



AJR JOURNAL

The Association of Jewish Refugees

Thank you Shanghai



The entrance to what was once the Jewish Ghetto in Shanghai and (inset) children at Lunghua internment camp, Shanghai

This month marks 80 years since the Chinese city of Shanghai was liberated from Japanese occupation. Thousands of foreign nationals were freed from incarceration, including 20,000 European Jews who had fled to Shanghai during the late 1930s and early 40s, many of whom eventually settled on these shores. Iain Leighton, who chairs the Shanghai Internees and Jewish Refugees 1945 Group, is immensely thankful to the Chinese city for providing refuge at such a critical time.

My late mother Halesia Leighton (née Kerr) was born in Shanghai in 1927. Her grandfather had been murdered by the Bolsheviks in Vladivostok in 1917. His widow Amalia and her daughter Renate, my maternal grandmother, arrived in Shanghai completely penniless. They did not speak English. Thanks to the kindness and generosity of the Jewish philanthropist Sir Elly Kadoorie, they were able to build new lives. Sir Elly, who I was told was a very kind man, acted in a sort of matchmaker role, introducing my grandmother to his friend

Walter Kerr, a horticulturist and landscape architect from Cheshire.

After Japan bombed Pearl Harbour in early December 1941, the USA joined the War. In Shanghai, the Japanese occupiers forced nationals from allied countries to wear red arm bands. If you were British your arm band had a letter B. Eventually all nationals of allied countries were compelled to move into internment camps. There were six internment camps in all, of which
Continued on page 2

NOSTALGIA

This month's centre spread looks at the story of Blooms, the self-styled most famous kosher restaurant in Britain, which was probably visited by most of our readers.

We also feature the wonderful work of Italian musician Lotoro, who has dedicated years to researching the music written and played in the concentration camps (p12-13).

Meanwhile, as the numbers and different types of antisemitic incidents grow, this month's Opinion (p5) piece looks at the worrying spread of Holocaust distortion.

We hope you find all our articles of interest and would be delighted to receive any feedback.

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

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Thank you Shanghai (cont.)

Lunghua – where my mother and her family were interned – was the largest, with 3000 internees.

Once interned, the internees could not leave unless given permission to attend a relative's funeral. Conditions were harsh. My grandmother Renate told me that several of the British women in Lunghua had been used to living in large houses in Shanghai, with countless domestic staff. Many had not made even a cup of tea for themselves in over 20 years, so life in Lunghua came as a great shock, especially when they were told to scrub out the latrines. Granny shared the amusing story of a Russian-born lady (husband British) in Lunghua. In a heavy Russian accent, the lady would grumble about missing her G&Ts and bridge games "at the club". She was often overheard saying "I hate dis stupid constipation camp"!

By 1943 Sir Elly Kadoorie was elderly and in poor health. Rather than being interned in a camp, he and his younger son Horace ((who subsequently became Sir Horace Kadoorie) were permitted to remain at home in Marble Hall, under house arrest. Because Amalia and her second husband had German passports they were also not incarcerated. During the last few months of Sir Elly's life, Amalia cycled to visit him practically every day and was able to obtain the medications he required. She never forgot his kindness.

I was born and grew up in Hong Kong. I was seven years old when my mother – possibly answering a question from me – first told me about the 'Special Designated Area' in Shanghai for Jewish families. Shanghai was one of a few places in the entire world to where stateless Jewish families could flee. In advance of WW2 many sent children to live with relatives who were already in what became known as the Shanghai Ghetto.

In contrast to the internment camps, the Jewish refugees who had escaped Nazi persecution could enter and exit the Ghetto at will, providing they had a special permit. But life was not easy. Over 20,000 people were crammed into the Ghetto, and food was scarce. Several people have told me of relying on kind Chinese families for food and water and that it was common to find dead bodies in the Ghetto's streets in the mornings, especially over the cold winters.

I asked my mother about Liberation Day.



John Bruce's red armband, together with a piece of the wall from his room at the Lunghua camp

She told me that although internees were "expecting" something to happen, they were surprised to find the gates of Lunghua wide open on the morning of 15 August 1945. All the Japanese guards vanished. It was the same in the Ghetto. The American and British liberation forces had reached Shanghai. An American General told the internees in Lunghua not to try to go home yet. It would be safer to remain in camp for a few weeks where food and water would be delivered. Horace Kadoorie invited my grandfather Walter, his best friend, to stay at Marble Hall while he worked on restarting his business and getting the family home in the French Concession back into habitable condition. I think the process took three weeks. My great-grandmother Amalia returned first to the house in Route Ferguson, with about six dogs and seven cats. All the pets had been looked after by German friends while my mother's family were in Lunghua. Her husband, Paul Rumberg, had died in 1944.

Werner Michael Blumenthal, who served as United States Secretary of the Treasury under President Jimmy Carter from 1977-79, and who turns 100 later this year, was in the Shanghai Ghetto as a boy. He was one of many talented people who emerged. Musicians, artists, writers, painters. Their lives were saved because Shanghai had accepted them when they fled Nazi Germany.

Rose Mannheim and her then husband and their daughter Reha were also among the Ghetto survivors. They managed to sail to the USA in 1946. Rose and her husband divorced and she subsequently remarried and became Rose Girone and lived in New York. She died earlier this year, not long after her 113th birthday, and remained sharp in mind right to the end. As the first

Life President of our group she was a truly remarkable, strong woman who was also the oldest known survivor of the Holocaust.

Some Lunghua internees also became famous. The author JG Ballard wrote a fictionalised account of his childhood experiences in the camp and his book, *Empire of the Sun*, was adapted into a screenplay by Tom Stoppard, himself a refugee. French-born Cyril Goldbert changed his name to Peter Wyngarde after the war, becoming a successful actor and a 1970s heart throb. My mother and her younger sister Nate would meet up with him in Hong Kong whenever he passed through.

In June, I was contacted by Carole Evans, whose father John Bruce had been 13 when he and his parents entered Lunghua as internees. John sadly died earlier this year, aged 95, after requesting that all his Shanghai memorabilia be passed to our group. I am humbled to be the custodian of items he considered extremely precious and memorable.

On behalf of the members of our group, I would like to express deep thanks to the people of Shanghai for all the help provided to our families pre – and during the War and post Liberation. We will never forget your kindnesses.

Miriam Margolyes is Patron of the Shanghai Internees and Jewish Refugees 1945 Group. She commented:

'Those who endured terrible hardships in Shanghai during WW2 should be remembered and honoured. If Shanghai had not accepted the thousands of Jewish refugees fleeing from the tyrannies of the Nazis, those people would all have died in the Holocaust. Thank you, Shanghai, thank you.'

CHAOS CONQUEROR

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www.josovin.com

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MAZEL TOV JANET

Each year over 300 people kindly give up some of their free time to help AJR members. Drawn from all backgrounds and age groups, the AJR volunteers are a wonderful bunch of people that we couldn't do without.

Assistance comes in different ways – some AJR members want someone to play cards or board games with, others like to go for a walk, receive help with their tablet or computer, or perhaps need help sorting out old photos. And some people just want someone to chat to.

Celebrating the diverse roles that volunteers fill, with the sole aim of making sure that AJR is able to deliver the services, dignity and friendships to our members, is paramount to us. So we want to say thank you to you all, no matter where in the country you are.

We also try to thank you in person where possible, including holding a special event during National Volunteers Week each June. This year our event was held in London's JW3, when we also presented Janet Weston with the Carol Hart MBE award, in recognition of her many years of incredible dedication and kindness as a Telephone Friend.

Janet, whose name will be familiar to AJR Journal readers as one of our regular

book reviewers, has been a constant source of connection and support to many of our members, and no matter where she is, she always finds time to make her calls. She also makes an effort to attend many AJR outings and events, often with her husband Philip in tow (see her Cotswolds report overleaf).

After receiving the award Janet wrote: "My only regret is that my dear father Hans Meyer was not there to see me receive it. He thought the world of the AJR and, like me, very much admired Carol Hart, your late Head of the Volunteers department. Despite battling with illness for some years Carol never failed to give the volunteering team her all.

"I greatly enjoy my telephone volunteering. Living in Kent, I am too far away realistically to be a regular in-person visitor to frail members in north London, particularly in bad weather which would be when they'd need assistance most. So telephoning has proved to be the way forward, and is something I have considerable experience in from my working days. It's been so interesting to listen to clients with the highs



Michael Newman & Fran Horwich present Janet with her award

and lows in life and I've learned a lot about many different subjects."

The event at JW3 also included a presentation by Diana Cook from Generation 2 Generation, about her mother Margot Pogorzelski's story. Margot was a member of AJR. Matt Sturgess gave a presentation on techniques for a positive mindset, called Bouncability. Ingrid Sellman from Willesden Cemetery's House of Life project gave a fascinating insight into the famous creatives buried in one of London's oldest and largest Jewish cemeteries.

The AJR organises informal meet-ups for all our volunteers throughout the year and supports them in a number of ways, including offering regular training opportunities and an excellent app to help manage their volunteering. We also send out a dedicated e-newsletter.

New scholarship to celebrate Jewish Medics in Wales

Bangor University is looking for a postgraduate student to delve into the history of Jewish health professionals in Wales.

The post will be funded by a generous endowment from the family of the late Gerald Goodwin, a German Jewish refugee who ran a dental practice in South Wales. The research will be supervised by Professor Nathan Abrams of the university's School of Arts, Culture and Language, who said:

"In Wales we have had some highly distinguished Jewish doctors, dentists, psychologists, psychiatrists,

pharmacists, nurses, midwives practitioners from the 18th century onwards. We think there are some fantastic stories to be told, we're looking for the right person to examine their professional achievements and the challenges they faced, including issues of discrimination and integration."

