



AJR JOURNAL

The Association of Jewish Refugees

From the *Finchleystrasse* to Bloomsbury

As we continue to mark the 80th anniversary of the AJR, the final part of our series on the impact of Jewish refugees on British culture continues a walk round London, looking at the landmarks associated with some of the best-known refugees, and following the same route taken by Anna – the central character in Judith Kerr’s wonderful book about a child refugee coming to London, *The Other Way Round*.

BREAKING GROUND

November is always a busy month for the AJR, with the anniversary of Kristallnacht providing the backdrop for numerous activities. Our special feature includes a report on the AJR event and testimony from a member who experienced the terror of the pogrom (pages 10 & 11).

We also began planting our 80 Trees for 80 Years. Read about those already planted and see a list of forthcoming ceremonies (pages 12 & 13).

On a sad note, just as this issue went to print we lost a dear and much respected colleague: our Head of Volunteer and Community Services, Carol Hart MBE. There is a short tribute to her (page 4) and a fuller obituary will follow next month.

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

AJR Team
Chief Executive Michael Newman
Finance Director Adam Daniels
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HR & Administration Karen Markham
Educational Grants & Projects Alex Maws
Social Services Nicole Valens
AJR Journal
Editor Jo Briggs
Editorial Assistant Lilian Levy
Contributing Editor David Herman



Some of the many physical and cultural legacies created by Jewish refugees

We resume at Belsize Square Synagogue, founded by refugees in 1939. It was a synagogue for German-Jewish refugees. Both its first two rabbis, Georg Salzberger and Jakob Kokotek were Germans. The Belsize Square Synagogue didn't have a non-German rabbi until the 1980s, when Rabbi Rodney Mariner took over. Shards of glass from one of the stained-glass windows of the Neue Synagogue in Berlin were later displayed in the foyer at 51 Belsize Square,

a symbol of the connection between Germany's dark past and the BSS.

There was something else Germanic about the feel of the BSS. In his book on the history of the Synagogue, Anthony Godfrey tells a story of Cantor Davidsohn going to nearby Cosmo's for his lunch. A waitress recognised him from Berlin. 'How are you Magnus?' she said. 'To you I am still Oberkantor'
Continued on page 2

From the *Finchleystrasse* to Bloomsbury (cont.)

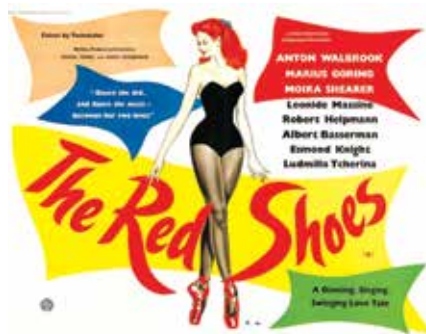
Davidsohn,' he replied.

Not far away is where Sigmund and Anna Freud lived on Maresfield Gardens (now the Freud Museum). Freud was one of the great Jewish refugee thinkers driven from German-speaking Europe in the 1930s. Psychoanalysis, which had emerged in Vienna in the 1890s and 1900s and then in Budapest and Berlin, was a great cultural revolution of the time, central to Modernism, influencing poets, writers and filmmakers as much as psychologists and philosophers. Virginia Woolf's publishing house, The Hogarth Press, published Freud's works in English. We cannot read *Hamlet*, look at a painting by Dali or watch a film by Hitchcock without thinking of psychoanalysis.

Secondly, Freud's arrival in London symbolised a larger shift within psychoanalysis itself, from German-speaking Vienna to the English-speaking world. Freud knew this was happening. In March 1939 he wrote to his colleague (and later biographer) Ernest Jones, 'The events of the past years have brought it about that London has become the main site and centre of the psycho-analytic movement.' By then he had already made his home in Maresfield Gardens, where he was visited by Dali, Stefan Zweig and the young Isaiah Berlin among others. The great psychoanalytic exodus accelerated its worldwide dissemination, to America, and also South Africa and Buenos Aires (which now has more psychoanalysts per capita than any other city in the world).

The translation of 24 volumes of Freud's works into English (the *Standard Edition*) was also hugely important. It didn't just confirm that English was the new language of psychoanalysis. It changed the meaning of many of its key concepts. Its language was more Greek and Latin (id, ego, superego, cathexis) than German (Ich, Es, Über-Ich), and more medical and scientific than Freud's original. This translation had started in the 1920s, before Freud arrived, but publication didn't begin until the 1950s.

Now we're on the lower slopes of Hampstead. In the 1930s Hampstead was a centre of the avant-garde, home to architects of the Modern Movement, Surrealists and Constructivists. It was also cheap enough to attract young writers and artists – and refugees. During the middle



decades of the century you could find actors (Conrad Veidt who starred in *The Cabinet of Dr. Caligari* and Anton Wallbrook of *Red Shoes* fame), playwrights (Ernst Toller), artists, architects and designers (Milein Cosman, the photographer Dorothy Bohm, Gropius, Marcel Breuer, Moholy-Nagy, Naum Gabo, John Heartfield, Fred Uhlman, Mondrian), writers (Canetti), scholars (Gombrich, Pevsner and E.J. Hobsbawm) and psychoanalysts. In Hampstead, Stella Mann founded her dance school in 1946. In Hampstead and Highgate are some of the most famous buildings built by Lubetkin (Highpoint One and Highpoint Two) and Ernst Goldfinger (1-3 Willow Road).

From Highgate you can also see Alexandra Palace where Rudolph Cartier, né Katscher, directed *The Quatermass Experiment* (BBC, 1953), one of the first great British science fiction TV dramas. It was written by Nigel Kneale who went on to marry Judith Kerr.

Instead of going back down the Finchley Road, we will go south across the Euston Road, pausing only at the British Library, which houses the Paul Hirsch Music Collection, smuggled out of Germany in 1936, 15,000 volumes and pieces, including the only known copy of the first issue of Beethoven's 5th Symphony. There were other great gifts to London's libraries, including six thousand German books presented by Regina Kantorowicz and her sons to King's College, Library; the personal library of George Lichtheim, left to Westfield College Library; and the generous bequest by Tom Stoppard to The London Library.

Then down Tottenham Court Road. On the right, Percy Street, where the Ellysée Restaurant used to be, where Arthur Koestler, author of *Darkness at Noon*, used to eat with George Orwell and Malcolm Muggeridge. And on the left, Bloomsbury. Here is the centre of the University of London. First, University College. G.R. Elton had his first university teaching job here. Armando Momigliano was professor of ancient history here for almost 25 years and

Ernst Gombrich was professor of the history of art in the late 1950s. Chimen Abramsky taught Jewish history there for fifteen years and both Hugh Blaschko and Sir Bernard Katz came to A.V. Hill's lab at UCL when they first came to Britain from Germany.

Down the road is Birkbeck, also part of the University of London, where Otto Frisch first worked when he came to Britain in 1933, and where both Pevsner and Hobsbawm taught from the 1940. And London University's School of Slavonic Studies, where two great east European literary critics, D.S. Mirsky and René Wellek, taught between the wars, before leaving Britain – Mirsky to die in the gulag, Wellek to thrive at Yale – and where F.L. Carsten and Werner E. Mosse both taught history.

Near Birkbeck was Dillon's University Bookshop (now Waterstone's) on Malet Street where Eva Dworetzki moved its German section in 1959 from the well-known bookshop, Bumpus. Not far away, Martin Breslauer revived Breslauer & Meyer, a Berlin bookshop, one of many in London founded by refugees. When he died in the blitz in 1940 his son took over.

Nearby, on Woburn Square, is the Warburg Institute, where many great refugee art historians worked, including Fritz Saxl, Edgar Wind, Rudolph Wittkower and Gombrich. A few streets south is the British Museum where Norbert Elias, helped by a Jewish refugee fund, worked on his masterpiece, *The Civilising Process* (1939). Stefan Zweig also worked regularly in the BM Reading Room where the screenwriter, Emeric Pressburger researched the famous duel in *The Life and Death of Colonel Blimp*.

Bloomsbury is often thought of as the home of publishing, and during the 1930s, '40s and '50s refugees started up some of the best-known publishing houses in Britain: Weidenfeld and Nicolson (George Weidenfeld), Thames & Hudson (Walter Neurath), Andre Deutsch, Paul Hamlyn, Peter Owen, Marion Boyars (first at Calder & Boyars, then her own company), Virago (Ursula Owen) and Phaidon (Bela Horovitz and Ludwig Goldscheider).

And finally, journey's end, 12 Bedford Way, just off Russell Square, where – according to Judith Kerr – Anna's parents lived in 1940 next to a bus stop, with its unmistakable logo designed by Hans Schlegel.

David Herman

A TRULY NATIONAL PRESENCE

A message to you from our retiring Chairman, Andrew Kaufman.

About a year ago, I decided to step down as AJR Chairman at the end of our 80th anniversary year, so by the time you are reading this, I will have retired as Chairman although I will continue to serve the AJR as a Trustee.

I will have been Chairman for 25 years – I know, some will say, far too long! – and in this time the AJR has been transformed from a small, somewhat parochial North West London charity, virtually unknown outside our refugee community, to a major national charity caring for the needs of our members and their spouses and descendants, and ensuring that their legacy will never be forgotten, through investing part of our funds in teaching and learning about the Holocaust.

The credit for much of this re-shaping of the AJR is largely down to our wonderful staff, led by our visionary Chief Executive Michael Newman, who this year celebrated his 20th anniversary at the AJR. Additionally, none of this could have been accomplished without the support and far-sightedness of the Trustee Board.

Looking back over the last 25 years – and indeed 33 years as a Trustee – what are the achievements of which I am proudest?

Firstly, the AJR has been professionalised in all aspects to ensure that the services we provide are fit for the 21st century, with its demanding regulatory requirements.

Secondly, we have developed a truly national presence, with social workers throughout the country. We have around 45 regional groups which, although sadly unable to meet during the pandemic, will now slowly open up again. A year or so before the pandemic, I was responsible for setting up the latest regional group, at South Hampstead Synagogue. I am particularly proud of this new group, as I feel AJR has ‘come home’ to NW3, and to a synagogue which itself was founded by German Jewish refugees. We have come full circle, also forming an important partnership with South



Andrew Kaufman, Sir Erich Reich and HRH The Prince of Wales

Hampstead, where we have worked together on an education week as part of Holocaust Memorial Day and held joint events with local personalities.

