

AJR journal

Association of Jewish Refugees

A worthy heir to Beaverbrook?

In 1899, on the eve of the Spanish-American War, the US newspaper magnate Randolph Hearst informed one of his employees that he was sending him to Cuba as a war correspondent. "War correspondent?" asked the reporter incredulously. "But there is no war in Cuba!" "You produce your reports", replied Hearst "and I'll produce the war."

This anecdote came to mind during the General Election campaign when the Labour Party complained that the BBC, ITV and Sky were actually making the news instead of simply reporting it. Earlier that same week the unsavoury media tycoon Silvio Berlusconi had become Prime Minister of Italy (a key EU state with the fifth largest economy in the world.) It is an unfortunate, but apparently inescapable, fact of modern life that tycoons can use their financial clout to acquire news media and influence public opinion. Sometimes, however, public opinion can exert a counter-influence, which, for instance, explains why the Murdoch press in this country has taken up a maverick stance in recent general elections.

Rupert Murdoch owns titles both at the top end (*The Times*) and the bottom (*The Sun*) of the newspaper range, which leaves the qualitative middle ground to be fought over by

the *Daily Mail* and the *Daily Express*. For reasons quite unconnected to party politics the *Express* has recently been more in the business of making news than reporting it. This has a lot to do with the personality of its new proprietor, Richard Desmond, who apparently amassed his considerable fortune as



Rupert Murdoch

a 'porn merchant'. Since Desmond also happens to be a Jew - the second co-religionist to dabble in media tycoonery since the late unlamented Robert Maxwell - he raises well-founded concerns. In addition to his confrontational style and cavalier treatment of journalists, he stands accused of dumbing down the paper by switching its focus from politics and hard news to tittle-tattle about showbiz and sport celebrities. On the other hand, it could be argued in his defence that ever since the rise, first of TV and then of the Internet,

UK newspaper readership has shrunk and that any gimmick, however meretricious, that halts this decline is to be welcomed. Secondly, the battle to dominate the middle-range newspaper market has so far been going overwhelmingly in favour of the *Daily Mail*. That paper is politically so inflexibly partisan that boosting the circulation of the hitherto ailing *Daily Express* is actually a service to democracy, because it prevents the emergence of a monopoly news provider in the intermediate sphere between the broadsheets and the tabloid press.

There is much heartsearching nowadays about the disengagement, especially of the younger generation, from the political process. (On 7 June only 59% of the electorate bothered to vote). If Desmond's formula can prop up the *Express* by turning celebrity-obsessed young people into regular middle-range newspaper readers, this may count as one big plus to offset the many minuses he has so far piled up. After all, even Robert Maxwell's record was not unrelievedly black. Whereas the period since the war had seen the number of national newspapers shrink - which refugee does not remember the late lamented *News Chronicle*? - Maxwell actually reversed the downward trend by creating *The European*.

When victims become culprits

It may be true, *pace* Shakespeare, that one man in his time plays many parts but it is given to few to act out the diametrically opposite roles of victim and perpetrator.

One of the few was the Bulgarian Georgy Dimitrov, a political emigré in Germany who shot to international prominence when the Nazis cast him as the chief accused in the Reichstag Fire Trial. In the dock, Dimitrov put up such a consummate defence that the judicial authorities had to release him. He went to Moscow where Stalin put him in charge of the Comintern. In that post, Dimitrov acted as the paranoid Georgian's compliant henchman in the purge of foreign Communists like Bela Kun and Heinz Neumann.

Another courageous victim-turned-transgressor is Nathan Sharansky who first attracted worldwide attention as the Soviet Union's best-known Jewish *refusenik*. On his release Sharansky went to Israel where he set up a Russian immigrants' party. Their voting strength suffices to secure him a permanent seat in the Cabinet. As Sharon's Minister of Housing he is currently expanding Jewish settlement in the Occupied Territories, thereby maintaining Palestinian resentment at fever pitch.

Lastly, a 'victims' friend' turned calumniator. The Victorian pictorial artist George Cruikshank produced eye-catchingly incisive cartoons castigating two of the greatest evils afflicting London's poor: alcohol addiction and polluted drinking water. He was also the illustrator of Charles Dickens' early works, which included *Oliver Twist*. Cruikshank's 'art work' for the latter included images of Fagin, who in his hideousness looks a precursor of the subhuman Jewish types which populated *Stürmer* cartoons a century later.

RG

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Klagenfurt confronts its past

Martha Blend

Austria, that centre of false *Gemütlichkeit*, has had a bad name recently. What with the election of rightwing extremist Haider, and the gradual revelation of Austria's Nazi past, the Danube doesn't seem quite so blue any more. All the more surprising that in Klagenfurt, the capital of Haider's Carinthia, a twelve-day probing of Carinthia's Nazi past has taken place in the form of theatre, symposia, and workshops.

Klagenfurt provided several high-ranking SS officials who were deeply involved in the murder of Jews in Treblinka. The chief perpetrator, Odilo Globocnik, a favourite of Himmler, took poison at the end of the war; others foiled the Allies by dressing as harmless civilians and so escaped retribution. One established in Klagenfurt the Café Lerch, named after him, which became a popular

rendezvous for former SS comrades. Werner Rofler's play, *Tanzcafé Treblinka*, takes its title from this connection.

Gitta Sereny, the biographer of Hitler's architect, Speer, interviewed the daughter of Globocnik (whose mother, ironically, was of Jewish descent). She didn't know, she told Sereny, whether to believe the Holocaust deniers who were bombarding her with pamphlets. A son of Lerch didn't want to discuss the past at all, but a son of Friedrich Rainer, another prominent SS official, committed suicide. Neither of those interviewed had talked to their father about his role in the SS.

As to the local people, their reaction to the "festival" seemed to be one of bemusement or detachment. It will be an uphill struggle to make a dent in their ingrained antisemitism and xenophobia, but worth a try.

Das gemeine Wahlrecht

Richard Grunberger

On the day the election was announced, I found myself humming, as one does, the German folksong *Muss i'denn zum Städtle hinaus* (which Elvis Presley turned into the global hit *Wooden Heart*). As the second verse of the original contains the phrase *Wann i'wieder-wieder kumm* (pronounced as in Ann Widdecombe), it occurred to me that the Tories had missed a trick in not adopting the song as their campaign hymn. This prompted me to compose several (German language) ditties relevant to the election, which I refrained from publishing out of fear of influencing the outcome. Here is a selection:

ROSAROT Aussenminister Morrison/Hatte den Cockney Unterton/Selbst Stafford Cripps/Ass fish und chips/Harold Wilson/trank Bier aus Pilsen/Und James Callaghan/War kaum ein Gentleman/Doch Tony Blair/Fand das doktrinär/Sagte: 'Nur mit Proleten/Ging die Partei fast flöten.'

'SCHWARZER' PETER Der wortgewandte Mandelson/Stand ganz

nah' dem Königsthron/Entlarvt als Schwule/Ging er nach Ultima Thule.

AMAZONE Sir Anthony Eden/Verabscheute Jiden/Lord Douglas Home/Erwarb wenig Ruhm/Sir Edward Heath/Wurd'es bald mies/Doch Lady Thatcher/Konnt' schmelzen Gletscher/Und macht noch heute ein Geplätscher.

BLUT UND SAND Hart wie ein Armadillo/Und sanft wie Dunlopillo/Nenn' ich, Miguel Portillo/Unter Freunden mich Caudillo/Das heisst auf Englisch Führer/Denn der mir versperrt den Weg/Ein Leithammel namens Hague/Ist ein sichrer Wahlverlierer.

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Prophets without honour in their own country

Richard Grunberger

The curators of the *Nine Cities* exhibition at the Tate Modern identified the 1900s as the age of modernism in Vienna. How great a contribution to modernity some Viennese Jews made is only being fully realised almost a century after the event.

Resistance to acknowledging the value of their work stemmed from two sources: aesthetic conservatism, a hallmark of the Viennese art establishment, and antisemitism.

The cardiac sufferer Mahler's death at fifty-one was undoubtedly hastened by the defamation and obstruction he encountered at the hands both of conservatives and Jew-baiters. In addition, the composer nursed a private hurt: his wife Alma's infidelity with Walter Gropius (of subsequent *Bauhaus* fame). Mahler's emotional distress caused him to make several appointments with Freud - incidentally a fellow victim of conservatives in his own sphere, and of antisemites - but, being highly volatile, he kept cancelling them.

