

A landmark in the development of Liberal Judaism in Germany was the publication of *Die Israelitische Bibel*. This handsomely illustrated bilingual edition contained the Hebrew text of the Law (the Torah), the Prophets and the Writings with a parallel German translation and commentary by Ludwig Philippson, a reform rabbi from Magdeburg. Departing from orthodox tradition, Philippson included over five hundred illustrations in order to correlate the biblical narratives with advances in historical scholarship, including the topography of the Holy Lands and the archaeology of Egypt. Thus the story of Noah's Ark was accompanied by a drawing of an olive branch (see illustration).

Copies of both the first and the second edition of the Philippson Bible are now at the Freud Museum in Hampstead. The first edition, published in fascicules from 1839 onwards, is of exceptional interest, since it belonged to Freud's father, Jakob Freud. When Jakob presented this bible to his son in 1891, he inserted a Hebrew inscription, commending to him this 'book of books, from which the lawgivers learned knowledge and justice'. However, this copy was incomplete, lacking the final chapters of the Torah, most of the Prophets and all of the Writings. This suggests that the family's relationship with Judaism was fracturing even before the bible passed from father to son.

When Freud came to London as a refugee in 1938, he brought this bible with him. It forms part of the collection of over 2500 books and approximately 2000 antiquities that are now in the Museum in Hampstead. Further details can be found in *Freud's Library: A Comprehensive Catalogue*, an elegantly designed book accompanied by a CD, compiled and edited by J. Keith Davies and Gerhard Fichtner, published by the Freud Museum. A further publication by Janine Burke, entitled *The Gods of Freud: Sigmund Freud's Art Collection*, provides a vivid overview of the antiquities. Both books are available from the Freud Museum bookshop.

When the second edition of the Philippson Bible was published in 1858, there were significant revisions, especially in the commentary, reflecting further advances in scholarship. The copy in the Museum, which is in far better condition than the Freud family bible, originally belonged to Rabbi Adolf Altmann of Trier, who was deported to his death in Auschwitz in 1944. It may have been brought to Britain by his son Alexander Altmann, who became a Community Rabbi in Manchester.

Artists who fled to Britain had to endure less dramatic ordeals. Approximately three hundred exiled artists have been identified in the recent study by Jutta Vinzent, *Identity and Image: Refugee Artists from Nazi Germany in Britain*. Some, like Ludwig Meidner, found conditions so dispiriting that they returned to Germany after the war. Among those who settled in London, one of the most remarkable is Frank Auerbach, who came to Britain in 1939 at the age of eight. For sixty years, since enrolling at St Martin's School of Art, he has been living and working in London. Shunning the contemporary art scene, he has single-mindedly pursued his mission as a painter, specially noted for densely evocative portraits. *Head of Catherine Lampert VI* (charcoal drawing, 1980), reproduced here by kind permission of the artist, illustrates his modernist technique with a tendency towards abstraction.

Auerbach had a major retrospective at the Royal Academy in 2001, but he generally avoids publicity. It was thus a surprise to discover that this drawing of Catherine Lampert was reproduced in *Die Ausgewanderten*, the remarkable collection of stories by the late W. G. Sebald. This led some readers to assume that 'Max Aurach', the émigré artist so eloquently depicted by Sebald, must be based on Auerbach. The infinitely painstaking artistic technique described in the story seems to match the style for which Auerbach has become so well-known. And yet the details simply don't fit – 'Aurach' comes from Bavaria and lives in Manchester, whereas Auerbach comes from Berlin and lives in London.

It was partly to resolve this conundrum that in May 2007 we arranged to interview Frank Auerbach at his studio in Camden Town. It was fascinating to listen to his account of his schooldays at Bunce Court, the co-educational boarding school in Kent that he attended for nine years. Bunce Court stimulated his interest in the arts, and the teaching of David Bromberg in the late 1940s helped to launch him on his career as a member of the so-called School of London, rubbing shoulders with other figurative painters like Leon Kossoff and Ronald Kitaj. Those formative experiences proved so liberating that memories of his parents rapidly faded, and Auerbach felt relatively unaffected by the news that they had been deported to their deaths.

