

The Feuchtwangers and Britain

From Weimar to Hope - Exile from the Interwar to the Postwar Period

The conference is jointly organized by the Leo Baeck Institute London, the Research Centre for German & Austrian Exile Studies, University of London, and the International Feuchtwanger Society.

Speaker Abstracts and Biographies

Panel 1: Lion Feuchtwanger in Britain

Anna-Dorothea Ludewig & Ulrike Schneider: Die Rezeption Lion Feuchtwangers als „jüdischer Autor“ – Verschiebungen und Engführungen

Im Aufbau Verlag sind in den letzten sechs Jahren, neben kontinuierlichen Neuauflagen der Romane, zwei Bücher erschienen, die zum einen die Privatperson Lion Feuchtwanger zum anderen den politischen Autor in den Vordergrund gerückt haben. Während die 2018 publizierten Tagebücher(-Auszüge) – veröffentlicht unter dem Titel „Ein möglichst intensives Leben“ – stark auf Einblicke in die Arbeits- und Lebenssituationen Feuchtwangers setzten, wurden im vergangenen Jahr verschiedene Aufsätze und Schriften in dem Band „Bin ich deutscher oder jüdischer Schriftsteller? Betrachtungen eines Kosmopoliten“ versammelt. Interessanterweise scheint in dem gewählten Untertitel „Betrachtungen eines Kosmopoliten“ ein Angebot auf die im Titel gestellte Frage zu liegen: Im Kosmopoliten ließen sich die Zuschreibungen als deutscher und jüdischer Schriftsteller vereinbaren, eventuell auch auflösen.

Anhand der für den Band ausgewählten Schriften unterschiedlichen Genres, die vom Beginn des Exils bis in die unmittelbare Nachkriegszeit reichen, soll zum einen Feuchtwangers Zeitdiagnosen, seinen Haltungen und Befragungen der Exilsituation als Schriftsteller nachgegangen werden. Zum anderen widmet sich der Vortrag Zuschreibungen und Identifizierungen Feuchtwangers als „jüdischer“, „deutscher“ oder „deutsch-jüdischer“ Schriftsteller, wobei vor allem die Exilzeit und seine Rezeption in Großbritannien seit den 1930er Jahren im Mittelpunkt steht. Verbunden wird dies mit einem Blick auf den 1934 in Großbritannien realisierten Film „Jud Süss“ von Lothar Mendes, der auf der Romanvorlage Feuchtwangers beruht und zu einer breiteren Wahrnehmung des Schriftstellers beitrug. Vor diesem Hintergrund wird die aus den publizierten Beiträgen zu eruiierende Selbstpositionierung Feuchtwangers mit den in der Literaturkritik und im Feuilleton unternommenen zeitgenössischen und später erfolgten Identifizierungen des Schriftstellers kontrastiert.

Over the past six years, in addition to the continuous new editions of his novels, the Aufbau Verlag has published two books, one of which shows Lion Feuchtwanger as a private person and the other as a political author. While the diaries “Ein möglichst intensives Leben” focused strongly on insights into Feuchtwanger’s work and life situation, various essays and writings were published last year in the volume “Bin ich deutscher oder jüdischer Schriftsteller? Betrachtungen eines Kosmopoliten”. Interestingly, the subtitle “Reflections of a Cosmopolitan” seems to be an answer to the question posed in the title: In the cosmopolitan, the attributions of German and Jewish writer could be reconciled, perhaps even dissolved. On the basis of the writings of various genres selected for this volume, ranging from the beginning of the exile to the immediate post-war period, Feuchtwanger’s diagnosis of the times, his attitudes and his questioning of the exile situation as a writer will be examined. On the other hand, the lecture focuses on the attributions and identifications, that have been used to identify Feuchtwanger as a “Jewish”, “German” or “German-Jewish” writer, particularly during his exile and his reception in Britain from the 1930s onwards. This will be combined with a look at Lothar Mendes’s 1934 film “Jud Süß”, that was shoot in 1934 and based on Feuchtwanger’s novel. The film contributed to a broader perception of the author. Against this background, Feuchtwanger’s self-positioning, as revealed by the published contributions, will be contrasted with the contemporary and later identifications of the writer in literary criticism.

Dr. Anna-Dorothea Ludewig is a literary scholar and researcher at the Moses Mendelssohn Center for European-Jewish Studies Potsdam and a lecturer at the University of Potsdam, where she received her PhD in 2007. From 2017 to 2019 she was a postdoctoral researcher at the Graduate School for East and Southeast European Studies (University of Regensburg) and a Martin Miller and Hannah Norbert-Miller Visiting Fellow (ILCS/University of London) in 2019/20. In 2020, she completed her “Habilitation” (University of Potsdam). Currently she is working on a biographical project on Max Brod’s years in Palestine/Israel (supported by the Fritz Thyssen Foundation) and co-heading the DFG-funded project “Jewish Film Heritage” within the DFG priority program “Jewish Cultural Heritage”.

