

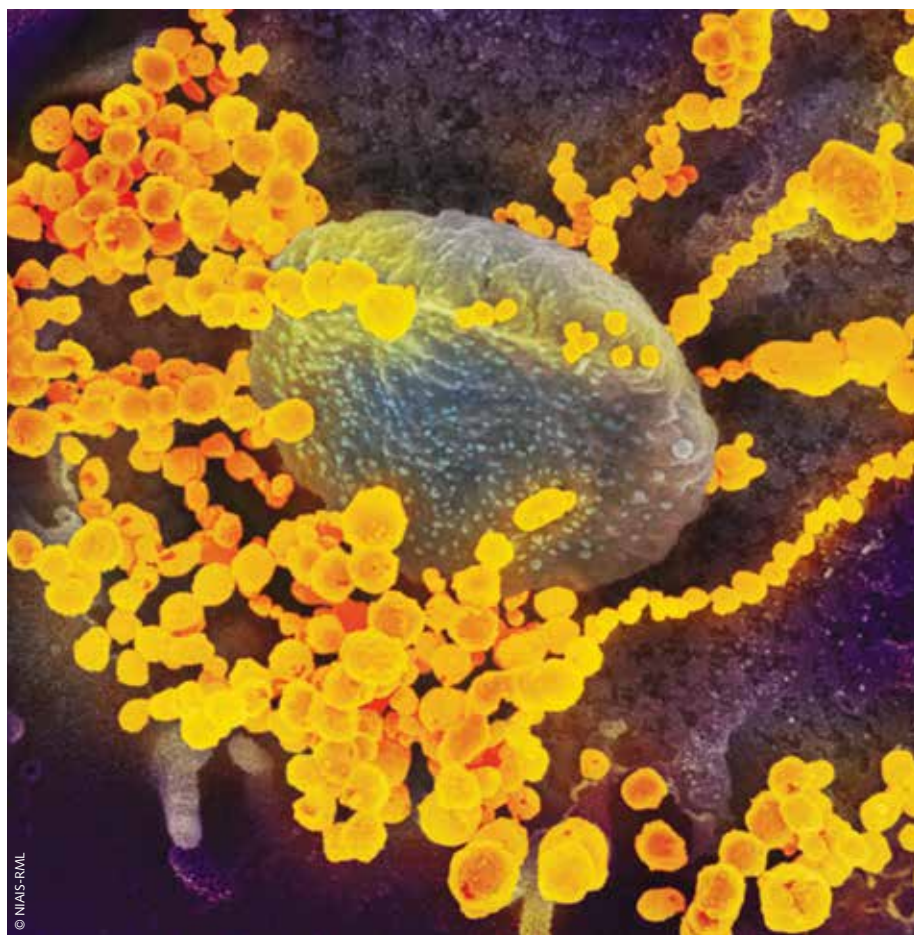


# AJR JOURNAL

The Association of Jewish Refugees

## A History of Disease

After these past months we are understandably preoccupied with illness, plagues and epidemics. Millions worldwide have been infected with Coronavirus from China to New York, tens of thousands have died in Europe alone.



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Sars-Cov-2 is the virus that causes Covid-19. This image shows the virus emerging from the surface of cells cultured in a lab.

Not surprisingly, people have looked to past plagues for comparison: from the death of Pericles and both his legitimate sons in Athens in 429 BC, killed by the plague, probably typhus or typhoid fever, to Daniel Defoe's *Journal of the Plague Year*, from

Camus's *The Plague*, set in his native Algeria to Thomas Mann's *Death in Venice*.

Back in January, Holocaust historian Nikolaus Wachsmann wrote a brilliant essay for the *Continued on page 2*

### ONGOING SUPPORT

The AJR continues to do everything possible to support our members during this pandemic. You'll find news of some of our recent activities in this journal.

We are delighted that so many members are now engaging with our digital outreach programme. Our weekly e-newsletter of lockdown ideas already reaches over 1200 people. Several ideas are included on the back page. Please feel free to share them and our e-newsletter details with your friends and family, and we would love to hear your own stories about how you are filling your time during this period.

Paying tribute in Berlin .....	3
Reflections on a better world after .....	4
AJR reaches a virtual audience .....	5
Letters to the Editor.....	6-7
Art Notes.....	8
High life, low life .....	9
Shedding extra light on a moment of history.....	10-11
The Gunzberg family saga.....	12
Letter from Israel.....	13
A quartet like no other .....	14-15
Obituaries .....	16-17
Reviews.....	18
Looking for.....	19
Why Don't You? .....	20

*Please note that the views expressed throughout this publication are not necessarily the views of the AJR.*

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## A History of Disease (cont.)

TLS, called "Being in Auschwitz", about "the historical reality of living and dying in Auschwitz." Wachsmann wrote a prize-winning book, *KL: A History of the Nazi Concentration Camps* in 2015.

First, he writes, in his essay, there was the weather. Each season brought its own terrors. "In spring and autumn," he writes, "heavy rains and strong winds drenched those toiling outside. A thick sea of mud covered much of the grounds and clung to tired feet and tattered clothes, encroaching even on prisoners' dreams." Worse was the summer: "The heat bore down on sunburnt inmates, who suffered more than ever from bugs and mosquitoes. Worse still was the maddening thirst, which left many mouths too dry to speak." Worst of all were the freezing Polish winters: "Thin uniforms and cheap barracks afforded little protection against icy gusts and snow. Winter, the prisoners knew, was the season of frostbite and amputations."

Worst of all was disease. Dysentery was a terrible killer, both in the ghettos and the camps. Worse than dysentery was typhus. "The wooden shavings and rotting straw on the bunks crawled with fleas and chafed against sore skins," writes Wachsmann. Conditions were overcrowded and unsanitary, diet was terrible.

It was typhus that killed Anne Frank in Belsen. Irma Sonnenberg Menkel saw her die. "Typhus was a terrible problem, especially for the children. Of 500 in my barracks, maybe 100 got it, and most of them died. Many others starved to death. When Anne Frank got sick with typhus, I remember telling her she could stay in the barracks – she didn't have to go to roll call... When she slipped into a coma, I took her in my arms. She didn't know that she was dying."

By contrast, it was illness that saved Primo Levi in Auschwitz. Shortly before the camp was liberated, he fell ill with scarlet fever and was placed in Room 8 in the Infectious Ward. The SS hurriedly evacuated the camp as the Red Army approached, forcing all but the gravely ill on a long death march that led to the death of the vast majority. Levi's illness spared him this fate. He wrote about this experience later: "there was enough soup for eight people, but not for *three hundred*. And so, we shut the door on those patients

next door. If we'd shared the soup among the others, we'd *all* have perished: as it was, we succeeded in saving a few lives in the dysentery ward."

In the past, Holocaust historians have written about German racist ideology, the bureaucrats who moved so many across Europe to the Polish camps, the Shoah by gas and the Shoah by bullets. But, increasingly, historians like Wachsmann have turned their attention to other aspects of the Holocaust, including disease.

In his monumental thousand-page book, *Final Solution*, David Cesarani wrote about the appalling conditions in the camps: "The poor diet ... and the bad water promoted dysentery." Later, he writes, "Light injuries incurred in the course of labour or as a result of beatings, which went untreated and were easily infected by dirt or flies."

The worst illnesses in the ghettos were dysentery, typhus and TB. "Dysentery," writes Cesarani, "was most severe in the summer and was aggravated because the Germans made it difficult to remove ... waste or contain it safely." In *Words to Outlive Us*, a book of eyewitness accounts of the Warsaw Ghetto, Michal Grynberg writes in his Introduction, "Famine led to typhus, typhus was followed by tuberculosis, and after that came the deportations." Thousands died of disease every month.

The illness the Germans feared most was typhus. "Typhus was commonly imported by refugees and the worst phases of the disease coincided with major inflows." There was not enough soap and certainly not enough private or public baths. "Typically typhus struck in the spring and raged until summer. It ravaged the most abject, the young and the old."

Two of the most devastating accounts of illness come from the recently published *With a Yellow Star and a Red Cross* by Arnold Mostowicz, his memoir about his time as a doctor in the Łódź Ghetto, and a new edition of Gisella Perl's *I Was a Doctor in Auschwitz*, published last year. Both are eyewitness accounts. Like Primo Levi's books, they are more interesting for anecdotal evidence than for data.

They confirm that the causes of many of these diseases were the same whether in ghettos or in camps. Bad nutrition, appalling overcrowding, poor medical provision and abysmal sanitation killed

so many victims of the Holocaust. They also highlight the terrible ethical dilemmas that faced doctors and show how little equipment doctors had. Dr. Perl describes how when she arrived at Auschwitz a Nazi officer told her, "Don't worry about instruments... you won't have any. Your medical kit belongs to me now." "I never saw him again," she writes.

Reading these terrible accounts of disease and epidemics we can only be grateful for a very different story: the extraordinary achievements of so many refugee doctors and medical scientists who came to Britain during the 1930s and '40s. Many rightly won acclaim and recognition: Professor Gustav Born, who did pioneering research into blood clotting, heart attacks and strokes, Professor Leslie Brent, whose work on immunological tolerance was the basis of transplantation biology, Sir Ludwig Guttmann, whose work at Stoke Mandeville revolutionised the treatment of paraplegic patients, the pharmacologist, Sir Ralph Kohn and the biochemist, Sir Hans Kornberg. A significant number were awarded the Nobel Prize, including Sir Ernst Chain for his contribution to the discovery of penicillin, Sir Bernard Katz, who was awarded the Nobel Prize for his work on the biochemistry of the nervous system, biochemist Sir Hans Krebs and Max Perutz OM, head of the Medical Research Council Unit for Molecular Biology.

The range of contributions is astonishing. From medical inventors like George Weisz and Rolf Schild to veterinary medicine, from genetics and immunology to ageing research and psychiatric nursing. Sir Martin Roth was the first ever professor of psychiatry at Cambridge, Nelly Wolffheim, Melanie Klein and Anna Freud pioneered psychoanalytic work with children.

