

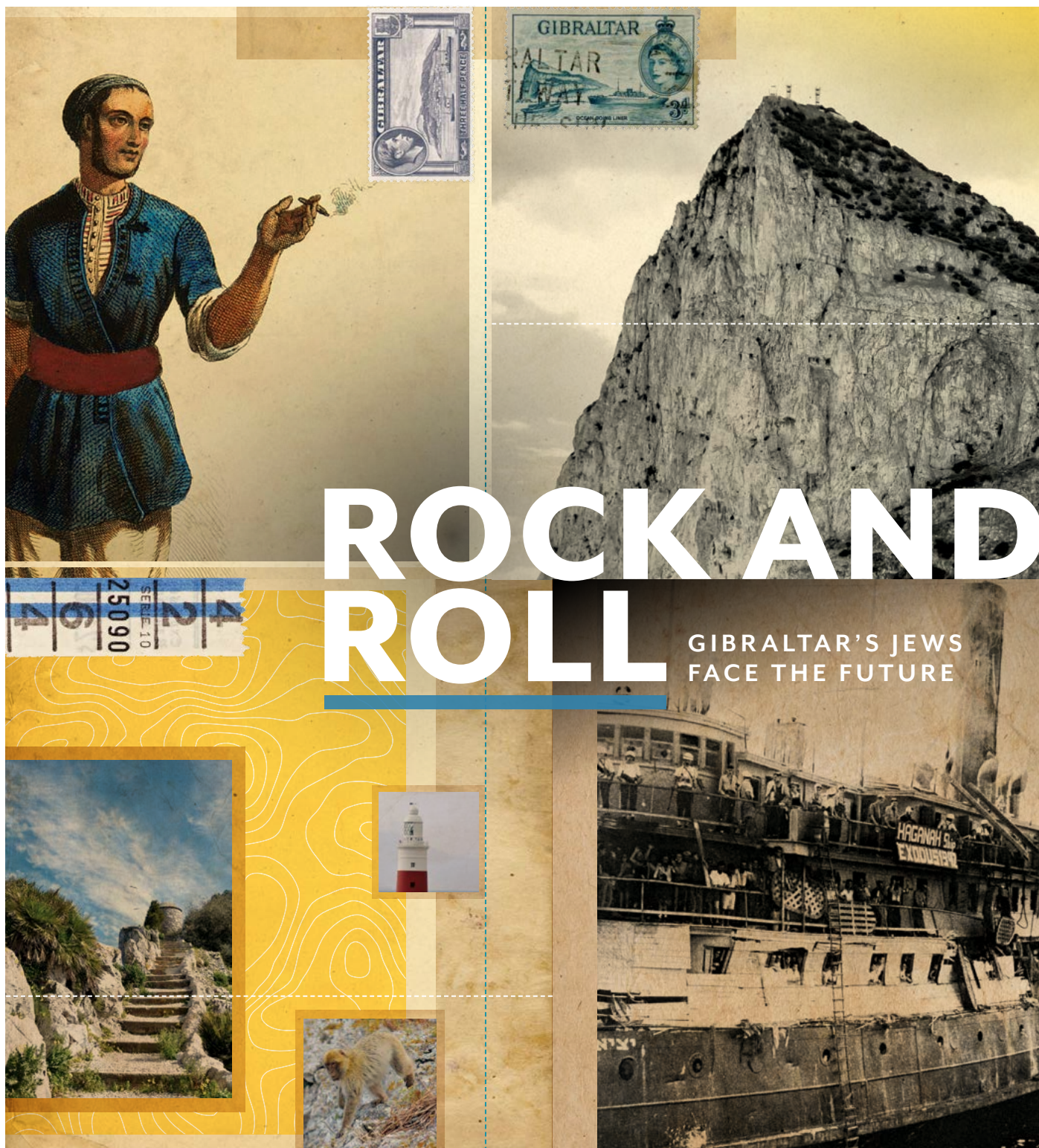


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Congratulations JR on a jewel of a find, and an unforgettable Jewish experience.

BARRY HYMAN

See page 9 for details of JR's upcoming tours or www.jewishrenaissance.org.uk.

Alsace's abandoned synagogues

The countryside of Alsace in France contains one of the densest concentration of synagogues in Europe. Sadly, many of these historical buildings have been destroyed or abandoned. Those that remain are the final traces of communities established over 1,000 years ago. I am an artist based in Alsace, and I'm developing an art exhibition called Les Résidus du Vide (Leftover from the Void), which will occupy one such synagogue, giving it back its voice and connecting the region's population with its history. To find out more contact studio@benjacknash.com, or see benjacknash.com. **BEN JACK NASH**

Corrections

p20 The picture in the Netherlands timeline should have shown William I (1772-1843), the first King of the Netherlands.

Please send your letters to:

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FROM JR'S PRESIDENT

It was wonderful to attend the packed opening of the Sephardi Voices exhibition at the Jewish Museum London in June. Congratulations to the show's organisers for creating an insight into stories that are only slowly being uncovered.

It is encouraging to see that this spread of cultures and voices is being recognised as a vital and dynamic part of the UK Jewish community. If you turn to page 52, you can read about the Moroccan artist Bettina Caro, whose story also appears as part of the museum's exhibition.

An equally fascinating show is currently running at Cambridge University Library. For a thousand years the Jewish community of Cairo stored its manuscripts in the attic of the Ben Ezra Synagogue. Now the university has brought those writings to light to provide a window on the life of a medieval Middle Eastern Jewish community.

It was a community that existed at the centre of a thriving Islamic empire, was international in outlook, multicultural in make-up – and devout to its core. David Conway's piece on p50 uncovers the scholars whose work has brought this remarkable material to light.

This year also marks 100 years since Alfred James Balfour wrote to Lord Rothschild pledging support for the creation of a Jewish homeland in Palestine. This issue touches on different aspects of what came to be known as the Balfour Declaration: from a piece by Colin Shindler on p14 about the establishment of the Jewish Legion, to an account on p18 of the Jewish Holocaust survivors who headed to Palestine on the SS Exodus – only to be turned back on arrival – to a review of a book by Leslie Turnberg that explores the quest for Middle East peace in light of that momentous declaration.

I hope you enjoy an issue that is as entertaining as it is thought-provoking.

David Dangoor



OUR AIMS

- 1 To show the vitality of contemporary and traditional Jewish culture.
- 2 To celebrate the diversity of Jewish experience in the UK and around the world.
- 3 To nurture understanding between Jewish and other cultures.

FROM THE EDITOR



It has been a sobering few months. There have been the terrible events at Westminster, Manchester, Borough Market and Finsbury Park, as well as the heart-breaking loss of life in the Grenfell Tower fire. Those tragedies have filled me, as I'm sure you, with sadness, and a hope that our country's communities will move forward in a way that is peaceful and not divisive.

But let us not forget there have also been two extraordinary elections. In France, there was the victory in the presidential election of the centrist Emmanuel Macron; in the UK, there was a surprise result for the Labour Party. Both elections perhaps point to the rejection of the populist insularism experienced around the campaigns of Donald Trump in the US and the Brexit campaign here last year. However, we can't be complacent. Thirty-five per cent of the French population voted for the far right Marine le Pen. And the terrorist attacks are a reminder that now, more than ever, we need to work with our neighbours here – and in Europe.

This issue we are focusing on Gibraltar – a place where there has been exemplary coexistence between different groups. Rachel Delia Benaim, whose family is from the Rock, introduces our special report on this remarkable place on p16.

Danielle Goldstein's interview with Iraqi musician Yair Delal (p48), and Diane Lukeman's review of a book about Christian and Jewish women activists (p42), similarly celebrate an ethos of collaboration.

Elsewhere, the magazine is brimming with news of cultural innovation, from Nicholas Hytner's new theatre, The Bridge (p6), to choreographer Hofesh Shechter's latest piece for Sadler's Wells (p28), to the smorgasbord of festivals taking place in the UK, Israel and Europe this summer (p66). There's plenty to enjoy in the months ahead.

Have a wonderful summer,

Rebecca Taylor

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PAUL BAILEY

This year is the 70th anniversary of the publication of Primo Levi's

If This Is A Man. On p36 Paul examines the legacy of this seminal work. Paul's novels include At The Jerusalem, which won a Somerset Maugham Award and an Arts Council Writers' Award. He is also the recipient of the EM Forster Award and the George Orwell Memorial Award.



RACHEL DELIA BENAIM

Rachel has spent long periods in Gibraltar over the

last few years, and she reports on the history of the Rock in our special Gibraltar section beginning on p16. Rachel is a reporter on religion and interfaith activist. Her articles have been featured in the Guardian, the Washington Post, Buzzfeed and Tablet Magazine, amongst other publications.



JUDI HERMAN

Judi speaks to Nicholas Hytner about his new theatre (p6),

interviews the CEO of Sadler's Wells, Alistair Spalding, and choreographer Hofesh Shechter (p28), and talks to the duo behind the play Oslo (p26). Judi is also our blog correspondent and creates JR's OutLoud podcasts – both are at jewishrenaissance.org.uk. She is a broadcaster for BBC's Radio 4 and the World Service.



COLIN SHINDLER

With the 100-year anniversary of the Balfour Declaration in

November, Colin's timely piece explores the role of the Jewish Legion (p14) in the lead-up to the creation of a Jewish homeland in Palestine. Colin is an emeritus professor at SOAS, University of London. His latest book, The Hebrew Republic: Israel's Return to History has just been published by Rowman and Littlefield (p45).



THOMAS FOURNIER

Thomas is a French illustrator living in London,

and the man behind our illustrations (pp24,44). When he isn't drawing, Thomas enjoys reading science fiction novels and riding his bike (though not simultaneously). He also likes to cook, and can often be found attempting to convince his wife that any recipe would be better with the addition of béchamel.



Nick Starr and Nicholas Hytner at the Tower Bridge site of The Bridge Theatre

HYTNER'S NEW THEATRE IS TRAILBLAZER FOR OTHER VENUES

The Bridge, the first large, commercial theatre to be built in London in 80 years, will open this autumn on a site near Tower Bridge. **Judi Herman** speaks to Nicholas Hytner about his bold new venture

London's new theatre, The Bridge, is indeed proving to be a bridge – linking together a team who have been connected many times before.

The duo behind the venture are former National Theatre director Nicholas Hytner and The National's former Executive Director, Nick Starr. Both Nicks worked closely together during their NT years. Lloyd Dorfman, visionary sponsor of The National's Travelex cheap ticket scheme, is a lead investor in the project.

The Bridge's first season kicks off with *Young Marx*, a play co-written by One Man Two Guv'nors playwright Richard Bean (Hytner directed that show) and Clive

Coleman. It stars Rory Kinnear (right) as the young Karl Marx, freewheeling his way around mid-19th-century Soho.

JUDI HERMAN: I fell in love with the idea of Marx creating mayhem in Soho. It's an area that attracted Jewish businesses, so were there other Jews in Soho when Marx was there?

NICHOLAS HYTNER: Yes. It's 1850 and Soho is crawling with refugees. Marx is one of a group who came to London because the English authorities were completely unconcerned by them. They were the

flotsam and jetsam that could no longer live on the continent, when 1848 (the so-called 'year of revolutions') went so wrong for them.

There were a lot of German Jewish immigrants living in London, being treated with a degree of respect and tolerance that they were not finding on the continent. The play is set amongst the political refugees who have washed up in Soho, where Marx was living in two rooms in abject poverty before he pulled his life together – before, amusingly, he started to earn a bit of money and live a placid bourgeois life.

His only source of income was Friedrich Engels, who managed to steal from the cash box in his father's Manchester factory.

JH: With the creative team's comic form, I'm guessing this will be very funny?

NH: What it's mostly funny about is the emotional illiteracy of genius. There's been a lot of good biographical work on Marx and I hadn't appreciated how chaotic he was; how much he took for granted those

"I hadn't appreciated how chaotic Karl Marx was"



An artist's impression of The Bridge Theatre

that loved him. His wife and Engels put up with a hell of a lot. The Marx's had quite a remarkable marriage. She was Prussian aristocracy who could have married into aristocracy. And instead she took this penniless, subversive, chaotic Jew, which did not go down well with her family. She was a remarkable woman.

JH: Oliver Chris, who plays Engels, has just played Orsino in your *Twelfth Night* at The National and Rory Kinnear was notably your Iago in *Othello* and before that, *Hamlet*. You're very faithful to your actors aren't you?

NH: I like to work with new actors and I like to go on working with the actors who have inspired me in previous shows. Actually, Engels was written with Oliver Chris in mind because Richard Bean likes him as much as I do. And he looks remarkably like Engels. Engels was tall, blonde and handsome!

JH: Your 'Young Bridge' scheme, allocating £15 seats for the under 26s, harks back to the National's Travelex ticket scheme. Do you see The Bridge picking up on the good things you started at the National?

NH: Some of the things we started at the National everybody does now. We would be mad not to do them. Getting the under 26s in cheaply makes good sense – that's tomorrow's audience. Having a reasonable allocation of cheap seats is great, but we can't afford to go too far. Nonetheless, half the house for our second production, *Julius Caesar*, will be £25 for everyone.

JH: I see you are directing *Julius Caesar* in 2018 with Ben Whishaw as Brutus...

NH: I only want to do two productions a year. [Looking ahead] I am also going to direct Lucinda Coxon's *After Alys* (based on Harriet Lane's novel); and Lucy Prebble's *Carmen Havana* (which locates the story of Carmen in 1950s Cuba).

JH: Carmen gives you an opportunity for a different type of cross-cultural casting.

NH: You want the repertoire to reflect what London is now and you want the audience to reflect that too. You never get there 100 per cent, but I'm committed to as diverse a repertoire, as diverse an array of writers and directors, as diverse a company of actors as I can possibly get.

JH: I love your pitch for *Julius Caesar* in your publicity: "Hytner's production will be in promenade, thrusting its audience into the street party that greets Caesar's return..." Is that spin vital to get an audience in? And did you come up with it?

NH: The Caesar blurb is mine; the Young Marx blurb ('there's still no one in the capital who can show you a better night on the piss than Karl Heinrich Marx') is Richard Bean's. We're hucksters, we're circus ringmasters going, 'Roll up, roll up'!

JH: You're also talking about more theatres in the future?

NH: That is an aspiration. If this new theatre works, it's the result of support from a group of forward-looking investors. It's also about Nick Starr's expertise in knowing how to take best advantage of what developers and local authorities need and how they intersect.

If this were purely bottom line, no developer would be looking to the theatre to fill prime real estate in the middle of London.

the condition that they had to provide 50,000 square feet of space for culture. The culture they chose was us and we made a commercial deal with them on terms considerably more advantageous [to us] than an Apple Store would have been to them. But they went along with it because they had to.

The really encouraging development is how delighted the developers have been by what we have brought in our wake. Because we have built a theatre there, ten restaurants have arrived in the same development. It's great for us too, because when you come for a night out at our theatre you will have a choice of food within feet of our entrance, none of them chains, with a huge range of prices.

The win for Southwark Council is they get a theatre. Southwark has a fantastically enlightened leadership that sees the borough historically as London's prime entertainment district. It is proudly throwing its hat in the ring as a rival to the West End.

It's a win for us because we get to buy a 100-year lease on incredibly advantageous terms; and it turns out to be a win for the property developers because they get to rent the commercial property around us to much better tenants than if we hadn't been there. That's a story we are taking out to other developers and local authorities and we'll see how it goes. ■



Young Marx is at The Bridge Theatre, 18 October to 31 December. See bridgetheatre.co.uk.

WHAT'S NEW

NEW FILM TELLS STORY OF CHASIDIC SINGLE DAD – IN YIDDISH

One of the first films to be performed entirely in Yiddish in nearly 70 years opens this autumn. **Rebecca Taylor** uncovers the 'macher' behind it

How do you make a Yiddish film without speaking Yiddish? This was the challenge for Joshua Z Weinstein when he came to shoot his debut film *Menashe*, which hits cinemas in September. The film was shot within the New York chasidic community of Borough Park, Brooklyn and is based on the life of the actor Menashe Lustig (who also plays the lead).

It tells the story of a loving but hapless single father as he tries to maintain custody of his son in a culture that requires a mother present in every home.

The script was first written in English but Weinstein decided that for the film



Nu? The cast of *Menashe* with Menashe Lustig, right

to be fully authentic, it should be shot in Yiddish – despite not speaking it himself. As the film developed he began to learn the language.

The casting, which drew on the local chasidic community, was made possible by the involvement of a chasidic producer, Danny Finkelman. He knew the potential pool of actors, including Lustig, a comic whose Yiddish-language YouTube videos are popular throughout the chasidic world.

Weinstein's own interest in Brooklyn's ultra-Orthodox population dates back to his childhood, when he worked at his grandfather's toy store in the borough.

But the only acting most of the actors had done was of the big-gesture, comic type in their annual yeshiva productions. There were other challenges: all the actors held day jobs; there was no rehearsing on Friday evenings or

Saturdays, and accommodation had to be made for the actors who prayed three times each day.

The biggest obstacle to overcome was casting men and women in the same film. Weinstein achieves this in some shots, but won't divulge how much this has been achieved through the art of negotiation and how much through special effects.

Weinstein gently evokes the insular, patriarchal society that excludes women from many areas of its life. In one snippet of conversation, a father quickly dismisses his daughter's desire to go to college.

But is there a danger the film will simply pander to antisemitic stereotypes?

"I give the audience the tools to understand what it's all about, the shades of grey," said Weinstein. ■

Menashe opens in the UK on 8 September. For details see: @VertigoFilmsUK

IS JEWISH CULTURE HAVING A SUMMER FLOWERING?

Rebecca Taylor reports on a season of prizes, films and books galore...

It's turning into a bumper summer for Jewish writers: a week after Naomi Alderman won the Baileys Prize for Fiction for her novel *The Power*, Israeli author David Grossman was awarded the Man Booker International Prize for his book *A Horse Walks Into a Bar* – from a shortlist that also boasted Amos Oz.

Grossman's novel, about a stand-up comedian's public breakdown, scooped the £50,000 prize to be shared with his translator Jessica Cohen. "Every sentence counts, every word matters in this supreme example of the writer's craft," said the chair of judges and director of the Edinburgh international book festival Nick Barley.

Speaking on BBC Radio 4's *Front Row*, Grossman said the book also had a political analogy: "It is a book about Israel, about the hidden violence that continually erupts, and the feeling that something was lost and went astray."

Alderman's novel, *The Power*, is set in a future where women discover a power flowing

through them that can inflict excruciating pain and even death, making them the more powerful sex. Formerly the Orange Prize, the Baileys is considered the most prestigious for fiction written by a woman.

Speaking at the awards ceremony in June, Alderman said: "The women's movement is more vital to me than running water."

Alderman's debut novel *Disobedience*, which charts a lesbian love affair within the Hendon Orthodox community, is currently being made into a film starring Rachel Weisz and Rachel McAdams, and is due for release later this year.

Also interviewed in the same *Front Row* programme as Grossman was the pianist Evgeny Kissin. He has written a memoir notable for its description of life growing up in a Jewish family in the Soviet Union, something that he has only publicly spoken about recently.

The book also reveals his passionate interest in Yiddish. "My Judaism has always been



David Grossman

important to me. It's just that a few years ago I made it public," said Kissin in the interview. "I learnt Yiddish when I spent time with my grandparents. As I grew older I had a desire to learn it again."

A rise in antisemitism here and abroad is certainly not leading high-profile figures to shy away from their Jewish identity – and coverage of it is perhaps a riposte to those who see antisemitism ingrained in the 'British Establishment', including the BBC. Or perhaps the current outburst of creativity is simply coincidental? ■

A Horse Walks into a Bar by David Grossman, Jonathan Cape, 2016, £10.49. *The Power* by Naomi Alderman, Viking, 2016, £9.09. *Memoirs and Reflections* by Evgeny Kissin, Weidenfeld & Nicolson, 2017, £20.

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Landscape architect's impression of proposal for Willesden Cemetery

PROJECT BREATHES LIFE INTO WILLESDEN CEMETERY

A bid to transform Willesden Jewish Cemetery into a public heritage attraction is in the final stages, reports **Hester Abrams**

Willesden Orthodox Cemetery, a stately last stop for the 'great and good' of Anglo-Jewry and for many ordinary families since Victorian times, is tucked away in a post-industrial corner of north-west London. It might not be a household name but it's bursting with stories – and ripe for discovery.

In 2015 the United Synagogue was awarded Heritage Lottery Fund development funding to progress plans to conserve Willesden Cemetery and open it as a site of heritage.

A follow-up application for a £1.7m grant goes to HLF by September. If successful, it will usher in a three-year capital project that will conserve the original buildings, echo historic planting in a greener landscape, create a welcome centre and offer heritage activities at the Willesden Cemetery, all under the project's banner name of House of Life.

To increase the bid's chances, one final piece must slot into place: the United Synagogue needs to raise some £200,000 more match-funding to add to existing pledges.

Heritage experts from Historic England to the London Borough of Brent have endorsed Willesden's significance. The Department for Culture, Media and Sport listed the grave of pioneering scientist Rosalind Franklin as Grade II this year.

To our project team at the United Synagogue, the prospect of connecting more people with our community's stories, promoting understanding and tolerance in turbulent times and in one of the most diverse places in Britain, is thrilling. We are now looking for even greater support to ensure these plans become reality.

The past 18 months have made me a bit of a cemetery 'nut'. I tracked down the last ladies of the old 'chevra kadisha' (group of volunteers who prepare bodies for Jewish burial), who worked in a yard

in Holloway. I think I have found the UK's oldest surviving national Jewish war memorial: in the portico to Willesden's Prayer Hall there are two honour roll boards commemorating 300 British Jewish men who fell in the Boer War. Recently I only seem to have gone on holiday where there are Jewish cemeteries.

Perhaps this isn't surprising.

Planning to share Willesden's heritage and set up walking tours, exhibitions, learning, volunteering and training opportunities for Jews and non-Jews has immersed me in everything from Jewish Who's Who to burial custom and conservation.

I've learned I'm not alone. People have brought me marriage certificates, gigantic sheets of family trees, and played songs from Youtube at the grave of the Edwardian musician Edward Solomon, who composed them. Apparently I'm a 'taphophile', like the groupies who tweet to @houseoflifeNW10 and organise walks round cemeteries.

My appreciation has grown for the tranquillity of the cemetery's 21 acres, steadily honouring our dead (it is still in use, although burials are dwindling there), almost impervious to change outside.



“Here lies Eliza Davis, who opposed Charles Dickens’ portrayal of Fagin”

But will others join us? There is perhaps more important work to do to protect and develop living Jewish communities. With political shifts in Britain, the uncertainty of Brexit and terrorism, why should we hark back to an old burial ground?

We aim to foster greater tolerance of the Jewish way of life by sharing our customs and stories through learning programmes. We will catalogue the graves before the weather takes its toll. Volunteers will garden, welcome visitors, research stories and join forces with others from diverse communities in training.

I recently saw Jewish cemeteries in Mantua, Italy and Lithuania. Their communities vanished in World War II.

But Willesden Cemetery has a different European story.

An unbroken span of Jewish life, in which Jews have contributed massively to their country, is written in its earth. The fight for emancipation – the first Jewish MP and the first Jewish peer of the House of Lords are buried there – was foundational for all minorities.

Histories of Jews in Britain before the Holocaust or the establishment of Israel are too often eclipsed by what came afterwards. But here is the Victorian blackmailer Madame Rachel, a lightning rod for antisemitism; there Eliza Davis, who remonstrated with Charles Dickens over his portrayal of Fagin; and Walter Rothschild, who received the Balfour Declaration.

A bandleader and a magician. Poets, rabbis, teachers and society hostesses. Deaths in war, by bombings, sinkings, over a cliff, by carriage. Willesden gives us much to discover about ourselves, and to discuss with people from other backgrounds.

Investment is needed to start these important conversations, looking back at our histories to consider the future in diverse Britain. ■

To contribute to a sustainable future for Willesden Cemetery, contact habrams@theus.org.uk. Read about Louis Berk's book on London's East End cemeteries on p38. **Hester Abrams** is Project Development Manager, Willesden Cemetery.

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NEW LIGHT ON THE DAWN OF HUMANS

In the first of a new series examining the meeting of science and culture, **David Weitzman** investigates a carbon dating system that is transforming the world of archaeology

Like the joke about the junior museum curator who is showing visitors some special items. Exhibiting a bone, the curator proudly announces: “This bone is four million and three years old.” The visitors are suitably impressed, but are amazed that the dating can be so precise. “I’ve been in the post for three years,” the curator explains, “and when I first arrived I was told that it was four million years old”.

We live in the present, dream about, and plan for, the future, but are fascinated by the past. One of the features of the past that we always want to understand is time. When did whatever we’re interested in take place?

We rely on the recorded written word, but what about events that took place millennia ago? Pinpointing the past is a scientific challenge: just how old is old?

Archaeology reveals our ancient ancestors’ behaviour by examining what has survived them. We love to collect and protect archaeological finds, but it wasn’t until the 19th century that the system of the main ‘ages’ – stone, copper, bronze and iron – was put on a sounder foundation, based

on the shapes and material compositions of the artefacts. It took another century before these ‘ages’ could be dated, a development that arose, unexpectedly, from the behaviour of radioactive elements.

Matter comprises atoms of different elements, and all atoms are built of sub-atomic particles – an equal number of electrons and protons, together with neutrons. It’s the number of electrons and protons that gives an atom its distinct elemental, chemical properties. But for any given element, the number of neutrons may vary, giving rise to isotopes of that element – having identical chemical properties but subtly different physical properties.

For example, every atom of the element carbon contains six protons and six neutrons, all surrounded by six electrons. We call this carbon-12, or C-12. But a very tiny proportion of carbon atoms (about one in one million million) exist in the form of carbon-14; its nucleus contains two additional neutrons. C-14 is radioactive and emits beta rays as it decays to C-12.

In the late 1940s, the chemist Willard Libby discovered a method of using C-14

to measure the time that had elapsed since the carbon-containing archaeological artefact was formed – a discovery that earned him the Nobel Prize. The ratio of C-12 to C-14 in the environment is maintained through the action of cosmic rays. All living organisms – plant and animal – share the same ratio in their carbon compounds, but when an organism dies it ceases to exchange carbon with the environment and so the ratio changes as the C-14 decays. C-14 has a ‘half-life’ of 5,730 years; that is the time it takes for half of the isotope in a sample to decay. The carbon dating method depends on knowing this rate. Otherwise, measuring the C-12/C-14 ratio would not be translatable into a period of time, which shows how long ago the artefact was made.

There are two ways to measure C-14. One relies on its radioactive decay, measured with instruments like a Geiger counter. By determining the C-12 to C-14 ratio in a dead sample, we can calculate the time elapsed since the death of the plant or animal. This method of carbon dating has been used extensively in dating artefacts made of bone, cloth or wood up to around 50,000 years old.

An improved way to measure C-14 – Accelerator Mass Spectrometry (AMS) – counts the actual number of C-14 atoms by coupling an ‘accelerator’ to a mass

spectrometer (an instrument that sorts atoms based on their mass). This can be performed on much smaller samples and in much shorter experiment times, and has largely replaced the method of decay counting.

The Weizmann Institute of Science in Rehovot, Israel, boasts its own AMS instrument – funded by the Dangoor family’s Exilarch’s Foundation. I arranged to visit the Institute and meet Dr Elisabetta Boaretto, Director of the Dangoor Research Accelerator Mass Spectrometry (D-REAMS) Laboratory (established in 2012).

Dressed in striking yellow trousers and with a faintly bohemian air, Dr Boaretto certainly isn’t the caricature academic physicist. She speaks enthusiastically about blending science and archaeology. Working in the field with other archaeologists, she is not just interested in dating the samples that are found, but in contextualising them within known environmental or cultural events. Her research group of young scientists all share her passion.

A key project is investigating the arrival of modern humans in the Levant. Modern humans arrived from Africa and were first identified in the Negev Highlands by their characteristic tools, after which they spread out across the world. Dr Boaretto’s team has been studying three different

sites in the Negev – two were occupied by modern humans and the third contained tools characteristic of Neanderthals. The team aims to characterise the inhabitants who were displaced by modern humans, as well as the modern humans themselves, focusing on the chronological sequence of occupation of what are the oldest known sites of modern humans outside Africa. Charcoal samples play a key role in the dating process, and the AMS instrument

is a precious workhorse.

A rather different project focuses on the fava (broad) bean, widely cultivated across the world. Its high protein content renders it an excellent food source for both humans and animals and, as a legume, it can ‘fix’ nitrogen from the air and is therefore valuable in crop rotation. Archaeological evidence suggests that the first cultivation of the beans may have been in Israel, but there is considerable interest, and value, in identifying the wild-type progenitor of the domesticated bean and its geographical distribution.

Excavations in the area of Mount Carmel in the 1930s revealed much about the Natufian culture (15,000–11,700 years ago). This pre-agricultural period saw a nomadic life-style gradually transitioning into a settled, hunter-gatherer one, sustained by a wide range of wild animals and plants several millennia

before domestication.

Now, Dr Boaretto and her co-workers have recently discovered the wild-type progenitor of fava beans in one of the Natufian sites on Mount Carmel. Detailed analysis of plant material in an archaeological layer dating from 13,500–15,000 years ago identified it as fava bean, and AMS carbon dating showed it to be close to 14,000 years old – 3,000 years before the fava bean was domesticated.

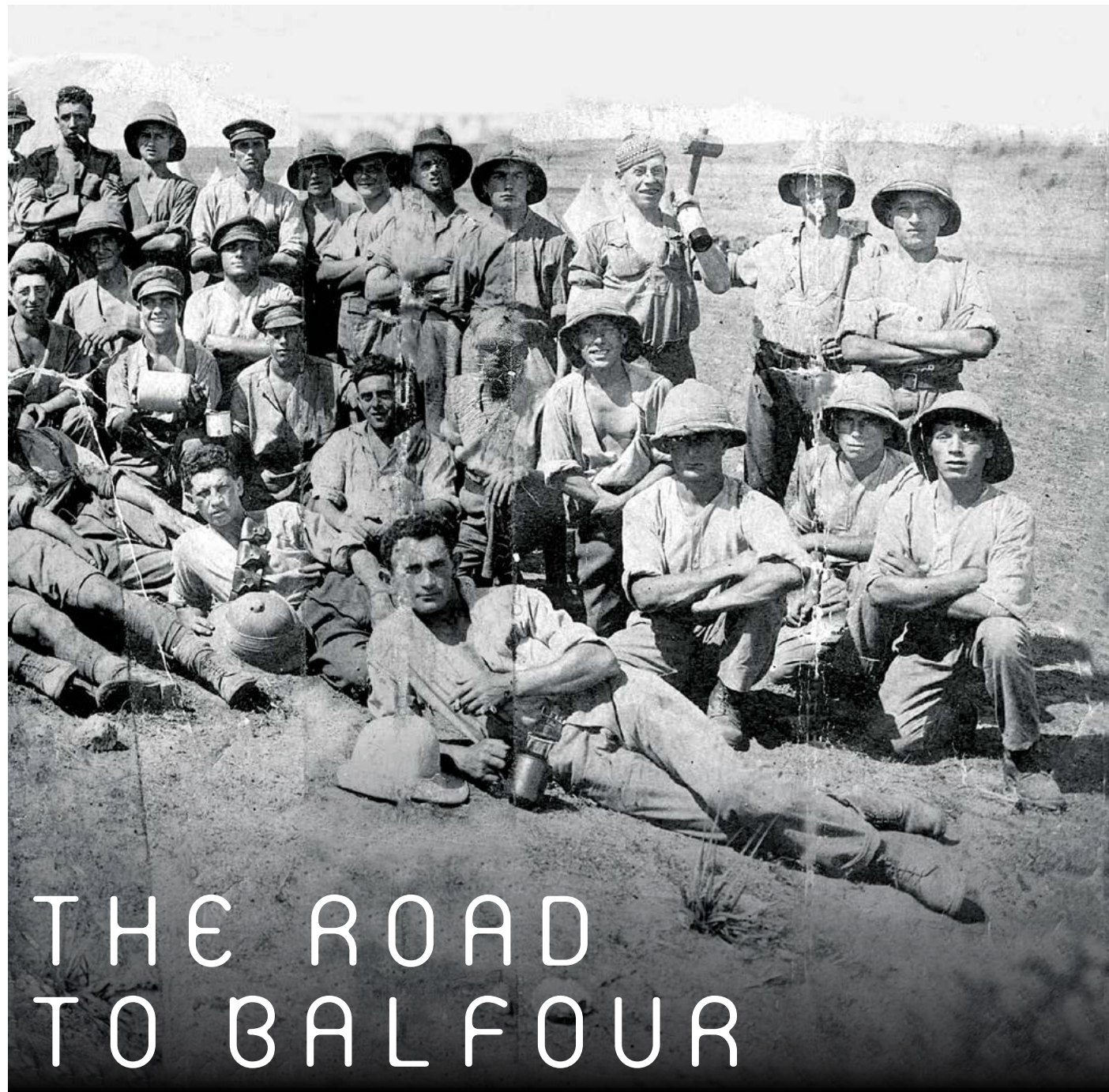
The discovery points to one of the possible areas where the wild progenitor of fava bean grew and offers new insights into the ecological requirements of the wild relative.

The Weizmann group has been active in developing improved dating methodologies and in applying their dating skills to various other projects, for example, to the tower that was built to protect the Gihon Spring, Jerusalem’s perennial water source.

Dr Boaretto’s excitement about all this research is palpably infectious, and she and her group have clearly made a name for themselves in the scientific archaeological world. They are discovering just how old old is. ■

See: www.weizmann.ac.il/www.weizmann.org.uk. David Weitzman was Professor and Head of Biochemistry at Bath University from 1979 to 1988, and then worked as a higher education consultant.





THE ROAD TO BALFOUR

The Balfour Declaration, which marks its centenary in November, paved the path towards the creation of Israel. But just as crucial, argues **Colin Shindler**, was the controversial World War I fighting unit, the Jewish Legion

The Jewish Legion was five battalions formed during the course of World War I, made up mainly of Jewish soldiers. Originally created with the hope of fulfilling the desire for a Jewish homeland in Palestine, the brigade was controversial and divided opinion.