Towards the end of the interview Auerbach said he had been dreading that we would ask why he never inquired about the precise fate of his parents. He was relieved that we were less interested in his past than in his painting, not least the possible connection with the émigré artist in Sebald's story. To our surprise, he revealed that he had never met or communicated with Sebald, nor indeed read the story. The author had not asked for permission to reproduce the drawing of Catherine Lampert, and when the stories were republished in English under the title *The Emigrants*, Auerbach insisted that this image should be removed. Thus Sebald must have drawn his inspiration not from personal acquaintance but from the impression made by an exhibition of Auerbach's work. Indeed, his hero 'Max Aurach' is a composite and ultimately imaginary figure, drawing together a complex web of refugee experiences. The cover of *Die Ausgewanderten* 0.0301 Tw(D

Reports, lectures and publications

Andrea Hammel

Since March 2004 Andrea has been the Research Fellow and Project Coordinator of the AHRC Project: Database of British Archival Resources Relating to German-speaking Refugees, 1933-1950 (BARGE). She was on maternity leave from April to August 2007. Andrea Hammel is now a member of the editorial board of the Yearbook for German and Austrian Exile Studies (Rodopi, Amsterdam).

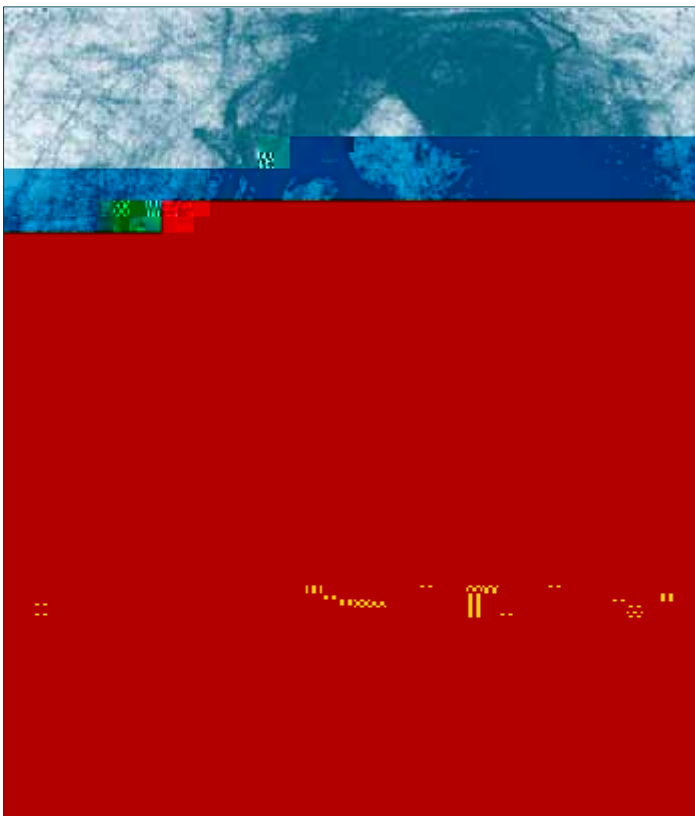
Dr Hammel was joint organizer of the very successful international conference on 'Refugee Archives: Theory and Practice' (11-13 April 2007 at the University of Sussex), which included the launch of the BARGE Database. She is co-editing the conference proceedings.

Together with Godela Weiss-Sussex of the Institute of Germanic and Romance Studies, University of London, she also organized an international symposium on 'German-Jewish Women Writers, 1900-1938' in London in May. She is now co-editing a book based on this theme for publication in 2008. In November 2007 Andrea Hammel will host the Annual Conference of Women in German Studies (WIGS) at the University of Sussex.

