

IMPORTANT

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Interview Transcript Title Page

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REFUGEE VOICES: THE AJR AUDIO-VISUAL TESTIMONY ARCHIVE

INTERVIEW: 43

NAME: KLAUS HINRICHSSEN

DATE: 20 NOVEMBER 2003

LOCATION: LONDON

INTERVIEWER: ANTHONY GRENVILLE

TAPE 1

AG This is an interview with Klaus Hinrichsen carried out at Highgate in London on the 20th November 2003. My name is Anthony Grenville.

AG: First of all, Klaus Hinrichsen, I'd like to say thank you very much for agreeing to do the interview with us today. And could I just start by asking you to state your full name?

KH: Klaus Ernst Hinrichsen.

AG: And where were you born?

KH: In Lübeck in Germany.

AG: And when?

KH: 19th April 1912.

AG: Thank you. Perhaps we could start by my asking you a little about your family background? Could you tell us, first of all, about your father's side?

KH: The family were Portuguese Sephardim, who came 1620 from Portugal to Glückstadt. Glückstadt was a small town at the River Elbe between Hamburg and Cuxhaven, founded by King Christian IV of Denmark, as competition to Hamburg. And it was the most progressive town in Europe. It had three sectors. The one was for Danes, one was for Germans and Dutch and the third one was for Portuguese, which were Portuguese Jews. Each one had their freedom of religion, their rights to citizenship and their connections, their **tribal** connections to Portugal and to all over the world. It flourished for some years and then the Elbe silted up and it became a dead town. It's a nice little town still. It has got the cemeteries of all the three communities. And from then onwards, in about 1680, my ancestor was called to the court of Mecklenburg, where they had the concessions, the monopoly for tobacco, for jewels and for candles.

AG: What was your ancestor's name then?

KH: He was Joshua Henriques and his father had been Moses Henriques, but he had not been born in Glückstadt. The first one born was Joshua Henriques. And in Mecklenburg, in the books, he's called Michel Tabakspinner, tobacco spinner, or Michael Portuguese, or Michel Henriks, because Henriques is a difficult name. And for three or four generations, they became factors of the court of Mecklenburg. They had their own Jewish cemetery and lived in the middle of town and had no restrictions. They worked with all the finance organisations and factors of all the various European courts and apparently were extremely prosperous and eventually they became the administrators of the public lottery, I think. And my grandfather was the first one who moved to Lübeck, from...the court, the Mecklenburg court was in Ludwigslust and in Schwerin – they moved about.

AG: What was your grandfather's name?

KH: Ernst. I'm called after Ernst. Ernst Hinrichsen.

AG: Hinrichsen is actually just a Germanisation of Henriques.

KH: Ja. In fact, it's a slow development - you can find it in the documents. From Henriques and then it became Henriks and then Hinrichsen. People always say, 'are you Swedish?', and I say, 'No, Danish'. (He laughs) Anyway, Hinrichsen then stuck and my great-great-grandfather was already Hinrichsen and remained Hinrichsen. And my grandfather as a youngish man moved to Lübeck and started as an agent for imports of grain and in the course of time, formed a consortium to build the first steam-powered mill, grain mill, in Lübeck, at the harbour, huge thing. It's still standing and you can still see the name, Ernst Hinrichsen and Company, on it. And my grandfather ran it until he was about 80 or something like it and then it was taken over by some other company. And my father was a solicitor, solicitor and notary, and was born 1878.

Tape 1: 5 minutes 40 seconds

AG: What was his name?

KH: Felix, yes, Felix.

AG: Was the family still Jewish at this stage?

KH: My father converted in 1908, or something like it, you know. The grandparents didn't keep anything, as far as I can see. They seemed to have kept some sort of kosher household until the great grandparents died. But my grandmother's family from Riga, a German family from Riga, which came to Riga, as **provisions** merchants to Napoleon, they don't seem to have kept anything at all, as far as I can see. And they were always - what would you call it? - chairman of the synagogue and chairman of the Jewish community and things like this, quite public-spirited, but my grandfather was very much, you know the German word 'Gründerjahre', where great industries were built up and partly it was financed by his older brother, who as a young man, had gone to Manchester and started trading with South Africa. And if you come out of Manchester Railway Station, there's still the building that says Hinrichsen and Aaron, very faint, if you can see it there. So, they lived in Buxton in Derbyshire. And this is why I came to England occasionally, because of the relations.

AG: I see. Before we started the interview, you mentioned an interesting story relating to this branch of your family that went to Riga. Perhaps you could just say something about that?