The history of refugees and the Holocaust is always a complex story, a mix of achievement and suffering. In recent years, both the history of refugees and the history of illness during the Holocaust have started to come into their own as major areas of inquiry. Thanks to historians such as Nikolaus Wachsmann and David Cesarani our understanding is being transformed. This is a revolution in our understanding of the Holocaust. The Covid pandemic has made this new work even more relevant today and it will change the way we think about disease in history, perhaps above all, about the Holocaust.

**David Herman**

# Paying tribute in Berlin



**On Tuesday 12 May an AJR commemorative plaque was unveiled at the British Embassy in Berlin in dedication and memory of consular officials whose devoted efforts in issuing visas helped many thousands of Jews escape Nazi Germany and Austria from 1933 to 1939.**



Left to right: Deputy head of mission of the Israeli embassy in Berlin, Aaron Sagui; Ambassador Michaela Küchler, German Special Representative for Relations with Jewish Organisations at the German Ministry of Foreign Affairs and President of IHRA; Lisa Bechner from the Kindertransporte organisation; the British Ambassador to Germany, Sir Sebastian Wood.

The plaque was unveiled by the British Ambassador to Germany, Sir Sebastian Wood, accompanied by Ambassador Michaela Küchler, German Special Representative for Relations with Jewish organisations at the German Ministry of Foreign Affairs. The event was live-streamed to over 100 AJR members during a special online event which also included input from The Rt Hon Lord Pickles, in London.

From Adolf Hitler's assumption of power in January 1933 until the outbreak of war in September 1939, staff at the British Embassy and Consulate in Berlin and the consulates in other German and, from March 1938, Austrian cities worked to expedite the emigration of Jews from the Third Reich to Britain.

Following the annexation of Austria, Nazi persecution of the Jews prompted such an exodus that, in April 1938, the British government introduced a visa system. Visas were issued by the Embassy and Consulate, whereas previously the decision whether or not to admit a refugee to Britain had been taken by immigration officers at the port of arrival. The greatly increased workload fell on the staff of the embassy and consulates, who were frequently guided in their decisions by considerations of common humanity rather than by strict adherence to official guidelines. Thanks to them, some tens of thousands of Jewish refugees were issued with visas

that enabled them to emigrate to Britain and in all probability saved their lives.

At the unveiling event Sir Sebastian Wood said, "The plaque on the Embassy pays tribute to the bravery and compassion of diplomats such as Frank Foley, Margaret Reid and their staff. It also pays tribute to the many Jewish refugees who escaped Nazi Germany with British visas and rebuilt their lives in exile. Whenever our common values are threatened, individuals can make a huge difference and, as in this case, save peoples' lives."

The Rt Hon Lord Eric Pickles, the UK Special Envoy for Post-Holocaust Issues said: "These visas were the difference between life and death. These brave souls never let petty rules get in the way. When the bureaucracy ground to a halt they stepped in to grant visas on the spot. AJR was founded in 1941 by many of those who had fled Germany and Austria on these. Without them, the AJR may never have existed and gone on to serve the Jewish community of Great Britain, as it does today, with pride."

AJR Trustee, Frank Harding, who devised the commemorative plaque scheme, said: "It is a personal honour and the AJR's great pleasure that we are recognising the heroic work of all those British officials whose actions enabled many thousands of Jews in Germany and Austria to flee Nazi oppression. Without their diligent work,

often going beyond their remit, many more thousands would have perished.

"This is the 14th plaque in AJR's commemorative scheme and the first one to be unveiled outside the UK. Siting the plaque at the British Embassy in Berlin is hugely symbolic, especially during the year of Germany's Chairmanship of International Holocaust Remembrance Alliance (IHRA). It is our great hope that as well as fascinating passers-by, the plaque will help form a tangible link in the story of refugees' escape from Nazism and the sanctuary they received in Britain. This plaque, along with the others in our scheme, help bring the past into the present and perpetuate the memory of the Holocaust."

Michaela Küchler, President of IHRA, said: "The history of the Holocaust would be incomplete if it did not tell the history of those who helped. There were those who hid Jews, who provided them with false identities or who issued visas guided by humanitarian convictions rather than by bureaucratic considerations. I am glad the plaque at the British Embassy in Berlin tells their story."

The British Embassy plaque in Berlin has now been added to the interactive map on the AJR website which lists all 14 plaques, with photographs and information about each one.

# Reflections on a better world after

**Just as WW2 and Brexit finally came to an end, so will the Coronavirus Covid-19. Just like WW2 and Brexit there will be no going back to how we were before, only going forward to a new normality. Each calamity or crisis gives us the chance to go forward to a better 'new world' if we do enough thinking and planning ahead.**

After WWI there was to be no more war and so no preparation was made. WW2 overtook us completely unprepared. Nor was there any adequate preparation during WW2 for a better world after. When the war ended, the extent of the damage was vast beyond anyone's comprehension. It would have been impossible to find and bring to justice those who planned and carried out crimes so enormous. Most of the perpetrators were never brought to justice and instead carried on running the country, though not governing it. To quote Mary Fulbrook "This was not only because of the sheer scale of the crimes and the numbers involved ..... any comprehensive legal reckoning would have burst the bounds of the courtrooms of Europe and stretched beyond the lifetimes of prosecutors". I cannot recommend highly enough Fulbrook's book, *"Reckonings: legacies of Nazi persecution and the quest for justice"*. Too long we have avoided facing the enormity of both the unimaginable reality of human violence against humans and the unpreparedness and failure to think and plan ahead beforehand.

So we entered a new norm without the belated reckoning that Fulbrook only brought to our notice in 2018. But will

we take notice? We have had 20 years of commemoration annually around 27 January, and 30 years of increasingly commendable Holocaust education, yet these have not enabled us to control racism, while genocide is allowed to proceed again and again. Although there are improvements in life for many people – and certainly not all - these two issues have become part of the 'new norm' after WW2. Is that acceptable?

How far were we prepared for the catastrophe of Brexit? Three and a half years of bitter splits and conflicts. How much thinking and planning and preparing was done before the fatal referendum in 2016? When was there any meaningful understandable exit strategy and is there any even now that we are overtaken by a third catastrophe - the coronavirus? We had at least five years warning of an inevitable pandemic (see Bill Gates TED-talk [www.ted.com/talks/bill\\_gates\\_the\\_next\\_outbreak\\_we\\_re\\_not\\_ready](http://www.ted.com/talks/bill_gates_the_next_outbreak_we_re_not_ready)) but the focus was on the Brexit conflict and we still have little idea of, or plans for, the after-Brexit new norm as we are plunged into a new turmoil of un-preparedness for dealing with Covid-19.

But at least we can prepare now for a better world and a better new norm after the virus has been controlled. In our physical isolation we have time and the virtual IT means to remain socially connected and do some sharing of experience and ideas for creating A Better World After. Our present world is ravaged by human abuse of its resources and human abuse of other humans. We have been seduced by decontrolled capitalism into the fantasy that anyone can have everything they want. Greed has run amok, especially greed for power. Many countries are totally controlled by oppressive power-crazy regimes,



weakened by their fear of a coup or a revolution into becoming ever more distrustful and oppressive. The problems are legion. I have no answers but I do believe that if enough people get together in small enough groups (creative think tanks) to share experiences and ideas, some potential answers will emerge.

How many people, as yet, take seriously the part they might play in creating a better new norm? Margaret Thatcher would have had us think there is no such thing as society. However, society can only fully exist if every member puts playing a role in it a priority over self-centred interests. Without this, there is the danger of sliding into servitude and slavery under the total surveillance grip of a totalitarian regime.

**Ruth Barnett**

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# AJR EVENTS DRAW BIG VIRTUAL AUDIENCES

Last month, despite being in national lockdown, hundreds of AJR members were able to take part in different events using our online videoconferencing platform.



As well as watching the unveiling of a commemorative plaque in Berlin, as reported in our article on page 3, AJR members enjoyed a number of other educational and commemorative events during the last few weeks.

Top of the popularity chart was our special VE Day commemoration event, featuring a fascinating discussion between biographer and historian Dr Helen Fry and award-winning broadcaster Robin Lustig. Among other things, they talked about the pivotal role played by Secret Listeners – including Robin’s own father, Fritz Lustig - in shortening the Second World War. Their discussion is still available to view on [www.youtube.com/watch?v=m6Oq6u3ReMo](https://www.youtube.com/watch?v=m6Oq6u3ReMo)

Also very popular was our conversation with **Bart van Es**, author of *The Cut Out Girl*, on 19 May. The winner of the 2018 Costa Book Award, *The Cut Out Girl* is

the enthralling story of a man’s search for the truth about his family’s past, and was described by *The Times* as “Superb. This is a necessary book – painful, harrowing, tragic, but also uplifting.” Our conversation is on AJR’s Youtube channel.

A couple of other events were also in preparation at the time of going to press:

**Countering Holocaust Denial.** We held an online panel discussion with Robert Williams, of the United States Holocaust Memorial Museum and a member of the US delegation to the International Holocaust Remembrance Alliance, and the UK’s Mike Whine. These two world leading experts addressed Holocaust denial and distortion in Britain and across the globe. **This took place on 21 May.**

**The emotional impact of visits to places connected with family history.** Aimed primarily at the second generation, this event included presentations from and a

discussion between David Clark, Professor and Chair of Experimental Psychology at the University of Oxford and Teresa von Sommaruga Howard, second generation registered architect and systemic family therapist. **This took place on 26 May.**

If you would like to watch the recordings of any of these events please look on the AJR’s Youtube channel (<https://www.youtube.com/channel/UCrv6R-JLnlqrALUVupRP7nw/>). Please also click the ‘subscribe’ button on the channel.

In addition to these ‘national’ events, we also organised several smaller online events for particular AJR regional groups. For example Sheila Gewolb from The Board of Deputies of British Jews spoke directly to our Manchester and Liverpool members, while our Hertfordshire group enjoyed speculating about what went on behind the cameras on the set of *Casablanca*.