Following Turkey's entry into the war in November 1914, the Sultan's representative in Palestine, Djemal Pasha, suppressed the Jewish defence organisation, Ha-Shomer, and closed down the paper of the Labour Zionists, Ahdut. He also expelled

approximately 1,000 Jews to Egypt. Many of these deportees had originally come from tsarist Russia, which was allied with Britain and France against the Kaiser's Germany, the Austro-Hungarian empire – and Ottoman Turkey. Large numbers of the deportees were housed at a central camp at Gabbari, near Alexandria, but squabbles broke out in difficult conditions.

Vladimir Jabotinsky, the Zionist leader, and Yosef Trumpeldor, a Jewish officer who had served in the tsar's army, imposed order by instituting a police force in the camp. This small group became the nucleus for the Jewish Legion, which

saw service in the Middle East in 1918. It can be argued that the Legion became the model for the Haganah and the Irgun – and ultimately for the Israel Defense Forces.

On 5 March 1915 around 100 of these deportees signed a document which stated:

“At Alexandria, a regiment of Jewish volunteers has been formed. It places itself at the disposal of the British government in order to participate in the liberation of Palestine.”

In hindsight, World War I was a war of suffering and futility, which led to the fall of the great empires and to the emergence of both Nazism and Stalinism. In an unpublished article in 1912, Jabotinsky had remarkably predicted the coming of this terrible conflict. He wrote:

“That war of which the world is so frightened and which, at the same time, it expects with such a morbid, painful curiosity...(will entail the loss) of an

Clockwise: The Jewish Legion's 38th Battalion Royal Fusiliers in Palestine; a menorah cap badge worn by soldiers of 38th-42nd Battalions of the Royal Fusiliers; United Israel Appeal Poster

incredible number of casualties and such financial losses, direct, indirect and reflected – one gets the impression that there cannot be enough figures in the mathematical lexicon to count it all.”

Jabotinsky, a journalist, had found himself in Egypt because his editor in Odessa had asked him to travel to the Arab world to discover whether the Sultan's call for a jihad against the West was being heeded. Instead Jabotinsky found himself organising an army of Jews.

Working for the Zionist cause in Istanbul for several years had convinced Jabotinsky that little could be expected from the Ottoman empire. In his book *The Story of the Jewish Legion*, he comments that “where the Turk rules neither sun may shine nor grass may grow and that the only hope for the restoration of Palestine lay in the dismemberment of the Ottoman empire”. He understood that the presence of a Jewish force in the region at the war's end would be an all-important ingredient in the diplomatic campaign to secure Allied support for a state for the Jews.

Yet apart from Chaim Weizmann, most Zionist leaders were hostile to the notion of a Jewish Legion. Opponents included the essayist Ahad Ha'am, Max Nordau (co-founder of the World Zionist Organisation with Theodor Herzl) and the journalist Nahum Sokolov. Their English supporters were of a similar mind. Even Lord Rothschild – to whom the Balfour Declaration would be addressed – was ambivalent.

Their concern was that the Turks might turn on the Jews of Palestine if a Jewish armed force emerged on the side of the Turks' enemies. The massacre of the Armenians at the hands of the Ottoman Turks weighed heavily, and until the closing stages of the war in 1918 it wasn't certain that Britain would even be victorious. Suppose the losing side was backed? This was the reason the Zionist movement transferred its activities to neutral Scandinavia for the rest of the war.

The British military in Egypt under General Maxwell would only agree to the formation of 'a corps de muletiers' (a mule corps). Jabotinsky was exasperated and departed for Italy in a huff, but a Zion Mule Corps was indeed established under the command of an Irish Protestant, Lt Col John

Patterson. Knowledgeable about the Hebrew Bible, he saw himself in the figure of Yoav, who had been appointed by King David to command his army. In April 1915, 562 volunteers sailed from England for Turkey on the Hymettus and the Anglo-Egyptian.

The Zion Mule Corps supplied bullets and bully beef to British and Anzac forces at Gallipoli in an attempt to knock Turkey out of the war swiftly. As history records, it was a glorious failure with the blame laid at the feet of Winston Churchill, the First Lord of the Admiralty – with a total of 34,000 British dead and 78,000 injured. The members of the Corps who had struggled for eight months under the most adverse conditions were regarded as dispensable, temporary employees and not even paid a pension. Yet while it existed for only a year, its exploits became widely known. It helped to dispel the anonymity of the Zionist cause in the public arena and opened doors in government that had hitherto been closed.

Jabotinsky was highly influenced by national movements in Europe. Tens of thousands of Poles had been members of Napoleon's Grande Armée, which invaded Russia in 1812. Adam Mickiewicz, the Polish national poet, even proposed the establishment of a Jewish Legion in the 1850s, which would then liberate Palestine. In Italy the movement for independence, led by Garibaldi, Mazzini and Cavour, deeply impressed Jabotinsky.

The British began to give the green light to Jabotinsky's proposal to form a Jewish fighting force in February 1917, but there was still severe resistance in both the Foreign Office and the War Office. The minister of war, Lord Kitchener, proved to be a formidable obstacle. But Kitchener met his end when HMS Hampshire went

down off the Orkneys in June 1916 after hitting a mine laid by a German U-boat. Kitchener was replaced as minister of war by Lloyd George – a profound sympathiser with the 'Zionist experiment'. On 23 August 1917, the creation of 'the Jewish regiment' was announced in the London Gazette. A few months later, on 4 February 1918, there



“The real significance of the Jewish Legion was the symbolic resurrection of a Jewish national spirit”

was a triumphal march by the Legion through the City of London. The following day the Legion left for Cherbourg en route for Palestine and its place in contemporary Jewish history.

The Jewish Legion eventually developed into a force of 5,000 – 35 per cent from the USA, 30 per cent from the United Kingdom, 28 per cent from Palestine itself and the rest from other countries – as far afield as Argentina.

This first group of volunteers was the 38th Battalion of the Royal Fusiliers. It included many Russian Jews from London's East End and the remnant

of the Zion Mule Corps. In April 1918, the 39th Battalion, composed of Jews living in the United States and Canada, was formed at Fort Edward, Nova Scotia. The Jews of Palestine comprised the 40th Battalion. The 41st and 42nd Battalions were depot battalions stationed at Plymouth.

In their final camp in Taranto, in southern Italy, en route to Egypt, Jabotinsky ordered the construction of a wooden holy ark from a local carpenter, which would house the battalion's Sefer Torah. In Cairo, the British High Commissioner Sir Reginald Wingate took the salute as the Legion marched past to the strains of the Hatikvah.

The 38th were ordered to move to the arid wilderness of the Mellaha in the Jordan Valley, some 1300 feet below sea level and during the hottest month of the year. Malaria soon began to take its toll.

The 38th and 39th were then instructed to capture the Umm-es-Sherf ford across the Jordan. Patterson remarked that “the sons of Israel were once again fighting the enemy not far from the spot where their forefathers had crossed the Jordan under Joshua”.

This comment symbolised the real significance of the Jewish Legion – not as a minor, perhaps irrelevant, fighting force at the tail end of the war, but as a symbolic resurrection of a Jewish national spirit.

Such symbolism conveyed itself to Jews internationally – and to non-Jews in the corridors of power. The very idea that the Jews now possessed an army after two millennia eventually became a cliché in the telling of the Zionist story. Even so, in 1918 the existence of a Jewish Legion was a source of pride. Its formation marked the watershed between a defenceless diaspora and a defensible state-in-the-making. A bridge between exile and homeland. ■

To see more on the Balfour Declaration and the events around its anniversary see: balfour100.com



SOLID AS A ROCK?

Gibraltar's Jewish community has weathered the political storms of 700 years of history on the peninsula. **Rachel Delia Benaim** speculates on its future after Brexit. Photography **Steven Gross**

I still remember my first time on Gibraltar's Main Street. I was four years old, wearing a turquoise dress with frilly white socks and black Velcro shoes. I sat in my stroller as it bumped along the cobblestone streets of the place that my family has called home for centuries. And then people started to stop us – some were walking by, others popped out of their shops lining Gibraltar's historic street. "David!" the people said to my father in their distinct Spanglish language, locally known as llano. "And of course the beautiful Debbie," they said fondly to my mother. "And this," they observed ducking down to the stroller, "must be Rachel Delia" – knowing full well I was named for my paternal grandmother, as is the local tradition.

For over two decades I have performed regular pilgrimages to the land of my

roots. I've never stayed for longer than two months at a time – the longest stretch when I was interning at the Gibraltar Chronicle (the English-language newspaper) in 2010 and 2011 – but it still evokes a sense of home.

Which is why the presence of Gibraltar in the news over the past year has caused me deep unease. When the United Kingdom voted in favour of Brexit last June, and when Prime Minister Theresa May triggered Article 50 in March, my immediate reactions were: what will happen to Gibraltar and its Jews?

The Rock, as its inhabitants affectionately know it, is the British colony in southern Spain and the southernmost point in Europe. Brexit is a threat to a status quo that has been in place since the 1980s. It could threaten Gibraltar's unimpeded access to Europe and hinder its

business activities.

The name Gibraltar is a contraction of the Arabic words Jibril el-Tariq, (Mountain of Tariq), named after the Muslim conqueror who established Moorish rule over the Iberian Peninsula, which lasted until the Spanish reconquest in 1492.

In 1713 the Treaty of Utrecht transferred control of the little peninsula from the Spanish to the British, but its dominion has been a point of contention between Britain and Spain ever since.

Of the Rock's 30,000 residents, 800 are Jewish (around 2.6 per cent) according to the latest World Jewish Congress census. Many of Gibraltar's Jews are involved in retail, but they also work in law, finance, antiques dealing, non-profit work, and the import-export business.

The earliest record of Jewish residents in Gibraltar can be traced back to 1356,

according to Isaac Benabu, a professor at the Hebrew University of Jerusalem and scholar of Gibraltar history. But, as the Spanish Inquisition raged and Jews fled from Spain, Gibraltar Jews looked to Morocco or even the West Indies for safety.

During the War of the Spanish Succession in the early 18th century, the British garrison based in Gibraltar set up extensive trading links with the Jewish merchants who had earlier fled from Spain to the Moroccan town of Tétouan. Many Tétouan Jews moved to Gibraltar in connection with this trade, and by the time the Treaty of Utrecht was signed, there were 189 Jews living there.

However, at the end of the war, under the Treaty of Utrecht, the Spanish stipulated that no Jews or Moors should be allowed to live in Gibraltar. The British Governor, who valued the trade and finance acumen of the city's Jewish population, largely ignored this edict. But after protests by Spain, the British finally agreed to expel the Jews from the Rock in 1718. Most went to Morocco – whose sultan, greatly in sympathy with the Jews – promptly broke off relations with Gibraltar.

That would have been the end of the Jewish community in Gibraltar but for the fact that Spain and England were soon at war again. Spain closed its frontier with Gibraltar and the colony was left without supplies. The sultan agreed to help the beleaguered colony – but only if Jews were legally permitted to reside in Gibraltar. In 1721 a treaty of mutual rights was drawn up: Jews returned to the Rock once again.

The British merchant Isaac Netto built Shaar Hashamayim, the first of four synagogues which are still in daily use,

in 1723. It was the first synagogue to be built on the Iberian Peninsula since the Inquisition. My family's synagogue, Ets Hayim, was established in 1781. By 1834 Gibraltar had 1,900 Jewish residents, but the community began to decline.

During World War II, France agreed to the evacuation of Gibraltar's population to French-controlled Morocco. However, within a month of the evacuation, France was occupied by Germany.



The British Navy ordered the French fleet moored off the coast of Morocco to come over to the Allies' side but the Vichy government ordered them to resist. The British then sank the French fleet in the Mediterranean and Vichy gave the Gibraltarian evacuees 24 hours to return home.

The British again evacuated the Rock's population, this time to Madeira (part of Portugal), and Jamaica. My family, along with the majority of the Jewish population, was moved to Madeira.

My great-grandfather, David Benaim, who later became the first Israeli Consul General to Gibraltar, wasn't a rabbi but he led the Jewish community in Madeira's capital Funchal during the war. The attic of the house in which he lived, with his wife Esther and six of their children, served as the synagogue as well as the social fulcrum of Jewish Gibraltarians in their exile.

David Benaim had brought with him a Sefer Torah, tefillin, a Kiddush cup, a shofar, a seder plate, and ritual objects for a brit mila (babies such as my uncle Sam were born in Madeira). He made sure there was a minyan three times a day, and Shabbat and holidays were fully observed.

The community was resettled on the Rock between 1944 and 1945. After the war, with stability restored, the community went in search of a rabbi. Rabbi Josef E Pacifici, a graduate of the Gateshead Yeshiva in England, assumed the rabbinate in Gibraltar in the late 1950s, and brought with him a dedication to serious Jewish learning.

"My great-grandfather's attic in Madeira served as the centre of Jewish life in exile"



It was his influence that moulded the tolerant yet Orthodox character that exists in the community today.

In addition to four synagogues, the community has a mikveh, a Talmud Torah (boys' religious school), a Jewish primary school (which was founded by my grandfather), two Jewish secondary schools – one for boys and one for girls – and two kosher supermarkets. The decline has been stemmed, but the community has also become much more religious over the last few decades – something which has caused some divisions, although not animosity.

The community also has a strong presence in government. Sir Joshua Hassan was elected the first Jewish mayor of Gibraltar in

1955, and became chief minister in 1964; his nephew, the late Solomon 'Momy' Levy, became mayor in 2008.

Last June 96 per cent of Gibraltarians voted to remain in the EU in the UK's referendum. Now the colony's future will be left up to British-EU negotiations. For Gibraltarians, the stakes are high: any agreement pertaining to this territory will be negotiated by Spain, a country that believes Gibraltar is rightfully theirs.

If Gibraltar remains British and negotiations go sour, Spain could opt to seal the 1.2 km border between the peninsula and the rest of Europe, which would render Gibraltarians trapped, much like when Spain blockaded the border from 1970 to 1983.

"I don't foresee the Jews being more affected by Brexit than other Gibraltarians," says Joshua Lhote, the director of Understanding Gibraltar, a non-profit organisation dedicated to promoting intercultural dialogue in Europe by using coexistence in Gibraltar as a case study.

But the Jews hold a unique playing card in this mix. Last year Spain passed a new law that offers the right for Jews who can prove their families were expelled during the Inquisition to apply for Spanish citizenship. "If Brexit turns out to make the British passport substantially less useful than a European passport, some Jews might be tempted to use this offer from Spain," says Lhote.

Others are more sanguine. "It is all politics. Nothing will really change [regarding daily life]," said my uncle Isaac Samuel Benzaquen, who has been the gabbai (warden) of Gibraltar's largest synagogue, Nefusoth Yehuda, for 42 years. Gibraltar's Jews are expecting life on the Rock to go on... ■

See: www.jewishgibraltar.com.



The SS Exodus and its passengers just after the British takeover, near Haifa

these wandering Jews.

On 22 August the ships set sail for Gibraltar, docked there and remained in port for three days, before setting off on 30 August for Germany.

The story of what happened while the ships were docked has been difficult to track down. Those Gibraltarians who were alive at the time, like my great aunties, have difficulty explaining such things in depth. In his book *Operation Exodus*, Gordon Thomas briefly recounts the ships' 'stay' in Gibraltar.

He writes: "a stevedore came on board Runnymede Park whistling a traditional Jewish folk song. It was the signal Marshalik (a Jewish refugee passenger) was told to expect. The Haganah employed the stevedore. He had received a coded message to tell the explosives expert to abandon the plan to use dynamite. At some point he dumped the explosives overboard." Little else is mentioned of this anonymous stevedore and nothing of the plans for the explosives.

The Gibraltar Jewish community's historian, Mesod Belilo, confirmed that the Gibraltar community wanted to bring the refugees food and clothing. He says they were stopped from doing so by the British military. Yet some supplies did reach the ships.

Gibraltar's Jews were faced with a conundrum. Gibraltar was a British colony, the Jewish community was on good terms with the Crown, and the British Mandatory Power ruled Palestine. But the people on the ships were Jews. With whom did their allegiance lie?

Levi Attias, a Gibraltar lawyer, says: "From stories I heard when I was young, there were two trains of thought: there were those who felt they had to help – and did – and those for whom Britishness came first."

An account on the website Jewish Gen (jewishgen.org) by Sobibor survivor Dov

Freiberg, who was on the Runnymede Park, suggests another version of events: "A ship approached us and hove-to alongside. Some senior officers came on board and brought with them many cartons, which they placed near the hatchway of our hold. While we were still trying to think of what it was all about, Mordechai was invited to the captain's cabin, who told him that the Base Commander had asked him to forward to us gifts which had been donated by several Jewish families living in the Gibraltar community – one for each refugee. In each carton was a rain coat and a packet of cigarettes.

"Since we had left Port de Bouc, we had all been somewhat low-spirited. Being returned to Germany was the cruellest thing that the British could possibly do to us...and now, here...in a place where we felt ourselves entirely cut off from the world – we found warm-hearted Jews, of whom not one of us even knew of their existence, demonstrating their solidarity with us.

"The feeling that even in a place like this, we were not alone immediately raised

"I imagined I could see Jewish people waving to us from across the water"

our spirits and Mordechai made an emotional speech that same evening on the topic, which brought tears to many eyes.

"I spent hours the next day gazing at the beautiful mountain rising up above us and

imagined to myself that I could see Jewish people standing at their windows in the houses strewn across the slopes, waving their hands at us in greeting...I wanted to wave back but I was afraid that my friends on the ship would think that, at last, I'd gone crazy and was talking to the mountain."

"I think this is one untold story of the Gibraltar Jewish Community," said Attias. "Sadly, many of those alive at the time will have passed on or memories will be frayed and it has never been researched from primary sources locally."

There is yet another largely unreported story about refugees in Gibraltar. This concerns the Moroccan Jews, who were

banned from leaving Morocco after the creation of the State of Israel in 1948.

There was a fear amongst Morocco's Jewish community that the country could turn against them, and by the late 1950s many wanted to leave the country. Those who wanted to escape were forced to leave illegally, often with the help of smugglers. Boats made the route between Alhucemas in Morocco and Gibraltar, with the refugees eventually aiming to go on to Israel.

The most infamous of the boats making these trips was the *Pisces* (also known as *Egoz*). "Until 1960, the *Pisces* brought hundreds of people to Gibraltar on 12 missions," says Lyn Julius, the director of Harif, the association for Jews from the Middle East and North Africa. "Then on 10 January 1961 the boat sank, with the loss of 42 Jews and the Spanish machine operator.

"Later that year, Israel reached an agreement with the king of Morocco to allow 97,000 Jews to leave Morocco for Israel over a three-year period. Ferryboats operated between Tangier and Gibraltar. The Rock was also the main staging post on the way to Marseille. In Gibraltar, the Zionist underground (*Misgeret*) representatives processed the refugees' passports and prepared them for departure to Marseille. From there they went by ship to Israel."

According to Belilo, a transit camp for Moroccan Jews existed in Gibraltar for a few years. He says the community took food and clothes for those based there. "Few stayed but one refugee who did was a nurse called Marcelle Bensimon. She ended up marrying Gibraltar's first chief minister, Joshua Hassan, in 1969," said Belilo. Her daughter is Marlene Nahon Hassan (p22), who is now a politician in the Gibraltar parliament. ■

Operation Exodus: A Perilous Journey from the Nazi Death Camps to the Promised Land, by Gordon Thomas, JR Books, 2010. Do you have any information to throw light on the events surrounding the three ships that stopped in Gibraltar in August 1947? If so, please email rebecca@jewishrenaissance.org.uk.

The untold story of Gibraltar's refugees

Immigrants escaping post-war Europe, and later Moroccans fleeing their country, found safety in Gibraltar. **Rachel Delia Benaim** and **Rebecca Taylor** uncover the hidden history of the Rock

The story of the SS Exodus is a legendary part of modern Israeli history: the Exodus was the ship that carried 4,515 Jewish emigrants from France to British Mandatory Palestine on 11 July 1947.

The ship was filled with Holocaust survivors who wanted to immigrate to Palestine, but later that month the British Navy intercepted the ship to enforce a ban on Jewish immigration to the land.

The refugees had no authority to enter Palestine, and the British were determined to block the ship. In the battle that ensued,

three Jews aboard the Exodus were killed. This shipload of survivors was deported, firstly back to France and then to Germany, where they were placed in camps near Lübeck. The world was horrified.

According to the US Holocaust Memorial Museum, "Large protests erupted on both sides of the Atlantic. The public embarrassment for Britain played a significant role in the swing of sympathy toward the Jews and the eventual recognition of a Jewish state in 1948."

But there was another, little-known stop on the journey back from Palestine to

Germany. Following the struggle between the British and the passengers, the British towed the ship to Haifa and transferred the passengers onto three navy transports: the Runnymede Park, the Ocean Vigour and the Empire Rival. These ships then left Haifa and headed to Toulon's Port-de-Bouc in France.

Upon the ships' arrival in France, the passengers refused to disembark and declared a hunger strike, which lasted 24 days. Mounting pressure from international media coverage pressed British authorities to find a solution for

TROUBLED WATERS

Gibraltar historian **Tito Benady** tells the story of how his community prospered and went on to play a significant part in Gibraltar civic society

MUSLIM AND SPANISH RULE

1160 Gibraltar city is founded by the Emperor of Morocco.

1356 The first record of Jews; there is a community appeal for the ransom of Hannah Pike taken captive by pirates.

1462 The fortress is captured by Spain.

1474 Gibraltar is sold by the Duke of Medina Sidonia to the Conversos of Cordoba.



1705 Cut off from Spain after Gibraltar is captured by an Anglo-Dutch force, the Rock depends on Moroccan supplies. Jewish merchants who deal with Morocco settle in Gibraltar.

BRITISH RULE

1713 Gibraltar ceded to Britain under the Treaty of Utrecht. Spain insists on inserting a clause in the Treaty which precludes Jews (and Moors) from living in Gibraltar.

1718 Local governors comply reluctantly and the Jews are expelled. Morocco retaliates by stopping exports to Gibraltar.

BRITAIN AND SPAIN AT WAR

1718 Britain is again at war with Spain and Spanish supplies are again cut off. The Gibraltarians turn to the Jewish merchants of Tétouan, Morocco. Some of these settle in Gibraltar, later to be joined by secret Jews from Seville and Portugal.



1721 Admiral Byng defeats the Spanish fleet. A treaty is negotiated with Morocco via Moses Ben Hatar, the treasurer of the Emperor of Morocco. Jews are henceforth allowed to settle in Gibraltar.

BUILDING THE COMMUNITY

1723 The Great Synagogue of Shaar Hashamayim (Gate of Heaven) is founded by Isaac Netto on land granted by the governor. Its services follow those of the Spanish and Portuguese synagogue at Bevis Marks in London. Netto also sets up Ets Hayim (a yeshiva) and a boys' school (Talmud Torah).

1725 A census shows 137 Jews in Gibraltar and they form 10 per cent of the civilian population. **1727** After an unsuccessful siege of several months, Spain builds fortifications to separate Gibraltar from Spain. More Jewish immigrants from Morocco arrive.



1754 There are 573 Jews in Gibraltar and they form one-third of the civilian population. **1759** The yeshiva of Ets Hayim becomes a synagogue. →

A taste of calentita in London

Michelle Huberman visits a congregation in Hendon established by Jews from Gibraltar – and finds traditions from the Rock endure. Photography Rob Greig

Tucked away in Hendon's London School of Jewish Studies (originally Jews' College) is Tsur Yisrael – a minyan (congregation) made up of Jews from Gibraltar who share a colourful and distinctive history.

The LSJS is a big complex, and on a Shabbat morning the place buzzes with various different services. But if you follow the entrance slope up and turn left, into the annexe building called Bet Meir, you will find a small but welcoming community of Jewish Gibraltarians.

The members who worship here have a distinct heritage that they guard zealously. They describe it as 'western Sephardi', and although many Gibraltarians have Moroccan heritage, their service is different to that celebrated by Moroccan Jews.

Gibraltar's Jews sing to different tunes, influenced by traditions from Spain, Portugal, Morocco – and England. One English tune used in the service was composed by a Jewish sergeant who served in one of the regiments when the colony was directly under British rule.

The service is serious, with women separated by a net mechitza. There is no chattering and one can hear a pin drop in the large cascade of rooms that form the synagogue.

The community is made up of about



40 families. Not all are Gibraltarians; in fact, there is a distinctly international feel to the community, which includes young Orthodox French, Spanish, Italian, American and Israeli families, as well as a smattering of Ashkenazi spouses. In Hendon there are so many Sephardi synagogues to choose from that I asked one French woman (of Moroccan heritage), who has recently arrived in London, why

she had chosen this particular one. She answered simply: "The people are very warm and welcoming."

Michael Benaim, one of the Gibraltar minyan's committee members, tells me: "we feel very privileged to be part of a distinct and unique community. Our objective is to pass on this 'mesora' (heritage) to the next generations, so we are very children-centric.

Douglas Ryan, a member of the Gibraltar minyan, at the Tsur Yisrael synagogue in the LSJS centre, Hendon

The congregation has a reputation for being tolerant of children: they are encouraged to come to synagogue from a young age and can wander around and go in and out of the services, as long as they are not disruptive.

Michael's mother, Esther Benaim, like many of the congregation, lives in Gibraltar but is frequently in London. I have heard she makes a delicious calentita – a traditional pancake-style Jewish Gibraltarian dish made with chickpea flour – which is great on the palate but perhaps not on the waist.

The community was established 27 years ago, and at first rotated between members' homes. Originally they met just to celebrate Shabbat, but as the community grew they began to celebrate the High Holidays.

Twelve years ago the community split – amicably – into two. Most of the members lived in Hendon and they set up the Tsur Yisrael synagogue in the small library in the LSJS building before moving to Bet Meir. A few of the Golders Green members formed their own synagogue in Temple Fortune – the Zichron Shemuel minyan – with Albert Bendahan as chairman. Albert, originally from Tangier in Morocco, tells me that the Temple Fortune community now follows a traditional Moroccan service.

These days, Tsur Yisrael offers Friday and Saturday Shabbat services, as well as services for Jewish holidays. But it is now looking for a rabbi – having recently lost Rabbi Jacob Benzaquen, their rabbi of seven years, who has taken up a full-time job at the Tiferet Eyal synagogue around the corner.

"Jewish presence on the Rock is recorded as far back as 1356. The historical shortage of space and housing there left little alternative for everyone, regardless of religious belief, to live side by side as



neighbours. This has been a blessing, since, for 300 years, the Jewish community has been fully integrated into the wider local community," said Tsur Yisrael member Douglas Ryan, who lives between Gibraltar and London and is the Board of Deputies representative for the Jewish community of

"You sit down and feel as if you are right back in Gibraltar"

Gibraltar. He says, despite the increased level of Orthodoxy in the Jewish community there in recent years, many families still maintain strong links with the rest of Gibraltar society.

"In London we maintain our Gibraltar rituals strictly but are also involved in the wider north-west London Jewish community. We celebrate festivals and other community events together," he said, before adding, "But I've got five synagogues within walking distance of my front door and I don't go to them as I prefer to walk the extra ten minutes to come to Tsur Yisrael. You arrive there, sit down and feel as if you are right back in Gibraltar." ■

See: lsjs.ac.uk. Michelle Huberman is the Creative Director of Harif, an organisation dedicated to promoting the history, culture and heritage of Jews from North Africa and the Middle East. See www.harif.org.

FOOD – GIBRALTAR STYLE

Rachel Delia Benaim shares a favourite family recipe

Growing up in South Florida, I always looked forward to my mother cooking traditional Gibraltarian food – particularly pescado con escabeche, or, as we call it in my American home: fish with red sauce! Gibraltarians eat it because it is plentiful, delicious and cheap.

For as long as I can remember, my mother has made it every year for the seventh night of Pesach and we invite our whole block over to enjoy it on our most explicitly Gibraltarian-Jewish night of the year. When I went to Gibraltar as a child, I was comforted and excited to see fish with red sauce as a staple on people's Shabbat dinner and holiday tables.

PESCADO CON ESCABECHE

INGREDIENTS

Fish	Garlic
Breadcrumbs	Paprika
Olive oil	1c Lemon juice

METHOD

Use a whole fish, or fillets of flounder, tilapia or cod. Coat the fish in breadcrumbs and fry.

THE SAUCE

1 Put 1/2 cup of olive oil in a small pan over a low heat. Add garlic and brown it a little bit.

2 Then take an entire 2oz jar of paprika and put that into the oil. The oil and paprika mix will immediately begin to bubble.

3 Let it simmer and then add a cup of lemon juice. Bring to a second boil. Mix, and then put it in a serving dish, and leave at room temperature until ready to pour over fish for serving.

WAR WITH FRANCE AND NEW PROSPERITY

1766 The Great Synagogue is destroyed by floods and rebuilt two years later.

1777 Jews number a quarter of the civilian population. Some are merchants, others are porters and boatmen.

1779 The Great Siege by Spain begins in June. Some Jews leave for Morocco, Minorca and Livorno.



1781 Spanish bombardment: the synagogue is burnt down and several hundred Jewish inhabitants flee to England.

1783 The siege ends and most return.



1793 The French Republic declares war on Britain.

1802 The Napoleonic War starts and continues until 1814. There is an increase in the garrison and naval presence.

1791 TO 1814 The leader of the community is Aaron Cardozo, a contractor to the forces. He builds himself a palatial residence, now Gibraltar's City Hall. Also important is Juda Benoliel, an owner of privateers and a banker with connections extending from South America to Palestine.

These years are a time of great prosperity for Gibraltar and its Jewish merchants. The community is considered the largest contributor to the yeshivas and the poor in Palestine.

1800 The magnificent Flemish synagogue Nefusot Yehudah (Dwelling Places of Israel) is built.

1804 A yellow fever epidemic takes one-third of the civilian population. An emergency Jewish burial ground is opened on the isthmus that joins Gibraltar to the mainland. This is destroyed when an airfield is built over the site in 1940.

1864 The synagogues of Gibraltar elect the Junta Gubernativa de la Comunidad Hebrea de Gibraltar (later the Managing Board of the Jewish Community).

1881 The Jewish population stands at 1,800 – 10 per cent of the civilian population.

1895 The Talmud Torah is turned into a primary school.

MODERN TIMES

1940 Gibraltar's civilians are evacuated because of fears of a combined attack by Spain and Germany. Most evacuees go to England but some go to Jamaica and the Portuguese island of Madeira. They return in 1944 and 1945.



1955 Joshua Hassan becomes the first mayor of Gibraltar, and in 1964 Gibraltar's first chief minister.

1969 Gibraltar is granted full self-government by Britain.

2004 At an event marking 300 years since the British takeover, congregants at the Great Synagogue perform 'God Save the Queen' in Hebrew.

2008 Solomon Levy serves as mayor of Gibraltar.

2017 The Gibraltar Jewish community numbers 800; 200 Israelis also live there.

“Jews, Catholics, Muslims and Hindus live side by side and get along”

Despite differences over religious practice and Brexit worries, Gibraltar's Jewish community enjoys a harmonious existence. **Rebecca Taylor** speaks to the residents of this sun-drenched peninsula



MARLENE HASSAN NAHON

Independent MP in the Gibraltar Parliament, 41

My father's family came to Gibraltar from Minorca over 200 years ago. My mother grew up in Tangier when it was a Spanish colony. I studied at Manchester University – every Gibraltarian student is offered a grant to study at a British university.

Gibraltar's communities are a microcosm of the world, where different religions and cultures live side by side.

The Jewish community is vibrant, although it has become extremely Orthodox in recent years after a kollel (an Orthodox study centre) was set up some years ago. Since then, the Ashkenazi presence has become strong and Sephardi traditions have been diluted.

Our cuisine has Moroccan, Spanish and Portuguese origins. On Shabbat we eat orisa, a beef and saffron stew, which stems from Morocco. Our prayers have a distinctive melodic intonation.

I belong to Nefusot Yehudah synagogue and attend on festivals and Shabbat. The Hebrew primary school has grown from around 100 students when I attended to 200 students now. I have four children – they went to the primary school but don't go to the Jewish secondary schools. It's a proud community but we are concerned about Brexit. We need a fluid frontier with Spain otherwise it will have a devastating impact on our economy.



ABRAHAM SERUYA

Lawyer, 66

My family has been here since 1740. We are originally from Toledo in Spain but my family fled to North Africa after the Spanish expulsion of the Jews in 1492. The Gibraltarian Jewish community is like one big family but I grew up here in the days when the frontier with Spain was closed under Franco and it felt very claustrophobic at times! We have some strong Sephardi traditions, such as adafina stew: there is one type made with beans and another with chickpeas. I have painted over the years, in particular biblical scenes showing Moses and the sacrifice of Isaac. We come from a long line of artists.

Gibraltar is a diverse culture of Christians, Catholics, Muslims and Hindus and we all get along. But the uncertainty over Brexit is affecting everybody. Thousands of Gibraltarians have houses on the Spanish side of the border, as housing is much cheaper there. Will they have the right to live in Spain in the future?

“We are concerned about Brexit. We need a fluid frontier otherwise it will have a devastating effect on our economy”

Marlene Hassan Nahon



LEVI ATTIAS

Barrister, ventriloquist, magician, singer, 62

My family is from Morocco but has been in Gibraltar for over 100 years. Members of the community often go to Morocco to visit the graves of rabbis and I go to visit the shrine of one martyr, Sol Hatchuel. I am observant – I lay tefillin every day – but I'm not strictly Orthodox.

I was secretary of the Jewish community here for four years and had two years as the vice president. These days the community doesn't participate as much in Gibraltar's secular life. I think that's wrong. We are part of Gibraltar and should contribute to its society.

I talk about Judaism on a radio slot and perform Hebrew songs in Gibraltar and Spain. Non-Jewish Gibraltarians of my generation are familiar with Judaism: I have non-Jewish friends who wish me “Shabbat shalom”. However, younger Gibraltarians don't know about our religion because Jewish children don't integrate with non-Jewish children so much. It creates ignorance about what Jewish life is about.

My grandfather owned a couple of cinemas and a theatre so I grew up seeing singers and actors. My ventriloquist act started three years ago, when I met a Jewish ventriloquist from Cincinnati. One of the most rewarding things I've done is to teach magic to Moroccan immigrant children in Algeciras as a way of integrating them into Spanish life.