KH: Yes, we don't know where they came from, but they had these ideas of German Jewish Enlightenment, Moses Mendelsohn, and they started a school, which was dealing with language, mathematics, absolutely everything, instead of, as the Jewish Orthodox schools had been, only with the Talmud, only with religious papers.

AG: What period was this?

KH: That must have been about 1850 or something, 1850 or 1860. And they were really very cultured, very much interested in music. My grandmother and her sister once worked out the names of the brothers and sisters and they said, 'No, we never had that one' – they had nineteen. (Laughs) Nineteen! And one set were triplets and one twins and one grand-niece married the son of Mark Twain, so this way we are related to Mark Twain. His real name was Clement.

AG: What happened to the relatives with their school in Riga?

KH: In Riga, it was very much supported by the national government, particularly by one minister. I wrote an article about it for the Lübeck Bulletin. And great support from the clergy, from the Russian Orthodox Church, and great, great hostility from the established Jewish community. And eventually the very progressive Rabbi had to go to America and I think the school eventually stopped and they reverted to Old Testament teachings.

AG: Going back to your father, you were just telling me that he was born in the 1870s.

KH: 1878, yes.

AG: What sort of man was he and how did his life develop?

KH: He wanted to become an opera singer and he was a wild Wagnerian. And I was over 20 when I discovered that Else wasn't a tenor. He sang absolutely every part and accompanied himself on the piano. And at the time, I must say, I hated it. But we are very lucky, we are friendly with the press officer at Covent Garden, and we are always at the dress rehearsals and we saw *The Ring* twice I think. So, it grows on you. If only he'd had a better librettist. (Laughs) But also, mostly gramophone and mostly operas.

Tape 1: 10 minutes 37 seconds

AG: But he didn't make this his profession? Or did he?

KH: No, no. He had a beautiful voice, but it wasn't big enough, not large enough. And my grandfather, being very much down-to-earth, said, 'Stupid'. And I tell you another thing, the youngest brother of my father, he was 11 years younger, was very friendly with Lubitsch. There was a summer theatre and he started an affair with Mrs. Lubitsch. And Lubitsch said, 'If you leave off my wife, I'm going out to America, I'm invited to make a film'. And my uncle went to his father, to my grandfather, and my grandfather said, 'Stupid boy, when you arrive in America, no-one will remember what that was. There's no future in making films' (laughs). Then my father started law, became a lawyer and became a partner in the oldest

partnership in Lübeck, with a senator and God knows what. He was a junior partner and they were called Görtz, Mus, Bremer, Hinrichsen, for short GmbH, 'Gesellschaft mit Beschränkter Haftung'. And then later, the son of the head of the firm became a spy for Germany, was captured in Ireland and, I think, eventually was handed over to France, and I think was executed!!

AG: And what sort of education did your father have?

KH: He went to the same school, the Katharineum, a humanistic Gymnasium, together with Eric Mühsam and Thomas Mann. Thomas Mann started many, many forms above him, but constantly had to do forms twice. (Laughs)

AG: Really?

K.H. Ja, Thomas Mann, and when his first book was published, his German teacher was told about it and he said, 'I had a pupil called Thomas Mann, he couldn't write a proper essay, he can't be the same'. There was a Thomas Mann exhibition and they had school testimonials. It was appalling. And of course the Buddenbrooks is all based on real characters and both my grandparents had little insets in the book, 'Who's Who?', and they are not quite identical, but my grandfather knew a lot of the people and my mother's mother too. And of course it was a scandal for Lübeck.

AG: Yes, of course, there's a Jewish firm in Buddenbrooks. I think they're called Hagenström.

KH: Hagenström, Ja, they existed. They were Fehling, you know? Eventually...there was a very good theatrical producer, Jürgen Fehling. And I was in school with one grandson, Fehling, and his nephew, who was a much better pupil, and who hated his uncle, because there was a generation switch. But Hagenström was quite right, they were Fehlings.

AG: Ah, yes.

KH: You see, Lübeck had very few Jews. What had happened is - there had been a little place outside Lübeck, Mäusling, which had been the Jewish sort of ghetto. And Lübeck- aristocrats and Jews were not allowed to stay overnight. You know, Lübeck was an independent Hanseatic town and very democratic, very liberal town and the trades were so powerful that they could say, 'No traders can come in'. The aristocrats were very frustrated. And then Napoleon stabled his horses in Lübeck, in one of the churches, and desecrated it and let all the Jews come back and they settled. After the defeat of Napoleon, they went out again to Mäusling and very few came back to Lübeck. Later on, most went to Hamburg. I think, when I was a child, there was under 1% Jewish population.

AG: What about your mother's side?