In the end he psyched himself up to meet Freud. Their four-hour long encounter, in 1909, took place on a park bench in the Dutch town of Leyden (which, curiously, means suffering in German). Freud calmed the 49-year old Mahler's agitation by suggesting that 30-year old Alma probably looked upon him as a father figure rather than as a husband.

Despite dispensing such emollient therapy, in his native Vienna Freud concurrently attracted opprobrium as *der Lustlummel* (lubricious lout) *von der Berggasse* on account of his preoccupation with human sexuality. Freud's medically derived insights into the centrality of the sex drive were paralleled by those of Arthur Schnitzler who followed the profession of letters (though he, too, had trained as a doctor). Schnitzler was an intuitive

Freudian rather in the way Brecht had evolved into a Marxist before ever having read a word of *Das Kapital*.

Except for the film *La Ronde*, derived from his play *Der Reigen*, Schnitzler had long made little impact on English-speaking audiences. Recently, however, we have had David Hare's play *The Blue Room* (also adapted from *Der Reigen*) and the Stanley Kubrick film *Eyes Wide Shut*, derived from *Die Traumnovelle*. Because of its explicitness some of Schnitzler's work had to wait for decades before it could be performed. *Der Reigen*, written in 1897, received its first staging only in 1921. The première provoked a theatre riot and a proto-Nazi Viennese paper dubbed it a play "written to incite the prurience of Asiatic intruders", whereupon the appalled Schnitzler withdrew it from performance for the rest of his life.

The rightwing press also pilloried another Jew, Felix Salten, who had violated a taboo by publishing the imaginary diary of a brothel madam under the title of *Frau Mutzbacher*. Some decades later, Salten diversified into a more innocuous literary genre by writing *Bambi*, the story of a baby deer, which became an early world-wide success for Walt Disney. Then there was Hugo Bettauer, a littérateur with (strictly limited) prophetic gifts. He is best remembered for *Die Stadt ohne Juden* (The City without Jews) which ends with the Viennese begging the expelled Jews to return. But Bettauer actually has more substantial claims to fame. He scripted the Garbo film *The Joyless Street* (about prostitution in the inflation era) and founded the feminist weekly *Die Unzufriedene* fully half a century before Britain, the birthplace of the Pankhursts, saw the launch of *Spare Rib*. Bettauer's final sad claim to fame is that he fell victim to a rightwing assassin's bullet in the mid-1920s, a time when Austria was outwardly still a democracy.

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Lost cause

Along Tel Aviv's sea front on a summer's Shabbat eve the pavements, restaurants, bars and clubs are thronged with Israel's young men and women, many in military uniform, outflanking the pressures of an undeclared war. Enmity and hatred inculcated by successive generations of Arab leaders, conjoined with the deliberate maintenance of poverty in the West Bank and Gaza by immensely wealthy brethren, led a suicide bombing to take the lives of 21 of these young Israelis - most 16-year-old Russian immigrant girls - and seriously injure 120 others.

No nation state can acquiesce in the continual, brutal murder of its civilian population. It is duty-bound to take preventive action against the perpetrators. Yet, in the aftermath, Israel exercised immense restraint to test the efficacy of a declared Palestinian Authority ceasefire, though repudiated by terror groups Hamas and Islamic Jihad armed with explosives smuggled into Israel during Faisal Hussein's funeral in Jerusalem.

Following Oslo, peace negotiations had acceded to all Palestinian demands other than the return of a Palestinian diaspora to occupy the territory of Israel. Israel still possesses no demarcated and defensible eastern border. Some 200,000 Israeli citizens - a significant proportion recent orthodox American immigrants returning to the biblical land of their forefathers - occupy 145 West Bank settlements built in closest proximity to their mortal enemies. Virtually indefensible without a huge commitment from the country's civilian army, Israel's largely secular population send their sons to fight and die for this religious lost cause.

Protection of the settlements and lack of a national boundary are endangering the security of the state. It is time for settlements not vital for Israel's security to be abandoned in favour of a defensible border. It is then for the Palestinians to choose either fanatical violence and perpetual misery, or statehood and peaceful co-existence.

Voices of Czech Jews Gloria Tessler

Franz Kafka and Samuel Beckett are the only two 20th century figures who can appeal to everyone from the prisoner to the professor, Prof Gabriel Josipovici told a seminar on Czech Jewry at the London Jewish Cultural Centre. Analysing Kafka as a reluctant revolutionary, the Professor spoke of the agonies experienced by the young writer who yearned to please his difficult father and yet find his own voice. Unknown at the time of his death "...his place is now secure in the public's affections", Josipovici told his audience. Describing the extraordinary flowering of Kafka's genius, the Professor felt this reflected the then prevalent Jewish unease with the German language and its Czech-Jewish identity.

Earlier, Patrick Bade (Christie's and the LJCC) analysed Czech Jewish composers. He described Hans Krasa's opera *Brundibar* as an "unbelievably joyous work" performed under the harrowing conditions of Terezin. Both he and Timothy McFarland illustrated their argument with musical excerpts, McFarland giving an in-depth view of Viktor Ullmann's opera *The Emperor of*

Atlantis, the only opera written in a concentration camp, and smuggled out by survivor Dr Adler. McFarland gave an insight into the great gifts of composer and librettist, Peter Kien, whose works of extraordinary courage and vitality were created under conditions of terror and under the very threat of the transports. *The Emperor*, an opera which clearly satirises Hitler, paints a world in which Death cannot die, leaving the undead in a kind of limbo. With great pathos, the score and libretto depict the grace and beauty of dying, but as McFarland pointed out "there is no Fidelio-like release of prisoners, its message is deeper, it is Death who teaches us how to live."

Many believe that Ullmann and Kien became martyrs to the courageous satire they created, because once the opera's message was understood by the Gestapo, the two were despatched immediately to Auschwitz, where they died. Although reaching dress-rehearsal stage, the opera was never performed in Terezin. It has gone on to win posthumous awards and was most recently staged at the Donmar Theatre, the Imperial War Museum and the Queen Elizabeth Hall.

Dresden's Jewry commemorated

Over 7,000 names have so far been traced in an intensive three-year search for names and personal records of pre-war Dresden's Jewish community. The archives of the Dresden congregation have provided a valuable source of information but the destructive bombing of the city towards the end of WWII has meant that researchers have little documentary evidence to go on.

The names and personal records are to be included in a book commemorating the Jews of Dresden and environs. The book, whose pages will include both those Dresden Jews murdered in the Holocaust and those forced to flee Nazi Germany - whether or not they survived - will be presented to the Dresden Jewish community when the new synagogue is consecrated in November this year. There will be a complete page for each

person whose name is known to the organisations involved in the commemoration project. Copies of the book will also be deposited with Yad Vashem, the Shoah Foundation and the *Zentralarchiv der Juden in Deutschland* among others.

If you are able to provide information for the book of commemoration, please contact the Gesellschaft für Christlich-Jüdische Zusammenarbeit, Arbeitskreis Gedenkbuch, Altenzellerstr. 1, 01069 Dresden, Germany. Tel. & Fax: 0049 351 4 6 9 5 - 5 4 7 / 5 4 1. Email: CJZGedenkbuch@t-online.de

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CONTEMPORARY PAINTING
AND SCULPTURE

The Jewishness of Sigmund Freud

Emma Klein

Sigmund Freud died on the Day of Atonement, 23 September 1939. It seems ironic that the founder of psychoanalysis, a convinced atheist, should choose to bring his suffering from cancer to an end on the holiest day of the Jewish year. According to Jewish tradition, it is a special privilege to be called to the divine maker on this day. Is it possible, then, that Freud's connection to his Jewishness was far deeper than has generally been acknowledged?

I learned about Freud's end several years ago from the Director of the British Institute for Psychohistory and assumed it was common knowledge among the psychoanalytic cognoscenti. I was surprised, then, that no-one brought it up in the course of the panel discussion on *Freud and the Jewish Mind* at this year's Jewish Book Week, an event which attracted an audience of at least 1,000 and provoked vigorous, if not rigorous, debate on 'how Jewish was Freud.' I found myself pondering this question again as the debate continued in telephone calls and dinner party encounters. While barely anyone I spoke to seemed to know that Freud had died on Yom Kippur, I believed the fact to be a trump card to counter the assertion of so distinguished a figure as Jonathan Miller that Freud happened to be a Jew merely because antisemites defined him as such.

