Göring's bullying. Released, he went to Moscow and cravenly served Stalin during the Great Purge. Chaining a meeting of the Bureau of the Communist International, he addressed the one-time leader of the Hungarian Soviet Republic as 'citizen', rather than 'comrade', Kun; all present knew this to be code for saying that Bela Kun had been stripped of his Party membership and was being sent to the Gulag.

But the greatest hero-villain of all time

was probably Giordano Bruno. A leading Renaissance scholar, Bruno had joined the Dominican order at 15 and remained a friar all his life. Despite this he rejected much Church dogma, and could be described as more of a Protestant than a Catholic. In addition he was sufficiently modern in his outlook to accept Copernicus' theory that the earth moved round the sun, and not vice-versa. (Galileo's subsequent corroboration of the theory by astronomical observation led to his trial by the Inquisition – and to his famous recantation.) Bruno would not recant and was duly burnt – thereby becoming an emblematic martyr figure of man's painful advance from blind dogma to enlightened inquiry.

Now it transpires that the Dominican friar was not only drawn to Protestant ideas but intervened covertly – as a spy – in the ongoing Catholic-Protestant power struggle. A priest at the French Embassy in London, he informed Queen Elizabeth's spy master of plots to put Mary Stuart on the throne. In so doing he betrayed the trust of friends, breached the secret of the confessional and helped send men to their deaths. And, as if this weren't enough, the Renaissance martyr also evinced vicious hatred of the Jews. In this at least, if in little else, Bruno proved consistent since both his Catholic and Protestant mentors – Saint Dominic and Martin Luther – had been notorious antisemites.

But to end on a more hopeful note: I very much doubt if posterity will reveal that the great martyr figures of our own age – Dietrich Bonhoeffer, Raoul Wallenberg, Andre Sakharov – had such feet of clay.

□ Richard Grunberger

The Kvetch conundrum

Steve Berkoff presents a teasing enigma to critics and theatre-goers alike. The question, put bluntly, is this: where does he find the time and the resourcefulness to be director, designer, actor, adaptor and playwright all at once.

I think that I, being something of a literary sleuth, know the answer. Close textual analysis of *Kvetch* reveals that, far from being original, it is a rehash of Molière's *The Misanthrope*, to which Berkoff simply affixed the modishly Yiddish title.

When I contacted the playwright by means of mental telepathy and confronted him with my findings he threw a tantrum. 'You are calling me a plagiarist' he spluttered. 'What's sauce for the goose is *shmaltz* for the gander. Molière took my *Er fershteit a krenk* and turned it into *Médecin malgré lui*. And do you think Brecht's *St Joan of the Stockyards* is original? Not on your Nellie! It's a plagiarised – and transvestised – version of my *Schechita under supervision of the Beth Din*. They've all done it to me! That *rosche* from the other Stratford, Shakespeare, did it twice. First he took my *Es bluzt a vind* and turned it into *The Tempest*, and then he recycled my *Klafte* as *Lady Macbeth*. Ibsen took my *Dybbuks* (*Ghosts*), Galsworthy my *Meshpoche* (*The Forsyte Saga*), Joseph Conrad my *Medine finster* (*The Heart of Darkness*) and John Osborn my *Kik ts'rik broiges* (*Look Back in Anger*). And now the film-makers are at it. That *shmendrick* Greenaway appropriated my *Ganev* for *The Thief*, the Cook, his Wife and her Lover, and my *Pipik* for *The Belly of an Architect*.

'Would you like me to quote you on this?' I asked. The playwright, suddenly in a contemplative mood, hesitated. Then he said 'Not in so many words. But you could alert your readers to the forthcoming publication of my six-volume study of the greats of world literature from Homer to Jeffrey Archer'. 'Oh, yes' I said, pen poised over note-pad, 'What is the title?' Berkoff smiled 'Paskudniaks, or a Plague of Plagiarists'. I made my excuses and left. □

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- Tuesday 5* Paris Cafe – Parisian
Songs by Nina Fogelberg
(Soprano) with own
piano accompaniment
- Wednesday 6* The Art of Breadmaking
mit Feeling – Talk and
Demonstration by Vivian
Goswell of Goswell
Bakeries
- Thursday 7* Continental Cocktail –
Helen Mignano and
Sylvia Cohen
- Monday 11* Operetta and Musicals –
Nina Fogelberg (Soprano)
with own piano
accompaniment
- Tuesday 12* Songs of Love and Life –
Elizabeth Fletcher
(Soprano) accompanied
by Brian Fletcher (Piano)
- Wednesday 13* Recital by Students from
The Trinity College of
Music
- Thursday 14* Joint Recital from
Finland and Israel for
Violin and Piano – Atalia
Weiss (Piano) and Riikka
Silvenon (Violin)
- Monday 18* Winter Serenade – Ian
Bradford (Flute)
accompanied by Carol
Alyranati (Piano)
- Tuesday 19* The Music Makers –
Elizabeth Winton and
Stan Longmire
accompanied by Ken
Stow
- Wednesday 20* Rodgers, Hart and
Hammerstein – Their
Lives in Words and
Music – Presented by
Sylvia Dombey
- Thursday 21* The Violin in Various
Ways – Jeremy Birchall
(Violin) accompanied by
Carole Prestland (Piano)
- Monday 25* Songs to Light Up your
life at Chanukah –
Geoffrey Strum (Tenor)
accompanied by Johnny
Walton (Piano)
- Tuesday 26* Chanukah is Coming –
Hans Freund

The AJR at Work

Popular pair



Ilse (left) and Marianne – keeping busy.