Dr. Ulrike Schneider received her PhD from the University of Potsdam with a thesis on Jean Améry and Fred Wander. From 2010 to 2022, she was a research associate and coordinator at the Department of Jewish Studies and Religious Studies at the University of Potsdam. In 2017, she was Max Kade Distinguished Visiting Professor in the Department of Germanic & Slavic Studies at the University of Georgia, Athens. Since October 2022, she has been working on a research project on “Jewish Film Heritage at DEFA.” It is part of the DFG-funded project “Jewish Film Heritage” within the DFG priority program “Jewish Cultural Heritage”. Her research and teaching interests include German-Jewish literature from the 19th century to the present, Holocaust literature and postwar German-German literature, as well as memory culture and

issues of reception aesthetics. She is currently at the Department of Jewish Studies and Religious Studies at the University of Potsdam.

Birgit Maier-Katkin: Lion Feuchtwanger's Reception in London

This presentation looks at British newspapers such as the *Times*, *Daily Telegraph*, *The Guardian* and *The Observer* to explore Lion Feuchtwanger's reception and role in Great Britain from the Interwar to Postwar Period. This promises to shed light on how Lion Feuchtwanger was perceived in Britain, what elements of his work and life were discussed in the public eye, and what type of information was passed on to the British public about German exiles as such.

Birgit Maier-Katkin's research centers on 20th and 21st century German Literature with a special focus on exile writers, cross-cultural topics, as well as memory, border and human rights studies. Currently she is working on a book project about German-speaking Jewish Refugees in Shanghai. In addition to language courses, she teaches seminars on German literature and culture with a special focus on Human Rights and transcultural themes. The last couple of years she has been the editor of the Feuchtwanger and Exile Studies Journal.

Marje Schuetze-Coburn: Feuchtwanger's Publishing Network in Britain

This paper will explore Feuchtwanger's publishing network and their critical role in helping Feuchtwanger and other German-speaking exiles continue to reach readers after they fled Nazi Germany. Lion Feuchtwanger began to develop a network in London with editors, translators, literary agents, and publishers following the publication of *Jew Süss* by Martin Secker in 1926. His English-speaking reading audience helped to launch Feuchtwanger's rise to international acclaim, and he corresponded regularly with his business partners before, during, and after WWII.

Marje Schuetze-Coburn is Associate Dean for Faculty Affairs and Feuchtwanger Librarian of the USC Libraries. Schuetze-Coburn has worked at USC for over 35 years and has served in a number of administrative positions including Dean of Research, Director of Special Collections & Archives, Senior Associate Dean, and interim Dean from 2006-07 and 2023.

Schuetze-Coburn has co-edited a number of publications about Lion Feuchtwanger to promote USC's rich Exile Studies holdings. These include the following co-edited publications: *Lion Feuchtwanger: bin ich deutscher oder jüdischer Schriftsteller? Betrachtungen eines Kosmopoliten* (Aufbau Verlag, 2023); *Lion Feuchtwanger: ein möglichst intensives Leben. Die Tagebücher* (Aufbau Verlag, 2018); *The Devil in France: My Encounter with Him in the Summer of*

1940 (USC Libraries, 2010); and *Against the Eternal Yesterday: Essays Commemorating the Legacy of Lion Feuchtwanger* (USC Libraries, 2009); co-authored publications include *Liebschaften und Greuelmärchen: Die unbekanntenen Zeichnungen von Heinrich Mann* (Steidl, 2001), and *The Silent Shadow: The Third Reich and the Generation After—An Anthology of Ten Authors* (Goethe Institute, 1991).

Schuetze-Coburn earned bachelor's degrees in German and History from UC Berkeley, and a Master of Library Science and Master of History from UCLA. She also received a Certificate for Preservation Management from Rutgers University.

Panel 2: Translations

Jörg Thunecke: A Dubious Undertaking. *Paris Gazette* (1940): Willa and Edwin Muir's Translation of Lion Feuchtwanger's 'Wartesaal'-Trilogy Part 3

A couple of years ago, Ian Wallace published a rather critical analysis of Edwin and Willa Muir's translation of Lion Feuchtwanger's novel *Jud Süß* (1926) / *Jew Süss* (1927), suggesting a similar investigation of the other translations by the Scottish couple of the author's work. This paper investigates *Exil* (1940) – Part III of the author's 'Wartesaal'-trilogy and the Muirs' *last* translation of one of his novels – to ascertain whether in *Paris Gazette* (1940) – over a dozen years later – the Muirs' translation skills had improved. This paper questions the linguistic aspects of the translation and the possibility of a "ghost-translator," as well as Feuchtwanger's praise and subsequent rehiring of the couple.