But did Yom Kippur hold any significance for Freud, beyond some subliminal atavistic pull? Could it be that some unconscious instinct was impelling him to come to a final reckoning with the transcendent force he had refused to recognise? The meaning of Yom Kippur includes being 'at one' with the Almighty and with one's fellows, laying bare the soul, holding back from oneself no truth, however uncomfortable. May this not also be seen as a paradigm of the healing

process which is the goal of psychoanalysis? Both demand complete integrity from the individual, a commitment to facing up to the most painful characteristics of one's being. Both seek to penetrate the darker recesses of man's soul. Indeed, as Bruno Bettelheim has argued in *Freud and Man's Soul*, Freud may have envisaged psychoanalysis as the engagement of man in search of his soul rather than a mere medical or scientific response to the frailties of human behaviour. Moreover, according to Bettelheim, many of Freud's more 'spiritual' thoughts and interpretations were eliminated or mistranslated in the English version of his works.

Yom Kippur influence

It is impossible to deny that Freud's attitude towards his Jewishness was fraught with ambivalence. This may have been rooted in an incident in his childhood when his father, head covered in traditional Jewish fashion, had his hat knocked off. It would appear that his father's failure to defend himself had a profound effect on the young Sigmund. Nevertheless, the fact that he remained in Vienna, seemingly impervious to the climate of anti-Jewish harassment, long after many of his Jewish colleagues had left, would indicate that he was reluctant to acknowledge the vulnerability of being a Jew. What finally prompted him to leave in 1938, I learnt from a psychotherapist friend, was the desperation of his daughter, Anna, who, at the time of the Nazi annexation, had proposed a suicide pact. Freud reacted violently against this. Suddenly, it may be surmised, he was transported back to the pain of his seminal childhood experience and forced to confront the vulnerability he had so long suppressed.

Psychoanalysis as security

I had been assured, nonetheless, that Freud took great pride in his Jewish

identity. On my first visit to the Freud Museum, I was shown the few Jewish artefacts that could be found amid the extensive collection of Egyptology and other antiquities. There was, for example, an unusually shaped Chanukiah and a small table engraved with a Star of David. More intriguing for me was an excerpt from a letter Freud wrote to his future wife during their engagement which was prominently displayed: "... even if the form wherein the old Jews were happy no longer offers us any shelter, something of the love, the essence of this meaningful life-affirming Judaism will not be absent from our home." How could such a statement be reconciled, I wondered, with the fact that he had forbidden his wife to light Sabbath candles from the outset of their marriage? I put this question to a prominent psychoanalyst. He speculated that, as a 'scientist', Freud might have regarded the candle 'ritual' as "something with many unconscious meanings and which was identified with honouring, rather than understanding, the irrational and the superstitious and the religious."

But cannot psychoanalysis itself be regarded as a form of religion? The answer I was given was that while psychoanalysis was not intended as a religion and was, in fact, not a religion, it did function as a religion in many ways with its own induction processes, hierarchies and defences. Moreover, for the traumatised refugees from Nazi Europe who kept alive the Freudian flame, psychoanalysis represented the certainty they needed in a world that had proved all too insecure. Was this equally true of Freud himself, I ask myself? Or was his sense of Jewish identity more robust? While the arguments for each possibility seem equally balanced, I believe the Yom Kippur connection provides the ultimate answer.

LETTERS TO THE EDITOR

The Editor reserves the right
to shorten correspondence
submitted for publication

RACE - THE BIG ISSUE

Sir - Numerous professional officers of all ranks in the Hungarian political state security police and secret services were ethnic Jews helping the gradual sovietisation of my native Hungary from 1945, after occupation by the Red Army. The 1919 communist attempt to have Hungary join the young Russian communist state was also led by ethnic Jews making the Red Terror. This was the partial cause of antisemitism which was manifested by the establishment of the "Race Protecting League of Hungarians" during the early 1920s.

*F Rubin
London NW3*

ISRAEL'S JEWISH IDENTITY

Sir - In 'Painting black on black' (May 2001), RG is obviously not in sympathy with the views of Chief Rabbi Jonathan Sacks. He particularly objects to Dr Sacks deprecating "a strain of thought in the Jewish State, post Zionism, which sees it as necessary to dismantle Israel's Jewishness in order to live in peace with other people." If Israel were to dismantle its Jewishness we need be no more concerned about its existence than that of Guatemala.

*Dr Otto Fleming
Sheffield*

ONCE A JEW...

Sir - It is not correct to say that the diarist Viktor Klemperer was a Jew "only in the sense of the Nuremberg Laws." (April 2001). Although he was baptised twice over - in 1903 and again in 1912 - to further his career prospects, according to the Halacha he was and always remained a Jew. He left the Church in August 1945.

*Yvonne Alweiss
London NW11*

Sir - We miss the point about Viktor Klemperer's diary when judging if he was a good or a bad Jew. If we want to have an idea of the humiliation and desperation suffered by our parents after we left them, Klemperer comes as close as anyone in letting us know. His account of the cowardly and inhuman cruelty of the Third Reich is not easy reading but it can't be put aside.

*Ernest G Growald
Sao Paulo, Brazil*

RESTORATION OF DOCTORATES

Sir - In the April issue, I wrote about the revocation of doctorates awarded to Jews during the Nazi period. I have now learned from the Dean of Leipzig University that the University Senate may pass a resolution declaring that revocations of doctorates in those circumstances were arbitrary and inconsistent with a state founded on the rule of law and that they are expressly cancelled. Unfortunately the Dean has said nothing to me about the rectification of the records. If the records of Leipzig University and of other German universities are not rectified, they may continue to show that certain doctorates have been revoked. AJR members whose relatives had a doctorate from a German university may still wish to consider writing to the appropriate university to establish whether the doctorate was revoked and, if so, whether it has been restored and the record rectified.

*Herbert Hart
Llangby, Monmouthshire*

MEAN SPIRIT?

Sir - At the recent 'Spirit of an Age' exhibition at the National Gallery, two paintings by Monet and one by

Manet were included to illustrate the close relationship between German and French painting in the latter part of the 19th century. We wonder who noticed that the Jewish banker Karl Hagen had donated the money to buy these paintings after the turn of the century? His granddaughter, our friend Irene Matthews, was born in Berlin and escaped to England in 1938 aged 11. She describes the pictures in her recent book *Out of Nazi Germany and trying to find my way* (Minerva Press 2000). Imagine how she felt when she suddenly discovered them here in London!

*Christine and Andrew Herxheimer,
Gabriele Berneck London N3*

BURTON MANUSCRIPT

Sir - The Board of Deputies has been badly advised. The honourable action would have been to burn the writings of a sick mind. The manuscript is bound to end up in antisemitic hands and be dispersed through the Internet to other sick minds. The question of money 'needed', for whatever purpose, does not come into it.

*Edith Bown
Maidstone, Kent*

BROADER HORIZONS

Sir - The AJR Journal has a deservedly high reputation, yet it leaves me dissatisfied. Its geographical horizon has hardly expanded since its early days when we were all primarily interested in events in Germany and Austria. While these continue to be important, if only to allow us to follow legal developments, their prominence in my consciousness and, even more so, in the consciousness of the next generation, is beginning to recede. I would like to know more about current events in other diaspora countries. What is the situation of the Jewish communities in South Africa, Argentina, Russia and the Ukraine? Do your resources allow you to expand your geographical coverage and maintain your standards?

*Ludwig C Berlin
London NW3*

Central Office For Holocaust Claims

Michael Newman

The International Organization for Migration (IOM) has been designated one of the partner organizations of the "Remembrance, Responsibility and Future" Foundation set up jointly by the German Government and German industry. In this function, IOM is globally responsible for all property claims under the German Foundation Act.

Those eligible to participate in this scheme are persons who can prove that they suffered property loss during the National Socialist regime with the direct participation of German enterprises.

Eligibility is further restricted to those who could not participate in previous German government compensation or restitution programmes because they lived in countries with which Germany had no diplomatic relations after WWII.