## BE THE LIGHT IN THE DARKNESS

Next year’s Holocaust Memorial Day events are to be inspired by the call to action “Be the light in the darkness”, inviting people to consider different kinds of ‘darkness’, for example, **identity-based persecution, misinformation, denial of justice; and different ways of ‘being the light’, for example, resistance, acts of solidarity, rescue and illuminating mistruths.**



The writer and comedian David Baddiel, who confronted Holocaust denial in a recent documentary, joined the Holocaust Memorial Day Trust in launching the theme. “Most Holocaust deniers now are trolls on the internet. Their main aim is to create pain and offence. They are more dangerous, they disseminate their stuff more widely and young people are more attracted to it,” he said. “The more you examine and show the

absurdity of Holocaust denial, the more someone telling the truth, particularly a survivor, burns stronger,” he added.

HMD 2020 saw an unprecedented 17,000 events marking the 75th anniversary of the liberation of Auschwitz, with more than 4,500 schools, prisons, faith groups, libraries and community groups taking part.

# Letters to the Editor

The Editor reserves the right to shorten correspondence submitted for publication and respectfully points out that the views expressed in the letters published are not necessarily the views of the AJR.

## MISSING AUTHOR

At the head of the review (May) of the book about *Zeitspiegel*, the German-language publication of the Austrian Centre in wartime London, the name of the author is missing. It is Jana Waldhör, and her name deserves to be highlighted, as a member of staff at the Literaturhaus in Vienna. The Österreichische Exilbibliothek at the Literaturhaus contains an extensive archive of materials relating to the forced emigration of Austrians after 1938. Under its previous director, Dr Ursula Seeber, and her successor, MMag. Veronika Zwerger, the Exilbibliothek has always been a source of assistance and support to those researching in the field, including myself and a number of my colleagues at the Research Centre for German and Austrian Exile Studies at the University of London. In 2011, the Exilbibliothek hosted the exhibition *Stimmen der Flucht: Österreichische Emigration nach Großbritannien ab 1938 (Refugee Voices: Emigration from Austria to Great Britain from 1938)*, which Dr Bea Lewkowicz and I created from materials in the AJR's *Refugee Voices* archive. In 2017, Jana Waldhör and Claudia Geringer of the Exilbibliothek came to London to collect material for the wonderfully evocative volume *Küche der Erinnerung: Essen & Exil (The Kitchen of Memory: Food & Exile)* and for the exhibition of the same name.

Anthony Grenville, London NW6

**Note from Editor:** We apologise for omitting Jana Waldhör's name from the review which appeared in the printed version of the May Journal. We are now in direct contact with the author, who is apparently a fan of our Journal and "usually reads it in the Austrian Archive for Exile Studies here in Vienna."

## VE DAY

I want to share my thoughts and feelings on the anniversary of the end of the Nazi era. It is difficult to realise that, in the context of the long run of human history, this most horrible period of massive cruelty, death and destruction

lasted less than 25 years - from the foundation of the Nazi Party in 1920 to VE Day in 1945. I want to thank and remember all the people who eventually helped to bring this dreadful regime to an end.

I call myself the lucky refugee. Unlike many millions - Jews and non-Jews - who lost their lives, my parents and I survived. I left my native Austria in 1939 as a 10-year old child on a Kindertransport train to Belgium, to escape from Nazi persecution. I am grateful to the people of Belgium and to the wonderful family who gave me a home in Brussels for a year. I am grateful to the people of this country who accepted me and gave me a new home in England in February 1940. I was able to grow up here, raise a family, work and make a contribution - and now, age 91, remain in good health.

In 1947 my parents and I were naturalised (strange word!) and became British citizens. I am proud to be British while acknowledging the Jewish, Austrian and European roots and culture that contribute to my identity. I am grateful to my wife, Donnie, who has shared the last twenty years of my life and makes lockdown bearable.  
*John Farago, Deal, Kent*

## A GENEROUS OFFER

As a member of AJR who has severe sight impairment I use Hearing Books. These I get from RNIB's library and some I buy. Over time I have bought a number of books ranging from novels to history by well-known authors. I have a number of them in German and would be pleased to give them away to any German speaking member who would be interested. If they ring me on 0115 998 9144 or email me at gerrybob@talktalk.net I would be pleased to post the discs.

*Bob Norton, Nottingham*

## LEOPOLDSTADT

Of course Victor Ross has every right to disagree with me (May) about the

merits of *Leopoldstadt*, the play written by Sir Tom Stoppard, whose run was so sadly curtailed by the outbreak of the coronavirus. In contrast to Victor Ross's forecast of doom, there is absolutely no doubt in my mind that it would have continued to run with full houses, as it had done hitherto. Mr Ross is also wrong in asserting that many critics struggled to praise the play. Except in the Times all the major critics gave it either four stars or five. Even then, the Times critic felt he had to explain why he did not rate the play so highly by writing a special column in defence of his views. Where I do agree is that the play will have difficulties in making a return to the West End. Sonia Friedman Productions were very generous in allowing Sir Tom to have such a big cast. After the lockdown I would have thought this to be unaffordable. Finally, I should like Mr Ross to explain what he meant by arguing against the use of "contemporary English". Would he have liked the play to have been performed in Yiddish, German, or English as spoken in the days of yore? I agree with him that the play ticks off every Jewish dilemma from antisemitism to Zionism but why not? And why not in contemporary English that everyone can understand?  
*Peter Phillips, Loudwater, Herts*

I cannot help but make a comment on Victor Ross's letter. I saw the play and thought it was well acted. The problem was that most of the audience was Jewish. It is never too late to tell the story or to understand ones background. I hope it does come back so that many non-Jewish people go to see it, because it is by a well-known person. Many years ago a book called '*Last Waltz in Vienna*' saw the light of day and also explained what happened in Vienna around the same time.

*Erich Reich, London N6*

## WHAT'S IN A NAME?

On a recent cruise three table companions were from Cardiff. They all lived close to the orthodox Synagogue

and were sometimes called in to switch lights on or off on Shabbat. I asked them if they knew what they were called in Jewish circles. They did not: I told them. I knew the term *Shabbosgoy* all my (long) life but had never met one: now I met three at the same time.  
*Rudi Leavor, BEM, Bradford*

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### THE BOY IN THE STRIPED PYJAMAS

I agree with the critical comments made about this film (May). This has led me to think about the most influential book I have read by a child survivor from the camps.

I write as a non-Jew unless the story of a young Jewish girl marrying into my family in 1838 is correct. It has been enough to influence my view of the world. For me the best book is: *Boy 30529: A Memory by Felix Weinberg*. If it was possible to make a film of this story (with the consent of his family) it would be very powerful but I am not sure if children should be asked to take part in such a film.

So please just read the book.  
*D H Dobson, Cambridge*

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### A REASON FOR ANTISEMITISM

The problem on everybody's mind is the coronavirus. It has been mooted that it was 'caused by Jews'. It reminds me of the Jews of Vienna being accused of causing the pestilence. Immediately following however, is the question of food and where to get it. It was only during the war years that this matter was of importance - after winning the war, of course. Making sure that I was on the right track, I bought my first shares, which were Marks & Spencer's and Tesco. In particular, M&S gave the holders free shares on a regular basis. The Jewish owners of the company eventually sold the business which plunged, together with the share price. I had lost interest by then and therefore lost considerably.

A hitherto lesser known company –

Amazon, made the headlines, but by then I couldn't be bothered. Going forward a number of years, the company turns out to have become the world's leader in the supermarket business. My interest in the share market started to get rekindled. Somehow, I felt that it was going to get big, as it bought up other companies. It turned out that it was owned by a Jew, which thereby meant that the three biggest food companies in the UK are Jewish owned. Furthermore Bezos, the owner of Amazon, is the world's richest man. What better reason for antisemitism? Karl Marx was possibly right in forecasting that there will only be one or two companies in the world, but he did not mention that they would be Jewish.  
*Fred Stern, Wembley, Middx.*

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### PRAISE INDEED

I wanted to let you know that your news e-mails are the best I have seen from any of the organisations I subscribe to. Such interesting features and suggestions, and really easy to access the links on 'here'. Keep up the current format please.  
*Diana Saville, London SW19*

As a regular subscriber to AJR I watched the fascinating VE Day programme with Helen Fry and Robin Lustig, one of the best I have seen. Could you please let me know if it has been recorded as a friend of mine would very much like to watch it, if it is available?  
*Miriam Mark (address withheld)*

**Note from Editor:** *AJR's Online VE Day Commemoration with Helen Fry and Robin Lustig is available to view on <https://www.youtube.com/watch?v=m6Oq6u3ReMo>*

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### EVERY CLOUD

In November 2008 in the 8th district of Vienna (Josefstadt) all 23 Stolpersteine were recorded in a book. A photo of my mother appears on the cover and it was strange to see her looking at me from the numerous Viennese bookshops.

My two children and I were invited to several days of events in Vienna at this time and housed in a lovely hotel. The organiser had a rota of people prepared to tend the Stolpersteine. However, friends who visited subsequently returned with photos of my Mother's dirty, uncleaned stone.

Mid-April this year I received a phone call asking for "Elfriede from Vienna". It was one of the researchers of the book who lives in the 8th district and she was distressed at the neglected stone.

With extra time on her hands as a result of the Coronavirus pandemic she had washed the stone and sent me a photo of its shiny reincarnation. She says in the future she will organise a rota of conscientious people.