Jörg Thunecke was Senior Lecturer in German at Nottingham Trent University (1970-97) and 'Wissenschaftlicher Mitarbeiter' at the Westdeutsche Akademie für Kommunikation in Cologne (1998-2006) until his retirement. He has numerous publications to his credit, including: *Formen realistischer Erzählkunst. Festschrift für Charlotte Jolles* (co-ed.; 1979); *Leid der Worte. Panorama des literarischen Nationalsozialismus* (ed.; 1987); *Deutschsprachige Exillyrik von 1933 bis zur Nachkriegszeit* (ed.; 1998); *Literatur und Geschichte. Festschrift für Wulf Koepke zum 70. Geburtstag* (co-ed.; 1998), *Theodor Kramer – Chronist seiner Zeit* (co-ed.; 2000); *126, Westbourne Terrace. Erich Fried im Londoner Exil. Texte und Materialien* (co-ed.; 2001); *Der Schriftsteller B. Traven / B. Traven the Writer* (ed.; 2003), *Brückenschlag zwischen den Disziplinen: Fritz Mauthner als Schriftsteller, Kritiker und Kulturtheoretiker* (co-ed.; 2004); *Echo des Exils. Das Werk emigrierter österreichischer Schriftsteller nach 1945* (ed.; 2006); *Ret Marut: Die Fackel des Fürsten – Roman* (ed.; 2007); *Ret Marut: Der Mann Site und die grün glitzernde Frau – Roman* (ed.; 2007); *Die Bewahrung des Andenkens an das Exil – Preserving the Memory of Exile. Festschrift für John M. Spalek* (co-ed.; 2008); *Goetz Mayer: Der mühevollen Weg – Kurzroman* (ed.; 2015); *Friedrich Ch. Zauner: Das erzählerische Werk* (2016); *Deutschsprachige*

Kinder- und Jugendliteratur während der Zwischenkriegszeit und im Exil (co-ed.; 2017); *Hermynia Zur Mühlen (1883-1951) und ihr Kampf um eine gesellschaftsverändernde Literatur* (co-ed.; 2019); *Der Teufel steckt im Detail* (2019); Hermynia Zur Mühlen: „*Es ist später, als du glaubst!*“ *Drei unbekannte Romane* (ed.; 2020); Robert Neumann: *Blinde Kuh – Roman* (trans. & ed.; planned). Editor of *Newsletters* of the International Feuchtwanger Society (2013-18).

Godela Weiss-Sussex: Narrating German-Jewish Experience of the 1930s through the Family Novel: Lion Feuchtwanger and Georg Hermann

In the winter of 1939-40, exiled in the Dutch city of Hilversum, Georg Hermann was working on a novel that he regarded as one of his most important. Entitled *Die daheim blieben* [Those that Stayed Behind], it was to be composed of four parts and tell the story of a large, diverse German-Jewish family in Berlin from March 1933 to November 1938. Recently, the manuscripts of the first two parts were discovered among papers held by Hermann's grandson, George Rothschild. The text was published for the first time by Wallstein Verlag (Göttingen) in September 2023.

This presentation will consider the story of the manuscript and its journey to publication, and introduce the novel's content and structure. The talk establishes links and comparisons with other exile novels, such as Feuchtwanger's *Die Geschwister Oppermann*, and gives a flavour of an extraordinary text that the author himself judged to be the 'very best Georg Hermann'.

Godela Weiss-Sussex is Professor of Modern German Literature at the Institute of Languages, Cultures and Societies (ILCS), London. She is also a Fellow of King's College Cambridge.

Her research area is the culture and literature of the twentieth and twenty-first centuries, with a particular focus on the following areas: women's writing, the works of German-Jewish writers produced in Germany and in exile; translingual literary production; and postmigrant writing.

Prof Weiss-Sussex is currently working on two projects. One is concerned with exploring the construction of belonging in contemporary German-language writing by Jewish authors who have come to Germany or Austria from the former Soviet Union; the other is concerned with literature produced in exile from Nazi Germany: it seeks to understand the strategies and power of the family novel genre in capturing the history of German Jews.

Ellen Pilsworth: James Cleugh's translations of German Exile Literature: a microhistory

After publishing two novels in a row in 1930 and 31, the English writer James Cleugh was described by one reviewer in *The Manchester Guardian* as "a man to watch" (30.9.32). As Jeremy Munday (2014) has argued, microhistories of individual translators have much to offer

as a form of ‘history from below’. Corpus studies of a particular translator’s work can provide insights into ‘the general socio-historical context’ in which they operated, and may ‘serve to uncover the power relations at work in the production of the literary text.’ A microhistory of Cleugh’s translations can thus illuminate our understanding of how British institutions mediated the work of German-Jewish and anti-Nazi exile writers for English-speaking audiences.

This paper will explore examples from Cleugh’s 1930s translations of originally German texts by the exiled Jewish writers Leon Feuchtwanger (*The Oppermanns: A novel*, 1933); the Hungarian journalist Stefan Lorant (*I was Hitler’s Prisoner*, 1935); and Irmgard Keun (*After Midnight*, 1938), considering what they show about the reception of German-Jewish anti-Nazi writers in Britain more broadly.

Ellen Pilsworth is a cultural historian and Lecturer in German and Translation Studies at the University of Reading. From September 2024 to June 2025 she is a member at the Institute of Advanced Studies, Princeton, within the School of Historical Studies. She is currently completing her first monograph with the provisional title, *Atrocity Stories: Anti-Nazi Refugee Autobiographies for British Readers in the Years of Appeasement and War*. This project has been supported by a three-year British Academy/Wolfson Fellowship, and by a Martin Miller and Hannah Norbert-Miller Fellowship from London’s Institute for Languages and Cultures.