Claim forms are available free of charge from IOM offices around the world. In the UK, applicants should contact IOM at 26 Westminster Palace Gardens, Artillery Row, London, SW1P 1RR. The London help line number is 0845 601 3642.

Claim forms in English together with guidelines for completion - can also be downloaded from the IOM Website at www.compensation-for-forced-labour.org Enquiries can also be emailed to compensation@iom.int

The deadline for submission of completed IOM claim forms is **11 August 2001**. Thereafter, claims will be assessed and decisions made on the amount of compensation to be awarded.

Slave Labour settlement agreed

The German Parliament has voted to approve compensation payments to victims of Nazi persecution used as slave and forced labourers for the German war effort. The move follows the ruling by a US court to dismiss lawsuits against German companies and should pave the way for survivors to receive awards by the end of July 2001.

Further help

Written enquiries should be sent to Central Office for Holocaust Claims (UK), 1 Hampstead Gate, 1a Frogal, London NW3 6AL. For assistance with the completion of application forms please telephone 020 7431 6161 for an appointment.

Arts and Events Diary July

1 - 4 July Festival of Klezmer Music and Yiddish Culture. Jewish Music Institute (JMI), SOAS. 020 7898 4308.

Mon 2 Club 43 AGM. 7.45 pm.

Mon 9 End of season "gemütliches Beisammensein" with music. Club 43. 7.45 pm.

Sun 15 "East Endings" - 1994 film portrait of Jewish East End. Followed by coffee and pastries. 3 pm. The Jewish Museum, Finchley.

Sun 22 Cartoon workshop led by *Jewish Chronicle* cartoonist Jeremy Gerlis. 3 pm. The Jewish Museum, Finchley.

Until 27 Aug Legacies of Silence: The Visual Arts & the Holocaust.

The contribution of artist-witnesses and survivors to post-war culture and the arts. Imperial War Museum.

Until 23 Sep Judaica exhibition at the Jewish Museum, Dorotheergasse 11, Vienna.

Until 14 October Leo Baeck: Aus dem Stamme von Rabbinern. Frankfurt Jewish Museum. 0049 69 21230705.

Until 4 Nov Kladovo - successful & unsuccessful escapes to Palestine.

Photographic exhibition at the Jewish Museum, Vienna.

Until December Exhibition of Jewish cartoonists. Jewish Museum, Finchley.

Organisation Contacts

Club '43, Belsize Square Synagogue. Hans Seelig. Tel: 01442 254360

Imperial War Museum, Lambeth Rd., London SE1 6HZ. 020 7416 5320

Jewish Music Institute, SOAS, Thornhaugh Street, Russell Sq., London WC1H 0XG 020 7898 4308.

Sternberg Centre for Judaism/Jewish Museum, Finchley. 80 East End Road, London N3 2SY. Tel: 020 8346 2288/ 8349 1143.

Judaica exhibition in Vienna

An exhibition featuring the various aspects of Jewish culture and ideas in the Diaspora is being presented by the Jewish Museum in Vienna. Entitled *Journey to a world without end - Judaica from the Gross Family Collection*, the exhibition brings together objects from communities throughout the Jewish world accompanied by contemporary photographs of the places from which they originate. Thirty-three cities from Frankfurt to Cochin, Vienna to Aleppo and Vilnius to Djerba are each represented by a few selected artefacts acquired by the Judaica collector Bill Gross as a way of demonstrating the uniformity running through Jewish religion and tradition. For each city, an appropriate literary and historical travel report is supplied ranging from the Middle Ages to the first half of the 20th century, showing how Jewish tradition transcends the boundaries of time and space.

The exhibition runs until 23 September at the Jewish Museum, Vienna, Dorotheergasse 11, 1010 Vienna. Admission times 10 am to 6 pm (Sunday-Friday) with late opening to 8 pm on Thursday.

Making a Will? Please remember the AJR

Though we cannot take our worldly possessions with us, we can see that whatever is left behind goes where it will be appreciated, do some good and is needed.

Many former refugees have found their association with the AJR a rewarding one.

This is an opportunity
to support
The AJR Charitable Trust.

ARTS & REVIEWS

Art Notes

Gloria Tessler

I am fascinated by **Cleopatra**. From her seduction of Julius Caesar, to whom she unfurled herself in a rug, and Mark Antony, whom she feted on her galleon, to her most sensuous death by snake-bite, Cleo is the seminal femme fatale. The **British Museum** pays tribute in an exhibition **Cleopatra of Egypt: From History to Myth** (to August 26). A huge frieze filters the legendary beauty through Hollywood icons Vivien Leigh, Theda Bara, Claudette Colbert, but the exhibition also debunks a few myths.

The great Graeco-Egyptian queen, who lived around 69 BCE was not the first but the seventh Cleopatra and, far from a siren, she was short, plump and not at all pretty.

Amid rows of ancient sculptures - broken nose, fixed stare and garlanded with the cobra headband of Egyptian royalty - you feel you have entered a mausoleum in which Cleo's life and death are suggested but never real. Some portraits are ascribed to her, in others she resembles her mentor, the disdainful Ptolomaic Queen Arsinoe II. An 18th century engraving shows Cleo as a Western European goddess, and a 19th century painting features novelist Catherine Lady Stepney in full Cleo regalia; fancy dress was *de rigueur* with the Victorian literati.

After Egypt's defeat by Octavius Caesar, Cleopatra was depicted as a vanquished woman, an affirmation of the power of Rome. Such symbolism conflicts with many sculptures ascribed to her which are masculine in character, representing the Ptolomaic queens as hard fighters. There are papyrus details of a royal ordinance attributed to her in which she grants tax privileges to Antony's right hand man with her signature and the potent decree: "Make it happen!" Cleopatra was celebrated for

her political acumen and her ability to manipulate the religious and ritualistic forces of her day. The basalt statue of the priest Hor with his keen Nilotic face (AD 50), suggesting the unbending rigidity of the priesthood, makes you realise she had no easy job. And Cleo's love for Mark Antony was hardly a bed of roses. After giving her twins, he fled to a more political marriage in Rome with Octavian's sister. However, he couldn't keep away from Cleo long and returned



Statue of Cleopatra VII ca 51-30 BCE.
Musée de Louvre, Paris.

with some of her territories he'd clawed back from Rome. Ironically, they included Gaza.

Is competition valid among artists? In introducing Richard Attenborough, who opened the envelope that launched this year's £30,000 Jerwood Prizewinner, 31 year old **Katie Pratt** on her way, Alan Grieve, chairman of the Jerwood Charitable Foundation, was hesitant. Originality is what usually wins prizes, and Pratt's oil abstracts are built on layers of colour to generate texture and movement. *The Plough* moves more like water than earth, and she has applied blobs of pink that resemble screwed-up tissue paper on a cobalt blue surface. Among the other short-listed artists, **Peter Archer's** oil studies of a broken, disused chimney amid trees in changing seasons, are ominous and bordering on abstract in their message of abandon, disuse and a larger sense of eternity.

RG's INTERFACE

Pioneering opera productions. Dresden's Semperoper premiered *Celan*, a work loosely based on the life of the eponymous poet Czernowitz-born Paul Celan, author of *Todesfuge* (Fugue of Death), who survived the Shoah as a boy and committed suicide in 1970.

The Meiningen opera house spiced up its production of Wagner's *Ring* cycle with eye-catching innovations. The Ride of the Valkyries featured the dead heroes suspended abattoir-fashion from butchers' hooks, and the Rhine maidens were accoutred in the German national colours black, red and gold.

Birthday. Peter Zadek, who currently ranks, alongside Peter Stein, as Germany's leading theatre director, is seventy-five. Berlin-born, he came to England with his parents in 1933, and first attracted attention directing plays by Genet in the mid-fifties. After twenty-five years in the UK - the source of his lifelong preoccupation with Shakespeare - he re-migrated to Germany. Having started in provincial centres (Ulm, Bremen, Bochum), he eventually graduated to the Berliner Ensemble and the Vienna Burgtheater.

A resonant name. The London-born cellist Steven Isserlis, whose grandfather was the violinist Julius Isserlis (and whose grandmother resided in Leo Baeck House), is one of the stars of this year's International Music Festival in Vienna.

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Reviews

Murder in their midst

NEIGHBOURS,

Jan Tomasz Gross,

Princeton University Press, 2001.

