

NEWSLETTER

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EDITORIAL

Dear friends and colleagues,

Having just returned from a refreshing and restorative vacation in Italy (highly recommended!), I have had the pleasure, in the guise of Acting Editor for this single issue, of preparing the Newsletter you have before you. I am grateful to Michaela Ullmann for her invaluable assistance. Let me also pay tribute to our erstwhile editor, Joerg Thunecke, for all the skill, time and effort he invested over many years in ensuring that our Newsletter continued to flourish and grow. I am happy to say that, beginning with the next issue, Joerg's successor will be Birgit Maier-Katkin who, I know, can be sure of our full support now and in the future.

Forthcoming events

Preparations for the next biennial meeting of the IFS are now well underway, as evidenced by the note from Andreas Heusler under *IFS News*. We are indebted to Andreas for all the thought and hard work which he is devoting to what promises to be an outstanding event in the history of our society.

This October Edgar Feuchtwanger will be setting out on a reading tour of Silicon Valley during which he will present and answer questions on his book *Hitler, My Neighbor: Memories of a Jewish Childhood, 1929-1938* (Other Press: New York, 2017). The tour will begin on 8th October in Palo Alto, the first of a series of events which will include, for example, a reading and QA session on 14th October in Los Gatos.

On 1 November 2018 the Schauspielhaus Bochum will present the premiere of *Die Jüdin von Toledo*, based on Feuchtwanger's novel and directed by Johan Simons. We hope to include a review in a future Newsletter.

Publications

This autumn sees the very welcome publication by Aufbau in Berlin of Lion Feuchtwanger's diary, edited by Nele Holdack, Marje Schuetze-Coburn, and Michaela Ullmann. This Newsletter includes an account of how such a keenly anticipated project finally came to fruition over fifty years after Feuchtwanger's death.

Introducing...

A number of colleagues have suggested to me in the past that the IFS ought on occasion to review the work of other colleagues engaged in research in fields closely related to our own. With this in mind we are drawing attention in this Newsletter to a group of British researchers with whom I myself have been involved in recent years and whose output, I believe, has acquired ever greater importance as it has developed. An overview of their work is presented below by their current chairman, Tony Grenville, as are reviews of two of their most recent publications, by Richard Dove and Jennifer Taylor. Tony Grenville's own book - Anthony Grenville, *Encounters with Albion: Britain and the British in Texts by Jewish Refugees from Nazism*, Legenda: Cambridge, 2018 - has just appeared and will be reviewed in the next Newsletter. Continuing the British theme, we also draw attention to an eminent and yet too little

known exile in Britain, Fred Uhlman, whose autobiography (Stuart Parkes believes) deserves to be republished in English.

And finally...

I return to where we started - with a reference to my all-too-brief sojourn in Italy. While there I chanced to read in *Corriere della Sera* (5 September 2018) a brief article about a new documentary film directed by Giorgio Treves entitled *Diversi 1938*. Conceived in reaction to the rise once more of racism and antisemitism in Italy (and not just in Italy), Treves's film points to the fact that the racial laws which were passed in Italy eighty years ago and which it was once thought had been consigned to the rubbish heap of history are once more casting a threatening shadow. Treves notes: "Nel 1940 alla Mostra di Venezia fu proiettato in anteprima *Süss l'ebreo*, manifesto nazista dell' antisemitismo." The indirect reference (via the infamous Nazi film) to Feuchtwanger's work in the context of today's antisemitism suggests a contemporary relevance which is explicit and to which we should be alert. I wonder if anyone else come across references of this kind in the press or other media?

Ian Wallace, Felixstowe

ZWEIJAHRESTAGUNG DER INTERNATIONAL FEUCHTWANGER SOCIETY IN MÜNCHEN, 17. - 20. OKTOBER 2019

Nicht nur für die an Lion Feuchtwanger interessierten Wissenschaftlerinnen und Wissenschaftler, sondern für die gesamte Exilforschung sind die regelmäßigen Tagungen der *International Feuchtwanger Society* inzwischen zu einem festen und unverzichtbaren Programmpunkt geworden. Nach Stationen in Los Angeles, Sanary-sur-Mer, Wien, Berlin und Paris wird im Jahr 2019 erstmals auch München zum Treffpunkt der Feuchtwanger-Gemeinde. Vom 17. bis 20. Oktober 2019 steht der "junge" Feuchtwanger im Mittelpunkt des Interesses – also der Dramatiker, der Theaterkritiker, der frühe Romanautor. Welche Rolle spielt das „Münchner Milieu“ für den jungen Intellektuellen, welche Prägungen und Einflüsse der Münchner Kunst-, Theater- und Literaturszene lassen sich nachweisen, welche Netzwerke und Verbindungen sind es, die den ehrgeizigen jungen Autor tragen, begleiten und motivieren? Vorbereitet wird die Tagung vom Stadtarchiv München in Verbindung mit dem NS-Dokumentationszentrum München, der Israelitischen Kultusgemeinde München und Oberbayern und der International Feuchtwanger Society. Ein *call for papers* wird in Kürze veröffentlicht.

