

AJR Information

Volume XLVIII No. 9
September 1993

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Don't miss . . .

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Resistance p3

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Seasonal Thoughts

The High Holy Days are upon us again. Our New Year prayers combine in Rabbi Leo Baeck's words 'the small desire of this day with the broad hope for mankind's future'. Though in all-too-many troubled spots across the globe – most particularly in strife-torn Bosnia – that hope is still frustrated, expectations of Middle Eastern peace seem closer to fulfilment. Such a consummation is devoutly to be wished – and prayed – for.
LeShana Tova □

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Pointer to the future of Democracy?

Demjanjuk's homeland

The Ukraine, a country the size of France, has only recently achieved independence after a history of over a thousand years. Its name derives from the same Slavic root as Krajina, the area argued over by Serbs and Croats. It means borderland, as do march in English or *mark* in German.

Situated at the sharp end of the Catholic-Orthodox conflict, the West Ukraine became a Uniate diocese, a rare compromise between Rome and Moscow. However, a sharper conflict – over control of the area between the crowns of Poland and Russia – did not admit of a bloodless resolution.

Polish rule finally ended in the mid-17th century when the Cossack hetman Chmelnitzki led a bloody revolt against absentee Polish estate owners and their – very much present – Jewish bailiffs. The rebels gave their victims a choice between conversion to Orthodoxy or gruesome death; the Jews, almost to a man, chose the latter.

In the aftermath of the revolt the Ukraine was gradually absorbed into the Czarist empire, and was often called Little Russia. Amid endemic anti-

semitism the Jews rebuilt their shattered communities, establishing a network of synagogues and talmudic seminaries; the majority remained petty traders, but some helped transform Odessa from a fishing port into an *entrepot* of world trade.

Odessa was also a flashpoint of the 1905 revolution against Czarist autocracy. After the 1917 Revolution the Ukraine, supported by Imperial Germany, made a bid for independence, only to be violently reabsorbed into Soviet Russia. In the interim thousands of Jews had died at the hands of Petljura's nationalist henchmen.

Just over ten years later Stalin launched forcible collectivisation, in consequence of which millions died of hunger. Under the circumstances it was hardly surprising that many Ukrainians welcomed the invading Wehrmacht in 1941. What was far, far worse was that quite a number volunteered as SS auxiliaries (*Hiwis* or *Hilfswillige*) and became operatives of the genocide programme.

Even postwar the atmosphere remained so envenomed by fallout from the Nazi poison that a Kremlin-approved Jewish nominee for the Supreme Soviet like Ilya Ehrenburg had to transfer from the Kiev constituency to Riga. Another sign of the times: as a sop in the midst of renewed Russification Khrushchev transferred the Crimea from Russian to nominal Ukrainian control on the tercentenary of the Chmelnitzki revolt.

Today the Ukraine is at last independent – though presided over by Leonid Kravchuk who, like Milosevich in Serbia, tries to obscure his Communist past by striking ultra-nationalist poses. Hardly a promising *entrée* into the comity of nations!

One of the more reassuring aspects of present-day Ukrainian nationalism is the absence of a Chmelnitzki cult; the latter had, after all, tied the country to Moscow.

Even so, the recent groundswell of opinion in favour of the repatriation of Demjanjuk – a Sobibor *wachmann* whom Ukrainian superpatriots transfigured into a Dreyfus-style victim of injustice – can only fill one with darkest forebodings. Is this a pointer to the future of democracy in the second largest country of Eastern Europe – the land whose most talented son Nicolas Gogol was, like Chmelnitzki, devoutly Orthodox and an antisemite? □

AJR & SELF AID ANNUAL CHARITY CONCERT

Due to circumstances beyond our control we very much regret that this year's concert planned for Sunday 17 October, has had to be cancelled.

It is intended to continue our series of annual concerts next year.

All monies already received for tickets will be refunded in full.

Club's half century

Club 1943 celebrated its 50th anniversary at a special meeting, where Mrs Berta Sterly, the current President, reported on the club's first half century.

Other speakers were Dr Kroneck from the German Embassy, Dr Marginter of the Austrian Cultural Institute, and Fritz Beer, President of the Pen Club of German Writers Abroad.

Dr Hans Freund, who provided the musical background for the evening, reminded the audience that Club 1943 was started at a time when in Germany itself the rich cultural heritage of its people was trampled underfoot. At that darkest period in history a small group of exiles gathered in wartime London, to preserve those cultural values with which they had grown up in happier times.

When Heine was banned in Germany, Mendelssohn could not be played and Goethe and the Classics were not too popular, their spirit was kept alive among the members of Club 43. Remarkably the people who did this were mostly Jews: even now the club was celebrating its anniversary within the precincts of a synagogue.

In this function, more than anything else, lay the significance of the group which, now small, at one time had more than 250 members.

The evening concluded with a poetry reading by Sabine Michael, and with Mrs Alice Sommer, a Theresienstadt survivor, playing three Schubert Impromptus. □

Honours

Sir Sigmund Sternberg received the Commander's Cross of the Order of Merit of the Federal Republic of Germany. The painter 'Puck' Dachinger was given the Freedom of the City of Gmunden, his birthplace in Austria. □

Chajes Gymnasium, Vienna

Former students of the Chajes Gymnasium held a reunion in Vienna last year. They also produce a bi-annual newsletter. Anyone wanting to be put on the mailing list should contact Uri Spielvogel, 1899 Litchfield Turnpike, Woodbridge, CT 06525, U.S.A. □

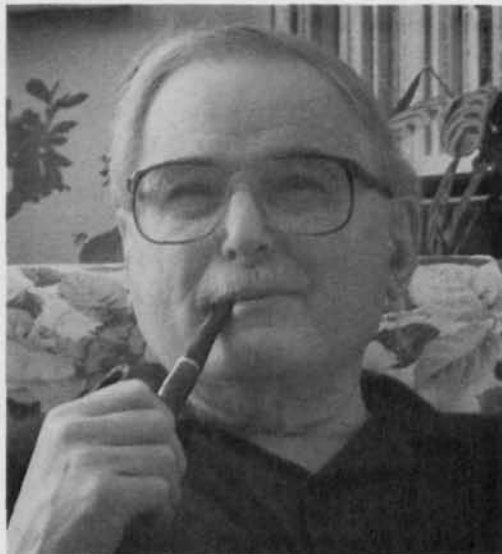
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Profile

Kibbutznik, Civil Servant, Chronicler



Walter Schwab.

Photo: Newman.

The Schwab household in Antrim Mansions is a veritable goldmine for lovers of art and literature. Every spare inch of wall space is covered with beautiful pictures, except one room which is lined from floor to ceiling with filled bookshelves. The books belong to Walter Schwab; the British Museum would be proud of owning some of the fine examples of 15th and 16th century printing which he keeps in pristine condition.

A commitment to be of service to the community seems to run in the Schwab family. Walter's father, a banker, became President of B'nai B'rith and his mother Anna did outstanding work on the German Refugee Committee, Bloomsbury House, and at Stepney Jewish Girls Club. Walter's wife, Alice, is more than familiar to readers of *AJR Information* through her regular *Art Notes* column. His daughter, Julia Neuberger, is famous in her own right.

Born in Hampstead in 1913, Walter went from St Pauls School to Trinity College, Cambridge, where he read medicine. However, close involvement with Habonim, the Zionist youth movement of which he was one of the original members, led him to change direction. He decided that his future lay in Palestine and, since there appeared to be a surfeit of doctors in that region, gave up his studies and went on Aliyah - filling the time between leaving Cambridge and leaving England with a brief period teaching at Stotley Rough School. Walter must have had a natural aptitude for passing on knowledge, because after two and a half years in Israel he was sent back to Britain to

train refugees in agriculture at Bloomsbury House.

Teddy Kollek, now Mayor of Jerusalem, was also at Bloomsbury House as a *shaliach* at that time. Walter recalls: 'Teddy had a genius for mixing in high society, but didn't have the appropriate wardrobe. Luckily he and I were of the same build and Teddy attended many dinners and functions wearing my jacket or tails'.

On the outbreak of war Walter joined the army. He was one of those men who returned wet and dirty from Dunkirk. Later he served in North Africa and Italy. He was discharged in 1945 having attained the rank of Major.