This is the sorry tale of a small town called Jedwabne situated northeast of Warsaw, where the local Christian population turned on the Jews in their midst - the very people who had, till then, "...sold them food, bought their milk and chatted to them in the street." The pogrom occurred at the time of the Nazi-Soviet pact which divided the territories of Poland between Germany and Russia. Jedwabne was occupied at first by Russian, and then by German, troops. Under this latter occupation in July 1941, 1,600 Jews were done to death by the most brutal and primitive methods. Not for the local mobs the sophistication of gas, but knives, cudgels and stones, drowning - and finally, a mass burning of men, women and children in a barn hired for the

occasion - a horror story reminiscent of the mediaeval York massacre. The Germans had 'given permission' for this outrage to be co-ordinated by the local Polish mayor, Marion Karolak, but played no active part in it other than to take photographs (sic!).

Prof Gross found his evidence in the records of the 1949 trial of some of the perpetrators. The trial seems to have been perfunctory and the defendants were let off lightly. The testimony of the witness Szmuel Wassersztain, one of the few Jews who survived, makes stomach-churning reading.

In his introduction, Gross points to the Hitler regime's "institutionalism of resentment" used to exploit any grievance, however trivial, in order to set people against each other. In Jedwabne, the Germans lit the touch paper for the conflagration, but it was the Poles who joyfully threw their neighbours into the flames. The evidence shows that Jews making desperate attempts to escape were

rounded up by local people and sent to their death. One family bucked the trend by sheltering Jews; they were regarded as traitors and forced to emigrate.

As with all atrocities, one searches for explanations for such irrationality. In Jedwabne greed played a part: the perpetrators gleefully took over the homes and property of their victims. So did ancient religious hostility: the local priest, when appealed to, refused to protect Jewish villagers on the ground that they were "all Communists."

Should one agree, then, that "all Poles suck in antisemitism with their mother's milk"? The truth is more complex and defies stereotypes since a minority of Poles saved Jewish lives at great risk to their own. Nevertheless, it will prove difficult to eradicate the poison of antisemitism till all the clergy acknowledge the part played by the Gospels in demonising Jews. That day may come - and pigs might fly!

Martha Blend

Sadness overlaid with schmaltz

TO SEE YOU AGAIN,

Betty Schimmel with Joyce Gabriel,
Pocket Books, 2000.

Lately voices in the book world have complained of a glut of Holocaust stories. It is true that, though written with heart's blood, they are not often great literature - but then it would need a Tolstoy to do justice to that subject. I had never come across a Holocaust-linked biography that could be described as romantic till I read Betty Schimmel's. Hers reminds one at times of Shakespeare's sonnet *Love is not love which alters when it alteration finds*.

The three main protagonists of *To see you again* were not among the most unfortunate of Holocaust victims caught up in the Hungarian deportations of 1944; they endured a

shorter time of suffering than others before liberation, and, being young, survived.

Betty was the daughter of a very assimilated Jew with a quite orthodox wife and acquired a touch of both. Aged fifteen she started a friendship with a 17-year-old Jewish boy whose name is given as Richie to safeguard his present-day anonymity. They fell in love and planned to marry after the war. Their romance blossomed as the shadows lengthened. Even as they incised their names in a wall, Hungarian Arrow Cross Nazis were preparing the round-up.

Betty survived Mauthausen camp and was eventually able to get to the USA. All the time, and wherever she was, she looked for her lost love, Richie - until, at some point, she found his name on a list of the dead. In the meantime she had been wooed by another survivor, Otto Schimmel. Now she agreed to marry him on condition

that he accepted their marriage would end if Richie, against all odds, reappeared. Then Romance played its trump card - one day she recognised him in a restaurant in Budapest. It turned out that having seen her name in a Jewish newspaper he had come to the Schimmels' home on the day that they celebrated the circumcision of their first child. However, he did not get to see Betty. Without revealing that he was Betty's husband, Otto had sent the 'interloper' away. He kept the secret for a long time. Eventually he did confess, nearly causing the marriage to break up; an irate Betty felt deceived and that she had never really loved Otto. But in the end sense triumphed over romantic memories now over thirty years in the past; besides the Schimmels had several children by now. Yet it is rumoured that romance may triumph after all, in a Hollywood film of the book.

John Rossall

Also received: **EVENTFUL JOURNEYS**, Elisabeth Winkler, *Pomegranate Books*, 2000. Tel: 0117 9241766 or email: info@pomegranatebooks.co.uk. The story of Leah and Sigo Weber's escape from Czechoslovakia in 1938 and their subsequent life in Britain and Australia.

Death of a culture

THE WANDERING JEWS,
Joseph Roth, Granta, 2001.

This haunting and thought-provoking picture of Jewish life in Europe and America focuses on the vanished Yiddish-speaking Jewry of Eastern Europe. Written in the 1920s, with the powerful preface to the 1937 edition appearing as an afterword, this edition appears in Michael Hoffman's accomplished translation with tasteful illustrations.

Roth ponders the 'Jewish problem' that exercised Jewish thinkers from the dawn of the Enlightenment. Acknowledging that the ghetto poverty of the mass of 'Eastern Jews' is unacceptable, he remains unimpressed by the so-called emancipated 'Western Jews' with their assimilated ways and condescending attitude towards the *Ostjuden*, and unconvinced that the answer lies with Jewish nationalism, whether in Palestine or in the autonomous colonies emerging in the wake of the Russian revolution.

In his wanderings among the communities of Jews in Eastern Europe, the vibrancy of *shtetl* life stands out. This is manifest in the celebration of festivals, weddings and even funerals, with a vast cast of characters including cantors, clowns, wonder rabbis and manual workers, the latter endowed with "an almost non-Jewish physical strength." Indeed Roth intimates that many Eastern Jews are descendants of Slav converts.

The Jews who managed to establish themselves in France, despite the difficulties of language, also endear themselves to Roth, who spent his happiest years in Paris. Roth's belief that antisemitism flourishes less readily in an atmosphere of liveliness and fun is worth considering. Even in the Prater in Vienna, he contends, antisemitism disappears, only to reappear in the grim streets of the surrounding Second District. Despite an undercurrent of antisemitism, therefore, Jews in France enjoy a level of religious and cultural self-expression denied them almost everywhere else in Western Europe.

Roth's cautious optimism in 1926 about the new Soviet Union, where antisemitism was officially banned,

completely vanished by 1937. In his preface of that year, his prognosis of the increasingly desperate situation of Europe's Jewry is that it can only get worse. His tragic suicide two years later may have been an indication that he foresaw the catastrophe to come. Fortunately, he left *The Wandering Jews*, a valuable testimony of a world so brutally destroyed.

Emma Klein

Purity does not win the day

GOD OF VENGEANCE,
Shalom Asch,
Camden People's Theatre

Yankel is a rich brothelier, his wife Sorre one of his ex-whores but Rifkele, their only child, is a 'pure Jewish daughter', kept sacrosanct to atone for her parents' sins, although Sorrele is convinced that selling 'tricks' is as honest a trade as selling bricks. They arrange for Rifkele to marry a rabbi but she asserts her individuality and escapes being sacrificed on the altar of Yankel's hypocrisy.

This tragic family, ignorant of the passions tearing them apart, exemplifies the conflict between Jewish demands for 'purity' as trumpeted by Yankel and human nature's call for sexuality as expressed by Rifkele's love for another woman. Yankel, distraught at the loss of Rifke's 'purity', challenges God to restore it: "Work a miracle or you are no God." There is no miracle and Yankel, in self-immolating imitation of his God of Vengeance, throws Rifkele into the hell of his brothel.

The Director/Producer is a young Glaswegian Jew, Liselle Terret. The striking originality and professionalism of her work belies the fact that this is her theatrical debut. With one violinist, and minimalist, but imaginative, stage effects, she recreates the claustrophobic atmosphere of love and hatred, tenderness and brutality, the specific *shtetl* Jewishness and the all-embracing universality of Asch's masterpiece. The whole cast is excellent but Steve Rice, Alison Georgia and Theresa Aldridge convey, respectively, tragedy, experience and innocence most persuasively.