Panel 3: Lion Feuchtwanger - Writing

William Katin: The Presence of Cosmopolitanism in Lion Feuchtwanger’s and a Lack Thereof in Willy Cohn’s Search for Hope

This presentation contrasts the successful escape of Lion Feuchtwanger with the fate of Willy Cohn based on six factors of “Cosmopolitanism”: including personal finances, political intuition, brave rescuers, willingness to accept risk, good health and a resilient personality, the willingness to start life over as well as luck. This presentation may form the basis of future Shoah research and therefore is not prescriptive of why a minority of European Jews escaped, whereas the majority perished. In addition, no prescriptive attempt is made indicating which factor was the most significant.

After earning his Ph.D. in History from UCLA, **William Katin** published a revised version of his dissertation with Lexington Books under the title *Hostile Takeovers of Large Jewish Companies, 1933-1935; Reassessing Aryanization of Jewish-Owned Firms*. Other publications include the International Feuchtwanger Society book chapters: *Recognizing Lion Feuchtwanger’s Philological Accomplishment in the Light of Victor Klemperer’s Language of the Third Reich* as well as *Two Women Behind-the-Scenes in Lion Feuchtwanger’s Escape: Ingrid Warburg and*

Eleanor Roosevelt. Among other classes on European History, William has taught the Holocaust as well as a Historiography course comparing German and American interpretations of World War II as a Lecturer of European History at the California State University, San Bernardino.

Tanja Kinkel: "Power": The Making of an International Bestseller

How a novel by an until then unknown German writer focused on an obscure part of 18th century German history with no English or American character in it became in 1927 a bestseller in the English speaking world, jump starting Feuchtwanger's international career and thus most likely saving his life later, is a story this presentation endeavors to summarize and describe.

Dr. Tanja Kinkel, born in Bamberg in 1969, studied German literature, Drama, and Mass Communications, wrote her doctoral theses about Lion Feuchtwanger and has received various literary prizes and scholarships in Rome, Los Angeles and various German cities. Her novels have been translated into fourteen languages. She is a member of the German PEN, President and founding member of the International Feuchtwanger Society, Guest Lecturer at Colleges and Universities in Germany and abroad, and a founding member of the charity organisation "Brot und Bücher". More at www.tanja-kinkel.de

Adrian Feuchtwanger: Aryanization and its Portrayal in *Die Geschwister Oppermann*

An early Nazi objective after 30th January 1933 was the expropriation of Jewish-owned assets through spuriously legal means. Lion Feuchtwanger captured this memorably in *Die Geschwister Oppermann*, and for this conference, Feuchtwanger family experiences provide additional illustrations of how expropriation took place in practice.

Adrian Feuchtwanger, PhD, is a certified language professional and freelance journalist (<https://www.feuchtwanger.com>). Articles on Lion Feuchtwanger: Russia's Mythic Attraction: Lion Feuchtwanger in Moscow, 1937, in: *Germano-Slavica* 8 (1993); Lion Feuchtwanger and the Culture of Remembrance, in: *Against the Eternal Yesterday, Essays Commemorating the Legacy of Lion Feuchtwanger* (Los Angeles: Figueroa Press, 2009); The Proud Fabric? A Translator's Perspective on *Waffen für Amerika* in English Translation, in: Geoffrey Davis, ed., *Feuchtwanger und Berlin* (Bern: Peter Lang, 2015); Caught Between Cultures: Lion Feuchtwanger's Flavius Josephus, in: Paul Lerner and Frank Stern, eds., *Feuchtwanger and Judaism* (Bern: Peter Lang, 2019); *Die Geschwister Oppermann: A German Jewish Family in Extremis*, in: Daniel Azuéllos, Andrea Chartier-Bunzel and Frédéric Teinturier, eds., *Feuchtwanger und die Erinnerungskultur in Frankreich* (Oxford: Peter Lang, 2020); 'Das Buch Bayern': The Portrayal of Antisemitism and the

'Wahrhaft Deutschen' in *Erfolg*, in: Tamara Fröhler and Andreas Heusler, eds., *Feuchtwanger und München* (Oxford: Peter Lang, 2022). Literary translations: 'The Escape', by Marta Feuchtwanger, in: *The Devil in France* (Los Angeles: Figueroa Press, 2009).

Panel 4: Other Feuchtwangers

Reinhard Mehring (delivered in German): Ludwig Feuchtwanger in London: Lectures and projects before and after 1939/Ludwig Feuchtwanger in London. Vorträge und Projekte vor und nach 1939

Lion Feuchtwanger's younger brother Ludwig (1885-1947) emigrated to London in 1939, where he died in 1947. He was an important publisher and publicist and was involved in the Munich Jewish community. The Ludwig Feuchtwanger Collection contains a wealth of material and typescripts. This estate has not yet been catalogued. This presentation explores Munich lectures from the period after 1933 and investigates the rest of his London lecture activities: his typescript "Some Elements of British History for Foreigners", a sketch "Sociological Research-work and Mass-observation" or his memorandum on Jewish emigration after 1933. There are other texts to be considered. There is no doubt that Ludwig Feuchtwanger dealt intensively with his situation in exile in London after 1939 and also became involved in London in his search for professional prospects and responsible expertise in "Jewish questions". This lecture will therefore roughly outline Feuchtwanger's lecturing activities and efforts before and after 1939 on the basis of very incomplete sources.