Some good has come from the Covid-19 crisis!  
*Elfriede Colman, London WC1*

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### A RECOMMENDATION

I am reading Mary Fulbrook's latest book *"Reckonings"*. A chapter a day (or sometimes more days) is all I can manage as it needs reflection, discussion and digestion in small manageable 'bites', even though it is very readable in style. The contents are disturbing and yet it is an absolute must for anyone involved in Holocaust education and/or commemoration. It exposes so many myths that have grown up since VE Day and even explains why they have been created, along with exposing in uncomfortable detail a chronicle of all we know so far that DID really happen and was largely avoided, covered up, denied or simply ignored and passed over as irrelevant. It is of huge relevance right now in understanding the current, very different crisis we are in but were similarly totally unprepared for and therefore sleep-walked into it and currently lack transparency to understand what is visibly taking place around us.  
*Ruth Barnett, London NW6*

# ART NOTES: by Gloria Tessler

We may think of Titian in terms of voluptuous nudes and the silken texture of his painting, but there was another side to the great 16th Century artist. He was inspired by myth and metaphor; he loved beauty but also the idea of human transformation, for which Ovid's *Metamorphosis* was pure grist to his mill. Fortunately his patron, Phillip 11 of Spain, a known womaniser, gave him carte blanche to paint all the erotica he liked.



*Perseus and Andromeda* by Titian  
(first ever temporary loan from the Wallace Collection)

The National Gallery launched Titian's seven large scale mythological paintings, **Titian Love, Desire, Death** in its first exhibition of these so called *poésies* paintings in the UK since 1704. In one of the most voluptuous, Danae, imprisoned by her father, is impregnated by her lover, the Olympian god Jupiter, in the form of a golden shower. In another transformative painting, the luckless Actaeon is doomed to be turned into a stag for innocently stumbling across the nude figure of Diana, goddess of the hunt, bathing with her nymphs.

The National Gallery's own *Death of Actaeon*, conceived as part of the series, completed a decade later but never delivered to Phillip, reveals a much darker mood than the rest of the series. The scene is a bucolic woodland through which a partially bare-breasted Diana chases the man who saw her nude, and has begun to turn him into a stag. Dark, rolling clouds foretell his sad fate as he is killed by his own hounds

*Diana and Callisto* offers a disturbing parable for our own times. Jupiter transforms himself into Diana, in order to rape one of her forbidden nymphs, who is then ostracised by her mates. After giving birth to a son Callisto is turned into a bear by Jupiter's jealous wife Juno. But on the point of being killed by her own son out hunting, Callisto is saved by a remorseful Jupiter, who transforms them both into the constellation of the Great Bear and the Herdsman. As a god,

unlike the wronged Acteon, Jupiter gets off scot free!

Titian contrasts beauty with clumsiness. In *The Rape of Europa*, Jupiter falls in love with the Phoenician princess Europa and turns himself into a snow white bull which Europa mounts and is dragged to the sea and then to Crete where Jupiter rapes her. These are violent subjects and, in this painting, Europa flails clumsily on the back of the bull, which stares outward with a knowing look while cherubs plummet down from the skies. The awkwardness of Europa's plight belies the awful subject matter, but it was probably considered humorous in its day. There is more ungainliness in *Perseus and Andromeda*; (first ever temporary loan from the Wallace Collection in its 119 year history). An elegant and fatalistic Andromeda, chained to a rock, sees her saviour swivel chaotically from the sky, looking anything but a conquering hero.

Another sad tale is that of *Venus and Adonis*, in which Venus implores the handsome Adonis not to hunt wild animals. In Ovid's story he disregards this advice and is killed by a wild boar. There is an awkward rear view of the beseeching Venus, while Adonis surrounded by darkening clouds tries to hold her off.

These beautiful narrative works tend to make you ponder the poignancy of the story rather than focus on the

brilliance of the painting. But all heaven and earth seem present in the entwined figures and the power of the clouds. It's all about people getting their just deserts.

The NG has been closed during the lockdown, but *Diana and Callisto*, *Diana and Acteon* and the *Death of Acteon* can all be viewed on their website.

[www.nationalgallery.org.uk/exhibitions/titian-love-desire-death](http://www.nationalgallery.org.uk/exhibitions/titian-love-desire-death)

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# HIGH LIFE, LOW LIFE

When Katherine Whitehorn wrote an article in the Observer describing herself as a slut it echoed around the world. Here is a key sentence: "Have you ever taken anything out of the dirty-clothes basket because it had become, relatively, the cleanest thing?"



The Colony Room was one of Soho's most notorious drinking dens, known for its clientele as well as its artistic clutter

Continentalers have often wondered whether the English are indifferent housekeepers or just different. There is evidence either way: the gold-standard work, Mrs. Beeton's *Book of Household Management*, a 19th century ode to organisation and cleanliness, is still quoted today and Thomas Crapper's gift to the nation in the shape of the WC's U-bend is a triumph of hygiene as well as a prime example of nominative determinism.

Set against this is the new slovenliness Katherine Whitehorn acknowledged, that "many things are in the wrong room - cups in the study, boots in the kitchen." (May I add literature in the loo.)

There is the evidence of one's own eyes. As a house guest I have opened a wardrobe to a cascade of dirty linen, walked into a kitchen with a sink full of several days' dishes. It can happen after one of those dinner parties where the conversation sparkles and the silver is dull.

No one is embarrassed about such failures. "I bet my fridge is messier than yours," can be an ice breaker. Is this, as so often in this country, a matter of class, with the few surviving toffs having their daily baths before changing for dinner, while the squeezed middle-class, no longer able to afford domestic help, live in a mess?

There is a weekly television programme "Filthy House S.O.S" which features a home so badly neglected that professional help has to be called in to scrape the penicillin off the walls and stop vermin from raising families among the piles of old newspapers. "Utterly disgusting," beam the pros as they tackle the lavatory. The star of the show is the filthy house, not the cleaned up version. Yes, there is also a popular programme called "Your house made perfect."

The most unprepossessing house in England may well have been home to the Colony Room Club in Soho's Dean Street, haunt of raffish artists, actors and eccentrics,

where they could bridge the gap between reality and themselves and (originally) between pub closing and opening times. A dingy staircase led to the bar. Drinking to the point of oblivion was the common purpose to which a carpet rank with dust, dirt and decay bore witness. Members complained when it was finally replaced so Francis Bacon sprayed it with champagne to make them feel more at home. Jeffrey Bernard, member for the low-life constituency, claimed it wasn't champagne but something much more personal.

I was at the Colony only once. The low life did not appeal to me. I chose the high life of bucolic bliss, listening to the birds in the trees, to Romanian fruit pickers berating their Polish gang masters in basic English. I relished a life lived in one of those modest jewels in peace-loving England's crown where a carpet is more likely to be stained with claret than with blood.

**Victor Ross**



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# Lives in Focus: Shedding extra

**Dr Bea Lewkowicz, Director of the AJR's Refugee Voices Archive describes how the luxury of extra time afforded by the national lockdown has enabled her to learn more about her interview subjects and world history.**

When we launched the AJR Refugee Voices Archive website last November, I could not have envisaged that six months later we would be dependent upon digital resources to connect to the outside world. Since November we have added more material to the website and made it more user friendly and it is now popular among researchers who normally visit archives and libraries which are currently closed. These researchers can search our website and then request access to specific interviews which we digitally provide. It is very gratifying to know that our Archive can help researchers and students in these interrupted times.

Another upside of lockdown is that I can further research many stories in our Archive. A recent discovery illustrates the power of these interviews in providing micro histories of historical experiences and also how different interviews, with no obvious connection, can sometimes link to each other in an unusual way.

My discovery concerns interviews with Edgar Feuchtwanger and Margaret Simmons. **Edgar Feuchtwanger** was born in 1924 in Munich. His father was the director of publishing firm Duncker and Humbolt and his uncle a well-known writer, Lion Feuchtwanger. Edgar's family lived in the Grillparzerstrasse in the district of Bogenhausen and he attended the Maximiliansgymnasium. In February 1939, aged 15, Edgar was sent to the UK, first staying with a family in Cornwall, then starting Winchester College in September 1939, where he was joined by his parents.

**Margaret Simmons** was born in Ellrich in 1906, where her father owned a textile factory. She grew up in Nordhausen in Thuringia, got married in 1926 and settled in



Edgar Feuchtwanger, younger and older

Cologne. She came to the UK in 1937 after having had to leave her son in Germany and divorce her non-Jewish husband. She worked in domestic service and was later interned as an 'enemy alien' on the Isle of Man. She is the oldest interviewee in the Refugee Voices Archive. I interviewed her in 2003 and remember it very clearly. She was 97 years old and highly eloquent. Early in the interview she talked about meeting Hitler while she was staying at Hotel Dreesen in Bad Godesberg. This is how she describes her encounter:

"And on one holiday we went to Bad Godesberg, to Rheinhotel Dreesen, at the same time as Hitler with his crew was coming to the hotel, and young Dreesen showed me full of pride the rooms and bathroom he had prepared for Herr Hitler and Goebbels. And I remember the morning when Hitler came downstairs and all the guests were assembled in the hall of the hotel. I was standing in front with my little boy in his Bavarian lederhosen, grey chequered with green cuffs and so on, and Hitler went straight to my son, touched his cheek, and said, 'Wo kommst du denn her?' And John became quite red in his face and said, 'von Köln.' And a photographer was standing outside, photographed Hitler doing his raised arm and just caught me at the steps of the hotel. Later, our manager at the hotel insisted that I had to give up the photograph, that I shouldn't keep it. For me, it was all fun, because I never thought that

Hitler was anybody to be taken seriously. He didn't impress me somehow. He came down, very erect and stately, down the stairs, so to be noticed by everybody".

Recently one of my colleagues noticed that our interview with Edgar Feuchtwanger also describes seeing Hitler at close proximity, as Edgar lived almost opposite Hitler's private residence at 16 Prinzregentenplatz. I decided to look in more detail at both Margaret Simmons' and Edgar Feuchtwanger's interviews. Here is how Edgar Feuchtwanger describes living near to Hitler:

"We lived in Bogenhausen, yes. And, of course, at the corner of Grillparzerstrasse and Prinzregentenplatz lived from 1929, Herr Hitler. In the same sort of second floor flat, similar to the one we lived in. You could see it down at the bottom of the road... I can't have been more than eight, nine. In those days - this must have been perhaps 1933 or that time - you could still walk past his flat, at other times, particularly when he was in it, it was all, you know, the people were kept to the opposite sides of the road and it was quite wide there, it was the sort of end of the square and in the early days you could walk past it and...well I remember walking past it. I thought: I'll have a look at the bell push and see if it says Hitler...and it didn't actually. It said Winter, who was by then his housekeeper.