Photo: Newman.

For several years now Ilse Knopf and Marianne Hertz have been coming into the AJR offices in Adamson Road for two days a week almost every week of the year. From mid-September to mid-November, however, these two volunteers work every day of the week.

The reason for this yearly disruption in routine is the approach of the annual AJR

charity concert. For two months prior to the concert date the office is inundated with telephone calls and written enquiries about tickets and seating arrangements. Marianne and Ilse deal with all these enquiries with maximum efficiency and minimum fuss.

On top of this mammoth task the ladies are also a great help when it comes to the production of the concert programmes, making sure that advertisers get their copy in on time and keeping an eagle-eye out for errors.

In less hectic times Ilse and Marianne find plenty to do in the editorial offices of *AJR Information*. Ilse brings a lifetime's skill to bear on the administrative side. As well as the usual office duties, filing, typing and sending out invoices, she offers an excellent line in constructive criticism of the journal's contents.

Marianne assists the editor of *AJR Information*, Richard Grunberger, with secretarial chores. She also bears responsibility for the creation of a new archival index file, covering 50 years of the magazine.

Although these ladies make a very valuable contribution to the AJR they maintain a low profile. Anyone who has attended one of our charity concerts in the past few years could have seen them both busily working on the ticket stalls dealing with last minute problems.

For all that this popular pair shun publicity, their colleagues feel that this small – and quite inadequate – tribute is long overdue.

□ M.N.

NOVEMBER

- Wednesday 27* A pre-Chanukah Concert
– Rev. Stephen Robins
- Thursday 28* The Palm Courtet from
the University College
School – Presented by
Mike Alford

DECEMBER

- Monday 2* Light Up Chanukah with
Shelly Weldon
- Tuesday 3* Music For You At
Chanukah – Lucy White
(Violin) and Juliet Davey
(Piano)
- Wednesday 4* Connaught Opera –
Maria Arakie (Soprano)
and Glenn Wilson
(Baritone) accompanied
by Carol Wells (Piano)
- Thursday 5* Susi and Arnold Horwell:
'Richard Tauber – A
100th Birthday Concert'
– Preceded by lighting of
the Chanukah Candles

Our 50th Anniversary Dinner



AJR Chairman Mr C T Marx (centre) with Mrs Marx, and Vice-Chairman Mr Max Kochmann welcome guests.
Photo: Goldhill.

The Golden Anniversary Dinner, attended by 150 guests, including German, Austrian and Israeli diplomats, took place on 15 October in an atmosphere of conviviality which not even a power cut could dent. In his address Sir Claus Moser followed the chronology of events in all our lives. He recalled with bitter-sweet emotion growing up in a Berlin boasting five opera houses, and then being treated as an outcast at school in 1933. There followed ever worse Jewbaiting – and emigration, with its problems of adapting compounded by the shock of internment. Not that he found the latter experience totally negative: work done at Huyton Camp launched him on his career as a statistician. On release refugees joined the Forces, as he did, or undertook war work.

With peace came the widespread acquisition of British nationality. Sir Claus gently satirised some people's excessive 'Britishness' in an anecdote: in 1947 a newly naturalised refugee walks down the Home Office steps with a hangdog expression. Asked the reason for his glumness just when his dearest wish has been granted he replies 'We have just lost India!'

In a more serious vein Sir Claus took issue with refugees who have criticised him for saying in public that, for all his immense gratitude to this country, he did not feel wholly British. We should not, he concluded, be defensive about our German-Jewish heritage which shaped our contribution to Britain, not least in the sphere of charitable work – of which the AJR is an outstanding example. In addition we ex-refugees need to make our voice heard in the public arena where the issue of 'asylum' is now being so hotly debated.



The guest speaker, Sir Claus Moser.
Photo: Goldhill.

In his response AJR Chairman Mr C T Marx traced the story of the AJR from its strong foundations, laid by such men as Dr Rosenstock, via such landmarks as the establishment of a highly efficient Social Services Department and the establishment of the Paul Balint AJR Day Centre which provides such an essential social and cultural lifeline for so many of our members. Mr Marx also spoke of the continuing need for residential care and sheltered accommodation. He concluded by saying that this organisation, which performs many valuable social welfare functions should continue to operate for the benefit of descendants of refugees or even the wider Jewish community well into the next century. 'So let us stop being defensive about our background; let this, our own, Association continue to flourish as a memorial of success created out of adversity!' □

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FAMILY EVENTS

Birthday

Schwab Mrs Kathe Schwab will be celebrating her 95th birthday, in the company of her children, grandchildren and great grandchildren, on 17 November 1991.