Andreas Heusler, München

ZUR ERÖFFNUNG DES THOMAS MANN HOUSE IN LOS ANGELES

Am 18.6.2018 fand in Los Angeles die feierliche Einweihung des Thomas Mann House statt. Michaela Ullmann sprach mit dem Programmdirektor des Thomas Mann House, Dr. Nikolai Blaumer.

Herr Blaumer, wie kam es dazu, dass im ehemaligen Wohnhaus der Familie Mann in Pacific Palisades heute ein Residenzprogramm entsteht?

Das Haus am San Remo Drive war über Jahrzehnte im Privatbesitz. Vor zwei Jahren stand es zum Verkauf und drohte abgerissen zu werden. In Los Angeles ist es eine Seltenheit, dass Häuser über eine so lange Zeit überhaupt erhalten bleiben. Und da das Gebäude nicht unter Denkmalschutz steht, war der Kauf durch die deutsche Bundesregierung wohl eine Rettung im letzten Moment. Seither wurden einige Arbeiten vorgenommen, um das Haus nicht nur zu bewahren, sondern auch den Anforderungen an ein Residenzprogramm mit fünf Fellows gerecht zu werden. Das Thomas Mann House soll wieder zu dem Ort des Nachdenkens und der Begegnung werden, das es in der Zeit der Familie Mann war, als hier Intellektuelle wie Lion Feuchtwanger, Alfred Döblin, Franz Werfel, Bruno Walter und Arnold Schönberg zu Gast waren.

Als Programmdirektor sind Sie durch das Goethe-Institut entsandt. Wie wird das Thomas Mann House künftig mit anderen Kulturinstitutionen in den USA vernetzt sein?

Wir arbeiten als Thomas Mann House eng mit der University of Southern California zusammen, ebenso mit dem Getty Center, der UCLA, mit Medienpartnern wie der Los Angeles Review of Books und vielen weiteren mehr. Das Goethe-Institut zieht ja momentan nach Downtown Los Angeles. Mit gemeinsamen Veranstaltungen können wir jüngere, diversere Zielgruppen erreichen, als im wohlhabenden Westen der Stadt. Auch bietet das Netzwerk des Goethe-Instituts die Möglichkeit, Themen nicht nur aus deutsch-amerikanischer Perspektive zu diskutieren, sondern auch Positionen aus anderen Ländern – vor allem aus Lateinamerika, aber auch dem Pazifikraum – mit einzubeziehen.

Wann werden die ersten Fellows einziehen und wer sind sie? Wie wird ihr Alltag aussehen?

Im August zogen die Soziologin Jutta Allmendinger und der Germanist Heinrich Detering als erste Fellows ein. Anfang September kam der Naturwissenschaftler Yiannos Manoli also Fellow dazu. Unser Residenzprogramm wird auf gemeinsame öffentliche Programme mit amerikanischen Partnern ausgerichtet sein, auf Vorträge, Interviews und Workshops. Ziel ist es neue Kontakte zu schließen, Netzwerke und neue Ideen entstehen zu lassen. Soziale Medien werden dabei eine besondere Rolle spielen. Bewusst sind wir uns aber auch, dass die Fellows mit der Hoffnung ins Thomas Mann House ziehen, hier konzentriert arbeiten zu können. Wir werden eine gute Balance schaffen.

Welche Schwerpunkte wollen Sie für die Programmarbeit des Thomas Mann House setzen?

Für die Programme mit den Fellows des kommenden Jahres zeichnen sich bereits zwei Schwerpunkte ab. Zum einen sind Obdachlosigkeit und bezahlbares Wohnen ein drängendes Thema, das deutsche Großstädte mit Los Angeles verbindet: In Berlin leben mittlerweile 30.000 wohnungslose Menschen, in LA sind es etwa doppelt so viele. Drei unserer Fellows werden sich mit verwandten Themen beschäftigen. Zum anderen werden wir uns mit normativen Fragen auseinandersetzen, die sich mit dem Voranschreiten künstlicher Intelligenz stellen – ein Thema, mit dem wir in Kalifornien, unweit des Silicon Beachs am richtigen Ort sind und das unsere Lebenswelt in den kommenden Jahren grundlegend verändern wird.

Welche Rolle wird dabei das Werk Thomas Manns und sein Leben im Exil spielen?