ESTRELLA ABUDARHAM

Runs Abudarham kosher store, 58

We've begun importing Ashkenazi traditions over the last 20 years (when a wave of Ashkenazim came to settle on the Rock). I like to say we are 'Ashkefardis'!

I run a kosher grocery shop that has been in my husband's family since the 1800s. My family on both sides goes back to Spanish and then Moroccan roots.

Things have definitely become more religious. Now about 99 per cent of the women use the mikveh [ritual bath]. I remember about 20 years ago, I was in a group of 30 women and three of them were wearing wigs. Now the numbers would be the other way round. I became more religious after the attacks on the Twin Towers in 2001. I felt angry and wanted to assert my identity.

I started wearing a beret, and now I wear a full wig and don't wear trousers.

My three daughters and son went to Jewish primary school. After their A levels, the children went to study in Israel for a year before going to universities in the UK.

I have written articles about Sephardi cuisine on Facebook and for the Gibraltar Chronicle, and spoken about it on TV.

Purim is a highlight of the year, especially for food. Our doors are open all day long and people try different specialities at each other's homes. Also on Shabbat, Main Street is swarming with people walking up and down. Before women started wearing wigs they wore colourful hats on Shabbat and it looked like Ladies' Day at Ascot every week!

AYELET MAMO SHAY

Chair, Gibraltar-Israel Chamber of Commerce, 38

I came to live in Gibraltar ten years ago from Modi'in in Israel. We came for my husband's job with Deloitte, but three years ago opened our own firm named Benefit Business Solutions.

We act as local representatives and advisors for international companies who want to use Gibraltar as a gateway to Europe or Africa. Nearly 18 months ago we also set up the Chamber of Commerce between Gibraltar and Israel (Gibrael). We realised Gibraltar is thirsty for innovation and thought Israel, which is known as the 'startup nation', could fulfil Gibraltar's technology needs.

There are 200 Israelis living here, mostly working in the online gaming industry. Most of them are secular and don't get involved in the Orthodox Jewish community, which they



find a bit too religious. But we all mix together and the Israelis do participate in some events. I set up a Hebrew club, where Israelis teach Hebrew to adults from the Jewish community on a weekly basis. I am also active with other cultural and religious groups. One of my best friends is the rabbi's wife: she wears a wig, I don't; I wear trousers, she doesn't, but it doesn't matter. We all live side by side.



MESOD BELILO

Engineer, community archivist, 71

My family arrived here in the 1720s from Tétouan in Morocco. They were cattle merchants. During the siege by Spain in the 1780s, a member of my family (with whom I share a name) was killed by a Spanish cannon ball. During some engineering excavations I found an old ball, which I've got on display in my office, and I sometimes look at it and wonder if that was the one that killed my namesake.

During World War II, my mother's family was evacuated to Madeira and my father's side to London. They had been engaged in 1939 but didn't see each other for six years, then married after the war. I was born in 1946.

In the 1950s the community passed a resolution refusing to recognise intermarried couples who wanted to move to Gibraltar. Less than five per cent marry out now. People are marrying younger and having bigger families.

It's also common for Jewish families from Malaga and Torremolinos to come and live here. They want their children to have a Jewish education and don't want them to marry out.

Spanish traditions remain strong. For example, on the second night of the Seder, we do the service in Spanish and Ladino. Some of our songs can be traced back 500 years to Spain. Also our ketubot (marriage documents) are signed “in the tradition of the sages of Castile”.



AARON SERUYA

Lawyer and artist, 32

I draw and paint, like my father and grandfather. My pictures of superheroes have just been in an exhibition here. Superheroes have Jewish roots: the first was created in 1938, when two Jewish boys Jerry Siegel and Joe (Joseph) Shuster created Superman.

Purim is the big festival here – we give presents for Purim rather than Chanuka. Everyone dresses up and we visit each other's houses and have lots of fun and food!



Rock around the clock

The steep tip of the Iberian Peninsula has long been a beacon for Jewish migrants. Visit the balmy rock today and find a community that's warm, welcoming and passionate about continuing their traditions. Illustration **Thomas Fournier**

Start your tour of Gibraltar in the city centre, where Jews are very visible. A number of streets have been named for prominent Jews, such as Serfaty's Passage, Abecasis's Passage, Benoliel's Passage and Benzimra's Alley. The synagogues are all marked with a Star of David on the Gibraltar Tourist Board map.

ABUDARHAM SYNAGOGUE

The first stop is just off Main Street, where the wooden doors at 20 Parliament Lane lead to Abudarham Synagogue, a small prayer house with wooden pews facing a central bima. Before electricity was installed, illumination came from gaslights, and the chandeliers and silver lamps hang from the now-defunct gas pipes. In the small courtyard, a marble donation box has slots for 14 destinations, including the poor, the Talmud Torah and the Western Wall.

ES HAYIM SYNAGOGUE

Just past the central police station you'll see a red brick building with Moorish-style arches that was once a Jewish market. The entrance to Ets Hayim Synagogue (91 Irish Town) is on your left. The gilt lettering on the door indicates that the congregation was founded in 1759. This small house of worship is also called Esnoga Chica (Little Synagogue).

Just beyond the synagogue, Irish Town leads into John Mackintosh Square. The large cream building on the right is City Hall, once the mansion of wealthy Jewish merchant Aaron Nunez Cardozo.

NEFUSOT YEHUDAH SYNAGOGUE

Just past City Hall, surrounded by a beige wall, is the Nefusot Yehudah shul (65 Line Wall Road). The entrance is on Bomb House Lane.

Nefusot Yehudah has a lavish interior. It boasts marble pillars and a marble enclosure of the bima, a Moorish-style arch above the ark, ornately patterned walls and ceiling and shining silver candelabras and chalices. The beige Dutch-style façade, with its shaped gable outlined in white and Star of David displayed prominently, is also the most distinctive of

Gibraltar's synagogue exteriors.

A synagogue has existed near this site since the early 18th century. The current congregation was founded in 1800 by Dutch merchants and it is today popularly known as the Flemish Synagogue. A fire in 1911 gutted the synagogue; it was rebuilt with the bima moved from the centre to just in front of the ark.

The building is a short distance from the Anglican Cathedral of the Holy Trinity to the east and a small mosque to the west. The peaceful coexistence of these houses of worship is one of the hallmarks of Gibraltarian society.

The Gibraltar Museum (gibmuseum.gi), just opposite the synagogue entrance, is worth a visit, especially for its medieval Moorish baths. Its archives contain drawings made around 1820 of Jewish Gibraltarians in traditional dress.

The promenade on Line Wall, opposite Nefusot Yehudah Synagogue, is known in Spanish as El Boulevard Hebreo (Jews' Boulevard); some say this is because children from the adjacent Talmud Torah (boys' religious school) used to play there.

SHAAR HASHAMAYIM SYNAGOGUE

Just past the intersection with Bell Lane, on your right, is Shaar Hashamayim Synagogue (47/49 Engineer's Lane). Two arched windows, one bearing the date 1912 and the other inscribed with

the name of the synagogue, in Hebrew and English, flank the entrance.

An old sign (in Spanish written with Hebrew characters) in the courtyard advises congregants that it is forbidden to 'help' the cantor with the prayers or to say 'amen' louder than he does! Inside, the oldest pews bear a royal insignia of a tower and crown.

THE WINDMILL HILL (JEWS' GATE) CEMETERY

The oldest Jewish graves in Gibraltar are here, with the earliest dating from 1746. During the winter and spring, the vegetation is allowed to grow rapidly here because the place is the favourite mating ground of the rare Barbary partridge. A pathway

"Sephardi pastries include a cream-filled doughnut called a Japonesa"

over the gravestones leads to the main enclosure surrounding the graves of eminent rabbis from the 18th and 19th centuries. The current cemetery is situated at North Front, adjacent to the Gibraltar airport.

Visits to synagogues must be prearranged by contacting the Managing Board of the Gibraltar Jewish Community on (350) 200 72606. To join a local family for a Shabbat meal, contact the Managing Board.

SLEEP AND EAT

Both the Elliott Hotel (elliotthotel.com) and the Rock Hotel (rockhotelgibraltar.com) can provide a kosher breakfast, and are close to synagogues.

The Abudarham Grocery store (32 Cornwall's Lane; 350 200 78506) also stocks kosher deli goods.

For dessert, especially on Sundays (when most shops are closed), visit Amar's kosher bakery (47 Line Wall Road and Convent Place; 350 73 516), which was established in 1820. Sephardi pastries on offer include Japonesa (a cream-filled doughnut), piramide (a pyramid-shaped, chocolate-covered sponge cake), milojas (stacked layers of puff pastry and cream) and biscotelas (hard biscuits made with almonds). There is also a kosher restaurant, Tamid Restaurant, at 7 Bomb House Lane (tamidrestaurant.com).

Then relax on a bench on Jews' Boulevard, savour your pastries, gaze out at passing ships, and consider how the end of the earth became a safe haven for Jews. ■

Source: The Jewish Traveller Gibraltar, Hadassah Magazine. See: www.jewishgibraltar.com. See also: Jewish Heritage in Gibraltar: An Architectural Guide, by Sharman Kadish, Spire Books, 2007.



Oslo puts peace centre stage

How do you turn hours of political negotiations into an award-winning theatre show? **Judi Herman** finds out when she speaks to the duo behind a play that uncovers the secret world of the Oslo peace talks

On 13 September 1993, Yitzhak Rabin and Yasser Arafat stood on the White House lawn and shook hands on the ill-fated Declaration of Principles for peace between Palestinians and Israelis. Twenty-four years later, Oslo, a new play at London's National Theatre, reveals the top-secret meetings between Israel and the Palestine Liberation Organisation that led to that historic moment.

"It began at a soccer match," says Oslo's director Bartlett Sher, who, along with the play's writer JT Rogers, has taken time out from an awards ceremony to speak to me from New York.

Oslo tells the true story of how one couple, Norwegian diplomat Mona Juul and her husband, social scientist Terje Rød-Larsen, planned and orchestrated top-secret, high-level meetings between Israel and the PLO, culminating in the signing of the historic accords.

Sher tells me that he met the Norwegian couple at a school football

match because his daughter was best friends at school with the Norwegians' daughter. "I met Terje Rød-Larsen and he would tell crazy stories about Middle East peace," says Sher.

"Terje started telling stories about how the Oslo agreement had come about through secret channels", chimes in Rogers, who had got to know the Norwegians through Sher. "Like every American I'm embarrassed to say I thought we had done it [made the peace talks successful]. For someone who thinks himself well versed in politics that was humbling. [The negotiations involved] Johnny Walker and secret trips and spies and castles. It took me down a long rabbit hole of researching and travelling. It was one of those moments when the hairs on the back of my head stood up and I thought, 'Okay. Now I know what I'm doing next!'"

Rogers wrote and refined, with Sher, a breathless series of more than 60 short scenes that created the impression of

"travelling all over the world and shifting years. That was the swiftest way of telling the story", says Sher.

Oslo has already been an award-winning hit on Broadway, and audiences have loved sharing the insight into world-changing decisions happening over dinners and in small rooms – in one scene, based on real life, Mona Juul's cook makes waffles so delicious they become a deal changer.

In an inspired idea, the play has Juul not just stage-manage the talks but actually stage-managing for real, moving furniture on stage – a coup de theatre that unifies the action. "Bart has choreographed the production like a dance piece," says Rogers.

Surprisingly, the play's characters don't include Rabin



or Arafat. "I felt it would be so inflammatory for one side or the other to have them," explains Rogers. "People who are discussed [but] who are never actually seen are more powerful. I can have them be in the play by not having them appear," he says, agreeing when I suggest that in this way they are seen through other people's eyes.

How did he deal with the delicate question of achieving a balance between the Palestinian and Israeli side? "Philosophically and theatrically, plays are only interesting when there's two 'rights' in conflict as opposed to a right and a wrong," replies Rogers. "But the thing that I homed in on was that there was one Palestinian negotiator, Abu Ala (aka Ahmed Qurei), and one Israeli negotiator, Uri Savir, who carried their sides forward, battling each other and then becoming deeply personal friends. Immediately that's a play – about two implacable enemies that become intimate friends. I discovered since writing the play that those two men speak every week on the phone."

Other real-life figures represented onstage include the Palestinian politician Hassan Asfour and former Israeli prime minister and president Shimon Peres, as well as Haifa college professors, Norwegian diplomats – and Juul's cook, creator of the legendary waffles.

How did Rogers grapple with presenting two complicated opposing political viewpoints as theatre? "It's a tricky balance. But at the same time you are trying to make a dynamic evening interesting to see it experienced in London, compared to New York, because I think the political conversations about Palestinians and Israelis are quite different in London. In New York, the nervousness was that there was going to be enormous anger that we were putting the PLO on stage and listing

Clockwise: Michael Aronov, Jefferson Mays and Anthony Azizi; JT Rogers; Bartlett Sher; Jennifer Ehle and Jefferson Mays. All images of the cast are from the New York show



"We were nervous about putting the PLO on stage"

York. All 120 seats had been reserved at the Lincoln Center Theatre, where Oslo was showing, for senior staff of the UN and prime ministers from around the world. As he watched them interact afterwards he realised all of them had been "one-step-away participants" in the Oslo accords.

"I'm watching the participants. They were like schoolchildren in each other's presence, saying, 'Remember that time we did this and that?' These are strangers and in many cases enemies. They have a bond with each other that they don't even have with their own families; the sort of bond people talk about experiencing when you are in a foxhole with a fellow soldier. It was incredibly moving to watch them from across the room, and to see their body language and their enthusiasm because they shared this experience when they went through this trial by fire together."

Mona Juul and Terje Rød-Larsen have, of course, seen the play – and Juul is currently the Norwegian ambassador to the UK. Is it important to see the play's events in the context of today's Middle East? Sher thinks not. "We dig deeply into January and September 1993 and try not to make obvious associations with what's

"The waffles were so delicious they became a deal changer"



happening now because that only leads us into more complicated places. The events were so important and the accomplishments so extraordinary, to try and make sense of Netanyahu and his extreme right wing and Donald Trump is too much for our show." ■

Rogers recalls an after-show party in New

York. All 120 seats had been reserved at the Lincoln Center Theatre, where Oslo was showing, for senior staff of the UN and prime ministers from around the world. As he watched them interact afterwards he realised all of them had been "one-step-away participants" in the Oslo accords.

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Oslo runs at the National Theatre London from 5 to 26 September (nationaltheatre.org.uk) and Harold Pinter Theatre from 30 September to 30 December (atgtickets.com). See p57 and OsloThePlay.com



Oslo: the outcome

JT Rogers' play Oslo hits an optimistic note, but the real story of what happened after the accords were signed is not a happy one

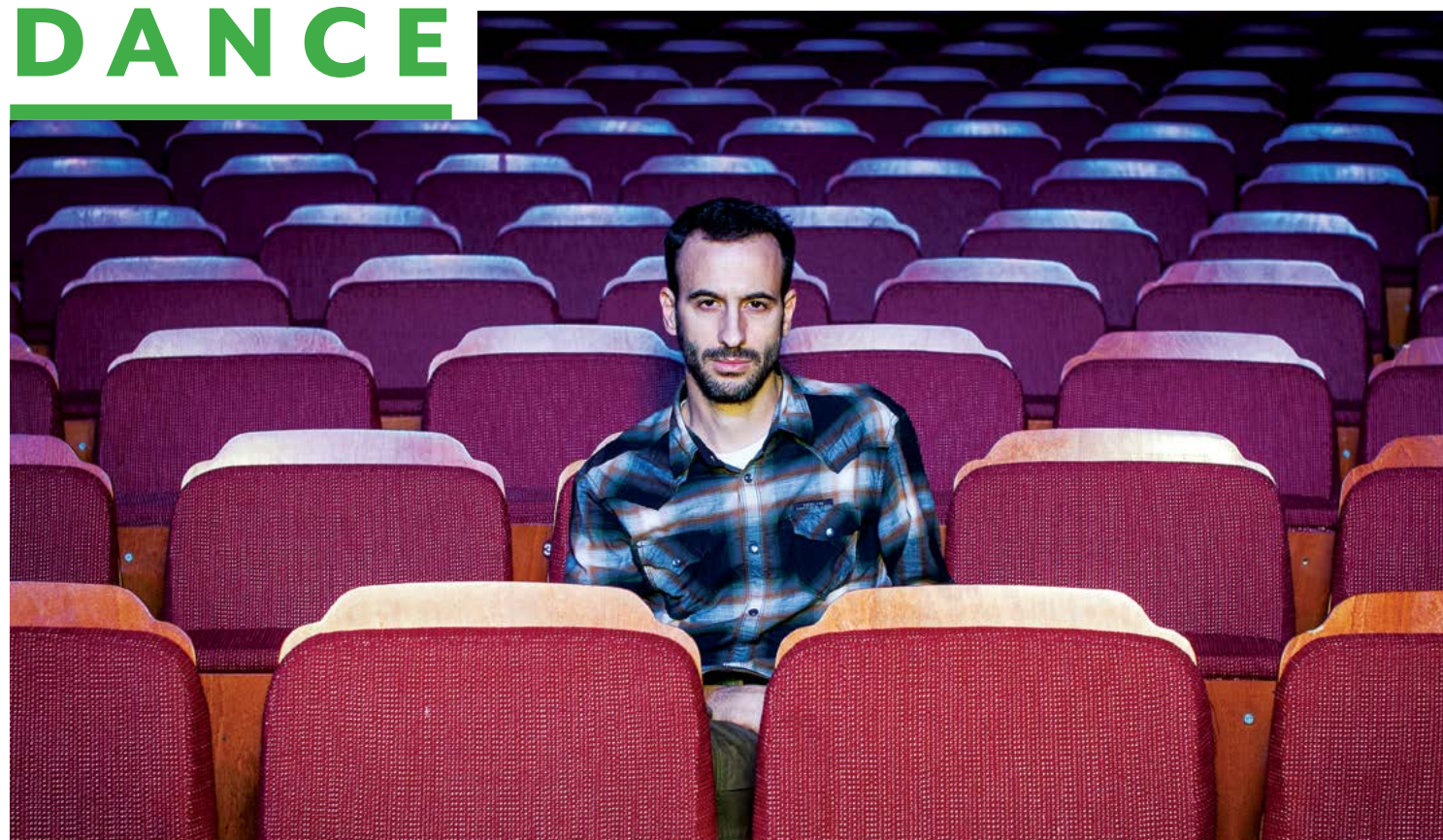
The implementation of the Oslo agreements started well. The first Israeli withdrawal from Palestinian territories in the Gaza Strip and in Jericho on the West Bank was conducted smoothly. The establishment of the Palestinian Authority and Yasser Arafat's installation as its president followed. Then, after a good deal of hard negotiating, a second Israeli redeployment occurred outside the larger Palestinian cities and towns in the West Bank.

Unfortunately, the upbeat mood of confidence-building, in both the Israeli and Palestinian publics, was short-lived, as each side began to perceive the other as violating its agreements.

The success of the Oslo process was predicated on a beneficial spiral of confidence-building measures that would bring Israelis and Palestinians ever closer to trusting in the possibility of peaceful co-existence. In actual fact, Oslo led to a series of claims and counter-claims of breaches of the accords that formed a negative spiral of mistrust and feelings of enmity.

It might be said in hindsight that Oslo ultimately failed because, while its fashioners set in motion a process that could potentially lead to trust and confidence, they did not establish mechanisms for monitoring violations or ensuring that claims of violations could be arbitrated and corrections could be guaranteed. Without such safeguards, the dynamic of the Oslo process fell prey to longstanding sentiments of mistrust and anger between Palestinians and Israelis. ■

An extract from an article by Dr Ziv Hellman, who is based at the Economics Department of Bar Ilan University, Israel. For full article go to: <http://bit.ly/JR-OSLO>



Why Hofesh Shechter – and other Israeli artists – are welcome at the Wells

Hofesh Shechter is back this autumn with a startling new work at Sadler's Wells. **Judi Herman** speaks to the choreographer, and to Sadler's Wells Artistic Director Alistair Spalding, about the piece and the Wells' support for Israeli dancers

This September, Sadler's Wells sees the return of the pioneering choreographer Hofesh Shechter with a new production, *Grand Finale*. It is Hofesh's seventh production at the Wells and reflects the fruitful collaboration between the choreographer and the Wells' Artistic Director and Chief Executive Alistair Spalding. What is it that lies behind this remarkable creative partnership?

Spalding came to Sadler's Wells in 2004. His first job in arts management was at the arts venue The Hawth, Crawley, where his passion for dance began. "I got seduced by the art form," he recalls.

His first aim at the Wells was to introduce new artists to the venue and, even before Shechter, Israeli dance featured strongly. Early on, Spalding brought in the London-based Israeli choreographer Jasmin Vardimon, whose dramatic, innovative physical



dance theatre tours all over the world. Another Israeli company, Batsheva, has also performed, most notably in 2012, when demonstrations against the Israeli invasion of Gaza were staged outside and inside the theatre during performances. Despite a rise in such cultural protests in recent years, such as at the Edinburgh festival in 2014, when Israeli theatre company Incubator were forced to pull their piece, Spalding seems undeterred in his support of Israeli artists.

"I was in Moscow recently and someone asked me if I found it difficult, because there are issues between our government and Russia at the moment. I said 'Never!' [At the Wells] no-one's ever stopped us going anywhere or said someone can't come here," says Spalding.

"I believe if we want to make this world a better place we need to understand each

other and the best people to do that are artists, who can describe their cultures so that we don't go on to have the divisions that cause friction."

Spalding's connection with Israeli companies continues to thrive. One initiative that has propelled it is Wild Card, which aims to bring in new audiences by having outside individual artists, dance collectives, or producers curate works for the Wells' smaller Lilian Baylis Theatre.

One artist that has featured prominently on this platform is Hagit Nakira, an Israeli dancer and choreographer based in London. I was lucky enough to be at the premiere of her life-affirming *Free Falling* show, which ended in dancers and audience threading the auditorium in an inclusive circle dance (see the JR Blog). Sharon Eyal, the extraordinary Israel-based talent behind *OCD Love*, which received glowing reviews at its UK premiere at Sadler's Wells last year, benefitted from being part of another

"In Israel, dance is part of daily routine. Everybody does it"

Spalding project: the Sadler's Wells Debut scheme. With every seat in the house at just £18, it was especially attractive to the young audience he seeks.

Israel seems to be particularly fertile ground for dancers. I ask Spalding why that might be. "I asked the same question of Ohad Naharin (the Artistic Director of Batsheva). He said, 'It's simple. In school in Israel you do your Hebrew, your maths and then we all dance!'" Spalding chuckles and continues, "It's part of daily routine and everybody does it. It's like learning languages and dance is a language. For a small country it does punch above its weight. Not to represent that in our programme wouldn't be a just thing to do."

Later, I speak to Shechter over the phone during his rehearsals in Paris for the international premiere there of *Grand Finale*, which took place a few days after our conversation.

He agrees that this experience of dance at school was the seed that led to his life in dance. "Dance wasn't part of my early childhood, but we had folk dancing as part of the school programme from the age of six. Perhaps it's because Israel is a country of immigrants. Everybody immigrates from different places and dance connects everybody, at the same time keeping traditions from the places they came from," he says.

Shechter believes Batsheva's Ohad Naharin has also contributed to the strength of Israeli dance. Hofesh joined Batsheva in 1995, aged 20, and created works for the company while also studying percussion. "Ohad had a huge impact on dance in Israel and everywhere else. I was in Batsheva for a few years as a growing dancer where I saw Ohad and his work."

I ask Shechter for his views on the Israeli cultural boycotts. "I'm interested in making dance and music and art to inspire people. I want to give them hope and a place to contemplate. I am interested in the simple human experience of life. I left Israel for many reasons. I don't really like being part of that political argument." But he says he has never experienced demonstrations at his shows, probably because he does not receive funding from the Israeli government.

After leaving Batsheva, Shechter studied in Paris at the Agostiny College of Rhythm and also played drums in several rock bands. He arrived in London in 2002, and began working as a dancer for Vardimon. Later, he was scouted by John Ashford, director of London's contemporary dance centre, The Place. He went on to become associate

Clockwise from left: Sadler's Wells' Artistic Director Alistair Spalding; Hofesh Shechter; scenes from the new show, *Grand Finale*



"I wanted to capture a sense of our time – that out-of-control feeling"



choreographer at The Place and soon his career went into overdrive with commissions for new work coming in from all over the world. In 2008 he formed his own company at the Brighton Dome. Most recently, his groundbreaking piece of theatre, *Political Mother* – part rock gig, part dance show – won rave reviews in London in 2015.

Shechter's first piece for the Wells was the double bill *In Your Rooms/Uprising* in 2007. Spalding had been aware of the choreographer's work from The Place and says, "When I went to see the company, you could see Hofesh was making big work."

That leads, of course, back to Shechter's new work *Grand Finale*. Described in publicity for the show as his "vision of a world in freefall, where emotions spiral away as humanity is catapulted towards the abyss," *Grand Finale* shares Shechter's trademark blending of electronic music and visual effects.

"I went into a rehearsal the other day. I think he is talking about apocalyptic endings, the grand finale of things – but not the Hofesh Shechter Company!" says Spalding.

Much of my conversation with Shechter takes place against a strikingly ominous musical background, as he instructs the company to continue rehearsing as we speak. "Grand Finale was an inclusive creation. It's an intense experience that included a lot of creativity from the dancers. They are the material that I am sculpting. It is a tribal experience. I wanted to connect to the group of dancers and to what is happening around me, that feeling of our time; trying to get a sense of that out-of-control feeling, that things are coming to an end – and how can this have a happy ending?"

Before its Paris premiere in June, the piece previewed in Plymouth. "Some people took it very seriously. Some saw it as an optimistic, darkly funny observation of what's happening to us now. I find this most interesting. I don't want to spoon feed my audience. I want to present imagery that intrigues them, makes them feel, think and experience something in a mirror of our time: we're drowning together, trying to grab on to each other and not knowing what we're supposed to do, or whose fault it is. It's a mess."

I ask Spalding what is so special about Shechter's work. "It feels primal. The music is also a physical experience because Shechter likes it loud and it pulsates. As spectators we feel we're a part of this thing. We are not just watching it." ■

Grand Finale is at Sadler's Wells from 12 to 15 September. See sadlerswells.com and p57 in *What's Happening*.



Music to heal the soul

Music doesn't usually have a place in Jewish mourning, but **Simon Majaro MBE** wants to change that to honour his late wife Pamela, the accomplished pianist and artist who co-founded the CAVATINA Chamber Music Trust

The idea of a Jewish requiem is practically unheard of. This is probably due to the fact that music is disapproved of during funerals because it has a certain association with cheerful occasions, such as weddings. I don't know where that rule comes from. There's nothing to my knowledge in the Bible that says: "Thou shalt not play music at funerals". I'm all in favour of having music in funerals because music can be very comforting and soothing. I put on some of my favourite music if I'm in any way depressed and immediately it puts me in a better mood – I think this applies to most people.

Yet Jewish mourners are expected to abstain from listening to any form of music for at least a month, even a whole year in some strictly Orthodox families. But music pervaded my and Pamela's life together, right up until she sadly passed away last year. We happened to meet at a party while we were both studying law at University College London and I struck up enough courage to ask if I could take her to a concert at the Royal Festival Hall. When she asked me what would be played,

I was ashamed to say I didn't know. It turned out to be a performance of *The Damnation of Faust* by Berlioz, which isn't exactly a romantic piece of music, but, day after day and week after week, music is what cemented our relationship. I can't remember the exact moment when I knew I wanted to spend the rest of my life with Pamela, but we used to sing Sibelius's *Symphony No. 2* together whenever we went for walks and that clinched the deal.

We had two daughters: Nadine, who is 60 and has followed a brilliant career with extensive charity work, and Nicola, a lovely, beautiful kid who was born with cystic fibrosis and passed away aged nine. Today they can keep cystic fibrosis kids going much longer, but in those days it was not a very happy diagnosis and Nicola's passing changed Pamela's life to a great extent. She changed career path, got herself a degree in art and became a sculptor and photographer and did some superb work.

Music played a big role – we had it in

the house all the time and we went to see concerts at Wigmore Hall so often that I used to call it my second home. There was one thing that frustrated us, however, and that was the fact that we always saw the same people and we were all getting

older. We never saw any young faces. So this inspired the founding of CAVATINA, which Pamela and I set up to offer young people free access to chamber music concerts and for

which we both received MBEs in 2010.

We negotiated with Wigmore Hall that, for each of 30 concerts a year, we could offer 50 free tickets to people aged eight to 25. It's amazing when you go to one of those concerts with the CAVATINA stamp, as it's a totally different atmosphere: we've lowered the average age. Plus, we host 50 school concerts every year. Pamela would never send any ensemble to a school without putting them through the hoops and giving them a masterclass in dos and don'ts of how to deal with young people. The result is we've

"This is an exciting departure from the usual constraints of Jewish mourning"



Left: Wigmore Hall; Above: Leos Cepicky, Jakub Cepicky, Jan Schulmeister and Michal Kanka of the Wihan Quartet; Below: Simon and Pamela Majaro

got a whole roster of ensembles now who have been trained by Pamela. They know how to deal with young people because she took a video of every school concert and afterwords would call the ensemble to our home to play it back and give them feedback. Can you imagine? She was pretty tough, but she had a lot of charm.

This is why it is important to me to have music as part of how I remember Pamela. That is why I've embarked upon a new and exciting departure from the usual constraints of Jewish mourning: by creating a memorial concert. Entitled *Kol Nidrei* Elegy for Pamela, and taking place at Wigmore Hall in September, the chamber music performance features a group of eminent composers known and admired by my wife. They've each been commissioned to write a movement in celebration of her life, legacy and achievements.

In the past one could only commission a requiem if one could afford it, because typically a requiem needs an orchestra, voices and a big hall. But it doesn't have to be as elaborate as that. It can even be in a small place with friends writing the music for you. And let's face it, Jews love music.

Originally the notion of a requiem mass for the departed came about in the Roman Catholic Church and it traditionally begins with the quote: 'Requiem aeternam dona eis Domine'. In other words: 'Grant them eternal rest, oh Lord'. But over the years this intrinsic link to religion has lessened. Countless composers – from medieval times to the present day – have been inspired by

this liturgical form. Many of the requiems that emerged represent glorious works of dramatic musical excellence and beauty, encompassing a rich tapestry of orchestral and choral music. All the big composers have written a requiem, such as Brahms, Mozart, Verdi, Dvorak, Berlioz, Fauré and so on. It's almost a point of honour for a composer to get such an assignment.

For our concert all the compositions have been written for a string quartet and will be performed by the Wihan Quartet of Prague. Pamela spotted the Wihan Quartet when on the panel of the London International String Quartet Competition in 1991. On that occasion they won both the First Prize and the Audience Prize. She subsequently nurtured them in their career for many years, leading the group to refer to her as 'our English mother'.

Of the eight pieces the quartet will be playing on the night, six of them are brand new. On top of that there's a movement by Beethoven called *Cavatina* – which inspired the name for our charity, the CAVATINA Chamber Music Trust. It's the most beautiful piece of music. The other piece is called *Kol Nidrei* by an American Jewish composer by the name of William Zinn. This is particularly apt as the concert will take place one week before Yom Kippur, the Day of Atonement, and *Kol Nidrei* is the declaration recited in synagogue before the beginning of the evening service on this day every year.

When I was planning the whole event I kept thinking, "Would Pamela like this choice of mine?" And we gave instructions to all the composers regarding the style, rhythm and tempo when writing the movements to ensure a little bit of variety. So the whole performance, which will last one hour, followed by a reception, should be very reassuring and joyful ■
Interview by Danielle Goldstein.

Kol Nidrei Elegy for Pamela takes place on Wed 27 Sep at Wigmore Hall, London. For further info see What's Happening, p55 and p59.



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Catch CAVATINA in action

Browse our round-up of some of the concerts that CAVATINA Chamber Music Trust is supporting at Wigmore Hall this summer. Tickets for the concerts below are free for those aged eight to 25

CUARTETO CASALS

Spanish ensemble Cuarteto Casals will break up a cycle of Beethoven with the world premiere of 'Otzma' for string quartet by Israeli pianist and composer Matan Porat.

Monday 11 September. 7.30pm. £15-£37.

DANIEL MÜLLER-SCHOTT & SIMON TRPČESKI

Munich-born cellist Daniel Müller-Schott teams up once again with a regular collaborator, Macedonian classical pianist Simon Trpčeski. The pair will be performing Debussy and Rachmaninov.

Friday 15 September. 7.30pm. £15-£37.

CHRISTIANE KARG & GEROLD HUBER

Accomplished soprano opera singer Christiane Karg, who originates from Feuchtwangen, Germany, joins pianist Gerold Huber to perform a set of German songs by the likes of Schubert, Mahler, Pfitzner and Schumann.

Saturday 16 September. 7.30pm. £15-£37.

VOX LUMINIS

Founded in 2004 in Namur, Belgium, Vox Luminis is a vocal group led by Lionel Meunier that specialises in 16th to 18th-century vocal music. At this concert they'll sing sacred works by Bach and his contemporaries, such as his cousin Johann Christoph Bach and Dietrich Buxtehude.

Tuesday 19 September. 7.30pm. £15-£40.

AMATIS PIANO TRIO

A diverse and talented trio founded in 2013 in Amsterdam by German violinist Lea Hausmann, British cellist Samuel Shepherd and Dutch/Chinese pianist Mengjie Han. The trio will perform Haydn and Mendelssohn.

Monday 25 September. 1pm. £15, £13 concs.



Clockwise: Simeon Solomon's *Sappho and Erinna in a Garden at Mytilene, 1864*; Gluck's self-portrait, 1942; Claude Cahun's *I Extend My Arms, 1931/32*

including Lord Battersea and Eleanor Tong Coltart; and in the 1860s and 70s he exhibited works exploring religion and ritual at the progressive Dudley Gallery in London. He was elected a member of the Savile Club in 1868, and exhibited at the RA until 1872.