"Another thing I remember was that he

# light on a moment of history

came walking past and suddenly he came out and he was in a... I think there was only one car there. It must have been fairly early in his chancellorship. He was wearing a mackintosh, you know, with the belt, and a sort of trilby hat. It might have been a Tyrolean hat you know. I'm not even sure it didn't have a feather in it. And there were a few people around, not very many - of course nobody knew him then - and those that were around shouted: 'Heil Hitler', and he lifted his hat like that and got in the car, which wouldn't ever have been the case much later on, you know. Later on, the routine was: there were his cars lined up, four or five, you know, those big black Mercedes, and then suddenly the driver would get in and start the engine. And then his SS bodyguards would come out, you know, and a clattering, all the boots on the pavement, taking their seats in all the three or four cars there were. And then he would come out like that [gestures] and get in behind the driver and whoosh off. It's funny one does remember sort of visual images when one is small".

Later in the interview Edgar Feuchtwanger describes what he saw in 1934 on the first day of the *Röhm Putsch* (Röhm Purge) - a series of extrajudicial arrests and executions of the SA (Storm troopers) leadership and other political opponents ordered by Hitler to consolidate his power and alleviate concerns of the German military.

"What I distinctly remember was: it was a Saturday morning; it was light, sort of seven, half past seven, quite light. I heard a lot of noise and I went to the window, and I could only just look over the windowsill and I could see there were cars outside Hitler's flat, and people were rushing in and out. You heard that jackboot sort of noise on the pavement and that was obviously Hitler's motorcade being prepared to go out to the Tegernsee to beard Ernst Röhm and have him arrested and have some of the others shot and that was 30 June 1934... I don't know whether Hitler actually stopped at his flat before going to beard Röhm, who was at the time on the Tegernsee in the Hotel Hanselbauer'

The specificity of the locations in both interviews, the Hotel Dreesen in Bad Godesberg and the private flat of Hitler on



Margaret Simmons, younger and older



the Prinzregentenplatz, really enrich these accounts. It is so much more tangible to imagine history in specific locations and it also makes me think of Hannah Arendt's notion of the 'banality of evil'. I would have never thought about the small detail of what name appeared on the bell of Hitler's residence in Munich if it was not for Edgar Feuchtwanger's account. But there is more than locations linking Edgar's and Margaret's interviews, it is also the dates. Margaret Simmons is very specific when asked about her encounter with Hitler: "That can be dated exactly because Hitler left the next day to Munich because of the *Röhm Putsch* in Munich".

On reading this I realised that Margaret and Edgar were describing two consecutive days in 1934: 29 and 30 June, which is remarkable. I then discovered it was no coincidence that Hitler was in Bad Godesberg on 29 June. He was meeting Propaganda Minister Joseph Goebbels and SS commander Sepp Dietrich, who on 25 June had requisitioned substantial ammunition and weapons from the Ministry of Defence. Dietrich was ordered to go to Munich and make two SS squadron available. In the early hours of 30 June Hitler flew to Munich and, after stopping off at the Bavarian Ministry of Interior, drove with his entourage to the Hotel Hanselbauer, the spa hotel where Röhm was holidaying, to arrest him and other

SA leaders. They were brought to the Stadelheim prison in Munich and executed, and Röhm was shot on 1 July. In the days that followed over 1000 people were arrested for treason across Germany and nearly 200 people were killed. On 3 July this political action was legalised on the basis that it was '*Staatsnotwehr*' (in defence of the state).

The Röhm Purge is considered a watershed moment by many. It consolidated Hitler's power and demonstrated the willingness of the regime to commit murder and go outside the law. While we can learn about this event from history books, I am grateful to Margaret Simmons and Edgar Feuchtwanger for bringing my attention to these two days in June 1934. The next time somebody mentions the Röhm Purge, I will not only think of the bigger political picture but of the historical details we normally don't hear: the Hotel Dreesen in Bad Godesberg (which is still a prominent Hotel) and the Hotel Hanselbauer (which changed its name to Hotel Lederer and only closed down in 2017) in Bad Wiessee on the Tegernsee. I will also think of the 10-year-old Edgar watching events unfold from his window in the Grillparzerstrasse.

The full interviews can be seen on <https://www.ajrrefugeevoices.org.uk/> and Dr Bea Lewkowicz can be contacted via [bea@ajr.org.uk](mailto:bea@ajr.org.uk).

# 'Before memory lapses'

## THE GUNZBURG FAMILY SAGA

**The National Portrait Gallery has two portraits of Aileen Mindel ('Minda') Bronfman de Gunzburg, photographed being modelled by Jacob Epstein in 1952. She was a daughter of Samuel Bronfman; he left Bessarabia for Canada, where he made his fortune as a whisky distiller, not least during the USA's Prohibition years, 1920 to 1933. In 1953 she married the French Baron Alain de Gunzburg; his family, as it happens, had made much of its fortune supplying beer and vodka to the czar's troops in the nineteenth century.**

The von Günzburg or de Gunzburg family (ennobled in 1871 by a grateful grand duke of Hesse after he secured a loan) were one of those wealthy families of industrialists and bankers who in the late nineteenth century ascended to what the French call *'la haute juiverie'*. This was an informal network that, laced together through business and, as important, through marriage, linked the Gunzburgs with other prosperous clans such as the Rothschilds and Sassoons in London; the Warburgs in Hamburg and the Oppenheims in Frankfurt; the Ephrussis (*The Hare with Amber Eyes*) in Odessa and Paris; the Von Gutmanns in Vienna; the Camondos in Istanbul and Paris; the Herzfelders in Budapest; and the Ashkenasys in Odessa.

In her recently-published 'family biography', *The Gunzburgs*, Lorraine de Meaux, a French historian with a special knowledge of Russia and its Jews, gives an example of the way the network operated. The czar in 1882 needed money; acting as go-between, the

Gunzburg bank in St Petersburg passed on the request to the Rothschilds in London; they initially said they could not buy Russian government bonds because of the 'unsatisfactory condition of the Jewish question'.

With her full access to the dispersed Gunzburg archives, Lorraine de Meaux helps the general reader better understand the history and persecution of Russia's Jews: how, during the religious wars in the sixteenth and seventeenth centuries, the papacy's anti-Jewish campaigns prompted many Jews to move east from German-speaking Europe (Günzburg is a small town in Bavaria); how Russian governments severely restricted where the heavily-taxed Jews could live and what work they could do; and how the philanthropic Gunzburg family spent much of its time, wealth and energy working for their education and emancipation.

The Gunzburgs had settled in today's Belarus and Ukraine before their improved status enabled them to leave the Pale of Settlement and move to St Petersburg, where they would lobby the government. It was there that Horace de Gunzburg in 1880 persuaded Alexander II to support efforts to encourage Jews to learn new vocational and farming skills. The society he and other like-minded Jews set up, known by the acronym of its Russian title ORT, flourishes around the world to this day.

Ultimately, as we know, the efforts of men and women such as the Gunzburgs failed. The pogroms forced thousands to flee westwards, many to the frontier town of Brody, a 'Calais' of the time, in Austria-Hungary's Galicia, and thence to Vienna's Leopoldstadt and beyond. As for the Gunzburgs, many had already left Russia by the time of the Russian revolution. Regarded as 'counter-revolutionaries', their homes and treasures were confiscated after 1917.

Fortunately, they were well-established in Western Europe, especially in France,



Aileen ('Minda'), Baroness Gunzburg 1925-85, being sculpted by Jacob Epstein

where they had early on opened a branch of their bank. There, one daughter married the finance minister of Napoleon III, while a son, Pierre, married Yvonne, a member of the wealthy French *Deutsch de la Meurthe* industrial dynasty. (Most Gunzburg marriages were to other Jews).

It was Pierre and Yvonne who played a role in France's *Kindertransport*: they founded the *Comité pour sauver l'Enfant* and bought properties throughout France to house young Jewish and non-Jewish refugees. Then they themselves had to flee. They found temporary refuge in Vichy France and ultimately reached the United States.

Two members of the family perished in Auschwitz, while others served in the British, French and United States armed forces or fought in the *Résistance*.

One of Pierre and Yvonne's grandsons is Peter Halban. He came to Britain from the United States as a child - his mother's third marriage was to Isaiah Berlin, the Oxford philosopher. Today, with his wife Martine, he publishes books by Israeli, Jewish and Palestinian writers, amongst others. He told me his relatives wanted to relate the Gunzburgs' history and their philanthropic activities 'before memory lapses'. Lorraine de Meaux's pioneering work - the Halbans published the English translation - has certainly achieved that.

**Martin Mauthner**

# LETTER FROM ISRAEL

BY DOROTHEA SHEFER-VANSON



## ANIMATION FILMS OF THE HOLOCAUST



It sounded like a crazy idea when I first heard about it. My son and daughter-in-law, who make animation films,

were commissioned by Yad Vashem to make several short films about Holocaust survivors, possibly with a young audience in mind. I was not involved in any way with how they set about getting the job done, but from time to time mention was made at the Friday night dinner table about their progress on the project and the difficulties involved.

The process began about a year ago, when the Yad Vashem World Holocaust Center in Jerusalem published a tender for the project. I find the idea of making animation films about Holocaust survivors as being admirable in and of itself. I don't know how many film-makers submitted entries, I only know that one of the teams whose projects were accepted was that of my son and his wife. Naturally, I was interested to hear about it, and proud of their achievement. With a typically quirky touch, they have named their 'production house' for their pet pooch: <http://moofa.info>

The first step, as far as I could understand, was to go and interview the four individuals whose life-story Yad Vashem had decided should be made into a film. From seeing the results, which have just now been made public on social media, I gather that several teams were involved in making similar films about other survivors, so that now twelve such films are up and running. It can't have been easy for these members of the younger generation to go and speak to the survivors, but it seems that the subjects were eager to tell their tale. The number of survivors is dwindling daily, giving added importance to the task of recording their experiences, but each film presents each individual in a unique

and personal way.