In den zehn Jahren seines amerikanischen Exils hat Thomas Mann mit ganzem Einsatz für eine offene, demokratische Gesellschaft gekämpft. Dies galt sowohl für seine Essays und Radioansprachen gegen den Nationalsozialismus, als auch für seine Rolle als public Intellectual in den USA. Thomas Mann suchte die intensive Auseinandersetzung mit der hiesigen Kultur. Er war ein leidenschaftlicher Cineast, verehrte die Werke Walt Whitmans und fühlte sich der liberal eingestellten unitarischen Gemeinde freundschaftlich verbunden. Diese Neugier, die Offenheit und das Wissen um die gesellschaftliche Verantwortung von Kunst und Kultur, ist das, was uns mit Thomas Mann verbindet.

Michaela Ullmann, Los Angeles



Links: Das Thomas Mann Haus heute, rechts: das neu renovierte Arbeitszimmer Thomas Manns mit seiner teilweise rekonstruierten kalifornischen Bibliothek

Fotos: Aaron Perez / Mit freundlicher Genehmigung von VATMH

DIE VERÖFFENTLICHUNG DER LION FEUCHTWANGER TAGEBÜCHER



Mit Blick auf den 60. Todestag Lion Feuchtwangers erscheinen am 9. November 2018 im Aufbau Verlag, Berlin, unter dem Titel *Ein möglichst intensives Leben* seine geheimnisumwitterten Tagebücher. Die Herausgeberinnen Nele Holdack (Aufbau Verlag), Marje Schuetze-Coburn und Michaela Ullmann (beide USC Libraries) machen mit dieser Ausgabe das überlieferte Material erstmalig einem breiten Publikum zugänglich. Die Leseausgabe umfasst rund 50 Prozent der vorliegenden Notate. Es wurden lediglich regelmäßig wiederkehrende, formelhafte Äußerungen ausgelassen. Auch diese Äußerungen wurden zumindest beispielhaft erhalten, ohne jede Ausnahme dann, wenn sie über das Formelhafte hinaus Bedeutung transportieren, etwa eine neue Bekanntschaft festhalten oder wichtig sind, um die Entwicklung eines Sachverhaltes oder einer Beziehung nachzuvollziehen. Darüber hinausgehende inhaltliche Eingriffe gab es nicht.

Der Schriftsteller Klaus Modick, vertraut mit Persönlichkeit und Werk des großen Romanciers – 2011 erschien sein Feuchtwanger-Roman „Sunset“ – erhellt in seiner Einleitung wesentliche Prägungen des Menschen, Künstlers und Tagebuchschreibers. Die Slawistin Anne Hartmann, die zuletzt zu Feuchtwangers Reise 1936/37 in die Sowjetunion geforscht hat, sowie Klaus-Peter Möller, wissenschaftlicher Mitarbeiter des Theodor-Fontane-Archivs, Potsdam, verfassten die informativen Anmerkungen sowie das kommentierte Personen- und Werkregister. Klaus-Peter Möller unterzog sich zusätzlich der äußerst schwierigen Aufgabe, die bisher nicht transkribierten, nur in Gabelsberger-Kurzschrift vorliegenden Tagebucheinträge zu entziffern sowie zahlreiche Einzelstellen der bereits existierenden Transkription zu überprüfen und gegebenenfalls zu korrigieren.

Die Ausgabe präsentiert die fortlaufend geschriebenen Tagebücher in sechs Kapiteln bzw. Lebensabschnitten. Die Einführungstexte der Herausgeberinnen geben Auskunft über die jeweilige Lebenssituation sowie über die Jahre, zu denen keine Aufzeichnungen überliefert sind: Auf die Studentzeit in Berlin und München (1906) folgt die Suche nach einem Weg ins literarische Establishment (1909–1911), die Lebensform als arrivierter Bohemien in München (1915–1921), die Phase der internationalen Anerkennung einschließlich der fulminanten Amerika-Tournee, von der Feuchtwanger nicht mehr nach Deutschland zurückkehrte, sondern über die Schweiz ins französische Exil ging (1931–1934), die Jahre in Sanary mit dem immer bedrohlicher werdenden Zeitgeschehen und der Vereinnahmung durch die Repräsentanten gegensätzlicher Strömungen (1935–1937), schließlich die Phase wachsender Kriegsgefahr und der Internierung in La Rode und Les Milles (1938–1940). Zahlreiche Abbildungen aus dem Fundus der Feuchtwanger Memorial Library ergänzen die Edition.

Eine gekürzte Hörbuch-Ausgabe als Koproduktion des Hörbuchverlags DAV mit dem Bayerischen Rundfunk ist in Vorbereitung. Die Buchpremiere findet im Rahmen des Münchener Literaturfestivals am 25. November um 11:30 Uhr im Literaturhaus München statt. Karolina Kühn wird mit den Herausgeberinnen über die Veröffentlichung diskutieren. Begleitet wird die Veranstaltung durch eine

Lesung mit dem Schauspieler Udo Wachtveitl. Parallel zu der Erstveröffentlichung der Tagebücher wird Feuchtwangers autobiographisches Werk „Der Teufel in Frankreich“ im Aufbau Taschenbuch neu vorgelegt.