Lion Feuchtwangers jüngerer Bruder Ludwig (1885-1947) emigrierte 1939 nach London, wo er 1947 verstarb. Er war ein bedeutender Verleger und Publizist und engagierte sich in der Münchner jüdischen Gemeinde sowie der dortigen Lehranstalt. In der Ludwig Feuchtwanger Collection sind eine Fülle von Materialien und Typoskripten enthalten. Dieser Nachlass ist noch nicht erschlossen. Ich möchte Münchner Vorträge aus der Zeit nach 1933 erwähnen und die weitere Londoner Vortragstätigkeit etwas erschließen: so sein Typoskript „Some Elements of British History for Foreigners“, eine Skizze „Sociological Research-work and Mass-observation“ oder sein Memorandum über die jüdische Emigration nach 1933. Es kommen weitere Texte in Betracht. Zweifellos hat sich Ludwig Feuchtwanger nach 1939 mit seiner Lage im Londoner Exil intensiv befasst und sich auf der Suche nach beruflichen Perspektiven und verantwortlicher Expertise in „jüdischen Fragen“ auch in London engagiert. Mein Vortrag soll auf sehr lückenhafter Quellenbasis also die Vortragstätigkeit und Bemühungen Feuchtwangers vor und nach 1939 grob skizzieren.

Prof. Dr. Reinhard Mehring, born in 1959, studied Philosophy, German Literatur and Political Science, PhD 1988 (political science, Freiburg), habilitation 2000 (philosophy HU-Berlin), since 2007 Professor of Political Science University of Education, Heidelberg; numerous books on Carl Schmitt, Heidegger, Thomas Mann, among others, editions on Ludwig Feuchtwanger (together with Rolf Rieß).

Naomi Feuchtwanger-Sarig: New Homeland, New Focus: Israeliana in Dr. Heinrich Feuchtwanger's Collection of Jewish Art

Spanning some 40 years in the lifetime of Dr. Heinrich Feuchtwanger, he pursued his profession in Munich as a dentist while avidly collecting relics of Jewish art and visual culture. Between 1926 and 1932, he traveled with the art historian Theodor Harburger through Bavaria on behalf of the "Verband Bayerischer Israelitischer Gemeinden" (the Union of Bavarian Jewish Communities) to inventorize Jewish relics in Bavarian religious communities. When the "Verein für jüdische Museen in Bayern" (Association for Jewish Museums) was launched, it strove to establish a Jewish museum in Munich. Naturally, Harburger and Feuchtwanger were among its founding members. Disillusionment came about soon, with the rise of the Nazi regime.

As a long-time Zionist, Feuchtwanger's immigration to Mandatory Palestine was nearing. Meanwhile, his first ties with the Bezalel Museum in Jerusalem, which already had a Jewish art collection, were woven. In 1936, Feuchtwanger and his family relocated to Jerusalem. His collection of around 500 items, presented on loan in Bezalel, significantly boosted its Judaica department.

After his move from Munich to Jerusalem, Feuchtwanger soon familiarized himself with the local multi-faceted demographic profile. He took a special liking to the ethnic markets in Jerusalem, seeking items for his collection. The Eurocentric nature of his collection was thereby significantly altered with the addition of objects from a broader range of cultural groups within Jewish society, mainly from Eretz Israel. These objects, representing Oriental and Ashkenazi communities alike, exemplify the history, economy, culture, and customs of the local population in the eighteenth through twentieth centuries.

Dr. Naomi Feuchtwanger-Sarig completed her PhD at Hebrew University in Jerusalem and has taught at universities in Israel, Denmark, Sweden, Germany, and Russia. She has held fellowships at the Katz Center at the University of Pennsylvania, Philadelphia, the Frankel Institute for Advanced Judaic Studies at the University of Michigan, and the Max-Weber-Kolleg für kultur- und sozialwissenschaftliche Studien at the Universität Erfurt. Her research interests include ritual and ceremonial objects, the history of Jewish art research and collection, the

illustrated Hebrew book and the rebirth of Jewish art in Eretz-Israel. She is currently the Senior Researcher and Project Coordinator at the Goldstein-Goren Diaspora Research Center, Tel Aviv University.

Edgar Feuchtwanger: My teacher was a Nazi

Edgar Feuchtwanger's elementary school teacher Erika Weigl embraced the National Socialist narrative immediately after 30th January 1933, as evidenced by what she dictated to him and his classmates in social studies. Her denazification file has recently come to light and, as a case study, offers today's educators food for thought about political impartiality in their own teaching.