After the war he joined the Civil Service, originally in the Department of Town and Country Planning under Lewis Silkin. Although the department was to change its name many times over the next quarter century, Walter remained very much at its centre, dealing with such issues as planning, housing, local government, finance, sport and many others. Retired from his post as Assistant Secretary in 1973, he was immediately re-employed as a Senior Planning Inspector holding and judging Public Enquiries. He held this post until finally retiring in 1983.

Since then he has engaged in a great deal of literary and editorial work. Over the years he has contributed to *AJR Information* and produced a History of the First Lodge of B'nai B'rith. He is also an expert at preparing indexes, his most notable achievement in this field being the mammoth cumulative index of the first 25 volumes of the Transactions of the Jewish Historical Society. Currently, Walter is Vice-President of both the Jewish Historical Society of England and the Ben Uri Art Society.

The Schwabs' home offers visitors a literary and artistic *smorgasbord* for the senses. Between them Walter and Alice have a depth of knowledge of culture appropriate to a university staff room. Yet they are warm and natural, with no trace of intellectual snobbery. Walter celebrated his 80th birthday in July. We hope he will celebrate many many more.

□ M.N.

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Jews in the Resistance



Berlin Exhibition notice.

Photo: Private.

Juden im Widerstand proclaims a large hoarding opposite the Rosenthalerstrasse, a quarter where Jews evicted from their apartments elsewhere in the city were crowded together prior to deportation. In a gaunt, shabby building, a group of young people have set up an exhibition to document the fate of three young Jewish groups (similar in age from that of the non-Jewish organisers themselves), who worked against the Nazi regime, or survived underground in war-time Berlin.

The exhibition organisers are a small band of university lecturers, teachers and students, who want to educate schoolchildren and students about the Nazi dictatorship and to counter fascist tendencies today.

The history of Jewish resistance in Nazi Germany has for years been of particular concern to the London Leo Baeck Institute, whose director, Dr Arnold Paucker, addressed a 600-strong gathering at the opening of the exhibition on 31 March. He spoke about the continued denial by some historians, despite well-documented evidence, of the considerable share of Jews in both the German and the European resistance, and of the obstacles researchers had to overcome to arrive at a proper assessment of this former stepchild of historiography. The other speaker of the evening, Inge Deutschkron, who herself escaped deportation by living underground, linked her own experiences with the excesses of racism in Germany today.

The exhibition organisers have shrewdly

chosen to concentrate on just three underground groups, which gives a desirable balance of varying Jewish attitudes. The largely Communist *Gruppe Herbert Baum* is the best known on account of its – by no means uncontroversial – attempt to sabotage the Nazi exhibition *Das Sowjetparadies*; most members were caught and executed in 1942/3. Actually there were a number of Baum groups, first formed in the Jewish youth movement from 1933 onwards. Some former members emigrated in time and others survived in Germany itself; their testimonies have been collected and are displayed. The *Gemeinschaft für Frieden and Aufbau*, active in the underground around 1943/44, was a mixed group of Jews and Gentiles engaged in anti-fascist and anti-war propaganda in the larger Berlin area. From assisting Jews who had hidden underground they extended their activities to the distribution of leaflets calling on the German people to rise against Hitler. Arrested, the Jewish members were executed in Sachsenhausen shortly before the end of the war; the Gentiles, destined for the same fate, were liberated in time by the Red Army. The Zionist *Chug Chaluzi* could be seen in juxtaposition to the other two groups. Theirs was an organised attempt to avoid deportation, to seek out hiding places and to live illegally with false papers. Most succeeded despite the odds. They did not see their task as political anti-fascist activity but as survival for a new Jewish life in Palestine. Theirs is a story of stubborn daring.

We live in a time of over-clever presentation, but here the designers have succeeded in conjuring up ghosts. The visitor is directed to the shadowy courtyard entrance and up the communal staircase of the building where Jews once lived and worked,

to the two floors where the life and times of otherwise forgotten people have been touchingly re-created.

One floor, the walls painted black, is used to tell the straightforward stories; spotlights picking out snapshots from carefully-hoarded photo albums which show bright-faced boys and girls; here are original documents, leaflets, explanatory material. Here too are work-desks with folders of photocopied material to study in detail, and earphones for listening to oral testimonies of the survivors.

The other floor is designed like an expressionist film-set. You are led through a series of darkened, sharply-angled small rooms; in one is a kitchen table with the drawer half-open to show a bunch of crudely-produced leaflets, in others videos flicker showing a blood-red notice of execution, or a handwritten list of Jewish house-holders giving up the keys to their apartments and of their goods. Surrounding the rooms, glimpsed through the 'doors' are giant blow-ups of photographs of Nazi rallies and antisemitic posters. The effect is disturbing, menacing, giving a strong sense of fear, of moles working underground, and of the bravery needed to contend with Nazi terror.

The exhibition has drawn large crowds and the programme of evening lectures and seminars has been well-attended. It was to close at the end of May but has been extended until the middle of June. Arrangements are now being made to turn it into a travelling exhibition in Germany. The illustrated catalogue *Juden im Widerstand* – initially delayed – can now be obtained by members of the AJR at a special price (£9.00 including postage) from the Leo Baeck Institute, 4 Devonshire Street, London W1N 2BH. □

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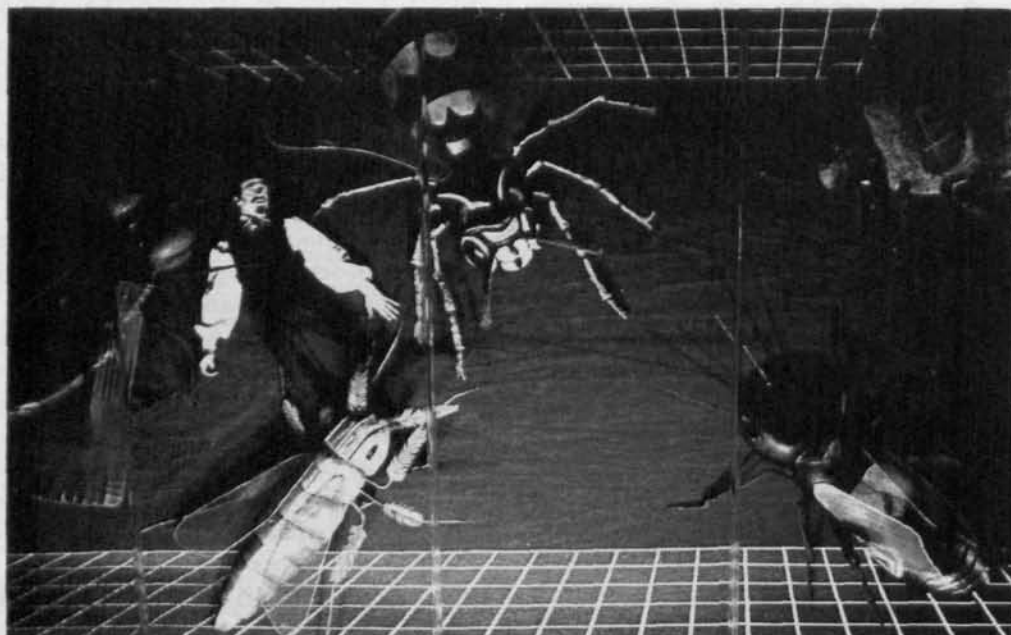
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Reviews

Significant opera premiere

George Dreyfus, RATHENAU, Kassel Staatstheater, May 1993



Rathenau, by George Dreyfus.

Photo: Hannelore Gehlen.

George Dreyfus, who had come to Australia as an 11-year old Kindertransportee started his musical career as a bassoonist with the Australian Broadcasting Symphony Orchestra, but eventually switched to full-time composition. Well known in his adopted country he has a great many works – chamber music, symphonies, film scores, orchestral suites – to his credit.

His is undoubtedly the story of a successful career but there is another reason why the premiere of his opera should interest us: Rathenau was the Jewish-born Foreign Minister of the Weimar Republic whom forerunners of the Nazis assassinated in 1922. The fact that in the present climate a work dealing with his life and death is produced in a German state theatre – and applauded by the first night audience – cannot fail to give us hope. (The Australian

Government marked the occasion with a glittering reception at which the Ambassador paid tribute to the cultural contribution refugees had made to the country.)

What of the work itself? Here I have to confess my virtual inability to appreciate the idiom of contemporary music.