In 1873 Solomon was arrested in a public lavatory, convicted of gross indecency and sentenced to 18 months imprisonment (subsequently suspended). Without patronage and the support of his artistic peers, he drifted into alcoholism, living on charity and government help. He made a meagre living as a pavement artist. Following a brief stay in a 'lunatic asylum', he spent years in the St Giles Workhouse, Holborn, where he died of a heart attack in 1905.

Fascinated by faith and by "the aesthetic qualities of religious ritual", in his religious works Solomon often depicted young men in idealised roles as rabbis, priests or acolytes rapt in mystical contemplation. Cyril Roth in *Jewish Art* declared that his Jewish subject paintings should be "reckoned among the best of what is commonly called Jewish art, notwithstanding the fact that the artist, early in life, had become converted from nominal Jewish Orthodoxy to a fervent Catholicism". Solomon's beautiful drawing of a typically androgynous young rabbi, created in the latter part of his life, reveals his outstanding draughtsmanship and a delicacy of touch.

> BEN URI GALLERY AND MUSEUM

GLUCK

In her uncompromising self-portrait, painted in 1942, Gluck locks gaze with the viewer, jutting her chin as if daring them to contradict her. Gluck was unapologetic in her work, her desires and her many battles with authority.

Born Hannah Gluckstein in 1895 into a wealthy Jewish family, she quickly abandoned her birth name and requested that Gluck be reproduced with "no prefix,



"Gluck was unapologetic in her work and her desires"

suffix or quotes". When the Fine Art Society printed her name as 'Miss Gluck', she threatened to resign.

Her hair was habitually cut in an Eton crop, and she dressed in androgynous and masculine clothes long after this had ceased to be fashionably avant-garde. The photographer Emil Otto Hoppé, who encouraged her to exhibit her work, wrote of her in *The Royal Magazine*, December 1926, "To look at her face is to understand both her success as an artist and the fact that she dresses as a man. Originality, determination, strength of character and artistic insight are expressed in every line."

Her self-portrait (above) is unflinching, although there is perhaps a note of sadness in her creased brow and weary eyes. It was painted in 1942, during a difficult period in her relationship with Nesta Obermer, her 'darling wife'. Gluck and Obermer had met in 1936 but Obermer was frequently away, sometimes with her husband Seymour Obermer. In 1944 Gluck went to live with the journalist Edith Shackleton Heald, the woman with whom she would spend the rest of her life. > CLARE BARLOW

CLAUDE CAHUN

Born in Nantes in 1894, Claude Cahun (born Lucy Schwob) was an artist, photographer and writer whose groundbreaking photographic self-portraits have become some of the most influential explorations of identity, gender and feminism.

Cahun used female pronouns but wrote in the autobiographical work, *Aveux non Avenus* (Disavowed Confessions),

"Masculine? Feminine? It depends on the situation. Neuter is the only gender that always suits me."

The earliest of her photographic portraits dates from 1912, when she was 18; she continued to work with the medium, creating highly staged scenes in interiors, on the coast and in the grounds of her home.

Cahun enrolled at the Sorbonne in 1918 and settled in Paris with her stepsister Marcel Moore – the woman who would become her life partner. During the 1920s Cahun and Moore regularly held salons, which attracted many of the writers who were associated with the surrealists, such as Henri Michaux, Robert Desnos and André Breton.

In 1930 Cahun published *Aveux non Avenus*. This collage of narrative text, poems and description of dreams articulates Cahun's 'neuter' understanding of gender. A copy was presented to the sexologist Havelock Ellis, who, according to the book's dedication, "has been a warm light on my desolate path".

Cahun's political interests are as bold as her portraits. Formerly associated with left-wing organisations such as the Association des Écrivains et Artistes Revolutionnaires, in 1935 she co-founded Contre Attaque, a group of artists and activists who protested against the rise of Hitler and the spread of fascism in France.

Having spent childhood summers on the island of Jersey, in 1937 Cahun and Moore moved to the island permanently. Both Cahun and Moore became well known for their unorthodox behaviour, which

included walking their cats on leads and wandering the coastline in costume.

When German forces occupied the island in 1940, the couple waged

a campaign of creative resistance, often at huge personal risk. Able to speak fluent German, Moore regularly translated news reports, which the couple would then handwrite and sign: "The soldier without a name". These notes purported to be from a mutinous German officer and were designed to unsettle the troops on the ground. To distribute their work the pair often took the extraordinary step of dressing up as German soldiers to infiltrate marches and disseminate the texts by hand.

Cahun was arrested in 1944 and sentenced to death. Thankfully, the island was liberated before the sentence could be imposed, but the incarceration had an irrevocable effect on the artist. She never fully recovered from her treatment in prison and died in 1954. > LINSEY YOUNG ■

Queer British Art is at Tate Modern until 1 October. See tate.org.uk and see *What's Happening*, p61.

Shades of gay

The work of three groundbreaking artists explores questions of sexuality and gender at a show marking the 50th anniversary of the decriminalisation of homosexuality. **Rebecca Taylor** reports

Tate Britain is marking the 50th anniversary of the Sexual Offences Act, which partially decriminalised homosexuality in the UK, with the first exhibition to explore gay British art. Three of the artists exhibited are Jewish: the Pre-Raphaelite painter Simeon Solomon; the modernist artist Gluck; and the transgender photographer Claude Cahun.

"It's interesting that the show features three figures who were prepared to put their heads above the parapet in quite radical ways – and all three were Jewish," said the show's curator Clare Barlow. "There is a fearlessness about how they approached their identities and their art. Their exploration of gender is particularly sophisticated."

Cahun, (born Lucy Schwob, into an eminent Jewish intellectual family) was also playful with her ethnic identity, posing some of her photos in Orientalist settings, perhaps referencing her great uncle Leon Cahun, who was an Orientalist travel writer. "It could be their Jewish identity meant that on some level they identified themselves as outsiders anyway, so it wasn't such a dramatic leap to place themselves further outside what was considered respectable for the times they worked in," said Barlow.

SIMEON SOLOMON

Simeon Solomon was born in London in 1840 into a middle-class Jewish family. Raised in Bishopsgate, Solomon trained at F S Cary's Academy from 1852 to 1856, and

probably worked in the studio of his older brother Abraham before following him to the Royal Academy Schools.

At the age of 17, Solomon made his exhibition debut at the Royal Academy. He exhibited a controversial oil painting, *Moses*, which was disliked by some critics because of the dark skin tone of the painting's figures but was defended by William Makepeace Thackeray.

His earliest works, mostly on Old Testament subjects, were inspired by his Jewish background. Around 1857–8 Solomon met Dante Gabriel Rossetti and joined the Pre-Raphaelite circle, soon becoming a favourite, especially with Edward Burne-Jones. Among their wider circle Algernon Swinburne and Walter Pater, key exponents of the Aesthetic movement, influenced Solomon. Following three trips to Italy in the 1860s, he changed his style, concentrating on classical Renaissance imagery shot through with a languid eroticism and often exploring same-sex desire.

He enjoyed the support of wealthy patrons and Pre-Raphaelite collectors

©SIMEON SOLOMON; ©GLUCK; ©CLAUDE CAHUN





My family and other radicals

Peace activist Ernest Rodker has donated his personal artefacts to a fascinating exhibition on the anti-war movement. He tells **Peter Watts** about his extraordinary legacy and a life of political protest. Portrait **Rob Greig**

Given his astonishing family history, there was little surprise that Ernest Rodker would become active in politics.

Rodker's grandfather was raised in the Jewish East End and was jailed for refusing to fight in World War I, his mother hosted Communist salons attended by Doris Lessing, while his father was a German anti-fascist who was tortured and imprisoned by the Nazis. Ernest, by profession a furniture maker, was himself a conscientious objector, and prominent figure in CND and the Committee of 100. Now some of his personal artefacts are currently on display at the Imperial War Museum in a superb exhibition about the British anti-war movement.

"I was just a small cog in something bigger, but isn't it fortunate that I am a hoarder?" says Rodker, now 80. He isn't kidding. The walls of his London home are covered in anti-war posters and memorabilia. Among his artefacts you can find a surprising reference to his Jewish heritage. It's a model of the Holy Ark he built for Radlett Reform Synagogue, which resides unobtrusively on a shelf by his front door.

Rodker's grandfather was John Rodker, whose parents fled the pogroms from what is today's Poland in the 19th century. John was born in Manchester but raised in Whitechapel. There he met other young Jewish intellectuals including the artist David Bomberg and poet Isaac Rosenberg, who were part of the group of Modernist poets and artists known as the Whitechapel Boys. They collaborated, exhibited at Whitechapel Gallery in 1914 and were politically active. "My grandfather was very political in his early years," says Ernest.

"He was a conscientious objector and young socialist.

He saw it as a capitalist war. It was very brave to be a CO at that time – very different from when I did it in the 1950s – and he was imprisoned in Dartmoor."

After the war, John Rodker set up Ovid Press, publishing TS Eliot and Ezra Pound. Later still, he published the complete works of Sigmund Freud, following the

psychoanalyst's arrival in London.

Ernest's grandmother was Sonia Cohen, a dancer who also came from a poor immigrant Jewish background – although her family were Russian. She had a brief relationship with Rodker, which resulted in the birth of Joan, Ernest's mother. "Sonia was very poor and had a very difficult East End upbringing," says Ernest. "All the Whitechapel Boys were in love with her. She had a relationship with my grandfather, and with Bomberg – but not Rosenberg. She was very beautiful, a kind of muse." Ernest has a memoir written by Cohen, which remains unpublished. Both grandparents were painted by members of the Whitechapel group – Cohen by Rosenberg, and Rodker by Bomberg.

John Rodker, Cohen, Bomberg, Rosenberg, and other members of the Whitechapel crowd had a shared Jewish heritage, but Ernest wasn't raised as Jewish. However, in his teens he was the victim of an antisemitic incident that helped confirm his political stance. "The one time I really became aware of my background was when I was in a Lyons Corner House," he recalls. "There were two men giving the person behind the bar a really hard time. I intervened and said this wasn't how to speak to people. One looked at me and said, 'You're Jewish aren't you?' and then attacked me verbally. That was an eye-opener for me. But they left the man behind the counter alone. It was one of the first times I made a stand and it had an effect."

"Making a stand" became Ernest's raison d'être. He had been raised in a heavily politicised environment. His mother Joan went to work in Czechoslovakia and then Russia in the 1930s, where she became interested in Communism and worked with a touring theatre company.

In Odessa, she met a young German actor, Gerhard Hinze (later Gerard Heinz), and in 1937 they had Ernest.

"My father had been in the German anti-fascist underground

and been ratted on," says Ernest. "He was arrested, tortured and imprisoned alongside Hans Otto. He was in a concentration camp and

then released in a political amnesty, but went back into the underground network and restarted his anti-fascist activities."

Warned the Nazis were after him again, Hinze headed east. When war broke out, the young family had to flee once more. Joan and Ernest (who later took his mother's last name) ended up in America; Hinze was interned as an alien in Canada. The relationship did not survive, even though both parents ended up in London after the war. It was here that Joan hosted Marxist meetings at her apartment in Kensington with intellectuals like John Berger and Peter De Francia – with upstairs neighbour Doris Lessing often attending. Joan, an active Communist until 1956, was also heavily involved in the campaign to save the American Communists Julius and Ethel Rosenberg from execution for espionage.

When called for National Service in the late 50s, Ernest chose to register as a Conscientious Objector, just as his grandfather had done. His motivation wasn't pacifism as much as opposition to nuclear weapons. He became involved in CND and was drawn into the New Left, attending meetings at the Partisan coffee shop in Soho, alongside the likes of Max Neufeld, Walter Wolfgang and Raphael Samuel – and with Ernest building many of the fittings for the venue. Frustrated by CND, in 1960 he joined the Committee of 100, who advocated civil disobedience. The group was named for the 100 people – Ernest among them – who said they were prepared to go to prison because of their beliefs. Ernest did precisely that after he was arrested at a demonstration at Trafalgar Square.

"I spent three days in Brixton Prison," he says. "Because my surname starts with R, I was processed with Bertrand Russell, one of the most famous philosophers in the world and already in his 80s. He was made to undress and

bathe, and the wardens were laughing at his genitalia. That was very upsetting. We were then all transferred to an open prison, where Arnold Wesker organised evening readings with Chris Logue, which all the prisoners would attend."

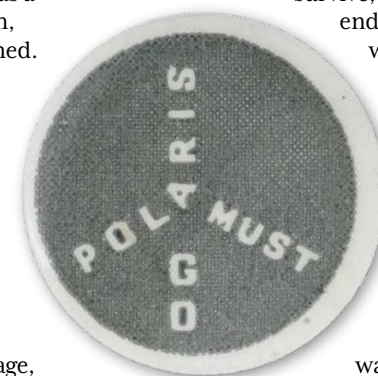
Ernest continued to be involved in anti-war, anti-nuclear politics for the next four decades, his lollipop sign becoming a familiar sight on marches and demos. It is now on display at the Imperial War Museum along with photographs, leaflets and a hat covered in anti-war badges. His belongings are just one part of a fascinating exhibition that explores the history of the peace movement from World War I to the 2003 march against the Iraq War, which Ernest attended, and more recent anti-Trident and anti-Trump protests.

Does Ernest ever consider that his activities are in the tradition of left-wing Jewish activism? "There was a very strong left-wing Jewish tradition around CND – people like Samuel and Neufeld – but lots of them had a more conventional Jewish background than me," he says. "I was aware of being Jewish but unlike Samuel or some of the other people in the New Left, I hadn't had a Jewish upbringing – I hadn't done barmitzvahs, synagogues, kibbutz."

However Ernest became interested in this strand of his rich family history when he began working with Radlett synagogue. He had taught design at an adult education college in Hammersmith and a former student who was connected with Radlett had invited him to become involved in the Ark project. "The Ark was huge, it went up to the ceiling. I made it and the furniture that went with it: a table, canopy and four chairs. It was a lovely project, very testing. I went to the dedication ceremony. I had to wear a kippah and something on my shoulders." He is obviously proud of his creation.

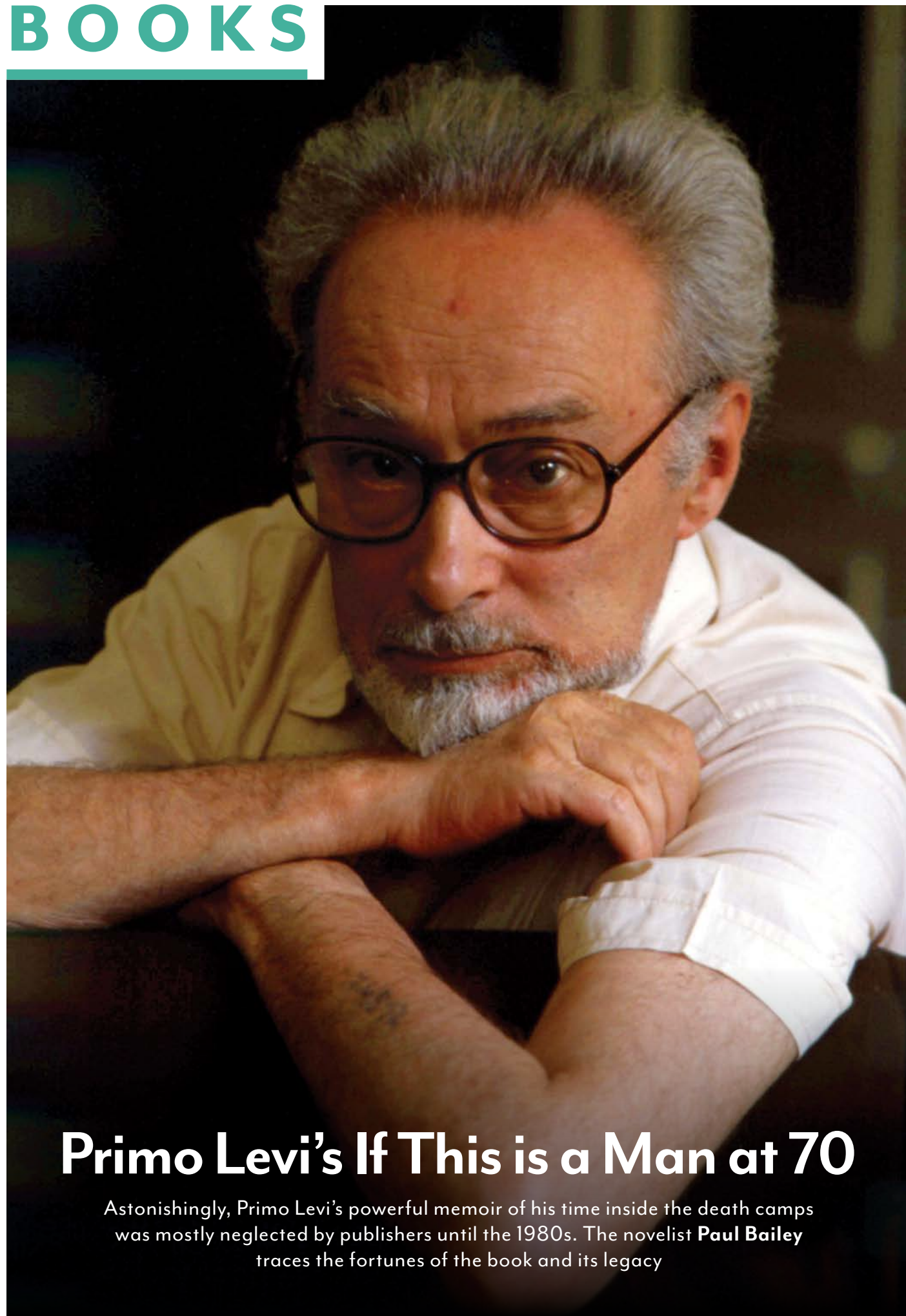
Ernest was accompanied to the ceremony at Radlett by one of his two sons, both of whom are active in environmental politics. "My son came but then decided not to take part in the ceremony," says Ernest. "I couldn't really take him to task could I? Like father, like son." The Rodker tradition is clearly extending into a fourth generation. ■

People Power: Fighting For Peace at the Imperial War Museum, runs until 28 August. See What's Happening p61. **Peter Watts** is a journalist and author of *Up In Smoke: The Failed Dreams of Battersea Power Station*. He writes for the *Guardian*, the *Telegraph* and the *Times*.



"I spent three days in Brixton Prison – along with Bertrand Russell"





Primo Levi's If This is a Man at 70

Astonishingly, Primo Levi's powerful memoir of his time inside the death camps was mostly neglected by publishers until the 1980s. The novelist **Paul Bailey** traces the fortunes of the book and its legacy

If This is a Man is one of those great works of literature that should never have been written. It owes its lasting importance to the dismaying fact that it was conceived within the confines of the death camps of Monowitz-Buna and Birkenau at Auschwitz. It is a survivor's report, clear and exact in every detail, from a place designed and built for the specific annihilation of the Jewish race and those deemed too decadent or criminalised or physically and mentally handicapped to keep alive.

When Levi arrived there in 1944, the Final Solution – the demoniacal brainchild of Heinrich Himmler and Reinhard Heydrich – was into its second year, with no immediate sign that its progress would be curtailed within a matter of months. The only prospect that awaited Levi and his fellow inmates was a trip to the gas chamber at any time, depending on the whim of someone in authority.

There are probably hundreds of memoirs of the Holocaust, but precious few are as well written as Levi's. The title he chose for his first book is indicative of his doubting intelligence. There is no question mark, but questions are being raised even so. The word 'if' is suggestive of what might happen in the future and what has happened already; it's both optimistic and despairing.

When If This is a Man made its belated appearance in America, it was called Survival in Auschwitz, which sounds worthy enough but is woefully inappropriate as well as inadequate. It fails to convey the richness of Levi's sceptical text, its refusal to solicit easy sympathy and pity. Elie Wiesel has been credited with the term 'Holocaust' to account for the horrors inflicted on humankind by the Third Reich, but Levi stubbornly refused to employ the word. It was too apocalyptic for his taste, as if it were a fate that had been preordained in medieval times. The concentration camps were run with an impersonal, machine-like efficiency, in which blows were dealt without anger, and therefore no reason. The question "Warum?" (Why?) was demeaning to ask because it was invariably answered with mocking laughter or the butt of a rifle.

I read If This is a Man for the first of many times in 1960, when it was published in Stuart Woolf's translation by Orion Press (not to be confused with Orion, part of the Little Brown publishing group). I had read a review of it by the critic and author John Gross in the weekly magazine The Listener. Gross wrote about Levi's book with an enthusiasm matched with a sombre respectfulness that moved me to buy a

copy. Six years later its successor The Truce, also translated by Woolf, came out under the Bodley Head imprint. Despite being glowingly reviewed, it was allowed to go out of print. The Orion Press disappeared almost as soon as it arrived, and within a short while, both books had vanished from most bookshops.

In 1971 the literary editor of the New Statesman, Anthony Thwaite, invited some of his regular contributors to write a piece on a writer whom they considered undeservedly neglected. I chose Primo Levi, and my impassioned encomium duly appeared with the title Saving the Scaffolding. And that was that. If This is a Man and The Truce remained unavailable. I was living and teaching in America when I received a letter from one of the editors of Penguin Modern Classics wondering if I would grant permission for Saving the Scaffolding to be used as an introduction to an edition of the two memoirs in one volume. I agreed, and in 1979 they were published together. The book was well received but not reprinted.

Publishing, it seems, is often at the mercy of fashion. It wasn't until Saul Bellow recommended The Periodic Table as one of his books of the year in the Sunday Times in 1984 that Levi acquired a larger readership in the English-speaking world. Others have echoed Bellow's observation that Levi is one of those authors it is "necessary to read" ever since he made it.

Se Questo è un Uomo has its 70th anniversary this year. On 11 October 1947 it was published by an amateur publisher, Franco Antonicelli, who was a friend of Levi's sister. It had a print run of 2,000 copies. Einaudi, the foremost literary publisher in Italy, had rejected

the manuscript on the advice of Natalia Ginzburg. The young Italo Calvino, at the beginning of his illustrious career, singled out the memoir for praise in the left-wing newspaper L'Unità. A decade later, 500 copies remained unsold. In 1958 Einaudi reversed its original decision and reissued

the book in a slightly revised edition. It's the edition that Stuart Woolf translated, with Levi's assistance, so well. Woolf always regarded himself as something of an apprentice, but his two translations stand out from those of the professionals who followed him with Levi's other works. Woolf is almost alone in capturing the exact timbre of the writer's voice.

One of the most affecting passages in the book concerns a man who was later identified as Lorenzo Perrone, but in the text he is referred to solely by his first name:

"In concrete terms it amounts to little: an Italian civilian worker brought me a piece of bread and the remainder of his ration every

day for six months; he gave me a vest of his, full of patches; he wrote a postcard on my behalf to Italy and he brought me the reply. For all this he neither asked nor accepted any reward, because he was good and simple and did not think that one did good for a reward... His humanity was pure and uncontaminated; he was outside this world of negation. Thanks to Lorenzo, I managed not to forget that I myself was a man."

Levi saw Lorenzo Perrone on several occasions when they were both back in a liberated Italy. It became clear to him that Lorenzo was steadily destroying himself with alcohol, which only exacerbated the depression he was finding unendurable. He died in 1952.

Levi died in April 1987 after a fall from the landing of his third-floor apartment in Turin. The coroner pronounced the death to be an act of suicide (although there has been speculation that it was an accident). Levi had ruled out the idea of self-immolation in his writing because he believed in the importance of staying alive; now, it seemed, he had lost that belief. Yet he remains a heroic figure, by virtue of his endlessly quizzical intelligence. That he found it in himself to stay alert to, and interested in, the world about him for the 43 years remaining to him after Auschwitz is a cause for solemn celebration. ■

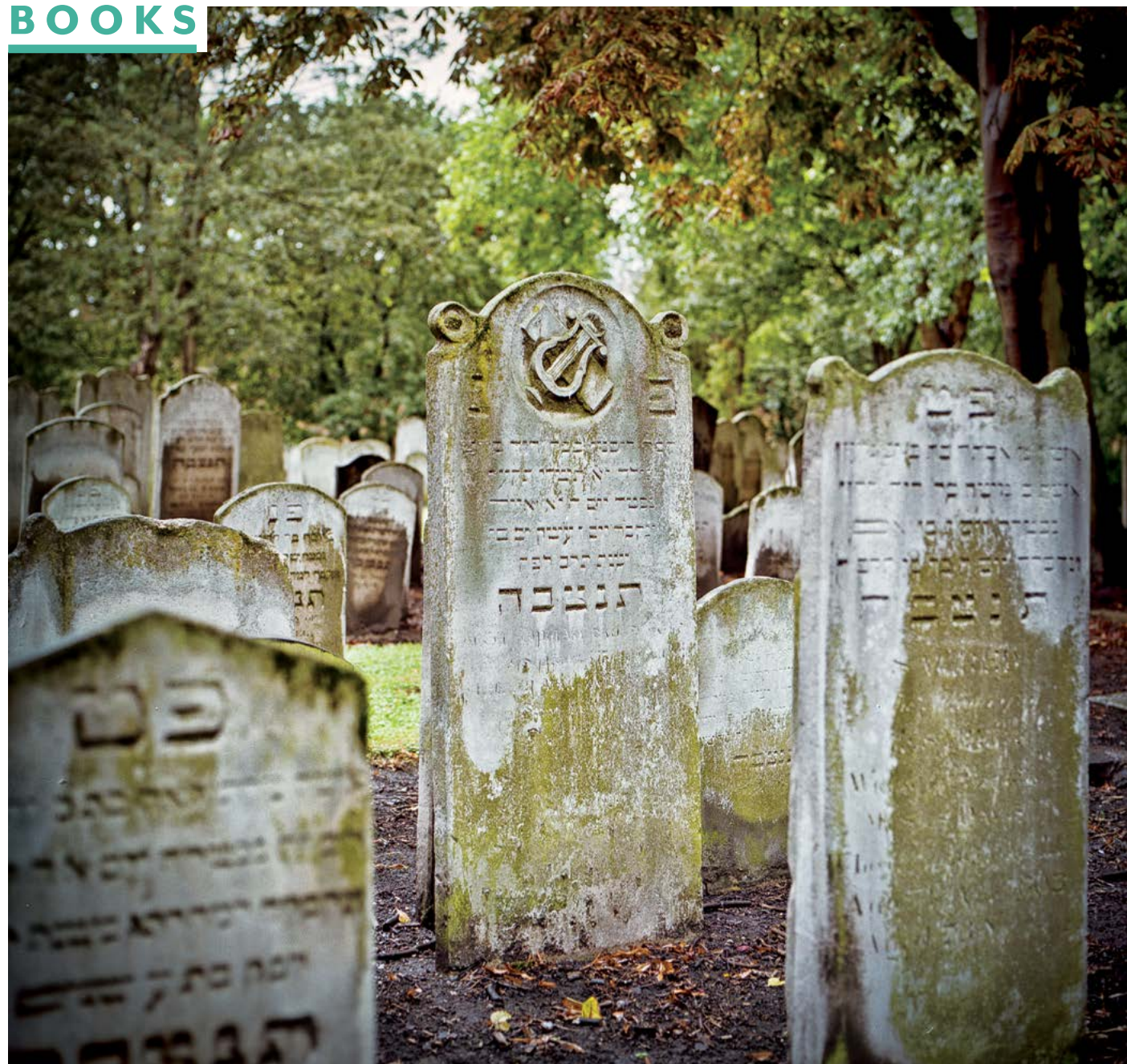
If This Is a Man by Primo Levi, trans Stuart Woolf, intro Paul Bailey, Abacus, £6.99



"Despite being glowingly reviewed, it was allowed to go out of print"



CLOCKWISE FROM LEFT: PRIMO LEVI, TURIN, 1981; FIRST ITALIAN EDITION OF IF THIS IS A MAN, 1947; LEVI ON THE DISGRAZIA MOUNTAIN, VALTELLINA, 15 AUGUST, 1942



Dead calm

In his new book, photographer **Louis Berk** ventures behind the bustle of London's East End streets to uncover the leafy tranquillity of two Jewish cemeteries

In July 2004 I took up a teaching post in Whitechapel, in London's East End. Looking back, this was a crucial stage in my life as I began to explore the unique environment I came to work in.

The renowned British photographer Don McCullin once said of Whitechapel, "this district is the most visually fascinating in the whole of London, in fact in the whole of England". I feel the same way. Even after 13 years of exploring the area I often feel that I have barely touched the surface. To me the attraction of Whitechapel is the enormous amount of social history contained in this one small area.

Since 2011 I have been involved in

photographing one very special part of Whitechapel, which I discovered by chance one day when I looked out of a top floor window on the north side of my school. Over the high walls I could see into what was unmistakably a Jewish cemetery. After some research I identified it as the Brady Street Jewish Cemetery, owned by the United Synagogue of Great Britain.

My interest might have stopped there but a few months later I was in school preparing for the new term. Looking out of the window I noticed workmen busy in the cemetery. I walked over and asked them to let me look around.

It was as though I had entered a country

forest in the middle of Whitechapel, complete with a fox, which loped down a path ahead of me. Grabbing my camera I took photographs of headstones with intricate carvings as I wandered beneath the cool green canopy overhead. The seed of an idea began to grow in my mind. How marvellous it would be to capture the natural wonder of this oasis in the city.

Inspired by what I had seen, I contacted Melvyn Hartog at the United Synagogue. He agreed to allow me access to the cemetery.

I began photographing in August 2011 and continued through all weathers until December 2016. My purpose was not to make a historical document but to communicate the unique natural beauty of a mixed forest with its own ecosystem in the centre of Whitechapel.

Brady Street Cemetery was opened in

Above: the headstone in the centre may belong to the grave of a musician, probably buried here just before 1858; right: the cemetery in summer



"It was as though I had entered a country forest in the middle of the city"

1761 and was probably well maintained until its closure less than 100 years later. It remains well known for the tombs of Nathan and Hannah Rothschild. However, most of the burials are of the ordinary members of the community of the late 18th and early 19th century.

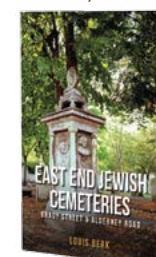
The most enigmatic of the monuments is that of Miriam Levy. The monument records Levy as living in Ladbroke Terrace, Notting Hill at the time of her death in 1855. Unusually it includes images of her face as a relief around the sides. It is believed she opened one of the first soup kitchens for the Jewish poor.

In 2012 tall yellow towers appeared surrounding the cemetery as part of the construction of the Crossrail station in Whitechapel. I blended these into my work, as I did the distant commercial towers in the City. Apart from the fox, I observed squirrels, blackbirds, songbirds and woodpeckers, all of which thrive in the shrubs and trees. In spring the cemetery becomes a riot of wildflowers and grasses.

When I showed Melvyn the fruits of my first year of photographing Brady Street, he asked me if I would photograph the even older cemetery of Alderney Road, in Stepney Green. Established in 1699, it includes the graves of several early chief rabbis such as Aaron Hart, who was the first chief rabbi of the community from 1709 to 1756.

My intention is to celebrate the unique natural environment of these cemeteries, which remind us of the ephemeral nature of human life when seen against the changing backdrop of civilisation. ■

East End Jewish Cemeteries: Brady Street and Alderney Road, Amberley Books, 2016, £14.99. Also available at louisberk.com. Louis will be at Brady Street Cemetery as part of a tour of



Whitechapel on 17 Sept. See golondontours.com and p58. **Louis Berk** is a photographer and teacher who has widely published in newspapers, magazines and online. He is co-author with Rachel Kolsky of *Whitechapel in 50 Buildings*, Amberley Books, 2016.

Headstones tell the story of Anglo-Jewry

Rachel Kolsky traces the history of Brady Street and other early East End cemeteries

Brady Street Cemetery covers a period of great change for the Jewish community. When it opened, no umbrella body existed for Ashkenazi Jews; each synagogue had its own cemetery. In the wider society, Jews were still denied high civic office but, by the time of the cemetery's closure, the first Jewish Lord Mayor of London, David Salomons (in 1855), and the first official Jewish MP, Lionel de Rothschild (in 1858), had been elected. The history of the cemetery can be seen as part of the story of the Anglo-Jewish community itself.

The first recorded London Jewish cemetery was near Moorgate and until 1177 it was the only one in England. No other Jewish burial grounds were evident in London until the resettlement, when both the Sephardi and Ashkenazi communities opened

"Fish and books are common symbols on the tombs, representing fishmongers and scholars"

cemeteries in Mile End. The Sephardi cemeteries, both now within the grounds of Queen Mary College, were opened in 1656 and 1733. The Great Synagogue of Dukes Place established the first Ashkenazi cemetery in 1696 in Alderney Road. In 1761 the New Synagogue opened its cemetery in Brady Street, followed in 1788 by the Hambro Synagogue, which opened its cemetery in Hackney, at Lauriston Road. In 1811 the breakaway Western Synagogue, in the West End, added its cemetery to the area, in Bancroft Road.

When the New Synagogue was formed, a site was found in Brady Street for its cemetery, for 12 guineas per annum. By the 1840s the cemetery was filling up and, with no opportunity to expand, a 4-foot deep layer of earth was added to enable double-decker burials. This raised mound is still in evidence today.

The tombstone decorations provide a fascinating insight into the community, including the use of the symbols of praying hands for a cohen (priest), and the pitcher of water for Levites, who wash the hands of the cohanim. Fish and books are also in abundance, possibly representing fishmongers and scholars. You can also see the tradition of featuring the addresses of the deceased on the tombstone – for example, Leman

Street and Upper Gower Street. One imagines that families were proud of reaching the giddy heights of Bloomsbury.

Buried here is one of the early leaders of Anglo-Jewry, Solomon Hirschel (1762–1842), who was rabbi of the Great Synagogue between 1802 and 1842. A tall obelisk marks the grave of Hyman Hurwitz (1770–1844), who ran a boys' school in Highgate and went on to become the first Chair of Hebrew Language and Literature at University College London.

Close to the Hurwitz memorial are two white marble chest tombs – those of Nathan Mayer Rothschild (1777–1836) and his widow, Hannah (1783–1850). Nathan arrived from Germany in 1798 and established his finance house in St Swithin's Lane in the City of London. He married Hannah

Cohen, whose sister Judith married Moses Montefiore, the famous financier and philanthropist. Nathan died in Germany while attending the wedding of his son Lionel, but his wish was to be buried in

England. The funeral procession of 75 carriages from his town house in Piccadilly to east London is testament to the respect accorded to him.