KH: My mother's side is very much farming and inn-keeping and brandy distillery and so on. They lived between Hamburg and Cuxhaven.

AG: They were not Jewish?

KH: No, they were Protestant. They were prototype Aryans, much more Aryan than Hitler.

AG: That wouldn't be difficult.

KH: No, absolutely, true, but they were certainly very much 'Blut und Boden', connected with...and when my grandmother married her husband, her father never talked to her again, because he had no land. He had been a farmer's son and his father died, the mother re-married and under these very, very complicated inheritance laws then in Germany, the widower inherited, and my grandfather had no land. And he was specialised in insurance, specialised in hail-damage, and he travelled around in a little buggy always, and he was a very nice man. But his parents-in-law never visited, they never kept up any... she married him really on the rebound. She had been, she thought, engaged to a professor in a mining college, and he sent her a note that he had got married, and a month later, she sent him one back, saying that she had married. But one day, there was a Nazi meeting in Lübeck and a lady appeared in our house, turning out to be a cousin, and she was a very high Nazi. (Laughs) And she came in, saying 'Heil Hitler' and so and of course nobody acted. It was a bit odd. And they had been married - you know Stolberg was a very famous chocolate firm in Germany - and she had married a Stolberg. But, therefore, I had relatives from my mother's side, from her sisters, you know, my cousins.

Tape 1: 17 minutes 38 seconds

AG: What was the family name on your mother's side?

KH: Junger, Junger. And my grandmother's name was Osterman and when my cousin married an SS officer, she had to bring a family tree and so - one had to be researched until eight generations, I think, they had to have eight generations. So we have a wonderful family tree, thanks to the Nazis.

AG: And what was your mother's name?

KH: Ida Augusta Junger. And she was born '79 and she had been a school friend of my father's sister and so it was really... They shouldn't have married, but that's a different matter. I wouldn't be here!

AG: When did they marry?

KH: 1910. And I was born '12.

AG: And do you have other brothers and sisters?

KH: Ja, I had a sister, who died of...I've forgotten what, it was one of these childhood illnesses, which nowadays could be cured, but couldn't...and that was by the end of the war, 1917. And she was born 1913. She was born 13 months after me and she died. And she was very bright. I was very, very dim. I was a dreamer. We evacuated to Travemünde during the war. My father was in the war and...

AG: Yes, did he fight?

KH: Yes. My father was on the Russian front, then he was invalided. He had, I think, 'Ruhr' - Ruhr is I think diarrhoea or something like this

AG: Dysentery

KH: Ja, something like this – a bowel disease, yes, yes. But then, he was the co-founder of the equivalent of the British Legion in Lübeck.

AG: Is that the Stahlhelm?

KH: No - Frontsoldaten. Nee, not the Stahlhelm, the Stahlhelm was a military...no, the British Legion is not a political organisation. This was a 'Verein der Frontsoldaten' or something like it.

AG: And do you have brothers?

KH: Ja, I have a brother, who was born 1915.

AG: What's his name?

KH: Jürgen, Jürgen Joachim, Joachim, again after my grandfather, who was Ernst Joachim Hinrichsen. And I'm Klaus, after Klaas, which was my grandfather's...my maternal grandfather's first name. Funnily enough, when my various grandparents talked together, they talked Plattdeutsch.

AG: Good Lord!

KH: Ja, and my father, still in court, the Plädoyers and so on, they were at the time in Low German, in Plattdeutsch. I can't do it any more, but we were asked in school to translate from Greek, The Odyssey, into Plattdeutsch. Now we could do, we could do the Greek, but we couldn't do the Plattdeutsch. But he...I went to the same school as my father, to the Katharineum, and 1931 I did my Abitur and then went to university.

AG: Before we get...

KH: And I had another brother, a younger brother, who was born 1920.

AG: What's his name?

KH: Joachim, Jochum from Joachim, Joachim Otto. And he was an expert in ventilation for bunkers. And so he spent the war building shelters and so on for the Nazis, you know? And by the end of the war, he had, I think, six Russian women working under him, to clear up rubble and things like this. And by the end of 1944, he simply went home. And he and my father decided - my father had a very good wine cellar, you know? – that if the Russians came, they would all steal it and the British wouldn't appreciate it, so for quite some time, they'd drink a bottle every day. They would just go through this. And it turned out my father had collected always three bottles for each year and later, when I dissolved the house of my parents, I went to the Ratskeller, you know, to some of the restaurants, and said, 'are you interested in this'? It has to be three bottles, because they have to test one and it is not good enough to have only one bottle, because their clients, the diners, would like two bottles, so eventually we had to auction it, because then it used to be given to people, whose jubilee was 1915 or things like this.