The right candidate would, ideally, have a 2:1 degree or higher with a background in History, History of Science, Jewish Studies, Social Sciences. The ability to speak Welsh is desirable but not essential.

Please contact n.abrams@bangor.ac.uk for more information.

ADDITIONAL FUNDS FOR AUSTRIANS

The Claims Conference has made additional funding available for Austrian Holocaust refugees and survivors and their spouses or widow/ers.

The funding can be used to defray the costs of medical support, health insurance, home adaptations and aids, transport, food, specialist clothing, utility bills and Homecare. There are also additional humanitarian grants available.

For more info please contact the AJR office.

Highgrove was the crowning glory

Highgrove's garden near Tetbury in Gloucestershire – renowned for some of the most inspiring and innovative grounds in the country – was the highlight of the AJR's recent two-day Cotswold break.

We heard that Highgrove was the private residence of Charles III and Queen Camilla. The King had taken a keen interest in the estate acquired in 1980 when the gardens were overgrown and untended. He regularly visits the garden discussing progress and the Queen brings her rescue dogs along. In his time the Grade II Listed Building has been remodelled, softening the external appearance.

During our tour we were bowled over by the glorious delphiniums and roses particularly this year's new pink and white striped David Austin's *The King's Rose*. Flowers are chosen to attract bees and pollination, organic horticulture promoted, all looked after by a team of eleven gardeners.

The walled vegetable garden grows produce and we admired rhubarb, cabbages and cauliflowers used in the house and restaurant. But also much else, the stumpery, childhood treehouse where Prince William and Prince Harry played, and a great many personal



The group enjoyed a beautifully served two-course lunch at Highgrove



The AJR group at Highgrove

touches. These included a brass relief of the late Queen Mother and busts of people who have been influential in the King's life. By contrast it was fascinating to hear about seeding the wild garden and the difficulties of allowing different breeds of sheep to graze there.

It was a hot day and afterwards we were pleased to relax in the Orchard Room Restaurant for a delicious two-course meal nicely served with all the right china and accoutrements.

Our holiday had started the previous day in Cirencester where after the coach journey we were glad to stretch our legs, explore and some of us enjoyed lunch outside. We could also indulge in shopping at the various independent stores and visit the Charter Market on market day.

The area is dominated by the Parish Church of St John the Baptist, founded



The group also visited a lovely garden in Cirencester

in the 12th century and extended and embellished since. It is particularly remarkable for the two bronze statues of St John Baptist and Virgin and Child put up in 2021 in the tower replacing those which were lost in the 1960s. On our guided walk it was rather surprising to learn Cirencester was the second largest town in Britain in Roman times.

We admired all the wonderful streets in this 'Capital of the Cotswolds' and passed many lovely old buildings including the old grammar school. Smallpox vaccine pioneer Edward Jenner attended from 1757–1764, developing an interest in natural history here, and is often credited with saving more lives than any other historic person.

We gazed up at what is believed to be was highest yew hedge in Europe at the Bathurst estate. There were also gun-holes created in a stone wall ready for the Home Guard to shoot any invaders during WW2 and carved statues of the abbot and canon in the Abbey grounds.

Afterwards dinner and overnight stay at the De Vere Cotswold Water Park hotel overlooking the lake, with a fairly leisurely start next morning driving through the picturesque countryside to Tetbury. Again lovely golden buildings dominated by the beautiful yellow Market House. But we could never have achieved so much in the two days without meticulous planning by Ros and Karen, ably assisted on the trip by Nicole. The tour was fascinating, educational and fun!

Janet Weston

OPINION

HOLOCAUST DISTORTION IS THE MARKER FOR AN ATTACK ON LIBERAL DEMOCRACY

This piece by AJR Chief Executive Michael Newman originally appeared in the Jewish News to coincide with the conclusion of the International Holocaust Remembrance Alliance's first plenary meeting under Israel's presidency.

In the same week as the IHRA plenary, Goldsmiths, University of London was shamed in a report that documented examples of how Jewish staff and students had experienced antisemitism.

One remedy, long suggested, is for the University to adopt the IHRA Working Definition of Antisemitism. After all, it is only possible to address incidences of Jew-hatred by clearly identifying the problem.

The Working Definition is now in its tenth year. The UK was the first country to adopt it, with universities, trade unions, football clubs and other civil society organisations espousing its value.

Inimical to the Definition are its examples illustrating how antisemitism manifests, including, "Drawing comparisons of contemporary Israeli policy to that of the Nazis", something we have witnessed with growing alarm since 7 October.

But adopting the Definition is meaningless without simultaneously acting upon it when investigating incidents, not least to send a message that expressions of anti-Jewish racism will never be tolerated. It is also critical to keep spreading awareness of this expert resource in order to continuously combat antisemitism.

The strapline for the Israeli IHRA Presidency is 'Crossroads of

Generations' which speaks to the evolving demography of Holocaust survivors and refugees, something we are acutely aware of at the AJR.

The eye-witnesses to the worst crime in human history will not be with us forever and we need to prepare for a time when we cannot call upon them in person to share their experiences and to testify to the evils of fascism and antisemitism.

It is noteworthy that the survivors are leaving us at the same time as the number and types of incidents of antisemitism and Holocaust distortion are growing.

Survivor testimonies are one way in which these warnings from history can be perpetually relayed. To mark the end of the UK IHRA Presidency earlier this year, the AJR was honoured to partner with our government to launch Holocaust Testimony UK, a portal through which a visitor can access almost 3,000 accounts given by Holocaust survivors and refugees who settled in this country.

Converse to the rise in antisemitism and distortion are the numerous projects and initiatives in the UK that commemorate the Holocaust. We are also fortunate to have world-leading exponents that deliver teaching and learning about the Holocaust enabling learners – of all ages – to connect to this vital history.

Reflecting the AJR's role as a leading national benefactor in this area, in November we will be bringing together Holocaust educators for a two-day conference that will address the fundamental questions facing the sector, including the extent to which teaching and learning about the Holocaust can be relied upon to inoculate against antisemitism.

The third member of the IHRA Troika is Argentina, which will assume

the Presidency next March when I personally assume the Chair of the IHRA Committee on Antisemitism and Holocaust Denial.

The Committee is the IHRA's forum to hear from trusted experts on the evolving nature of these phenomena and to recommend solutions to IHRA member state governments. We are facing simultaneous challenges from across the political spectrum, both online and, more recently, in the form of physical protests. Our work has never been more crucial.

It was an honour to contribute to the wording of the IHRA statement in support of Holocaust remembrance institutions, organisations and professionals. But, as one expert framed it during the IHRA plenary, Holocaust distortion is the marker for an attack on liberal democracy. Equally, how the Holocaust is remembered and seared into public consciousness is an indicator of a civil society.

SAVE THE DATE

CELEBRATING BRITISH FELLOWSHIP

In 1965 the AJR formed a lasting partnership with the British Academy, the UK's national academy for the humanities and social sciences.

This partnership has resulted in 40 fellowships which have enabled scholars to advance their studies and thus advance knowledge and understanding of certain aspects of the Holocaust.

On Monday 10 November we will be celebrating the 60th anniversary of this partnership. Full details in the September Journal.

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.

WENDY HOLDEN ERRATUM

We apologise to the author Wendy Holden for incorrect biographical information concerning her recent talk to our Hampstead group.

Wendy has mostly written non-fiction biographies of remarkable individuals in wartime, including *Born Survivors*, the true story of three young mothers who hid their pregnancies from the Nazis. She also wrote *One Hundred Miracles*, the biography of survivor Zuzana Ruzickova. Her latest, *The Teacher of Auschwitz*, is an inspirational novel based on the true story of a young gay, German Jew Fredy Hirsch.

More information at www.wendyholden.com

IS GENOCIDE ONLY FOR JEWS?

For the last eighty years the voice of those who suffered in the Holocaust has been heard and much sympathy shown.

It seems, with little sympathy expressed from writers in the *AJR Journal* with regard to the men, women, and children bereaved, bombed and starving in Gaza caused by the Israeli State's unbending retribution for 7 October 2023, sympathy for Jewish suffering is wearing a bit thin.

As someone who spent years delving into my family's sufferings in the Holocaust, the lack of humanity towards Palestinians in Gaza appears heartless, and will, I believe, leave a mark.

Dr Marcel Ladenheim's accusation of BBC propaganda (June) while at the same time propagating support for the war in Gaza will prove to be indelible evidence of a prevailing lack of humanity amongst the Jewish community in Britain.

Suffering is not like a football league table with Jews at the top. It applies to all humanity, and to ignore one group because it does not suit your narrative is not good enough.

Dr Marcel Ladenheim might be better off

asking the question, 'Why is the BBC not allowed to send journalists into Gaza to do their job of reporting?'

Anthony Lipmann, Bridgwater, Somerset

KEEP ON WRITING

Your July edition was one of the best. There was so much to read and it was all interesting. But I am disappointed that your *Letters to the Editor* pages are getting fewer.

I used to write to you often – some may say too often! However, I am 90 now and my fingers no longer glide across the keyboard as they used to do. More importantly, I have tried to avoid getting involved in arguments with fellow members about Israel. There can never be a "two-state" solution while one state seeks the destruction of its neighbour. But this does not give Israel, under Netanyahu, permission to break all human rights laws. The Palestinians in Gaza cannot be starved to death and the Palestinians on the West Bank cannot be made homeless due to illegal ultra-religious settlers. Sadly, I feel that there will not be a solution in my lifetime, and I cannot even hazard a guess as to what this solution can be.