Wedding

Gruenwald Margaret Gruenwald is pleased to announce the marriage of her youngest son Stephen to Tina in Barbados. The wedding took place on a beach on 24 August 1991. We wish the young couple all the happiness in the world. Mazletov.

Deaths

Bachrach Lotte Bachrach died Monday 14 October in London NW3, aged 89. Sadly missed by her many friends.

Cohn Stephanie Cohn, born in Breslau in the year 1900, formerly of Ashford Court and Heinrich Stahl House, passed away peacefully on 18 September 1991 at the Whittington Hospital. Mourned by her many friends in Australia, Israel, U.S.A., Africa and Europe, with whom she had kept in touch through visits and a lively correspondence.

Fischer Hanoch Fischer died suddenly on 29 September 1991, aged 65 years. Sadly mourned by his only sister Hedi.

Magnus Ernest Magnus died on 19 September, 1991. Sadly missed by his wife, family and many friends.

Michel Anne Michel died on 13 September, peacefully, after a long illness borne with great bravery at Eden Hall Marie Curie Centre. Deeply mourned and missed by all her relatives and friends.

Petzal Harry Petzal died suddenly on 14 September 1991, while on holiday in California, in his eighty-third year. He is desperately missed by his wife, children, grandchildren, colleagues and many close friends.

Pick Alice (Lisl) Pick died, aged 83, on 6 October 1991. Sadly missed by her many friends.

Sharland Hildegard Sharland passed away peacefully on 28 September after a long illness. She will be missed greatly by her husband, of 63 years, Albert, son Walter, daughter-in-law Audrey, grandson Nigel and his wife Phillipa.

Sturmthal Hildegard Sturmthal, widow of Dr Gustav Sturmthal, formerly of Bad Pyrmont, died on 9 September 1991, aged 94. Sadly missed by all her family.

Tombstone Consecration

Fry The Memorial Stone in loving memory of Louis Fry will be consecrated at Bushey cemetery on Wednesday 27 November at 11 a.m.

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Personal

Dr Fritz Hellendall wishes to inform readers of AJR Information that he has resigned from the PEN Centre of German-Speaking Writers Abroad after having been a member of that organisation for 30 years. Couple wanted for friendly game of Bridge. Box No: 1209.

Miscellaneous

Collector of old Jewish and Palestine picture postcards. Single cards purchased. David Pearlman, 36 Asmuns Hill, London NW11. 081-455 2149.

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Alice Schwab

Art Notes

The Pop Art Show (Royal Academy until 15 December), already mentioned in these columns, should not be missed. In the 1960s critics predicted that the POP ART movement would soon be forgotten, but its continuing vitality and freshness created a lasting impression.

Gerhard Richter is one of the most eminent painters working in Germany today. Some of his paintings are derived from photographic images with vigorous over-painting obliterating the otherwise straightforward image. He has also produced a serial work of '48 Portraits' depicting scientists, writers and thinkers of the last 150 years. During the late seventies he began painting free and soft abstracts. An exhibition of the full range of his paintings is at the Tate Gallery (until 12 January 1992). The Goethe Institut, London is showing a representative selection of Richter's watercolours, photographs and prints (9 January–8 February 1992).

Etchings by Gorgio Morandi (1890–1964) are also on show at the Tate Gallery (until 9 February 1992). Morandi is generally thought of as a painter of still lifes and landscapes, but he was also a very accomplished etcher. And **Turner's Rivers of Europe: the Rhine, Meuse and Mosel** can still be seen at the Tate (until 26 January 1992).

The Sainsbury Centre for Visual Arts at the University of East Anglia, Norwich, is hosting **The Transformation of Appearance** exhibition (until 8 December). This exhibition comprises 19 works from the Tate Gallery's collection, focusing on the work of five contemporary British painters, Michael Andrews, Frank Auerbach, Francis Bacon, Lucian Freud and Leon Kossoff.

Kalman Kemény (born 1896 in Hungary) settled in London in 1938. He taught at the Hammersmith College of Art and his work has been exhibited at the Royal Academy, Imperial War Museum and numerous London galleries. The Ben Uri Art Society is mounting a retrospective exhibition of his work (until 17 November).

Richard Diebenkorn (b. 1922) is an abstract painter with a considerable reputation in the U.S.A. The Whitechapel Art Gallery is mounting a retrospective exhibition of his work (until 1 December), including his famous *Ocean Park* series. This is the first major exhibition of this artist's work in Europe and will subsequently travel to Spain and Germany.



Roy Lichtenstein: 'I know how you must feel, Brad...' 1963.

(Picture courtesy Royal Academy of Arts.)

American-born **Eve Arnold**, now living and working in Britain, is a distinguished photo-journalist best known for her insight into social and political situations as well as for the freshness of her imagery. An exhibi-

tion of her work is at the National Portrait Gallery (until 23 February 1992).

The Queen's Pictures: Royal collectors throughout the Centuries, is in the new Sainsbury Wing of the National Gallery (until 19 January 1992). Nearly 100 fine paintings will be on view, including works by Holbein, Van Dyck, Rembrandt, Vermeer, Gainsborough and Reynolds.