Tape 1: 22 minutes 54 seconds

AG: I'd like to hear a little about your childhood. How do you remember your family home? Where was it in Lübeck?

KH: Lübeck has an inner town, which is the old town, and then it is surrounded by the River Trave and by a canal, so the whole thing is...there are waterways all the way around the town. And the suburbs were opened, well, around 1900...a bit earlier and my grandparents were the first to buy a house somewhere there and my parents then...I was born in an apartment house, but very soon we bought a very nice house really, quite a modern...My father was interested in modern architecture and it seemed like ours, open-plan – imagine!

AG: And where was it? Do you remember the address?

KH: Ja, 61 Hoheland Strasse. Hoheland Strasse, Lübeck, Vor dem Mühlentor and Mühlentor in English is Millgate and I write under the name Claude Millgate. So, even the *Observer* article is Claude Millgate. People always say, 'Why Millgate?', and I say, 'Well, Mühlentor, seems to be...They had a company, Millgate Limited, and our estate gardener here was Mr. Millgate, and I wanted to make him a director, so that there was a legitimate...but I didn't. Anyway, my youngest brother then, after the war, he went to the Argentine and he died in the Argentine.

AG: And what sort of household was it when you were a boy in the 1920s?

KH: My father came back from the war, very nervous, and you know, he wasn't all that young by the end of the war. He was born 78, so he was 22...he was over 40 and had to start an existence. Suffered terribly from hay fever - during June, the curtains were never opened in the house. But I think he had a lifelong girlfriend and my mother was very often ill, whether it was a real illness or imaginary, we don't know. She lived to be nearly 80. Every New Year's Eve, 'Now comes my last year'. And we would say, 'Promises, promises'. (Laughs) Ja, but...during the war of course, it was very important to have a non-Jewish wife, you know, because...Oddly enough, nothing happened to my grandparents, to my fully Jewish grandparents, and my father was...he couldn't practise now any more, he was sent first to the slaughterhouse as a bookkeeper and then they said he should go to a factory, which made boxes, cardboard boxes, and he had been a client of his, so he said, 'We keep you on the books, but don't come'. So, I mean, actually, all the shopkeepers and so on behaved incredibly well, because obviously neither my grandparents nor my father had ration cards or something like it. But I just found the little notebook of my grandfather's, where he entered every single purchase and he must have had money and he must have been able to go shopping. And he was very partial to smoked eel, for instance. But my mother said that **after hours** really the shopkeepers always brought things. And I mean, in the Kristallnacht he was arrested and we, my brother and I, were asked, some pretext, to bring him a coat, you know? In actual fact, they wanted to arrest us. Well, then they said, 'Your father can come home'. And they have done something marvellous in Lübeck - in the court building, there were the cells of the prisoners, you know – and there had been three Catholic priests, who were beheaded for making criticism of Hitler, and the cells have been preserved and now the whole thing is a museum. And that is really very moving, because, you suddenly come into the side block and there's this and this is what happened under the Nazis. Immediately after the war...by the end of the war, all kinds of people late at night appeared at my father's, quickly

certified they had behaved very correctly. And then they wanted to make him Bürgermeister and he quite rightly said, 'It's your mess, you clear it up'.

AG: What happened to your grandparents? Did they survive the end of the war?

KH: Ja, my grandmother apparently – that I found only in this notebook – died in 1940. But my grandfather lived...oh, Lübeck was bombed 1942 and he was still bombed in his house and then he moved to my parents. But he died, oh, he was 95, I think.

Tape 1: 28 minutes 52 seconds

AG: When did he die?

KH: I think he died '43 or so, '44.

AG: Gosh, astonishing that they...

KH: Ja, but in Lübeck...there was an exhibition, 'Jews in Lübeck', and apparently the Gauleiter, whoever was in charge, said no member of a mixed marriage and nobody over 65 can be deported.

AG: Ah!

KH: It's very rare, but it happened in some little towns.

AG: I wonder if you yourself – you went to this 'humanistisches Gymnasium', the Katharineum - did you experience any anti-semitism?

KH: No, no.

AG: What was it like? What were your school days like?

KH: Incredibly authoritarian, incredibly strict, incredible amount of hitting with sticks and God knows what, very academic – we learnt Greek and Latin. Ja! And vast amounts of learning vocabulary, quite unnecessary, that was unnecessary. But, I mean, my interests really were German Romantic literature, where we had a marvellous master; art, obviously, where we had a complete madman, who always came to school cycling with an umbrella, whether sunshine or not and who asked us to draw our own funeral, but it had to be done in red, because it was a happy event for mankind. (Laughing) Then he cut short lessons, he said, 'My wife will carve'. He was an excellent artist himself.