Mehr Informationen unter:

Lion Feuchtwanger - Ein möglichst intensives Leben:

https://issuu.com/aufbauverlag/docs/aufbau_feuchtwanger_folder_2018_es

Lion Feuchtwanger. Ein möglichst intensives Leben. Die Tagebücher

Gebunden mit Schutzumschlag, ca. 640 Seiten, mit zahlreichen Abbildungen

Aufbau Verlag

ISBN 978-3-351-03726-0

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Erscheint am: 9. November 2018



Lion Feuchtwanger. Der Teufel in Frankreich. Erlebnisse 1940

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Buchpremiere in München

Literaturhaus München

Lesung und Gespräch mit Karolina Kühn, Marje Schuetze-Coburn, Michaela Ullmann und Udo Wachtveitl

25.11.2018, 11:30 Uhr

Salvatorplatz 1

80333 München

Lesungen in Berlin und Potsdam

Literaturforum im Brecht-Haus

Lesung und Gespräch mit Klaus Modick und Holger Teschke

10. 1.2019, 20:00 Uhr

Chausseestraße 125

10115 Berlin

Matinee in der Villa Quandt

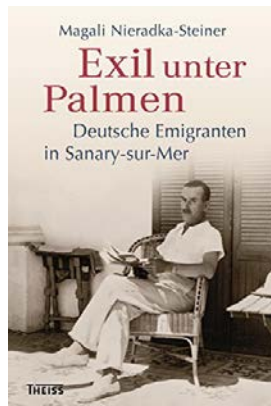
Lesung und Gespräch mit Klaus Modick und Nele Holdack

24.2.2019, 11:00 Uhr

Große Weinmeisterstraße 46/47

14469 Potsdam

MAGALI NIERADKA-STEINER: EXIL UNTER PALMEN – DEUTSCHE EMIGRANTEN IN SANARY-SUR-MER



Das Buch *Exil unter Palmen – Deutsche Emigranten in Sanary-sur-Mer* unseres langjährigen Mitglieds Magali Nieradka-Steiner ist im Juni diesen Jahres bei Theiss erschienen. Magali Nieradka-Steiner ist akademische Mitarbeiterin für Französisch an der Universität Heidelberg und Lehrbeauftragte für Literaturwissenschaften an der Universität Mannheim. Sie lebte mehrere Jahre an der Côte d’Azur und beschäftigt sich vor allem mit deutsch-französischen Themen, Exilforschung und Migration. Magali Nieradka-Steiner konnte für ihr Buch bisher nicht bekannte Dokumente nutzen und mit den letzten Zeitzeugen sprechen. Ihr Buch erzählt eindringlich, wie sich universale Katastrophe und individuelles Schicksal in Sanary kreuzen.

Magali Nieradka-Steiner

Exil unter Palmen. Deutsche Emigranten in Sanary-sur-Mer.

Wbg Theiss

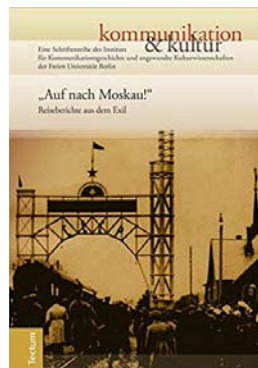
2018. 272 S. mit 32 s/w Abb., Bibliogr. und Reg., geb. mit SU

Gebundener Ladenpreis: EUR 24.95 (D)

ISBN 978-3-8062-3656-9

Erschienen am 14. Juni 2018

SYMPOSIUM: AUF NACH MOSKAU! REISEBERICHTE AUS DEM EXIL



On 8 and 9 December 2017, in the LiteraturHaus Berlin, an international symposium took place in which Lion Feuchtwanger’s controversial book *Moskau 1937* was an important focus of attention. Entitled “‘Auf nach Moskau!’ Reiseberichte aus dem Exil”, the symposium addressed the fascination of numerous intellectuals with the Soviet Union in the two decades which followed its birth in 1917. The papers delivered at the symposium, so ably organised by Hermann Haarmann, included two devoted to Feuchtwanger’s book (by Anne Hartmann and Ian Wallace) and have since appeared as a book: “*Auf nach Moskau!*” *Reiseberichte aus dem Exil. Ein internationales Symposium*, eds.

Hermann Haarmann and Anne Hartmann, Tectum: Baden-Baden, 2018 (kommunikation & kultur, Band 8).