But even without flanneling about the music, I think I can transmit an impression of the opera. The author of the libretto is the German-Australian writer Volker Elis Pilgrim. The action consists of a series of flashbacks during the last moments of Rathenau's life, such as his relationship to his parents at various stages of his development, his political credo, speeches by himself as well as by the opposition and even the preparations by his murderers for his assassination. As such it is of course pure fantasy confronting producer, singers and orchestra with innumerable problems; in most instances these have been mastered superbly well. The music has no direct connection with the action. For this reason it was possible to compose it before the text; normally it is the other way round.

The libretto incorporates some very impressive speeches and writings by Rathenau and his opponents. Unfortunately, however, writer and composer have succumbed to the present trend of allowing various performers to sing simultaneously, not as members of an ensemble, but entirely unrelated to one another. This makes it impossible to understand them unless you

are a well-trained schizophrenic. Hence a great deal of what is valuable remains unrecognised, in particular if you hear the work for the first time. Reading the program notes afterwards, I realised how much I – and no doubt the whole audience – had missed.

Words sung in an opera are usually hard to understand, but nobody minds all that much, because they are rarely the most important feature; moreover in most instances the action, however inane, is self-explanatory. But in this particular case the author had obviously taken a great deal of trouble with the text, which is an integral part of the whole; I for one cannot comprehend the logic of the writer wasting his efforts by making it virtually impossible for the listener to grasp what he is trying to say. George Dreyfus to whom I mentioned this replied that it simply was the manner in which many modern operas are written nowadays.

But these reservations cannot detract from the profound impression created by the combination of excellent performances, a production brimming with original ideas and – notwithstanding my limited understanding of it – the music itself.

□ C. F. Flesch

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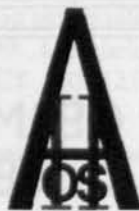
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Film buff who lent a new meaning to 'shooting script'

WE HAVE WAYS OF MAKING YOU THINK, BBC 2, 7 July 1993

Some 25 years ago I, a solitary viewer, watched *Jud Süß* unroll on the screen of the projection room of the Bundesarchiv, Koblenz. It was a flesh-creeping experience to sit through the lavishly produced antisemitic hate epic millions of Germans thronged cinemas to see while the deportation trains rolled East. Goebbels apparently preferred to dress up incitement to genocide in star-studded costume drama – *Jud Süß*, directed by Veit Harlan, featured Christina Söderbaum, Werner Kraus and Ferdinand Marian in the lead roles – rather than in documentary form. The 'documentary' approach favoured by Hitler put off cinema-goers, who jibbed at seeing shots of scurrying rats intercut with scenes from the Warsaw ghetto in *Der Ewige Jude*.

We have ways of making you think made the point that Goebbels knew exactly what dosage of propaganda the German public were prepared to accept when they went to the movies. Under his aegis the Ufa studio at Babelsberg became the Hollywood of the Third Reich, turning out a dozen glamorous entertainment films, or costume dramas, for each straightforward propaganda epic.

It sent shivers down one's spine to hear long-pensioned off studio employees wax

nostalgic on camera about the 'golden years' they had spent in Goebbels' dream factory. More spine-chilling still was an interview with the director of *Der Ewige Jude*, who had never been made to answer for his crimes on celluloid; instead, he is spending a comfortable retirement in the forest-girt environs of Berchtesgaden, close to his patron's erstwhile 'home'.

A less directly implicated accessory to genocide, *Jud Süß* star Christina Söderbaum, also appeared in the programme. I found the commentary's description of her as the 'Marilyn Monroe of the Third Reich' simultaneously ludicrous and apt. It was ludicrous because the actress, a snub-nosed, suet pudding blonde, had neither Monroe's allure nor her insouciance. It was also apt because Söderbaum acted as the appropriately masochistic female sex symbol in the sadistic atmosphere of Nazi Germany: a victim of seduction or rape in many films, her inevitable death by drowning in the final reel earned her the soubriquet of *Reichswasserleiche*.

The programme also cast a revealing sidelight on Goebbels' obsession with film. As late as 1944, when defeat stared Germany in the face, he retained such faith in the psychological warfare potential of cinema that he diverted thousands of Wehrmacht soldiers from frontline duty to act as Prussian-uniformed extras in the Napoleonic War epic *Kolberg*. In other words, he had fallen victim to his own propaganda even before his grizzly suicide *en famille*. An appropriately ill-thought out end for the man who had had ways of making 80 million people think! □ R.G.

Thoroughly modern male

Jonathan Wilson, *SCHOOM*, Lime Tree, 1993, £9.99

In 12 short stories the narrator reveals the most versatile of multiple personalities; in one tale he is actually a she. In the others, the location of which ranges from North London to Israel and the U.S.A., he is very much a Jewish male of our time.

The story told by the female narrator takes place in Tel Aviv's millionaires' row and epitomises how much Israel has become a country like any other. But though some of the fathers of Zionism aspired to that condition, they surely did not have the events related here in mind, which include kidnapping and attempted extortion.

Potentially tragic

That is the most moral and the least amusing of the stories. Another, fundamentally serious, even potentially tragic, happens to such a bunch of Jewish tomfools that one can only laugh. In a hurry to get to a wedding they take a short cut around Jerusalem, and find themselves in the occupied territories at nightfall. In no time the hitherto empty landscape is swarming with Arabs. I'll give away no more of that spine-tingling situation, except to state that the battle that is eventually joined is between Arab rage and Arab human kindness.

The title story of the collection, a quite amoral one, concerns Dr Schoom, a Jerusalem psychiatrist. A very odd 'couch potato' indeed, he falls asleep while his patients drone on about their neurotic afflictions. Worse still, the doctor suborns the narrator into committing theft to satisfy a lust he shares with the (unexceptionally honest) late great Freud, namely a collector's mania for archaeological artefacts.

A sheer delight is *Physically Correct* a satire on political correctness set in the Astronomy Department of an American university, where an elderly professor is in trouble over his pronunciation of the name of the planet Uranus.

Add to that the adventure of a timid Jewish Tom Sawyer with his equally Jewish, but more derring-do, Huck Finn during the London blitz, the tragedy of a synagogue trouble-shooter, the clash of American and Russian immigrants in Israel, an extravaganza about customised shoes and love and death in Cyprus, and I promise you will be hit by a cliché: this book is unputdownable.

□ John Rossall

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Beyond the price of rubies

The exhibition *WOMEN OF WORTH* shown at the Sternberg Centre 2-30 June, 1993



Early female cyclist, Annie Freeman, 1900.

*The woman is the Queen of the home.
I thank God Thou hast not made me a woman.*

These two sayings, the second from an actual prayer, sum up the ambivalence of traditional Jewish male attitudes to women. The exhibition aims to give a somewhat broader picture of the contribution of Jewish women to their community.

Beginning with the Victorian age, it describes the life-style of the small settled community in which the duty of women was 'to make the home happy and influence man'. To this end, girls at Manchester Jews' School were taught etiquette and deportment.

Middleclass women were regarded as asexual and passive. However, one role was permitted to them outside the home: as charity-workers. Their services were much in demand as the trickle of new immigrants from Eastern Europe became a tide. As for the new immigrants themselves, they could not afford the luxury of passivity. They worked outside the home out of dire necessity, usually for low wages in the garment-industry. A few bolder spirits started their own businesses.

Towards the end of the 19th century, women began to form organisations such as Lady Constance Rothschild's 'Association for the Protection of Girls and Women',

which aimed to rescue girls from the scourge of prostitution. 1902 saw the birth of the 'Union of Jewish Women', and in 1920, a Zionist flavour was introduced with the founding of WIZO whose avowed aim was fundraising for Palestine.

The exhibition has a section on Jewish women in theatre and ballet. Did you know that three of the most famous ballerinas – Anna Pavlova, Marie Rambert and Alicia Markova – were Jewish?

One of the most moving exhibits is a copy of an advertisement-page from the *Jewish Chronicle* in which language and music teachers, desperate to escape from the Nazis, offer their services as domestics. In another case are samples of rollingpins for making lokshen, and a chopper and *Hackmesser* for making gefillte fish.

Feminism makes a modest debut with the appointment of the first woman rabbi in 1975, and as a counterblast to this, there are pictures of ultra-orthodox women making the traditional chollas and trying on a wig. Bringing the story up to date is an account of a group of women from the United Synagogue in Stanmore who decided they wanted to come to the synagogue 'to pray rather than decorate the ladies' gallery', a reasonable enough desire one would have thought. They were apparently granted permission to pray as a group, but not in a synagogue or with a Sefer Torah.