Reverting to your July issue, I am puzzled why Professor Otto Fehr was told that his German medical qualifications were invalid in England. My father, Dr Marcus Pfeffer, qualified in Vienna and was not allowed to practise here until late 1941, early 1942. Like Professor Fehr he had to work under the supervision of an English doctor. But the only exam he had to take was an English language test. Were GPs given preference because there was shortage of them?

Peter Phillips, Loudwater, Herts.

MEMORIAL GESTURES

My wife and I recently went to Sunny Bank Mills in Farsley, Yorkshire, to see the Memorial Gestures exhibition (June) presented by Holocaust Centre North and featuring both leading and emerging artists.

Imagine my surprise when we looked at the first exhibit, a gallery of past people, to see my father, mother, grandma, aunty and cousins flash up, then further along a framed collage where again I recognised many of the faces.

One of the artists was there and was very pleased to receive first-hand knowledge about the subjects. Well done Holocaust Centre North for this stunning art exhibition.

John Martins, Manchester

RUPTURED LIVES

I'm glad that I joined the AJR. My only regret is that I have lived my entire life far away from any Jewish diaspora.

I only became aware of my Jewish roots in 2015, when I officially retired at age 65. Until that time, I had British private health insurance, which was becoming extremely expensive.

The German government passed a law stating that all German residents had to have some sort of German health insurance. I discovered that persons who can prove they are descendants of someone who lost everything because of Nazi persecution, are eligible for German State Health Insurance. I was thus able to get state health insurance linked to my relatively small retirement benefits.

It was only then that the huge impact of my partially Jewish background started to work on my psyche. That, combined with research about my lost relatives, provided inspiration for my book *Ruptured Lives*.
Jarmila Taud, Germany



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LOOKING FOR?

TRAWNIKI

Professor Caroline Sturdy Colls and her team at the University of Huddersfield are searching for survivors, descendants of internees and witnesses of the Jewish labour camp in Trawniki as part of the "Trawniki: Nexus of the Final Solution" project, funded by Claims Conference. The project will provide the first historic, spatial and archaeological account of the camps at Trawniki, which is located near Lublin in Poland. Even distant connections, memories, or seemingly minor pieces of information may be of great value to the research. If you think you can contribute in any way, please contact Caroline at c.sturdycolls@hud.ac.uk.

KORMES / KORMAS / CORMAS

Charles Lansley is hoping to make contact with a cousin, EZEKIEL KORMES (OR KORMAS, CORMAS) who the Jewish Community of Leipzig believe had an address in Ahuzat Barak in Israel in 2014. His grandfather was Samuel Fishel (Fritz) Kormes (d.1934, Leipzig) and was the brother of my grandfather Rudolf Kormes, who along with Charles' grandmother Ida Kormes (both from Leipzig) died in Auschwitz.

charleslansley@phonecoop.coop

MARGOT LAEMLE

Hava Shahar would love to find more information about how her mother Margot Laemle came to England. Margot was born in Stuttgart on 25 December 1911 to Adolf & Ella Laemle and was a medical student. She came to England in 1938 on a domestic visa, but never shared detail about her journey and early experiences here with her family.

shahar.hava@gmail.com

CHARLES/CHAD BLUDHORN

Alexander Koschier from the Austrian film production company SK Film is making a documentary about the Austrian-American industrialist Charles Bluhdorn, founder of Gulf+Western. Born Karl Georg Blühdorn in Vienna 1926, he arrived in London via Paris in 1940 as a refugee and had a guardian named Heissfeld, residing at Lime Street. In 1942 his address was 41 Buckland Crescent, NW3, and may have attended a Jewish school while he was in London. Alexander would love to receive more info about Bluhdorn's time in the UK.

info@skfilm.at

MEMORY LANE

We thank Fred Taylor for sharing this lovely photo of himself with the late Faye Healey, taken in 2015.

Fred and Faye travelled to England together in May 1939 on the same Kindertransport and, with the help of the AJR, were reunited after 60+ years. Faye, who passed away in 2020, was 11 when she arrived here, settling and spending the rest of her life in Liverpool where she married Frank Healey, who died earlier this year.

At just seven years old, Fred was one of the youngest Kindertransport children and still struggles with the fact that his foster parents told him his entire family were murdered in the Holocaust, which turned out to be a tragic pack of lies (see May



2024 issue of the *AJR Journal*). He has lived in the Lancashire village of Nether Kellet since 1998, shortly after he lost his dear wife with whom he had spent over 30 happy years in Dorset.

Sunflower on Audio

The Christopher Bland Prize shortlisted book by AJR Member Rachel Meller, *The Box with the Sunflower Clasp*, is now out as an Audiobook. Published by Icon Books, It tells the story of her Viennese family's flight from Nazi terror to the unlikely haven of Shanghai. It is also available in hardback, paperback, and Kindle editions. <https://www.audible.co.uk/pd/The-Box-with-the-Sunflower-Clasp-Audiobook/B0DX3K4LVV>



2G ONLINE GROUP

Psychologist and former AJR Trustee Gaby Glassman is starting a 12 week group for the children of Holocaust survivors and refugees. Its purpose is to explore, with others of similar background, the impact that the Holocaust and our parents' experiences had on our lives as we grew up and continue to have on us today.

Potential attendees will be invited to a preliminary individual meeting for which there will be no charge. Thereafter a fee will apply. The group will meet for 12 weeks over Zoom on Tuesday evenings, starting 30 September. Please contact Gaby on **07811 353 423** or gaby@glassman.com for more information.

ART NOTES: by Gloria Tessler

In the summer of 1963 the 18 year old Anselm Kiefer retraced the footsteps of his hero, Vincent Van Gogh, ending in Arles and the neighbouring Provencal village of Fourques.

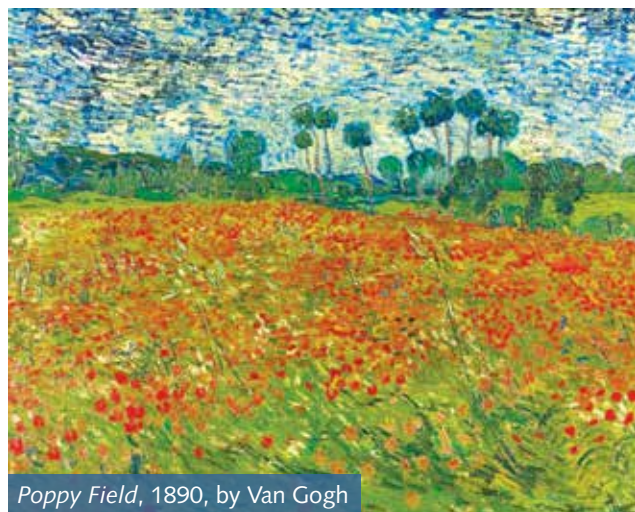
He wrote in his diary: "I don't want to copy Van Gogh's style. That would be too primitive. I'd rather try to find my own language. But that's very hard to do."

Kiefer was trying to re-envision the environment of the Dutch painter's last tormented days. Yet he found "everything's been lost. everything's disintegrating." He struggled to develop his own style, "I keep ending up borrowing from Van Gogh since I've studied his drawings in such detail."

The Royal Academy may have encountered the same dilemma with their **Kiefer/Van Gogh** exhibition, which seeks to find parallels between these two legendary artists. There are some 12 examples of each artist's work, but is there really a common thread? Van Gogh reaches through earth, wheat and flowers to water and sky almost in one ineffable brushstroke. His *Poppy Field*, painted near the town of Auvers-sur-Oise, where he spent the last three months of his life, comprises fleeting dabs of colour and movement driven by the wind to meet the distant trees and a turbulent blue sky.

Kiefer's *Starry Night* is an enormous, serpentine composition in oil and shellac, augmented with almost every imaginable material: straw, gold leaf, wood, wire and sediment of electrolysis. His *Last Road* contains similar elements, a vast, yawning acrylic and straw rectangle resembling a bomb site or a village reduced to rubble. There are one or two indecipherable words at the top, but I detected *Juden*, a clue to how deeply Kiefer, as a German artist, had been affected by WW2.

Kiefer and Van Gogh had books in common. The Dutch artist painted a pile of novels. Kiefer created a sculpture. They shared a love of landscape, a quest for spiritual meaning. Both had equal measures of optimism and melancholy. In Van Gogh's *Avenue of Poplars*, you see the loneliness of the solitary walker dwarfed by tall trees, but also a



Poppy Field, 1890, by Van Gogh



A gallery visitor admires Kiefer's *Starry Night*

Annely Juda Fine Art

23 Dering Street
(off New Bond Street)
Tel: 020 7629 7578
Fax: 020 7491 2139

CONTEMPORARY
PAINTING AND SCULPTURE

glimmer of hope as the tender, filigree leaves bend and waft to the sky. Van Gogh, approaching the end of his life, saw the effulgence in the earth and sky. Anselm Kiefer, emerging from the horrors of war, literally carved them into his work.

To both artists, the sunflower symbolised the life cycle. Van Gogh's need no introduction. Kiefer's are black and dying, with a man lying at the bottom of the canvas, either dead or adopting a yoga pose. But the symbolism of death and rebirth link them both.

In his youthful, somewhat tentative diary Kiefer describes a visit to the wheatfields in Auvers, so prominent in Van Gogh's work. "It's wonderful how these millions of individual stalks form such a never-ending whole receptive to every gust of wind, reacting to it with an infinitely melodious, harmonious collective consistency – a mysterious rustling sound."

Kiefer's own *Wheatfield with Crows* dramatically reconfigures Van Gogh's version. In this dialogue with Van Gogh's work, the landscape becomes apocalyptic with its own dark symbolism. The German artist saw Van Gogh's original version as an amazing abstraction which he had never achieved before.