Thirdly, I always championed our Day Centre, the jewel in our crown, serving authentic Continental food and providing our members with ‘TLC’.

Finally, I am delighted that we have formed close partnerships with most of the influential charities in our sector, including the Wiener Holocaust Library, the National Holocaust Centre, the Imperial War Museum, the Holocaust Educational Trust, the Holocaust Exhibition and Learning Centre in Huddersfield, and many more. We are increasingly looked upon as the most influential funder for the provision of grants to these charities, and many others, in order to provide sponsorship of programmes and projects to teach the younger generations about the Holocaust. It is of huge importance to me to ensure that the AJR plays a vital role in working together with these charities to do whatever we can to educate our grandchildren’s generation, particularly as antisemitism and Holocaust denial and distortion continue to be so prevalent.

I have been an enthusiastic supporter of our own testimony project, Refugee Voices, run

by Dr Bea Lewkowicz, through which we have filmed over 250 testimonies and are increasingly interviewing members of the Second Generation. This is an incredibly valuable resource and a legacy for our members; it is now housed in museums in the UK, throughout Europe, Israel and very soon in the U.S.

But above all, the greatest achievement for me as chairman is that in this, our 80th year, we continue to provide our social care and welfare services to you, our members, who still account for just under 1,000 of our membership. You will always remain our priority.

And what of the future? Of course, there are many challenges ahead. We run substantial operating deficits so we must protect our finances as much as possible and we must ensure our services remain attractive for the Second Generation while continuing to play our educational role.

You will hear from our new Chairman in the January edition. I know we will be in safe hands with a chair whose parents were refugees and who has the intelligence, experience, imagination and flair to take our wonderful organisation forward to meet all the new challenges ahead.

A HUGE LOSS

It is with great sadness that we share the news that Carol Hart, our Head of Volunteer and Community Services, passed away on 17 November.

Carol will always be fondly remembered as an ambassador for the AJR and a tireless advocate for the welfare of our members. No task was too much as she looked for ways to represent and support those with the greatest needs, always looking ahead to the next project and initiative. She was also a respected senior member of staff willing to take responsibility for the management of colleagues and projects.

Wonderfully, her family arranged for Carol to be presented with her richly deserved MBE just days before her passing, in person and surrounded by her husband, daughters, mother and sister. She has always been such a unique character and her perseverance



to find ways to engage with AJR members during the pandemic was unparalleled, and for which she was recognised at the highest level.

AJR Chief Executive Michael Newman said, "Having worked with her for twenty years, I can safely say that we wouldn't be the organisation we are today without her devotion to her work and our mission. She was hugely popular and greatly



Carol Hart receiving her MBE on 12 November

appreciated among the membership. On a personal level, Carol was always full of sage advice, using her experience and intuition to be a positive and thoughtful influence, constantly seeking new ways to improve and advance us and our activities."

We send our heartfelt sympathy and wishes to her family for a Long Life and that they be spared further sorrow.

World Jewish Restitution Organisation Update

DEADLINE EXTENDED TO JANUARY 31, 2022 FOR LUXEMBURG DIRECT SUPPORT PAYMENT PROGRAM

WJRO is pleased to announce that the deadline for the Luxembourg direct support payment program has been extended to January 31, 2022, to ensure that Holocaust survivors have sufficient time to apply for the program. Approved applicants who submitted their application by October 15 2021 will still receive their first instalment payment as soon as practicable after the initial deadline. (Please read below for more details about pay out of the program.)

Eligibility Details

To be eligible for the program, an applicant must have been persecuted as a Jew by the Nazi regime or their allies at any time from January 1933 to May 1945 and either:

1. Currently live in the Grand Duchy of Luxembourg, or
2. Lived in the Grand Duchy of Luxembourg at any time from January 1933 – May 1945.

Agreement Details

The Luxembourg direct support payment program is the result of a historic agreement that was signed on January 27, 2021 – International Holocaust Remembrance Day – between the World Jewish Restitution Organization (WJRO), the State of the Grand Duchy of Luxembourg, the Jewish community of Luxembourg and the Luxembourg Foundation for the Remembrance of the Shoah.

In the agreement, the Grand Duchy of Luxembourg committed to pay a one-time payment of EUR 1,000,000 to directly support Holocaust survivors, which will be distributed equally to approved applicants.

Payment Details

The one-time payment will be made in two instalments. The first instalment will be made shortly after the deadline (approved applicants who submitted their application by October 15 2021 will still receive their first instalment payment shortly after the original deadline). The second and final payment is expected to be made in early 2022, once all applications are fully processed.

Application Details

The application can be found here www.claimscon.org/our-work/compensation/background/luxembourg-fund/#application or by sending an email to LuxembourgFund@claimscon.org

Go here to learn more about the program www.claimscon.org/our-work/compensation/background/luxembourg-fund/
Go here for the application forms

www.claimscon.org/our-work/compensation/background/luxembourg-fund/#application

LETTER FROM ISRAEL

BY DOROTHEA SHEFER-VANSON



TURNING THE CLOCK BACK



A reunion of people who, like my husband, were born in 1940, i.e. now aged eighty, might sound

over-optimistic, but these were no ordinary people. These were men and women who were born and brought up in Kiryat Haim, a settlement situated on the coast slightly north of Haifa. Kiryat Haim was founded in the early 1930s by people, *halutzim*, idealists who had come to Israel from Russia and Poland to help build the Jewish State. They were all Labour Party stalwarts and their offspring attended the local high school and became devoted members of the Working and Studying Youth Movement (*Noar Oved veLomed*).

Inevitably, the reunion organisers were at pains to point out the many gaps and losses in their number, but nonetheless, some fifty former members of the youth movement, accompanied by spouses, came from all corners of the country (and one even from the USA) to participate in the event. Most of them seemed relatively sprightly, though one participant was in a wheelchair, one or two of them were using walking sticks, and of course there were

many bent backs and instances of bald heads or scanty grey hair, but on the whole the overall impression was of a crowd of mentally and physically active pensioners with a lively sense of humour. These were people who had been involved in every stage of Israel's existence, and represented the best of its population.

Every participant was equipped with a tag bearing his or her name and a photo of themselves from the time when they had all been eighteen years old, just about to enlist in the army or to embark on whatever path in life they had chosen. There were many exclamations of surprise and delight as the old-timers peered at one another's name tags and rediscovered one another, many of them bearing very little resemblance today to their youthful selves.

The event was well-organised, providing a welcome spread of coffee and cake as everyone arrived, having braved the traffic and traffic jams on the way to the meeting place. After allowing an hour for everyone to greet and re-establish old friendships, a session was devoted to speeches by the organisers, who had dug out the minutes of the meetings held in the youth movement and read out reports of the activities undertaken at the time. Others of the participants went up to the microphone and shared their thoughts and reminiscences. One participant had even written a poem for the event. All this occasioned much appreciation, laughter and friendly

banter as long-buried memories were brought back to life.

As is essential on such occasions, a generous buffet lunch was provided and it was a joy to see the senior citizens tucking into their food with gusto as they chatted to one another, trying to catch up on the events of the sixty years in which they had not had contact.

As people ate, a series of photos from those youthful years appeared on a large screen at the back of the hall, and people took pleasure in recognising themselves and one another. In those far-off days they all wore shorts and singlets, though none of them would venture to wear that kind of attire today. The meal was followed by a recital by one of the participants, Eitan Vardi, who is a veritable virtuoso on the recorder – playing and explaining the various categories of instrument, all of which were made in Kibbutz Geva. Accompanied by a talented young musician on the piano, he demonstrated and talked about the pieces he played for almost an hour. Before moving on to the next activity, everyone was summoned to the stage to pose for a group photo.

And finally came the *pièce de résistance*; song sheets were handed out to the assembled throng and, led by Eitan Vardi on the recorder, they roared out the songs they had sung as youngsters. A few insisted on singing the International and the movement's anthem. Some of the participants were visibly moved and could hardly hold back the tears as they sang. The final song on the song sheet was one that was composed only at a later date, a touching and surprisingly optimistic song called *The Party's Over* by Naomi Shemer. But I must confess it was truly inspiring to hear the crowd of eighty-year-olds enthusiastically sing the words 'Time to get up the next morning and start all over again'.

Let's hope they all find the strength to do just that.

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EMINENT REFUGEES TO BRITAIN

The leading article *From the LSE to Cosmo's* (November) refers to the eminent refugees who settled in the UK in the thirties. One omission is my uncle Dr Martin Braun, a history scholar who had published greatly esteemed works on the Jewish historian Josephus and the philosopher Philo. During wartime he was employed in the German section of the BBC Overseas Service, broadcasting to listeners in Germany and its satellites. After the war he gave several talks on the BBC Third programme.

Michael Brown, London W5

EDEN, BURKHARDT & DANZIG

In his October letter headed "Anthony Eden" Leslie Michaels mentioned Prof. Carl Burkhardt, the League of Nations High Commissioner in Danzig 1937-1939. The High Commissioner's main task was to ensure the integrity of the Danzig Constitution and to arbitrate in disputes between Danzig and the Polish Government, which was rigorously carried out by Burkhardt's predecessor, the Irish diplomat Seán Lester, appointed in 1934. At the insistence of the German Nazi Government he was replaced by the Swiss Burkhardt who exercised strict neutrality to an absurd degree, allowing the Danzig Nazi Government to implement the German Nuremberg Race Laws ever more fully and to foster open antisemitism.

The High Commissioner's residence was near to our home, and my father knew Lester quite well. In his almost childlike faith in the power of the League of Nations he decided to enlighten the incoming Burkhardt about the spread of antisemitism in Danzig, and I accompanied him on a day-long car journey throughout the Free State where he photographed the many showcases of the newspaper *Der Stuermer* with their vile anti-Jewish articles, slogans and caricatures. He took a photo album to the High Commissioner's office, intending to give it to Burkhardt in person, but he refused to see him. Nonetheless my father never lost his misplaced faith in

the power of the League of Nations to protect all Danzig citizens – with bitter consequences.