The Julius Gottlieb Gallery at Carmel College has recently shown works by six Jewish artists, Judy Bermant, Barbara Shukman, Daniel Gibson, Naomi Blake, Adam Green and Ricky Romain.

There are two exhibitions to be seen at the British Museum, **Kamakura: the Renaissance of Japanese Sculpture 1165–1333** (until 24 November) and **Collecting the 20th Century**, a selection of 20th century material acquired by the Museum through purchase, bequest, gift and fieldwork (until 16 February 1992).

Print Europe, a wide-ranging exhibition of over 200 original prints by 80 artists from France, Germany, Great Britain, Italy and the Netherlands is at the Concourse Gallery, Barbican Centre (until 18 November). The exhibition has been devised by the painter and printmaker Irene Scheinmann.

Finally, something entirely different! Betty Myerscough is an artist in needle and thread, and an unusual exhibition **People in Stitches** will be at Smith's Galleries, Covent Garden (2–7 December). The exhibition comprises small studies and large wall hangings, and prices range from £60 to several thousand pounds. □

SB's Column

400 years Jewish presence in Hansa City. The City's Museum of History will stage an exhibition on the history of Hamburg Jews from their first recorded residence to the present (November 1991–March 1992) as an act of homage to their political, economic and cultural contribution over the centuries.

New brooms in Salzburg. After mixed reactions, caused by some indifferent productions at the 1991 festival, plans for the next 3 years have been revealed. They give priority to Shakespeare and Hofmannsthal revivals by Peter Stein; after *Julius Caesar* in 1992 and *Anthony and Cleopatra* the year after, even the hitherto untouchable *Jedermann* (originally produced by Reinhardt in 1920!) is to be partly re-written, allegedly by Peter Handke; this would be a daring step indeed to all the regulars! Directed by

Peter Stein, the new version is to appear in 1994.

Birthday. Longest-serving member of Vienna's 'Josefstadt' and still very much in the limelight, Vilma Degischer will be 80 years old this month. A most versatile actress, widow of Hermann Thimig, she has been hailed as 'grand old lady' of the Austrian stage where her activities began in 1934.

Obituary. Hans Weigel, the Austrian author who has died in Vienna at the age of 83, started out as cabaret writer. The first station of his remarkable career was the fringe theatre *Literatur am Naschmarkt*. On his return to Austria in 1945 his drama *Barabas* was an immediate success with a much wider public. It is belatedly learnt that the former Austrian actress and disease Hilde Lederer died earlier this year, aged 88. She had been ill for many years. Old faithfuls who visited the Peter Herz shows at the 'Blue Danube Club' will remember her manifold characterisations during her activities there in the late 1940's.

Silver spoon girl (Part 2)

The second of two extracts from Richard Grunberger's book OLD ADAM NEW EYES.

The wedding ceremony duly took place at Ledbury Registry Office; as soon as it was over the groom returned to afternoon school and the bride drove back to London. (This did not betoken any strained relations; Auden was to remain on friendly terms with Erika, and her family, for several years).

Some time after the Ledbury ceremony Erika's *Pepper Mill* colleague Theresa Giehse got married in a like manner. On this occasion Auden, appealed to as a potential marriage broker, had commented 'That's what buggers are for' and instituted a search which eventually yielded a suitable paper husband in the shape of one of E. M. Forster's acquaintances.

Daughter censures father

Erika was meanwhile engaged in a crucial trial of strength with her father, who since settling in Switzerland three years earlier had refrained from making any public anti-Nazi gestures; he had even allowed the *Tales of Jacob* (first volume of his *Joseph cycle*) to be published in Germany in late 1933. The publishers involved, the Jewish-owned *Bermann Fischer Verlag*, were still in business in Nazi Germany in 1936 – an arrangement which suited the firm for business reasons and the regime for propagandist ones. Because *Bermann Fischer* helped drape a fig leaf over the nakedness of Nazi culture a Paris-based émigré paper dubbed them 'Goebbels' *Schutzjuden* (protected Jews). The attack on his publishers angered Thomas Mann, who sprang to their defence in the columns of the *Züricher Zeitung*. This in turn brought Erika into the fray. She addressed a letter to Mann, chiding him for his silence since 1933, and charging that the statement in the Swiss paper had been a stab-in-the-back for the emigration. In an emotional *envoi* she all but threatened to break off contact with him unless he abandoned his detachment from the other anti-Nazi émigrés. This appeal, strongly echoed by Klaus, had an effect on the writer who within days published a ringing denunciation of the Nazi regime. Mann's change of stance coincided with the outbreak of fighting in Spain, which Erika covered as a war correspondent for several months. Meanwhile Klaus, whose Amsterdam-based journal had closed for lack of funds, contemplated emigration to the United States.