THE RESEARCH CENTRE FOR GERMAN AND AUSTRIAN EXILE STUDIES

Founded in 1995 at what was then the Institute of Germanic Studies in Russell Square, Bloomsbury, the Research Centre for German and Austrian Exile Studies is based at the Institute of Modern Languages Research in the University of London's School of Advanced Study. It is principally, though not exclusively, concerned with the emigration from Germany and Central Europe to Britain that took place after 1933. The work of the Centre focuses on the history of the German-speaking émigrés who found refuge in Britain, their personal recollections and experiences, their reception in British society, and their enrichment of the life of their new country of residence in such spheres as the professions, literature, art and culture, science and scholarship, politics, publishing, the media, industry and commerce, and the world of leisure and entertainment; it also concerns itself with the less happy aspects of the refugees' experience of Britain, such as the mass internment of 'enemy aliens' in summer 1940.

At its foundation, the Centre brought together the London Research Group for German and Austrian Exiles and the Research Centre for Germans and Austrians in Britain at the University of Aberdeen, where the Centre's first President, the late Professor J.M. Ritchie, had been Emeritus Professor of German. The Centre's origin in a small group of like-minded academics with similar research interests continues to be reflected in the spirit of cooperation and consensus in which it conducts its work.

The Research Centre began by organising a programme of research seminars, up to six per year, and its triennial conferences, the last of which, focusing on emigration from Nazi-occupied Europe to British territories overseas, was held in September 2017. Since 1999, it has published its *Yearbook of the Research Centre for German and Austrian Exile Studies*, the last two volumes of which have been devoted to gender and exile and which has become a leading academic journal in its field. The Research Centre has benefited since 2009 from a generous donation from the Martin Miller and Hannah Norbert-Miller Trust, which has enabled it to hold its Miller Memorial Lectures, given by eminent speakers, most recently Professor Jeremy Adler, every eighteen months. As a result of this donation, the Centre is also able to offer bursaries for doctoral study – it currently has two PhD students – as well as visiting fellowships at the Institute of Modern Languages Research for academics wishing to carry out research in the field of migration in London. Thanks to the donation, an archivist specialising in the field (currently Dr Clare George) is employed to work in the Exile Archive at Senate House Library on papers and other materials relating to individuals and organisations that were forced to emigrate to Britain after 1933.

The members of the Research Centre's committee, currently numbering fifteen, are drawn from a variety of disciplines, and comprise academic staff at universities throughout the UK as well as freelance researchers and colleagues from related institutions such as the Association of Jewish Refugees, the Ben Uri Gallery and the Wiener Library. They undertake their own research and, in cooperation with the Institute, seek to facilitate the research of others working in the field. The members of the committee have published very widely in their field; the subjects of recent studies range from refugee actors on stage and screen in Britain to art and design in exile and the surveillance of the refugees by MI5. They have also contributed to numerous other projects and events related to exile studies, including lectures, exhibitions, collections of filmed interviews and even walking tours.

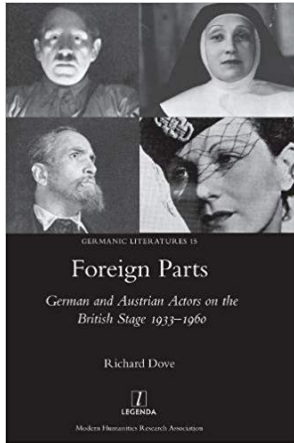
Apart from the *Yearbook* and the published proceedings of its conferences, the principal collective publications of the Research Centre include the volumes *Changing Countries: The Experience and Achievement of German-speaking Exiles from Hitler in Britain, from 1933 to Today* (London, 2002), which was based on the Centre's Oral History Project, and *Out of Austria: The Austrian Centre in London in World War II* (London/New York, 2008), German version *Wien – London, hin und retour: Das Austrian Centre in London 1939 bis 1947* (Vienna, 2004). Members of the Centre are also contributing a programme of lectures to 'INSIDERS/OUTSIDERS: Refugees from Nazi Europe and their Contribution to British Culture', a nationwide festival to be held in 2019.

In the two decades of its existence, the achievements of the Research Centre have been considerable. It has established itself as the leading centre of excellence in its field in the United Kingdom, benefiting especially from its central location in London and its close links with institutions that were founded by the refugees themselves. Operating without any significant external financial support, at least until 2009, and relying on the dedication and professional skills of its members, freely given, it has built up an enviable list of activities that have earned it widespread respect among the academic community and beyond.

Dr Anthony Grenville is currently Chair of the Research Centre, Professor Charmian Brinson its Treasurer, Dr Marian Malet Correspondence Secretary and Dr Jennifer Taylor Minutes Secretary. For further information, please contact the Correspondence Secretary, Research Centre for German and Austrian Exile Studies, Institute of Germanic & Romance Studies, University of London, Senate House, Malet Street, London WC1E 7HU or email: exileresearch@sas.ac.uk.