Finally, a video-film tells the stories of three women: one the daughter of Russian immigrants brought up in the East End of London; another who came to England on the Kindertransport and was exploited as an au pair, and a third who came to this country from India and experienced racism here for the first time.

Bearing in mind the title of the exhibition, one is tempted to ask what IS the worth of a woman in the Jewish Community? It is a question that deserves some thought.

□ Martha Blend



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Sydney's Jewish Museum

The history of Australian Jewry began with the first transportation shipment from Britain in 1788. During the subsequent 200 years Jews made a significant contribution to Australian life, as pioneers in the outback, as entrepreneurs, in the learned professions, the armed forces and politics. This history is celebrated in the impressive Sydney Jewish Museum. This creation, indeed, serves a dual purpose: it recounts the history of the Jews in Australia and, as a Holocaust Museum, bears witness to the Shoah and pays tribute to those, Jews and non-Jews alike, who resisted the Nazis. Australian Jewish life is vividly illustrated through a series of imaginative presentations, including a model reproduction of a section of 19th century George Street which was, and remains, the centre of Sydney's commercial life. Here, Jewish commercial and cultural life is illustrated. The European tragedy is told through photographs, displays of documents, audio-visual presentations, and oral testimony of the survivors themselves. This last makes an especially vivid and poignant contribution to the exhibition. Tribute is also paid to the courage of those non-Jews who risked their lives to save Jewish men, women and children, in a series of photographs and statements telling the stories of rescue. Finally, tribute is paid to the resilience of the survivors who went to Australia to start a new life. A number of them are today acting as museum guides.

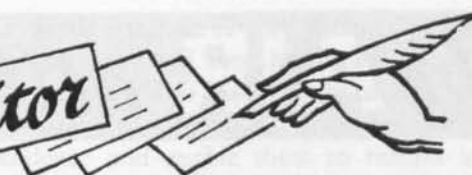
The Sydney Jewish Museum has been described as one of the finest of its kind in the world. Since its opening last November it has had over 12,000 visitors, including many school parties. A programme of new displays and temporary exhibitions is being planned. The Museum is an important contribution to memorials of the Jewish past and a standard of hope for the future. If ever you happen to be 'down-under', you'll find a visit a rewarding experience and will be heartily welcome.

□ H.F.

YOUNG AUSTRIA

A Young Austria and Friends reunion is planned for June 15, 1994 in Vienna. If interested write, with S.A.E. to:

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Letters to the Editor

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Having been irritated both by the despatch charges in Vienna, and by the £10 or so charged by the English bank crediting what is after all a sterling remittance, I transferred my Austrian account to the Postsparkassa who seem to run special 'Pensionskonti' and got them to transfer the money to my account at Girobank, Bootle. The charge at the sending end was $\frac{1}{4}\%$, and the credit charge at this end was £2.

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Oxon

Francis Steiner

Sir - Having seen Mr Meyer's letter in your journal, I framed it in red and took it to a Lloyds branch here in Grimsby. They were kind enough to ring their Foreign branch in Birmingham, who handle incoming credits to customers in the Midlands and the North of England. This *foreign branch* makes the charge in fact, not the bank of the client involved. It was pointed out that: if the *payment in Sterling* is made out to the client's bank account a charge of £7 for a pension of say £380 *would be made*. So far that statement made by Mr Meyer and published by you is materially quite wrong. The only time there is no charge is if a cheque is made out by the foreign pension payer direct to the pensioner, which is then submitted to the bank for payment into his current account.

However, (a) such a transaction depends for its usefulness on what charges the foreign bank etc. may levy for it, and they may well be equivalent or more than the £7 levied here, since it would involve a fee for currency conversion as well; and (b) I know for a fact, that possibly only ex-German pensioners, not ex-Austrians could benefit from this. Austria is not yet a member of the EEC and Austrian banks cannot draw cheques on British banks, and there are no branches of Austrian banks in Britain.

Connaught Avenue
Grimsby

E. H. Kenneth

MACCABI

Sir - As President of the European Maccabi Organisation, I am assisting attempts by my colleagues, the Executives of Maccabi in Germany, to recover property formerly belonging to Clubs who were members of the Maccabi-Kreis, the roof organisation of German Maccabi prior to World War II.

We are required to provide proof that property which belonged to individual Maccabi Clubs in Germany would have automatically become the property of the German Maccabi Kreis upon such Clubs ceasing to exist.

Without such proof the claim of Maccabi in Germany E.V. of today would not be recognised as the natural successor organisation.

If any of your readers can help to substantiate the situation as outlined above, I should appreciate hearing from them.

4 Meadway Gate
London NW11 7LB

K. J. Gradon

GUILTY VICTIM

Sir - While awaiting deportation I shared a cell at Lehrter Strasse Prison with an informer, a fellow Jew. Our police guard called the senior prisoner, Herr Steurr from Breslau, to the door, saying 'Why don't you kill *das Schwein?*' whereupon the informer threatened the guard with the Gestapo. The terror the word Gestapo effected was so great that the threat made the guards scatter!

To quote your reviewer: before we condemn others we must ask ourselves how we would have acted under such pressure.

Old Court House
North End Way NW3

Ernest Mitchell

REUNION AT MAINZ

Sir - Mainz, like other German cities, has been inviting former Jewish residents for a week of meetings and reconciliation since 1991. This year a local Jewish resident, Helmut Grünfeld, has sent a circular letter to all invitees asking them to stay away as a gesture of protest against the Neo-Nazi outrages. The Mayor of Mainz, Helmut Wevel, subsequently wrote to us ex-Mainzers stating *inter alia*: 'Helmut Grünfeld has his home in Mainz and joined in the meeting weeks in 1991 and 1992. For this reason I fail to understand that he of all people is trying to condemn the coming meeting to failure. He surely must have seen

how completely positive the previous participants experienced the re-union with their home town and the discussions about the past. Since he lives in Mainz he would have been able to read in the newspapers about the tight financial situation, in spite of which the town council passed the finance for this year's meeting. Perhaps this decision will indicate to you the effort our democratically elected representatives of our citizens are making to achieve conciliation with you, the Jews from Mainz who had to emigrate. Naturally I will respect your decision in case you should follow his appeal. But I beg you sincerely to undertake your journey to Mainz in August. Is it not just at this time of tremendous importance to search for dialogue?'

I endorse his sentiments.

Apsley Way
Peterborough

F. Kramer

CAUGHT OUT

Sir - *Fremdwörter sind Glücksache*. A good example occurs at the foot of page 5 of the July issue where you state: FHK Henrion died three years ago, garnering fulsome obituaries in all quality newspapers.

The O.E.D. definition of the word 'fulsome' reads as follows: Cloying, excessive, disgusting by excess (of flattery, servility, exaggerated affection).

I can hardly believe that the obituaries in all quality newspapers had the word 'fulsome' in mind.

Lauderdale Road
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Harry C. Schwab

CRI DE COEUR

Sir - There was a good publication
But its Chief had an odd aberration
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REGULAR VISITS TO LONDON

The views expressed in *AJR Information* are the editor's - and not necessarily those of the Association.

The AJR at Work

Upbeat afternoons



The Connaught Opera at Cleve Road.



Photos: Newman.

What do Puccini, Bizet, Liszt, Fred Astaire and Ginger Rogers, Leonard Bernstein and Barbara Streisand have in common? Answer: they are all very popular at the Paul Balint AJR Day Centre. To find all these names and more cropping up in the course of one concert may seem unusual, but the Connaught Opera managed to combine them all, and more, in an upbeat programme which had the Day Centre audience swinging in their seats.

Connaught Opera are a touring company. Although they are best known for performing 'potted' versions of complete operas they have a wide range and are not shy of performing some of the most popular tunes of the last fifty years with great gusto. Thus an aria from *La Traviata* rubs shoulders with *The Lambeth Walk* and the exciting, daring *Carmen* meets the equally exciting, daring *Continental* as performed by the immortal Fred and Ginger.

The ticket-only format adopted for this Sunday afternoon concert lent an intimate air to the proceedings. Special seating and catering arrangements were worked out well in advance and added to the sense of occasion. The traditional Sunday afternoon tea with assorted sandwiches and fresh cream cakes included in the £3.50 entrance price made one wonder how all this entertainment could be shoehorned into such a short afternoon.