Dr. Edgar Feuchtwanger taught history at the University of Southampton and has published extensively on German and British history, including *From Weimar to Hitler* (Macmillan, 1995), *Bismarck. A Political History* (Routledge, 2014) and *Disraeli* (Bloomsbury, 2000). In 2003 he was awarded the Bundesverdienstkreuz Erster Klasse, and in 2022 the OBE. https://en.wikipedia.org/wiki/Edgar_Feuchtwanger

Panel 5: The Exile of Non-Writers I

Margrit Froelich: Exile in London: Elisabeth Bergner in the British film industry and on stage

This paper explores Elisabeth Bergner's career in England between 1933 and 1940. Before she moved to London, Bergner had been a star in Berlin's theater world alongside Paul Czinner, who would become her husband. Born in 1897 in Drohobycz, in Galicia, Bergner grew up in a Jewish family in Vienna. She arrived in Berlin in 1922, and for an entire decade enchanted Berlin theater audiences and critics alike. The actress was lauded for her performances in Max Reinhardt's production of Shakespeare's *As you like it* (1923), Bernhard Shaw's *St. Joan* (1924), and Strindberg's *Miss Julie*, to name a few. She also starred in several films, most of them directed by Paul Czinner, *NJU* (1924), *DER GEIGER VON FLORENZ* (1925/26), *FRÄULEIN ELSE* (1928/29), *ARIANE* (1930/31), *DER TRÄUMENDE MOND* (1932). Surprisingly, in British exile Bergner successfully relaunched her career. Produced by Alexander Korda, Czinner directed *THE RISE OF CATHERINE THE GREAT* (1934), with Bergner in the leading role. Her London breakthrough was with Margaret Kennedy's play *Escape Me never*, and she was frequently cast in theater roles. During their years in London, Bergner also starred in subsequent films directed by Czinner, including *ESCAPE ME NEVER* (1935), *AS YOU LIKE IT* (1936), *DREAMING LIPS* (1937),

and *STOLEN LIFE* (1939). In 1940, Bergner and Cziner left England for Hollywood, only to return to London after the end of the war, where Bergner died in 1986. This presentation focuses on Bergner's pre-war accomplishments in London, discussing her success in British exile.

Margrit Frölich is a scholar of film, literature, and cultural history. Her research interests encompass Weimar Cinema, German-Jewish cultural history, exile studies, literary studies, European intellectual history. Her recent publications include essays on Alexander Granach and Lotte Lenya. She currently serves as Director of Studies for Film and Transatlantic Dialogue at the Protestant Academy in Frankfurt, Germany. Previously she was a DAAD professor of history, culture, and media at the University of California, San Diego (2012-2017).

Rachel Dickson: '[...] when the ordinary standards of life have been drastically shaken': Morley College for Working Men and Women and its émigré artists and art historians, 1933-1953

Recent scholarship has explored the important contribution made by émigrés to London art schools. However, attention has largely ignored Morley College for Working Men and Women, a progressive and liberal adult education institution, which provided employment for refugees across multiple disciplines, including art history, theory and practice, and German language. Its flexible hours and varied courses enabled both men and women to learn - and to teach - while continuing other commitments. Refugee tutors included Nikolaus Pevsner, who taught 'British painters from 17th-20th Centuries' in 1934-35; writer and art historian, Felix Braun ('Modern Art', 1946); Gerard Frankl, artist, art historian and restorer ('Drawing and Painting', 1949); sculptor, Else Fraenkel ('Portrait making in sculpture and drawing', 1949); while Czechoslovak, Francis (Frantisek) Littna offered art history and theory, introducing aspects of European modernism. German couple, Else and Hermann Nonnenmacher jointly taught 'Modelling and Pottery' postwar, while Austrian exiles, Robert Spira (who studied at the Courtauld) and his wife, writer/painter, Mela, taught German. Furthermore, an extensive programme of public lectures, inaugurated in 1937, featured many distinguished speakers: a series, 'Art to-day (Modern Art)' proposed for summer 1940, when normal teaching was disrupted, listed Naum Gabo as an invited lecturer. Notably, the presence of Eva Hubback, College principal between 1927-49, from the distinguished Anglo-Jewish Spielman family, may have contributed to a sympathetic environment for Jewish refugees. Drawing on Morley archives, this paper foregrounds these often neglected émigrés, their informal networks, and role in cultural exchange, in parallel with those who made the better-known music department at Morley so eminent in the postwar period.

Closely associated with Ben Uri Gallery and Museum since 2002, **Rachel Dickson** is Consultant Editor for the online database (buru.org.uk), recording the Jewish and émigré contribution to

British visual culture since 1900. Rachel was previously Head of Curatorial Services from 2011-20, jointly responsible for exhibition curation, research, and publications. Her research specialism focusses on successive waves of Jewish and non-Jewish artists and designers, who immigrated to Britain over the last century, particularly the so-called Hitler émigrés.

Rachel has published and spoken widely in the UK, including at Tate, National Portrait Gallery, Imperial War Museum, and in Europe. She has been a committee member at the Research Centre for German and Austrian Exile Studies, School of Advanced Studies, University of London, since 2014, contributing to conferences and Yearbooks, co-editing Volume 19 on the applied arts. She has a chapter on mother/daughter artists, Helga Michie and Ruth Rix in forthcoming Yearbook Volume 23, *The Second and Third Generation: The Legacy of Forced Migration from Nazi Europe* (due 2024). In 2022 she was appointed honorary editorial board member for the Polish journal, *The Archives of Emigration*, University of Toruń.

Recent publications include a biographical essay on émigré art historian, Dr Helen Rosenau, in Griselda Pollock's *Woman in Art: Helen Rosenau's 'Little Book' of 1944* (Paul Mellon Centre, 2023) and 'From Berlin to the Bodley Head: Renate Meyer (1930-2014): The Rediscovery of a Neglected Children's Book Author, Illustrator and Artist' in *Innocence and Experience: Childhood and the Refugees from Nazism in Britain* (Exile Studies, Vol. 22, Peter Lang, 2024).