Kiefer shows the same quality of restlessness that captivates him in Van Gogh's paintings. In *Nevermore*, which derives its title from Edgar Allan Poe's gothic poem *The Raven*, in which a grieving man is driven mad by a raven repeating the word "nevermore", the crows descend like warplanes, which clearly resonate with this survivor of Hitler's war. The wheat sheaves stick out against a green background, suggestive, perhaps of war deranging everything in sight. He adds in his diary: "The wheatfield becomes a graveyard."

Until 26 October

He sought revenge but offered tea

Amy Williams, our newly appointed Kindertransport Scholar in Residence, recently attended her first event as an official representative of the AJR, where she shared an incredibly moving story.

On 25 June I was invited to attend the Association of Jewish Ex-Servicemen and Women (AJEX) Armed Forces Week Service of Commemoration at the National Memorial Arboretum. We came together to remember the 81st anniversary of the D-Day landings, the 80th anniversary of VE-Day, the 85th anniversary of the Battle of Britain, and all those who fought to defeat Nazism, as well as the forces who liberated Bergen Belsen.

As the *Last Post* sounded, I thought of my grandfather Alfred, who was a minesweeper during the war. The *Last Post* was played at his funeral. I've just discovered that he served on the *SS Europa* which some of the Kinder travelled on. I think the first person who entered Belsen was from the same unit as my other grandfather, Ivor. But that's something I need to do further research on.

It still amazes me to think that the Kinder's parents entrusted their children to families who they had fought against during the First World War. Did my great-grandfathers (Abraham and Richard) fight against them at the Battle of the Somme?

A question I hope to answer in time.

After the wreaths were placed on the memorial to the Jewish servicemen and women, I laid a small Star of David plaque inscribed with names of some of the Kinder who fought for their new host nation. While some of these stories are known I think many will be surprised at just how many Kinder served. Some were even part of the American Richie Boys. The AJR is now working to connect the Kinder's military service records with their internment records and their Kindertransport lists.

I called my friend Adam Ward a few days later to tell him how I'd remembered his father, Ken, in the service. Born Karl Robert Würzburger in Frankfurt, Ken joined the 87th Company of the Pioneer Corps in May 1942 and landed on Gold Beach on 7 June 1944, travelling from Felixstowe almost exactly five years after he had first docked at nearby Harwich. He had arrived on 2 August 1939 fleeing Nazism and now he was heading back to the continent to fight against it.

Children cheered Ken and his tank unit on. Did they know that a German-Jewish refugee was about to risk his life for them? Ken gave the children the money from his pocket, thinking he might not need it himself in the sadly likely event that he may not come back. Other soldiers then copied him. What an incredible sight that must have been! The Spitfires were overhead, the sea was rough, and the battleships were lying off the beach. The tension grew and they hurried to the canteen for their last lunch. Ken wrote: "Now I had reached my objective, I was a fighting soldier. I had

Wreaths placed at the Jewish memorial during the event at the National Memorial Arboretum



at last a chance to revenge my parents and my brother. I would not take any German prisoners". Two days later he was surprised by a German in a hedge at the side of the road. Ken saw the fear in his eyes. All his resolutions were immediately forgotten. He felt compassion for this frightened human being and gave him a mug of tea.

I recently gave Adam his father's Kindertransport list. Ken's Kindertransport number was 9418. There were 81 children and 4 chaperones on his transport. I was even able to tell Adam about the ferry Ken journeyed on. He boarded the *Vienna* at the Hook of Holland on 24 August 1939. There were 565 passengers of whom over 120 were refugees. There were also 55 tons of cargo, 10 cars, and 147 mail bags loaded onto the ship. The ferry landed in Harwich on 25 August 1939 at 06.15am.

If you would like to receive a family member's Kindertransport list/s, please email amy@ajr.org.uk with the name of the Kindertransport refugee, date of birth, country of origin, host nation, and date of departure or arrival.

If you don't know the travel date/s the World Jewish Relief has thousands of files which might help although note the lists are not digitised:
www.worldjewishrelief.org/blog/2025/07/02/how-the-world-jewish-relief-archive-connects-families-with-their-kindertransport-lists/

Amy is also keen to receive info about any Kinder or their relatives who were incarcerated in concentration camps before they came to the UK, or who were interned as enemy aliens after their arrival. Please contact amy@ajr.org.uk

Finally, if you have already received your family's Kindertransport documentation via the AJR please complete this short survey:
www.surveymonkey.com/r/K27YY2G?fbclid=IwQ0xDSwKz0E-FleHRuA2FibQIxMQABHs7fkyCARvzr1T3Z1zPIXJfgW4xXdk-GWnKeS9U1VF6h3T4q4wTjZvu80yCge_aem_MQ-j9UzoU7R4t-L42A3Hpwa



External signage of Blooms in Aldgate. Courtesy of Ruth Plaut, c. 1985

Author Pam Fox looks at how the owners of the self-styled 'Most Famous Kosher Restaurant in Great Britain' helped Jewish refugees during WW2.

Located in Aldgate, at the heart of what had been the Jewish East End for several generations, the restaurant enabled Jews to remain in touch with their roots and put kosher food on the map for non-Jews.

In 1965, Blooms opened a second restaurant in Golders Green. Although it never achieved the celebrity status of the Aldgate restaurant, it had many loyal customers who continued to eat there until it closed in 2010, ninety years after Blooms was founded.

Its sister enterprise in Wentworth Street, Bloom's factory, initially supplied traditional Jewish butchers and delicatessens across London from premises. It later became one of the country's foremost manufacturers of kosher meat products, stocking the shelves of supermarkets nationwide. Bloom's signature meat products are still in demand today.

While Blooms is widely remembered for its obstreperous waiters, its celebrity diners, gargantuan portions of food and the long queues that formed for both its restaurants and takeaway counters, what is less spoken about are the Jewish values that pervaded this family owned and run enterprise.

The business was started in 1920 at 58

Brick Lane by Morris Bloom, who came to the country in about 1911 from the *shtetl* of Birzai in north-west Lithuania. Even by Jewish standards, the *shtetl* had a reputation for its outstanding level of charitable giving and the number of communal support bodies. Morris's early experience of *tzedakah* shaped his outlook for the remainder of his life. Although he was ambitious man, both socially and professionally, he was committed to feeding the hungry and ensuring that anyone who needed a job had one.

Even before Bloom's became a major success, Morris and his wife Rebecca were donating both money and food to Jewish charities and were providing sustenance to people who queued outside the restaurant in Brick Lane knowing that they would be given a free meal. However, more remarkable is the part that Morris and Rebecca played in supporting refugees.

On the eve of WW2 Morris and Rebecca took into their home at 2 Brick Lane a young Kind from Germany named Sylvia. She lived with them until she was reunited with her sister who had been sent to stay with a family in Sussex. The Blooms continued to write to Sylvia and send her food parcels for several years after she left them. Decades later, by then living in America, Sylvia wrote about the family's kindness: 'Whenever Mr Bloom passed me in the hall, he would empty his pockets of change and give it to me.'

After 2 Brick Lane was demolished by a German bomb on the night of 10 May 1941 the Bloom family purchased a large property, Roydon Lodge, in Addlestone,

NOSHTALGI

Surrey. Working closely with Rabbi Solomon Schonfeld and the Chief Rabbi's Religious Emergency Council, Morris and Rebecca used their new Surrey home to provide temporary accommodation for young refugees who had escaped Nazi Europe and had arrived in Britain without their families.

Morris and Rebecca were also involved in finding longer-term homes and jobs for refugees, including Siegfried Blumhof and Siegmund Sichel. Siegfried Blumhof was born in Grebenau in Hessen, Germany in 1906. When he first came to England he stayed at Roydon Lodge, but was then interned and sent to Canada in 1940. He returned to London in June 1941 and soon afterwards married Sitti Fink and settled in Kentish Town. Having been a farmer in Germany, Siegfried now trained as a butcher and was offered a job at Blooms. Siegfried's mother-in-law became the housekeeper at Roydon Lodge.



Roydon Lodge, Addlestone, Surrey, which the Blooms bought in 1941 to offer temporary accommodation for young Jewish refugees

Born in Wiesbaden in Hessen, Germany in 1897, Siegmund Sichel (always referred to by his surname) came to London with his wife Gerda, his widowed mother Zerline and his older brother Hugo, shortly before the commencement of WW2. They found accommodation in Drake House in Stepney Way. Sichel was interned but in June 1941 he was released and declared exempt from internment having secured employment with Blooms.

After serving in the German Army during WW1 Sichel had worked as a sausage maker. His experience was valuable to Blooms and he worked in the Wentworth Street factory for many

A: THE BLOOMS STORY

years. He is remembered as being able to turn his hand to anything but was also an exacting manager. People feared incurring his wrath if they failed to meet Sichel's high standards.



Internment record for Siegmund Sichel

Sichel generated a great deal of income for Blooms and in 1960 he was rewarded for his contribution by being made one of the company's directors. By then, he and Gerda, who worked in a Jewish care home well into her eighties, had moved to Maida Vale. Sichel, who like Morris was known to be a very charitable man, died in 1980 at the age of 82.

After Morris died in 1951 the firm passed into the hands of his son Sidney. In his will Morris had specified that those who succeeded him should continue his charitable activities and support those in need, and Sidney was more than willing to comply with this request. As a result, many of the staff employed after the war at Bloom's restaurant, now located in Whitechapel High Street, were refugees and Holocaust survivors. One of those was Laser Josef (known as 'Joe') Bojz, who worked as a salt beef sandwich maker.