Free entertainment

As a rule, however, Day Centre entertainment is provided free, as part of the service. Opera lovers who missed out on this occasion will be happy to learn that there will be another chance to enjoy an entertaining Sunday afternoon on September 26, when the *Trinity Quartet* will be visiting West Hampstead. There is – as a glance at the calendar of events at the bottom of page nine will illustrate – something happening every day at Cleve Road. Regular attenders are already aware that professional entertainment of the highest calibre is an established part of the daily routine.

If any of our readers would like to know more about the work of the Day Centre, either as potential members or volunteer workers, enquiries should be directed to the *Paul Balint AJR Day Centre, 15 Cleve Road, West Hampstead NW3. Telephone: 071-328 0208.* □

BOUQUET

Sir – I am writing to tell you how much I appreciate all the work you do at the Paul Balint AJR Day Centre, particularly on behalf of my mother.

My mother was so very depressed and lonely after her husband died. It was three years before I was able to persuade her to try the Day Centre and she attended for the first time. However, you made her so welcome and looked after her so well that she was encouraged to attend more frequently. Now she wants to go almost every day of the week!

Your kindness and attention the Day Centre has given her something to do, an interest in life and an opportunity to meet people with a similar background. It really has been a godsend.

Thankyou for all you have done, not just to ease my life but to so improve the quality of my mother's. You are wonderful. I want to express my appreciation of the work done by all the members of your caring and terrific team.

With my kindest regards,
S.K.

AJR MEALS ON WHEELS

A wide variety of high quality kosher frozen food is available, ready made and delivered to your door, via the AJR meals on wheels service. The food is cooked in our own kitchens in Cleve Road, NW6 by our experienced staff.

This service is available to those members with mobility problems or other difficulties.

The cost for a kosher 3 course meal is £3.00. Delivery charge 50p. Payment for meals to be made to the Driver.

If you live in North or North West London and wish to take advantage of this service phone Mrs Ruth Finestone on 071-328 0208 for details and an assessment interview.

Meals can still be collected from 15 Cleve Road on weekdays (Mondays–Thursdays) for £3.00 per meal.

Community Care and Volunteers

On 12 May 1993 Mr Nick Cosin, Head of the Neighbourhood Care Unit of Camden's Social Services Department, talked to a group of AJR volunteers who visit people in their own homes. He explained that his unit covers various aspects of local authority care work within the borough, e.g. day centres, luncheon clubs and home helps, except for visits by social workers. Over the last two years Camden's budget has been cut by 25 per cent and the number of home helps has been reduced by 40 per cent. Against this background on 1 April 1993 new provisions of the National Health Service and Community Care Act 1990 came into force, giving extra responsibilities to local authority Social Services Departments.

'Care package'

Before the 1990 Act, people on low incomes could apply for residential care and the Department of Social Security would often pay the fees. Now the applicant must be assessed by someone from the local health authority Social Services Department and his or her needs and financial contribution

will be determined. A 'care package' to suit the applicant will then be drawn up. Mr Cosin pointed out that the aim of the new provisions was to enhance people's independence and enable them to remain at home if they wish. The amount of social security money being spent on residential care hitherto had risen each year.

In a discussion Mr Cosin said it had been found that failures in plans for individuals were often due not to lack of money, but to errors in communication. People providing the services needed to be responsive to the public and to local councillors. One volunteer said she felt that 'community care' meant that old and sick people were neglected. Another said he felt that, if carers – including volunteers – were given more support and resources, the money could be better spent than at present. Mr Cosin replied that certain services, e.g. home help, cleaning and luncheon clubs, were now contracted out to independent organisations and were cheaper because of lower overhead costs. A careful scrutiny was kept on their quality of care. Discussion and questions were lively and interesting. Time and tea ended the meeting on a pleasant note.

□ L.H.

COUNCIL TAX (an AJR Social Service Department update)

It has come to our notice that some people are receiving Council Tax demands even when they are in receipt of Income Support.

Although the law says that Income Support recipients do not need to pay any Council Tax, the relevant local authority is not always aware of individual circumstances. Therefore if you are on Income Support and receive a Council Tax demand, or a reminder letter, or a paying in book, get in touch with your local Council Tax Office as soon as possible. The best approach would be a short letter stating that you are on Income Support.

If you have any further problems please contact the AJR Social Services Department for guidance. □

AJR

Our address is:
**1 HAMPSTEAD GATE,
1A FROGNAL, LONDON NW3 6AL.**

Our phone number is:

071-431 6161

Our Fax number is:

071-431 8454

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Afternoon entertainment –

SEPTEMBER

Wednesday 1 'THE MELODIANS' – Susan Reed & Alun Davies accompanied by Ron Mitchell (Piano)

Thursday 2 The Dulcet Tones
Sunday 5 Songs & Arias from Venice to Volgograd via Vienna – Fred Rosner (Bass) accompanied by Rosa Butwick (Piano)

Monday 6 Take-A-Quick-Step Back In Time – Geoffrey Strum (Tenor) accompanied by Johnny Walton (Piano)

Tuesday 7 A Taste of Ireland – Barbara O'Neill (Mezzo), Graham Dinnage (Piano & Baritone) & Sjobhan Fox (Violin)

Wednesday 8 The Richard Tauber Memories – George Kazanzi (Baritone) accompanied by Happy Branston (Piano)

Thursday 9 (a) Outing to Theatre
(b) Autumn Colours for Violin & Piano – Stephen Baron & Simon Ayling
Sunday 12 Musical Express – Led by Lyn Musik

Monday 13 Songs from the Shows – Lena & Leslie Phillip
Tuesday 14 The Pleasures of Music – Satya Barham (Soprano) accompanied by Geoffrey Whitworth (Piano)

Wednesday 15 CLOSED AFTER LUNCH
Thursday 16 CLOSED
Sunday 19 Nikki van der Zyl & Rosa Butwick Entertain

Monday 20 A Little Light Music – Kirsty Young (Soprano) accompanied by Stuart Wild (Piano)

Tuesday 21 Musical entertainment by Francoise Geller and Irene Wallis

Wednesday 22 Opera You Love – Sara Meadows accompanied by John Feild (Piano)

Thursday 23 Waltzing With Brahms – Carole Gibb (Soprano), Mary Banks (Alto), Robert King (Tenor) accompanied by Linn Hendry (Piano)

Sunday 26 THE TRINITY QUARTET – Vasiliki Fikaris (Soprano), Domenico Colonna (Tenor), Devon Harrison (Bass) accompanied by Tony Pappano (Piano)

Monday 27 Ballads & Songs of Love – John Cunningham (Baritone) accompanied by Gael Ford (Piano)

Tuesday 28 TRINITY COLLEGE OF MUSIC

Wednesday 29 Cantor Marshall Stone Sings Songs of Gershwin & Weil – Followed by a Sukot Sing Along
Thursday 30 CLOSED

OCTOBER

Sunday 3 Autumn Serenade – Jane Faulkner (Violin) accompanied by Geoffrey Whitworth (Piano)

Monday 4 A Little Light Music – Victoria Cooper (Soprano) accompanied by Stuart Wild (Piano)

FAMILY EVENTS

Birth

Durst Illana (nee Tarn) and Michael Durst are thrilled and delighted to announce the arrival of a daughter Lisa Estie, on 7 August. A sister for Carly and another granddaughter for Marion and Fred Durst and Ghita and Norman Tarn.

Birthday

Salomonson Mr Walter Salomonson (90) and Mrs Paula Salomonson (85) will celebrate their birthdays on Friday 1 October, in the company of their friends, with Kiddush after the evening service at Belsize Square Synagogue.

Death

Spitzer Hedy Spitzer (nee Heim) born in Vienna, widow of Dr Robert Spitzer, died 6 June 1993. Mourned by family and friends.

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Alice Schwab

Art Notes

Billy Brandt: Photographs 1928–1983 is at the Barbican Art Gallery (30 September–12 December). Brandt was the greatest British photographer of the twentieth century. Born in Hamburg in 1904 he travelled throughout Europe before settling in London in 1931 where he spent the rest of his life. The exhibition is divided into 15 sections, ranging from his life on the Continent, Women's Work, Mining Pictures, the National Heritage, Fashion, etc. Also at the Barbican at the same time is Alphonse Mucha (1860–1939), sponsored by the Norddeutsche Bank. Mucha's famous work on posters for Sarah Bernhardt's productions are being displayed, as well as a broad variety of his other activities.