With the escalation of the international crisis the latter country was becoming preferable to Western Europe as a place of refuge, though few émigrés realised it at the time. Once again it was left to Erika, by now – 1938 – resident in New York, to pressure Thomas and Katja, vacillating in France, into taking the decisive step of emigrating to the United States. (Her farsightedness in this respect became clear after the Fall of France when 69-year old Heinrich Mann – and he counted himself fortunate – had to scramble across the peaks of the Pyrenees to escape the clutches of the Gestapo.) By 1939 Klaus, too, as well as some other Mann children had settled permanently in America. A few weeks later when Auden and Isherwood arrived in New York – a 'flight from danger' that earned them a bad press in Britain – Erika, accompanied as so often in her life, by Klaus, was at the quayside to meet her 'husband' and their erstwhile go-between. In autumn 1940 Heinrich Mann, his wife, and Erika's and Klaus's brother Golo arrived in the States after their nerve-wracking escape from France.

Golo and Auden rented a house in Middagh Street, Brooklyn, which during 1940/41 accommodated a floating *galere* of diverse artistic personalities: Benjamin Britten, Peter Pears, Carson McCullers, Chester Kallman and others. (Kallman, Auden's newly acquired lover, co-wrote the libretto of Stravinsky's *The Rakes Progress*). Erika also lived at the house for a while, and Carson McCullers, who had come to Brooklyn in the aftermath of a painful marital break-up, embarrassingly developed a passion for her which she did not reciprocate.

War work

At the time other, weightier, matters were claiming Erika's attention. She collaborated with Klaus on two books: one with the self-explanatory title *The Other Germany* – the second, *Escape to Life*, recounted the siblings' dangerous work in, and escape from, Nazi-infested Europe.

But danger attracted rather than repelled Erika, prompting her to become a war correspondent again. In this capacity she toured Britain during the Blitz – making some Fleet Street headlines en route by revealing Auden's total lack of interest in the progress of the war – the Persian Gulf in 1943, and, after D-Day, France, Belgium and Germany. She alternated these tours of 'front-line' duty with periods back in the States largely given over to assisting her father in his work. She accompanied Mann (whose spoken English left much to be desired) on lecture tours, acting as his

mouth-piece at question time. More importantly she helped in the Herculean labours involved in the gestation of Mann's final masterwork, *Dr Faustus*. (Erika's part in the correction and rewriting of the huge *Faustus* manuscript earned her the soubriquet 'the best publisher's reader ever').

Growing estrangement

However, this increasing devotion to father's work could not but affect the intimacy that had previously existed between her and Klaus. This hit the latter, already unsettled by the problems of peacetime readjustment quite hard. Founder-editor of the *Decision*, a politico-literary journal, in pre-Pearl Harbour days, he had subsequently served in an US army psychological warfare unit. A stay in Germany at the war's end had taught him in his own words that, he was not 'wanted' there. Lacking roots in America – where Thomas and Katja were hardly welcoming – he perforce went back to the old haunts of his exile in Western Europe. Before that happened, however, he had a bizarre encounter with Gustav Gründgens who had survived the Third Reich, and post-war tribunal hearings, with his reputation unimpaired. (The actor's defence against the charge of Nazi collaboration had been that 5 people – including his aged parents and a Jewish friend – depended on his income and/or protection.) Duly denazified, he made his post-war debut in 1946 at a Berlin theatre where Klaus, in the front seat was deafened by the applause that greeted the stage idol's return. By malign coincidence the play he appeared in was by Carl Sternheim, whom Pamela Wedekind had preferred to Klaus 20 years earlier.

The late Forties were a period of deepening depression for Klaus. After a first suicide attempt in 1948 had miscarried, he was cheered by the news that a W. German publisher was about to re-issue *Mephisto*. Then, in May 1949 the publishers informed him that Gründgens had obtained a court order banning the book as defamatory.

No time for tears

A few days later Klaus killed himself in a hotel-room at Cannes. No member of the Mann family attended the funeral – not even Klaus's favourite sister, which, considering that the rage that had fuelled his writing of *Mephisto* had been part-motivated by Gründgens' divorce, did not reflect too creditably on her.

Erika's absence was probably due to a mixture of the impatience of the strong-willed with their weaker brethren, and

involvement in her father's work. Even more than in the case of the *Faust* novel she had to encourage, chivvy, and manipulate the septuagenarian whose gestation of the *Confessions of Felix Krull* was impeded by recurrent depressions and writer's block.

Though Thomas Mann could now look back on a nonpareil writing career in which he scaled peaks of creativity three times over – *The Magic Mountain*, the *Joseph* cycle and *Dr Faustus* – the late Forties were a bad time for him. While near-Olympian detachment insulated him from various family disasters – the suicides of Klaus and of Henrich's wife, and Heinrich's own lapse into terminal melancholy – he found it hard to deal with buffetings received in the public arena. In the course of a visit to Germany for the 1949 Goethe bicentenary he outraged West German opinion by delivering commemorative addresses at Weimar – in the Soviet Zone – as well as Frankfurt. He was also drawn into an acrimonious debate with some writers who claimed a moral superiority for 'inner emigration' over exile (i.e. leaving one's country).