AG: What was his name?

KH: Hans Peters. Hans Peters. He had no idea who the pupils were and he called a friend of mine and me one day and he said, 'Look, can you mark all these papers here for me. I don't know who these people are'. (Laughing) But then he said, 'If ever there's another war, I don't want to die for the Fatherland, I want to live for the Fatherland'. He was certified, sent to an asylum, and his wife sent his drawings to Hitler's exhibition of German art, in competition to the degenerate art. And Hitler said, 'Here is a German artist' and he was immediately made professor and he was reinstated. Later, when we met him again after the war, he said, 'You

know I don't really fancy this recommendation any longer. (Laughing) He was a very interesting man, but three friends of mine and I, we edited a paper and it was called the Viereck, the Four Corners, and it was typed by the sister of one, it was very critical of teachers and all kinds of things, and secretly, the director of the museum, Karl Görkheiser, somehow or other managed to read it always, and invited us one day and since then I became very friendly with him, so I helped with exhibitions and so on. But that was, I mean, the teacher, who was mainly criticised, tried his utmost to destroy me, unsuccessfully – we had to do in the Abitur verbal translations, we had to do written things and verbal things, and the school senator was there and this man said, 'You translate this', and it was an unbelievably difficult text – I hadn't a clue – and the school senator said, 'No, thank you very much, from your reading, I realise that you understand it perfectly well. Thank you. Next! But, this is...Do you want to hear all this?

AG: Yes, please!

Tape 1: 33 minutes 17 seconds

KH: There was one Jewish boy. He was a nephew of Erich Mühsam, as a matter of fact, and he was very gauche, very nice boy. And he loved this Latin teacher and he emigrated to Israel, then Palestine, and became the head of the Rockefeller Museum for Antique Inscriptions. And he adored this man. And it turned out that this particular teacher had been a secret Nazi party judge, was on the list of wanted war criminals. And when I told this...when we were in Israel, I visited him and we talked about it, he said, 'I can't believe it! I can't believe it! This man was so enthusiastic, so helpful'.

AG: What was the teacher's name?

KH: Schmidt. (Laughs) Ja, ja.

AG: So you did your Abitur in '31?

KH: In '31, yes.

AG: I mean, were you already...

KH: You see, in Germany you have to do all subjects.

AG: Were you already interested in a career in art?

KH: Through the museum, ja, in modern art, basically, but I found newspaper cuttings, where they listed what all students wanted - all Abiturienten wanted to do – apparently I wanted to become a journalist. (Laughs) I didn't – I went in the first semester, yes, in Munich, there was a lecture, a Professor – I've forgotten – of Journalism and so on, but then I very quickly changed to Art History. I didn't really know that it was a discipline as such, that one can do it, you know?

AG: You studied Art History at Munich?

KH: I started in Munich and then, in Germany, you see, you travel around, you follow either a professor or a subject matter and so I went...it was 2 semesters in Munich and then in Berlin

and then in Rostock for Architecture – they had a very good Chair for Gothic Architecture – and then I did my doctorate in Hamburg and then it was 1933. It was incredibly difficult, because Hitler was not very keen, you know, on half-Jews to get a doctorate and particularly the Professor of Archaeology, he said, ‘He can’t get a job in Germany’, which is right, ‘so he will go abroad and will spread Greuelpropaganda’, you know, the propaganda, how would you call Greuel?

AG: Sort of ‘atrocious propaganda’.

KH: Ja, atrocious propaganda, publicity, yes, yes.

AG: What did you do your doctorate on?

KH: What do we do afterwards? You film the items?

AG: Yes.

KH: Because I did it on...you see, when I was in Munich, they had discovered this rise of early Baroque artists in Germany, sculpture, sculpture was my main interest. And there was in Lübeck a man, Toennies Evers, who had done wonderful war...a Kriegsstube in the Rathaus and...

AG: Could you just spell it for the film?

KH: Kriegsstube?

AG: No, no, Toennies Evers.

KH: T-O-E-N-N-I-E-S. E-V-E-R-S. I wrote a very big book on it, lots and lots of archive material and I discovered various other artists through this whole period, you know? And the wife of the museum director did all the photos for me, also of the churches with the figures everywhere. And when Lübeck was bombed, this was used, my material was used for the rebuilding and some figures were rescued and they invited me to meet them again and I said, ‘No, I want to meet the man who has rescued them’. The figures I knew. But in Germany you had to have 200 copies published of dissertations. So, we went to the Library of Congress in Washington and in the catalogue, there was... (Laughs)

AG: Gosh!