Karl Roome, London W13

A FALSE SENSE OF SECURITY

I hope readers did not miss Martin Mauthner's review of Professor Ilana Offenberger's book *The Jews of Nazi Vienna 1938-1945* (November). The book, though a little expensive, is well worth buying because of its accuracy.

I give my parents as an example of this. In the four years preceding Berlin's take-over of Austria my parents, as the book states, still had a false sense of security. They had hope because Austria was not Germany. Following the Anschluss the situation changed dramatically. Jews were being beaten up in the streets but curiously a new dawn appeared. The *Israelitische Kultusgemeinde* was reopened. It was a false dawn, but my parents were not to know this. Indeed, my father was one of the Jewish doctors allowed to continue to practise medicine, albeit to restrict his patients to Jewish ones. Obviously, this was not a hardship since his surgery was in Leopoldstadt, the Jewish area of Vienna. My father, though interestingly not my mother, was content to stay in Vienna.

Then the November pogroms started. As the book correctly states, those who were against the new Nazi regime were sent to Dachau. My father was on the Dachau list. A non-Jewish, former patient saved him by taking him into hiding. However, Kristallnacht saw the demolition of our apartment and surgery. It was time to flee Vienna. We were lucky. We had enough money for bribes and had sponsors in both the US and the UK. My father queued daily for visas. In February 1939 he obtained them. However, as the book states, many did not escape, either because they failed in their attempts to leave or because they were unwilling to try. In 1941 some 45,000 Viennese Jews were sent to death camps, including my mother's sister and brother in law. They

perished in Maly Trostenets in Minsk. Professor Offenberger's book rekindled all these nightmare memories. I was only three years old when I arrived in England. I must never be allowed to forget what happened. This is why this book has to have a place in my library.

Peter Phillips, Loudwater, Herts

MEMORIES OF A WITNESS

I came to Vienna from Prague in 1934, just after the Nazis assassinated the ultra-Catholic dictator who headed the then Vaterlaendische Front and we all had to learn the Dollfuss lines:

Ihr Jungen, schliesst die Reihen gut.
Ein Toter führt uns an.
Er gab für Österreich sein Blut,
Ein wahrer deutscher Mann.
Die Mörderkugel die ihn traf,
Die riss das Volk aus Zank und Schlaf.
Ihr Jungen – steht bereit:
Mit Dollfuss in die neue Zeit.

I also still vividly recall in early 1939 some SA members kicking and spitting on some Hassidic Jews who wore kaftans and their traditional hats, and had them washing and scrubbing the pavement to eliminate Dollfuss's erstwhile symbol, the 'Krukenkreuz', that still remained on the pavements, and forcing them to paint the *Hakenkreuz* (Swastika) in its place. This happened in the 9th district, called Alsergrund, if my memory serves me correctly.

In May 1939 I was sent to England with the Kindertransport, spent much of the war in bonnie Scotland and was sent to London in 1944 to live with my grandparents, in time to witness Werner von Braun's V-1 and V-2 bombardment. As an aside, I played ping-pong for a club called Bar Kochba and a buzz bomb fell across the street. However, by the grace of God I am still here and soon to celebrate my 93rd birthday.

Finally, I am a very avid reader of your absolutely brilliant *AJR Journal*.
Henry Herner, Ft. Lauderdale, USA.

REFUGEES v SURVIVORS

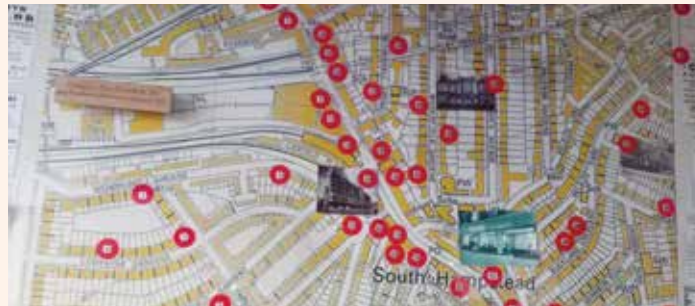
– The impact on their children

The children of the refugees from Germany and Austria who came to Britain before the war differ in one important respect from the children of those who survived the Holocaust in Europe and came to Britain after the war: the manner and degree of their integration into British society.

One can attribute this in part to the experience of the war, which profoundly affected the attitude of the pre-war refugees to the British, unlike those who arrived only after 1945.

No one was more familiar than the Jews of German-speaking Central Europe with the dizzying series of successes enjoyed by Hitler and the Nazis; in the space of a dozen years they had risen from a politically insignificant fringe party to become masters of almost all of western Europe north of the Pyrenees. Only in 1940, with the Battle of Britain, was this triumphant advance checked and the aura of invincibility surrounding Hitler punctured; and when the Germans turned to the mass bombing of British cities, the civilian population, including the Jewish refugees, resisted tenaciously. For these refugees, the summer of 1940 and the subsequent long years of bombing and hardship acquired a special status, creating a new and closer relationship between many of the refugees and British society.

Listening to Anne Karpf's talk at the AJR's *Connecting Next Generations* conference, I was reminded of the difference between her view of Britain as a host society, as the child of parents who had come to Britain from Poland after the war, and the view of Britain held by many children whose parents had come to Britain before 1939. In her much-praised book *The War After*, Anne Karpf made a point of proclaiming her distance from the British and their war: 'I was well into my twenties before I had any inkling of what "D-Day" and "the



This map of Finchleystrasse adorns the wall of AJR's editorial team and was created by Anthony Grenville

Allies" meant.' She claimed only to have learnt about D-Day properly in 1994, its fiftieth anniversary. To the children of refugee families that had spent the war in Britain, this would have appeared a remarkable feat of self-encapsulation from British society.

Eva Figes, no uncritical admirer of the British and their war effort, recalled: 'I was old enough to share in the excitement of D-Day, which at long last signified the beginning of the end. A first-former now, at the local grammar school, I walked home one sunny June afternoon: every window was open, and from every window came the sound of the wireless giving the latest news from the front.' My parents told me that they knew of the invasion because of the ceaseless stream of aircraft in the early hours of 6 June 1944 heading towards Normandy. For refugees who had experienced the war in areas like north-west London, memories of the invasion of France were often suffused with pride.

Anne Karpf's depiction of post-war north-west London as an area of settlement also differs sharply from the recollections of children of pre-war refugees like me. For her, Hampstead was an alien, unwelcoming environment, as exemplified by the school that she attended, Holy Trinity Primary, near Finchley Road tube station: 'Outside began in earnest when I started school, a grimy building smelling of boiled cabbage and bleached toilets, and utterly alien to the mittelEuropean knädel-and-strudel atmosphere of home.' Every aspect of the school seemed to her imbued with an alien Englishness; it was 'a resolutely monolingual world, one where my parents' foreign accents, inaudible to me, were regularly remarked upon'.

For me, growing up in the 1950s a couple of miles further up Finchley Road, the area around the tube station was, by contrast, a vibrant hive of German-speaking, Central European activity, boasting establishments like the Cosmo and Dorice restaurants. In 1945, refugees from Germany and Austria made up something like a quarter of the population of the Borough of Hampstead. My father's cousin, Mimi Glover, née Grünfeld, lived in South Hampstead; her daughter, Elisabeth Anne, attended Holy Trinity Primary, in the year between Anne Karpf and her sister Eve. According to Elisabeth, approaching half of her class were, as one might expect, the children of refugees; the class reunions that she has enjoyed over the years bear this out.

At Holy Trinity Primary, most of the refugee parents spoke English with an accent; no one who heard my father's cousin Mimi speak could ever have taken her for English. I would never pretend that in Hampstead there was no friction between the refugees and British society. But on the whole the former refugees there integrated relatively smoothly into British society. In the post-war years, the area became home to them, in my recollection, a rich mix of cultures and emphatically multilingual.

Anthony Grenville

WITH GRATITUDE

The AJR is very grateful to have recently received a generous legacy from the estate of Vivien H. Barnard, whose late parents were Siegmund and Betty Erdmann.

ART NOTES: by Gloria Tessler

The Suffolk artist, John Constable was a fierce and literal painter whose work portrays the strength and power of the raw landscape and its domination by brooding clouds. But his experimental paintings in which he abandoned realism for a near surreal cloudscape introduced a much more modern energy, a downward sweep of brushstrokes, long, deep slashes of vivid burgundy and brown paint, pushing the white clouds almost out of sight. This is a surprising touch of modernism comparable to the work of his contemporary, JMW Turner, though less turbulent.

Late Constable at the Royal Academy devotes three rooms to these works, which are so immersive that you can almost feel the water trickling on cobblestones, the way the clouds and sky seep into the very earth. Sometimes there are just tiny dabbles of humanity swamped by the majesty of nature.

Constable first exhibited at the Royal Academy's annual exhibition with a painting simply titled *A Landscape* in 1802. But in 1819 *The White Horse* was praised as the work of a young artist "rising very fast in reputation." He was elected an Associate when he was 43, but it took another ten years before he was promoted to a full Academician, because landscape at that time was less valued than history painting or portraiture. One critic claimed that he did not give a soul to nature: "He has none of the poetry of Nature like Mr Turner, but he has more of her portraiture". However, this view is clearly challenged by some of his late works.

His third painting of the River Stour, *The Hay Wain* was shown at the RA's annual exhibition, but perhaps the fact that it

may have been considered too traditional led him to experiment with his sky and cloud studies when he moved to Hampstead.

There is a doom-laden, mournful realism to much of his late works, several painted at the time of the death of his wife, Maria in 1828. *Salisbury Cathedral from the Meadows* is a swirl of bleak colours in which the cathedral is almost obliterated. Constable made a small pencil sketch of Hadleigh Castle near Southend in Essex in 1814, on his only visit to the area, when he wrote to his future wife Maria, in July 1814: "At Hadleigh there is a ruin of a castle which from its situation is a really fine place – it commands a view of the Kent hills, the Nore and North Foreland and looking many miles to sea". He painted many versions of the castle but here, soon after his bereavement, he captures the broken ruins of the castle which could be read as the broken-ness of his life following Maria's death. Left to bring up their 12 children alone, he is said to have worn mourning clothes for the rest of his life.