A sort of return

Like Klaus, who had already realised at the end of the war that he could never go home again, Thomas – the universally acknowledged spokesman for 'the other Germany' during the Hitler years – now definitely decided against resettling in his native country. When Wilhelm Furtwängler, whose musicianship had helped conjure up a mirage of culture in the Nazi desert, wanted to renew their old acquaintance Mann, influenced by Erika in this, as in so many other matters, snubbed him; the conductor countered with the quip 'Unlike Thomas Mann I don't change nationalities like shirts'.

Unable to settle in post-war Germany on account of its unexorcized past, the Manns no longer felt welcome in their adopted American homeland either. In the late '40s the United States was gripped by an intensifying Cold War psychosis, which enabled Senator McCarthy and his minions to smear any individual with a prominent anti-fascist record as a Communist agent. Feeling herself an imminent target of the anti-Red witch-hunt, Erika persuaded her parents, for the third time in their lives, to change their country of domicile. In 1952 the Manns left the U.S.A. for Switzerland, where they settled in a villa overlooking Lake Zürich. Here Erika assisted her father in the literary labours of his declining years. After his death in 1955, she occupied herself with the administrations of his estate – overseeing the publication of his diaries and

voluminous correspondence. She also acted as the literary legatee of Klaus, the brother to whom she had once been so close that she referred to both of them jointly as 'Erimaus' in her diary entries.

Debilitated by a bone disease, Erika struggled on gamely into the 1960s. 1963 brought news of the death of her ex-husband Gustav Gründgens of a drug overdose at a Manila hotel. Three years later a German film-producer approached her with a project for making a TV documentary about *The Pepper Mill*. She turned it down, arguing that the German public had no interest in the Nazi – and even less in the anti-Nazi(!) – past. In 1979 Erika Mann died.

In 1985 the American Motion Picture Academy awarded the Oscar for best foreign film to *Mephisto*, a Hungarian-German co-production based on Klaus Mann's eponymous novel. If only Erika could have made her sibling bide his time for thirty-six years! □

Old Adam New Eves is published by Vision Press. £8.95.

OLD ADAM, NEW EVES by Richard Grunberger

This book profiles more than two dozen women of diverse national and social origin whose lives represent the whole gamut of male/female relationships – from vulnerable dependence through combativeness to egocentric self-assertion. Half were wives, or mistresses, of famous politicians, thinkers, authors and composers; the other half achieved fame through their own efforts, whether in politics, literature, theatre, film, ballet, or as 'free spirits'.

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Richard Grunberger is the author of four books on modern history: *Red Rising in Bavaria* (1973), *A Social History of the Third Reich* (1971), *Hitler's SS* (1970), and *Germany 1918–45* (1964).

Harzreise post-Heine

A conference on *Nationalism – Then and Now*, organised by the Sonnenberg Association at their centre in the Harz Mountains, attracted fifty participants, from Germany, Eastern Europe, Scandinavia and Britain.

The most valuable experiences came from individual encounters outside the formal sessions, but some of the latter were also fruitful. A sociologist from Göttingen described her research into right-wing violence directed against such 'foreigners' as *Ossis* (former East Germans seeking work in Western Germany), and Turkish guest-workers. She suggested that antisemitism, gratifyingly, was diminishing.

In a short paper on psychological foundations of nationalism, I traced its appeal to deep-seated human needs, such as the need to belong to an entity larger than oneself, from which one draws strength to compensate for the sense of personal powerlessness.

An encouraging note was struck by a group of young German interpreters who were severely critical of the older generation. They were admittedly well-educated, and (because of their profession) internationally-minded, but still provided a refreshing counterbalance to the prejudiced youngsters reported on by the sociologist from Göttingen.

The work of the Sonnenberg Association (which was founded after the second world war) is to bring people of all nations together, irrespective of politics or religion.

Information about the Sonnenberg Association can be obtained from its British secretary, Dr W. Roy, Magnolia House, Chester Place, Norwich NR2 3DR.

□ *Sidney Jones*

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Would be like Beckett without bins
On cue the son, in indignation,
Walks out over *The Father's Sins*

GANEV YANAYEV

Losing power comes quite hard
To King Canute with the Party card,
But from far Vladivostock
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**40 Years Ago
this Month**

Berlin Festivals: – It cost Washington three-quarters of a million to stage Berlin's theatrical festivals, the city itself paid 500,000 Marks, and quite a lot is still missing to cover the expenses. Of course, it was a prestige affair to send so many companies to the former capital. The Americans shipped 'Oklahoma' over, and it flopped soundly; England sent 'Othello', not yet shown by the 'Old Vic' in London, and the Berliners did not like it at all. Maria Fein acted 'Medea', but the people preferred Judith Anderson, who acted the same play in English. Gruendgens came from Dusseldorf to present and act in Eliot's 'Cocktail Party', had 'sold-out' notices, but the audience was bewildered. Said one lady: 'After having studied Freud, philosophy, and all the rest of it, I understood of course every word. Only when someone remarked on the stage 'Goodbye' I didn't know what Eliot meant.' Ludwig Berger produced 'Geduld der Armen' by Egon Larsen (London), and the newly opened 'Schiller-Theater' (cost over nine millions) offered three first-nights: 'Tell' with 84-year-old Albert Bassermann, Zuckmayer's 'Gesang im Feuerofen' and Ernst Deutsch as 'Oedipus'. The biggest success was the mime Marcel Marceau of Paris and Benjamin Britten's 'Beggar's Opera' directed by Hamburg's producer Rennert.
AJR Information November 1951.