Joe was born in Kaluszyn in Poland in 1910, the youngest of six children. He was recruited into the Polish Army in 1929, and he fought with the Free Army throughout Europe during WW2. He was captured by the Russian Army but managed to escape and catch up with the Free Army, which by then was under British command. He served in British Mandate Palestine, but after the war, he decided to make a new life for himself in the UK. His immediate family all perished in the Holocaust.

Joe was a very sociable man and

therefore loved working in the restaurant. It gave him the opportunity to meet many people and to use his language skills. He spoke Polish, Yiddish, English, Russian as well as a little Italian, Hebrew and Arabic. His daughter Paula recalls: "I still have a vivid image of Daddy as he stood behind the counter, wearing a white coat that buttoned up the front and holding a long knife for cutting the thick slices of beef. They were almost an inch thick, not wafer thin with no fat on them like today. I can never fully enjoy a salt beef or a tongue sandwich because no one makes them like Daddy did."



Laser Josef ('Joe') Bojz, salt beef sandwich maker at Blooms. Courtesy of Paula Allen, his daughter.

After the invasion of Hungary by Russia in 1956, a significant number of Hungarian Jews fled to England, many of whom spent their first few weeks in the country at the Jews' Temporary Shelter in Mansell Street. The shelter found work for the refugees in nearby enterprises, including at Bloom's.

Laszlo Roman, who arrived in London as a teenager in 1957, recalls being sent to work as a kitchen porter in the Aldgate restaurant where a Hungarian Jew whom he was already working. Laszlo found it difficult to communicate with the other Bloom's staff since he spoke no English. However the pay was good and food was provided, so he stayed until he was in a position to complete his education. He went on to become a successful chemical engineer. For Laszlo, Bloom's was a very beneficial staging post.

The connection with refugee families continued down the years. One of the young men that Sidney Bloom took under his personal wing was Michael (Micky)

Fuller, the son of continental refugees Rachel and Jan Fulle. Micky had found it difficult to settle in a job, but he was very happy working at Bloom's where he became Sidney's right-hand man.

Bloom's support for refugees and migrants was not confined to Jews.



Michael Fuller, Sidney Bloom's 'right-hand man' in the 1960s. Courtesy of Vivienne Thompson, his sister

By the 1960s Bloom's workforce was becoming more diverse as new waves of migrants began to seek employment there, including the Greek and Turkish Cypriots escaping the troubled conditions in Cyprus. They were mainly employed as waiters and many are fondly remembered by former customers, especially Leon Nicholas who for many years was the head waiter at the Golders Green restaurant. It has been said that while they were unable to get on in Cyprus, the Greek and Turkish staff got on very well at Bloom's and often socialised together.

The immigrants employed by Bloom's acquired skills and knowledge that enabled them to go on to better things. Several set up kosher-style eateries, popular with both Jews and non-Jews, such as the B&K salt beef bars opened by Bloom's former employee Bambos Georgiou in Edgware and Hatch End. This is one of Bloom's many legacies and directly results from the Bloom family commitment to supporting recent immigrants and refugees that spanned four generations.

A signed copy of Pam Fox's new book *Noshtalgia* can be obtained by following this link:

<https://square.link/u/3nm0Wfs3>

FREEING THE MUSIC

Lotoro (right) with the pianist and composer Alex Tamir, who wrote *Shtiler Shtiler* in the Vilna ghetto



Lotoro with young Or, the son of Ethiopian Jews and a talented mandolin player, during auditions at Kiryat Gat



Julie Carbonara shares the story of how, during the late 1980s, the Italian musician Francesco Lotoro chanced upon something that would completely take over his life.

Browsing through an Italian musicians' encyclopedia in the small Southern town of Barletta, Lotoro came across some Jewish musicians who had been imprisoned in Terezin – Victor Ullmann and Gideon Klein among them. It was his first encounter with the music of the concentration camps and he was intrigued enough to make what would become his first research trip to find out more about the music composed and played clandestinely in the camps. "I spent 15 days in Prague, visiting libraries, museums, taking photocopies, copying documents by hand," he recalls "It was time-consuming: the internet didn't yet exist, smartphones had not been invented."

At first he combined this research work with his day job as a professional pianist and recording artist but what had started as a passion slowly became a mission: "I didn't have an academic background – I'm a pianist. At first this work was something I did because I enjoyed it but after a while it became something I felt compelled to do, a responsibility that went beyond my physical and personal life."

And the more musicians he tracked down, the more scores he unearthed, the more he wanted to find out. Soon he had assembled a sizeable – and fast-growing – archive.

Prague was a city he visited often and it was there that he made one of his early discoveries. In 1990 during a visit to the son

of Czech composer Rudolf Karel, who had died in Terezin, he came across a five-act fairy-tale opera, *Three Hairs of the Wise Old Man*. Karel had written it with a pencil and medicinal charcoal on sheets of toilet paper that were then smuggled out of the camp, an example of the ingenuity Lotoro would come across again and again.

During the first years of his research he concentrated on music by Jewish composers over the 1939-45 period but a conversation with Czech publisher Blanka Cervinkova changed his perspective. "She said, 'why do you only feature Jewish composers? Don't you know that in the camps there were also Roma, homosexuals, political prisoners and even Christians?'" he recalls.

Besides expanding the range of his research, he also widened the chronological period, from 1933 (the opening of the first camp, Dachau) to 1953 (Stalin's death and the closure of the gulags). "I realised that the end of the war wasn't the end of the concentration camp experience and of the music of the camps," he explains. "And this music was also present in the ghettos before the camps were established. Anyway, 1945 wasn't the end; another war started, pitting the socialist ideology against the western one, with new concentration camps."

Lotoro is adamant that this more inclusive approach is utterly Jewish: "We are not like many people in history who celebrate their own triumphs. As Jews we have other duties. The Torah says: 'Be a light unto the nations', it means 'Don't be a light unto yourselves'. We have to be a role model for others. Doing my research I found music composed by Christian monks, by Roma. It took a Jew to record

their music and that of all the others.

"For us preserving the memory is not optional, it's a mitzvah, a precept. And memory is universal, not just Jewish."

Lotoro's powerful feeling of what it means to be Jewish is even more astonishing considering that he was brought up as a Catholic. He was 15 when he started to feel a strong pull towards Judaism but he lived in a small town with no Jewish community nearby and his desire to convert kept being thwarted. For years he kept approaching various rabbis who invariably found his situation "extremely interesting" but refused to help him with the studies necessary to convert.

It was only when he met Rabbi Shalom Bakbout, the former Rome rabbi, that he was able to officially convert in 2004. Until then he studied by himself but, officially he was "Jewish only in the heart".

Interestingly it was only after his conversion that Lotoro discovered that he did indeed have Jewish roots. He found out that the Lotoros, were, like several Italians from the southern part of the county, *anusim* – that is, Jews who had been forced to convert to Christianity. He came across a Benedetto Baruch de Lotoro, 'giudeo da Trani' (Jew from Trani). It also turned out that his great-great-grandfather was the last Jew in the family before he and his children were baptised.

All through his years-long rejection by official Italian Judaism, Lotoro continued his work to recuperate the music of the camps. His research was mainly self-funded and put him heavily in debt but he received a boost in 2016 when his work became the

FROM THE CAMPS

Music scores written by Rudolf Karel in the Pankrac jail



Peter Koppitz gives Lotoro the manuscript of the *Happiness waltz*, written by his uncle Charles Abeles in the Alberobello camp



subject of a 72-minute documentary by director Alexandre Valenti, *The Maestro. In Search of the Last Music*, which charted his quest to unearth the music of the camps.

The publicity generated by the film financed a good two years of his research, allowing Lotoro to scour the world looking for more music and survivors. Occasionally he would arrive somewhere only to find that his prospective interviewee had recently died but luckily others were still alive and well. He fondly remembers 101-year-old Wally Karveno, who not only was still alive but also knew exactly how Lotoro should play her music and didn't hesitate to tell him. Wally died shortly after their meeting.

It was an extremely productive time. "We conducted 300 hours of interviews including several recordings," recalls Lotoro.

Music was a crucial component of everyday life in the Nazi camps (as exemplified by the Auschwitz orchestra) and has been described as part of the SS strategy of physical and psychological destruction. However, the music composed and played by the inmates themselves was something completely different: it gave people comfort, hope. It reminded them of the lives they had before they entered the camps, of the persons they used to be.

It also served as an outlet to express anger or frustration, like in the song composed by Bela Lustman who, held at the age of 14 in the Pchnik Czech labour camp, wrote a song with two friends lamenting the terrible living conditions under the Nazis.

Or it could take the form of a lullaby like *Shtiler Shtiler* (which would become

famous after the war). Its music was written by 11-year-old Alex Volkovitski (alias Alexander Tamir) in the Vilna ghetto in 1943. Lotoro would meet Tamir when he was 85 and living in Jerusalem.

Lotoro's archive currently stands at over 10,000 scores and includes symphonies, folk songs, lullabies, operas, jazz riffs but also traditional or religious music. "My collection doesn't just comprise music of a very high level, the sort of music that is played by orchestras. Some of it was written by people who, in their previous lives were cobblers, bakers. Sometimes I don't even know who the author is, because the music has come to me through survivors who stored the melodies in their minds." This is especially the case with Roma music that was not usually written down.

Possibly surprising in view of his classical training, Lotoro considers all the music he's collected as worthwhile. "Is it worth preserving even if it's mediocre? Absolutely! I believe that whoever had the misfortune to end in a camp – whether they survived or not – and created music, deserves to be part of this research," he explains.