In fact Constable showed a growing fascination with ruins. For his watercolour of Stonehenge in 1835 he returned to a drawing he made while visiting the site in 1820. The dramatic sky is shattered by a double rainbow, and while the site itself lies in forlorn and fragmented images, a monument to past grandeur, the rainbow and the light shooting behind it does speak to something more eternal. He exhibited *Stonehenge* in the RA in 1836. One year earlier he painted *The Valley Farm* on the spur downstream from Flatford Mill. Although his famous painting, *Flatford Mill* failed to find a buyer when it was exhibited at the RA in 1817, its intricate execution drew much praise, encouraging Constable to move on to even larger canvases.

Many paintings from this late period may

Constable's last painting, *Arundel Mill and Castle*



seem similar, but each has a narrative and a sense of gentle movement. Miniscule cows and dogs dot the landscape; a boat passes through the loch opened by a man in a waistcoat.

The love and tenderness with which he paints landscape seem devoid of metaphor; they are pure realism, yet if anything could conjure up the need to protect the environment from climate change it is these paintings. They are ominous works with something of a foretelling about them. He paints the intense gravitas of nature, reflecting what he sees and what he feels. The downward curve of the hills bordered by rivers and streams are painted with a winteriness; it is rarely spring or summer here. Yet, strangely, he has been described as a social painter, oppressed by the mountainous terrain of the Lake District. For him villages, churches, farmhouses and cottages represent humanity.

Constable died suddenly in 1837 after completing *Arundel Mill and Castle*. The castle is seen distantly, but the landscape surrounding the Mill, one tree supporting a broken one, the bracken and the two figures in the foreground are his final paean to the delicate majesty of nature itself.

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CONTEMPORARY
PAINTING AND SCULPTURE

SURPRISINGLY HUMAN

AJR's Head of Educational Grants and Projects, Alex Maws, recently attended a preview of the Imperial War Museum's revamped Holocaust Galleries. He found the presentation entirely relatable.

After six years of consultation, fundraising and planning the Imperial War Museum London (IWM) unveiled its revamped galleries in October. The £30.7 million project is accompanied by a digitally-enabled learning suite and an innovative new Holocaust learning programme for school children aged 13 and up, which is partly funded by an educational grant from the AJR.

The IWM's previous Holocaust exhibition was launched in 2000, and understandably best practices relating to how the Holocaust should be memorialised and taught have evolved since then. I was therefore very eager to see how the IWM's team of experts – given the rare opportunity to start afresh with a blank slate – would tackle the challenge of creating a compelling narrative, for a British audience, most of whom will never meet a living eyewitness to the events depicted.

Upon entering, the thing that immediately struck me was how *human* the whole experience is. The IWM has done away with the darkness and dramatic lighting that is often used to make Holocaust exhibitions feel like sacred spaces where sombreness is almost mandated. The rooms are bright and many display items are out in the open, not in glass cases. It seems almost purposefully unglamorous, as if to communicate that the Holocaust was not an otherworldly event; it was not a Hollywood blockbuster; it was entirely relatable, touchable.

The content primarily relies on personal stories. Key historical milestones are included, of course, but instead of reading about events such as the November Pogrom or the Wannsee Conference as one might do in a textbook, we

New IWM gallery



learn about how these policy decisions and developments were *experienced* by individuals. Critically, all of these personal accounts are contemporaneous – focusing on what people knew at the time, not in hindsight. The result of this is that the visitor experiences the progression and escalation of what came to be known as the Holocaust. Nothing was inevitable.

This contemporaneous approach creates a challenge when it comes to the use of testimony. Over the past generation, countless organisations (including the AJR) have collected many thousands of hours of first-person accounts of the Holocaust; therefore it may strike some visitors as antithetical to see an exhibition which opts not to weave eyewitness accounts into the main narrative. But the IWM resists this temptation. Instead, testimony comes at the end, situating it under the theme “afterwards”. This feels right, and importantly the roomful of video screens includes not only the words of survivors but also their children and grandchildren – an important endorsement of the idea that there is an intergenerational legacy that is increasingly part of how we understand the Holocaust.

I do not envy those whose job it is to make these sorts of decisions and to determine which specific events and details to include or leave out. The subject of the Holocaust is enormous – on an archival level, but also on an intellectual level and an emotional one. Nonetheless, the new IWM Holocaust

gallery manages to feel comprehensive without being oppressive. I was particularly glad to see lesser told British stories represented, like those refugees who came as domestic workers and internment.

Given the IWM's status as a national museum, some might wonder why more attention isn't paid to these specifically British strands of the history of the Holocaust. However there is a logic to this: the UK's connection to the Holocaust will be the emphasis of the forthcoming Holocaust memorial and learning centre set to be built in Westminster. I see now more than ever how these two centres will complement not compete with each other.

To me, the old exhibition felt problematically out-of-place situated in the IWM – where visitors were greeted by giant cannons and tanks, then expected to feel reflective and sad upon entering the darkened Holocaust section. The new gallery turns this problem into a feature. The Holocaust and Second World War galleries are physically linked at one point – a symbolism which is in fact reflective of more recent historical scholarship.

Every new Holocaust museum or memorial seems destined to be subjected to critique from all directions upon its launch. When it comes to memorialising and educating about this topic, nothing ever does feel sufficient. Yet the IWM has done an excellent job of navigating through what must have seemed like an impossible task.

REMEMBERING

A POWERFUL SERVICE



The fact that the streets surrounding Belsize Square Synagogue had been daubed with antisemitic graffiti mere days before, only made our members and guests more determined to attend AJR's annual Kristallnacht service to commemorate the November pogroms.

Following the hiatus of 2020 when we were forced by the second Covid lockdown to hold the service online, this year we welcomed around 100 friends in person, with many others able to watch from their homes thanks to the Belsize Square Synagogue live-streaming service.

Among the dignitaries welcomed by our chief executive Michael Newman in his opening speech were representatives from the German, Austrian, Slovak and Czech embassies, as well as Her Excellency Tzipi Hotovely, Lord Ian Austin and Sally Sealey, Head of the UK Holocaust Memorial Foundation. Michael also spoke about the Polenaktion, the deportation of 17,000 Jews of Polish origin from Germany, a key turning-point in Nazi policy which led directly to Kristallnacht.

This was the first AJR commemoration led by newly-appointed Rabbi Gabriel Botnick, who joined the synagogue earlier this year from California. Rabbi Botnick



made reference to the recent vandalism in the area ending with the words, "Enough! No-one should live in fear."

AJR member Peter Summerfield BEM, born in 1933, shared his early memories of life in Berlin and explained how his family had been *Saved by a Stranger*, their caretaker, as depicted in the BBC programme of the same name. The 'Sommerfeld' family arrived in the UK as penniless refugees, Peter clutching the only belonging which hadn't been taken away, his beloved teddy bear. But this didn't stop both Peter and his twin brother George winning scholarships to study at Oxford University and then military medals while carrying out their national service in Egypt. Peter also ended with words of warning: "The Holocaust began with indifference and with racism. We must continue to be vigilant."

Judith Hayman's mother and aunt arrived



from Austria thanks to a permit arranged by the Quakers, but not all the family were so lucky. Many of her relatives perished in the Lodz ghetto and Judith tells her family story as a speaker for *Generation 2 Generation* to teach about the dangers of being a bystander and not acting when evil things are happening in society.

AJR members Helen Grunberg and Sue Arnold, who attended in person, said, "Thank You AJR and all those who organised the moving Kristallnacht Service at Belsize Square Synagogue. Also, for arranging the speakers and Ministers and many familiar faces who so appreciate your organisation, and have done for many years. The tea was ample and beautifully served, too. We can't praise you enough." While Holocaust educator Caroline Slifkin, who watched online, described the service as "powerful and moving".

KRISTALLNACHT

A Refugee Voices account



On the anniversary of Kristallnacht AJR's Refugee Voices team used social media to share some very moving testimony given by AJR member **John Izbicki**. Originally recorded in 2016, the recording tells how the eight-year-old John screamed so hard on Kristallnacht that his voice was affected for life. Here are a few extracts.

"I looked out from the balcony. In Berlin it went round very quickly. The gossip. The talk. The streets started to fill with people opposite our shop. They waited..."

"The Nazis are always very timely. If they say 7, it's not 1 minute past or 1 minute before: it's 7. I could hear them marching & singing. They marched to the shop... whistling. Threw the first stones & bricks at the window. The stones & bricks bounced back..."

"Nothing broke. So they went two doors away to the butcher's shop and said, 'Can we borrow your heavy weights to break the Yids windows?' He says 'Get out!' So instead they smashed his glass counter and knocked him down, unconscious. Took the heavy weights and smashed our window..."

"I knew my parents were in there. They picked up glass and threw it through the window at – I presumed – my parents. I screamed... and screamed and screamed. It left me with a hoarse voice that's been with me ever since. I call it 'My present from Adolf'. A papilloma on the vocal chords..."

"My father took me actually to a professor. He admitted that he had helped Hitler with the same problem. Because he was screaming as well I suppose, Hitler was, with those speeches. And he then said, "Are you getting out, Herr Izbicki?" My father said, "Yes."

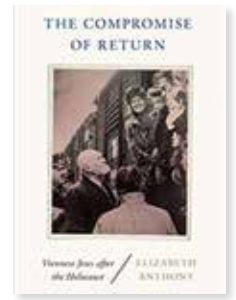
John came to Britain with his family in 1939 & became a well-known journalist and manager of *The Daily Telegraph*. Read more about him here:

www.ajrrefugeevoices.org.uk/RefugeeVoices/John-Izbicki

IS 'KRISTALLNACHT' OUT OF FASHION?

The author **Dr Elizabeth Anthony**

declined to use the word **Kristallnacht** because she believes it 'has fallen out of fashion in Austria because of its Nazi origin and use'.