There is a great treat to be seen at the Fitzwilliam Museum, Cambridge, namely *Splendours of Flanders, Late Medieval Art in Cambridge Collections* (until 19 September). This exhibition, drawn from the Fitzwilliam, the University Library, Cambridge colleges and Lord Leicester's library at Holkam Hall, includes 15 great paintings, 45 major illuminated manuscripts and some of the finest coins and medals of the period.

Spinks' Annual Catalogue of Watercolours and Drawings is on show in their gallery (until 15 October). It includes works by Rowlandson, Chinnery, John Martin, John Piper and others. US-born Dorothea Tanning married Max Ernst in 1946. They moved to France in 1953 and she returned to New York in 1980. The first solo exhibition of her work over the last five decades is at the Camden Arts Centre (until 21 November).

Agnes Martin at the Serpentine Gallery (until October) provides an opportunity to see recent work by this distinguished American octogenarian. Having retired from painting in 1967 and moved to New Mexico to live a simple life, she later re-entered the art world; the present exhibition concentrates on her later work reflecting the tranquility of her solitary life.

A small but interesting exhibition in the Sunley Room of the National Gallery entitled *Themes and Variations: Pictures in Pictures* (until 19 September) is composed of pictures all sharing the same motif, namely a picture within a picture. There are 26 paintings in all, comprising among others works by Degas, Vermeer and Hogarth.



Pissarro: Self Portrait, 1903. Royal Academy until 10 October.

Marlborough Graphics have produced a very useful complete survey of *Frank Auerbach's etchings, 1954–1990*. Auerbach was born in Berlin in 1931 and came to London as a child. The Whitechapel is showing (until 21 November) 55 paintings, 5 drawings and 10 etchings by Lucien Freud, all completed within the last ten years. After its London showing the exhibition will move, with some additions, to the Metropolitan Museum in New York. *High Art and Low Life* at the Victoria and Albert Museum (already been mentioned in these columns) continues until 31 October. This striking exhibition should not be missed.

The 1993 Adam and Company/Spectator Art Award has produced some striking work from the competitors. They will be on show at Christie's in London (2–15 September). Most of the works will be for sale and some of the proceeds will go to the Renton Foundation which funds Mencap's Gateway Clubs. The Singer and Friedlander: The Sunday Times Watercolour Competition/Exhibition keeps alive this popular British art tradition. About 2,000 paintings were entered for the competition and 151 have been selected for this year's exhibition at the Mall Galleries (15–25 September), the Leeds City Art Gallery (1–30 October), and the Royal Birmingham Society of Artists (8–20 November) . . . The prizes will be announced on 12 September.

Of all the Pissarro exhibitions now on in London, that at the Royal Academy *Pissarro: The Impressionist and the City* (until 10 October) is worth a special mention. The works on show date from his last years and are all of urban scenes, Paris, Rouen, Le Havre and Dieppe. These are great paintings by any standard and well worth looking at. □

SB's Column

Zürich. Zürich opera appears on its way into the premier league: Alexander Pereira (formerly of the Vienna Konzerthaus), its acclaimed indefatigable director last season, confirms the engagements of Agnes Baltsa, Mirella Freni and Jose Carreras for 1993/94; the programme will range from *Macbeth* and *André Chénier* to Offenbach's *Belle Helène*, and such modern works as *Prinz von Homburg* by Hans Werner Henze.

Austria's cultural heyday. A recent book, *Vienna and the Jews, 1867 to 1938*, by Stephen Beller has been published in translation by Verlag Boehlau. The author seeks to show that during that period Vienna reached a level of intellectual importance which it did not regain after the demise of the Nazi regime.

Remembering Walter Reisch. Walter Reisch, who would have been 90 this year is widely known as scriptwriter of *Maskerade*, the 1934 film, a pre-war masterpiece of the screen starring Paula Wessely. But Reisch deserves much more recognition: he wrote the lyrics for many Robert Stolz songs which achieved fame beyond German-speaking audiences: *Adieu mein kleiner Gardeoffizier* (incorporated into *White Horse Inn*), *Zwei Herzen im Dreiviertel-takt*, and *Frag' nicht, warum ich gehe*, which prefigured his emigration. Even in the States, Reisch continued writing scripts, among them *Ninotchka* (starring Greta Garbo), a classic marked by the heart-warming reappearance of fellow emigré Felix Bressart.

Birthday. Josef Meinrad, well-loved Vienna actor at the 'Burg' to which he belonged since 1947, celebrated his 80th birthday. Dubbed 'the second Girardi' he was awarded the much-coveted Iffland Ring in 1958; his numerous appearances in Raimund and Nestroy made him worthy of that honour.

Obituary. Boris Christoff, the Bulgarian bass, has died, aged 79. After finding himself in a displaced persons camp post-war, he rapidly rose to fame. Starting out in Italy, he sang his first Boris Godunow at London's Royal Opera House where he appeared frequently. His wide repertoire included rôles in Handel, Rossini and Wagner operas, but it was his masterful interpretation of King Philip in Verdi's *Don Carlos* that made him an outstanding musical personality. □

A HISTORY OF THE JEWS IN THE GERMAN-SPEAKING LANDS

Part 13: The antisemitic backlash

The victims of modernization

As we have seen in earlier sections, Emancipation had enabled the Jews of Germany and the Habsburg lands to make rapid and dramatic progress in all fields. They were now a distinct presence in commerce, banking and industry, in the professions, in the arts, in journalism and in politics. Their success was part of what is called the modernization of society; part of change and of progress. But modernization, especially in the form of the Industrial Revolution, threatened the old order and imperilled those sections of society who could not keep up with or adjust to it: landowners who now had to share power and prestige with industrialists; small shopkeepers who could not compete with department stores; craftsmen who were swamped by the mass-production of factories; low-paid workers, especially those who were not protected by strong trade unions; and shareholders who lost heavily when in 1873 the German and Austrian stock exchanges crashed after a huge speculative boom following German unification. There were not lacking demagogues who focused the resentment of these groups on the Jews by presenting them as the symbols of the hated modernization.

Anti-Judaism becomes Anti-Semitism

This focusing was all the easier as it touched on anti-Jewish traditions which were centuries old and had retained their hold on many sections of the population even during the recent more enlightened times. Some of these traditions – such as the dislike of Jewish merchants and money-lenders – seemed to be merely reinforced by the economic activities of the Jews in the 19th century.

Other traditions no longer cut quite so much ice: among them those based on the Jewish refusal to acknowledge Christ. For one thing, a number of successful Jews were converting to Christianity, without their success becoming any less resented as a result. For another, the efficacy of *odium theologicum* had noticeably diminished since the 18th century – although there was still plenty of it around in Germany: one need only think of the passion aroused by the anti-Catholic crusade known as the *Kulturkampf* of 1872 to 1887; and doubtlessly there was still many an anti-Jewish sermon preached by Catholic and Prot-

estant clergy and by school teachers expounding the New Testament. Even so, the 19th century saw a shift from theological anti-Judaism to racial anti-Semitism.

Nationalism

This development was closely related to the growth of nationalism. It could already be seen in the racist utterances of Jahn and Fichte at the beginning of the 19th century, when German nationalism was still in its infancy and when its aspirations were still far from fulfilment. But the unification of Germany in 1866 and 1871 gave a tremendous stimulus to national and racial pride among Germans. German Jews had supported the 1848 Revolutions because at that time German nationalism was closely allied to liberalism. This alliance was still expressed in the name of the party which supported Bismarck in his programme of German unification: the National Liberal Party, and one of its leaders was the Jew Eduard Lasker. So there were clearly sections of the nationalist movement that accepted German Jews as members of the German nation. But in 1878 the National Liberal Party split, largely over the issue of

civil liberties for socialists: the left wing of the National Liberal Party, led by Lasker, opposed Bismarck's proposal to deprive the Socialists of their civil liberties, whilst the right wing jettisoned liberal concerns with civil freedoms. From now onwards, right-wingers permitted themselves to refer snidely to the Jewish leadership of the opposition (and in Vienna of the Austrian Social Democratic Party, which was led by Viktor Adler). Even Bismarck let slip such comments while yet entrusting national, and his personal, finances to Bleichröder.