Anthony Grenville, London

RICHARD DOVE, *FOREIGN PARTS. GERMAN AND AUSTRIAN ACTORS ON THE BRITISH STAGE 1933-1960*, Legenda: Cambridge (UK), 2017 (Germanic Literatures 15) 189 pages



German-speaking actors who were forced into exile by the rise of fascism faced an alarming challenge. How were they to survive professionally in a host country such as Great Britain where there was little or no call for theatre performances in German? Stories of actors who had to scratch a living by opening a bookshop, setting up a restaurant, or even establishing a chicken farm (as Mathilde Einzig did in Palestine) are the stuff of legend, but there were some who against all the odds did manage to continue their acting careers. Richard Dove's pioneering study of this hitherto undeservedly neglected subject makes brief mention of actors for whom Britain was essentially a staging post on their path to Hollywood (among them Elisabeth Bergner, Fritz Kortner and Conrad Veidt, who took the lead role in the British film of Feuchtwanger's *Jew Süß* in 1934) but his main focus is on five actors who, opting to pursue their career in Britain, succeeded against all the odds: the German actors Lucie Mannheim, Gerhard Hinze, Friedrich Valk and Lilly Kann and the Austrian Martin Miller. As Dove shows in his enlightening exploration of their achievements and their impact on critics, audiences, colleagues and arguably also English theatre practice, all five left their mark on British theatre history, in this way providing clear proof of their ability to adapt to a new, largely unfamiliar and (it should be noted) in its contemporary manifestation strikingly insular and parochial theatrical tradition.

After a distinguished career during the Weimar Republic Lucie Mannheim quickly realised in 1933 that, as a Jew, she must quickly abandon Germany. In 1934 she reached London where, one year later, she starred in Bruno Frank's *Nina* with such success that the *News Chronicle* celebrated her as "Hitler's new gift for Britain", a valediction which, in Dove's view, marks "a distinct stage in public discourse on refugees in the theatre" (25). However, opportunities in the theatre subsequently proved rather limited, mainly because of her age and her foreign accent as well as her often poor choice of material, including some flops. Like some others, she did manage to establish herself in the British film industry, notably through her relatively small but important role in Hitchcock's *The Thirty-nine Steps* (1935), but it is difficult to avoid the impression that, after a promising start and for whatever reason, Mannheim fell sadly short of realising her full potential on the British stage. The same seems true of Lilly Kann whose lack of familiarity with British theatre culture led to unfortunate miscalculations in her choice of roles which meant she was unable to build for some time on her early success in a production of Odets's *Awake and Sing* (she too had to turn to film as "a financial necessity but not a career enhancement" (163)).

Early in the war Mannheim took on important roles in dramas produced for BBC radio before, in 1940, joining the BBC's German Service, which was responsible for broadcasting to 'the enemy'. As well as taking part in such legendary feature programmes as "Kurt und Willi", she resumed her pre-war role as a singer in cabaret and musical theatre, performing both new work by Mischa Spoliansky and wartime

favourites such as “Lilli Marleen”. She also performed a notable anti-Hitler variant of the latter. This is captured in an extant propaganda film made by the British Ministry of Information and is described by Dove as “her most forceful contribution to the British war effort”. (114)

Unlike Mannheim and Kann, Gerhard Hinze fell foul of the Nazis not as a Jew but as a communist. After brutal mistreatment at the hands of the fascists he made his way via Prague and the Ukraine to Britain in May 1938 where he became an active founder-member of the Free German League of Culture, claiming that it was he who had first suggested the idea of such a group to Fred Uhlman. He experienced periods of internment both on the Isle of Man and in Canada, and his association with communism meant that he never evaded the suspicious eye of the British secret services. Nevertheless, a role in Terence Rattigan’s *Flare Path* proved to be the start of a very successful West End stage career during which, ironically, he often took the role of a fanatical Nazi. He eventually became a British citizen (like so many other refugees) and adopted the stage name of Gerard Heinz while also pursuing a prolific and versatile career in post-war British film and television drama.