Dr Anthony, whose recent book *The Compromise of Return – Viennese Jews after the Holocaust* explores the motivations that inspired Viennese Jews to re-establish lives in their hometown, says she prefers the terms *Novemberpogrom* or *Reichspogromnacht*. We would be interested to know whether AJR readers agree?

In the meantime **Martin Mauthner**, who has read the book, writes: It's hard to believe, but Jews did return to Vienna after 1945. One of them was Bruno Kreisky, a Social Democrat who returned from exile in Sweden. He ended up serving his country for thirteen years as an esteemed if controversial chancellor – notably for his pro-Arab stance. He was among 10,000 'returnees' in the capital (there were also around 35,000 'displaced' Jews who arrived from other countries), compared with a pre-1938 figure of 200,000 Austrian Jews, most of whom had lived in Vienna.

Dr Anthony, closely associated with the U. S. Holocaust Memorial Museum, considers as Jews those 'eligible' for Nazi persecution. In her diligently researched (she cites from the January 1946 issue of *AJR Information*) and clearly expounded narrative, she divides returnees into those who 'returned', having hidden in the city, or survived there because they had an Aryan partner; those who came back from the concentration camps; those, like Kreisky, who had been active politically and wanted to help rebuild the new republic; and those who returned from exile for personal or professional reasons. Some of the former hoped to move back into their former homes; of the latter, some, such as doctors and lawyers, wished to resume their professions and not have to requalify elsewhere; others again, such as writers or performers, relied on the German language for a living.

If they came back for different reasons, Anthony's enquiries show that they shared a frosty reception on their return. The country still saw itself as Hitler's first victim, and antisemitism had far from disappeared. Restitution laws were weak and returnees encountered discrimination in public and where they worked. It's a 'dismal history', says Anthony, so why did some refugees decide to re-emigrate. In part, she believes, because they were naïve. In part, and it's a stimulating thesis, because so many of Vienna's Jews, with their roots in other regions of the multinational, multi-ethnic empire, had thrived in ambiguous Vienna society. Their 'previous experience traversing the city's inherent [pre Hitler] antisemitism served returnees', she writes. Put more bluntly, and to quote Anthony's adaptation of words attributed to Sigmund Freud: 'Vienna annoys you to death, but it is where you want to die anyway.'

AJR@80 project becomes

Our nationwide tree planting campaign to mark the AJR's 80th anniversary had a number of milestones with the first planting ceremonies for our very special oak trees.

A POWERFUL SERVICE

Our Liverpool tree was planted in the grounds of Stapely Care Home, close to the site of the Huyton internment camp and home over the years to a number of Jewish refugees. Stapely Care Trustee

Philip Ettinger shares his thoughts:

It was a great delight and privilege for Stapely Care to be chosen as a venue for one of the AJR's 80 commemorative oak trees to be planted throughout the United Kingdom.

Our tree now has pride of place near our main front gates, in a prominent position where all our residents and patients and visitors can see it quite clearly.

We are privileged to occupy a beautiful part of the South Liverpool Conservation Area surrounding Sefton Park where there is also a tree preservation order in place. The AJR's oak is the first tree of its type to be planted in Stapely's grounds for many years and will be the standard bearer for fresh planting to replace trees that formerly occupied this space.

We wish the AJR great success in this, its 80th anniversary year and we are proud and privileged to be a part of this. We have also had the great privilege to have within Stapely as our guests over the years a number of former refugees and indeed concentration camp survivors who we have cared for. This oak will provide an everlasting reminder on a daily basis of all their memories, making it all the more poignant for us to reflect and have them remaining with us in our thoughts.

I particularly thank AJR member Dr John Goldsmith for his kindness and generosity in sponsoring our tree. As a friend of Stapely, who lives locally, he will hopefully have the opportunity of seeing his Oak tree as it blooms and develops long into the future.



Left to right: Michael Cohen, Max Marcus Chairman Merseyside Jewish Representative Council, AJR's Sara Dietz, the tree with the plaque, Philip Ettinger Trustee Stapely Care, Eric Cohen, Wendy Cohen, Dr John Goldsmith, Christine Dunvobbin, Bronwen Goldsmith.

SCOTTISH PREMIER

The first of our 80 trees was planted on 8 November in Lochside Park in Castle Douglas, Scotland, chosen for its proximity to Ernespie House, where many Jewish child refugees were evacuated during WW2.

The tree was sponsored by AJR member Flora Selwyn, who settled in Scotland, in memory of her parents, Lily and Heinrich Schmerling.

Flora said: "In 1938 our flat in Vienna was ransacked by the Gestapo, who took my father forcibly to Buchenwald. My mother, brother Erwin and me, aged four, fled by train to Switzerland. "Fortunately we were eventually able to reach sanctuary in the UK." Flora's father escaped to Palestine and the family was reunited 10 years later.

THE LONDON LIFT-OFF

In north London we planted three trees in Canons Park between Edgware and Stanmore, where many AJR members live. Several local dignitaries, including Bob Blackman MP, joined AJR members and staff for a moving ceremony on Remembrance Day, 14 November.

These trees are sponsored by the families of these current or late members:

- **Judy Simon** was born in Vienna in 1942. At 3 days old she was separated from her family and at the age of 5 months, she was taken to Theresienstadt concentration camp. After the war, Judy was brought to Windermere and soon she was moved to the Weir Courtney Hostel in Surrey. Two years later she was adopted. Judy married Lewis in 1964, and they made their home in Stanmore where she worked with Lewis as a dental practice manageress. Judy celebrates her 80th birthday next April.
- **Robert Gellman** helped to run AJR's Pinner group for many years until he passed away in 2020. He was a chartered accountant. His mother, Ruth, fled Berlin during the 1930s and was a renowned artist. Robert was married to Vera, whose parents also came from Berlin, but not until 1939. They had hoped to also secure safe passage for Vera's grandparents, Kurt & Hanna Lewin, but sadly this did not prove possible and the couple perished in Sobibor.
- **Rosette Wolf** was born in Antwerp and was just three years old when the war broke out. The family lived under Nazi occupation in

a tree-ality

of groundbreaking moments last month
k trees.



Castle Douglas tree planting



From L-R: Michael Newman, Vera Gellman, Dassi Wolf, Richard Simon, Judy Simon and Jo Briggs

semi-hiding near the German border until she was seven years old, which was when she found out that she was Jewish. She came with her husband to the UK in 1963 and worked as a social worker, family therapist and a much-loved volunteer. She passed away last April.

“As well as helping to mark the heritage of our members and places of historic interest associated with them, the planting of these trees enables the AJR to give back to and create a living legacy within the country that became home to the Jewish refugees,” said AJR CEO, Michael Newman. “Britain’s native oak trees are in decline and new trees are desperately needed. Our 80 special trees will be appreciated by future generations and provide natural habitats for many decades to come.”

The AJR’s 80 Trees for 80 Years campaign is endorsed by the organisers of The Queen’s Green Canopy (QGC) – the unique tree planting initiative which will mark Her Majesty’s Platinum Jubilee in 2022.

The list to the right shows the locations of all our trees, including those that have already been planted and those whose planting ceremonies are still to come. If you would like more information or to attend any of the events please email 80trees@ajr.org.uk.

PLANTED DURING NOVEMBER

Castle Douglas (Lochside Park)	DG7 1EU
Liverpool (Stapely Care Home)	L18 8BR
Stanmore (Canons Park)	HA8 7RJ
Shropshire (Prees Heath Internment Camp)	SY13 3JY
Glasgow (Rouken Glen Park)	G14 9NW
Glasgow (Kelvingrove Park)	G14 9NW
Whipsnade (Tree Cathedral)	LU6 2LL
Chorley (St Mary’s School)	PR72RJ
Clevedon (Herbert Gardens)	BS21 7ND
Southend-on-Sea (Chalkwell Park)	SS0 8NL
Wembley (King Edward VII Park)	HA9 7RX
Willesden (Roundwood Park)	NW10 3SH
Worcester (University of)	WR26AJ

PLANTING CEREMONIES COMING UP

Buxton (Serpentine Walk)	SK17 9AR	01/12/2021
Lewisham (Beckenham Place Park)	BR3 1SY	01/12/2021
Salford (Clowes Park Memorial Forest)	M7 4JH	01/12/2021
Swansea (The Guildhall)	SA1 4PE	02/12/2021
Bedford (Russell Park)	MK40 3RH	02/12/2021
Watford (Cassiobury Park)	WD17 3EX	05/12/2021
Chislehurst (Chislehurst Common)	BR1 2FR	09/12/2021
East Lothian (Whittinghame Tower)	EH41 4QA	14/12/2021
Cheltenham (Pittville Park)	GL50 4SH	15/12/2021
Horndean (Technology College)	PO8 9PQ	12/01/2022
Hertford (Hertford Castle)	SG14 1HR	16/01/2021
Hull (Synagogue)	HU10 6DP	16/01/2022
Bristol (Progressive Synagogue)	BS5 ORR	16/01/2022
Bury (Hamilton Park)	M45 6QW	23/01/2022
Bushey (Reveley Lodge)	WD23 4GL	24/01/2022
Dorchester (The Thomas Hardy School)	DT1 2ET	24/01/2022
Dorking (Glory Field)	RH4 2LG	24/01/2022
Radlett (King George V Playing Fields)	WD7 7LN	24/01/2022
Leicester (Western Park)	LE3 6HX	25/01/2022
Prestwich (The Fed, Heathland)	M25 9SB	25/01/2022
Enfield (Bury Lodge Gardens)	N9 9JN	26/01/2022
Ashford (Woodchurch Village Green)	TN26 3QU	27/01/2022
Bath (Eckweek Lane Play Park)	BA2 8TR	27/01/2022
Bournemouth (University)	BH23 6BL	27/01/2022
Dawlish (Orchard Manor School)	EX7 9SF	27/01/2022
Haslemere (St Christopher’s Green)	GU27 1DG	27/01/2022
Ipswich (Northgate High School)	IP4 3DL	27/01/2022
Llanwrtyd Wells (Czechoslovak State School)	LD5 4TA	27/01/2022
Norwich (Chapel Field Gardens)	NR2 1NY	27/01/2022
Plymouth (Plymouth Hoe)	PL12PA	27/01/2022
Sunderland (Minster Park)	SR1 3ET	27/01/2022
Walsall (Barr Beacon Local Nature Reserve)	WS9 0PQ	27/01/2022
Bradford (Lister Park)	BD9 4NR	27/01/2022
Farnham (Rowledge House Hostel)	GU10 4BW	27/01/2022
Ilfracombe (Memorial Gardens)	EX34 8HB	27/01/2022
London (Hyde Park)	W2 2UH	27/01/2022
Newcastle (Civic Centre)	NE1 1AD	27/01/2022
Tynemouth (55 Percy Park)	NE30 4JX	27/01/2022
Sandwich (Discovery Park)	CT13 9FF	27/01/2022
Glyndebourne	BN8 5UU	27/01/2022
Ilkley (Belle Vue)	LS29 8TA	27/01/2022
Sheffield (Synagogue)	S11 8AW	30/01/2022
Mousehole (Cholera Field)	TR19 6NJ	30/01/2022
Shefford (former Jewish Secondary School)	SG17 5RY	01/02/2022
Waddesdon (Waddesdon Manor)	HP18 0JH	15/02/2022
Millisle (Community Garden)	BT22 2BG	18/02/2022
Abergele (Gwyrch Castle)	LL22 8ET	28/04/2022
Ilford (Jewish Primary School)	IG4 5AE	28/04/2022