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Search Notices

Gesucht im Zusammenhang mit
Recherchen über die Familie Sigmund
Freuds:

Marianne Fürst (Mädchenname), Tochter von Benno und Elsbeth Fürst, geb. 28 Nov. 1909, emigriert am 15 Sept. 1938 von Wien nach England.

Susi Duschnitz (Mädchenname), Tochter von Robert und Alice Duschnitz, geb. 22 Feb. 1922, emigriert am 22 Dez. 1938 von Wien nach England.

Nachrichten – auch etwaiger Angehöriger oder Hinterbliebener – erbeten an Erika Wantoch, A-1010 Wien, Marc Aurel Str. 12, Fax (01143-1) 638 700.

Ehrlich – Dr Hans, last heard of in Dar-Es-Salaam, Tanganyika (1940) Ehrlich – Ernst (Landgerichtstrat a.D), last heard of in Koog an de Zaan, Holland (1940); Ehrlich – Dr phil. Walter, died Ragaz, Switzerland 1968.

If any of the above, or their heirs, contact Dr G. Leon c/o AJR Offices they may learn something to their advantage.

Paule Kahane, born 16/5/1914 in Vienna, emigrated to England 1938. Married Mr Glance in 1948 in London. Last known address: 28 Elfindale Road, Herne Hill, London, up to August 1948. Any information to her niece: Mrs Wilhelmine Zohmann (Nee Kahane), A-1030 Wien, Leberstr. 2/41/15, Austria.

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Obituaries

Wolfgang Hildesheimer

Wolfgang Hildesheimer, writer, artist and philosopher, died in Poschiavo, Switzerland, on 21 August. He was 74.

How does one judge the life's work of a brilliant writer who, at the height of his achievement, puts down his pen and writes no more? The last ten years of Hildesheimer's life were characterised by a self-imposed silence as a consequence of his determination not to contribute further as an author to what he saw as a moribund civilization. Was this a valid point, and did he make it?

Wolfgang Hildesheimer was born in Hamburg on 9 December 1916, into a highly cultured Jewish family. He left Germany with his parents in 1933 and lived in England, then in Palestine, before returning once more to this country in 1937. He studied drawing and painting, stage design and interior decorating. He worked as an official interpreter at the Nuremberg Trials and decided to take up residence in Bavaria; and here he wrote his first short stories, published in 1952 under the title *Lieblose Legenden*. A novel (*Paradies der falschen Vögel*) followed; then came three prize-winning radio plays and translations and two novels – *Tynset* and *Masante*.

Throughout the sixties he collected prizes and awards for his by now considerable contribution to the revival of German

literature after its decline during the Nazi period. In the early seventies he wrote his masterpiece, the widely acclaimed biography of the composer Mozart.

In 1981 his next 'biography' appeared – in truth it was a work of fiction: his last. He now abandoned writing, convinced that civilized society would not survive another hundred years. But he did not 'withdraw his labour' as a creative artist altogether; he concentrated once again upon the visual arts, as in his youth.

Does this seem paradoxical? No matter. As has been pointed out elsewhere, his name will be remembered for what he said and not for what he did not say. And that is no mean epitaph.

□ David Maier

Richard Löwenthal

Richard Löwenthal has died, aged 83, in Berlin. Offspring of a liberal middle-class family he had, as a student at Heidelberg, joined the Communist party, only to be expelled for 'rightwing deviation' in 1929. At Hitler's accession to power he played a key role in establishing *Neu Beginnen*, a leftwing anti-Nazi underground organisation. Escaping from Germany in 1935, he first went to Prague, then to London where he worked as a political journalist. After the war he was Berlin correspondent of the *The Observer*, and eventually became Professor of Politics at the Free University. He was the author of several books and acted as advisor to the SPD Chancellors Willy Brandt and Helmut Schmidt. □

Dr Francis Mann

The exalted position in the legal profession attained by Dr Francis Mann, who died on 16 September at the age of 84, is reflected in the detailed tributes published in the leading national newspapers. As a practising solicitor he counted among his clients such names as Calouste Gulbenkian, Somerset Maugham, West German Zeiss as well as the British and Belgian governments. A highly qualified academic he was the author of numerous treatises in English and German. His book *The Legal Aspect of Money* is considered a standard work. He held guest professorships at various universities in this country and abroad and regularly conducted tutorials at Bonn University. The honours bestowed on him include an honorary DCL of Oxford, a British C.B.E.

and a Federal German Order of Merit with Star.

Dr Mann always identified with the problems of present-day Jewry. Originally a strong supporter of Israel, he later became disappointed with the country's political development.

He joined the AJR soon after its inception and dispensed free legal advice to members.