By 1856 no further burials were being arranged and in 1858 the cemetery was closed. This was partly due to the rapid urbanisation of Mile End and Stepney and the considerable growth of the Jewish population, requiring larger cemeteries. In addition, West Ham cemetery, further east, was opened in 1856 as a joint initiative between the Great and New Synagogues. This was followed by the formation of the United Synagogue in 1870 as an umbrella body for five Ashkenazi founding synagogues.

In 1873 the United Synagogue cemetery was opened in Willesden, and this became the resting place of choice for the Anglo-Jewish elite. ■ *This is an edited extract of the Foreword to East End Jewish Cemeteries by Louis Berk.*

Rachel Kolsky is a London Blue Badge Guide (www.golondontours.com) and co-author of *Jewish London*, New Holland, 2012, and *Whitechapel in 50 Buildings*, Amberley Books, 2016.

Untangling Balfour's legacy

A new book examines the legacy of the Balfour Declaration and the future for peace between Israelis and Palestinians. **Yanky Fachler** finds its analysis wide-ranging but partisan

In his new book *Beyond the Balfour Declaration: The 100-Year Quest for Israeli-Palestinian Peace*, medical professor and Labour peer Leslie Turnberg tells us that he wrote the book to fill the gap between opinion and evidence, and between perception and reality. Historian Andrew Roberts has described the book as part well-researched, objective history; part intelligent analysis of current affairs; and part realistic plan for a positive future for the region. And herein lies my problem. Turnberg's book is actually three different books in one.

The first is a historical account of how foreign secretary Arthur James Balfour's letter to Lord Rothschild (letter pictured above, with Balfour), expressing the British government's support for a Jewish homeland in Palestine, ever came into being. Turnberg claims that it is hard to read the League of Nations' 1923 endorsement of the British Mandate as anything but an agreement that the Jews were being given nationhood that would inevitably lead to a Jewish state. Turnberg firmly nails his colours to the Zionist mast. As an author and speaker on Zionist history, I have no problem with this, but it somewhat undermines Roberts' assertion that this book is objective.

"Ben-Gurion made sure that Weizmann's legacy was sidelined"

The second is an analysis of the 100 years of lost opportunities to resolve the Jewish-Arab conflict from 1917 up to the present day. Turnberg tries to be objective, but a degree of frustration with Netanyahu seeps through. He correctly describes President Obama's attempt to improve relations with Arab states – at Israel's expense – as inept and naive. But although he mentions Obama's 2009 Cairo speech, he fails to comment on its two disastrous flaws: the claim that everything in the region is linked to the Israeli-Palestinian conflict; and the claim that Israel's legitimacy is based on the Holocaust.

Not a word about the 2,000-year-old ties that bind Jews to the Middle East, ties that are routinely distorted in the Arab world.

In the third book, Turnberg's proposals for a future agreement between Israel and the Palestinians

sound more like an op-ed. He closes with the following statement: "Britain with the Balfour Declaration recognised the need for a Jewish homeland in Palestine. Now, 100 years later, Israel's Arab neighbours are offering to recognise a similar status for Israel's Jews." That may well be, but it is with the Palestinians that Israel has to make peace. The roots of the Israeli-Palestinian conflict go back much further

than the Balfour Declaration.

Turnberg states that he was surprised to learn that Chaim Weizmann is little recognised by the current generation of young Israelis, while David Ben-Gurion is venerated. I am surprised at Turnberg's surprise.

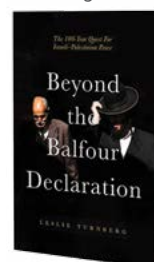
Ben-Gurion spent inordinate energy making sure that Weizmann's legacy was sidelined. This is politics. It's the same reason why Ben-Gurion could not bring himself to be magnanimous to old political enemies, and refused to allow the Zionist leader Vladimir Jabotinsky's body to be reburied in Israel.

I feel that Turnberg downplays the critical role that the US Administration played in the British cabinet's decision to issue the Balfour Declaration. Few people realise that if President Wilson had not secretly endorsed the wording, the Declaration would never have been issued.

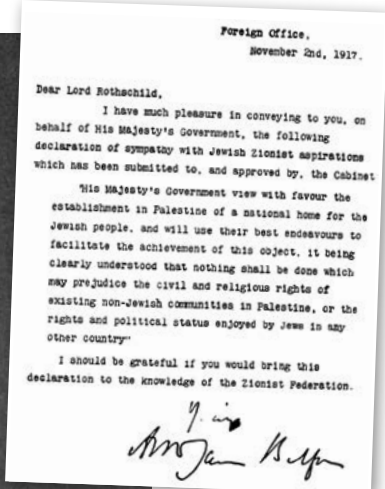
In his introduction, Turnberg writes that a stimulus for writing his book was the recent fashionable questioning of the basis of the Balfour Declaration and even the legitimacy of Israel's right to exist. I would have expected him to enlarge on current Palestinian attempts to get Britain to apologise for issuing the Declaration.

Turnberg approvingly quotes Richard Crossman's condemnation of the irresponsibility of those who make up their minds far away from the scene of the action and the violent partisanship of a public opinion which is formed on second-hand judgements. But if we have learned anything about emotive topics like Zionism, and the Israeli-Palestinian conflict, it is that it is virtually impossible to escape politics. Politics will always cloud the reader's judgement, and I don't think that this partisan book will change hearts or minds. We see from the laudatory endorsements on the back cover that committed Zionists highly praise this book. I doubt whether anyone in the other camp will read it. ■

Beyond the Balfour Declaration: The 100-Year Quest for Israeli-Palestinian Peace, by Leslie Turnberg, Biteback, 2017, £20. **Yanky Fachler**



is an author and chair of the Jewish Historical Society of Ireland. He is organising a Balfour Symposium in Dublin on 5 November. Speakers include Professor Colin Shindler, Kelvin Crombie, and Jerry Klinger. Email yanky.fachler@gmail.com



Images are from An-sky's collection of photos taken on his ethnographic tour of Volynia, Podolia, and Kiev provinces between 1912 and 1914

A Cossack officer walks into a house and orders everyone to leave at once. The owners, two brothers, told him they couldn't leave because their father was sick. "Where is the sick man?" the officer asked. They took him and showed him the sick man. He took out

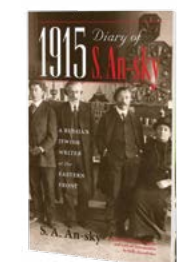
a revolver, shot the sick man in the head, and said, "So, now you don't have to worry about your father – you can go."

Most of the violence – pogroms, rape, looting – is against the Jews. Jews were suspected of espionage. Although the main perpetrators were the Cossacks, the peasants were all too often willing accomplices. One eyewitness tells An-sky, "The peasants would drive in and show the soldiers where things were hidden, and in turn were given a share".

It wasn't just violence against people. Synagogues and homes were burnt or used to stable horses. Religious texts and objects were desecrated. An-sky describes one synagogue: "There is no pulpit, no platform, no benches, no lights, no scrolls – nothing. The walls are bare. There are scraps of religious books... The corners of the room and adjoining chapels were fouled, not by horses, but by people. They turned a temple into a latrine."

An-sky has an eye for the unforgettable image. He sees everything through a glass darkly. There is no hope or optimism, though he always has praise for the tireless doctors, nurses and relief workers. Worse still, of course, is the sense of foreboding. Reading these terrible accounts of the Eastern Front in World War I you always know that worse is to come. Now it's the Cossacks. Soon it will be the Bolsheviks and the Russo-Polish war. More pogroms, rape and destruction. And if the Jews survive that there will be the Holocaust.

An-sky's diary is a masterpiece. It not only brings to life one of the most terrible military campaigns of World War I and an often neglected part of eastern Europe, it finds a new kind of writing for describing war at its most inhuman. ■



1915 Diary of S. An-sky, Indiana University Press, 2016, £23.99. **David Herman** writes for the New Statesman, the Guardian and the Jewish Chronicle amongst other publications.

Chronicle of carnage on the eastern front

A translation of S. An-sky's 1915 Diary illustrates the brutal impact of World War I on Eastern Europe's civilians. **David Herman** finds its prose still has the power to shock

In his 1915 Diary, the Belarusian Jewish writer S. An-sky writes about how a gang of Cossacks grabbed a Jewish man, along with his son, and led them away to be hanged: "They proposed to the son that if he hanged his father they would spare his life. He agreed and hanged his father. Then as they all laughed they hanged him too..."

One hundred years after the Russian Revolution it is worth recalling that some of the great works of 20th-century Russian literature were works of reportage: Isaac Babel's diary of the Russo-Polish War, Vasily Grossman's accounts of World War II, including the first published account of Treblinka, and now An-sky's newly translated 1915 diary. These are all masterpieces by once-neglected writers and they transform the way we think of war in the 20th century.

An-sky is the pseudonym of Shloyme Zanvil Rapoport (1863-1920). He was a Russian Jewish writer and ethnographer best known for his play *The Dybbuk*. He kept a diary through World War I, chronicling his experiences working for the Jewish Committee for the Aid of War Victims, helping tens of thousands of Jewish refugees, orphans and victims of famine – civilians

whose lives had been shattered by the war on the Eastern Front. Only two parts of the diary have survived, both from 1915, and these have now been translated, with an introduction and excellent set of footnotes, by Polly Zavadiwker.

An-sky's relief work took him through the small towns and villages of Galicia and Bukovina and his diary provides a searing account of the brutal war between the Russians and Austrians. Much of the worst of the violence, however, was ethnic: Cossack soldiers against everyone, especially the Jews, and local peasants against Jews and other ethnic groups.

What is astonishing about An-sky's writing is its brutality and immediacy. Like Babel's 1920 diary, it has all the vividness of the best eyewitness accounts. There is

no sentimentality or purple prose. An-sky writes down what he sees. He describes the effect of a bomb: "In the courtyard in front of the

State Duma Hospital, there is a hind part of a horse that was blasted off in the explosion and flung over the roof of a three-story building. There are intestines hanging from trees, pieces of flesh all over the place." Usually it is atrocities by soldiers, especially Cossacks that provide the most devastating accounts.

"His writing has a brutality and immediacy"



PHOTOGRAPHING THE JEWISH NATION: PICTURES FROM AN-SKY'S ETHNOGRAPHIC EXPEDITIONS

GEORGE GRANTHAM BAIN/WIKI COMMONS



Religious leagues gather for a suffrage demonstration, London, c. 1913; the badge of the Jewish League for Women's Suffrage

United we stand

A new book explores the Jewish and Christian activists who collaborated to campaign on women's suffrage. **Diane Lukeman** finds it an illuminating insight into this little known story

"I have written to Madame Dreyfus on behalf of a number of English women and myself." This note, found by the historian Anne Summers when researching the papers of Victorian reformer Josephine Butler, was the catalyst for Summers' latest book, *Christian and Jewish Women in Britain, 1880-1940: Living with Difference*.

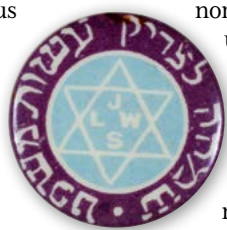
In fact, many letters were written to Lucie Dreyfus and her family from the UK. One letter in particular interested Summers: it was from a group of women in Manchester and demonstrated "a web of local connections formed by charitable collaborations between Jewish and Christian women over the previous two decades".

This book is remarkable, not only in its detailed content highlighting the involvement of women in these "charitable collaborations" but also in enlightening readers about the detective work in carrying out such research. Summers, who is Honorary Research Fellow at Birkbeck and has published extensively on women's history, has uncovered correspondence and documents from the different religious women's organisations of the period.

Summers focuses on women who belonged to Christian and Jewish groups to show how they worked together. The members of the organisations came from the wealthy middle and upper classes, and they became aware of inequalities, which

particularly impacted on the life of women, through their charitable work. This awakening led towards political activism and, inevitably, to the suffrage movement. After the vote was granted to women, there were still limits to their working roles, particularly after marriage.

Women also campaigned on education, discrimination and social justice: "The individuals studied here made willing sacrifices of time and energy, and brought talent and training into the voluntary sector; they were neither egocentrics nor political unsophisticates."



There was an assumption that these organisations had been formed on "a distinctly religious and Christian basis". However, they did include members of non-conformist churches and of other faiths, such as Jews and Catholics. But there was an anxiety among some Jews that such contact might lead to secularisation or conversion to Christianity. Summers also found evidence that some individuals in these organisations expressed antisemitic views, but this does not appear to have been institutional.

The case study chapters provide engaging insights into the life of the activists. Lily Montagu and her sisters were brought up in an Orthodox family

but their father did not stop his children mixing with non-Jews in the belief that this was "the best education for good citizenship". Lily became one of the founders of the Jewish Liberal Movement (and was consequently cut out of her father's will). She maintained a friendship with Margaret Gladstone, who married James Ramsay MacDonald, the first Labour Prime Minister. Margaret died in 1911 and Lily and her sister, Netta Franklin, remained involved with Margaret's family. They were disappointed later by Ramsay MacDonald's unwillingness to speak out about the persecution of Jews in Germany.

Netta Franklin was herself very involved in many of the causes with which Lily was associated. Following her marriage and the birth of eight children, she became interested in a new movement – parent-led home learning. This led to a strong friendship with Charlotte Mason, the movement's founder – a devout Christian teacher and writer – and the chapter on their friendship is informative about theories of early 20th-century education.

The author discusses the dilemmas of Jewish women in the pacifist movements, who were faced with the issues of what was being described as a "just war". There were tensions, too, with Christian colleagues over asylum for those fleeing from Europe – but nevertheless the different groups continued to work together.

The book ends with a personal coda: a tribute to the education of the author's

mother, Rachel Bernstein, whose family reached the UK from Vilna in the 1890s. Her mother's mother could not read nor write; her father was immersed only in religious learning. However, they did not prevent Rachel

from taking up a public scholarship, allowing her to have a further two years' education from the ages of 14 to 16, during which time she was introduced to Shakespeare and other works of English literature.

There is a vast amount of information here, gleaned from a wide range of original resources, yet Summers' noteworthy book remains engaging and accessible. ■



Christian and Jewish Women in Britain, 1880-1940, Living with Difference, by Anne Summers, Palgrave, 2017, £62.41. Available from Joseph's Bookstore in Temple Fortune at the special price of £34.99. Order in advance. **Diane Lukeman** is a sub-editor for JR.

THE WOMEN'S LIBRARY

Denmark's lost man of literature

Meir Aaron Goldschmidt has been unfairly overlooked in Danish literary history, finds **Maureen Kendler** in a book on the author

Denmark enjoyed a Golden Age between 1800 and 1850, following its new constitution of 1849, which gave freedom and full rights to its citizens. The writers of this period who are widely known to a modern readership are Kierkegaard and Andersen. David Gantt Gurley's book, *Meir Aaron Goldschmidt*, argues persuasively that Goldschmidt (pictured) should share a similar status to these two writers, as his work at the time was well known in Europe. But he was a Jew, and belonged to neither the aristocracy nor the elite. His complex story has somehow been lost.

Gantt Gurley describes Goldschmidt as "one of the most important and innovative Jewish writers of the 19th century, a Danish heirloom, a pioneer of the European liberal press... and an early innovator of ghetto fiction". His omission from the Jewish canon may be due to the peripheral position of Denmark in European Jewish consciousness, and despite an international writing career he can be seen as the quintessentially marginalised Jew: too Danish for the Jews and too Jewish for the Danish.

Gantt Gurley builds a composite picture of Goldschmidt as political campaigner, distinguished journalist and radical thinker. He was a pioneer of a modern and independent type of Danish journalism. His first novel, *A Jew*, was considered to be the first Jewish bildungsroman, the coming-of-age tale that every writer of the period wanted to be known and appreciated for.

He gave up his career as an opinion-former in 1860 to concentrate on literature and went on to write a great deal of fiction and non-fiction. Much of his fiction was steeped in Jewish sources, such as the Bible, Talmud and medieval Midrash. A particular ironic humour pervades his work.

Although other famous Jewish writers cross literary boundaries, they are often secular – Kafka being an obvious example. Goldschmidt was a 'Reformed Jew' in practice but his literary roots are deeply traditional. One chapter here is devoted to "the figure of the Rabbi" in his fiction.

This book is a worthy attempt to bring the Jewish aspect of an important Danish figure into focus. The explorations of that shadowy suppression are the best part of the book: perhaps of more significance than Goldschmidt's actual literary works (which are only available in translation online at archive.org). I did not, after reading this book, feel an urge to immerse

myself in Goldschmidt's writing – but perhaps that is not the point. One does not have to read Disraeli's novels to find the idea of them interesting.

There are 150 pages of notes explaining all aspects of Jewish and Danish cultural references, and this book is not for the casual reader. It is a work of erudition and scholarship written from a Scandinavian perspective, and trying to puzzle out where the 'Jewishness' of Goldschmidt's neglected writing fits.

Goldschmidt had an interest in the ancient world – and an obsession with the ideograms and iconology of Egypt, from which he believed all languages and culture began. It may be that he was considered an eccentric of the bizarre and eclectic ideas and that the Jewish aspects of his writing, such as his fascination with medieval rabbinics, might have been considered less a matter of identity politics and more just another passionate interest.

Despite his fame, when he died in 1887, the eulogy usually accorded to Danish writers was slow in coming. His sister 'begged' the poet Carl Ploug (twice) to oblige, and Ploug produced a rather ambiguous ode praising his colleague's love of Denmark "even though foreign blood ran through his veins". He writes:

*"Never the cross did dare to ormate the Levite's grave,
but Denmark's crossed-flag over his
shall wave;
because this his daily work and his art he gave,
and he has augmented our people's most
precious gift."*

Gantt Gurley draws our attention to the use of the word 'our' people in the final line. He specifically does not use 'his' people. And perhaps the sidelining of his Jewish work might be due to a feeling that despite the liberal culture of the new Denmark, Goldschmidt was never truly considered a Dane. In the 1860s (after Danish Jews had been granted full citizenship) he was not accepted into the Freemasons, and was tellingly addressed by them as 'stepbrother' instead of brother. Quite the metaphor for his story. ■



Meir Aaron Goldschmidt and the Poetics Of Jewish Fiction by David Gantt Gurley, Syracuse University, 2016, £19.41. **Maureen Kendler** is an adult educator. She is a Teaching Fellow at the London School of Jewish Studies.



Scandi Jews

Meir Aaron Goldschmidt is part of a surprisingly long roll call of Scandinavian Jewish writers, says **Rebecca Taylor**

HENRI NATHANSEN
(1868-1944)

Another Dane, Henri Nathansen practised law before becoming a writer. He published some 20 works, nearly half of them plays, and in 1909 became stage director of Copenhagen's Royal Theatre. In 1930 Nathansen called for solidarity to counteract the Nazis' antisemitism. With the majority of Danish Jews, he fled to Sweden in October 1943. He committed suicide soon afterwards.

NELLY SACHS (1891-1970)

In 1940 Sachs (pictured above) and her aged mother escaped on the last flight from Nazi Germany to Sweden. Her book-length poem, *Glowing Enigmas*, is regarded as her finest poetic achievement and a seminal piece of post-war European literature. In 1966 she shared the Nobel Prize in literature with Israeli author SY Agnon.

EVA SCHEER (1915-1999)

Eva Scheer was born in Oslo and her writing was greatly influenced by the Yiddish stories of her Lithuanian grandmother. After World War II, Eva reproduced and edited many of these stories for publication. Her 1948 novel *Vi bygger i sand* (We Build on Sand) traces the history of a Jewish family from its settlement in Norway until the Nazi deportations. Israel provides the theme for two of her later books.

GÖRAN ROSENBERG (1948 -)

Swedish writer Göran Rosenberg's 2012 acclaimed debut novel, *A Brief Stop on the Road from Auschwitz*, struck a deep chord in Sweden, where it was awarded the prestigious August Prize for Literature. Rosenberg is the son of two Polish Jews who survived Auschwitz and found their way to Sweden after the war to start a new life. His book throws light on the country's engagement with these immigrants. ■



Heart of darkness

Orlando Ortega-Medina's debut collection of stories is filled with tales of loneliness and cruelty. **Maureen Kendler** finds a thrilling talent beneath the menace. Illustration **Thomas Fournier**

The subtitle to Orlando Ortega-Medina's debut collection is 'Stories of Love and Other Obsessions' and these stories are indeed dark, violent and pretty close to the edge.

Unsettling is the word that unites this otherwise disparate collection. Some are long, lasting several chapters; one is the length of a single page. The settings vary from mysterious mansions in Tokyo to remote storm-tossed seascapes, to snow-covered Quebec streets and El Al flights. Ortega-Medina seems to be telling us that decadence, pain and weird stuff can happen anywhere, and people of any nationality, age or class can hurt each other... badly.

The eclectic nature of these stories makes for an unpredictable collection, with uneven success. Such a wide and ambitious range of narrative voices does not always hit its target. But when it works, it is electrifying.

Two stories stand out: one is very brief indeed. An unnamed voice – a young man – discovers a tramp in an alley in Tokyo's Ginza district, and the man describes the tramp as an eyesore. What enrages our storyteller is the tramp's desirably beautiful new trainers. He assaults the tramp – we are expected to empathise with him as he is revolted by the tramp's bad smell – and steals the trainers. It's the barest bones of a story, yet so well crafted. The anonymous

narrator is amoral, disgusting – he treats his victim as barely human:

"I gagged on the tramp's stench. He reeked of sake and garlic. Just as I yanked the shoes off the louse, a gurgly sound came out of this throat...so I beaned him again. His face went splat into the gutter."

The narrator is supposed to be waiting for his mother, who is at the dentist. He says: "I didn't care. I had a new pair of shoes." Who is this monster, why is he like this? We never know.

Another story, 'Torture by Roses', unfolds very slowly – like a poison insidiously releasing its sickness.

Ikeda, a rich Japanese recluse, employs a young man to be his servant on the condition that he asks no questions and obeys instructions. These include bringing him a rose daily. Ikeda's room is "carpeted with hundreds, perhaps thousands of horned stems, corpses of roses arranged meticulously into hexagrams reminiscent of the I Ching." Ikeda's body is covered with "scars, old and new, places where his skin had evidently been pierced through by thorns. Some of the wounds oozed freely". Ikeda's suicide may be inevitable but there are a few more bizarre surprises in store.

Many of the stories explore some form of behavioural extremity. 'After the Storm' presents a washed-up body by a lighthouse. The wife of the lighthouse

keeper lovingly cares for this body and refuses to bury it. She is perhaps a little crazy in her isolated misery.

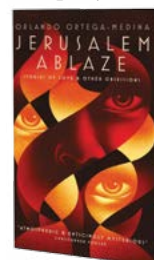
What loneliness can drive us to is clearly one of the author's recurring themes, but this story is trying too hard: the enigmatic style leaves too much unexplained for me, at least, to care about the characters.

Not all the stories deal with the dark and cruel side of fantasy. Two sequential stories called 'An Israel State of Mind' are set on a kibbutz and are about more everyday misunderstandings and failed relationships, with a gay sub-text. There is menace in the air and betrayal too, but there's no scary stuff here. These stories are well written but unremarkable, with the men's voices much more convincing than the women's. Ortega-Medina had raised the game for me in this collection, and I wanted something more.

The final story, 'Jerusalem Ablaze', reclaims the territory with a black sultry tale involving a prostitute and a priest who were once Jewish, some violent sex-play, a rope or two, and the prostitute leaving the scene with "a kiss towards the mezuzah".

This is the splendidly named Ortega-Medina's fictional debut. He has Judaeo-Spanish Cuban roots and some aspects of this exotic heritage feature in his stories. He is at his best at his most explosive – when he lets his sensationalist side loose – and the wilder the better.

I felt the emergence of an exciting, original talent in the more shocking tales. Let others do subtle and mournful: Ortega-Medina can take us to some uniquely horrible places and those are the literary journeys he should concentrate on for a much-anticipated next collection. ■



Jerusalem Ablaze: stories of love and other obsessions by Orlando Ortega-Medina, Cloud Lodge, £8.99.

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ARK OF CIVILIZATION: REFUGEE SCHOLARS AND OXFORD UNIVERSITY, 1930-45

Edited by Sally Crawford, Katharine Ulmschneider and Jas Elsner

▷REVIEWED BY David Herman

An astonishing group of refugee intellectuals and scientists came to Oxford during the 1930s and 40s. Some passed through, without settling, including the philosopher and sociologist Theodor Adorno, from the Frankfurt School, the physicist Leo Szilard and the philosopher Ernst Cassirer. Others settled for years. The economist Thomas Balogh, who advised the Harold Wilson government, spent almost 30 years at Balliol College, Oxford. The medieval historian Karl Leyser taught at Magdalen for almost 40 years. Others who stayed in Oxford included chemists – the Nobel Prize-winning Sir Hans Krebs and physicists Sir Francis Simon and Nicholas Kurti. There were also leading figures from the humanities, such as the classicist Eduard Fraenkel and the art historian Edgar Wind. From Balliol and Wadham to the Clarendon Lab, hardly any part of Oxford was left untouched by the brilliant generation of refugees who fled from central and eastern Europe.

This handsomely illustrated collection of essays includes contributions from many of the leading figures who have studied this generation of refugees, including Charmian Brinson, Rachel Dickson, Anthony Grenville and Anna Nyburg. They have helped put the subject of central European refugees and their impact on British culture on the map. The emphasis is on the humanities. The editors have sliced the cake well with pieces on archaeology and philology, history, art and music, philosophy and theology, and a concluding section on refugee publishers. There are also a number of pieces which provide more of an overview, such as on the role of Oxford colleges, the story of internment, and essays on famous individuals such as Arnaldo Momigliano and Milein Cosman.

Weaving through these two dozen essays are a number of fascinating themes. One is the important role institutions such as Oxford played in helping these refugees into Britain and finding them work at Oxford and beyond. Particularly important were the Academic Assistance Council (later the Society for the Protection of Science and Learning), individual Oxford colleges and unsung heroes such as the Oxford Society of Friends and the Oxford University Press. Small informal networks were also important. Some refugees arrived already well connected. They had spoken at Oxford before, their published work had been translated into English and well

received or they had had the luck to meet influential British figures in Germany. Some arranged to have lessons in English before they came. Those who couldn't speak English, or whose work hadn't been translated, were less likely to thrive.

What also emerges is how many refugees were émigrés twice over. Britain was rarely their first choice of settlement and many had fled first to France, Czechoslovakia or Italy. Others were what one might call birds of passage, figures like Adorno, Ernst Kantorowicz or Joseph Klibansky, who passed through Oxford on their way to prestigious appointments in North America.

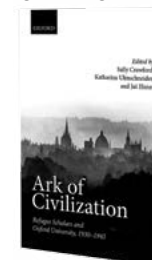
One section tells the stories of an individual or group in close detail, often chronologically, sometimes singling out a particular period in an individual's life, such as the well-researched essays on the Oxford Philological Society, the composer Egon Wellesz and German-speaking refugee publishers in Oxford.

Another group of essays looks at the relationship between the work of leading intellectual figures and the experience of loss and displacement. A number of pieces stand out. Jas Elsner's essay 'Preiffer, Fraenkel, and Refugee Scholarship in Oxford during and after the Second World War' provides a compelling account of Fraenkel's acclaimed reading of Agamemnon by Aeschylus, in the light of Fraenkel's experience of the war and forced migration. This is complemented by Christopher Stray's essay on Fraenkel. Then there is Oswyn Murray's short but illuminating piece on the great Jewish Italian ancient historian Momigliano, and how his vision of ancient history darkened, influenced by the conflict between liberty and barbarism during the war.

There are major omissions. Although their time in Oxford was relatively short, there are only a few references to major figures like Adorno, Kantorowicz and Edgar Wind, too little on the experience of loss and how that affected these artists, publishers and academics, and a lack of interest in figures from eastern Europe and Russia. However, this book is a welcome addition to the growing literature on the refugees who

so enriched British culture in the 1930s and 1940s. ■

▷PUBLISHER University Press
▷PRICE £75



David Herman writes for the New Statesman and the Guardian amongst other publications.

BOOKS IN BRIEF

Still want more to read? Here's our selection of the best new books with a Jewish theme

A BOY IN WINTER by Rachel Seiffert



Early on a grey November morning in 1941, only weeks after the German invasion, a small Ukrainian town is overrun by the SS. Rachel

Seiffert's novel tells of the three days that follow and the lives that are overturned in the process. Her tone is authoritative and her spare, beautiful prose is a joy to read. The only flaw in this outstanding novel is that her cool tone can leave the reader feeling a little emotionally detached from the characters. A moving and morally complex novel. >REBECCA TAYLOR
▷PUBLISHER Virago ▷PRICE £14.99

THE HEBREW REPUBLIC: ISRAEL'S RETURN TO HISTORY by Colin Shindler



Eschewing a purely chronological account of the making of modern Israel, this book is made up of the author's own articles

from the last 50 years. He throws fresh light on the major players and events as well as illuminating lesser-known areas, such as the relations between Chile and Israel under General Pinochet or the use of psychiatric hospitals to deal with dissidents in the former USSR. He is particularly good on outlining post-war left-wing attitudes to Israel and Jewish issues right up to the rise of the Corbynistas today. >RT
▷PUBLISHER Rowman and Littlefield
▷PRICE £24.95

MOVING KINGS by Joshua Cohen



Cohen was hailed by Granta as one of the Best Young American Novelists of 2017. His second novel interweaves the housing crisis in America's poorest

neighbourhoods with the ongoing crisis in the Middle East. Yoav and Uri have just completed their compulsory military service in the IDF. Taking a year off for recovery, they arrive in New York. Their lives take a violent turn when they start working as bailiffs for Yoav's distant cousin. Fast moving, playful and poetic, this ambitious novel should secure Cohen's place as a major new American voice. >RT
▷PUBLISHER Fitzcarraldo Editions
▷PRICE £12.99

THE MODERNISTS

OUR NEW SERIES, BY ARCHITECTURE AND TRAVEL WRITER **ADRIAN WHITTLE**, LOOKS AT THE JEWISH ARCHITECTS WHO SHAPED MODERN DESIGN

THE FRENCH AMBASSADOR'S HOUSE

The French Ambassador to Israel is a lucky man – he lives in one of the most beautiful houses in the country. Tucked away in Jaffa's Ajami neighbourhood with stunning views of the Mediterranean from the roof terrace, the home of the ambassador has quite a story.

The tale begins in 1934 during the British Mandate. The Tel Aviv Rotary Club had a membership of one-third Jews, one-third Arabs and one-third Britons. Here, Muhammed Abdel al-Rahim, one of Jaffa's wealthiest residents, met acclaimed Jewish architect Yitzhak Rapoport and commissioned him to build a house.

Al-Rahim was a successful businessman and wanted a home with modern facilities but which also allowed him to maintain traditions, such as the separation of public and private spaces and creating distinct quarters for men, women and children. In response, Rapoport designed an elegant Bauhaus exterior with an interior floorplan to fulfil his client's requirements. This included a mashrabiya – a latticed screen to denote the boundary between the women's quarters and the rest of the building. Another mashrabiya was inserted into a wall enabling the women to see into the public areas.

The 1930s saw rapid development in Tel Aviv and Jaffa, with many buildings



being constructed in the Bauhaus style. But there was also tension. Many people were killed in the Arab riots of 1936 and Rapoport would have been nervous visiting the construction site in this Arab neighbourhood. But he had developed a friendship with al-Rahim and the architect was smuggled into the area in Arab dress and introduced to his client's guests as a visitor from Kuwait.

But the risks were even greater: al-Rahim was an Arab nationalist and treasurer of the group carrying out attacks on Jewish residents, whilst Rapoport was working as a spy for the Haganah and used his visits to inform on the overheard plans of the Arab group. Al-Rahim went on to commission Rapoport to design a flour mill – later a strategic post for Jaffa's Arabs during the 1948 war. The architect was able to use his knowledge of the building to advise on how to topple it.

Some say al-Rahim left for Lebanon in 1948, others that he lived on in the

house for a year before leaving. Either way, astonishingly he signed the house over to Rapoport to protect his asset. The story has it that Rapoport was asked why al-Rahim didn't hand the house to his own relatives. He was apparently told that he was the more trustworthy. The architect sold it to the French for their first embassy in Israel in 1949 before travelling to Naples to hand the money to Al-Rahim. The businessman died in Lebanon in the 1960s; Rapoport lived on until 1989.

In March, the last living member of the Arab family who lived there got in touch with me. He remembered overhearing in the house his father assisting the British military in case the Germans invaded Palestine during World War II. He also recalled a happy childhood, playing with peacocks, a monkey and even a gazelle in the garden, and said Rapoport had a great friendship with his family. ■

adrianyekkes.blogspot.co.uk www.dlwp.com.