PLANTING DATES STILL TO BE CONFIRMED

Birmingham (Cannon Hill Park)	B13 8RD
Brighton	BN1 1AA
Cambridge (Arbury Primary School)	CB4 2DE
Dovercourt (Jubilee Park)	CO12 4PA
Ealing	W5
Enfield (Bush Hill Park)	EN1 1BA
Gateshead	NE10 2BJ
Hampstead Heath	NW3
Harwich (Cliff Park)	CO12 4AJ
Isle of Man	IM1
Kent (Bunce Court)	ME13 0BY
Kingston (Queens Promenade)	KT1 2ND
Lea	SN15 5BS
Leeds (Roundhay Park)	LS8 2JL
Nottingham (National Holocaust Centre)	NG22 0PA
Oxford (Harris Manchester College)	OX1 1AA
Pontefract (Ackworth School)	WF7 7LT
Southampton (Queen’s Park)	SS0 8NB
Southport (Harris House)	PR8 1AA
Windermere (Lakes School)	LA23 1HW

Swimming against the tide

The artist **Alan Kestner** has been exploring his feelings about his father's refugee background and his overwhelming rejection of Germany in the light of current debates regarding citizenship.

Until the early 1930s Alan Kestner's father grew up very happily in Hamburg, where his father was Professor of Physiology at the University. Then, because his father was Jewish, he had to escape to England where he lived for the rest of his life. Here he lost his German citizenship but his sons managed to regain theirs in 2020 through the Article 116 descendent legislation. Alan's cousin, who lives in Hamburg, made contact with the Poolhaus Gallery and an exhibition of his drawings and paintings was arranged for this autumn. It is a non-commercial gallery which specialises in artists at the start of their careers. And although Alan studied Fine Art at university in the 1960s it is only since his retirement in 2016 that he has been able to devote himself fulltime to painting.

Alan has a particular way of working which bucks current trends – hence the exhibition's title *Swimming against the Tide*. Essentially, what Alan produces is a story made of a complex juxtaposition of conflicting vignettes. To take them in, the viewer needs to come up close and read each separate scene like the unfolding of a story. But unlike writing, there is no particular order, resulting in a complex, interactive experience. Alan is also strongly influenced by the bright colours and simple outlines of naïve artists but, unlike them, he also shows the more sinister and compulsive aspects of human nature. But he does not see everything in the world as doom and gloom, so likes to do this with a sense of humour.

Alan Kestner writes: "An example of my drawing is *The Goldberg Solution*, 2005. This picture represents my attempts to come to terms with my father's rejection of Germany and the many contradictions of his life. He spent a huge amount of his retirement trying unsuccessfully to work out why German history took the path it did. I wish he had managed to reconcile



The Goldberg Solution, 2005 by Alan Kestner

himself to his former city and colleagues but he was not able to do so and I hope my exhibition will in some way do this.

It is all too easy, and this has been done many times, to spell out the atrocities of that time in stark detail. However, I have played this down in this drawing – although the message is the same – because the same forces of darkness have also arisen in countless other countries since then. So this artwork shows the point of view of an ordinary law-abiding man who, although not evil in himself, was drawn into evil by the powerful forces of others around him. And not just in Germany: this man can, and often does, exist in most countries in the world. My hope is that if we can present the right message to this ordinary man, he and the many like him, will gain the strength to resist the call of evil whenever it comes.

"The man is the old grandfather (bottom right of picture) sitting with his mug of tea and his loyal dog in front of a roaring fire. Before him is the toy train left out earlier by his grandson. Nothing unusual, you might think. But the objects around him give us some hint of the nightmares he has every night. As in dreams, the seemingly innocuous objects display a sinister undertone. Notice that the toy train is made up of cattle trucks; the life-giving water flowing down the page ends

up in a shower room (gas chamber); the row of legs trudging across the top of the page (platform at Auschwitz) to the music of a violin end up in a violent drop into the abyss. Everything in the picture has its part to play in this message but you must use your own imagination to work out what these might be. Because, yes, there are always evil people in every country but we, who believe in democracy, must always challenge their actions with impartial courts, a strong independent press and freedom of belief and religion".

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Brothers-in-Arms

We are delighted to share the first of a series of short stories written by Rev. Bernd Koschland MBE.

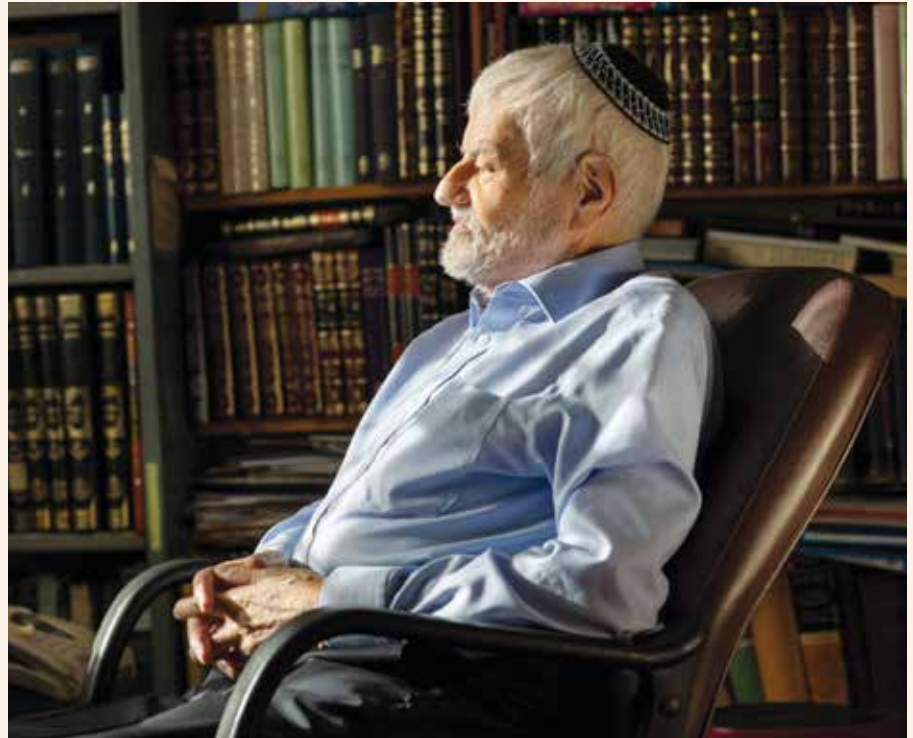
The Allied and German lines faced each other, with a churned-up no-man's land between. For a couple of days there had been continuous German artillery fire, to which the Allies replied in kind. Then early one morning German fire ceased, as did the Allied return fire. There was an eerie silence, which worried Allied Intelligence. What were the enemy up to? An answer had to be found.

A meeting of senior officers was called at the local HQ. One suggestion was to send a reconnaissance plane over the German lines, but this was 'shut down' as dangerous: the plane could be brought down. Another idea was to send a tank across which was also rejected as impractical. The next suggestion was to send a small group over the lines and perhaps bring back a prisoner for interrogation. That seemed a possibility but it could cost lives.

A dispatch was sent to Captain Clark, the officer in charge. He assembled a small group of officers and NCOs and explained the order. Corporal Levy raised a hand and said he had a plan which would carry out the order, but would only reveal it to Captain Clark in private. The Captain agreed and he and Levy went into a huddle.

Levy explained that his plan must be kept secret without explanations to anyone and that instructions were to be followed without questions. The plan would be put in action next morning at crack of dawn: Levy would climb towards the top of the trench and wave a white piece of cloth to signal that there was to be no shooting of any kind from the Allies, and when he and the prisoner reached Allied lines again, he would wave the cloth to indicate that firing could resume. The Captain was somewhat bemused by the plan but agreed to it.

At 06.00 hours next morning, Levy went into action. He started to climb



to the top of the trench; he waved the white cloth and, using a sheet of paper rolled into a make-do megaphone, he yelled: "Two men needed for a Minyan immediately!" No sooner had he finished than he saw three German soldiers scramble over the top and run towards Levy. He greeted them with *Shalom Aleichem* and helped them down, waving the cloth, to the amazement of all. HQ had its prisoners without casualties and loss.

The troops stood around puzzled at the seeming friendliness between Levy and the prisoners; they could not have known that, like Levy, they were Jewish. Captain Clark sent Levy a message congratulating him on his achievement and made him a Sergeant and, as such, he was to take the three prisoners to HQ. They set off and once away from the trench, he relaxed. The men thanked him for saving their lives and together they said the *Shema* as none had time to *daven*; the prisoners were just able to ask one last question: what was his name and where was he from. He replied, "Levy the tailor of Brick Lane, London."

They marched in smartly and were led to the Brigadier who dismissed Levy but told him to remain at HQ. The three Germans were passed on to Intelligence and the

information was obtained that there was a serious lack of ammunition due to an incident with the train bringing it. The three were then sent way back behind the Allied lines and eventually were taken to a POW camp in the UK, from which they were repatriated to Germany after the war.