Andrew Herskovits

Record Review Erik Levi

In celebrating their 50th anniversary, the Dutch-based record company Philips have re-issued a selection of some of their most highly acclaimed compact discs at medium price. Amongst the first batch of releases are some very famous and justly prized chamber music performances, including the complete Beethoven Cello Sonatas with Mstislav Rostropovich and Sviatoslav Richter (464 677-2) and arguably the finest ever recordings of the Debussy and Ravel String Quartets, played with incomparable virtuosity and subtlety of nuance by the Quartetto Italiano (464 699-2). The orchestral items feature Bernard Haitink conducting Mahler's Ninth Symphony, together with the song-cycle *Des Knaben Wunderhorn* (464 714-2) a very generous coupling, although conductors like Bernstein and Barbirolli offer more emotionally charged interpretations of the Symphony.

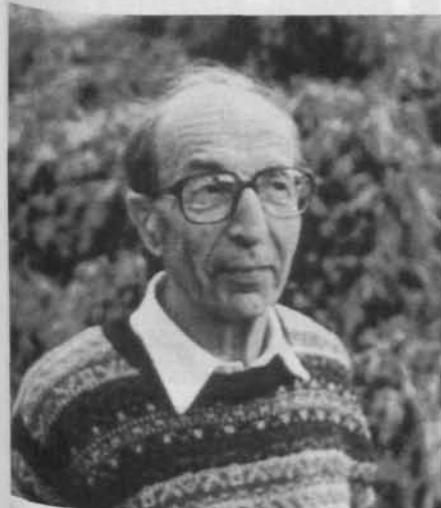
While many of these recordings were made back in the 1960s, new digital technology has enabled them to sound far more vivid than in the original incarnations. But more recent material from their catalogue has also been refurbished to great advantage. Thus Martha Argerich's reading of Rachmaninov's Third Piano Concerto, taken from a public concert in Berlin in 1982, fizzles with even greater energy and immediacy than before (464 732-2) whilst the clarity of fingerwork combined with beauty of tone and articulation make Mitsuko Uchida's version of Debussy's 12 Études for Piano (464 698-2) utterly compelling.

Predictably few items from Philips' chosen repertory stray off the beaten track though enthusiasts for Berlioz might well be interested to explore the little-known *Messe Solenne* (464 688-2) performed with great intensity and commitment by the Monteverdi Choir and Orchestre Révolutionnaire et Romantique under John Eliot Gardiner. An early work, composed when the French composer was only in his early twenties, it offers listeners a wealth of interesting and grandiose ideas, including some fascinating if unexpected thematic premonitions of the famous *Symphonie Fantastique*.

PROFILE

Richard Grunberger

Seeker after the ultimate



Prof Peter Landsberg

The fact that our meeting was to take place in the neo-classical splendour of the Athenaeum indicated that my interviewee was a denizen of clubland - that archetypal English institution, located near St James Park, which is this country's contribution to *douceur de vivre*. Having passed through the hallowed portals, Peter Landsberg showed me the Club's imposing staircase and Long Gallery overlooking Pall Mall with proprietorial pride. He has been a member of the Athenaeum for thirty years, and sits on various committees. He has also been a Professor of Physics for four decades, and when he reveals that his slightly older brother is Emeritus Professor of Mathematical Chemistry in - of all places, East Berlin - I begin to suspect genetic endowment. And, sure enough, the Landsbergs have been high achievers for at least three generations. The paternal grandfather was a civil engineer and bridge builder, the father of an architect who designed villas in the Grunewald, and the mother one of the first females to attend Heidelberg University and to qualify as a doctor.

Peter was born in 1922, lost his father early on, and in the Thirties attended the Kaliski Schule. This he remembers as a remarkable pedagogical institution, where 16 - year - olds wrote essays on Lessing's *Nathan der Weise* and the connection between Kant's philosophy

and The League of Nations. (The Jewish Museum, Berlin, is going to display three exercise books of his, complete with teachers' corrections, in a permanent exhibition of the Waldschule Kaliski, to be opened this September.)

In 1939 the Landsberg brothers came to London, where the elder attended University College as a fee-paying student, graduated, and joined the Free German Youth. Peter meanwhile made his unsubsidised way more laboriously, combining work with study, and enjoying little social life. Postwar, the FDJ enthusiast returned to Berlin and joined the faculty of the Humboldt University, headed by another *Remigrant*, Jürgen Kuczinsky. Peter who, after a brief spell in internment, had taken his first degree via the University Correspondence College, meanwhile worked for Associated Electrical Industries, who backed him for a PhD course at Imperial College. His resultant doctorate in solid state theory enabled him to obtain his first academic post, at Aberdeen. There he met his future wife, the daughter of the Parliamentary correspondent of the *Daily Express*, through which connection they received a wedding present from Lord Beaverbrook. She studied botany, and, after bringing up the three children of their marriage, has become a published authority on medieval gardens.

From Aberdeen, Peter went on to a chair at Cardiff and a similar post at Southampton, where (despite officially retiring 14 years ago) he is still engaged in research and writing. He has published numerous papers and several academic books - the most recent, for the lay reader, is particularly close to his heart. Called *Seeking Ultimates*, and subtitled *An intuitive guide to the cosmos* (Institute of Physics Publishing), it sets out to explain quantum theory, entropy, the expanding universe, and other migraine-inducing concepts in terms comprehensible to the man on the Clapham omnibus. I have not read the book, but I suspect it will be rather like its author - informative and yet discursive, humorous, but also slightly quirky.

Missing clue

For those wondering about Dr Arnold Paucker's collection (*June Profile*), the answer is : antiquarian books.

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INSIDE the AJR

Leeds

AJR Head of Community Relations, Ronald Channing, spoke to the HSFA about changes in the AJR's ethos, aims, its future, developments in the community, modernisation and how to widen its appeal. A brochure 'Friends for Life' has been produced giving detailed information as has a website www.ajr.org.uk - also written by Ronald. It is important occasionally to see in the flesh someone previously only known as a name in print and to be assured that the AJR remains in safe hands.

Rudi Leavor

Next meeting: 1 July - Stephen Smith MBE on "Development at Beth Shalom and Aegis."

Wessex

An audience of about forty gathered at the Normandie Hotel in Bournemouth for a discussion led by Mark Goldfinger on the current situation in Israel. The confrontational situation in Israel provoked a number of divergent opinions, which in turn appeared to reflect the strong opinions held in general by the Israeli public. Sunshine, tea, coffee and delicious biscuits rounded off a very thought-provoking and congenial afternoon.

William Bergman

Surrey

Rabbi Frank Dabba Smith gave a slide presentation on the history of the Leitz family, makers of the Leica cameras, and their unselfish efforts to help Jews during the darkest period. Rabbi Frank's depth of knowledge of the subject and photography in general were much appreciated. The event was hosted by Tony Freud who has extended his hospitality once again for a Summer Party in his delightful home and garden on Tuesday 14 August. Details will follow.

Vernon Saunders

Next meeting: 14 August - Garden party.

South London

George and Mary Vulcan showed their very interesting slides and photos of China. These included The Great Wall of China, the Yangste River (where, due to the construction of the biggest power dam in the world, the water will rise to such an extent that hundreds of villages will be submerged), Beijing (including the Palace of the Emperors and Chairman Mao's Mausoleum)

and Shanghai, a modern metropolis with 12 million inhabitants and quite a few 'McDonalds.'

Anne Poloway

Next meeting: 19 July - Susannah Alexander, Jewish Museum. 'The Jews of England'.

Pinner

Prof Paul Samet spoke about the bureaucratic stumbling blocks facing medical practitioners in the UK after fleeing the Nazis in 1933. The authorities' concern about competition for jobs meant that even well-qualified applicants were only permitted to join research teams. Requirements of the Services alleviated the situation during WWII; it was not until 1947 that the Government forced the profession to accept refugees. Martha McDonnell, who came to this country at age 17 and worked happily as an au pair and became involved in amateur dramatics gave an emotional rendition of some poignant poems. Mike Majus gave a fascinating glimpse of his heroic escapades after leaving his native Poland in 1938 including 6 years as a pilot in 112 Fighter Squadron. He also fought against the Egyptian onslaught in the 1948 War of Independence.

Walter Weg

Next meeting: 5 July - A musical trip round South Africa with Alf Keiles.

Brighton

Andrea Hammel, from the Centre for German-Jewish Studies at Sussex University, described the work of the Centre and illustrated her talk with slides including drawings and texts by Arnold Daghani and Selma Kahn. Such is the volume of donated archive material much of it consisting of the Elton-Ehrenberg papers - that a cataloguer has been engaged to classify and index it. A lively discussion followed the talk.