Von Treitschke, Marr and H. S. Chamberlain

A prominent member of the National Liberal Party's right wing was the historian Heinrich von Treitschke, who in an article in 1879 coined the fateful phrase *Die Juden sind unser Unglück* (the Jews are our misfortune). In that same article Treitschke explained that it was the influx of Polish Jews into Germany that worried him most. He acknowledged the contribution that Jews had made to German culture during the last century and he disclaimed Christian fanaticism, national arrogance, or any wish for anti-Semitic legislation. But he commented on the dishonesty and greed of some Jewish businesses; and he singled out the Jewish press for its tactless handling of matters of church and of state that offended (obviously conservative) values that many Germans held dear.

By the time this article appeared the word 'anti-Semitism' had been coined by Wilhelm Marr in a pamphlet *The Victory of Judaism over Germandom, Treated from a Non-Religious Standpoint* (1862). The choice of the word 'Semite' instead of 'Jew' was to underline that the danger that the Jews represented was racial and biological rather than religious, and would not therefore disappear if a Jew converted to Christianity: indeed, as Karl Eugen Dühring was to underline in 1881, baptized Jews, because of their 'camouflage', were even more dangerous than observant ones.

Antisemitic brew

The final ingredient of what was to be Hitler's antisemitic brew was added by Houston Stewart Chamberlain. He was born in England; was educated in France where he was influenced by Joseph Arthur Gobineau's *Essay on the Inequality of Human Races* (1853/5); and settled in Germany where he became a devotee of Wagner whose youngest daughter Eva he would marry in 1908, a quarter of a century after the composer's death. In a book called



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The Foundations of the 19th Century (1899), Chamberlain introduced the idea of German blood being contaminated by inter-marriage with Jews. (Curiously, the word he used for contamination was *Blutschande*, whose dictionary meaning is 'incest', he wanted to invoke the horror of incest, though neither he nor the Nazis who would adopt this terminology, would have acknowledged that Jews and non-Jews belong to the same family!)

Wagner and Nietzsche

Wagner, of course, was himself a rabid and paranoid anti-Semite. His *Judaism in Music* (1850) was merely the most concentrated expression of the Jew-hatred which was scattered throughout many other essays and articles in the *Bayreuther Blätter*. For him, too, the fact that Felix Mendelssohn had been baptized in childhood was of no significance: Wagner's anti-Semitism was purely racial.

For a time Wagner was greatly admired by Nietzsche, and because Nietzsche wrote vehemently against the corrupt and envy-laden slave morality of the Jews (e.g. in *Beyond Good and Evil*, 1886), he has often been taken, by Jews and non-Jews alike, both in his own time and since, to belong to the same racist crew as Marr, Chamberlain and Wagner. His phrase extolling the 'blond beast' in *The Will to Power* (1887) has been taken, quite unjustifiably, to refer to blond Aryans. Nietzsche loathed Liberalism, Socialism, and Democracy, all of which he took to be examples of the slave morality of the weak – but that slave morality was preached, in his opinions, by Christianity no less than by Jews and democrats. Nor was Nietzsche either a racist in the sense in which that word is normally used, or even a nationalist. When he extolled a race of heroes, he meant an élite that stood out from the common herd of their contemporaries: there were Greeks, Romans, and Germans who belonged to a heroic race just as there were Greeks, Romans and Germans who had a slave mentality; and he held that even the Jews, in the days of the Jewish kingdoms, once boasted a race of heroes. From a democratic point of view, Nietzsche's élitist philosophy is repellent; but the Nazis did not understand how he would have loathed almost everything that National Socialism (note the name) stood for.

So far we have been looking at writers only: the next instalment will consider how much influence their theories had in the political field.

□ Ralph Blumenau

Lion's share

The 1917 Revolution virtually put an end to the practice of the Jewish religion in Russia. Synagogues (like churches) became storage depots, *cheder* instruction ceased, prayer books were no longer printed, and neither Hebrew nor Jewish History taught. This state of affairs persisted with crippling effect for the span of two generations. When the Soviet system imploded in the late 1980s Russian Jews were found to be largely ignorant of Judaism.

Largely – but not wholly! To the extent that Russian Jews had a residual knowledge of their religion and history they owed it – accidentally – to Lion Feuchtwanger. (The German-Jewish author had often treated Jewish themes, but was, pace *The Ugly Duchess* and *Success*, by no means a purely Jewish writer.)

In fact Feuchtwanger saw himself essentially as a citizen of the world with pronounced left leanings. Living in French exile after 1933, he helped propagate the idea of a Popular Front – of Democrats, Socialists and Communists to fight Hitler – among fellow emigrés and a wider reading public. In 1936 the top French writer André Gide, hitherto a Soviet sympathiser, returned from a trip to the U.S.S.R. with a damning indictment of the regime which, in Feucht-

wanger's view, threatened to split the anti-Nazi front.

He therefore accepted an invitation to Moscow, where Stalin, in a damage-limitation exercise, granted him a highly publicised personal interview. Feuchtwanger subsequently penned a defence of the U.S.S.R., insisting that the show trials of Zinoviev, Kamenev, Bukharin and others were not rigged, but had proceeded according to due judicial process. Stalin showed himself so appreciative of this exoneration by a highly respected author that he allowed Feuchtwanger's works to circulate in large editions throughout the Soviet Union.

It remains a matter of debate whether the writer felt impelled to rebut criticism of the Soviets to prevent the fragmentation of anti-Fascist forces, or – as cynics alleged – to gain a Russian readership in place of the German one lost in 1933. His motives were probably mixed; at any rate, in later years he regarded his white-wash of the purge trials as his greatest mistake.

However, relative evil can engender absolute good. Talking to Russian immigrants the Israeli journalist Reuven Assor made an interesting discovery: many olim owed their acquaintance with Judaism to Stalin's fortuitous compact with Feuchtwanger as a result of which such source material on Jewish religious history and practice as the latter's *Josephus* trilogy and *Jud Süß* had become available to them. □

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Cooking with Gretel Beer



Very ripe – practically overripe – tomatoes are usually sweet and full of flavour. Too squashy to use in salads, but delicious for making sauces and soups like the one quoted below which includes green peppers for extra spice. As a rule very ripe tomatoes contain enough liquid, but if necessary add a little vegetable stock.

Tomato soup with green peppers Serves 4

2 tablespoons butter
1 small finely chopped onion
1½ lb (¾ kg) very ripe tomatoes
2–3 green peppers, de-seeded and cut into strips
small piece parsnip
salt, pepper

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½ bayleaf
generous pinch sugar
clear vegetable stock (if necessary)
4 dessertspoons sour cream

Melt the butter, add finely chopped onion and soften it over low heat. Add the tomatoes – no need to slice them, just break them up – and the green peppers. Add parsnip, salt, pepper, bayleaf and a generous pinch of sugar. Simmer gently until tomatoes and peppers are cooked. Sieve and, if necessary, add a little clear vegetable stock. Re-heat gently, adjust seasoning if necessary and just before serving swirl in the sour cream.

Equally good hot or cold – serve the former with croutons, for the latter sprinkled with chopped chives. □

Gretel Beer's new cookery book: CLASSIC AUSTRIAN COOKING, comes out on September 23. Published by Andre Deutsch, at £17.99, it will be available in all good bookshops.

VERSE AND WORSE

SAID'S REITH LECTURES

His 'insights' flick one on the raw –
Via a discourse on *belles lettres*
Israel becomes El Salvador
Ergo: the less Said the better

REES-MOGG

He, late of *Times* and BBC,
Named wind that shook his champers glass
As likely cause of Lockerbie . . .
Now wants John M put out to grass,
Has nightmares about Eurocrats
And generally strains at gnats

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THIS ENGLAND

Sir, In discussing the high cost of college balls you record that the £130 double ticket includes, among other delights, 'concupiscence'. Surely they could make a saving there: in my day we brought our own.
Letter, *The Times*

Somehow we know, though the difference may be a mere nuance, that the Classic FM announcer is wrong to stress the *Des* in Mahler's *Des Knaben Wunderhorn* exactly as if it were the *Des* in Des O'Connor. Also, in the case of the soprano Elizabeth Schwarzkopf, surely the announcer is wrong to make the 'Schwarz' rhyme with 'sports' rather than 'sparks'.
Daily Telegraph

Hypocrisy is not a bad thing. The British are adept at it in all spheres of activity. Deceiving ourselves and each other makes life more agreeable, and when each new scandal breaks, how pleasant it is to sit in lofty condemnation of the alleged sinners.
The Times

Thatcherism is dead. Hail the dawn of Thatcherianity.
Spectator

She was in best fishwife form. Or, considering her background, like a Tiller Girl who has missed a step.
Daily Express on Speaker Boothroyd

There is nothing wrong with employing people in a household capacity; indeed, with nearly three million unemployed in this country, it is a duty of those able to afford to employ people to do so.
Lord McAlpine, *The Times*

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Obituary

Peter Rosenfeld MBE

Peter Rosenfeld, a longstanding AJR member, has died, aged 72, in Manchester. Born in Berlin the son of a Social Democrat Deputy in the Prussian Parliament, and of a distinguished woman academic, he came to Britain as a farm worker in 1939. Later he gained a TUC scholarship to Ruskin College, Oxford, where his lifelong occupation with adult education was kindled. He became an inspiring teacher, first for the Workers Educational Association; and later as the first education officer for USDAW, pioneering Trade Union Education. He was awarded the MBE in 1971.