Levy was awarded the Military Medal for courage and ingenuity, while Captain Clark was mentioned in dispatches.

Levy was demobbed with the full rank of Sergeant and went back to his tailoring shop. One day, three well-dressed men walked in. Before he could greet them, he was addressed by one in good English. He was told that they were the three prisoners who had kept in touch over the years. After some searching they found their 'captor'. They had come to thank Levy, as his action had saved their lives. They presented him with a beautiful silver cigarette box engraved: *To Sgt. Levy for saving our lives*, with their three signatures. They then produced a bottle of schnapps and glasses and said: "Let us drink together in lasting friendship!" And they drank with a loud LECHAYIM.

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REVIEWS

INTERNMENT IN BRITAIN IN 1940: LIFE AND ART BEHIND BARBED WIRE

Ines Newman, with Charmian Brinson
and Rachel Dickson,
Valentine Mitchell

For Ines Newman and her family, serendipity played an important role in the writing of this engaging, illuminating and very personal book. First, her late brother made a chance discovery of their grandfather, Wilhelm Hollitscher's, meticulously written diaries, dating from June 1939, in the Wiener Library. Then, in March 2018, whilst these were being transcribed and translated, Ines had an unexpected 'encounter' with a portrait, by émigré artist Hugo Dachinger, of an unidentified man, painted whilst he was interned in Huyton Camp, Liverpool, in 1940. Unlike the owners – the Ben Uri Gallery – she knew immediately this was her grandfather, and it became the catalyst for this publication.

Professor Brinson's introductory chapter provides a succinct background to the period and highlights the panic and confusion that accompanied the mass internment of enemy aliens, whilst Rachel Dickson, of the Ben Uri Gallery, contributes an overview of Dachinger's milieu and work. Chapter 3, written by Ines, includes poignant extracts of family letters, and a contextualised intimate biographical picture of her predecessors and grandfather, who died four years before she was born. But it is Wilhelm's diary entries in Chapter 4, dating from 13 June 1939, that are the most revealing and compelling, for they provide an unvarnished picture of what it was really like to be a refugee fleeing Nazi occupied Europe who was then detained 'behind barbed wire' in Huyton from 30 June to 1 September 1940. The experience was traumatic – being arrested, becoming a number not a name, being transported from camp to camp, living in harsh, unhygienic conditions, and always hoping for news from the outside world. Amidst the despair – including recording a number of suicides – was the camaraderie and mutual support from which the

internees gained strength, the rich cultural life which evolved amongst the innumerable professional men, and the relationship that built up between Wilhelm and Hugo Dachinger, whom he first met in mid-July 1940 (p.23). The portrait that Ines recognised was completed in four sittings in August 1940, with other sketches following, and one cannot but admire the ingenuity of the artist who overcame the lack of drawing paper and materials to produce such a remarkable visual record. This, and the other surviving images by émigré artists in Huyton, serve as an important record of captivity, whilst Wilhelm's diary extracts are a personal testimony to man's ability to overcome and survive adversity.

Susan Cohen

THE EXILES – ACTORS, ARTISTS AND WRITERS WHO FLED THE NAZIS FOR LONDON

Daria Santini
Bloomsbury

Here's another book about the extraordinary contribution refugees from Hitler made to the Arts in Britain. Santini, a former academic and now a London-based writer on cultural topics, has an unusual approach: she took the year 1934 – the Nazi persecution had just begun – and researched what a handful of German-speaking actors, artists and writers were up to in the British capital that year, as refugees or émigrés.

Her quest proved to be fruitful; the result is an absorbing kaleidoscope, full of unexpected insights that enrich her narrative. Helped no doubt by her internet browser, it's a technique that lets Santini spring in all directions, invariably unearthing fascinating tidbits on the way.

Some AJR readers will recall the Austrian actress Elisabeth Bergner's successes on the London stage, but how many will know that she inspired, in his later years, the author of *Peter Pan*, J. M. Barrie? If we are familiar with the sibling photographers Wolf Suschitzky and Edith Tudor-Hart, how much do we know about Bill Brandt, wandering the streets of London in 1934 with his Rolleiflex? Or how Fritz Saxl and Gertrud Bing helped to transfer the

famous Warburg Library from Hamburg to London?

In her chapter on British film studios, Santini looks at the UK production of Lion Feuchtwanger's popular historical novel, *Jew Süss*. Unlike the propaganda film with a similar title that Dr Goebbels released a few years later, it relates sympathetically the tragic fate of the 18th-century court Jew, Joseph Süss Oppenheimer. The leading role was played by Conrad Veidt, a Protestant with a Jewish wife; they moved to Britain soon after Hitler came to power.

A final chapter looks at two famous exiled writers in London that year, Stefan Zweig and Bertolt Brecht. A pacifist, Zweig had left an 'Austro-Fascist' Salzburg after police searched his home. He was soon spending days in the British museum and other libraries, researching the life of Mary, Queen of Scots. He was also distancing himself from his wife Frederike, and starting an affair with his secretary, and future wife, Lotte Altmann.

Unlike Zweig, Brecht was politically committed, and had fled Germany the day after the Reichstag burnt down in 1933. Visiting London from his refuge in Denmark, he, too, was communicating with his wife and with his lover. Friends had persuaded him to come over to seek contracts for publishing, staging and filming his work, especially theatre performances of his *Dreigroschenoper*. Only in 1956, 28 years after it was first performed in Berlin, could Londoners attend a staged, as opposed to a concert, production of *The Threepenny Opera*.

Overall, following in the footsteps of earlier 'explorers' such as Daniel Snowman, Santini brings home yet again, and urges us to remember, Mitteleuropa's 'rich cultural legacy'. Taking her readers to the present day, she affirms that London then ('more attuned to German culture' than today) 'was less welcoming to strangers than it is nowadays.' Some residents of what she calls the 'cosmopolitan metropolis'

might wish to debate that assertion with the former Oxford German language- and-literature don.

Martin Mauthner

ON THE MOVE: POEMS ABOUT MIGRATION

Michael Rosen.

Drawings by Quentin Blake

Walker Books

Bestselling poet Michael Rosen's new anthology explores the theme of migration and refugees and how it affected his Jewish family, underlining how persecution still exists in today's world. As he explains: "Migration is the story of the human race. Everything we know about history, from the fossil record through to today, shows us human beings keep moving from place to place."

Sometimes people move for work or education but often it's because they must escape due to political changes or invasion. Migrants, he says, are people who travel to find a better life and who could return, though it might be to poor living conditions. Refugees are forced to leave their homes and would be in great danger if they did go back. Throughout, the book is illustrated by Sir Quentin Blake who most famously collaborated with the writer Roald Dahl.

Rosen writes for younger readers but his wise and perceptive words in narrative verse are of equal interest to adults and many will identify with his family background. He continues the theme from his earlier book *The Missing: The True Story of My Family in World War II* (AJR Journal review September 2020). This includes the story of great-aunts and uncles who were there before the war but weren't afterwards.

Two uncles, Oscar and Martin, settled in France but perished in Auschwitz. Clock mender Oscar and his wife Rachel came very near to escape under Nice's Italian occupation until the Nazis marched in. Poems speculate on the couple's feelings and the smell of the sea as they planned escape. Eerily the authorities kept very detailed records in neat handwriting of Martin's arrest by four French policemen in a boarding house in the Vendée. Whose fault was

it he asks, and how did people with such monstrous ideas as the Nazis get into power? The two brothers had fought in the First World War but it counted for nothing.

One day Rosen meets his namesake cousin Michael at a wedding. He was sent away by his Polish parents (who themselves perished) on a train as a teenager. He survived a Russian camp and amazingly later turned up out of the blue at an aunt's in London.

The author evokes very well a child's viewpoint, including visits to his grandparents Bubbe and Zeyde and their everyday life. He also explores differing attitudes friends display towards his background as well as movement in the wider sense. This even touches on English literature which he explains is derived from many sources, with some of Chaucer's stories coming from Italy and France, and Shakespeare borrowing stories from classical civilisations. He points out that the Bible was originally from the Middle East.

Rosen has a brilliant talent for summarising a complicated situation and wider ideas in a few words, always treating the reader as grown up. The pictures in this handsomely produced little volume excellently evoke war and displacement and are a very great strength. Both writer and illustrator are former Children's Laureates.

Janet Weston

www.fishburnbooks.com
Jonathan Fishburn
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LOOKING FOR?

CLARE HOLLINGWORTH/KATOWICE (POLAND)

Ann Altman is seeking people with connections to Katowice, Poland, in spring and early summer 1939 – in particular anyone with a connection to visas issued there by Clare Hollingworth

annaltman@gmail.com

KINDERTRANSPORT

For her documentary play about child refugees, Anna Montagner is looking for witnesses of the Kindertransport, or their descendants, who are willing to share their story with her.

annamontagner3@gmail.com

MARINE TRUST SHARES

John Martins has just found paperwork relating to shares that his late father bought in Marine Trust Ltd for the building of the new port in Tel Aviv. The Trust no longer exists and John would welcome advice on restitution.

Johnwmartins@hotmail.co.uk

PAINTING FOR SALE

AJR member Alan Rubens is hoping to sell a pre-war painting by the German artist Schmitz Schulten. It is a signed oil-on-canvas painting of a Dutch winter landscape, showing figures on the frozen waterway.

info@rubycap.com

Books Bought
MODERN AND OLD
Eric Levene
 020 8364 3554 / 07855387574
ejlevine@blueyonder.co.uk

JOSEPH PEREIRA
 (ex-AJR caretaker over 22 years) is now available for DIY repairs and general maintenance.
 No job too small, very reasonable rates.
 Please telephone 07966 887 485.

A VIRTUOSO VIOLINIST

Jozsef Joachim, the most famous violinist of the XIXth century, was born 190 years ago in a small village in Burgenland. He was the seventh of eight children in an orthodox Jewish family. At the age of five he had lessons with the violinist known as the 'Polish Paganini'.