F Goldberg

Manchester

Graeme Atkinson, European editor of the anti-fascist magazine *Searchlight*, spoke about "the Far Right in Europe." His thorough knowledge of this seemingly intractable problem based in part on his long sojourn in Germany post-reunification which, he felt, had contributed to the re-emergence of the far Right there - led to a lively discussion during which members of the audience, with their own past experiences, did not always see eye to eye with the speaker. The topicality of the talk was emphasised by the race trouble in neighbouring Oldham.

Werner Lachs

KINDERTRANSPORT NEWS Ronald Channing

Bringing film of 'Kinder' to life



Bertha Leverton with children in Limburg

Bertha Leverton, founder of the Kindertransport reunion movement, has toured Germany with Warner Brothers' Oscar-winning documentary *Into the Arms of Strangers - Stories of the Kindertransport*, a film produced by Deborah Oppenheimer and directed by Mark Jonathan Harris. She was invited by head teacher Krista Pullman and cinema manager Thomas Rudolph to speak to 12-19 year-old pupils from the Limburg area.

After each showing, Bertha, who appears as a witness in the film, led a discussion, reaching 2,000 children in her first three-day tour. Initially the young audiences were shocked, but ended by responding enthusiastically. Bertha gains some comfort, when returning to the country which had spurned her, from finding a third generation, and their teachers, genuinely horrified at what they learn.

The tour's success led Mr Rudolph to invite Bertha to tour a further ten towns a gruelling schedule of 30 talks for someone of any age. She journeyed across Germany from Wuppertal to Baden-Baden, talking to students in the day and to adult audiences in the evenings. While she found it easy to talk to the children, whenever Bertha addressed adults - appearing as if stepping out of the film from history into the present - they were quite dumbfounded and often sat in shocked silence.

Bertha intends returning because she takes the opportunity to remind her German audiences that "it is their duty to make sure that right-wing neo-Nazis have no recognition. People of every race, creed or religion have the same feelings."

Kindertransport in Dewsbury

Thea Skyte

A recent exhibition on the Kindertransport at the Dewsbury Museum featured contributions from members of the Leeds-based Holocaust Survivors Friendship Association (HSFA) in the form of copies of personal documents and photographs. In addition, HSFA members spoke to visiting primary school children about their experiences as Kindertransportees.

The schoolchildren had obviously been well prepared for the visit. In the morning they had lessons in the 1940s "school room" and were introduced to some of the everyday problems, common artefacts and sounds of wartime. They learned about the evacuation of schools at the outbreak of war by packing a suitcase with essentials they would need and which were precious to them to take to strange places, away from home and Mummy and Daddy.

Through the role-play exercise, the children were able to relate a little to the HSFA members who told his/her personal story of coming alone to Britain in 1939. The children were invited to ask questions, which they did. Divided into groups, they discussed loneliness, making new friends, worry about parents, strange food, language. Another group played a specially devised board game tracing, on a large map of Europe, the journeys of several children from their various places of origin in Germany, Austria and Czechoslovakia to their different destinations in Britain. The day finished with a summing up session and accompanied viewing of the displays with the children, answering their questions. Most of the children (and some of the teachers) had probably never met a Jewish person before.

Towards the end of the exhibition's two-month run, a reception hosted by the Mayor of Kirklees was arranged for representatives of religious and community leaders, head teachers, teachers and Holocaust survivors. Trude Silman, Chair of the HSFA and Dr. James Smith, Co-Director of Beth Shalom Holocaust Education Centre, were among the invited speakers.



AJR Members, family and friends are invited to join in

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JULY		Afternoon entertainment:
Sun	1	Day Centre open - no entertainment
Mon	2	KT Lunch & Kard & Games Klub
Tue	3	Katinka Seiner and Laszlo Easton
Wed	4	The Geoffrey Whitworth Duo
Thur	5	Eddie Simmons accompanied by Bill Bradley, piano
Sun	8	Day Centre open - no entertainment
Mon	9	Kard & Games Klub
Tue	10	Tricia Dibb and Michael Heaton
Wed	11	Suzanna Marks with Janet Beale
Thur	12	Sylvia Eaves entertains
Sun	15	Day Centre open - no entertainment
Mon	16	Kard & Games Klub
Tue	17	Elizabeth Winton entertains
Wed	18	Margaret Opdahl with Michael Heaton
Thur	19	Melanie Mehta accompanied by Martin Sharpe, piano
Sun	22	Day Centre open no entertainment
Mon	23	Kard & Games Klub
Tue	24	Antonia Kendall, Stella Robinson and Susie Laurie
Wed	25	Stephen Baron, piano, Olga Baron, violin, and Nicky Baron, trumpet
Thur	26	Henry Lewis - Magician
Sun	29	CLOSED - Tisha B'av
Mon	30	Kard & Games Klub
Tue	31	Helen Blake, soprano, and daughter Siobhan

Announcements

Births

Finestone. Ruth and Eric together with Barbara Preston wish to announce the birth of their new granddaughter Ally Pippa, born to Amanda and Tony on 2 June, named in loving memory of her late grandfather Philip Preston (Pfeffer). Mazeltov to great-grandparents Frank Henderson (Manchester) and Sylvia Meleson (Wembley).

Deaths

Montague. Paul Ronald Montague (Paul Moser) aged 77. A Kindertransportee from Vienna, husband of Peggy (deceased) and Beryl. Late of Harrow-on-the-Hill and recently Sydney (Australia), ex RAF, father of Nicky, Bruce, John and their families, all living in Australia, brother of Edith Fischl-Lee (Sydney).

Condolence

The AJR wishes to extend condolences to Professor Michael Spiro on the sad loss of his wife.

Classified

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Day Centre

Optician. Dr Howard Solomons will be at the Paul Balint AJR Day Centre on **Wednesday 11 July** from 9.30am-11.45am.

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Obituaries

Alice Schwab

Alice Schwab, former *AJR Information* arts correspondent, has died aged 86. She was born Lisl Rosenthal in 1915 in Heilbronn where her parents were wine merchants. Although her first love was art, Alice took practical training as a bookseller.

After arriving in England in 1938, her first position was with a much-admired Quaker family, following which she went to live with relatives in London and to work for the Jewish Refugees Committee at Bloomsbury House to assist Anna Schwab who became her mother-in-law when she married Walter in 1942.

In 1939 Alice joined Marks and Spencer, determinedly coping with the bombing of an East London store. After the birth of her daughter Julia in 1950, Alice concentrated her efforts in support of *AJR's* Employment Bureau, and later Children and Youth Aliyah. From 1975 the Citizens Advice Bureau benefited from her help in finding employment for the over 60s.

A lifetime's devotion to collecting and appreciating art led her to accepting the important position of *AJR Information's* art correspondent, from where she

informed and guided her regular readers for a quarter century. Alice was a delightful person blessed with a warm gregarious personality who will be remembered with affection by her many friends at the *AJR*.

RDC

Rabbi Julius Carlebach

The son of Rabbi Joseph Carlebach, Julius Carlebach was born in Hamburg in 1922. He fled Germany in 1938, was interned on the Isle of Man, served in the Pioneer Corps and finally in Royal Navy Intelligence. His work at Norwood Jewish orphanage in the late 1940s fired his interest in children. He went on to qualify both as a rabbi and a sociologist and then spent a short period as rabbi in Kenya. From 1964 he entered academe, undertaking research at Cambridge University, lecturing in education at Bristol, finally taking up an appointment at Sussex University where he was later made emeritus professor. He was an executive member of the Leo Baeck Institute and co-editor of its Yearbook. In 1989 he became Rector of the Institute of Jewish Studies in Heidelberg until 1997 when he was made emeritus professor. A year earlier, the Federal Republic of Germany conferred on him the Commander's Cross of the Order of Merit.

Search Notices

Hugo Plaut. Born 1.10.1920 Westernkotten. Son of Siegmund and Johanna Plaut. Attended Ostendorfgymnasium, Lippstadt. Lived at Rosenthalerstr.26, Berlin, from 1937-1939 when he came to England on a Kindertransport. May have worked as a watchmaker or jeweller. Please contact Maria Peters, Bruchstr.11, 59597 Erwitte-Bad Westernkotten, Germany.