Like Heinz, Friedrich Valk indicated his successful integration into British theatre culture through a change of name - to Frederick Valk. After his arrival from Czechoslovakia in February 1939, he enjoyed rapid success on the stage, notably through his part in *Thunder Rock* (starring Michael Redgrave) and then by taking the leading role in both *Othello* and *The Merchant of Venice* for the Old Vic - a remarkable achievement for a German actor during World War II and one which established his reputation in Britain as a leading Shakespearian actor. Like others, however, he also accepted roles in numerous British films of often inferior quality (he was frequently cast as a Nazi, for example in Carol Reed’s *Night Train to Munich*, 1940). As Dove ruefully notes, “Unfortunately the only chance of rediscovering Valk today is precisely in such roles” (140). Of course, it is essentially true of all actors from the past and not just the actors studied here that our view of them today relies largely on the evidence of secondary sources, notably theatre reviews, memoirs and (in the modern era) film. Dove makes excellent use of such sources before sadly concluding, in Valk’s case, that he is “now virtually forgotten, remembered, if at all, only for his film roles.” (142)

Of the five actors who are the focus of this volume it is Martin Miller - a provincial actor in early middle age, with no English, no contacts, and no knowledge of the English theatre - who accomplished the most complete and indeed astonishing transition to the English stage where he established himself as “a character actor of great versatility” (88). A master of impersonation, he made a particular impact with his satirical portrayals of Hitler. As co-founder, artistic director and star performer he contributed significantly to the success of the émigré small theatre ‘Das Laterndl’, but he achieved prominence too in a number of long-running productions, notably *The Mousetrap* and *Arsenic and Old Lace*. In the fifty-four British films in which he also appeared he proved no less successful. His is perhaps the most remarkable of the five stories at the heart of a book which rescues five distinguished subjects from the threat of undeserved obscurity.

Ian Wallace, Felixstowe

RE-EDUCATING GERMAN PRISONERS-OF-WAR AFTER WWII. THE CONTRIBUTION OF PAUL BONDY TO THE LECTURE PROGRAMME, ed. and introduced by Jennifer Taylor, Anglo-German Family History Society: [Wales], 2018. 96 pages.

After the end of World War Two an estimated 3.5 million German prisoners of war captured by Great Britain were held in various overseas countries. A further approximately 400,000 were confined in Britain itself in camps of varying size spread across the length and breadth of the land. The Foreign Office set up a Re-Education Programme for these prisoners, the purpose of which was to inculcate democratic ideals in minds which had been poisoned in varying degrees by fascism. Film, radio, theatre, newspapers and often well-stocked camp libraries were used for this purpose and were supplemented by an ambitious lecture programme. This programme was initiated just before VE (Victory in Europe) Day in 1945 and at its peak in the summer of 1947 it engaged over 200 German-speaking lecturers. Among these was Paul Bondy (1900-80), a Jewish-born socialist who became a Protestant in 1918 together with other members of his immediate family. Despite his change of faith he was severely harassed by the Nazis so that, in October 1935, he emigrated to England. After working for British United Press from 1941 to 1945, he returned to Germany in 1945 where he worked under the auspices of OSS and participated in an early re-education programme before becoming part of the FO's Re-Education Programme from October 1946 until June 1947. In this nine-month period he delivered lectures to POWs in camps from Cornwall to Caithness, Carmarthen to Carlisle and points east.

Bondy's lecturing activities are fully documented in Jennifer Taylor's judiciously edited account with annotated excerpts taken from the reports which Bondy submitted to the authorities and also from his often revealing correspondence with his wife Charlotte. All the reports and letters were written in fluent and often remarkably idiomatic English (the letters which the Austrian Hermann Sinsheimer sent to his wife while similarly lecturing in the POW camps were composed in German, as Taylor notes in occasionally comparing and contrasting the work of the two men). By providing her husband with a regular supply of German-language newspapers from Switzerland, notably *Basler Nachrichten* and *Weltwoche* - both admirably democratic publications - , Charlotte enabled her conscientious husband constantly to keep his lectures fresh and up to date, even despite a punishing schedule of work which left Bondy very little time and energy available for proper research.

Bondy's letters and reports provide a revealing worm's eye view of major historical events, a level at which plans can often go comically wrong, where the notoriously fickle British weather (notably in the severe winter of 1946/47) can undermine even the most straightforward arrangements, and where the food on offer to the travelling lecturer can frequently prove execrable (the discovery of a Swiss cook in Essex provides at least temporary but much appreciated relief, as does a Swiss restaurant in Plymouth "where they can cook vegetables and even know what an omelette is like" (49)).

The POWs themselves present a different kind of challenge, often exposing the difficulty of sowing the seeds of democracy in ill-prepared ground. Sometimes Bondy finds he has his hands full with an unresponsive, sceptical or even Nazi-inclined audience. In Lincolnshire, for example, he found "a really sticky camp, with almost nothing as it should be and not a single person in it on whom one could really rely. [...] it's an awful waste of time." (43) Prisoners did not always feel free to speak their minds for fear