ADRIAN WHITTLE



sephardi

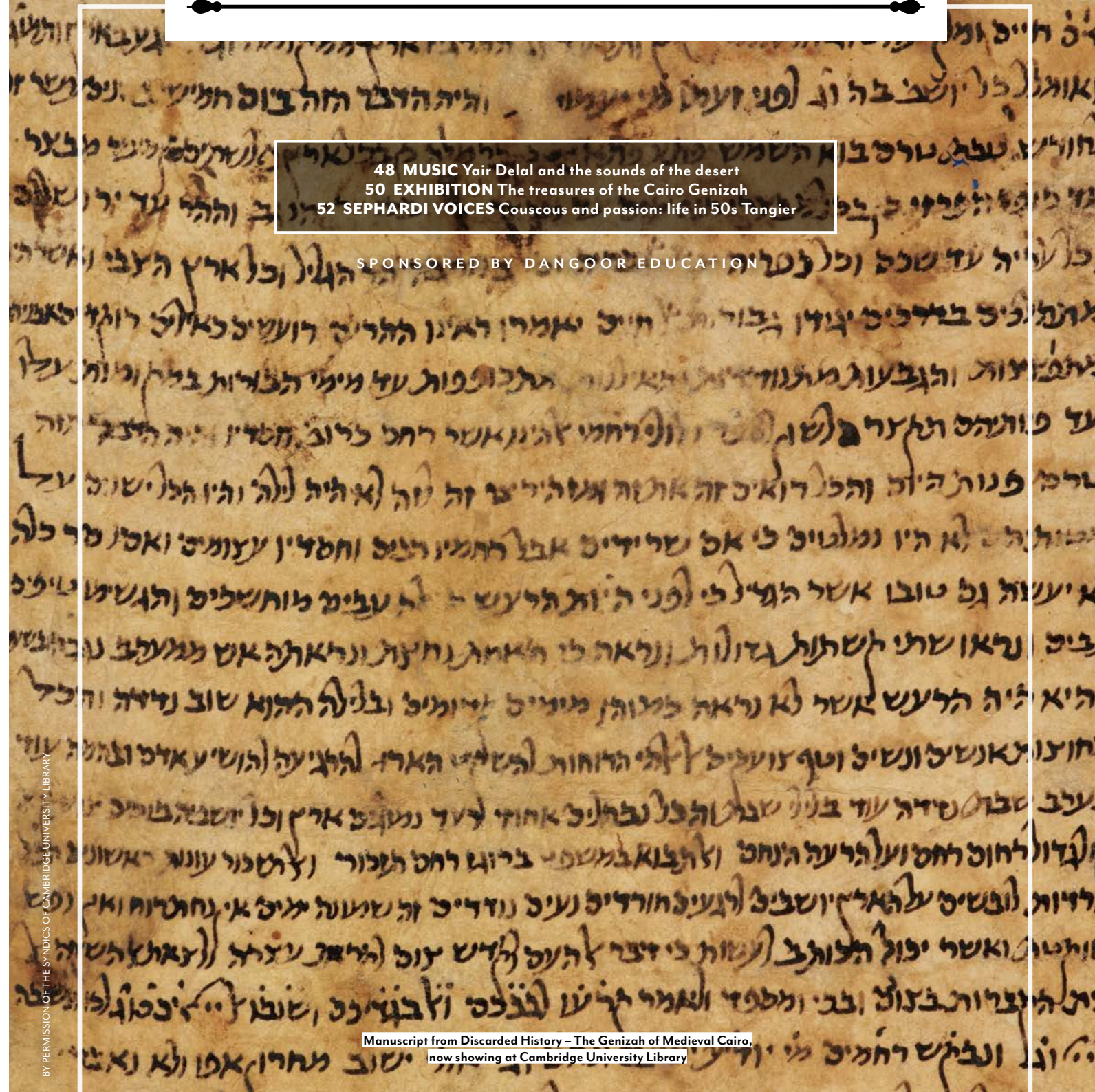
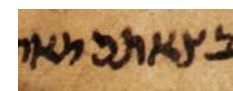
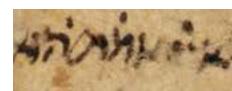
RENAISSANCE

48 MUSIC Yair Delal and the sounds of the desert

50 EXHIBITION The treasures of the Cairo Geniza

52 SEPHARDI VOICES Couscous and passion: life in 50s Tangier

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Manuscript from Discarded History – The Geniza of Medieval Cairo, now showing at Cambridge University Library

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The sound of the desert comes to the UK

As Iraqi musician Yair Dalal prepares for a series of events in London in September, **Danielle Goldstein** speaks to him about his life in song. Photography **Shmulik Balmas**

This September, as the Jewish Music Institute's summer programme comes to a close, the organisation will be bringing a distinctively Middle Eastern influence to London and his name is Yair Dalal. Born in Haifa, Israel, 61 years ago to Iraqi Jewish parents – who emigrated from Baghdad a year before he was born – Dalal now injects much of his

heritage into his music. Utilising the oud, violin and vocals, he describes his sound as a combination of his “spirit and interests”, weaving Middle Eastern, Jewish, Arabic, Indian and Balkan music with the blues and what he calls the essence of the desert.

“I started to love music very early,” he explains. “I remember being three years old and trying to put these heavy records on my father’s old gramophone – an old Master’s Voice one, I still have it. My parents used to take me to parties of Jewish Iraqis in Ramat Gan near Tel Aviv and I fell in love with the sound of the violin. So I asked my parents to teach me and when I was six I started to play the violin.”

It wasn’t until Dalal was 22 that he decided to add the oud to his repertoire, but his approach to that was somewhat less straightforward. “I was looking for another instrument and I tried to play guitar, but I didn’t succeed. It was very hard for me. I knew the oud from before because I had seen it in the hands of the visiting musicians from Iraq, so I tried that and I liked it very much.”

Despite an early introduction to music, Dalal didn’t pursue a dedicated career as a musician until he was 40, instead spending his formative years as a ranger at Ein Gedi nature reserve in the Dead Sea region of Israel. There he worked as a tour guide, as well as tending the natural surrounds and the animals. He enthuses distractedly about his time there when we discuss it: “You know we used to have leopards in the desert? Not any more, unfortunately, but I was lucky enough to take part in research about them while I was there and it was fascinating. It is a very beautiful place.”

To say that his time at Ein Gedi inspired his music would be an understatement according to Dalal. “It has influenced me more than I know myself,” he admits. “Some of my songs I composed in the desert and some names of the tunes come from the [influence of the] desert, like ‘Nature Phenomena’.”

After Ein Gedi, Dalal’s path to professional music began. He joined kibbutz Samar in the Arava desert – which he professes is his favourite place – as a music teacher in the high school, and when he wasn’t teaching, he would muck in with village chores, including milking cows and working in the fields. “My goal is to go back to the kibbutz after many years of being outside the community,” he reveals, “and to establish a centre for music and peace. Maybe next year... We’ve started work on it already.”

©SHMULIK BALMAS PHOTOGRAPHY



Yair on violin and (left) displaying his versatility with the oud on camelback in the Israeli desert

The centre that Dalal is referring to – aptly named Music Centre for Peace – is a one-of-a-kind project that aims to connect music study with agricultural work and life in the cooperative kibbutz. Students at the centre (aged 20 and upwards) will learn both Eastern and Western music, and the theory and history behind them, as well as taking in instrument and vocal lessons.

Promoting peace has always played a huge role in Dalal’s life. In 2005 he released an album called Inshallah Shalom – ‘inshallah’ meaning ‘God willing’

“If I didn’t play the traditional Mizrahi music it would get lost”



in Arabic and ‘shalom’ of course translating to ‘peace’ in Hebrew – aiming to nurture links between Arabs and Israelis with each track. He also put on a gig in Milwaukee, Wisconsin last year called Concert for Peace, which featured him alongside one of his former students, Israeli Arab guitarist and singer Mira Awad; and he has worked with the Shani Choir, an all-female group of Jews and Arabs, aged 13 to 19, of Christian, Jewish and Muslim backgrounds.

Of his own faith Dalal explains that he did not grow up in a strict Jewish family – “we are Jews, but we are not Orthodox, we are very liberal” – yet it has always been important to him to maintain Jewish musical customs in his songs. “I come from a Mizrahi family,” he tells us, “and I realised that if I did not play the traditional music then it would get lost. Just like that! The musicians who chose to play it have passed away, but before they passed I did everything I could to learn from them. Nowadays there are a lot of people doing it, but when I started almost nobody picked up Mizrahi or Sephardi music.”

So far in his 20-year music career Dalal has made an impressive 12 albums, all of which feature Jewish themes. His 2011 record *And You Love*, for instance,

incorporates ancient rabbinical texts alongside modern poetry. Most recently, in 2014 he put out a collaborative LP, *Lullabies from Exile*, which he created with Canadian composer Lenka Lichtenberg, about the intertwining of Babylonian and Yiddish traditional music. And in 2012 he released another collaboration, *Israel in Egypt*, this time with German conductor Werner Ehrhardt and the Tölzer Boys’ Choir, which is an adaptation of Handel’s 1783 biblical oratorio about the story of the Exodus. In this particular project Ehrhardt and Dalal enfolded the original music of Handel with elements of the Passover Haggadah and the Sufi Arabic Quran.

On his trip to London in September, you can hear Dalal perform and talk about his life, work and beliefs when he drops in on the Jewish Museum (7 Sep) as part of their exhibition and event series Sephardi Voices. Alongside this he’ll be hosting a masterclass at SOAS (11 Sep) about Mizrahi instrumentation, contemporary concert music in Israel and his own work. “I like teaching very much. I can’t see myself playing without teaching,” he points out. “When you teach somebody, sometimes they have ideas that you never even thought about and that, in a way, is a gift.” And while he’s in the UK he will also be reuniting with Guy Schalom and the Baladi Blues Ensemble at the annual festival Klezmer in the Park: The Big Mix (10 Sep). Dalal first met Schalom in Israel and performed last year with Baladi Blues in Cambridge, where, he describes, the band shared an intense energy. “We didn’t even rehearse! It was magic.” Don’t miss the chance to get a glimpse of the magic. ■

For further info see *What’s Happening*, pp55, 59, and visit jmi.org.uk/events to book tickets. To learn more about the Music Centre for Peace, head to musiccenterforpeace.com.

Treasures in the attic

Medieval Jewish Egypt comes to life in an exhibition on the contents of the Cairo Genizah. But equally compelling, says **David Conway**, is the story of the scholars who interpreted the hoard



have become infected with genizah-mania. Often located in a synagogue's attic, the genizah is the place where worn-out old Hebrew books and papers on religious topics are stored before being given proper burial – according to Jewish law it is forbidden to throw away writings containing the name of God. Even personal letters and legal contracts may open with an invocation of God, so the contents of genizot can be troves of everything from personal letters to shopping lists.

I am by no means the first to be swept up with a genizah obsession. An early sufferer was Heinrich Heine's eccentric great-uncle, Solomon van Geldern, who noted in his diary of about 1753 of a visit to Cairo, "I was in the synagogue and

searched in the genizah. I gave 5 :-". What he got for his money (and the currency he used) we do not know, but over the next 150 years a succession of European tourists and antiquarians bribed their way into this attic of the Ben Ezra Synagogue in Old Cairo, crawling through the hole leading from the women's gallery to the stinking, bug-infested store-room stacked from floor to ceiling with mouldering manuscripts, and walked away with a sackful as souvenirs.

The boldest of these was the Moldovan-born Cambridge academic Solomon Schechter. He had been alerted to the contents of the genizah by an early Hebrew version of a page of Ecclesiasticus, which was brought back to England in 1896

by the twins Agnes Lewis and Margaret Gibson. He resolved to follow up their lead himself. As a result, the great bulk of the hoard of the genizah – the word derives from Hebrew roots conveying a store, an archive or a hiding-place – was, in the words of the writer Gabriel Josipovici, "handed over, quite unlawfully, by my grandmother's great-uncle, Moise Cattatoui, then head of the Cairo Jewish community" to Schechter. That cache now resides in the Cambridge University Library. There, its 200,000 documents have been painstakingly pored over (and are still being pored over) by generations of scholars – an awesome task, wonderfully characterized by the carefully posed 1898 photo of Schechter contemplating them.

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Schechter described the original genizah as "a battlefield of books...the literary productions of many centuries had their share in the battle... Some of the belligerents have perished outright...others...are squeezed into big unshapely lumps." Its contents have indeed remained a battlefield – between rival academics and institutions, schools of literary history and criticism and cultural assumptions.

This summer a fascinating exhibition at the Cambridge Library, called Discarded History, is displaying a few of the 10th to 12th-century documents resuscitated from the chaotic collection, from the page of Ecclesiasticus that set Schechter off on his quest, to children's early attempts at an alef-bet, aphrodisiacs prescribed by Maimonides, business letters, charitable appeals, poetry and law cases. Its stories of refugees and people-trafficking might have come from today's newspapers.

Also on display is part of the Bible written in Arabic script, and part of the Quran written in Hebrew; manuscripts and correspondence from Spain, Palestine and Iran; and milestones in the development of medieval Jewish poetry, religious and secular.

Watching the accompanying video, which shows how each scrap has to be painstakingly unravelled, cleaned and preserved, makes us wonder all the more that these documents have survived, and that they are able to reveal something of the enthralling and dynamic (and, dare I use the word, multicultural) everyday life of medieval Cairo.

To the scholars of Schechter's time, concerned almost exclusively with textual Bible criticism, most of these fragments were pure junk. Indeed we are lucky that they were not simply discarded even in modern times. Schechter's Oxford-based rival David Margoliouth in 1913 called the genizah hoard "the contents of a huge waste-paper basket...neither worth

preserving nor destroying."

Succeeding generations, however, recognised that, as the non-biblical manuscripts were transcribed, they offered an unparalleled insight into everyday life and cultural exchange.

And this exhibition is only a fraction of the Cambridge collection, which itself is only one (if the largest) of many genizah collections in public and private hands all over the world. Not on display at Cambridge, alas, is the earliest known complaint of a Jewish mother ("you never write to me like your brother...send me your torn and soiled shirts for mending"), or the fragments and materials which led scholars like Jefim Schirmann to rewrite the history of the Jewish poets of Spain. To get a feeling of this wider context, read Adina Hoffman and Peter Cole's engaging, if somewhat breathless, 2010 account *Sacred Trash*, just reissued in paperback, which traces the whole story of the genizah. It finely shows how research and contextualisation of the genizah fragments, rather than 'fossilising' them as mere relics, has energised entire new fields of scholarly research, and how these fields continue to expand.

Josipovici's review of *Sacred Trash*, in which he disarmingly fingers his own family's role in the genizah saga, is at the centre of his recent essay collection *The Teller and The Tale*. Born in France and descended from Russian, Italian and Levantine Jews, Josipovici was brought up in Cairo and has lived in England since the 1950s. In another essay in the collection, provocatively entitled



Schechter consulting the manuscripts in Cambridge University Library; the Ben Ezra Synagogue; a child's alphabet primer

'Against the Idea of Europe', he suggests that the true cultural unit is not the nation state with its "dangerous myths of land and race", but the communities within such states, which may have truer affiliations to communities in others.

The Cairo of the genizah period was just such a community, revealed by its documents to have been dynamically involved with other communities around the Mediterranean and the Near East. And now on the back of genizah research an analogous meta-

community is being constructed. Old rivals are reconciled: in 2013 the universities of Oxford and Cambridge jointly undertook, with support from private and charitable donations, their first ever collaborative purchase: the acquisition of Lewis and Gibson's own genizah fragments (including the one which started Schechter on his mission). The Friedberg Genizah Project (fjms.genizah.org/) uses computer

technology to match up fragments which may be in disparate private and public collections all over the world and is making all the manuscripts available online in digital format. And new discoveries continue to be made – in 2007 two

leaves of Ecclesiasticus, originally part of the same manuscript as Lewis and Gibson's, turned up for sale in London. The only previous trace of them was at a 19th-century auction in Cologne – might they have been a part of Solomon van Geldern's original haul?

The manuscripts of the genizah entered modern consciousness like the dry bones of Ezekiel; like them, thanks to men of vision of the past century and today, "the breath came into them, and they lived, and stood up upon their feet, an exceeding great army." Go to the Cambridge exhibition, and be likewise inspired. ■

Discarded History – The Genizah of Medieval Cairo, Cambridge University Library, until 28 October. www.lib.cam.ac.uk. See *What's Happening*, p62. *Sacred Trash – The Lost and Found World of the Cairo Geniza* by Adina Hoffman and Peter Cole, Bravo Ltd, 2016, £14.99. *The Teller and the Tale: Essays on Literature and Culture 1990-2015*, by Gabriel Josipovici, Carcanet, 2016, £14.99. **David Conway** is Honorary Research Fellow at the Department of Hebrew and Jewish Studies at UCL. He is the author of *Jewry in Music*.

WE CONTINUE OUR SERIES, BASED ON INTERVIEWS AND IMAGES FROM THE ARCHIVE OF SEPHARDI VOICES UK, THAT UNCOVERS THE STORIES OF SEPHARDIM FROM AROUND THE WORLD



THIS ISSUE: Passion and couscous: life in 50s Tangier

Bettina Caro was born in Casablanca, Morocco, in 1955 but moved to Tangier at the age of one. She tells **Sharon Rapaport** about the vibrant traditions of her childhood

SHARON RAPAPORT: Tell me about your mother.

BETTINA CARO: She was called Estrella. She was born in Casablanca and married my father, Isaac Caro, who was her first cousin. Later on, my parents moved to Tangier with my two sisters and I. My mother, Estrella, loved to sew. She would make wedding dresses and had a nice little business as a designer and a seamstress and also taught young brides how to stitch and sew.

SR: Where did she learn to sew?

BC: It must have been from her grandmother, Mama Gimol, who was the first person to have a Singer sewing machine in Tangier. She was called 'Gimol la de maquina' – Gimol of the machine.

SR: Where did your mother and father meet?

BC: At my mother's parents in Casablanca. It was Succot. My father was a bachelor

in Tangier and involved in politics. Although they were first cousins, they lived in different cities and only met when my mother was in her twenties. My sisters and I have kept wonderful letters that they wrote to each other when they were apart. These letters are amazing – full of love and affection.

SR: How did they develop the relationship whilst living in different cities?

BC: I remember my father telling me that sometimes on Shabbat, he would drive all the way to Casablanca just to see my mother – to kiss her, to hold her hand and then go all the way back to Tangier. It was a real love story.

My father's mother had concerns about them marrying because they were such close cousins but over the years my father's family grew to love her because they realised what a wonderful lady she was.

They went on to have three daughters: my two sisters and myself.

SR: What did your father tell you about his childhood?

BC: He had a very happy childhood, but his father died young, so from the age of 12 he had to look after the family. He left the French Lycée Regnault in Tangier and started a furniture business. Then, in the early '60s my father traded in commodities, particularly in sugar and coal and travelled widely, including Cuba.

SR: Where did you live in Tangier?

BC: We had a villa near the beach. We lived in a beautiful house and led a privileged existence with maids and nannies.

SR: Do you remember any problem because you were Jewish?

BC: I never had any problems with antisemitism even during the Six Day War. My best friends in Tangier were Muslims and during the Six Day War my father, who was very involved in politics, was looked after by our Muslim friends.

SR: Did you have any involvement with the Jewish community?

BC: There were big divisions between the Jews in Tangier and also between the Jews of Tangier and Morocco. The affluent Tangier Jews felt superior to the Jews of the Mellah [the area where the poorest Jews lived], and to Jews living in the south and centre of Morocco. They would call them 'forasteros', a pejorative name for foreigners. There were a number of aristocratic families; the Toledanos, the Marques, and the Azaguri – mostly bankers. My father used to do business with them.

SR: Let's talk about your family traditions.

BC: We always started our Friday night meal with an array of cooked salads: aubergine, carrots, beetroot, peppers and more. After that we ate fish (fish represented wealth). For Saturday lunch we had meat adafina, the equivalent of the Ashkenazi cholent cooked before Shabbat. Adafina is made of chickpeas, potatoes, eggs and meat. My mother made a big pot on Friday afternoons and a little boy, a 'terrah', would collect these pots from all the neighbourhood families and take them to the local oven.

Another important tradition was the 'noche del Berberisca' – night of the Jewish bride. The bride-to-be wore a ceremonial dress called 'traje del Berberisca', which was loaned by aristocratic families. Even today, young brides wear these 2-300 year

old dresses in a pre-nuptial ceremony. Part of the tradition is to give money to charity rather than to the family lending the dress. I, and my daughters, wore such dresses when we got married.

The dress came with a chaperone, because it was very precious. The ladies of the guild would come and dress the bride.

The velvet skirt was always embroidered with symbols of fertility and longevity. The colour depended on the region of Morocco that you lived in: dark red for Tangier, blue for Tétouan in the north; emerald green for Casablanca.

The skirt had 12 long fringes representing the 12 tribes of Israel. The top was made with a loose corset embroidered with a tree of life to symbolise luck.

A wonderful sash made of gold silk was bound around the waist in the same way that a sash is tied around the Sefer Torah.

Finally, you had the headdress, a triangle with a veil, made from silk or velvet and embroidered with semi-precious or even precious stones to symbolise luck.

SR: Tell us about the dress you had when you got married [Caro went to university in Madrid before coming to live in London].

BC: I was married in London in June 1981. My cousin's family owns one of these beautiful dresses and she brought it from Madrid and lent it to me for the occasion.

We also celebrate these weddings with the 'noche del Berberisca', a beautiful ceremony that involves all the men going to the bride's room to escort her into the 'courtyard' to sit on a throne. And they sing 'piyutim' – wedding songs – to the bride. It is very moving.

SR: What about Mimouna [a North African Jewish festival celebrated on the day after Passover]?

BC: The Mimouna is still a big celebration. After eight days [during Passover] of being forbidden to eat flour, you welcome it back. The table is set with sweet pastries to herald a sweet year. I remember just before the end of Pesach, my mother would bake terride (also called mufletas), which are a sort of pancake made with flour, oil and water, baked in clay pots. In Tangier we would eat them with honey. People would promenade from house to house to eat terride and wish each other 'terbah' – a good year. ■

Based on an interview in the Sephardi Voices UK Archive: www.sephardivoices.org.uk. Bettina Caro's story also features in the Sephardi Voices show at the Jewish Museum London that runs until 7 September. www.jewishmuseum.org.uk/sephardi-voices.



WHAT I BROUGHT WITH ME...

Bettina Caro, who is a painter (see left, in her studio), continues to be influenced by Morocco in London

INSPIRATION FOR MY PAINTINGS

I was given a black-and-white photo of my great-grandfather, Papa Abram. I painted him (above) with his Shabbat clothes, including a typical velvet jacket of the time. It had lots of little buttons down the front, and you can see a tiny bit of the collar at the top, which was always starched.

I painted Papa Abram with the background of the stained-glass window in the synagogue. I wanted to convey that he was a very nice, observant gentleman, and represented a typical religious Moroccan Jew of the time. I wasn't lucky enough to meet him but my father told me lovely stories about both my great-grandparents.

THE WEDDING DRESS

When my daughters, Alessandra and Ilana (below) got married, they both wore the same 'traje del Berberisca' dress which my cousin – acting as the chaperone – brought from Spain. It was blue turquoise and made in the traditional way it is done in the north of Morocco. ■



WHAT'S HAPPENING

The Jewish Renaissance quarterly guide to the latest cultural events

HOW TO BE LISTED:

Email all events to listings@jewishrenaissance.org.uk and be sure to include the name of event, date(s), start time, entry fee, address, contact details (for print) and a brief description. Events submission deadline for our next issue is 8 September.

As we publish events for up to three months in advance, details may change, so please check with venues before setting out. Additions to events and amendments will be sent to JR subscribers in our fortnightly newsletter.

BOOKS & POETRY

Thursday 13 & Thursday 20 July

Modern Jewish Literature
Join Maureen Kendler to read through Israeli, European and American literature from the world of modern Jewish writing. These events are part of a series, but can be attended individually.
10.30am. £16-£20. JW3, NW3 6ET. 020 7433 8988. www.jw3.org.uk

Thursday 31 August

Forest Dark: Nicole Krauss
See Book Now for info, p55.
8pm. £10. JW3, NW3 6ET. 020 7433 8988. www.jw3.org.uk

Tuesday 26 September
Creative Writing: Jewish Children's Books

Explore and discuss the building blocks of Jewish children's literature in this taster session, enabling you to feel more confident about writing your own children's book. Over the course of the evening the group will look at plot, character, theme and setting.
8pm. £5. JW3, NW3 6ET. 020 7433 8988. www.jw3.org.uk

FAMILY

Until Sunday 3 September

Hampstead Beach

The sun (hopefully), sand and sea (well, a paddling pool) returns to north London as JW3 brings the beach back. For two months visitors will be able to enjoy a host of seaside activities without leaving the city.
9am-10.30pm (Sun-Thu), 9am-5pm (Fri). **FREE**. JW3, NW3 6ET. 020 7433 8988. www.jw3.org.uk

Sunday 23 July

Families Beach Party with Jungle Jam

Join Ilana Banana on JW3's beach for balloon modelling, dancing and more for under-fives.
2pm. **FREE**. JW3, NW3 6ET. www.jw3.org.uk

Wednesday 2 August

Spoken Word Workshop

Taking inspiration from the Amy Winehouse exhibition, the little 'uns can create their own spoken word poems.
10am-12.30pm (ages 7-11), 1.30-4pm (ages 12-16). £5 (adults free). Jewish Museum, NW1 7NB. 020 7284 7384. www.jewishmuseum.org.uk

Sunday 13 August

The Kids' Kitchen

A cooking class for children, where they'll learn how to make a Jewish dessert and try biscuit decorating. Suitable for ages 0-5.
10.30-11.15am & 11.45am-12.30pm. **FREE**. Jewish Museum, NW1 7NB. 020 7284 7384. www.jewishmuseum.org.uk

Wednesday 16 August
Singing and Songwriting Workshop

Young people aged six to 16 are invited to write and perform their own songs.
11am-12.30pm. £5 (adults free). Jewish Museum, NW1 7NB. www.jewishmuseum.org.uk

Wednesday 30 August

Sewing Workshop

Little Hands Design invite youngsters to make their own headscarves.
11am-1pm (ages 6-11), 1.30-3.30pm (ages 12-16). £5 (adults free). Jewish Museum, NW1 7NB. 020 7284 7384. www.jewishmuseum.org.uk

Friday 15 September

Bubba Book Club Launch

A brand new, monthly baby and parent book club.
11.30am. £8. JW3, NW3 6ET. www.jw3.org.uk

FILM

Until Thursday 13 July

UKJF: Alone in Berlin

Vincent Perez's adaptation of Hans Fallada's novel. Following the death of their only son in the war, a married German couple start writing postcards to urge people to take a stand against Hitler and the Nazis.
Times vary. £5-£12. JW3, NW3 6ET. www.jw3.org.uk

Sunday 16 - Thursday 20 July

UKJF: Norman

Richard Gere plays Jewish-American fixer Norman. When his relationship with Israeli prime minister Micha Eshel gets too close for comfort, their friendship threatens to ruin them both: exposing the network of fixers and middlemen woven around powerful people.
Times vary. £4.50-£12. JW3, NW3 6ET. 020 7433 8988. www.jw3.org.uk

Wednesday 19 July

UKJF Film Club: Eva Hesse

In the face of trouble – fleeing Nazi Germany, her mother's suicide and a turbulent relationship – pioneering US artist Eva Hesse found solace in art. Followed by a panel discussion and nibbles.
6.30pm. £13.50-£15. JW3, NW3 6ET. www.jw3.org.uk



TOP PICKS



THEATRE Monday 10 July – Saturday 2 September

Fiddler on the Roof

Joseph Stein's celebrated and much loved musical gets a fresh airing directed by Daniel Evans and starring Omid Djalili as Tevye the poor dairyman. The setting is Imperial Russia, 1905: Tevye and his wife Golde (Tracy-Ann Oberman) have five bold and beautiful daughters, all of whom have dreams far beyond a simple marriage set up by Yente the matchmaker. Watch their story unfold with humour and songs, including the hits 'If I Were a Rich Man', 'Tradition' and 'Matchmaker'.
7.30pm, 2.30pm (various Wed, Thu & Sat: phone to confirm). From £10. Chichester Festival Theatre, PO19 6AP. 012 4378 1312. www.cft.org.uk

MUSIC Tuesday 8 August

NEHH Presents Lemon Bucket Orkestra

Canada's hybrid ensemble, the Lemon Bucket Orkestra, throws together genres such as Balkan, gypsy and punk with traditional klezmer. They started life busking on the streets of Toronto and are now touring the world.
8pm. £12. Summerhall, Edinburgh, EH9 1PL. www.edfringe.com

TALKS Tuesday 11 July

Where Are We Marching? The Future of Protest

A debate to coincide with IWM's People Power: Fighting for Peace exhibition about anti-war protest. Featuring comedian and political satirist Mark Thomas, Jim Waterson (Buzzfeed's political editor), and leading peace protesters Kate Hudson (Campaign for Nuclear Disarmament) and Ben Griffin (Veterans for Peace UK). For more info about this exhibition see Art, p34.
6.30pm. £12, £9 concs. Imperial War Museum, SE1 6HZ. 020 7323 4700. www.iwm.org.uk

EVENTS LONDON

Sunday 23 – Thursday 27 July

UKJF: Churchill

A glimpse at a nail-bitingly crucial stage of World War II – the 48 hours before the D-Day landings in 1944. Starring the Scottish actor Brian Cox as Churchill and Mad Men's John Slattery as Eisenhower.
Times vary. £5-£12. JW3, NW3 6ET. 020 7433 8988. www.jw3.org.uk

UKJF: The Graduate

See Jewish filmmaker Mike Nichols' quintessential coming-of-age drama The Graduate on the big screen once again to celebrate 50 years since its original release in 1967.
Times vary. £4.50-£12. JW3, NW3 6ET. 020 7433 8988. www.jw3.org.uk

Sunday 30 July – Thursday 3 August

UKJF: The Zookeeper's Wife

Niki Caro's latest drama based on the true story of Antonina Zabinska, a zookeeper's wife in Warsaw, 1939, who ended up saving hundreds of Jewish lives from the Nazis.
Times vary. £4.50-£12. JW3, NW3 6ET. 020 7433 8988. www.jw3.org.uk

Sunday 6 August

Kosher Kino: Jewish Cuisine On Film

Tuck into a feast of Jewish films about food: Life and Hummus, The Last Blintz, and Bagels in the Blood. Tickets include a £5 voucher to JW3's restaurant Zest.
6.30pm. £15. JW3, NW3 6ET. 020 7433 8988. www.jw3.org.uk

Sunday 13 August

Oy Vey! The Matinee:

Broadway Danny Rose
Woody Allen's 1984 screwball comedy about a talent agent (played by Allen himself), who gets involved with Mia Farrow's gangster's moll.
2pm. £10. JW3, NW3 6ET. 020 7433 8988. www.jw3.org.uk

Sunday 10 September

Oy Vey! The Matinee: The Jazz Singer

A 1927 movie that marked the movie industry's first 'talkie', starring Al Jolson as an entertainer who defies the traditions of his devout Jewish family.
2pm. £10. JW3, NW3 6ET. www.jw3.org.uk

Monday 11 September

Gray Matter

Historian Dr Herwig Czech introduces this screening of Joe Berlinger's acclaimed documentary about the burial in 2002 of over 700 preserved brains taken from murdered handicapped children at a euthanasia clinic run as part of the Nazi eugenics programme. This event takes place as part of Wiener Library's Science + Suffering series, with an accompanying exhibition.
6.30-8pm. **FREE**. Wiener Library, WC1B 5DP. 020 7636 7247. www.wienerlibrary.co.uk

Monday 11 & Monday 18 September

Holocaust Survivors – Their Experiences on Film

Two documentaries about Holocaust survivors, followed by a Q&A with the survivors themselves. The first will be 84303 (11 Sep), about a Jewish boy born in Łódź, Poland, called Zigi Shipper, who, at only 14, stepped off a cattle truck to Auschwitz-Birkenau. The second (18 Sep) will be Surviving the Holocaust – Freddie Knoller's War. The latter is a frank interview with Knoller, who reveals personal details of being a young Jewish man during World War II.
7.30pm. £16-£20. JW3, NW3 6ET. 020 7433 8988. www.jw3.org.uk

Wednesday 13 September

Jews On the British Screen: The Barber of Stamford Hill

Big-screen version of Ronald Harwood's poignant 1962 drama about a lonely north London barber.
6.30pm. £12. JW3, NW3 6ET. www.jw3.org.uk

BOOKS & POETRY NICOLE KRAUSS



BOOK NOW!

Thursday 31 August

The outstanding New York author Nicole Krauss joins fellow writer AD Miller to discuss her new work. Born in 70s Manhattan to a British Jewish mother and an American Jewish father, Krauss is known for her three wonderful reads – Man Walks into a Room, The History of Love, and Great House – and for spending 10 years married to another critically acclaimed Jewish author, Jonathan Safran Foer. This August Krauss's fourth novel is published. Forest Dark tells the tale of two lost souls who travel to Israel in search of escape and renewal.
7pm. £12-£32, under-25s free. St Jude's, NW11 7AH. 020 3322 8123. www.promsatsjudes.org.uk

MUSIC

Monday 10 July

From Bach to Carlebach

Rabbi Dr Lior Kaminetsky plays virtuoso violin pieces inspired by Bach and based on popular Jewish tunes.
8pm. £10, £5 concs. Woodford Forest United Synagogue, E18 2QZ. 020 8504 1990. www.wfuf.org.uk

Thursday 20 July

Lips Choir

The London-based women's pop choir pay tribute to Amy Winehouse and other powerful female vocalists.
7-8pm. £15 (inc. glass of wine). Jewish Museum, NW1 7NB. 020 7284 7384. www.jewishmuseum.org.uk

Sunday 6 August

Goldene Pave Concert: A Celebration of Yiddish Song

To kick off the Jewish Music Institute's season of summer schools, their Golden Peacock song school faculty will perform a taster concert of things to come. Shura Lipovsky, Rachel Weston,

Lorin Sklamberg and Joseph Finlay will be joined by guest musicians in a set made up from classic and modern Yiddish repertoire, as well as instrumentals.
3-4.30pm. £10. SOAS, Main Building, WC1H 0XG; 020 7898 4307. www.jmi.org.uk

Sunday 6 August & Sunday 3 September

First Sunday Klezmer Session with London Klezmer Quartet

A free monthly jam session led by one of klezmer's hardest-gigging groups, the raucous LKQ. Join or just watch; all skill levels welcome.
8-10.30pm. **FREE**. The Harrison, WC1H 8JF. www.londonklezmerquartet.com

Wednesday 9 August
Klezfest Concert

A performance by both established and up-and-coming musicians from Berlin, London, New York and Brazil, all of whom are taking part in this year's Klezfest summer school

hosted by the Jewish Music Institute. Acts tonight will be: Trio Yas, London Klezmer Quartet, Nicole Borger and the Klezfest Allstars.
7.30-10.30pm. £15. JW3, NW3 6ET. 020 7433 8988. www.jmi.org.uk

Monday 4 September

Yoav Oded Accompanied by Ilan Lazarus

A mixture of Israeli, Ashkenazi and Sephardi songs together with explanations, related anecdotes and stories.
7.30pm. For further info visit www.spiraark.org or phone 020 7794 4655.