Of course, every Holocaust survivor's story is different, but there are also similarities between them. Thus, most of the survivors were children or teenagers when the war broke out. And so were still together with their parents and siblings. Most of them endured life in a ghetto and one or more concentration camps, as well as experiencing flight, hiding, searching for food or shelter, hunger, imprisonment and privations of various kinds. Most of them lost all or most of their family members. Just as it is heartbreaking to hear their stories as they tell them in their own words, it is equally heartwarming to learn how some of them survived and were even eventually reunited with lost family members after the war.

Each film starts by clearly stating the name and place of origin of the subject, and we the audience are immediately plunged into a different world, a nightmarish world in which anything terrible can and does happen. Some of the stories involve remarkable kindness on the part of Germans or local villagers in various countries, while others tell of horrors, medical experiments, forced labour, and of course the ever-present hunger and search for food.

It requires a tremendous amount of confidence, creativity and imagination to take a personal account of suffering in the Holocaust and turn it into a series of visual images which have both artistic value and the ability to convey genuine emotion. In some cases the survivors tell their story in their own voice as the film unfolds, while in others their words are spoken by actors. I personally found the survivors' own accented voices – often cracked with age or emotion – more moving than the clear-cut tones of the actors, but in some cases I gather that the use of actors was unavoidable. I have been told that there are plans to have the narration, which is currently in Hebrew, translated into English for the benefit of audiences abroad. Here is the link to one of the films which, although narrated in Hebrew, can easily be understood by observing the moving scenes <http://moofa.info/bythesea>

I must say, however, that I am full of admiration for the thought, care and artistic creativity that has obviously been invested in the project. It is no mean feat to have tackled the weighty topic of the Holocaust and turned it into a fascinating and aesthetically pleasing animation film.

## A LOCKDOWN RHYME

Stay at home, as asked, even if you find it tough.  
Help contain the virus, which has proved so rough.  
It is much worse than not shopping or going out,  
Working at home, or hearing your children shout

Use the time you have never had before  
To do that long outstanding, unpleasant chore.  
You'll feel the satisfaction once you have it done.  
When things get better, your backlog will be gone

Discover what you may learn or to like to do -  
Jigsaws, reading, music, a new activity for you.  
Things have been much worse in the past -  
Any senior citizen will tell you, if you ask.

You now have i-phones, e-mail, iPads and the rest  
To contact family and friends, to wish them the all best,  
Which you can do from the comfort of your home  
Instead of, during the war, queuing for a public phone.

Look up, look ahead, be of good cheer,  
Sooner or later, good times will be here.  
Who knows when we can back be on the street?  
But I look forward to that, so you and I can meet.

**George Loble**

# A QUARTET LIKE NO OTHER

**“The world’s best string quartet” was how the achievements of the Amadeus String Quartet were summed up in a 1973 TV broadcast, arranged “as an affectionate tribute” to celebrate its 25th anniversary. In 1948, three Jewish refugees from Austria, Norbert Brainin, Siegmund Nissel and Peter Schidlof, and a British-born Jew, Martin Lovett, had formed a partnership which, as an accompanying article in the *Radio Times* put it, “was to transform the musical public’s attitude to chamber music”.**



Forty-seven years later, Martin Lovett – who was the last surviving member of the Amadeus String Quartet - has just passed away. So it seems timely for the AJR Journal, whose relationship with the Quartet dates back to its foundation, to look back at this talented group of musicians.

Norbert Brainin, the founder and leader of the Amadeus, came here as a refugee when he was only 15. Born in Vienna on 12 March 1923, he studied there until 1938. There was no artistic background in his family, but his parents could not fail to recognise his musical talent.

When Brainin was seven, Yehudi Menuhin made his debut in Vienna. His concert made a deep impression on Norbert, who began to learn violin. He studied with various teachers, among them Frau Rosenfeld, a former student of Professor Carl Flesch. After two years she advised Norbert to study with Flesch in London. Norbert and his family came at the end of 1938. He studied with Flesch for only six months before the latter moved to Holland, recommending Max Rostal as his successor.

As an “enemy alien” Brainin was unable to work as a musician but had to do war work as an unskilled labourer. In spite of the heavy work to which he was neither accustomed nor suited, he tried to keep up

his violin playing. But he did not have the strength to combine the two activities and had to give up his music. At the end of the war he took up his studies again, this time without the help of a teacher. Just a year later he won the “Carl Flesch Medal” and was engaged as a soloist with the London Philharmonic Orchestra in the Albert Hall.

Brainin had always been extremely interested in chamber music and in 1947 he founded a quartet with two fellow Austrian refugees, Siegmund Nissel and Peter Schidlof. The fourth member of the quartet, Martin Lovett, was also Jewish but British-born. In 1948, they made their debut at the Wigmore Hall with such success that many engagements resulted, and the Amadeus String Quartet soon became well known. In 1950 they were sent by the British Council to Germany and Spain, as the first British artists to perform after the resumption of diplomatic relations. Norbert was now the proud owner of a ‘Guarneri’ violin, a generous gift from some friends who believed his talent deserved an instrument made by a luthier as equally respected as Stradivarius.

The year 1953 brought the first of numerous American tours, and in 1958, on their first world tour, the Amadeus gave 110 concerts in eight months, visiting America, Canada, Hawaii, Japan, Hong Kong, New Zealand, Australia and South Africa. During the whole season they gave

190 concerts and made many recordings, first with Westminster Recording Co. and later with His Master’s Voice and Deutsche Grammophon-Gesellschaft.

The Amadeus’ swift rise to fame culminated in May 1960 in the award of the O.B.E. to Norbert Brainin. An article in that month’s issue of *AJR Information* (the predecessor to this Journal), written by Paul Lichtenstern, speculated that “This honour bestowed on him will, it is certain, neither affect his character nor his artistic integrity. He is modest by nature and more conscious of the great responsibilities fame has brought to him, than of fame itself. It means constant hard work, leaving but little time for his few hobbies. He likes reading, is a keen photographer, and goes to the theatre and cinema as often as he can manage. He also loves to drive his car, especially when on holidays with his wife and his ten-year-old daughter. During the last few months he has, on many occasions, again proved himself as an outstanding artist, acclaimed not only as a master of the violin but—and this is a most rare combination—also of the viola. We congratulate him most heartily on his great achievements and wish him continued success for the future. We can be proud and grateful for the credit he has brought to us “Jewish refugees” and, in a wider and far more important sense, to the musical culture of Great Britain.”

**Jo Briggs**

# The End of an Era

Amadeus Quartet, by Milein Cosman, pen and ink 1960s



The following article is extracted from the respected cultural website [www.slippedisc.com](http://www.slippedisc.com) and appears here with the kind permission of its author, Norman Lebrecht. The full article can be read at <https://slippedisc.com/2020/04/beethoven-gets-serious-at-last/>

“When I first met the Amadeus Quartet they were in advanced middle-age and in no mood for banter. At a photo session for the Sunday Times magazine, one of them burnt the sleeve of his jacket on the bright lights and was muttering about damages. The other three could not get out of our studio fast enough. There was not much I could say or do to lighten the atmosphere. I registered them at the time in my young mind as ‘the serious quartet’, not realising that there happened to be a work of that name by Beethoven, or that all string quartets are pathologically serious when it comes to themselves and their work. Show me a smiling string quartet and I’ll hazard a guess they are about to break up.

Over time, I got to know the Amadeus better, meet their wives and heard about the struggles they had endured to become the premier quartet of their time. Forming a string quartet is tough and, initially at least, unrewarding. The travel is arduous, the hotels uncomfortable, and the fees

have to be split by four. Most quartets break up in the first couple of years on the road. The Amadeus were just starting to make records on British Decca when Elsa Schiller, head of Deutsche Grammophon, heard them in Berlin and signed them to her label. Elsa was a survivor of the Theresienstadt concentration camp. She was looking for a counterweight to some very well established German quartets with an unpleasant Nazi record. The Amadeus fitted the bill.

They became Deutsche Grammophon’s go-to quartet for core classics. Their 1952 recording of the *Serioso* has a raw contrariness that rubs against the grain of their sleek and unmemorable competitors. The stereo version of the *Serioso* in 1960 is, if anything, even more muscular and self-assertive while achieving a transcendent ethereality that helped define their style.

Back in England, they persuaded Benjamin Britten to write them a quartet but they showed scant interest in other new music. Playing classics was hard enough if they were to maintain supremacy in an increasingly competitive field with crack American and Russian groups crowding out the ranks. The Amadeus had just signed on to record a second Beethoven cycle for Deutsche Grammophon when, in August 1987, the violist Peter Schidlof suffered a fatal heart attack on a Sunday afternoon in the north of England. “He was the one who was least often satisfied,” said the critic Bernard Levin. The group could not continue without him.

## OBITUARY

### MARTIN LOVETT

Born: 3 March 1927, London  
Died: 29 April 2020, London



Martin Lovett was born into a musical family; his father was a cellist with the Hallé and the London Philharmonic Orchestra. Aged 15, Lovett won a scholarship to study at the Royal College of Music. Here, he met Suzanne Rozsa who later became his wife for 55 years.

In 1947, he joined up with three Austrian émigrés from Hitler’s Vienna to form the Amadeus String Quartet. He often joked how he had to learn German fast to stay abreast of the other three, but he added his own dry English wit to what could be on occasion a combustible ensemble. Colleagues, friends and family alike reported that he was always fun to be around.

When the quartet came to an end after Schidlof’s sudden death in 1987, Martin taught chamber music courses at colleges and festivals around the world. As a member of the Amadeus Quartet he was awarded an OBE and received the German Grand Cross of Merit and the Austrian Cross of Honour for Science and Art.

He is survived by his second wife, the Dutch writer Dorinde van Oort, and his children Sonia and Peter.