For several years he served on the AJR Executive; he was also a Trustee of the Leo Baeck Charitable Trust, the financial instrument of the Council of Jews from Germany, and a Board Member of URO.

His wife, an outstanding jurist in her own right, died in 1980. He is survived by a son and two daughters.

□ W.R.

Anne Michel

Anne Michel's death in September has left a gap not only in the lives of her family but of her many friends.

Anne had come to this country, with her parents, as a refugee, and much of her work was concerned with helping her fellow refugees.

I first met her when she came to work for the Jewish Refugees Committee but my friendship with her really began when she became Dr Charles Kapralik's secretary and personal assistant at the Central British Fund.

In that capacity, she was involved in the establishment and subsequent running of the CBF/AJR Homes and in the work of the Jewish Trust Corporation which was responsible for reclaiming Jewish heirless property in Germany.

My work with her was varied but a great deal of it was in connection with the CBF's overseas commitments and projects.

When she retired from CBF, she joined the Reform Synagogues of Great Britain to help with their appeal. Later she became the Secretary of the West London Synagogue Charitable Fund, which post she held until her last illness forced her to retire.

Her intelligence, warmth and concern for others were rare qualities and she will be sadly missed by all who knew her.

□ Joan Stiebel

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Waldheimer's disease

The pun on Alzheimer's, though in questionable taste, hits home. It describes the amnesia that afflicts famous continentals of a certain age. The condition owes its name to the current Austrian President whose autobiography omitted events in Yugoslavia beside which the ongoing mayhem in that country dwindles to a vicarage tea party.

Another victim of Waldheimer's disease was Herbert von Karajan. The conductor claimed to have joined the German Nazi party in 1935 – when joining could be presented as a straightforward career move – whereas his membership of the Austrian Nazi party actually dated back to 1933 (when Austria was still a democracy).

These lapses of memory somewhat tarnished the postwar reputation of the two. By contrast a famous Belgian-born and U.S.-domiciled academic managed to hide his discreditable past so successfully that he was only found out posthumously. Henri de Man arrived in postwar America as a poor emigré with a rumoured resistance record. After initial drudgery he obtained study stipends and academic appointments largely through the intercession of influential Jews eventually being appointed a professor at Yale.

When de Man died in 1983 the intellectual community went into mourning. Soon after, a young Belgian unearthed some startling facts. It appears that in 1940s Belgium de Man had been a shady businessman and a bigamist who had ruined his father and abandoned his first family.

Moreover, far from being a *resistant* he had written pro-Nazi articles in the leading Brussels newspaper under the Occupation. Hitler, he had argued, was Europe's man of destiny and collaboration meant going with the grain of history. Worse, at the height of the deportations he had described the Jews as so bereft of creative genius that their elimination would not harm European culture.

Except for the Jekyll-and-Hyde compartmentalisation of his life, de Man thus closely resembled Wagner. He echoed the latter's creativity libel, had no regard for truth and even less for the sanctity of the marriage bond. Ironically, just as Wagner benefited from Jewish partisans like the conductor Hermann Levy, de Man may never have scaled the Ivy League walls without his Jewish sponsors.

It may be an exaggeration to say that we Jews are our own worst enemies – but we sure fail to recognise them!

□ R.G.

A very ordinary camp

Periodically over the last few years the sites of former Nazi camps – Auschwitz, Ravensbrück, Mittelbau Dora – have become foci of intense controversy. This is unlikely to happen to Drancy, a council estate near Paris which, enclosed with barbed wire, served as transit camp for 75,000 (mainly non-French) Jews on the way to the gas chambers.

The U-shaped block of five-storey flats stands to this day, and is again inhabited, as it had been prewar, by poor people. (The wartime use of Drancy is commemorated by a granite memorial.) Some residents feel uneasy at living in buildings where scratched, despairing messages from detainees are still visible on the walls of cellars.

The locals have little to reproach themselves for: in sharp contrast to say the inhabitants of Mauthausen, who waxed prosperous through the proximity of a camp, those of Drancy are well represented on the roll of honour of the *résistance*.

Less honourable by far was the role of the French gendarmes initially in charge of the camp; they beat, starved and robbed the inmates, stealing even their food parcels. When the Austrian-born genocide specialist Alois Brunner took over in 1943 he improved living conditions and reorganised food supplies, fiendishly drawing the Jews closer into arranging their own extermination through a mixture of deception and brutality. Jewish *Lagerälteste* and staff took their responsibilities seriously; their compilation of lists of names for the transports eased the logistical burden on the SS.

Brunner currently lives in Syria, courtesy of President Assad. Captain Marcel Vieux, the chief gendarme of Drancy camp, also escaped postwar punishment. The detainees who did the Germans' bidding were all eventually 'sent East'.

All – victims, 'collaborators' and perpetrators – are recorded for posterity in *Drancy, Un Camp De Concentration Très Ordinaire* published by Many, Paris. The book's author, Maurice Rajsfus, was 14 when his Polish immigrant parents were seized in the Paris *razzia* in July 1942, never to be seen again. □

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