Thursday 7 September

Yair Dalal: In Conversation and Concert

The Israeli oud player, violinist and singer with an Iraqi Jewish background talks to musicologist and performer Dr Sara Manasseh about his roots and his work in keeping the Mizrahi and Sephardi musical traditions alive. Followed by a live performance. Hosted in partnership with the Jewish Music Institute and Sephardi Voices UK. Read our interview with Yair Dalal in Sephardi Renaissance, p48.
6-9pm. £20. Jewish Museum, NW1 7NB. 020 7284 7384. www.jewishmuseum.org.uk

Sunday 10 September

Klezmer in the Park – The Bigger Mix

A fun-packed afternoon for all the family hosted by the Jewish Music Institute. With a Community Hub, Kids Zone and a live stage featuring klezmer from a global selection of artists. Highlights include Baladi Blues Reloaded with special guest oud/violin virtuoso Yair Dalal, travelling band The Turbans, and Broadway Chutzpah.
12-6pm. **FREE**. Regent's Park Bandstand, NW1 4NT. www.jmi.org.uk

Wednesday 27
September**Wihan Quartet – Kol Nidrei: Elegy for Pamela**

Prague's Wihan Quartet premièrers specially commissioned work to celebrate the life, achievements and legacy of the late Pamela Majaro who, with her husband Simon, founded the CAVATINA Chamber Music Trust. Followed by canapés and champagne downstairs.

Read more about the event in Music, p30.

1pm. £15. Wigmore Hall, WIU 2BP. <https://wigmore-hall.org.uk>

TALKS

Monday 10 July

Who'll Say Kaddish for Me? The Tragedy of the Jewish Left

Maurice Glasman, a Labour peer, indicates the ways in which the Left became open to antisemitism with the foundation of the State of Israel as a religious state. 8pm. £8 suggested donation. South Hampstead United Synagogue, NW3. www.southhampstead.org

Monday 10 July &
Monday 14 August**Intro Talk: Sephardi Voices**

Hear from Dr Bea Lewkowicz, executive director of Sephardi Voices UK, who'll be discussing the stories, themes and objects in the museum's Sephardi Voices exhibition about 20th-century Sephardi Jews. For more info see Sephardi Renaissance, p52. 2-2.30pm. **FREE.** Jewish Museum, NW1 7NB. www.jewishmuseum.org.uk

Tuesday 11 July

Art Salon: Death

As the annual three-week period of mourning begins in the Jewish calendar, artists Will Jennings, Jacqueline Nicholls and others discuss the Grim Reaper's pervasive influence on our culture. 8pm. £10. JW3, NW3 6ET. 020 7433 8988. www.jw3.org.uk

Where Are We Marching?**The Future of Protest**

See Top Picks for info, p54. 6.30pm. £12, £9 concs. Imperial War Museum, SE1 6HZ. www.iwm.org.uk

Wednesday 12 July

From Nuremberg to the Old Bailey: Memories of Forensic Pathologist Professor A Keith Mant

Professor Tim Mant discusses the work of his father, Professor A Keith Mant, a British forensic pathologist who investigated Nazi doctors suspected of carrying out medical experiments. This event takes place as part of Weiner Library's Science + Suffering series. 6.30-8pm. **FREE.** Wiener Library, WC1B 5DP. 020 7636 7247. www.wienerlibrary.co.uk

Thursday 13 July

The 15th Annual Isaiah Berlin Lecture with Ambassador Daniel Taub

Daniel Taub, the Israeli ambassador to the UK from 2011-15, delivers a talk titled 100 Years On: Lessons from the Balfour Declaration. 8pm. **FREE.** Hampstead United Synagogue, NW6 1AX. <https://myus.theus.org.uk>

Friday 14 July

Yaël Farber on Salomé

South African writer and director Yaël Farber discusses her adaptation of Oscar Wilde's biblical play Salomé, retold with ancient Arabic and Hebrew texts and currently enjoying its European premiere at the National Theatre. 6pm. £5, £4 concs. National Theatre, SE1 9PX. www.nationaltheatre.org.uk

Saturday 15 July

Humans Plan, God Agrees: The Mitzvot – Manmade and God-Given

In this talk professor Benjamin Sommer tackles the tensions and harmony between viewing the mitzvot as written by human beings and viewing them as God-given. 7.30pm. Hendon venue. info@louisjacobs.org

Sunday 16 July

Louis Jacobs 11th Memorial Lecture: What Really Happened at Sinai?

Professor Benjamin Sommer questions the nature of Torah and status of halacha. He'll focus on the significant ambiguities in Exodus 19-20 and how they give rise to an interpretative debate that begins in Deuteronomy 4-5 and continues through midrashic literature, the medieval commentators and into Chasidism and modern Jewish thought. 7.30pm. Hendon venue. info@louisjacobs.org

Tuesday 18 July

Treasures of the Jewish Museum: A History of British Jews

Discover the history of British Jews from medieval times to the present day. Get up close and personal with 10 objects from the museum's 30,000-strong (and counting) collection. 7pm. Phone for prices. Jewish Museum, NW1 7NB. 020 8922 2908. www.jewishmuseum.org.uk

Wednesday 26 July

From Revolution to Putin, 1017-2017

William Tyler MBE presents a rundown of the century since the Russian Revolution. The

TALKS
THE WOMEN
WHO FLEW
FOR HITLER

Tuesday 26 September

Historian Clare Mulley unveils the stories of the two female German test pilots who flew for the Fuhrer. Hannah Reitsch, who tried to save Hitler's life in the last days of April 1945, and Melitta von Stauffenberg, who hid her Jewishness and made a famous assassination attempt on Hitler's life. 2pm. £16-£20. JW3, NW3 6ET. 020 7433 8988. www.jw3.org.uk

country has yet to find a way towards a Western-style democracy and, moreover, Putin's Russia appears in many ways to have similar autocratic trappings to that of the former tsarist state. 10.45am. £35-£40. JW3, NW3 6ET. www.jw3.org.uk

Wednesday 2 August &
Wednesday 6 September**Curator's Talk:****Amy Winehouse**

Join one of the Jewish Museum's curators to discover more about the themes, stories and objects in the museum's Amy Winehouse exhibition, A Family Portrait, about the life and works of the late Jewish singer. 2-2.30pm. Free with museum adm. Jewish Museum, NW1 7NB. www.jewishmuseum.org.uk

Thursday 7 September

Heydrich: Nazi Devil Incarnate

William Tyler MBE leads this seminar about Reinhard Heydrich, who most believe was the very personification of Nazi evil. Heydrich was the head of the Gestapo and the main architect of the Holocaust. 10.45am. £35-£40. JW3, NW3 6ET. 020 7433 8988. www.jw3.org.uk

BOOK
NOW!Tuesday 12
September**More Jewish Memories of Golders Green**

Pam Fox delves into the history of the Jewish communities of Golders Green. Told through amusing anecdotal stories that brings to life the history and growth of Jewish settlement in the north London area. 2pm. £16-£20. JW3, NW3 6ET. www.jw3.org.uk

Confessions of a Rabbi

Rabbi Jonathan Romain shares insights into synagogue life. From ethical dilemmas to funerals that go wrong and hijacked weddings. 7.30pm. £16-£20. JW3, NW3 6ET. www.jw3.org.uk

Thursday 14 September

Tattooed Notes with Henry Hate

To coincide with the museum's Amy Winehouse exhibition, the late singer's friend and tattoo artist Henry Hate will talk about his friendship with Amy and the tattoos he designed for her. Hate will be joined by guitarists Matt Jones from Beady Eye and Rob Holliday, who has worked with The Prodigy, Marilyn Manson and more. 7-8pm. £12 (inc. glass of wine). Jewish Museum, NW1 7NB. 020 7284 7384. www.jewishmuseum.org.uk

Tuesday 19 September

Ruthless Science: The Mindset of Nazi Medical Researchers

Wellcome Trust Research Professor Paul Weindling uses collective biographical analysis and perpetrator statements made during interrogations and post-war trials to offer a greater insight into the mentalities of the Nazi doctors conducting medical experiments during World War II. This event takes place as part of Wiener Library's Science + Suffering series, for which there is an accompanying exhibition. 6.30-8pm. **FREE.** Wiener Library, WC1B 5DP. 020 7636 7247. www.wienerlibrary.co.uk

The Seven Deadly Sins: A Guide for the Conflicted

Renowned historian Ronnie Landau looks at the role the 'Seven Deadly Sins' has played in society over the past 2,500 years. 7.30pm. £16-£20. JW3, NW3 6ET. 020 7433 8988. www.jw3.org.uk

Sunday 24 September

Right-Wing Populism: Bad for the Jews?

Brett Wigdortz OBE considers the recent rise of right-wing populism and whether or not this is likely to be bad for Jews. 7.30pm. £16-£20. JW3, NW3 6ET. 020 7433 8988. www.jw3.org.uk

Tuesday 26 September

The Women Who Flew for Hitler

For info see Book Now, p56. 2pm. £16-£20. JW3, NW3 6ET. 020 7433 8988. www.jw3.org.uk

Survivor Speaks: Germany

Holocaust survivor Anita Lasker-Wallfisch, who was part of the women's orchestra in Auschwitz, will be in conversation with the German ambassador. 7.30pm. £10. JW3, NW3 6ET. 020 7433 8988. www.jw3.org.uk

Wednesday 27 September

You and Yours

The final of Angela Gluck's lectures in which she considers Jewish approaches to different types of relationships, drawing from texts, images and film clips. 10am. £16-£20. JW3, NW3 6ET. 020 7433 8988. www.jw3.org.uk

THEATRE

Until Saturday 15 July

Salomé

Award-winning South African writer and director Yaël Farber retells Oscar Wilde's infamous biblical play Salomé with ancient Arabic and Hebrew texts. The urgent, almost hypnotic production places Salomé in the middle of a revolution and explores the roles of women and the oppressed in history, as well as the connections between religious and political uprising. 7.30pm, 2pm (1, 5, 15 Jul). £15-£50. National Theatre, SE1 9PX. 020 7452 3000. www.nationaltheatre.org.uk

The Girls

Tim Firth and Gary Barlow's stage musical of Calendar Girls, which tells the true story of members of a Yorkshire branch of the Women's Institute who had the idea of posing for a nude calendar to raise money for Leukaemia Research, when the

husband of one of the girls became ill and died from the disease.

Listen to our interview with the only Jewish 'girl' in the production, Debbie Chazen, on JR OutLoud. 7.30pm (Tue-Sat), 2.30pm (Thu & Sat, plus Tue from 25 Apr). £29.50-£69.50. Phoenix Theatre, WC2H 0JP. 0844 871 7627. www.phoenixtheatrelondon.co.uk

Until Saturday 19 August

Angels in America

A new staging of Tony Kushner's multi-award-winning, two-part play, directed by Olivier and Tony Award-winning director Marianne Elliott (War Horse). Featuring Jewish themes and central characters, Angels in America tackles the AIDS crisis and conservative Reagan administration of the mid-80s. It's worth noting that part one is roughly three hours and 30 minutes, with two 15-minute intervals, and part two is roughly four hours, with two 15-minute intervals. *Ballots for £20 tickets will run until 26 July.* 1pm & 7pm. £65-£130 (limited availability). National Theatre, SE1 9PX. www.nationaltheatre.org.uk

Until Saturday 27
January 2018**An American in Paris**

A new musical based on the 1951 film, featuring iconic songs by George and Ira Gershwin, together with George Gershwin's Concerto in F and 'An American in Paris' itself. Jerry Mulligan, an American GI pursuing his dream to make it as a painter, and young dancer Lise meet in post-war Paris, a city newly alive with hope and possibility in the aftermath of war. 7.30pm (Mon-Sat), 2pm (Sat, plus Wed from 29 Mar). £17.50-£125. Dominion Theatre, W1T 7AQ. 0845 200 7982. www.anamericaninparis.themusical.co.uk

Wednesday 19 &
Thursday 20 July**The Merchant of Venice**

The Welsh National Opera presents the UK premiere of André Tchaikowsky's Merchant. The late Polish pianist and composer began writing this little-known opera in 1968 and didn't finish it until 1982,

WALKS QUEER JEWISH
CAMDEN WALKING TOUR

Saturday 23 July

To mark the 50th anniversary of the partial decriminalisation of homosexuality in England and Wales in 1967, Queer Tours of London will be leading walkers through Camden's LGBTQ+ Jewish history. Featuring the involvement that Jewish people had in 'Lesbians and Gays Support the Miners', 'Lesbians and Gays Support the Migrants' and the Black Cap Campaign to reopen a Camden pub. 11am-1pm. £15 (inc. entry to museum). Jewish Museum, NW1 7NB. 020 7284 7384. www.jewishmuseum.org.uk

Until Saturday 27
January 2018**An American in Paris**

A new musical based on the 1951 film, featuring iconic songs by George and Ira Gershwin, together with George Gershwin's Concerto in F and 'An American in Paris' itself. Jerry Mulligan, an American GI pursuing his dream to make it as a painter, and young dancer Lise meet in post-war Paris, a city newly alive with hope and possibility in the aftermath of war.

Tuesday 5 – Saturday
23 September**Oslo**

Bartlett Sher's production of this darkly funny political thriller by playwright JT Rogers sets a deeply personal story against an epic historical landscape. Oslo tells the true story of two maverick Norwegian diplomats who coordinated top secret talks and inspired seemingly impossible friendships, leading to the groundbreaking Oslo Peace Accords. **Read more about Oslo in Theatre, p26.** 7.30pm, 2pm (Thu & Sat only; plus 20 Sep). £15-£65. National Theatre, SE1 9PX. 020 7452 3000. www.nationaltheatre.org.uk

Tuesday 12 – Saturday
16 September**Hofesh Shechter Company – Grand Finale**

Contemporary Israeli dancer and choreographer Hofesh Shechter returns to London with another bold work. Grand Finale presents Shechter's vision of a world in free fall, where emotions spiral as humanity catapults towards the abyss. Ten dancers share the stage with musicians, playing an original score along with Shechter's trademark cinematic electronic sounds and vocal chants.

Read more about Shechter in Dance, p28.

7.30pm. £12-£32. Sadler's Wells Theatre, EC1R 4TN. www.sadlerswells.com

WALKS

Monday 17 July

Old Jewish Quarter

An enjoyable and informative guided tour of the Old Jewish Quarter in the East End. Learn the stories of people and places as you walk the historic narrow alleyways and backstreets and explore the rich heritage of the Jewish community. Ticket price includes admission to Bevis Marks, Britain's oldest synagogue. 10.30am. £19. East London meeting point. 020 7433 8988. www.jw3.org.uk

Saturday 23 July

Queer Jewish Camden Walking Tour

See Book Now for info, p57. 11am-1pm. £15 (inc. entry to museum). Jewish Museum, NW1 7NB. www.jewishmuseum.org.uk

Sunday 30 July

At Home with the Rothschilds

Join historian, author and popular prize-winning Blue Badge Guide Rachel Kolsky to get a unique insight into the lives of the famously wealthy Rothschild family. 2.30pm. Phone for prices. South Hampstead United Synagogue, NW3. www.southhampstead.org

EVENTS LONDON

Sunday 6 August

An East End Village: Mile End and Stepney Walking Tour

A walk around London's famous East End to discover its Jewish roots. En route you'll visit two historic Sephardi cemeteries, Stepney Jewish School, Rothschild Dwellings, the Jewish Anarchist Club and so much more.

11am-1pm. £15. Mile End (phone for meeting point). 020 7284 7384. www.jewishmuseum.org.uk

Sunday 17 September

Literary Highgate

Explore the atmospheric village of Highgate and its many literary roots, following in the footsteps of Charles Dickens, David Copperfield, Samuel Taylor Coleridge and more.

11am. £15. North London meeting point. 020 7433 8988. www.jw3.org.uk

Sunday 24 September

Jewish Stokeley Walking Tour

Learn all about early Jewish migration from the East End to north London.

11am-1pm. £15. Stoke Newington meeting point. www.jewishmuseum.org.uk

Tuesday 26 September

Willesden Jewish Cemetery

A stroll through the 140-year-old cemetery to visit the graves of note.

10.30am. £15. North London meeting point. www.jw3.org.uk

WORKSHOPS

Monday 31 July – Thursday 17 August

Intensive Summer Evening Hebrew Ulpan
A friendly Hebrew course. 6.45-9.45pm (Mon-Thu only). £500 (three weeks), £380 (two weeks). Central Synagogue, W1W 6NW. www.spiroark.org

Sunday 6 – Friday 11 August

Golden Peacock

A week-long course presented by the Jewish Music Institute covering everything you need to know about Yiddish culture, language and song. 8am-5pm. £150-£225. SOAS, Main Building, WCIH OXG. 020 7898 430. www.jmi.org.uk

Klezfest

Take a five-day course in klezmer this August at the Jewish Music Institute's annual summer school. Special guest lecturers have been called in to teach the history, melodies, ornamentation and dances of klezmer. Featuring Ilana Cravitz, Frank London, Guy Schalom and many more. Participants will delve into improv techniques, interpret scores, jam and play live. 10am-5pm. £150-£225. SOAS, Main Building, WCIH OXG; www.jmi.org.uk

Ot Azoy!

The Jewish Music Institute's annual summer course in all things Yiddish. People of all ages are invited to learn about the Yiddish language, songs and culture in an intensive week-long series of classes. 9.30am-5pm. £150-£235. SOAS, Main Building, WCIH OXG; 020 7898 4307. www.jmi.org.uk

Monday 7 – Friday 11 August

Tants, Tants, Tants!
Expert Yiddish dance teacher Guy Schalom, of Baladi Blues fame, leads this week-long klezmer dance party. Featuring circle, line, couple and square dances from Jewish Eastern Europe and beyond, with a live band playing at each session. 10am-5pm. £150-£200. SOAS, Main Building, WCIH OXG; 020 7898 4307. www.jmi.org.uk

Monday 4 – Monday 25 September

Adult Stories in the Bible

A four-week course that looks in depth at a different disturbing yet compelling narrative about subjects including incest, adultery, prostitution and rape – all this is in the Tanakh. 10.30am. £16-£20. JW3, NW3 6ET. 020 7433 8988. www.jw3.org.uk

Monday 11 September

Yair Dalal Masterclass
The Israeli oud player, violinist and singer with an Iraqi Jewish background leads this workshop about the history and themes of traditional Mizrahi and Sephardi music. Hosted by the Jewish Music Institute. Read our interview with Yair Dalal in Sephardi Renaissance, p48. Phone for times and prices. SOAS, Main Building, WCIH OXG; 020 7898 4307. www.jmi.org.uk

EVENTS NATIONAL

BRISTOL

THEATRE

Tuesday 19 – Saturday 23 September

The Addams Family
A musical comedy from an all-Jewish team, based on the characters created by Charles Addams in his Addams Family cartoons, which depict a ghoulish American family. The musical, which is the first stage show about the characters, is based on the cartoons rather than the screen characters. 7.30pm (except Fri), 2.30pm (Wed & Sat only), 5pm & 8.30pm (Fri). £20-£51.40. Bristol Hippodrome, BSI 4UZ. www.theaddamsfamily.co.uk

CAMBRIDGESHIRE

THEATRE

Thursday 20 – Friday 21 July

And Here I Am
See Don't Miss for info (right). 7.45pm. £8, £6 concs. ADC Theatre, Cambridge, CB5 8AS. www.thenorthwall.com

DEVON

THEATRE

Friday 14 – Saturday 15 July

And Here I Am
See Don't Miss for info (right). 7.30pm. £8. The Bike Shed Theatre, Exeter, EX4 3AT. www.bikeshedtheatre.co.uk

GREATER MANCHESTER

THEATRE

Monday 10 – Tuesday 11 July

SHUBBAK FESTIVAL: And Here I Am
See Don't Miss for info (above). 8pm. £12, £10 concs. The Lowry, Salford, M50 3AZ. www.thelowry.com

Tuesday 11 – Saturday 15 July

The Red Shoes
Matthew Bourne's eagerly anticipated ballet based on the 1948 Michael Powell and Emeric Pressburger film, the story of a ballerina forced to choose

between ambition and love. Pressburger was a Hungarian Jew who fled Europe as the Nazis rose to power and the music for the film – which is also the score for the ballet – is by another famous Jewish creative, Bernard Herrmann, a significant film composer from the golden age of Hollywood. 7.30pm, 2pm (Sat & Thu only). £28.50-£95.50. The Lowry, Salford, M50 3AZ. 084 3208 6000. <http://new-adventures.net/the-red-shoes>

Tuesday 29 August – Saturday 9 September

The Addams Family
See Bristol listing for info (left). 7.30pm, 2pm (Wed, Sat & Sun only). £18-£51. The Lowry, Salford, M50 3AZ. www.theaddamsfamily.co.uk

WALKS

Sunday 16 & Sunday 30 July; Sunday 13 & Sunday 20 August; Sunday 10 September

Heritage Walk
In the 19th century Manchester's Jewish community settled in areas close to Victoria Station (Strangeways, Red Bank and Lower Cheetham). Whilst the community has now moved out to the city suburbs, evidence of the city's first Jewish communities still exist. Starting at the museum, walkers will head round the streets of lower Cheetham, where Manchester's Jewish community first began. 1-3pm. £7. Manchester Jewish Museum, M8 8LW. 084 3208 0500. www.manchesterjewishmuseum.com

HAMPSHIRE

THEATRE

Tuesday 18 – Saturday 29 July

The Addams Family
See Bristol listing for info (above). 7.30pm, 2pm (Thu, Sat & Sun only). £21.50-£39.50. Mayflower Theatre, Southampton, SO15 1GE. www.theaddamsfamily.co.uk

THEATRE AND HERE I AM



Various dates from Monday 10 – Saturday 22 July

A dark, political, one-man show about a boy's coming of age in one of the world's most troubled conflict zones. And Here I Am combines fact, fantasy, tragedy and comedy to chart the intimate truths of the show's freedom fighter-turned-actor star Ahmed Tobasi's personal odyssey, from his birth in a Palestinian refugee camp to becoming an artist in Norway. Times and prices vary. Touring to (in date order) Greater Manchester, Merseyside, Devon, Scotland, Oxfordshire, Cambridgeshire and Suffolk. See individual listings for further info..

HERTFORDSHIRE

TALKS

Tuesday 5 September

The Power of Monuments
A talk by Barny Nemko for the Herts & Middx branch of the Jewish Historical Society of England. 8-9pm. £3. Allum Lane Community Centre, Elstree, WD6 3PJ. <https://jhse.org>

KENT

FAMILY

Friday 8 - Sunday 10 September

Sadeh Warming Weekend
As the Jewish year draws to a close, celebrate the harvest and your faith. There will be food, farming, fermenting, music, storytelling and much more. 7pm. £48.38-£69.62. Sadeh and Skeet Hill House, Orpington, BR6 7QD. <http://sadehfarm.co.uk>

MUSIC

Wednesday 19 July

London Klezmer Quartet
See London listing for info, p55. 7pm. £15. Owletts, Cobham, DA12 3AP. www.londonklezmerquartet.com

MERSEYSIDE

THEATRE

Wednesday 12 July

SHUBBAK FESTIVAL: And Here I Am
See Don't Miss for info (above). 8pm. £12, £10 concs. Unity Theatre, Liverpool, L1 9BG. www.unitytheatre.liverpool.co.uk

WORKSHOPS

Until Thursday 28 September

Israeli Dancing
A weekly workshop in Israeli dance traditions, taking place every Thursday. 7.30-9pm. £5. Jewish Community Centre, King David Campus, Liverpool, L15 6WU. www.liverpooljewish.co.uk

MIDLANDS

THEATRE

Wednesday 19 – Saturday 22 July

The Red Shoes
See Greater Manchester listing for info (left). 7.30pm, 2pm (Wed & Thu only). From £19.50. Birmingham Hippodrome, B5 4TB. <http://new-adventures.net/the-red-shoes>

OXFORDSHIRE

THEATRE

Wednesday 19 July

And Here I Am
See Don't Miss for details (left). 8pm. £14, £12 concs. North Wall Arts Centre, Oxford, OX2 7JN. www.thenorthwall.com

SCOTLAND

COMEDY

Wednesday 2 – Monday 28 August

Daniel Cainer's More Gefilte Fish and Chips
The all-singing, all-joking comedian plays a 'greatest hits' set and weaving in some new material. 12-1pm. £10. Underbelly, Edinburgh, EH1. www.edfringe.com

Thursday 3 – Sunday 27 August

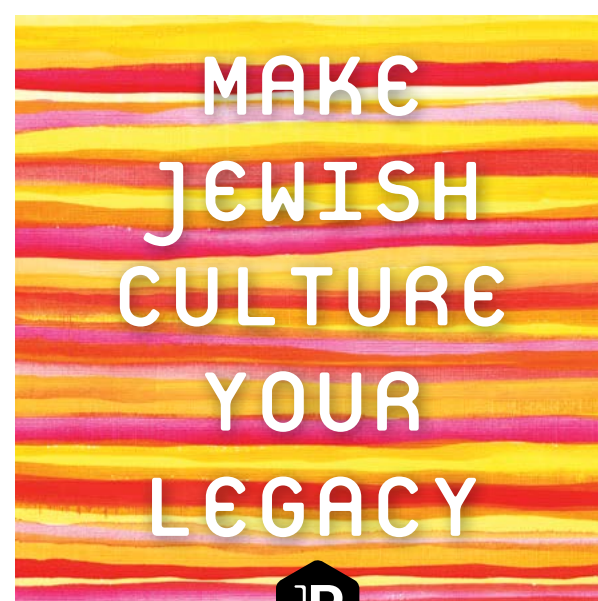
Ivor Dembina – Show
Truthful stand-up, funny stories and some good jokes from the Jewish comedian. 7.15pm. FREE. The Counting House, Edinburgh, EH8 9DD. www.edfringe.com

Friday 4 – Sunday 27 August

Lewis Schaffer – Unopened Letters from My Mother
The New York Jewish comic, who now lives in London, reads letters from his mother before she died. 8.30pm (except Sundays). FREE. The Lounge, Edinburgh, EH8 9DD. www.edfringe.com

Monday 14 – Tuesday 15 August

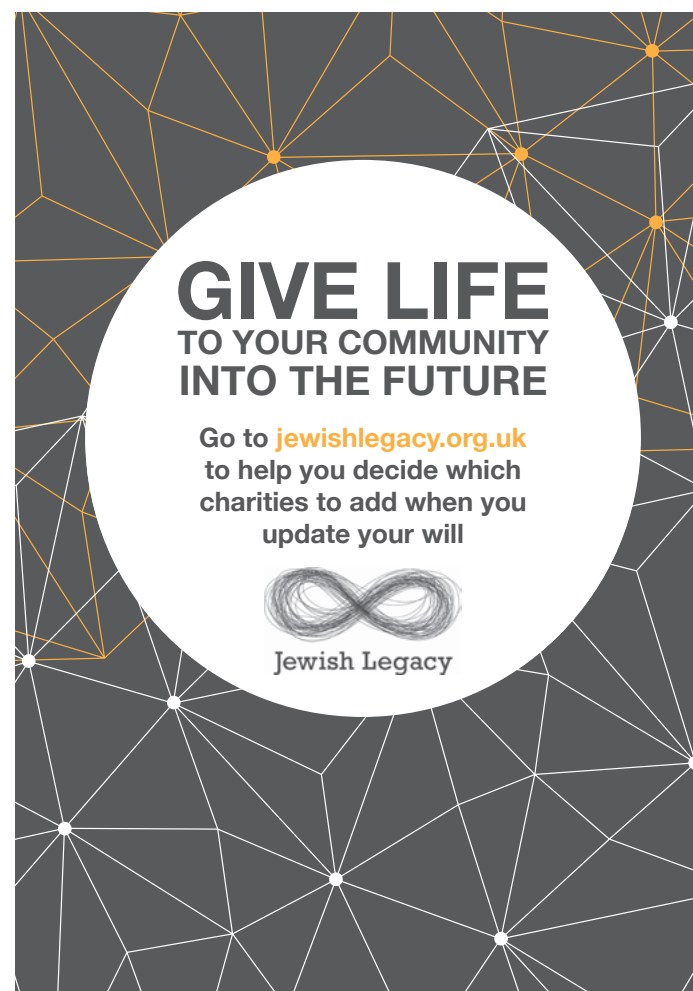
2 Religions 1 Comedy Show
Scouse Jew Henry Churniavsky takes the audience on a journey of Jewish life in his show, Aaaaah the Growing Pains of a Neurotic Jew. Then Sikh Indian Joe Bains presents The Confused Sikh Who Loves Curried Mustard, a set about growing up in India and struggling with Western culture. 1.30pm. FREE. Laughing Horse @ The Pear Tree, Edinburgh, EH8 9DD. www.edfringe.com



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CHARITY NUMBER: 1152871



Thursday 17 – Sunday
27 August

Boycotted: Comedy from Israel

A rabbi, a Yemenite and a self-loving Jew walk onto the stage. Want to see how the joke ends? Go and see Shahar Hason, David Kilimnick and Yohay Sponder just after midnight as they present the funny side of life in Israel. 12.30am (except Fri). **FREE**. Laughing Horse @ Vic St Coffee Co, Edinburgh, EH1 2EX. www.edfringe.com

FAMILY

Tuesday 8 – Thursday
10 August

Interactive Exhibition

The International Shalom Festival presents a slice of Jewish and Israeli culture. Over three days visitors can experience Druze cooking, practise Hebrew and Arabic, try on Maskit fashion, learn Sufi dancing and hear from Jewish and Arab Israelis about real examples of coexistence. 11am. Pay what you want on the door. Drummond Community High School, Edinburgh, EH7 4BS. www.edfringe.com

Sunday 13 August

Festival Open Day

The Edinburgh Hebrew Congregation welcomes visitors to the Festival Fringe with a showcase of performers who will be

presenting works with a Jewish element during the festival. David Neville will appear in conversation with the artists, and there will also be an exhibition about the history of the Jewish community in Scotland. 12.30-3.30pm. Donation. Edinburgh Hebrew Congregation, Edinburgh, EH16 5AB. www.ehcong.com

MUSIC

Tuesday 8 August

NEHH Presents Lemon Bucket Orkestra

See Top Picks for info, p54. 8pm. £12. Summerhall, Edinburgh, EH9 1PL. www.edfringe.com

Thursday 10 August

Gala Concert

A showcase of Israeli talent, featuring Jamaya, who combine a modern beat with traditional jazz. Plus Ethiopian singer Meskie Shibru and Hadar Galron. 7pm. £14.50, £10 concs, £8 NUS. Drummond Community High School, Edinburgh, EH7 4BS. www.edfringe.com

THEATRE

Monday 17 – Tuesday
18 July

And Here I Am

See Don't Miss for details, p59. Phone for times and prices. Assembly Rooms, Edinburgh, EH2 2LR. www.assemblyroomsedinburgh.co.uk

Wednesday 2 – Sunday
27 August

Love, Bombs and Apples

Award-winning playwright Hassan Abdulrazzak presents a one-man play that highlights the problems in today's multicultural landscape, using comedy to tackle issues facing the Arab and Muslim communities across the world. 1.30pm (except Mon). £12, £10 concs. Summerhall, Edinburgh, EH9 1PL. www.edfringe.com

Wednesday 2 – Sunday
13 & Tuesday 15 –
Monday 28 August

Knock Knock

Niv Petel explores the effects of National Service on a single mother and her son in Israel. Knock Knock is inspired by real children who are destined to be soldiers and their parents, who know that one day a knock on the front door might change their lives forever. 7.30pm. £8.50-9.50, £7.50-8.50 concs. C Primo, EH2 3JP. www.edfringe.com

Saturday 5 – Sunday 13
& Tuesday 15 – Saturday
26 August

Conspiracy Theory:

A Lizard's Tale

From 9/11 to shape-shifting lizards and Holocaust denial, Marlon Solomon examines why conspiracy theories are more popular than ever and how fake news gives fresh currency to ancient slander. 3.45pm. **FREE**. Bar Bados Complex, Edinburgh, EH1 1JW. www.edfringe.com

Tuesday 15 – Sunday 20
& Tuesday 22 – Sunday
27 August

The Flying Lovers of Vitebsk

Daniel Jamieson's The Flying Lovers of Vitebsk follows the story of a young couple, Marc and Bella Chagall, as they navigate the Pogroms, the Russian Revolution, and each other. Times vary. £21.50, £16.50 concs, £9.50 unemployed. Traverse Theatre, Edinburgh, EH1 2ED. www.edfringe.com

Monday 21 – Sunday
27 August

Golem

A moving story of the original Frankenstein, laced with human poignancy and chasidic humour. Richard Waring tells a fable with contemporary resonance. 8.20pm. £10, £8 concs. Sweet Grassmarket, Edinburgh, EH1 2HS. www.edfringe.com

SUFFOLK

THEATRE

Saturday 22 July

And Here I Am

See Don't Miss for info, p59. 7.30pm. £10. The Cut, Halesworth, IP19 8BY. <http://newcut.org>

SURREY

THEATRE

Tuesday 19 – Saturday
23 September

The Addams Family

See Bristol listing for info, p59. 7.30pm (except Fri), 2.30pm (Wed & Sat only), 5pm & 8.30pm (Fri). £17.90-£49.90. New Victoria Theatre, Woking, GU21 6GQ. www.theaddamsfamily.co.uk

SUSSEX

THEATRE

Monday 10 July –
Saturday 2 September

Fiddler on the Roof

See Top Picks for info, p54. 7.30pm, 2.30pm (various Wed, Thu & Sat: phone to confirm). From £10. Chichester Festival Theatre, PO19 6AP. 012 4378 1312. www.cft.org.uk

WORKSHOPS

Until Tuesday
26 September

Chutzpah Choir

A Yiddish singing class led by Polina Shepherd on most Tuesdays. Phone to confirm. 11am-1pm. Hove (contact for exact venue details). 012 7347 4795. chutzpahchoir@gmail.com

Until Tuesday
26 September

Israeli Dancing

A weekly, Tuesday Israeli dance class. 7.45-9.45pm. Phone for prices. Ralli Hall, Hove, BN3 3TH. 012 7368 8538.