# OBITUARIES

## HEDY FRANKS née Werner

**Born: 19 January 1928, Brno**

**Died: 15 July 2018, London**

**Hedy was born into a comfortable middle-class life in Brno. Daughter of a dentist, she had a happy, secure childhood.**

During the 1938 Sudeten crisis they moved to live with family in Bulgaria but, reassured by Chamberlain's promise of 'Peace in Our Time,' they returned to Czechoslovakia after the Munich agreement. In 1939 Hedy had a place on Nicholas Winton's Prague Kindertransport – but as an over-protected only child, her parents could not face sending her alone into the unknown. After the Nazi invasion Hedy attended a Jewish school and the family was thrown out of their spacious flat, forced to live in one room within a shabby 'communal house.'

In spring 1942, together with most of her family, she was deported to Theresienstadt. In 1945, when the camp was liberated, out of the wider family only she and her mother Emmy were still alive. From the transport that took her to Theresienstadt 56 of the 1001 deportees survived. She rarely spoke of this experience, although she recorded an interview with the Spielberg Foundation.

In 1946 Hedy and her mother reached the UK on domestic

visas. She was generously welcomed by the Kochman family, staying with them for two years, as her mother suffered serious mental health problems. At a B'nai Brith social she met Felix Franks (Frankfurter) a young serviceman originally from Berlin. They married in 1950 and lived happily together for 66 years. Felix became a scientist and their life involved several relocations – from Yorkshire to Cambridge, also Pittsburgh USA. Hedy loyally followed him and made a welcoming home for Felix and their daughters, Suzanne and Carolyn.



When they first married Felix was still an impoverished student, so Hedy worked to support them in a range of secretarial jobs. As the children grew older she again took on paid work in a range of roles. In Cambridge she joined a big research project, transcribing and publishing multiple volumes of Charles Darwin's letters, becoming an expert on Darwin's life.

After retiring in 2000, they moved back to London, nearer to family and to their five beloved grandchildren who were always welcome in their Finchley flat.

### Suzanne Franks

## LORE GORDON née Heimann

**Born: 9 June 1923, Wuppertal**

**Died: 31 March 2020, Bromley, Kent**

**Covid-19 has achieved what Hitler and the Blitz failed to do - to quench an adventurous, positive and generous loving spirit.**

Lore's parents profoundly influenced her character, inculcating in her a deep sense of fairness, equality, honesty and faith. Her mother Karoline, a Lutheran postman's daughter, met Lore's father, Josef, the 'boss's son' at his family's department store in Wuppertal, north Germany. Josef, later a Chairman of the Jewish Community, worked in the family's department store until the Nazis caused it to close. His great faith sustained him in Theresienstadt. In the immediate post-war period, he was appointed Director of Housing, a position that required absolute probity as it involved finding accommodation in a town where only 35% of the housing stock remained.

Lore met her eventual husband Alfred when she joined a Jewish sports club in Wuppertal. After Kristallnacht in November 1938 Alfred was taken to Dachau concentration camp, and on his release brought her news of her father, who had also been incarcerated.

Arriving in England in January 1939, Alfred helped the Oxford Refugee Committee to bring children to safety on the Kindertransport, with the help of sponsors in England. Lore, aged 15, gathered the necessary details in Germany and sent them back to him by return of post. She and her sister Ursula, aged just 13, were ultimately two of those children. At least one of Alfred's cousins thanked Lore for saving his life by this means.



Miss Gertrude Buchan welcomed Lore to this country. When, as an SRN, she was called up, Lore was transferred to Miss Buchan's brother, Mr. and Mrs. Harry Buchan (of the John Wood tobacco firm) and their daughter Joy. All remained lifelong friends.

In May 1940, Lore was interned on the Isle of Man and only released in December. She 'did her bit' in a factory in Ealing, while

*Annelise Goeritz celebrating her 100th birthday in 2015 with her nieces and their husbands*



## ANNELISE CLARA GOERITZ (Aunty Li)

**Born: 23 November 1915, Berlin**

**Died: 2 February 2020, London**

**Annelise Clara Goeritz was the eldest daughter of Arthur and Anna, sister of Annemarie, aunt to Susan and Yvonne, great-aunt to Raphael, Doron, Talia and Alex, and great-great-aunt to Leo and baby Rocky.**

In pre-war Berlin she had lived through the Great Depression and the horrors of Nazi Germany and, with her sister, arrived in the UK in May 1939. Tragically, her parents were never able to leave Germany.

In 1998 Oskar, her husband of 42 years, died. She was then a mere 83. No-one, not even Li, could have imagined quite how long the rest of her innings would be. She lived independently in her bungalow in Mill Hill into her late 90s. She passed the century mark with great spirit and no less than five separate parties and was overjoyed to receive a birthday card from the Queen.

We all thought she was unstoppable. But a fall the following year landed her in hospital and subsequent recuperation at Sydmar Lodge. She came to realise that she would be better looked after in this sociable and stimulating atmosphere than living on her own in the bungalow.

And at Sydmar she thrived, because she loved people. All the staff were infected by her friendly, warm and welcoming personality and

cheeky sense of humour. She was of small stature, but of big heart, always excited to see family and friends. And she was never happier than when recalling events of decades ago in exceptional detail – she had an impressive memory.

What kept her young all these years? Maybe it was her sense of humour and fun, undiminished with age, that enabled her to deal with the loss of her parents in such horrific circumstances. Nothing in her English life could have been a fraction as bad as life in Nazi Germany. (Or maybe it was her penchant for a cheeky glass of Harvey's Bristol cream sherry!)

We shared a love of gardening and I would help her, sometimes to her delight bringing horse manure from the stables nearby for her compost heap. Li and Os had a mini orchard in their back garden – apples, pears, peaches (which she would personally pollinate with a paintbrush if the bees were too slow off the mark), redcurrants and herbs. She made jams and jellies faster than she could eat them. She once asked one of us to buy some jam, only to cancel the order. After a root around in her kitchen she had found some redcurrant jelly from more than 30 years ago. Wipe off the mould, good as new. She wasn't fussy.

**Alex Sylvester**

Alfred had joined the British Army, initially in the Pioneer Corps and then the RAOC. They were married in July 1942.

When the Nazis made schooling difficult, Lore was apprenticed to learn dressmaking, the idea being that she and her mother would support the family when they emigrated to America, while her father found a footing there. That plan never materialised. In England, Lore spent six happy weeks at Bromley Girls' Grammar School improving her English - and doing the Lambeth Walk in the Lower Corridor. At Bromley Art School she gained a City and Guilds' Diploma in dressmaking. Lore's thirst for knowledge remained undimmed and when her three children were old enough, she proved her capability as a mature student by passing 'O' Levels in French and German, and training to be a teacher. She taught at Secondary level for many years, with Needlework as a main subject, plus English, Maths and German. The guidance

and support she gave her pupils certainly came naturally to her kind nature. As one former pupil said, 'She tried to be stern but couldn't be'. Many of her students stayed in touch, attending her 90th birthday party, visiting and writing when they could.

Lore and Alfred were honoured in 1993 by being asked to appear on a television programme in Wuppertal. Although a politician naturally took centre stage, Lore and Alfred's contribution was marked by the people of the town who came up to talk to them the next day.

Alfred and Lore moved from Bromley to Bickley in 1987. The road that now goes through the site of their old house is called "Gordon Way" in their honour.

Alfred died in 2003. In 2004 Lore fulfilled a lifelong ambition to ride on the Trans-Siberian Railway to Lake Baikal, accompanied by her daughter Margaret, and grandsons Jacob

and Joseph. The locals were amazed to see a family group with an octogenarian babushka instead of the usual twenty something backpackers! Aged 95, she travelled with Margaret and a carer friend on Eurostar to Paris for the weekend.

Lore moved back to the centre of Bromley after Alfred's death, then to a care home in Sundridge Park, one road down from her early home with the Buchans. Her eldest son, Richard, died aged 21, but Margaret and Barrie remained devoted to her.

Lore's positive nature and zest for life, her pragmatism, fairness, generosity, loving care and, above all, her infectious laugh and beaming smile inspired many to take a gentler path. She enriched so many people's lives that the world is a poorer place without her.

**Margaret Gordon**

# REVIEWS

## DEFYING THE HOLOCAUST: TEN COURAGEOUS CHRISTIANS WHO SUPPORTED JEWS

by Tim Dowley  
SPCK Publishing

War produces the most unlikely heroes and this fascinating book tells the story of ten incredibly brave Christian individuals who risked their own lives to help Jews in peril. Being improbable made Nazi suspicion less likely and all had a strong conviction that they should save their fellow men from the horrors of racial persecution, transports and death. Some stumbled on desperate escaping Jews almost by accident but their courage and that of those around them never faltered even if it cost their own liberty and lives. Their selfless and tireless efforts involved working with other networks and resistance workers to obtain money, forged documents and passports spanning several European countries.

Mother Maria of Paris – later Saint – was a twice-married mother leading an unorthodox life as a nun. She set up a refuge in the French capital first for Russian refugees and later for sheltering Jewish fugitives. In Vienna Rev Hugh Grimes and Rev Frederick Collard were two elderly Anglican parsons in antisemitic pre-war Vienna who issued baptismal certificates to 1800 Jews enabling them to obtain exit visas. Scottish matron at the Mission school in Budapest Jane Haining remained to care for Jewish boarders after her colleagues left.

In Haarlem Dutch watchmaker's daughter Corrie ten Boom helped hide Jews and resistance workers – she was taken to Ravensbrück but later released – apparently as the result of an administrative error. Even in Germany Dr Elisabeth Abegg was at the centre of a group hiding Jews after her close friend was sent to Auschwitz. Amazingly Stanislaw Leszczynska a Roman Catholic midwife delivered 3,000 babies in Auschwitz – where she was sent for helping Jews in Poland – defying

orders to kill them at birth. In Belgium learned monk Dom Bruno Reynders spent much of the war concealing Jewish children in family homes and religious houses at great risk to himself.