Forthcoming publications

Everyday Life as Alternative Space in Exile Writing: The Novels of Anna Gmeyner, Selma Kahn, Hilde Spiel, Martina Wied and Hermynia Zur Mühlen, Peter Lang.

Refugee Archives: Theory and Practice. Yearbook for Exile Studies, Vol. 9, Rodopi, co-edited with Anthony Grenville; including her own article on 'The Online Database of British Archival Resources relating to German-speaking Refugees, 1933-1950 in Context'.



Head of Catherine Lampert VI
by Frank Auerbach

Chana Moshenska

Chana Moshenska has reached the final stage of the Anne Frank Fonds funded project, 'Welcome to Britain?' The CD-rom version has been welcomed by teachers, some of whom are using it in conjunction with the printed pack. An educational publisher is going to produce a version with printed pack, CD-rom and accompanying DVD of refugee footage. Working with teacher trainers on the Sussex PGCE course, she is devising schemes for teaching the Holocaust through children's literature. A further project is an educational pack on the theme of rescuers, linking Holocaust rescuers with acts of altruism in the present day.

Chana, who is honorary historian of the Holocaust Education Trust of Ireland, ran the first ever workshops about teaching the Holocaust in Dublin in April 2007. As part of this programme she took a group of 25 teachers and teacher trainers on a trip to Krakow and Auschwitz. In August she taught a summer school for Irish educators, in conjunction with trainers from the Imperial War Museum in London and the Holocaust Memorial Museum in Washington. She continues to assist the Galicia Jewish Museum in Krakow as educational consultant, preparing materials for Polish schools and for school groups visiting from the UK, the USA and Israel.

Deborah Schultz

'Art or document? The problematic post-war reception of words and images'. In this paper presented to the British Association of Jewish Studies Conference on 'Jews, the Arts, and Scholarship: Production and Reception' in London in July 2007, Deborah investigated the relationship between artworks and historical documents, focusing on the post-war reception of three artists – Arnold Daghani, Felix Nussbaum and Charlotte Salomon.

Malgorzata Stolarska

International Symposium at the Hochschule fuer Juedische Studien, Heidelberg/Germany, May 2007: Paper on 'Breslau Jewish Art Collectors and their Impact on the Cultural Life of the City in the late 19th and early 20th century'.

Conference on the History of Art Criticism, University of Torun/Poland, June 2007: Paper on 'Art with a Question Mark. Identity as a Paradigm of the Research on the Concept of Jewish Art in the 20th Century'.

Annual Conference of British Association of Jewish Studies, UCL London, July 2007: Paper on 'The "Degenerate Art" of Heinrich Tischler, a Jewish Expressionist from Germany'.

Together with Professor Jerzy Malinowski from Torun University, Dr Stolarska is organizing the first conference on Jewish Art in Poland, which will take place in October 2008 in Kazimierz on the Vistula River.

Edward Timms

'Jakov Lind 1927-2007: A Stranger in Strange Lands' in *Jewish*

Reports, lectures and publications Edward Timms (continued)

14 February 2007: 'Jewish Motifs in the Paintings of Felix Nussbaum', illustrated lecture at the Leo Baeck London Lodge.

4 September 2007: 'Karl Kraus, Sigmund Freud and Judaism: The State, the Law and the Prophets', lecture for the International Leo Baeck Institute conference on Jews and the State in Austria at the Austrian Residence, London.

Christian Wiese

In August 2007 Christian Wiese was promoted to Professor of Jewish History (with tenure) at the University of Sussex. He has also been appointed a member of the board of the scholarly edition of the works of Hans Jonas (project of the Hans Jonas Zentrum, Free University of Berlin, 2005-2012) and will be part of the long term editorial project "European Traditions – Encyclopaedia of Jewish Cultures", organized by the Simon Dubnow Institute in Leipzig. His recent lectures and publications include:

Christian Wiese, *The Life and Thought of Hans Jonas: Jewish Dimensions*

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