Witnesses who worked for the BBC or the British Government during WWII and gave information about the terrible situation of the Jews in Eastern Europe. Please contact: AVA Productions, The Netherlands. Fax: 0031 20 5689995.

Ellen Milewski (may have been called Rosa Miriam), daughter of Anton Milewski (born Naftali) and Klara (born Kreindel Frankel). Left Brandenburg-Havel, Germany for London in 1939. Information about her welcomed by her relative Rachel Fisher, 232 Lincoln Place, Brooklyn, NY 11217, USA. Tel (001) 718 622 6622. Email: eskinfish@aol.com

Lise Ruth, née Paechter, born 24 June 1933, **Hans Isaak Paechter**, born 25 June 1925 in Berlin and **Gerd Paechter**, born 19 April 1928 children of Kurt Paechter and Grete née Landau. Information, please call 020 8908 0582 (London).

Jewish refugees in Brittany during WWII. Researcher seeks contact from, or information about, refugees living in, or passing through, Brittany en route to other destinations. Please contact A-I Braun, Le Grand Mare, 56370 Le Tour-du-Parc, France. Tel: 0033 0297673307.

Gombinnen, Latvia (now Gusev). Would anyone whose parents or grandparents came from there or with knowledge about the pre-war Jewish community please contact MHM Harrison, 25 Frederick Rd, Edgbaston, Birmingham B15 1JN. Tel/fax 0121 454 2776.

Enid Balint (née Eichholz), widow of psychiatrist Michael Balint. Her whereabouts sought by Mrs Hilde Pearton, 47 Sutton Common Rd., Sutton, Surrey SM1 3HJ. Tel: 020 8644 3517.

Béla Linkenberg (may have changed his name to Laslo or Lloyd), born Nitra, Czechoslovakia, now aged 85+, last known to be living in London. One son Paul. May have owned his own taxi company. Sought by his second cousin Susan Westheimer, 155 Fisher Rd., Mahwah, NJ 07430, USA.

Photo with a history

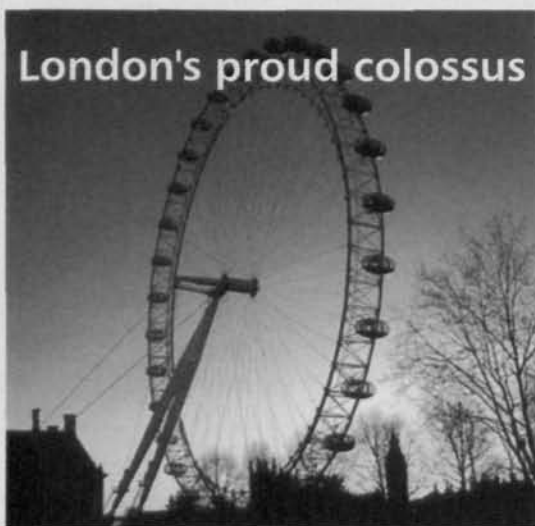
Frank Bright



Hidden, returned, taken to England in 1946, sent to Yad Vashem (who mislaid it between 1977 and 2000) this photograph shows part of my class at the Jewish School in Prague, and the two teachers Drs Brand and Glanzberg. By 1942, when the photo was taken, many of the pupils and their parents had been deported. The school closed shortly afterwards. The photo's publication in a recent newsletter of the Prague Jewish Museum has resulted in the identification of 29 of the 48 pupils, 42 of whom were murdered. Of the six survivors, the whereabouts of two is unknown.

The artist Chava Pressburger (née Ginz), in the class below mine, spotted the photo in the edition of the Museum's newsletter in which a review of her exhibition in Prague's Spanish Synagogue appeared. She recognised two of the girls - who had survived - as a cousin living in Prague and a friend living in Israel. Her brother Peter - who had been in the class above and who was killed in Auschwitz in 1944 - was editor of the clandestine newspaper *Vedem* (*We Lead*) put together by 12 to 14 year olds in the Theresienstadt ghetto (mentioned in Martin Gilbert's *Never Again* which accompanies the Imperial War Museum's Holocaust Exhibition).

London's proud colossus by Ronald Channing



David Marks,
architect of the
Millennium Wheel



PHOTO RONALD CHANNING

Dramatically cantilevered over the waters of the River Thames in the epicentre of London, the world's largest free-standing ferris wheel has rapidly captured the public's imagination. Its design, creation and erection were little short of miraculous according to the account given to the AJR-KT Luncheon Club by architect David Marks who, with his wife Julia Barfield, conceived and parented the scheme.

Towering 500 feet high over the South Bank, the Millennium Wheel boasts a host of record dimensions, including a 122 metre diameter rim connected by finely-tuned cables to a massive 220 tonne hub and spindle taking its weight and those of 800 passengers, like a giant bicycle wheel. Each of its 32 capsules, manufactured from laminated Venetian safety glass, rotates night and day constantly monitored by radio and controlled by computers to maintain the capsule floors' horizontality.

Millennium landmark

Entering a competition in 1993 for a construction designed to celebrate the millennium, Marks-Barfield took a magnificent flight of imagination to propose a state-of-the-art, continuously-turning, passenger-carrying giant wheel. Backed by the Evening Standard's editor Stuart Stephen and its architecture correspondent Mira Bar Hillel, they campaigned for planning permission from Lambeth Council. In 1994 a lucky break led to a partnership with British Airways, enabling detailed studies and designs to go ahead and consultations to

be held with the boroughs and a myriad aesthetic societies. Planning approval was readily forthcoming and the Secretary of State saw it as "boosting the economy of the South Bank".

The single contracting firm insisted on by the City banks eventually confessed itself unable to build the wheel. It was already October 1998, and rather than see the project's collapse, David and Julia decided to go it alone, approaching 20 financial institutions to secure funding from a German and a Japanese bank. To open on January 1st 2000 the two-year project had to be completed in just 15 months!

Unique construction

To meet this rigorous time constraint, uniquely, the wheel was built horizontally on artificial islands in the river, using one of the world's largest floating cranes. When completed it was winched into the vertical position and swung out over the river, to stand on just three points. After hundreds of safety checks and adjustments, the wheel rotated for the first time on New Year's Eve.

The designers set out to make the wheel "a light, elegant and futuristic structure" which is technologically extremely advanced. Unlike its controversial counterpart, the Millennium Dome, the wheel received no lottery funding, relying entirely on private finance. Already the recipient of more than 20 awards, it stands alongside the Empire State Building, the Eiffel Tower and St Paul's in public affection and as a source of Londoners' pride.

Newsround

Rewriting history

The Polish President is to apologise formally for the massacre of Jedwabne's Jews on the occasion of the 60th anniversary of the massacre in July this year. The monument blaming the Nazis is to be replaced with a new monument.

Looted paintings restored

Two Klimt paintings, together thought to be worth over £30 million, are being returned to the heirs of the original Jewish owners. In 1938, the original owners were forced to sell the paintings to an Austrian museum.

Austrian antisemitism

Ariel Muzicant, head of Vienna's Jewish community, has obtained judgement against Jörg Haider for his antisemitic statements. Meanwhile, a survey shows that 24% of Austrians believe their country would be better off without its Jews.

Spotlight on the Third Reich

Discussion of the Third Reich is right, says a high percentage of Germans, but many express themselves "fed up" with hearing about it. A survey conducted by *Der Spiegel* also finds that those polled want forgiveness for crimes committed by their forebears.

Berlin Holocaust memorial

Work will start this summer on the Berlin Holocaust memorial designed by Peter Eisenman. The site, near the Brandenburg Gate, will accommodate 2,700 concrete slabs in an area the size of two football pitches, reports *The Guardian*.

SS guard jailed

A guard at Theresienstadt has been sentenced to life for the murder and attempted murder of Jews in 1944. The prosecution recommended a life sentence for Anton Malloth both out of respect for the victims and as a deterrent to violent neo-Nazis.

Australian to be extradited

A Melbourne court has ordered the extradition to Latvia of Konrad Kalejs, an alleged Nazi war criminal who fled from Britain last year. The appeal process is likely to take several years.

Looted art trial

A British art dealer is defending himself in a French court against a charge of possession of a painting looted by the Nazis. He maintains he bought the Frans Hals painting in good faith through Christie's.

MK