"Vatican Pimpernel" Monsignor Hugh O'Flaherty helped conceal fugitive Jews in religious houses, churches and private homes under the eyes of vigilant German soldiers. Committed Swedish Lutheran Pastors Erik Perwe and Erik Myrgren at Victoria Church, Berlin helped hide and rescue "submerged" Jews. Finally Elsie Tilney - a single nonconformist missionary in Paris used her administrative role in the German internment camp Vittel to conceal the identity of Jewish inmates, one even hid in the bathroom of her superior accommodation!

The stories unfold against a history of the horrifying war situation sparking the desperate need of the rescue work as Jewish mortal danger increased. In the midst of horror the most remarkable saviours and resistance workers arose. Indeed the most compelling thing about the book is the number of different personalities it embraces – especially as they worked with others – including the eccentric and colourful. Each chapter features different characters and handy information boxes highlight the most important points helping separate one from another. Photographs bring everyone to life. The author draws on records and diaries with background about family, education and peacetime life as well as later honours bestowed including recognition from Yad Vashem as Righteous Among the Nations.

Janet Weston

## THE BOOK WOMAN OF TROUBLESOME CREEK

By Kim Michele Richardson  
Sourcebook Landmarks 2019

It's interesting to see how we are all coping with isolation at the moment isn't it? As we can't go out, we are having more things brought to us. Shopping is delivered, books are downloaded, and family are brought into our living rooms via FaceTime and Zoom. Our current situation certainly had a bearing on how I reflected on



A pack horse librarian delivering a book

*The Book Woman of Troublesome Creek*, a hard copy of which was delivered to me during lockdown by an Amazon driver.

This novel depicts the Kentucky Pack Horse Library Service, which existed during the 1930's. The service was driven by both the lack of available libraries during the Depression, and the high rate of illiteracy amongst the inhabitants of the remote towns of Eastern Kentucky. The librarians, mostly women, trekked through the Appalachian Mountains on horseback, delivering books and magazines to their patrons, who might not receive another visitor for weeks at a time. They helped them to learn how to read, and would read to those who were beyond learning.

The book depicts the trials and tribulations of Cussy Mary Carter, who will let nothing stand in the way of her book delivery service that takes her and her mule on weekly treks of more than 100 miles through the remotest outposts of Kentucky.

The historical background of the book is in itself fascinating, but what really caught my attention, is that the protagonist is described as being blue! I thought at first that the novel had drifted towards magic realism, but in truth, there were people living in Kentucky whose skin tone was blue. I won't spoil the book by explaining further, but suffice to say, being blue did not help the experience of people living at that time. It was revealing to see that as the mountain dwellers were despised for their poverty, they in turn discriminated against their African American neighbours for being black. Being blue rendered you at the lowest rung of the ladder. At one point in the story, a black maid refuses to let Cussy

Mary drink from a cup, because she is blue. How easily people find a reason to discriminate against others, even when they suffer cruel discrimination themselves.

This is a story of those who face monumental adversity, some of whom are destroyed by it, and some of whom triumph. I highly recommend it!  
*Fran Horwich*

**HAVE YOU SEEN LUIS VELEZ?**

**By Catherine Ryan Hyde  
Lake Union Publishing 2019**

This is a truly gorgeous book which tells the story of a 17 year old boy, Raymond Jaffe, who feels like he doesn't belong. Not with his mother's new family. Not as a weekend guest with his father and his stepmother. Not at school, where he's something of an outcast. Tall and gangly, Raymond feels uncomfortable in his own skin and even more uncomfortable with many of his own thoughts.

After his best friend moves away Raymond has only two real connections: to a stray cat that lives in an abandoned building and to a blind 92-year-old woman who lives in his own building and who introduced herself with a curious question: Have you seen Luis Velez?

Mildred Gutermann, a German Jew who narrowly escaped the Holocaust, has been without any assistance since her carer uncharacteristically disappeared a few weeks ago. She asks Raymond for help, and as he tries to track Luis down, a deep and unexpected friendship blossoms.

Despondent at the loss of Luis, Mildred isolates herself further from a society which she believes is fostering bigotry and fear. Determined not to let her give up, Raymond helps her see that for every terrible act the world delivers, there is a mirror image of deep kindness, while Mildred helps Raymond understand that there's hope providing you have someone to hold on to, and that the best way of helping yourself is sometimes to help other people.

*Jo Briggs*

# LOOKING FOR?

The AJR regularly receives messages from our members and others looking for people or for help in particular subjects. Here are some of the most recent requests – please get in touch directly with the person concerned if you can help.

**“WINTON'S CHILDREN”**

French journalist Frédéric Tonolli is directing a documentary about Sir Nicholas Winton. He hopes to conduct interviews (date TBC) with the following ‘children’:

- UK: **Dr Felix KAFKA** (York) / **Susanne PEARSON** (Sheffield City Council) / **Lisa DASH-MIDWINTER** (London) / **Dr. Ben ABELES** (Leicester)
- ISRAEL: **Ernst STEINER** / **Malka STERNBERG** / **Kurt STERN** / **Joseph GINAT** / **Amos BEN-RON** - Born

Moshe Zwickel / **Ruth FEDERMAN** (Tel Aviv) / **Edith BEER** - Born Borger, married to Pavel Zvi Beer (Tel Aviv)

- USA: **Alice MASTERS** - Born Eberstarkova (Bethesda - Washington) / **Ivan BAKER** (Hartford) / **Hanna SLOME** - Born Beer (New York) / **Pr. Renata LAZOV** (University of Wisconsin Madison) / **Dave LUX** (Isidor Pinkasovitch) Northridge United States  
*niagara.tonolli@gmail.com or phone +33608168492*

**YIDDISH TRANSLATION**

Andrea Newman's mother, Henny Newman, originally from Rozan in Poland, survived with her father by hiding in the forest in Belarus. Unfortunately she passed away four years ago. Andrea has found a letter in Yiddish dated 1937, which she really would like to have translated.  
*a.newman100@icloud.com*

**KITCHENER DESCENDANTS**

Hyunjae Kim, MPhil student in Heritage Studies at the University of Cambridge, would like to hear from descendants of the Kitchener men. Hyunjae wishes to interview them online about their idea of how the descendants would like to transform the Kitchener Camp into heritage or what they would like to see in terms of heritage presentation of the Kitchener Camp.  
*hk490@cam.ac.uk*

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for more information

# Why don't you...?

During this uncertain period, we are aware that many of our readers might be isolated at home with little social contact. At the AJR our priority is to help our members through this difficult period. So here are a few tips on activities, both on and offline, while at home. We look forward to hearing your suggestions and feedback to incorporate into future issues.

## ENJOY THE BARD

A new podcast series with Alexandra Evans and Jimmy Waters, entitled *Shakespeare in Quarantine*, explores the extensive back catalogue of William Shakespeare, offering a fresh and interesting take on some of the Bard's greatest plays, from *Othello* to *Taming of the Shrew*.

[www.podcasts.apple.com/gb/podcast/shakespeare-in-quarantine/id1507149105](http://www.podcasts.apple.com/gb/podcast/shakespeare-in-quarantine/id1507149105)

## LISTEN TO A RECITAL



Lauderdale House

Lauderdale House in Highgate is a very interesting venue. Charles II's mistress, Nell Gwynn stayed there in the late 1600s and Dick Whittington stopped nearby (with his black cat) on his way to become Lord Mayor of London. The House always has two free lunchtime recitals a month, and is now offering these online.

[www.lauderdalehouse.org.uk/whats-on/online-free-lunchtime-concerts-piano-recital](http://www.lauderdalehouse.org.uk/whats-on/online-free-lunchtime-concerts-piano-recital)

## GO TO THE OPERA

Some of our readers may have joined us four years ago for the unveiling of the AJR plaque to Rudolf Bing at Glyndebourne. At present Glyndebourne is showing some of its operas online, free to all, via its Youtube channel. The next one is Mozart's *Così fan tutte*, directed by Nicholas Hytner and conducted by Iván Fischer, available from 7 June.

[www.youtube.com/glyndebourne](http://www.youtube.com/glyndebourne)

## BAKE A TEA LOAF

AJR member Clarissa Morgan has sent us this recipe, which is not only easy but also very delicious:

- 1 cup All bran
- 1 cup mixed dried fruit
- 1 cup soft brown sugar
- 1 cup milk
- 1 cup SR flour
- 1 teaspoon of baking powder

Mix the All bran, dried fruit, sugar and milk in a bowl and leave to stand for an hour.

Then mix in the flour and baking powder. Bake in a lined loaf tin for 45 minutes on gas 4/110/225.

Leave over night as it improves with age. Slice like a malt loaf and enjoy!

## STUDY ART

The Arts Society has some fascinating 20 minute lectures on different art topics and genres. This month's lectures include *The Anatomy of Collecting* by Marc Allum and *Aboriginal Art - recording the Dreamtime* by Rebecca Hossack.

[www.connected.theartsociety.org/talks-lectures](http://www.connected.theartsociety.org/talks-lectures)

## PLAY RUMMIKUB



The popular tile game Rummikub offers a variety of fun and challenging ways to practise your skills while you're on your own. The game has a rich heritage dating back over 70 years when its inventor, Ephraim Hertzano, started selling handmade wooden sets door-to-door.

[www.rummikub.com](http://www.rummikub.com)

## WATCH A BALLET



The English National Ballet has introduced 'Wednesday Watch Parties', premiering full length recordings of a different performance every Wednesday evening at 7.00pm UK time for the next month, available for 48 hours.

[www.youtube.com/user/enballet](http://www.youtube.com/user/enballet)

*Note from Editor: Most of these tips have also been included in the new AJR e-Newsletter which has been introduced to help members during lockdown. We would like to thank members for sending in their ideas which we hope to add in future issues of the e-Newsletter. Please feel free to send us your suggestions, write-ups and anything else you think will be of interest to members. Send your ideas to: [ideas@ajr.org.uk](mailto:ideas@ajr.org.uk)*

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