Lotoro intends to assemble all his interviews in a video archive, which will have pride of place in his Citadel of Concentrationary

Music, a complex including a theatre, auditorium, museum and library dedicated to the preservation and study of the music of the camps, which has been several years in the planning. After a number of hiccups, it has been given the go ahead to be built in his hometown, Barletta, and the Italian as well as the regional government have pledged financial support.

Another important chapter in Lotoro's journey was the publication last year of *The Lost Music of the Holocaust*, the book he has written about his 30-year odyssey.

The journey is far from over, though, and Lotoro is still busy researching and playing the music from the camps wherever he is asked to go and play. We shouldn't treat the music as a museum artefact, he says.

An important part of his mission is to give the music, and therefore the people who created it, a new lease of life. "The music needs to become normal again and that means playing it as one plays any type of music, whether Chopin or jazz or country music. If we don't play it, it will be as if it had not been freed, as if it were still stuck in the camps. This music belongs to mankind and we need to give it back to mankind."

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Brandt new

Bill Brandt was arguably one of the great British photographers of the 20th century. Born in Hamburg on 2 May 1904, he later disowned his German background, claiming to have been born in south London.

Born Hermann Wilhelm Brandt, the second of four sons of an English father and a German mother, Brandt briefly worked as a studio assistant to Man Ray in Paris and later moved to England in 1933, where he became known for his images of British society for such magazines as *Lilliput* and *Picture Post*, both founded in the late 1930s. Later he made distorted nudes, portraits of famous artists and landscapes. This shift from powerful social realist reportage to 'nudes in Victorian interiors, writers' houses in the British countryside and nostalgic images of nineteenth-century streets' (Owen Hatherley, *The Alienation Effect*) was central to his career. It was, writes Hatherley, a move from the Left-wing politics of the 1930s to 'a private, Freudian, Surrealist world.'

Brandt, who passed away on 20 December 1983, was part of an extraordinary generation of photographers who were born in central and east Europe but came to Britain in the mid-20th century and included Edith Tudor-Hart (née Suschitzky, born Vienna 1908), Dorothy Bohm (born, Königsberg, East Prussia, 1924) and Michael Peto (born in Austria-Hungary, 1908).

But unlike the others, he was not an obvious refugee nor was he Jewish. He was born into a Protestant family and never publicly admitted to being German. As Owen Hatherley writes in one of the best passages in his new book on the impact of central European refugees on British culture, 'In his first piece for *Lilliput*, "Unchanging London" of May 1939, he is described as a "young English photographer." ... As Brandt became famous, he would flatly deny to interviewers that he was German.'

Brandt is best known for his retrospective exhibitions at MOMA in New York (1969) and at The Hayward Gallery (1970), and his books of photographs such as *The English at Home* (1936), *A Night in London* (1938) and his major books from the post-war period including *Literary Britain* (1951), and *Perspective of Nudes* (1961), followed by a compilation of his best work, *Shadow of Light* (1966), which showed the shift from the documentary work of the 1930s to his later landscapes and nudes.

His latest exhibition is called *Beach Nudes* and can be seen at Atlas on Dorset Street in central London until 13 September. All the photos are black and white and they are mostly female nudes, photographed on deserted and bleak rocky beaches, many of them on the East Sussex Coast or in northern France. Some were taken in the 1930s and 1970s but most were taken in the 1950s. Near the end of his life, Brandt told the documentary filmmaker, Stephen Dwoskin that his nudes were the love of his life, whether dream-like images of nudes in rooms or the nudes on beaches on either side of the Channel. As Nigel Warburton wrote, "'nude" doesn't adequately convey his approach. Photographs of fingers, hands, feet, elbows, breasts, knees, are scarcely recognisable as even parts of the body, but blend with the pebbles on the shore, or look more like white bone washed



Bill Brandt's *Flower Seller in Hampstead, 1930s*

by the sea.' They echo the sculptures of Henry Moore and Barbara Hepworth, Warburton goes on.

However, perhaps the most striking photographs were taken in the 1930s and they cover a fascinating social range, from a kitchen at the Dorchester Hotel, a butcher in Notting Hill Gate and a snicket in Halifax to an evening at Kenwood and a picture at Royal Ascot.

What is also intriguing is that Brandt's work gives little sense of displacement or loss. 'He was an unusual émigré in that he was free from the traditional afflictions of nostalgia and loss of roots,' wrote Paul Delany in *The Guardian* in 2004. 'For him, there was no feeling of self-division. He never returned to Germany after 1933, and refused to speak his native language.' But perhaps his work is more complicated than this suggests. Like so many refugees from the 1930s he cast an outsider's eye on British society. It is no coincidence that so many emigres and refugees became eminent anthropologists, sociologists and historians and perhaps Brandt will be best remembered not for his nudes but for his images of British society, in particular, during the 1930s.

Bill Brandt, *Beach Nudes*, Atlas Gallery, 49 Dorset Street, London W1, can be seen until 13 September.

David Herman



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THE ALIENATION EFFECT – IN PART

A new book by Owen Hatherley reveals how Jewish refugees were behind many symbols of quintessentially British culture. But, David Herman argues, the book is far from comprehensive.

Owen Hatherley's *The Alienation Effect* is a substantial book (more than 600 pages) about the impact of Jewish refugees on British mid-20th century culture. It is divided into four parts: photography and cinema, 'how photographers and filmmakers whose trained eyes were rooted in the avant-garde culture of Constructivism and Expressionism redirected them to everything from dole queues to Eton'; publishing – in particular, book design and the development of well-designed mass-market books; art, especially modernist sculpture and painting; and architecture and town planning.

What is immediately obvious, and Hatherley acknowledges this from the beginning, is how much is missing. There is very little on music, theatre and dance, literature, popular culture, in particular, broadcasting and journalism, and the extraordinary generation of intellectuals and scientists who transformed everything from economics and history to law, psychoanalysis and political philosophy. There are just five references to Freud, six to Sir Karl Popper, two to Judith Kerr, Stefan Zweig and Isaiah Berlin, none at all to the Tudor historian GR Elton. It would have been better to have changed the subtitle to how Central European emigres, in particular, modernists and Communists, changed Owen Hatherley's favourite areas of culture.

This is just the first problem with *The Alienation Effect* (a reference to Brecht, one of the many Leftists who play a disproportionate role in the book). The bigger problem, however, is the huge number of errors in the book. 'Of the truly globally important cultural figures of the time, one can make a very short list of those who genuinely *settled* for the rest of their lives in Britain.' Freud? Nobel prize winners like Max Perutz and Ernst Chain? Cultural critics and historians like George Steiner and Sir Ernst Gombrich? Musicians like the members of the Amadeus Quartet and Anita Lasker-Wallfisch, playwrights like Sir Tom Stoppard and screenwriters like Ruth Praver Jhabvala, who wrote the Merchant-Ivory films?

The writing is often slipshod. Hatherley tells us that 'the universities of Berlin, Vienna and Prague, were intellectually much more formidable than the flabby existing cadre of Oxbridge'. How 'flabby' were Russell, Wittgenstein and Keynes? Britain, he says, was '[i]rrational but clean and pleasant'. How 'irrational' were



Orwell, Alan Turing or AJ Ayer? Stefan Zweig is dismissed as 'a popular middlebrow novelist'. He was one of the most acclaimed writers in central Europe. Koestler, we're told, was 'maddened by how much Britain seemed to have stood wholly apart' from the Spanish Civil War. Orwell's *Homage to Catalonia*? The more than 500 British and Irish men who were killed in Spain fighting for the International Brigade? '[N]o big-

name Central European refugees are remembered for their influence on British film.' Emeric Pressburger, Anton Wallbrook and Alexander Korda? Worst of all, Hatherley compares internment on the Isle of Man with the Gulag. This is just crass.

Religious and Yiddish-speaking Jews are marginalized. There are no references to rabbis like Leo Baeck, Georg Salzburger and Hugo Gryn, to Yiddish writers like Itzik Manger and Stencl or to Jacob Sonntag, the founding editor of *The Jewish Quarterly*, who translated many of the Yiddish poets killed by Stalin.

In addition, many east Europeans and Russians are excluded. The Polish filmmaker Mira Hamermesh, Miron Grindea, the Romanian editor of *Adam International*, Leo Labedz, the Polish editor of *Survey*, the Hungarian photographer, Michael Peto, the Estonian sculptor, Benno Schotz (mentioned once). Russians like Nabokov (mentioned once), the artist Leonid Pasternak, the dancer Lydia Lopokova, the photographer Ida Kar, the physicist Piotr Kapitsa and the great literary historian DS Mirsky, are among those who don't make the grade for Hatherley.

One final set of omissions. Leading experts on this subject are curiously absent. There is one reference to Anna Nyburg and one generous footnote about the work of Monica Bohm-Duchen and the Insiders Outsiders Festival, but nothing at all on the work of Anthony Grenville and Bea Lewkowicz at the AJR, Daniel Snowman's book, *The Hitler Emigres*, Charmian Brinson and her colleagues at The Research Centre for German and Austrian Exile Studies, or David Glasser, Sarah MacDougall and Rachel Dickson and their pioneering work at the Ben Uri.

So many errors, so many absences. Sadly, this is a wasted opportunity.

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REVIEWS

THE SECOND AND THIRD GENERATION: THE LEGACY OF FORCED MIGRATION FROM NAZI GERMANY

Andrea Hammel and Stephanie Homer eds.,

The Yearbook of the Research Centre for German and Austrian Exile Studies 23 (2024)

For several years now, various fields of research have converged in the study of persecution under National Socialism – most notably Holocaust studies, research on flight and exile, and studies on aspects such as age, emotions, and gender. The volume edited by Andrea Hammel and Stephanie Homer on the second and third generations affected by forced migration from Nazi persecution builds on this foundation, presents eleven contributions that offer diverse perspectives on the topic.