In 1982, upon retirement, a new career presented itself. As a voluntary worker for Citizens Advice Bureau he was able to apply his guiding principles of assisting people and helping them to fight injustices.

Knowledgeable on Industrial Relations, he became a respected figure at industrial and other tribunals, representing clients. (Alas, in normal times he might have become a distinguished lawyer.) He also remained active in the spheres of adult education and the Labour Party.

His sudden death has been a great trauma to his wife and four children and their families. □

40 Years Ago
this Month

The New Year

The Jew, if he is a genuine Jew, is both an idealist and a realist. He has the sense both of the great and the little, of the far and the near, linking up the one with the other. Or, to put it in the sentence of the poet: 'He may raise his eyes to the stars, and pay attention to the alleys.' He is able to comprehend how even everything great starts from something little and how great days may grow out of to-day's hours.

This is Jewish, indeed, to look, realistically, at the imminent and modest task, and at the same time, idealistically, toward the farthest, the messianic goal, uniting patience and vision, and thus neither to be subdued by the labour nor uprooted by the outlook. Time and again this has proved to be the impulse and the strength of individual and historic Jewish life. An especial character could stand the test here.

In our old New Year's prayers this same peculiarity is revealed in many ways. They all combine the small desire of this day with the broad hope for mankind's future. The two resound through the voices here and there when on Rosh Hashanah Jews greet each other: 'May you be inscribed for a good year!'

□ Leo Baeck

AJR Information, September 1953

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Sept. 13th. Dr D. McEwans. 'The Neutral Countries' Sweden, Switzerland and Austria and the EEC.

Sept. 20th. Ernst Flesch. A Slide show of Mexico.

Sept. 27th. Harald Leyrer M.A. 'The earth in turmoil' which investigates how the ancient myths of mankind relate to modern earth science.

Oct. 4th. Stephen Cohn will read from his translations of poems by Rainer Maria Rilke.

Oct. 11th. Ronald Hobsbaum. John Maynard Keynes the Economist. 1883-1946

Oct. 18th. Uwe Westphal. Puck Dachinger the Painter. His life and work. Supported by a Videofilm.

Oct. 25th. Joanna Westphal. Jewish settlement in the British West Indies.

Nov. 1st. Nico Rollmann. My experiences as a Conscientious Objector on a period of social work in Germany.

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Wer kann Angaben machen zu: Dr H. Neumann's Kinderhaus (Berlin NO, Blumenstrasse) und Kinderheilstatte in Borgsdorf bei Berlin?

Wer hat dort gearbeitet oder ist dort behandelt worden? Fur eine wissenschaftliche Arbeit uber Prof. Dr Hugo Neumann (1858-1912) werden jegliche Angaben, persönliche Berichte, Fotografien, Zeugnisse etc dringend gesucht. Angaben unter der Nummer 1249 an die Redaktion senden.

Das Heimatmuseum Berlin-Charlottenburg sucht fur eine fur Marz 1994 geplante Ausstellung zur Geschichte Westends Juden, die nach 1933 in Westend (einschliesslich Neu Westend) gelebt haben und emigriert sind, als Zeitzeugen. Wer noch Fotos, Dokumente oder Erinnerungsstücke (zB Zeitungsausschnitte, Briefe, persönliche Andenken) aus dieser Zeit besitzt und uber sein Leben in Westend und nach der Emigration berichten mochte, kann sich an folgende Adresse wenden:
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A Dutch treat

If idioms are an indicator, the Dutch are the least admired of England's neighbours. Asking for French leave, or about six famous Belgians, are also expressions of disrespect, but they crop up fairly infrequently in English usage. Double Dutch, a Dutch treat, going Dutch, Dutch uncle, Dutch auction and Dutch courage, on the other hand, are an idiomatic embarrassment of riches, establishing an English view of the Dutch as unintelligible, cheese-paring, surly and only brave when drunk.

Voltaire, too, held the Netherlands in low esteem, writing at the end of his stay: *Adieu – canaux, canards, canaille!* German cultural luminaries expressed views of Holland that fitted in with their own preoccupations. In *Don Carlos* Schiller gave the Marquis de Posa a 'keynote' speech that starts with *Jüngst kehrte ich zurück aus Flandern und Brabant*, and culminates in the rousing *Sire, gebt uns Redefreiheit!* In *Lohengrin* Wagner depicted Holland as part of Germany, with the Emperor Henry the Fowler dispensing judgment at the trial of Elsa von Brabant.

In America, home of Vanderbilts and Roosevelts, Dutch was often conflated with *Deutsch*: the German spoken by the Amish sect is known as Pennsylvania Dutch.

Growing up in interwar Austria, I connected the Dutch with windmills, dykes, clogs and Bendorp chocolate. Then I learnt that in 1919 they had taken in needy Austrian children to make good the ravages of wartime malnutrition. I also learnt of their draining the Zuider Zee in quest of more land, while Germany sought more

land by naked aggression. When in December 1938 our train steamed into Venlo station and the platform swarmed with people handing us cups of hot cocoa through the carriage windows, we Kindertransportees learnt something else about the Dutch few have forgotten.

Soon the Nazis were to engulf Holland. The Dutch, however, emerged from the war with credit second only to that of Denmark. In 1941 Amsterdam transport workers organised the only mass protest against deportations ever in Occupied Europe. Twenty thousand Jews were hidden by Dutch sympathisers at risk to their own lives – but half of that number were, alas, discovered as a result of denunciation by collaborators.

The story of the Franks in their secret annexe on the Prinsengracht was a typical example of heroic succour vitiated by base betrayal. There was, by the way, heavy Austrian participation in the Nazi terror that gripped Holland. This fact – sickening in view of earlier Dutch aid to starved Austrians – recalled Prince Schwarzenberg's Crimean War dictum 'Austria will astound the world by its ingratitude'. Even the policeman who arrested Anne Frank was a Viennese transferred to Amsterdam in the entourage of his compatriot, Gauleiter Seyss-Inquart. Years later the policeman's wife uttered a characteristic *cri-de-coeur* 'How was my husband to know the girl would be so famous one day!'

In Amsterdam there seems to be a permanent queue outside the Anne Frank House.

No printed guide, or spoken tour commentary, fails to highlight places of Jewish interest, such as the new Historical Museum created from the remnants of several disused synagogues, and the splendid Portuguese Esnoga Synagogue, solitary functioning Jewish house of prayer in the city. The posters for the Rijksmuseum's current exhibition feature Rembrandt's exquisitely tender *Jewish Bride*. Still prominent in Amsterdam's diamond industry are the heirs of Martin Koster, who ground and polished the Koh-I-Noor for Queen Victoria. There are also some Jewish restaurants; alas, the one enticingly called 'Anatevka' didn't have a chef called Tevje, but a Yemenite ex-Israeli.

In Gouda we happened upon a Raoul Wallenberg Square with a moving memorial to the local deportees. In the Hague we saw the huge Peace Palace, than which no building in the world has less claim to the designation 'purpose-built'. Utrecht has a Museum of Religious Art, but for me the most spiritually uplifting sight was the document of the 1579 Union of Utrecht providing for freedom of belief in the seven rebel provinces at war with Spain. It was this promise that drew the Jews to Holland, and to which posterity owes Menasse ben Israel's mission to Cromwell, Rembrandt's Old Testament paintings, Spinoza's philosophy and, finally, *The Diary of Anne Frank*.

Visiting Holland is indeed a treat – but it is also in terms of psychological budgeting, a Dutch treat. □ R.G.

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