KH: And the British Museum, quite criminally really, all the dissertations had been dumped in one room and never classified and we knew the Public Relations Officer of the British Museum and she said, ‘Look, drive them mad. Insist that you get it’. Ya, that’s very bad, because so much research is duplicated, simply because...Nowadays, of course, with the web, you get all the information, it’s all there, but at that time, the amount of stuff which was duplicated, ya. Your original question was the Jewish boys in school!

Tape 1: 38 minutes 48 seconds

AG: Yes.

KH: I think, when we had our Abitur, it turned out that out of 23 boys, seven became Protestant clergymen and one became a Rabbi in Manchester, Felix Carlebach.

AG: Oh right.

KH: We went to school together. And one had an incredible gift for languages and ended up as second head porter in the Strand Palace Hotel. (Laughs)

AG: What was his name?

KH: Kurt Maier. And then he joined the Pioneer Corps eventually and he reached Lübeck and he arrived at my parents and said, 'Your granddaughter sends kind regards', and they said they didn't know what he was talking about. He changed his name to Miles and officially apparently, allegedly, he sent a telegram, 'Miles behind the Front'.

AG: Yes.

KH: In my form, there certainly...practically no Nazis, but the next form, the next year was madly, completely Nazi. There was a young **Von Hirschlemmer**, who hanged himself, because he thought he had been circumcised and thought he must be Jewish. Complete nonsense!

AG: At what sort of age did he hang himself? He was still young.

KH: Ja, when he was a sixth-former.

Tape 1: 40 minutes 37 seconds

AG: And what was your family's reaction when the Nazis came to power in 1933?

KH: Well, it took longer in Lübeck, because we were of course a socialist town. The Senate was, well, middle parties, but I think the MP was Dr. Leber, Dr. Julius Leber, who was later involved in the Hitler putsch. My father was very much a disciplinarian and I always say, Jew doesn't protect you against been Nazi. You found that in the internment camp too, you know - wildly, wildly nationalistic people. We had one man in the internment camp, when, on 11th November, when the soldiers were selling poppies to the internees, he hit him. He said, 'How dare you remind me of the day of the greatest shame of my Fatherland?', and he insisted on being Herr Rittmeister, that had been, and the intelligence officer said, 'We can't supply a horse, I'm sorry'. (Laughs) Anyway, I think we're getting completely off the beaten...

AG: We jumped a little ahead there.

KH: Ja, anyway, in that form, I mean, in our religious teaching, for instance, we suddenly found that Jesus was possibly Aryan.

AG: Ah!

KH: Ya, there had been a small, small sect and they had *possibly* been Aryans.

AG: But were your parents not concerned when the Nazis came to power?

KH: Naturally, but you see in the beginning, as long as Hindenburg lived, Hindenburg protected anybody who had been a soldier, you know? And that was only after... this legislation and so on came only after Hindenburg's death.

AG: Was your father affected professionally? Could he practise?

KH: Ja, he practised, oh yes, because he had been a Frontsoldat, you know?

AG: Yes. Did his clients mostly stick by him?

KH: Well, it's very difficult to say. He was, a very unfortunate situation, he was a junior partner in this law firm and the one was eventually riddled by arthritis and couldn't move or do very little; the other one had a crisis of conscience, he didn't think law or the application of law was something which a human being should do and was very depressed and the third one died. So he had to look after the widows, which was rather difficult, shrinking clientele. But they were in the middle...the office was just at the Rathaus Place, in the middle of it and much, much later, when my then sister-in-law arrived in Lübeck after the war, she said, 'Do you know someone who can do my divorce proceedings?', they said, 'Oh yes, there's Dr. Hinrichsen', because after the war he moved back to his office and he kept his office manager, who very faithfully kept to him all the years and later became our administrator and looked after my mother. But ja, on the 1st April '33...

AG: That's the boycott.

KH: Ya, that's the boycott. My father was stopped outside his office and they said, 'Where are you going to?', and he said 'Dr. Hinrichsen'. 'Don't you know he's a Jew?' (Laughs) No, I don't think, neither my grandparents nor my father had any personal experience of anti-Semitism.

AG: That's extraordinary.

KH: As far as I know, you know. My grandfather, when the laws came that you couldn't have domestic help over 45, he went to the police station and said, 'Gentlemen, I thank you for your confidence'. He was on the best of terms...you know, he had been sent by the Senate to negotiate trade deals and things like that. He had the most wonderful fur coat and went to the Baltic and so on. And his best friend for many, many years had been the Lübeck MP for the...it wasn't the Bundestag at the time; you know it was before the First World War.