The essays generally follow two main analytical approaches: one focuses on group analysis and theoretical reflections, while the other examines specific, often individual, case studies. An example of the first approach is the contribution by Miriam E. David and Marilyn Moos, which explores identity among the second generation of Kindertransportees through various case studies. Overall, the theme of identity – in all its complexity across generations – runs as a consistent thread throughout this issue of the *Yearbook of the Research Centre for German and Austrian Exile Studies*. David Clark and Teresa von Sommaruga Howard delve, for example, into theoretical concepts such as lived experience, postmemory, and self-reflexivity as a process. Andrea Hammel also addresses postmemory, identity, and the intricate narratives of belonging, including the role of language. Anita H. Grosz focuses on collective memory, using the example of Kindertransport organisations in the UK and the USA, which began organising reunions in 1989. These gatherings allowed for a collective reflection – 50 years after forced migration – on deeply personal and often traumatic experiences, placing them in the context of shared group memory.

The second group of contributions, with a more biographical and individual focus, opens the volume. Brian Hammond reflects on his personal experiences as the son of a Kindertransportee. Sue Vice questions the role of second-generation biographical experience through the lens of the aesthetic strategies of filmmakers Chantal Akerman and Ruth Beckermann. Jennifer Taylor adopts a similar approach in examining the pop art of artist Jo Bondy. Yannick Gnipepoo Pamboung analyses the ambivalent construction of father figures through two novels: Barbara Honigmann's *Eine Liebe aus nichts* and Dmitrij Kapitelman's *Das Lächeln meines unsichtbaren Vaters*. Angharad Mountford explores identity and language in the third generation, focusing on poet and artist Sophie Herxheimer. Stephanie Homer highlights both the fluid transitions and clear distinctions between generations through Renate Ahrens's novel *Das gerettete Kind*, which tells the story of three women across three generations. Finally, Rachel Dickson presents the interdisciplinary collaborative project *Staircase*, created in 2000 by three generations of Holocaust survivors and artists (Helga Michie, Ruth Rix, and Rebecca Swift), which documents conflicting identities and the possibilities of positive creative outcomes.

Overall, the volume provides a multifaceted look at a complex phenomenon – one that, as editors Andrea Hammel and Stephanie Homer emphasize in their introduction, was long overshadowed by the focus on the survivor generation and their direct experiences of Nazi persecution. Only gradually, and primarily in recent decades, has scholarly and public interest grown in those who have lived with the legacy of their parents' or grandparents' biographies and dealing with "silences and unspoken experiences; transferred trauma; postmemory and the challenge of the Second Generation to disentangle their own lived experience from that of their parents; the relationship with and return to the European continent, either through a physical journey or creative reimagining; and the artistic attempts to bring together the experiences of the different generations."

In response, the volume showcases a range of strategies for engaging with the lived experiences of the second and third generations. It also highlights the diverse

ways these experiences can be analysed and understood. Particularly striking is the wide array of source materials documented and analysed in the volume – many of which are illustrated – which makes the book not only a significant scholarly contribution but also an invitation for further research.

Prof. Swen Steinberg, Queen's University, Kingston/Ontario

TWO SISTERS: BETRAYAL, LOVE AND RESISTANCE IN WARTIME FRANCE

By Rosie Whitehouse
Hurst Publishers

War, resistance, tragedy, survival and a family torn apart are paramount themes in Rosie Whitehouse's moving book about her mother-in-law Marion and her sister Huguette and the incredibly courageous doctor who saved them.

Long before World War II broke out the girls' parents Edith and Johannes Müller fled their home in Berlin and prosperous textile business in Nazi Germany in 1933 to settle in Paris. Seriously injured in World War I. Johannes felt betrayed by his country and insisted his family – who had settled in a fashionable Parisian suburb – absorbed everything French.

But once the Nazis reached the city on 14 June 1940 six million people abandoned their homes however they could. Johannes, Edith and their family were relatively privileged and took their car finally reaching Pau, just 50 miles from the Spanish border. Then Marion went her own way later teaming up with Pierre Haymann, another Jew and joined the resistance. France was a dangerous place and Edith – who had wanted to join family in the USA – remained desperately keen to get out. Under Marshall Pétain's Vichy regime the net tightened round naturalised French citizens like the Müllers and Johannes moved the family to Cannes.

Soon when he abandoned them to return to Paris with his mistress Lucette, Edith and 12-year-old Huguette were stranded. Although the first summer seemed like a holiday to Huguette it was quickly over and winter was bitterly cold with little fuel. With shortages of everything, she recalled being constantly hungry. Relentless anti-Semitic legislation was passed and denunciations ensued. In Paris over 13,000

Jews were arrested with the notorious Vél d'Hiv roundup in July 1942 and sent to internment camps particularly Drancy north of the city and later deported.

Life was increasingly treacherous in the south as more sympathetic Italian soldiers withdrew after surrendering to the Allies. Tragically Edith fell into a trap when collecting false identity papers. Now all alone Huguette travelled to Johannes in Paris before suspicions at school forced her to flee to Marion in Lyon. After one night the two sisters escaped to the remote the French alpine skiing village of Val d'Isère. Unfortunately while here 15-year-old Huguette, broke her leg badly desperately begging the young doctor Frédéric Pétri not to send her to hospital for fear of the Gestapo. Incredibly courageously Dr Pétri hid her in his own home and looked after her for six months despite the close proximity to the enemy and saved her life.

This well-written and interesting book also explores the resistance's complicated networks and brave members often sacrificing their lives and courageous French people who helped others in danger. Then there was the ambiguity of those who looked on during this dark period where 76,000 Jews perished.

But Dr Pétri's bravery inspired the author on a crusade to have him recognised as Righteous Amongst Nations at Yad Vashem. When the award was presented in Val d'Isère posthumously in 2022 mayor Patrick Martin said: "Dr Frédéric Pétri is an example to every one of us." Yad Vashem regional representative Josef Banon said: "He defied the danger. The only voice he listened to was that of his own conscience. In the darkest hours of the Nazi occupation, he was a man who knew how to say 'no' to hate and barbarity".

Janet Weston

THE UNSPEAKABLE: BREAKING MY FAMILY'S SILENCE SURROUNDING THE HOLOCAUST

**Nicola Hanefeld
Amsterdam Publishers**

Silence surrounded the past in Nicola Hanefeld's family but shortly before her father died he shared previously never mentioned facts about his relatives when he sent her his aunt's passport. She had

died in the Holocaust and his annotation inside the cover of the document also mentioned other relations, which set Nicola on a quest to find out what happened to them.

Nicola had grown up unaware of her family's Jewish roots and talking about the past was taboo in her family. All she knew was that her father Hans-Peter Vogel came from Czechoslovakia and the family had left a large house behind. So she realised the passport was a way of telling her that her grandfather Bruno had two sisters, Grete and Else, who she had never heard anything about. They and her father's maternal grandmother Therese had all been killed in concentration camps.

Born in 1958, Nicola set out to discover what really happened to the family. Her German linguistic skills proved invaluable and she explored sites of family significance in Prague and her father's childhood home in Opava. He had come from a wealthy family whose fortunes were tied up in Gütermann sewing silks and tapestry companies.

She combed documents from a box in her mother's attic which yielded a wealth of clues. The Arolsen Archives, the world's most comprehensive archive on the victims and survivors of the Nazi regime, also proved invaluable. It is chilling to think how people disappeared, seemingly without trace. Grete and her husband Eduard were transported to Theresienstadt where she survived two years and was then transported to her death in Auschwitz. Her husband Eduard also had other relatives in the camp but perished there after becoming emaciated and suffering malnutrition. Therese went to Theresienstadt in June 1942 but was later murdered in Treblinka aged 76. Bruno's younger sister Else had lived in Ostrava with her husband Karl but they were sent to the Łódź ghetto where she died; he later perished in Chelmno.

Another branch of the family, the Wilhelms, moved first from Vienna to Prague and after that became dangerous travelled round France before being forced to enter Switzerland illegally. They had a harrowing time, being separated and spending time in refugee camps, with deportation hanging over them and were helped by kind friends.

After the war Hans-Peter, as a 20-year-old RAF airman, visited his birthplace. His letters home about the house and whether they should return and pick up the threads with the business are mature and thoughtful. Ultimately his parents decided to stay in England. Nicola describes the sadness and ambiguity of feelings when she and her cousin Julia – who helped her unravel the story – returned to visit the family house in 2016. The building survived the war, deprivations of the Russians and communist regime, to become a state calibration institution. The framework and art deco staircase remained although the grandness had gone. Her comments are revealing as is this account of the long shadow the war cast over her family. It hardly seems possible so much tragedy lay ahead after the joyous carefree picture on the book's front cover. It shows two children, Hans-Peter with his older sister Eva, holding their mother Marianne's hands in 1931 before the catastrophe began.

Janet Weston

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OBITUARIES

Hannah WURZBURGER

Born: 6 January 1934, Berlin

Died: 5 June 2025, Carshalton, Surrey



Hannah was the only surviving child of Edith Herrmann and Max Gibianski. Her mother was German, her father a Polish violinist and teacher; both parents were killed by the Nazis in the early 1940s.

Aged five, Hannah came to England on the last Kindertransport in September 1939.

One of her aunts, Betty Herrmann, had managed to escape to the UK and worked as a domestic in London. Hannah was sent to Shalom House, a Jewish children's home in Hemel Hempstead (1940-46). This was a terrible experience for Hannah; staff were abusive and the children were forced to do menial tasks. Her aunt, though unable to look after Hannah, visited regularly, bringing treats like honey. Hannah remembered one kind staff member, 'Miss Betty', who inspired a love of poetry, and Tinker the dog.