WALES

THEATRE

Tuesday 1 – Saturday 12
August

The Addams Family

See Bristol listing for info, p59. 7.30pm, 2.30pm (Thu, Sat, Sun & Wed 9 only). £18-£51. Wales Millennium Centre, Cardiff, CF10 5AL. www.theaddamsfamily.co.uk

YORKSHIRE

FAMILY

Wednesday 19 July

Helen Cowan: A Life in Music

An exploration of the ways that music can enhance the lives of children. 7.30pm. £3. Kingfield Synagogue, Sheffield, S11 8UX. sheffieldsjcc@gmail.com

TALKS

Monday 4 September

Jewish Involvement in the Russian Revolution

A lecture by Dr Lara Croft. 8-9pm. Phone for prices. United Hebrew Congregation Synagogue, Leeds, LS17 8DW. 011 3318 6403. <https://jhse.org>

THEATRE

Tuesday 12 – Saturday
16 September

The Addams Family

See Bristol listing for info, p59. 7.45pm (except Fri), 2pm (Thu), 5pm & 8.30pm (Fri). £30-£38. Lyceum Theatre, Sheffield, S1 1DA. www.theaddamsfamily.co.uk

WALKS

Sunday 3 September

Chapeltown Jewish

Heritage Tour Leeds

Led by Nigel Grizzard. 11am. Contact for further details nearer the time. bradfordjewish@gmail.com

Thursday 14 September

Heritage Tour York

Led by Nigel Grizzard. 11am. Contact for further details nearer the time. bradfordjewish@gmail.com

Sunday 17 September

Heritage Tour Bradford

Led by Nigel Grizzard. 11am. Contact for further details nearer the time. bradfordjewish@gmail.com

Ben Uri

Art Out of the Bloodlands: A Century of Polish Artists in Britain

The second exhibition in Ben Uri's series on refugee and migrant artists, highlighting the Polish contribution in Britain over the last century. This focus is particularly apt as the community is the largest migrant group in Britain. Featuring paintings, posters, prints, drawings, cartoons, book illustrations, film and sculptures that explore issues of identity and migration, whilst intersecting with formal art historical developments. Until 17 September

Using Art Differently:

A Wellbeing Exhibition

See website for details nearer the time. 26 September – 15 October NW8 ORH. 020 7604 3991. www.benuri.org.uk

Charles Dickens
Museum

Restless Shadow: Dickens the Campaigner

An exploration of Dickens' lesser-known activities as a social campaigner. The 19th-century novelist addressed social ills in his fiction but was also a journalist and activist who boldly and imaginatively campaigned to improve the lives of the most desperate and overlooked in Victorian society. Until 29 October WCIN 2LX. 020 7405 2127. <https://dickensmuseum.com>

Etz Chayim Gallery

Artwork by Roy Rodgers and Cheryl Gould

Paintings, prints and sculptures. Until 30 July

Helen Fletcher

A collection of work created using an unusual combination of drawings, stitching and video. 11 September – 22 October Viewing by appointment: caroleannek17@gmail.com. Northwood & Pinner Liberal Synagogue, HA6 3AA. www.npls.org.uk/etzchayim.htm

WIENER LIBRARY SCIENCE + SUFFERING VICTIMS AND PERPETRATORS OF NAZI HUMAN EXPERIMENTATION



Until 29 September

Through portraits of victims and perpetrators, and based on the ground-breaking research of Wellcome Trust professor at Oxford Brookes University, Paul Weindling, this exhibition explores the legacy of medical research and experiments conducted on human beings during the Nazi period and its impact on bioethics today. WCIB 5DP. 020 7636 7247. www.wienerlibrary.co.uk

Imperial War Museum

People Power: Fighting for Peace

Take a journey from World War I to the present day, exploring along the way how peace movements have influenced perceptions of war and conflict. Read more about People Power in Art, p34. Until 28 August SE1 6HZ. 020 7323 4700. www.iwm.org.uk

Jewish Museum

Sephardi Voices: Jews from North Africa, the Middle East and Iran

A collection of video stories about 20th-century Sephardi Jews to offer visitors to the exhibition an insight into the experiences of Jewish immigrants to the UK from Egypt, Lebanon, Sudan and beyond. Until 7 September

Amy Winehouse: A Family Portrait

An intimate portrait of the internationally renowned, respected and gifted soul musician, who died in her

home in Camden from alcohol intoxication in 2011, aged 27. This exhibition has spent the last few years touring, but now comes home once again to the Jewish Museum London. Curated with help from Amy's brother Alex, and includes a selection of Amy's belongings, such as her guitar, record collection and striking outfits. Until 24 September NW1 7NB. 020 7284 7384. www.jewishmuseum.org.uk

National Gallery

Rubens and Rembrandt

Compare the work of Peter Paul Rubens and Rembrandt van Rijn, two of the most revered artists of Northern Europe, as their work sits side by side in this exhibition. Until 16 July WC2N 5DN. 020 7747 2885. www.nationalgallery.org.uk

National Portrait Gallery

First World War Poets

A display to mark the centenary of World War I, featuring portraits of

soldier-poets, such as Isaac Rosenberg, alongside non-combatants whose experience of the war was very different. From poems written in the trenches to elegies for the dead, these poets commemorate the Great War. Until 1 October WC2H 0HE. 020 7306 0055. www.npg.org.uk

Royal Academy of Art

Leonard Rosoman RA: Artist and Illustrator

Paintings, posters, watercolours and books illustrated by Leonard Rosoman. Born in London and raised in Peterborough, Rosoman taught at the Reimann School – a Berlin art school that had to relocate to London in 1937 following persecution from the Nazis – before becoming a firefighter during the Battle of Britain and the Blitz. Much of Rosoman's work depicts his time as a firefighter during these times, as well as the rest of his career, in which he illustrated books on firefighting and served

as a captain in the Royal Marines, before returning to art teaching. Rosoman is also responsible for painting the ceiling of the chapel at Lambeth Palace. Until 28 July W1J 0BD. www.royalacademy.org.uk

Tate Britain

Queer British Art 1861-1967

Featuring works from 1861-1967 relating to LGBTQ+ identities, this Tate Britain show marks the 50th anniversary of the partial decriminalisation of male homosexuality in England. With paintings, drawings, personal photographs and film from artists such as Simeon Solomon, Dora Carrington, Claude Cahun and David Hockney. Read more about Queer British Art on p32. Until 1 October

Rachel Whiteread

A comprehensive exhibition of work – featuring some previously unseen pieces – by the Turner Prize-winning British sculptor Rachel Whiteread. Her portfolio includes the Judenplatz Holocaust Memorial in Vienna: it is cast in concrete and depicts a bunker made up of thousands of books. 12 September – 21 January SWIP 4RG. www.tate.org.uk

Tate Modern

Fahrelnissa Zeid

Vibrant, avant-garde pieces by Turkish artist Fahrelnissa Zeid that connect Islamic, Byzantine, Arab and Persian influences and fuse them with European approaches to abstraction. Until 8 October SE1 9TG. www.tate.org.uk

Wiener Library

Science + Suffering: Victims and Perpetrators of Nazi Human Experimentation

See Don't Miss for details, p62. Until 29 September WCIB 5DP. 020 7636 7247. www.wienerlibrary.co.uk

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CAMBRIDGESHIRE

Cambridge University Library

Discarded History: The Genizah of Medieval Cairo

Treasures from the world's largest collection of medieval Jewish manuscripts, chronicling 1,000 years of history in Old Cairo. Featuring the earliest-known example of a Jewish engagement deed (Shtar Shiddukhin, from 1119) and a Bible from 9th century Iran.

Read more about the exhibition in *Sephardi Renaissance*, p50.

Until 28 October
CB3 9DR. 012 2333 3000.
www.lib.cam.ac.uk

GREATER MANCHESTER

Imperial War Museum

North, Manchester

Wyndham Lewis: Life, Art, War

The largest UK retrospective of work by the late British artist Wyndham Lewis. Marking 100 years since his first commission as a war artist in 1917, as well as 60 years since he died, the exhibition comprises artworks, books, journals and pamphlets that explore life in the early 20th century.

Until 1 January 2018
M17 1TZ. 016 1836 4000.
www.iwm.org.uk

MERSEYSIDE

Tate Liverpool

Portraying a Nation: Germany 1919-1933

A selection of intimate portraits of ordinary people made during Germany's interwar years by painter Otto Dix and photographer August Sander – two artists whose works document the radical extremes of the country in this period.

Until 15 October

Artist Rooms: Roy Lichtenstein in Focus

See Book Now for info (above)
22 September 2017 – 10 June 2018
L3 4BB. 015 1702 7400.
www.tate.org.uk

TATE LIVERPOOL
ARTIST ROOMS: ROY LICHTENSTEIN IN FOCUS

BOOK NOW!

22 September 2017 – 10 June 2018

A body of work by one of the greatest American Jewish pop artists of the 20th century, Roy Lichtenstein. Born in Manhattan in 1923 to an upper-middle-class Jewish family, he went on to become a pioneer of the pop art movement of the 60s, alongside the likes of Andy Warhol and James Rosenquist. This exhibition features more than 20 paintings spanning Lichtenstein's career from the 60s to the 90s.

L3 4BB. 015 1702 7400. www.tate.org.uk

EUROPE
AUSTRIA

Museum Dorotheergasse, Vienna

Trude und Elvis: Wien, Memphis and Hollywood

Trude Forsher was born into a Viennese Jewish family. In August 1938 she managed to escape the Nazi terror along with her family and wound up in Hollywood, where she became a secretary to Elvis Presley. The exhibition is compiled from objects and photos from her early days of US showbiz courtesy of Forsher's son James.

Until 12 November
1010 Wien. +431 535 0431.
www.jmw.at

Museum Judenplatz, Vienna

Bunker: Architecture of Survival

A collection of photographs by Adam Reynolds that document the varied use of bunkers throughout Israel, from dance studios to synagogues.

Until 8 October
1010 Wien. +431 535 0431.
www.jmw.at

Musée D'Art et D'Histoire du Judaïsme, Paris

Charlemagne Palestine

Sculptures, paintings, visual/sound installations and films created by Brooklyn-born performance artist Charlemagne Palestine, who is a member of the Jewish choir of Stanley Sapir and began his career by singing sacred Jewish music.

Until 19 November

Unexpected Heritage: An Archaeological Discovery in Alsace

A look at the Alsatian Jewish community via a collection of 14th-century documents and objects discovered in a genizah (a room in a synagogue containing sacred texts and relics) in 2012. The genizah was in the attic of a synagogue in the French commune Dambach-la-Ville.

Until 28 January 2018
75003 Paris. +33 (1) 5301 8653. www.mahj.org

GERMANY

Jewish Museum, Berlin

The Blue Room

Since the start of the year, 20 artists (most with refugee backgrounds) have been meeting in a room painted blue, tasked by Berlin's Jewish Museum to create art along the theme of 'dialogue'. The results will be on display until the end of August.

13 July – 27 August
10969 Berlin. +49 30 2599 3300. www.jmberlin.de

NETHERLANDS

Jewish Historical Museum, Amsterdam

From Fauvism to Surrealism: Jewish Avant-Garde Artists from Hungary

A collection of work by 19 Hungarian avant-garde artists who were active in the early 20th century. The country was plagued by nationalism, war and growing antisemitism, and most of the works included have never been shown in the Netherlands before.

Until 24 September

Jukebox, Jewkbox! A Century on Shellac and Vinyl

A musical journey of discovery, beginning with the late-19th-century German-Jewish immigrant, Emil Berliner, who invented phonograph records and the gramophone.

Until 7 January 2018
1011 PL. +31 20 531 0310.
www.jhm.nl

National Holocaust Museum, Amsterdam

Almost Lost in History

Recently rediscovered photographs taken by the German photographers Annemie Wolff-Koller and Helmuth Wolff. Helmuth was Jewish and the couple fled from the Nazis to the Netherlands in 1933. Together they built up a versatile career as photographers and counted many Jewish portraits among their work.

Until 3 September
1018 DB. +31 20 531 0380.
http://jck.nl/en

POLAND

Galicia Jewish Museum, Krakow

There is Such a Thing as Society: An Exhibition Dedicated to the Memory of Chris Schwarz

Photographs by the late Chris Schwarz, who founded the Galicia Jewish Museum. This exhibition marks the 10th anniversary of his death and documents his life as a photojournalist.

Until 28 February 2018

The Girl in the Diary: Searching for Rywka from the Łódź Ghetto

In 1945 a notebook was found in the liberated Auschwitz-Birkenau camp. It was a diary written by Rywka Lipszyc in the Łódź Ghetto between 1943 and 1944. In this display, excerpts are supplemented by expert commentary from historians, doctors, psychologists and rabbis.

Until 31 March 2018
31-052 Kraków. www.en.galicia-jewishmuseum.org

©ROY LICHTENSTEIN, IN THE CAR 1963

EILAT

MUSIC

Sunday 27 – Wednesday 30 August

Red Sea Jazz Festival

A four-day celebration of jazz in Israel, including Al McKay's Earth Wind and Fire Experience, Israeli jazz saxophonist Erez Bar Noy and his sextet, and New Orleans-based trumpeter Christian Scott.

555 NIS, 500 NIS concs.

Various venues at Eilat Port.

For further info, visit:

http://en.redseajazz.co.il

HOLON

ART

Design Museum Holon

Sound Waves

Sound objects and music by international artists, alongside interactive installations by local designers, explore the way instinctual and natural sensory experiences influence perception and communication.

Until 4 November
5845400. +972 73-215-1525.
www.dmh.org.il

JERUSALEM

ART

Bible Lands Museum

In the Valley of David and Goliath

See 3,000-year-old findings unearthed at the site known only by its modern name of Khirbet Qeiyafa, in the Elah Valley, that responds to a question posed by the museum: Have we found the biblical city of Sha'arayim, mentioned in the battle of David and Goliath?

No end date specified

Jerusalem in Babylon: New light on the Judean Exiles

Learn about the destruction of the First Temple and the exile of the Judeans to Babylon in this exhibition, which concludes with an echo of Psalm 137: "By the rivers of Babylon, there we sat and wept when we remembered Zion".

No end date specified
9104601. +972 2561 1066.
www.blmj.org

Israel Museum

Venetian Splendor: Marking 500 Years of the Venice Ghetto

The world's first institutionalised Jewish ghetto was established in 1516 Venice. This exhibition marks the fact with a display of Venetian ceremonial objects that reflect the cultural environment of Venetian places of worship.

Until 28 August

New Sounds: Purim Noisemakers by Yaacov Kaufman

The European Jewish community adopted the noisemaker from their Christian neighbours, using it during the Purim holiday's reading of the Book of Esther to drown out each mention of the villainous Haman. The noisemaker has since become a central component in the holiday's celebrations. This exhibition displays 150 noisemakers created by industrial designer Yaacov Kaufman, using disposable utensils, basic materials and found objects.

Until 9 September

The House of Life

A video installation by Israeli artist Hadassa Goldvicht that largely focuses on Aldo Izzo, guardian of the Jewish cemetery in Venice and director of its burial ceremonies. In 2013 Goldvicht was invited by the Venice Center for International Jewish Studies to create a video piece about the Jewish community there, but upon meeting the fascinating character Izzo, her project evolved into something much more dramatic.

Until 26 November

European Imprint: Jacob Pins and German Expressionism

See Book Now for info (right).

Until 24 September
9171002. +972 2670 8811.
www.imj.org.il

FESTIVALS

Daily

The Night Spectacular

The walls of the Citadel in Jerusalem's Old City serve as a stage for a 45-minute show of sight and sound. Following a walk through the courtyard, the story of Jerusalem unfolds via giant images backed by an original soundtrack.

8.30pm. 30-55 NIS (event only), 40-70 NIS (event & museum adm). Tower of David Museum, 9114001; +972-2-6265333. www.tod.org.il/en/the-night-spectacular

Monday 7 – Saturday 19 August

Chutzot Hayotzer – The International Arts and Crafts Fair

An annual outdoor festival of arts and crafts from around the world, with live music at night and international food stalls.

Sultan's Pool, Hebron Rd I.

www.artfair-jer.com

Monday 7 – Thursday 10 August

Jerusalem Wine Festival

A celebration of Israeli wineries, last year's festival hosted around 60 wineries offering hundreds of wines, some entirely new. The festival is held in the Art Garden of the museum, with live music every evening. See the museum's website for times and prices.

90 NIS. Israel Museum, 11 Ruppin Boulevard, Hakyria; +972 2670 8811. www.imj.org.il

Wednesday 23 – Thursday 24 August

Jerusalem Beer Festival

The twelfth Jerusalem Beer Festival drops into town, featuring more than 150 types of beer to sample from Israel and further afield, as well as live performances from musicians and DJs.

40-45 NIS. Gan HaAtsmaut (Independence Garden). www.jerusalembeer.com

Sunday 27 – Monday 28 August

Limmud

A two-day celebration of Jewish culture and Jerusalem. Featuring discussions, text studies, tours, workshops, lectures and more.

9am. World Zionist Organization campus at Har Herzl and at the adjacent Beit Ha'aracha Bait VaGan. www.limmudjerusalem.org.il

MUSIC

Thursday 31 August – Saturday 9 September

International Chamber Music Festival

The 20th ICMF, featuring past artists and new acts. Including the Tel Aviv Wind Quintet, cellist Alexander Knyazev and pianist Elena Bashkistrova performing Kol Nidrei, and Michael Barenboim playing Berio's Sequenza VIII for violin.

765-1700 NIS (5-14 concerts), 170 NIS (single concert). Visit http://jcmf.org.il for more info.

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Contact: 020 7446 8660 or 01923 776669
email: office@bnaibrithuk.org or: www.bnaibrithuk.org

Wednesday 23 August –
Tuesday 19 September
**Mekudeshet – Jerusalem
Sacred Music Season**
See Book Now for info, p64.
Visit www.mekudeshet.com
nearer the time for details.

WALKS

Every Saturday

Municipality Free Tours

Weekly walking tours exploring different parts and aspects of Jerusalem, such as the Mamluk period, the Old City, Damascus Gate and Yemin Moshe, the first neighbourhood built outside the Old City walls.

10am. Meet at Safra Square, 24-26 Jaffa Rd. For more info, visit www.itravellerjerusalem.com

SAFED

MUSIC

Tuesday 22 - Thursday 24 August

International Klezmer Festival

One of the biggest open-air festivals of Jewish soul music in the world returns for its 30th year, with stages set up throughout the city. At the time of going to press acts had yet to be announced, but keep an eye on their website for details.

For further info, visit www.klezmerf.com

TEL AVIV

ART

Beit Hatfutsof

Home. Land.

A collection of photographs taken by 14 'olim' (immigrant) students of art, who participated in a workshop held by the Koret International School for Jewish Peoplehood Studies. *Until 1 October*

Operation Moses: 30 Years After

An exhibition documenting the covert evacuation of Ethiopian Jews from Sudan during a famine in 1984. Doron Bacher, the museum's former house photographer, took 10,000 stills of the events from 1984 to 1991, a fraction of which are on display here. *Until January 2018*

ISRAEL MUSEUM
JACOB PINS AND GERMAN
EXPRESSIONISMBOOK
NOW!

Until 24 September

An exhibition to mark the centenary of the German-born Israeli woodcut artist Jacob Pins (1917-2005). Pins studied under the master painter and fellow German immigrant Jacob Steinhardt, where he took much inspiration from German expressionism and Japanese wood block printing. This exhibition displays a selection of Pins' works alongside those of pioneering German expressionist artists from the early 20th century, including Emil Nolde, Käthe Kollwitz and Karl Schmidt-Rottluff.

Derech Ruppim, 9171002. +972 2670 8811. www.imj.org.il

Forever Young – Bob Dylan at 75

Tribute is paid here to hugely influential Jewish wordsmith Bob Dylan, celebrating his 2016 Nobel Prize for Literature. Featuring film clips, images, posters and, of course, Dylan's music. *Until January 2018*

Capturing History: The Photography of Chim

A retrospective about the life and work of Chim (born Dawid Szymin), a pioneering photojournalist. He founded Magnum Photos, was friends with Henri Cartier-Bresson and documented the devastation of World War II, as well as the birth of the State of Israel.

No end date specified
61392. +972 3745 7808.
www.bh.org.il

Tel Aviv Museum of Art
Israel on Display: Expo 67

The exhibition presents the architectural and thematic history of the Israel Pavilion

at the Universal and International Exhibition held in Montreal in 1967. Today, 50 years after the Expo 67 and the Six Day War, the Israel Pavilion in Montreal signifies a turning point in the official attitude toward the representation of Israel on the international stage. *Until 14 September*

Woven and Untangled

Recently acquired video installations by Israeli artists. Among their themes are 'the perfect aesthetics of a woven tapestry in view of its insufferable details': an attempt at equal division between Jews and Muslims in the Cave of Patriarchs; an architectural phantasy in China; the failure of obsessive love; and complex father-daughter relationships. The exhibition shifts between documentary and fiction, historical-political and personal experience. *Until 28 October*

61332. +972 (0) 3607 7020.
www.tamuseum.com

Eretz Museum

On the Edge: Israeli Paper

A contemporary portrait of Israeli design on paper, featuring works that challenge the material and extend its boundaries to form a building block of artwork as opposed to simply a surface. Artists include product, graphic and textile designers. *Until 31 July*

Moshav Ganot

A display of photographs by Ilana Bing, documenting the small, but very green and thriving settlement of Ganot in the centre of Israel. *Until 2 September*

In Response to an Italian Captain

Testimonies, photographs, documents, recordings and personal items that tell the story of the three years after World War II, during which millions of refugees – some 250,000 of them Jewish Holocaust survivors – made the perilous journey to Palestine via Italy's ports; crossing the Alps, traversing Italy and sailing for Palestine despite the British authority's restrictions. *Until 21 October*

Numismatic Tribute to Albert Einstein

A tribute to the eminent 20th-century German physicist Albert Einstein and his Theory of Relativity. *Until 31 December*

On Fire

Dancho (Dan) Arnon – a photojournalist, tour guide and author – exhibits scenes from various ceremonies and religious holidays he's captured over the past seven years in Israel. Throughout the display you can see how fire is utilised in Judaism, Orthodox Christianity and Catholicism. No end date specified

Tattoos

An exploration of the art of tattoos and the diverse contemporary artistic styles you find on people in Israel and abroad, including the ancient phenomenon of the Jerusalemite pilgrimage tattoo that is practised by the Razzouk family. No end date specified
69975. +972 (0) 3641 5244.
www.eretzmuseum.org.il

MUSIC

Thursday 13 – Sunday 16 July

Tel Aviv Blues Festival

Four days of concerts in 20 different venues throughout the city, featuring performances by Alvin Youngblood Hart, Yair Yona, Rotem Bar Or and many more. Visit www.kvish61.org for details

WALKS

Every Friday

Sarona

Discover the history and heritage of the restored Templar colony at the heart of Tel-Aviv, where urban adventure meets shopping experience. 11am. FREE. Meet at 34 Eliezer Kaplan St (corner of David Elazar St). www.visit-tel-aviv.com/tours

Every Saturday

From Old Tel Aviv to the White City

See the impressive development of the city from a small neighbourhood to the World Heritage site of the White City. 11am. FREE. Meet at 46 Rothschild Blvd (corner of Shadal St). www.visit-tel-aviv.com/tours

JR OUTLOUD
ONLINE!

Listen to Judi Herman's exclusive interviews with top names in Jewish culture
jewishrenaissance.org.uk

©JACOB PINS

FAMILY

Work it like
Winehouse

Be inspired to sing, dance and create your own clothes at a series of Amy Winehouse-themed events. Rebecca Taylor fixes her beehive and heads to Camden to find out what's going on over the summer

Although she died over five years ago, the musician Amy Winehouse continues to excite music lovers. But the legacy of this pop icon reaches wider than just her songs. She had a famously eclectic and colourful style that radiated through everything she did. To tie in with the re-run of its popular 2013 show on the singer, the Jewish Museum London – which has just been shortlisted for the prestigious Family Friendly Museum Award – is hosting a series of workshops where participants can produce their own Amy-inspired creations, from songs and dance routines to photos and poetry.

SPOKEN WORD (WED 2 AUG)

TIME: 10am - 12.30pm (ages 7-11) and 1.30 - 4pm (ages 12-16)
Stephanie Turner leads this poetry workshop by looking at some of Amy's songs in their written form and drawing on them to create spoken word poems.



A young Amy outside her Nan's flat in Southgate

DANCE (WED 9 AUG)

TIME: 11am - 12.30pm
This dance workshop for young people aged six to 16 years will explore artists with a similar style to Amy and takes inspiration from song lyrics as a starting point for movement. The session culminates in a collaborative piece.

SINGING/SONGWRITING (WED 16 AUG)

TIME: 11am - 12.30pm
A session for six- to 16-year-olds that will focus on creating a similar genre of tunes to that of Amy's music.

PHOTOGRAPHY
(WED 23 AUG)

TIME: 10.30am – 12.30pm (ages 7-11) and 1.30 – 4.30pm (ages 12-16)
A session is run by professional photographer Madeleine Waller. No experience is required but bring your own camera if you have one.

SEWING (WED 30 AUG)

TIME: 11am – 1pm (ages 6-11) and 1.30 – 3.30pm (ages 12-16)
What makes a style unique? Make an Amy-inspired headscarf and find out about her individual flair with fashion designers from Little Hands Design.

Apart from the workshops (which cost £5 per child, adults free) there are lots of other

Amy-related activities including a tour of Camden's musical heritage with Blue Badge guide Rachel Kolsky (9 Jul); a tattoo-themed event with Amy's friend and tattoo designer Henry Hate, Matt Jones from the band Beady Eye and musician Rob Holliday (14 Sep); and You Know I'm No Good, an empowerment festival for young women featuring inspirational speakers and performers. A great series of events to honour a great talent. ■

Amy Winehouse, A Family Portrait runs until 24 September at the Jewish Museum London.

COMPETITION TIME!

We have another competition to tie in with the current exhibition at the museum, Sephardi Voices, which runs until 7 September and tells the story of Jews from North Africa, the Middle East and Iran



We were inundated with entries for the Jewish Renaissance/Jewish Museum London competition that we have been running at the museum for the last few months. We are delighted to announce that the winning entry came from **JAKOB MILLER JOSEPH**, after names were pulled out of a hat. Jakob wins a special goody bag from the museum shop. Well done, Jakob!

QUIZ: Find the answers to the following questions...

1. The term 'Sephardi' traditionally refers to Jews from which two countries?
2. Name one of the languages spoken by Sephardi Jews.
3. Find the 'tallit' and tell us where it came from?
4. Name four countries that the people featured in the exhibition come from.
5. Fill in the blank: "Oral history is the recording of an individual's

- experiences and _____ for historical purposes."
6. Name two countries beginning with 'S' represented on the map.
 7. Which country has the highest Jewish population today?
 8. Who says, "Don't ever be ashamed of your origin, whatever it is... You are part of a history, you are part of something which somebody else can learn from."?

To enter, take a quiz sheet at the entrance to the museum and hand it back in at the shop when you leave; or email JR via caroline@jewishrenaissance.org.uk. Entries must be submitted by Thursday 7 September.

TRY THIS!

OUR SERIES THAT AIMS TO NUDGE YOU OFF THE SOFA TO EXPERIENCE A WHOLE NEW RANGE OF CULTURAL POSSIBILITIES



Le Redoubtable, the new film by Michel Hazanavicius

THIS ISSUE:

Summer festivals

Danielle Goldstein reveals the best ways to spend a day at this season's festivals

Summer time is festival time and for those looking for festivals with Jewish acts, or themes, there are rich pickings. We've rounded up some of our favourite fests in the UK, Europe and Israel – and worked out where to eat, sleep and enjoy yourself while you're there.

EDINBURGH FESTIVAL FRINGE (4-28 AUG)

IF YOU ONLY SEE ONE ACT: Check out Israeli actor Niv Petel's one-man show **Knock Knock** at Venue 41 (C Primo), which explores the effects of Israel's National Service on a single mother and her only son.

WHERE TO EAT: The bright **Yeni Meze Bar** near Edinburgh Waverley station serves up Middle Eastern fare, including the Ottoman aubergine dish imam bayildi, falafel, spicy red lentil corba (soup) and a meze selection for those who can't decide.

WHERE TO SLEEP: Canny planning could bag you a £50 room at the three-star **Best Western Braid Hills** hotel, which is situated in a stunning Victorian building in Morningside. **Motel One** in the Old Town makes for a comfortable stay that won't break the bank at around £75/night.

LOCATION: Various Edinburgh venues. www.edfringe.com

KLEZMER IN THE PARK (10 SEP)

IF YOU ONLY SEE ONE ACT: Israeli-born, but London-based percussionist Guy Schalom offers a treat at 2pm. Along with his ensemble, **Baladi Blues**, he'll be joined by a special guest, oud/violin virtuoso **Yair Dalal** – whom you can read about in

Sephardi Renaissance, p48.

WHERE TO EAT: Situated on Baker Street, **Reubens** kosher restaurant and deli is only a 10-minute stroll from the Regents Park's bandstand. Here you'll find salt beef, timballo (an Italian baked vegetable dish),

schnitzel, strudel, kugel and much more.

WHERE TO SLEEP: At just a 15-minute walk from Euston station and 30 from Regents Park, **The Academy** makes for a perfect place to rest your head. This Georgian townhouse has double rooms starting from £99/n.

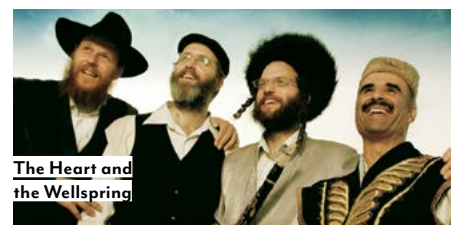
LOCATION: Bandstand, Regents Park, NW1 4NT. www.jmi.org.uk

YIDDISH SUMMER WEIMAR, GERMANY (15 JUL-12 AUG)

IF YOU ONLY SEE ONE ACT: Experience some Israeli Chasidic music courtesy of **The Heart and the Wellspring** at Mon Ami (3 Aug). The quartet plays captivating nigunim and was awarded first prize at the Amsterdam Jewish Music Competition in 2010.

WHERE TO EAT: A welcome alternative to all the bratwurst is **Sushibar**. Located in the centre of the city, this restaurant offers Japanese dishes, as well as a few Korean options.

WHERE TO SLEEP: For a four-star stay try the **Dorint Am Goethepark**, which has park-view rooms from £115/n. Those on a smaller budget should look to the



The Heart and the Wellspring

nearby **Hotel Liszt**, which provides pleasant doubles, suites and whole apartments for less than £80/n.

LOCATION: Various Weimar venues. <http://yiddishsummer.eu>

JERUSALEM SACRED MUSIC FESTIVAL (23 AUG-19 SEP)

IF YOU ONLY SEE ONE EVENT: Experience Jerusalem after hours at this **Night Stroll** within the walls of the Tower of David. Performances include Avital Meets Avital – classic mandolin player Avi Avital with bass/oud player Omer Avital – and Jewish Arabic band Dudu Tassa & The Kuwaitis, who will play here as the sun comes up.

WHERE TO EAT: Why not follow Night Stroll with a kosher breakfast at the popular **Tmol Shilshom Café**? Open from 8.30am and a 20-minute walk from the Tower of David, this rustic spot will provide a hearty shakshouka and homemade bread.

WHERE TO SLEEP: If you look past the backpackers, then **The Post Hostel** offers fantastic deals. You'll find it in the West Jerusalem district, with clean private rooms (with en suites) starting at less than £100/n and including an Israeli breakfast.

LOCATION: Tower of David Museum, 9114001 and YMCA, 91002. www.mekudeshet.com

JERUSALEM FILM FESTIVAL (13-23 JUL)

IF YOU ONLY SEE ONE FILM: On the opening night of the 34th JFF, there will be a screening of **Le Redoubtable**, the new film by Michel Hazanavicius (the brains behind *The Artist*) at Sultan's Pool, with the Oscar-winning writer and director in attendance. His new flick is a biographical comedy-drama about the affair between filmmaker Jean-Luc Godard and actor Anne Wiazemsky in the 1960s.

WHERE TO EAT: Head to **Rooftop**, a restaurant at the top of Mamilla Hotel. Here you can gaze over the Old City while sipping Israeli wine and tucking into a variety of cuisines, including Mediterranean, European and Japanese.

WHERE TO SLEEP: Just a 20-minute walk from Jerusalem Cinematheque you'll find **Arcadia Ba'Moshava** boutique hotel. The historic building is located in the trendy German Colony, where there are cafes, restaurants and shops in abundance. There are just 24 rooms and prices range from £150-£200/n during July.

LOCATION: Jerusalem Cinematheque, 43333, and various outdoor venues. www.jff.org.il

TELL US
WHAT YOU
TRIED!
@JewishRen

For more festivals see What's Happening, p54.

JEWISH
MUSEUM
LONDON

SEPHARDI VOICES

8 June – 7 September 2017

Jews from
North Africa,
the Middle East
and Iran

Jewish Museum London

Raymond Burton House
129-131 Albert Street
London NW1 7NB

jewishmuseum.org.uk/Sephardi-Voices

Exhibition supported by The Exilarch's Foundation

Sephardi Voices UK project supported by The Exilarch's Foundation,
The KC Shasha Charitable Foundation and The Shores Charitable Trust
Media Partner: Jewish Renaissance

DANGOOR
EDUCATION

sephardi
voices UK

JR
JEWISH
RENAISSANCE



**FREE
FESTIVAL**

10 September 2017, 12.15 - 6.15pm

KLEZMER IN THE PARK: The Big Mix

Regent's Park Bandstand, London NW1 4NT

Come on down for a fun-packed afternoon for all the family in one of London's most beautiful parks with special guest presenter BBC Radio 3 DJ **Max Reinhardt**

Line up

12.15: **JMI Youth Big Band**

1pm: **BisBas**

2pm: **Baladi Blues Reloaded
with Yair Dalal**

3.30pm: **Broadway Chutzpah**

5pm: **The Turbans**

Kids Zone

JMI Klezmer Krafting

JMI Face-painting

JW3's Family Fun

Spiro Ark's Hoopla with Hebrew

Jewish Museum's Arts & Crafts

Balloon Band

Plus

Community Hub

Kosher Food available

Judaica and much more

For more information
please visit: **www.jmi.org.uk**



Festival media partner