Helga Schreckenberger: German and Austrian Refugees at the Australian Internment Camp Hay

On July 10, 1940, the troopship *Dunera* set out from Great Britain to Australia carrying 2,000 German and Austrian refugees. After debarking in Sidney, they were brought to Hay, a small, isolated town in New South Wales, the location of two newly-erected internment camps. The presentation examines the remarkable transformation of the Hay internees from desolate, dispirited prisoners to healthy, confident refugees. Drawing on official documents, oral histories, diaries, and memoirs, I explore the process of their transformation by examining the social context of the internees in the camp. I argue that the positive transformation is the result of the system of self-governance organized by the internees. They developed a very functional, democratic system that involved every internee. In addition to utilizing each internee's previous experience and profession for work assignments, the elected camp leadership sought to provide opportunities for intellectual and artistic engagement. This included a camp university, public lectures, a debate society, a theater group, a choir, and an orchestra. However, the very optimistic assessment of the internees' experience at the Hay internment camps and their admittedly impressive resilience should not blind us to the injustice of their situation. It should

also alert us to the fact that a national security threat (genuine or imagined) can easily be used to restrict civil liberties, violate democratic rights and abandon basic human decency.

Helga Schreckenberger is the Wolfgang and Barbara Green and Gold Professor of German and director of the Program in German, Russian, and Hebrew at the School of World Languages and Cultures at the University of Vermont. She is also an affiliate faculty member of the Holocaust Studies Program. Her research focuses on contemporary Austrian literature and Exile and Migration Studies. Recent publications include “‘Dort, wo die Logik versagt’--The Role of Coincidence in Dimitré Dinev’s *Engelszungen* (2003)” in *Monatshefte* (2022) and “‘Geisterwelt der österreichischen Inseln.’ Die Topographie des Verbrechen bei Ilse Aichinger und Wolf Haas” in *Konstellationen österreichischer Literatur: Ilse Aichinger* (2024). E-Mail: Helga.Schreckenberger@uvm.edu

Panel 6: The Exile of Non-Writers II

Roland Jaeger: Vienna – Berlin – London: Career and Exile of the Graphic Designer Fritz Löwen (aka Lucien Lowen)

The cover and dust jacket of Lion Feuchtwanger’s novel “Der Jüdische Krieg [Josephus. A Historical Romance]” (Berlin: Propyläen 1932) were designed by Austrian-Jewish graphic designer Fritz Löwen(sohn) (1893–1970). After working for publishing houses in Vienna and Berlin Löwen emigrated to London in 1935. He changed his name to “Lucien Lowen” and continued to design book jackets, magazine covers and other commercial media. The presentation will portray his career with a focus on his accomplishments in exile.

Roland Jaeger, *1955, art historian and literary scholar in Hamburg and Berlin. Research and publications on art, architecture, photography and graphic design, the history of books and publishing primarily of the 1920s, and the German-language exile in the US. Scholarship at Villa Aurora in 1997 and co-Founding member of the International Feuchtwanger Society.

Michaela Ullmann: Felix Guggenheim: Literary Agent and Business Entrepreneur. Exile in London, March 1939 – August 1940

Felix Guggenheim emigrated to the United States in 1940 after short stays in Switzerland and England. Guggenheim, who had been influential in the German publishing field in his position at the Deutsche Buch-Gemeinschaft, started a small yet important bibliophile publishing house called Pazifische Presse with his partner Ernst Gottlieb in Southern California. After the end of World War II, he was able to utilize his former contacts to establish a successful business as a literary agent and legal advisor for clients in the U.S. and in Germany. Among Guggenheim’s

clients were Thomas Mann, Heinrich Mann, Lion Feuchtwanger, Alfred Neumann, Curt Goetz, Vicki Baum, Erich Maria Remarque, Jürgen Thorwald, Johannes Mario Simmel, Alma Mahler-Werfel, Victoria Wolff, Paul Kohner, and many more.

But before coming to the United States, Guggenheim and his wife Evelyn emigrated to England in March 1939. Here in the United Kingdom, he invested in a company producing color copies using the Colorprint procedure. He used machinery and facilities from the existing company Spectrocolour in London of which he then became a partner. Clients for his color copies were photography shops, amateur photographers, printing houses, and professional photographers. This paper will shed light on Felix Guggenheim's extraordinary drive as an entrepreneur, even during harsh and unsure times, and on how Guggenheim's work in England created a foundation for his later exile in the United States.

Michaela Ullmann is Head of Instruction and Assessment and Feuchtwanger Projects Coordinator at USC Libraries, where she served for many years as Exile Studies Librarian and oversaw the Feuchtwanger Memorial Library. Ullmann's research specializations are in German-speaking intellectuals and artists who fled Nazi Germany and came to Los Angeles in the 1930s and early 1940s. At the California Rare Book School, Michaela regularly teaches the course Critical Special Collections Pedagogy. Ullmann has published widely on Lion Feuchtwanger and other German-speaking exiles. Ullmann holds an M.A. in Cultural Anthropology and Archaeology from University of Bonn (Germany), and an M.A. in Library and Information Sciences from San José State University.