Eventually, due to her unhappiness at the home, Hannah was moved to Stootley Rough Boarding School in Haslemere, Surrey. This was a school set up by three German-Jewish teachers (the head teacher and founder was Dr Hilde Lion) catering mainly for Jewish refugee children. Hannah described the school as 'a haven and an escape' and felt that she had 'landed.' She completed her education and made lifelong friends here. Remaining a boarder at the school, Hannah attended Farnham School of Art, studying painting for four years (1950-54). This was another wonderful experience for Hannah: she made new artist friends and blossomed in the creative, bohemian environment. She was also taken under the wing of a Czech woman Gerda 'Mummy' Loeble, who offered her 'a second home and family.'

In 1954 Hannah enrolled at the Slade School of Fine Art (previous students included Mark Gertler, David Bomberg and Stanley Spencer) and moved to London. Due to her traumatic early experiences, she suffered a mental breakdown and was hospitalised (continuing to suffer from depression throughout her life). She later completed an extra year at the Slade, also completing a one-year course in Fabric Printing at Camberwell Art School. Hannah then moved to Nottingham for two years, working as an art teacher in secondary schools.

Back in Surrey, Hannah held various part-time, supply and temporary teaching posts. For 13 months during 1964-5, Hannah lived and worked on Ma'ayan Zvi Kibbutz in Israel. Here, she met Daniel Wurzburger, a fellow German-Jewish refugee from Frankfurt, who became a boyfriend. On her return to England, Danny introduced Hannah to his brother Walter, a composer and musician, who had emigrated to the UK. Hannah said she fell in love with Walter's voice over the phone; they were married in November 1966, settling in Surbiton, Surrey and later, nearby Worcester Park. Despite a 20-year age gap, this was an extremely happy marriage, lasting until Walter's death in 1995. Twin daughters Ruth and Madeleine were born in 1967.

Hannah returned to teaching and enthusiastically supported the Kingston Philharmonia, a local amateur orchestra founded by Walter in 1974, hosting the popular after-concert parties and baking wonderful cakes. Hannah also took part, as cook and helper, in the regular, famous music camps at Piggotts, High Wycombe, for a number of years. She completed a part-time History of Art course in 1988, but neglected her own creative work, only returning to painting after 20 years.

A joint exhibition of paintings and drawings with Ruth, was held at

Kingston Museum in 1994.

Hannah had earlier produced many designs for linocut prints and etchings. After Walter's death, she rediscovered an interest in textiles and tapestry weaving, creating many exciting and colourful pieces and exhibiting her work at the Rose Theatre, Kingston in 2019. She also experimented with paper collages and produced many hand-woven birthday and Christmas cards for family and friends.

Though a great encourager of creativity in other family members, Hannah sadly lacked faith in her own artistic merits and struggled with issues of identity and self-worth. Despite this and many health battles, she was content in family life (more recently, she enjoyed being part of the lives of her two grandchildren Elan and Yael, known to them as 'Annie') and loved entertaining a full house of people; the Worcester Park residence was a hub for music, artistic expression and debate about life, politics and culture.

Hannah will be remembered as warm-hearted, fun-loving, with a great sense of humour, quite an eccentric and despite all her issues, always herself. She wrote: 'To be who you are (meant to be) is to be alive.'

Madeleine Wurzburger



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Suzanne RAPPAPORT-RIPTON

Born: 23 July 1936, Paris
Died: 11 June 2025, Leeds



Suzanne Rappaport Ripton was just six years old when her parents were arrested in 1942 during the Nazi occupation of Paris, but she was saved by a neighbour who hid her for several weeks under her kitchen table.

After living with foster families in rural France, Suzanne was brought to England after the war by the Red Cross and lived in London and more recently in Leeds.

Suzanne was awarded the BEM for Services to Holocaust Education and Remembrance after being a founder member of the Holocaust Survivors' Friendship Association, which later became the Holocaust Centre North in Huddersfield.

Her story is told in a permanent exhibition at the centre, as well as being preserved in its archive, and it forms part of learning sessions for both primary and secondary schools, including on the BBC Learning Zone.

You can also read her My Story book on www.ajrmystory.org.uk/people/suzanne-rappaport-ripton



HEIRESS: SARGENT'S AMERICAN PORTRAITS KENWOOD HOUSE

THURSDAY 7 AUGUST 2025 AT 2.30PM



Our private guided tour will reveal the real stories behind the fascinating American women who crossed the Atlantic to marry British aristocrats in an exchange of money for titles.

MEET AT KENWOOD – ENTRY PRICE £9

roshart@ajr.org.uk



WALKING TOUR OF BLOOMSBURY, LONDON

THURSDAY 21 AUGUST 2025



A guided walking tour taking in the sites relevant to Jewish refugees, followed by lunch at an Italian restaurant and a private visit to the Wiener Holocaust Library

karendiamond@ajr.org.uk



DISSENT AND DISPLACEMENT AN EXHIBITION BY ARTIST AND WRITER MONICA PETZAL

TUESDAY 12 AUGUST 2025

In Saxmundham, Suffolk, and including complimentary lunch and transfers from Saxmundham Train Station



www.monicapetzal.com

karendiamond@ajr.org.uk



A MORNING OF SOCIALISING, BOARD GAMES, CARDS, KNITTING & CROCHETING

THURSDAY 21 AUGUST 2025
11AM-12.30PM

£3 each or £5 per pair
to cover Kosher refreshments

All welcome but booking is essential!

julia@ajr.org.uk



DAY TRIP TO HARWICH MONDAY 8 SEPTEMBER 2025



Join us by train from Liverpool Street, to view the historical sites of Harwich and see the Kindertransport statue.

The trip will include a fair amount of gentle walking, lunch and some free time.

karendiamond@ajr.org.uk



DAME LOUISE ELLMAN, MANCHESTER

TUESDAY 16 SEPTEMBER 2025



Dame Louise Joyce Ellman DBE (née Rosenberg) was the Labour MP for Liverpool Riverside for 22 years. She served as Chair of Labour Friends of Israel until 2020 and was Honorary President of the Jewish Labour Movement and Vice-President of the Jewish Leadership Council.

Hear her in conversation with AJR Trustee Jim Selman during a delicious lunch in central Manchester.

michalmocton@ajr.org.uk

SEEKING POLISH KINDER

The AJR's Amy Williams has recently unearthed some important new information relating to all the children who travelled by Kindertransport from Poland. She

is therefore keen to connect with any Kinder, or their descendants, who left from Zbąszyń or Gdansk (Danzig) or who travelled via the packet steamer Warszawa from Gdynia. amy@ajr.org.uk

IN PERSON EVENTS

Please note to attend in person meetings you must contact the co-ordinator listed for exact times and venue.

| DATE | TIME OF DAY | AREA | CO-ORDINATOR |
|---------------------|-------------|----------------------------------------|---------------|
| Monday 4 August | Lunch | Kingston | Ros Hart |
| Tuesday 5 August | All Day | Worthing fish & chips | Ros Hart |
| Tuesday 5 August | All Day | Outing to St Anne's | Michal Mocton |
| Thursday 7 August | All Day | Outing to Kenwood | Ros Hart |
| Sunday 10 August | All Day | Outing to Edinburgh Festival | Agnes Isaacs |
| Tuesday 12 August | Lunchtime | Suffolk/Norfolk | Karen Diamond |
| Tuesday 19 August | Lunchtime | North London | Ros Hart |
| Tuesday 19 August | Lunchtime | Bushey | Karen Diamond |
| Wednesday 20 August | All Day | Bromley/Kent outing to Eastbourne | Ros Hart |
| Thursday 21 August | All Day | Bloomsbury Jewish Refugee Walking Tour | Karen Diamond |
| Tuesday 26 August | Lunchtime | Brighton | Ros Hart |
| Thursday 28 August | Lunchtime | Bristol | Ros Hart |

CO-ORDINATOR DETAILS

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ZOOMS AHEAD

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

| | | |
|------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------|
| Monday 4 August @ 4pm | Joanne Aston – A personal view of Pre Raphaelite Art https://ajr-org-uk.zoom.us/j/88297306650 | Meeting ID: 882 9730 6650 |
| Wednesday 6 August @ 4pm | Mark Dennis – The Jewish dimension in Freemasonry https://ajr-org-uk.zoom.us/j/84993445302 | Meeting ID: 8499 344 5302 |
| Monday 11 August @ 4pm | Margaret Mills – Prince Albert: The Greatest King we never had https://ajr-org-uk.zoom.us/j/84765599891 | Meeting ID: 847 6559 9891 |
| Wednesday 13 August @ 3pm | Dr Helen Fry – Women in Intelligence https://ajr-org-uk.zoom.us/j/84106742978 | Meeting ID: 8410 674 2978 |
| Tuesday 19 August @ 4pm | Anne Sebba – The Women's Orchestra of Auschwitz https://ajr-org-uk.zoom.us/j/87221108338 | Meeting ID: 8722 110 8338 |

KEEP FIT WITH AJR

All AJR members & friends are invited to take part in these online exercise and dance classes throughout the coming month.

| | | | |
|------------------------------------------------|--------------------------------------------|-------------------------------------------------------------------------------------------------|---------------------------|
| Every Mon @ 10.30am EXCEPT 25 AUGUST | Get Fit where you Sit (seated yoga) | https://ajr-org-uk.zoom.us/j/85246889439 | Meeting ID: 8524 688 9439 |
| Every Tues @ 11.00am | Shelley's Exercise class | https://ajr-org-uk.zoom.us/j/88466945622 | Meeting ID: 884 6694 5622 |

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