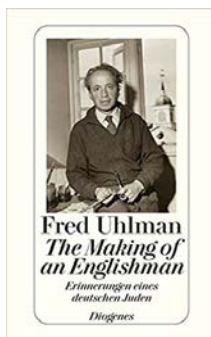
of landing themselves in trouble, but occasionally Bondy's sense of success is palpable: "somehow the lecture must have impressed them [i.e. the British authorities in this case]" (17). When prisoners did speak out, their complaints frequently focussed on suspicions about the Allies' long-term intentions in defeated Germany, their frustrations at the slow pace of repatriation, and the inadequacy of food rations, all of which convinced Bondy that the enclosed world they lived in cut them off from a sense of reality: "the shock they'll get when they get back into ordinary civilian life is inevitable" (39). That Bondy himself was acutely aware of the strains of everyday life outside the camps is evident from allusions to his own struggle to keep his head above water financially, to the irritation caused by delayed payments for work done, and to the botched arrangements and missed connections which characterised his physically demanding journeys across the entire British mainland. Only occasional highlights provided blissful relief, as when he writes to Charlotte from Glasgow that he has been provided with "a bed with real sheets on it" (27).

At the end of her short but helpful introduction Taylor provides an apt summary of what can be learned from the valuable documentary evidence she presents: "[...] from the material we have it is possible to form a realistic picture of the internal conditions in the camps, the worries and preoccupations of the POWs in this immediate post-war period and finally to appreciate the physical and the intellectual challenges faced by these itinerant lecturers dedicated to delivering a lecture programme in severe weather conditions." (10)

Helpful appendices provide brief biographies of both Bondy and Sinsheimer, a complete list of the visits which Bondy paid to various camps and when, the titles of the lectures given by Bondy and Sinsheimer, brief notes on people mentioned in the text, and suggestions for further reading.

Ian Wallace, Felixstowe

FRED UHLMAN, *THE MAKING OF AN ENGLISHMAN. ERINNERUNGEN EINES DEUTSCHEN JUDEN*, Zurich: Diogenes, 1998. 352pp.



I have to base this review of the autobiography of the artist and writer Fred Uhlman (1901 – 1985) on a reading of the German edition, which I was obliged to read as the out of print English original (Gollancz, 1960) proved inaccessible. This represents an ironic reversal because initially, in keeping with prevailing attitudes in the early years of the Federal Republic, no German publisher was interested and the first German edition only appeared in 1992 thanks to the Municipal Archive of Uhlman's native city of Stuttgart where there is now a street named after him. A publication in the GDR would have been impossible because of the author's anti-communism. Finally, in relation to the title, it should be noted that England only enters the narrative about three quarters of the way through when Uhlman begins to recount his experiences following his arrival in Britain in 1936. Moreover, his main narrative stops with the end of the war in 1945.

Given the period in question, this autobiography is unsurprisingly a social history with several important themes running through the book. One is inevitably anti-Semitism, since it was Nazi racial politics, together with his association with the SPD, which forced Uhlman into exile. Whilst being aware of latent prejudices, he speaks of not suffering much himself in his early years. As for Jews in general, he sees Zionists as a small minority, with most not being particularly observant and more intent on showing their identification with Germany. In a postscript he notes that Siegfried and Sigmund became almost exclusively Jewish names. Recalling his student days, he recounts that Jewish fraternities, even if their existence was a sign of discrimination, indulged in as much drinking and bad behaviour as any others.

An arguably related topic, if one thinks of Kafka, is Uhlman's relationship with his father, like Kafka's a physically strong man. He would not allow his son to study anything as impractical as History of Art but reluctantly accepted Law. When Fred became moderately successful and bought a car, his father threatened to disown him, as such ostentation went against family traditions. He duly obeyed.

Uhlman's legal career ended with emigration, clearly another topic of major interest. As the only member of his immediate family to take such a step, he became the only survivor, his parents and his sister, like so many others delaying such a step for too long. He confesses that without Hitler he would not have become an artist and writer. The relevant sections of the book show that this was not achieved without difficulties. He settled in England only after uncertain periods in other countries. In England, too, he faced complications, being interned on the Isle of Man during wartime. The account of this time is one of the most fascinating parts of the book. Given the number of academics interned, there might be a choice between lectures on Chinese theatre or Etruscan language. One incident recalled is an exchange between the Dada artist Kurt Schwitters and a Viennese business-man consisting of dog-like barking.

Another gripping account is that of his meeting with his future father-in-law Sir Henry Page Croft, a xenophobic Conservative politician. It was love for his daughter, whom he met in France, that brought him to Britain, a country of which he knew little. The latter part of the book shows how incomprehension, not least about the underestimation of Hitler, gave way to respect. This is expressed in the Conclusion, which speaks of honesty, decency, political maturity and fairness, whilst regretting a lack of intensity.

I hope to have shown at least that Uhlman's autobiography would be worthy of a new English edition, not to mention translations into other languages. At the wider political and cultural levels, my personal conclusion, which applies to Uhlman and so many contemporaries, would be a variation on Brecht: 'Unhappy the land that cannot see the benefits of immigration.'

Stuart Parkes, Malta

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