AG: What about your own attitude, as a student, to the National Socialist government?

KH: Oh, you know, in Munich, it really was not the students, but the students of the technical school, who created all the upheavals. There were endless strikes, endless upheavals. There was a Professor Naviasky [?], who was a professor of International Law, and he said the Versailles Treaty is based on the Treaty of...what was it? The Russian Treaty...

AG: Oh, Brest-Litovsk

KH: Brest-Litovsk

AG: Yes, yes, yes.

KH: And two days later, God, the upheaval that he said that! And he insisted that he go on lecturing with a revolver in his hand, you know? And then the Professor of Art History, Wilhelm Pinder, he was one of these...When they stormed the university, he shielded students and they beat him up

AG: This is the Nazis storming...

KH: Ja, but he was one of the founding members...He was Hitler's advisor on art and he rewrote the history of German art. He was a brilliant lecturer, he was a brilliant man, but he rewrote the history of German art. Everything was German. The French Gothic Architecture was copied from the Germans and that of course went on in Hamburg later, very much more – the libraries were cleared, every book which had Jewish authors and there were book-burnings and so. And that was, I mean in '33, the university was a shambles, because all the time you had to listen to speeches and you had to parade around. But of the art historians, there were really no Nazis. We visited Berlin and there the chairman of the students, of Art History, appeared and he was wearing an SS uniform, and we thought he was going to a fancy dress party.

AG: When you were in Hamburg, did you come into contact with the Warburg Institute?

KH: No, because...

AG: Had it already gone?

KH: That had already gone, ja.

AG: When were you actually awarded your doctorate? What year was that?

KH: Uh, '37, '36. The book was published 1937, so it must have been '36, '37.

AG: And what did you then think of doing professionally?

Tape 1: 48 minutes 21 seconds

KH: After that?

AG: Yes.

KH: Well, you see, I couldn't get a job, obviously, because of... Reichskunstkammer and Reichsschrifttum and that I couldn't get. But there is...*Timerbeker Künstlerlexikon*, which is 50 volumes of all artists, short biographies, and I wrote...

AG: What was the name of the...?

KH: *Timerbeker Künstlerlexikon*.

AG: Oh yes, yes.

KH: It's like the French, the *Benezet*, but this was very much bigger and I wrote for them and they were perfectly aware that I shouldn't, but all through the war...you see, I finished the things...for letters that shouldn't have been printed and all through the war, occasionally my father got a little cheque, a little payment...and had to fill in a form that the writer was 100% Aryan, so he didn't answer, so they assumed that I was in the war or something like it and printed it. Time and again, if I look up something, I think, 'Oh, Klaus Hinrichsen, I know him!' (laughs) And then for another one, which was the *Reallexikon zur deutschen Kunst*, which is the terminology of art terms and so. And then also some were printed after I was no longer there. And then I did one completely different thing and that was – I was approached by some Jewish relatives and some other Jewish people, whether I could deal with their text matters, to leave the country and things like this and, you know, with my liability to military duty, God knows what, that was fine – I could negotiate with these people and particularly to get lifts out of the country.

AG: Lifts are...?

KH: Lifts.

AG: Like sort of primitive containers?

KH: No, real containers. Official name was – ja. And to get them out and there was one official and suddenly he gave me his private address and we talked about other things and he said, 'God you know, the Cubans make some wonderful cigars'. So I sent him Cuban cigars. And I told my father and he said, 'How dare you? You are bribing a German official!' He said, 'That is not only criminal, it is unethical. How dare you?' So German!

AG: But by doing this, you were facilitating the emigration of Jewish people.

KH: Ja, quite a number of people, because, you know, I had no hang-ups on this. You know, I said 'OK'. And one particular thing that was – my cousin had bought two *Barlach* figures, you know, Ernst Barlach is a German Expressionist sculptor, and they were mahogany figures, about two or three foot high. And my grandfather called them the ugly pups. Anyway, she wanted to take them to America and you had to bring the equivalent with you in foreign currency, before you got the licence to take works of art or anything out. And I talked to someone in the *Kunsthalle*, who was a long-standing member of the Nazi party, but I knew him very well and he said, 'You know, actually we are quite interested in these kinds of works of art leaving Germany, so there is no danger that they will be destroyed'. But we were sent an expert and the expert came with a little drill and with all kinds of very odd equipment and he then wrote 'the one weighs so-and-so-much, say eight pounds, and is middle-grade quality mahogany. Value eight Marks 50'.

AG: A Barlach, gosh!

KH: 'And the other one is much better mahogany, but it is a smaller figure and it is six Marks 50'. So, he got 15 marks, which was absolutely deliberately helping.