In 1833, in the hope of a better life, the family moved to Pest where, at the age of eight, he already began performing in public. Some members of the aristocracy took him under their wing and sent him to Vienna to study. His first teacher there was the Hungarian Jewish violinist, Jozsef Bohm, a friend of Beethoven and Schubert. From Vienna Joachim went to Leipzig and became Felix Mendelssohn's favourite pupil. It was there that he made his debut with Clara Schumann and Mendelssohn.

He became the favourite musician of kings and queens, playing for Queen Victoria and the Russian Tsar, for example. Six Stradivari went through his hands, one of them donated by Robert Schumann another by Mendelssohn. Four others were loaned to him.

He had connections with many famous personalities of the time. In Berlin, Bismarck, in London, Carlyle, Tennyson, Thackeray, Alma Tadema. One of Brahms' violin concertos is dedicated to him.

An international competition for young artists, known as the Joachim International Violin Competition, is now held annually in Weimar. In his time, there was no violinist more famous than Jozsef Joachim. He was also a composer and though his many compositions might not be equal to the greatest, they are nevertheless quite enjoyable. He felt honour-bound to dissociate himself from the theories of Wagner and of his fellow Hungarian, Franz Liszt.

In 1863 he married the singer Amalie Weiss. The marriage ended in divorce, probably caused by his jealousy. Brahms took the wife's part, which then led to the temporary ending of their friendship.

In 1903, not many years before he died, Jozsef Joachim made some of the very earliest recordings. He is widely regarded as the greatest violinist of the 19th century.

Janos Fisher



Joachim and Clara Schumann, 1854

POETRY PLEASE

AJR holds friendly, informal poetry meetings where we read poetry and have a chat about ideas, feelings or memories arising from the poetry. Everyone is welcome and if booked in advance we can send you a poetry booklet, tea and biscuits. We are always looking for poems to share – here is an example of a recent composition. For more information please contact Julia Baker on 020 3928 7798 or julia@ajr.org.uk.

NIGHTMARE

Written by AJR member Joan Pollack after attending AJR's Next Generations International Forum in October.

Life is becoming a fast forward paced roller coaster
It's hard to find the pause,
The breath, the time to reflect, to take all the visual in
To find a safe respite space.

The busy busyness of images.
Images that are thrown together on the box.
Assaulting my over-anxious traumatised mind.
Conflicting with my daily search for truth.

My nightmare, a vivid reality as I wake early
In order to be punctual for the second and third generation forum.
I emerge into consciousness spurred on by a multitude of Jews.
We're all heading at meteoric speed toward Chelsea Football Club stadium.

Along with ghosts from past generations to fill the empty seats.
Nothing can stop or hinder their attendance (not even a pandemic).
I succumb in my capacity to attend and dutifully take my seat,
To satisfy my insatiable curiosity and gnawing need to know.

So I am pulled by this invisible irresistible force to unite
Face my fears, face the now reality.
I feel the nausea of it all and the burden of my history.
Thankfully, I am provided today with a warm, hospitable place of respite with my lost family.

OBITUARIES

RUTH SMILG (née Gewuerz)

Born: 26 December 1932, Vienna

Died: 11 July 2021, London

Ruth's earliest years were spent in Lackenbach, Austria where her mother's family had a small haberdashery shop.

In 1938, just before her sixth birthday, she was placed on a Kindertransport. A sixteen-year-old Jewish girl on the train had been asked to look after her and Ruth always remembered her feeling of complete desolation when this girl was removed from the train by the Nazis at the German Dutch border. Her mother managed to come to England on a domestic visa but her father, grandparents and twin aunts were all murdered in the Holocaust.

Ruth was rapidly reunited with her beloved first cousin Judy (Joseph) and evacuation from the coast meant that her memories of the war were largely happy school years of playing cards. Eventually, her mother and aunt set up an ultra-orthodox hotel first in Leeds and then Southport. Ruth's life became dominated by the need, before and after school, to make beds and bake for its residents. However, Ruth prospered academically and went to Manchester University to read modern languages and then moved to London.

Ruth married Joseph Smilg, a Berliner by birth whose family had moved to Tel Aviv in 1936. Joseph qualified as a barrister in London but moved into the travel business, which flourished as one of the first to provide group travel for employees who had won a prize in corporate incentive schemes. They had two children, Jeremy and Caroline. Ruth had many close friends and was a skilful bridge player.

Ruth overcame many challenges. In the 1970s the IRA randomly targeted buildings on Oxford Street, largely destroying the offices of the Smilg travel business. Later, she and Joseph were asleep in the Sheraton Hotel in Cairo when it burst into flames, killing over twenty people; they escaped by making rope ladders from sheets and lowering themselves from the fourth floor. Still later she had to deal with her daughter's tragic death. In all cases, she held herself together magnificently. Her determination to overcome was well demonstrated by her positive attitude during Covid when she rose early and dressed smartly each day even though she knew she would not leave the house.

Jeremy Smilg

Harry REITER

Born: 17 January 1930, Vienna

Died: 21 October 2021, Oxfordshire

Harry arrived in England in 1939 with the Kindertransport, sponsored by the Mathias family who supported him at Coniston Prep. School until he was 14.

He then lived with his brother Bruno who had previously been interned on the Isle of Man.

On leaving Oswestry High School at 18 he gained an apprenticeship at British Cast Iron Research Association, did national service in the RAF, then part one of his degree part-time at Birmingham.

In 1955 he graduated in Metallurgy from Battersea Polytechnic and joined Stones Foundry, subsequently working for British Non-Ferrous Metals Research Association. In 1960 he joined the metallurgy staff of Bristol College of Advanced Technology which, in 1966, became the University of Bath. Harry made vital contributions to the highly successful Department of Material Science at the University, providing extensive and very practical knowledge and understanding of the science of materials processing. Instrumental in creating a valuable working interface between industry and the University, he became director of a company set up to augment university income from industrial consultancy.

Harry's part in the successful development of the new University was extensive. His contributions on Senate, as Secretary of the Senior Common Room, and his chairing of the student welfare group were vital in setting the tone of the young institution. Harry was deeply concerned for the broader welfare of students and was key to initiating a crèche for the children of staff and students.

Harry was renowned for his affability and inimitable sense of humour. He was sympathetic and understanding, full of common sense and humanity. As Director of Studies he was kind and generous of his time, a master diplomat and mentor to students, with a unique skillset in resolving problems experienced by postgraduates and undergraduate communities.

He played Rugby for London University and Saracens, took up dinghy sailing, squash and golf, tended a huge allotment and took up painting, which he found stimulating and satisfying. He felt lucky to have made it to England and contributed to the communities in which he lived. He leaves his wife Sheila, sons Simon and Julian and three grandchildren.

Sheila Reiter

ZOOMS AHEAD

Details of all meetings and the links to join will appear in the e-newsletter each Monday.

Wednesday 1 December @2pm	David Barnett – Shops & Shopping in Regency London https://ajr-org-uk.zoom.us/j/89937815281
Thursday 2 December @3.30pm	Kinder Contact Project https://ajr-org-uk.zoom.us/j/83237007550
Thursday 2 December @6pm	Edward Green – My Responsibilities as a Trustee of the National Galleries of Scotland https://ajr-org-uk.zoom.us/j/89405756723
Monday 6 December @10.30am	Online Yoga: Get fit where you sit https://ajr-org-uk.zoom.us/j/82747259074
Tuesday 7 December @2pm	Rose Nielen – Chanukah foods https://ajr-org-uk.zoom.us/j/86409527152
Thursday 9 December @3pm	AJR end of year singalong, with Sidney Austin https://ajr-org-uk.zoom.us/j/85145118525
Monday 13 December @10.30am	Online Yoga: Get fit where you sit https://ajr-org-uk.zoom.us/j/81714227163
Monday 13 December @2pm	New attractions at Garnethill: The Scottish Jewish Heritage Centre and the Scottish Holocaust-era Study Centre https://ajr-org-uk.zoom.us/j/86902450619
Tuesday 14 December @2pm	Marcus Roberts – The history of the Jews in Cheltenham & Gloucestershire https://ajr-org-uk.zoom.us/j/89996074477
Tuesday 14 December @6pm	<i>The Jews, the Holocaust, and the Public: The legacies of David Cesarani</i> Rachel Pistol in conversation with David Herman https://ajr-org-uk.zoom.us/j/82867484007
Wednesday 15 December @2pm	AJR Book Club Discussion (no speaker) – <i>Before We Were Yours</i> by Lisa Wingate https://ajr-org-uk.zoom.us/j/86121471647
Thursday 16 December @2pm	Elkan Levy – 5th in series of Talks on British Jewry https://ajr-org-uk.zoom.us/j/85016764739
Monday 20 December @10.30am	Online Yoga: Get fit where you sit https://ajr-org-uk.zoom.us/j/88441357819
Tuesday 21 December @2pm	Sue Neale – Festival of Lights https://ajr-org-uk.zoom.us/j/88425067247

BACK IN PERSON

One of the highlights of the last month has been getting some of our regional groups back together in person for the first time in over 18 months.

For example, in Glasgow ten AJR members convened for elevenses at the Busby Hotel. Perched on the banks of the river Cart in the south of the city, this is a delightful hotel which provided the perfect setting for its AJR guests.


As member Joann Lipsey said: "It the first face-to-face social rendezvous, in almost two years! It was so delightful, and so special to spend a couple of hours together, chatting over morning coffee or tea with yummy hot fruit tarts or scones – it felt like 'Normal' had returned at last! It was a real joy to see everybody's truly happy face, I'm looking forward to the next event!"



Published by The Association of Jewish Refugees (AJR), a company limited by guarantee.

Registered office: Winston House, 2 Dollis Park, Finchley, London N3 1HF

Registered in England and Wales with charity number: 1149882 and company number: 8220991

Telephone 020 8385 3070 e-mail editorial@ajr.org.uk  AssociationofJewishRefugees  @TheAJR_

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Printed by FBprinters, 82b Woodside Park Road, London N12 8RY Tel: 020 8458 3220 Email: info@fbprinters.com

 The AJR Journal is printed on 100% recycled material and posted out in fully recyclable paper envelopes.