Sarah McDougall: Émigré Networks: Paul Hamann – An Artist in Exile from Berlin to Paris to London

This paper takes as its starting point German-émigré sculptor Paul Hamann's little-known plaster mask of the celebrated novelist Lion Feuchtwanger (1934, Villa Aurora, USA), the only material evidence of his brief encounter with the celebrated novelist. This new, fast and painless process for life masks briefly caused celebrities, including Bertolt Brecht, André Gide, Man Ray and Feuchtwanger to flock to Hamann's Paris studio, a success he was unable to recapture after fleeing to Britain as a 'Hitler émigré'. It goes on to explore Hamann's position at the centre of the émigré network in London, as a member of the cultural and social centre, *Freier Deutscher Kulturbund* (Free German League of Culture) and participant in pre- and interwar refugee exhibition culture including at the *Exhibition of Twentieth Century Art* (New Burlington Galleries, 1938) and the *First Group Exhibition of German, Austrian, Czechoslovakian Painters and Sculptors* (Wertheim Gallery, 1939). During internment as an 'enemy alien' on the Isle of Man (1940-41), Hamann helped establish a cultural programme that included an artists'

café, two art exhibitions and illustrated camp newspapers, also sitting to fellow internee Kurt Schwitters for his portrait. Postwar he became a significant figure within the North London émigré network. Yet, as this paper will argue, this commitment ultimately confined him to the limitations of its sphere and today, in contrast to Feuchtwanger, he remains a largely neglected figure, only latterly receiving recognition in recent exile studies.

Sarah MacDougall is Director of Scholarship at Ben Uri Gallery and Museum, London, with responsibility for the Ben Uri Collection, exhibitions and the Ben Uri Research Unit, focusing on the Jewish, Refugee and Immigrant Contribution to British Visual Culture since 1900. She has presented and published widely on artists from the so-called 'Hitler émigré' generation with a particular interest in émigré women, refugee art teachers and refugee sculptors. Her recent papers include "Parallel Lives? – Arthur Fleischmann and Willi Soukop: Two Émigré Sculptors in London" (Arthur Fleischmann Society at Slovakian Embassy, 2024), "The Lost Generation: Fred Feigl, Hella Guth, Ernest Neuschul, Freda Salvendy" (Czech Embassy, 2024), "Émigré Aesthetics: Camberwell School of Art as a Site of Mitteleuropean Cross-cultural Exchange" (Association for Art History, University of Bristol, 2024) and "Refugee Sculptors" (Senate House, University of London, 2019). Relevant publications include "'A Vitalising Impulse', Sculptors Behind the Wire: Ernst M Blensdorf, Siegfried Charoux, Georg Ehrlich and Paul Hamann (Cambridge, 2010), "'Looks Like Tomato Soup and Smells Faintly of Vanilla": Paul Hamann's Life Mask of Lion Feuchtwanger', *Journal of the International Feuchtwanger Society, Volume 17*, University of Southern California Libraries (2014); and "Separate Spheres of Endeavour": Experiencing the Émigré Network in Britain, c. 1933-45, in eds., Dogramaci, B and Wimmer, K, *Netzwerke des Exils: Künstlerliche Verflechtungen, Austausch und Patronage nach 1933* (Berlin: Mann Verlag, 2011). Sarah is a committee member of the Research Centre for German and Austrian Exile Studies at the University of London, and co-edited and contributed to Yearbook 18: *Émigrés and the Applied Arts*.

Film Screening

"Feuchtwanger Lives!"

"Feuchtwanger lebt!" ("Feuchtwanger Lives!") is a 45-minute documentary produced by Herbert Krill and sehen! Filmproduktion for the German public broadcaster ZDF/3sat. It was first aired in December 2008 on the occasion of the 50th anniversary of Feuchtwanger's death. The film depicts his upbringing in Munich, his development as a writer there, his success in Berlin, and his exile in France and the United States. A picture of the author emerges: his passion for books, his work discipline, his long marriage to Marta, his optimism and lust for life. Featuring interviews with Feuchtwanger experts Manfred Flügge, Volker Skierka, Tanja Kinkel, with his

nephew Edgar Feuchtwanger, and with one of his most prominent fans, the late Dieter Hildebrandt, among others. Filmed at all the important places of Feuchtwanger's life on two continents. Until today, this is the most comprehensive biographical film on Lion Feuchtwanger. (In German with English subtitles.)

Herbert Krill grew up in Vienna, Austria. At age twenty-five, he moved to the U.S., first to New York City, then to California. During this time, he first worked as a film and media journalist and later as a documentary filmmaker. Based in Hollywood, he interviewed scores of film people, from Robert Altman to Fred Zinnemann. Many of his movies, which he produced mainly for Austrian and German Public TV, dealt with issues of bi-culturalism: the United States seen through European eyes, or the struggles of German-speaking writers or composers in exile. After almost fifty years, Herbert Krill gave up his own quasi-exile and returned to his Central European roots. He now lives in Litoměřice, a small town in Northern Bohemia, where he is working on his memoirs.