Tape 1: 53 minutes 11 seconds

AG: But how were you able... I mean, because you were half-Jewish, how were you in a position to help? Is this just because you were well-connected?

KH: No, no. First of all, Klaus Hinrichsen is a Nazi name, like anything. (Laughs) So, I had a car accident. In retrospect, it was my mistake. And unfortunately, it was a fairly high-ranking Nazi, whom I had collided with, and he, noticing straightaway that I hadn't said 'Heil Hitler' or anything like it, said, 'Look, let's settle it'. And I insisted that the police be called and in consequence, the Gestapo. 'Why are you driving a car?' and why God knows what... 'Can you prove that you're part-Aryan?' So I had my mother's family tree and he looked at it and he said, 'These are your relatives?' I said, 'Yes, they are my ancestors'. 'Oh, go away'. Because he must have come from the same district and we must have been related or so. That was a lucky escape, ya.

AG: What year was this?

KH: '37, I should imagine

AG: You mentioned earlier that your father, I think you said, was arrested on the Kristallnacht.

KH: Ja.

AG: Could you describe that? Were you actually living still at home?

KH: Ya. I lived mostly in Hamburg, mostly in Hamburg, but ja...On the Kristallnacht itself, I was in Hamburg, I was not in Lübeck, but I think he was arrested in his office and then we were only told to bring a coat.

AG: Then he was released.

KH: But my younger brother, when they came, the Gestapo came to the house, refused to go and get up from the couch. He said, 'Look, I live here', you know, and I had to tell him, 'Look, don't be stupid', but my mother was ill and they respected it, they didn't ask her anything, but we took the coats there and next day or so he came home and he said he had a very good time, because all the Lübeck wine merchants had been arrested. Lübeck had been the great import harbour for Bordeaux and all wines are being blended and...because Lübeck had large caves. And they were all arrested for interfering with Bordeaux, which was quite legitimate. And he knew most of them, some were school friends, so he said, 'Actually, we had a good time'.

AG: What was it like in Hamburg, where you were? Do you remember the Kristallnacht?

Tape 1: 56 minutes 17 seconds

KH: No, no, no. I was in Berlin.

AG: Ah

KH: Kristallnacht? Wait a minute, wait a minute, nein. I was in Berlin at the 30th January '33.

AG: Yes

KH: The Machtergreifung. That was incredible, because from one moment to the next all the houses had Swastika flags and absolutely everybody was running around in uniforms. Then came this vast, vast procession, you know – the torch procession and so, where Hindenburg is supposed to have said, ‘Where did we capture all these Russians?’ He was a bit gaga at the time. Anyway, that was very, very surprising, because people, who you knew and never suspected to have been members of the party. It turned out, in Lübeck, of the solicitors, very many were, but very many were Freemasons and if you were a Freemason, you couldn’t be a member of the party.

Tape 1: 57 minutes 29 seconds

End of Tape 1

TAPE 2

AG: Klaus Hinrichsen, Tape 2. I think, when we stopped, I was just asking you about the Kristallnacht, when I think you were in Hamburg. Do you have any memories of that?

KH: No, funnily enough not, but I went immediately back to Lübeck and in Lübeck of course, between the Bahnhof and my parents’ house, lots and lots of shops where windows were broken and...You see, as I said before, there were very, very few Jewish shops, Jewish families, in Lübeck, so they couldn’t do very much, but, the synagogue was saved, because it was next to the Museum of Medieval Antiquities and the fire would have spread. It was bombed very, very much later by the neo-fascists, when we were in...about 10 or 15 years ago and there were 10,000 people in a torch procession against it.

AG: And what decided you to emigrate?

KH: Oh! I knew that war was coming, there was absolutely no...and my non-Jewish friends also tried to leave Germany, because they were so depressed of what was coming and I had English relatives and there was absolutely no doubt in my mind that, after they had dealt with the Jews, they would deal with the half-Jews, quarter-Jews and so on, it would go on. And also, in the army, you could rise to become Corporal, but nothing more, you mustn’t have any command over fully Aryan people.

AG: Did you do any military service?

KH: No, my call-up hadn’t been, but it was due. I knew that 1912 would be by the end of the year and so I got leave from the army, simply because they realised too that if I have... in three months, I will be called up in three months, so I got it until the end of August.

AG: This is Nineteen thirty...

KH: Nine, 1939, yes. And I got an invitation from my relatives in Buxton, so I came, but with very little luggage obviously, because I couldn’t emigrate, you know, I was just going for study leave, so to say. And I remember at the German-Dutch border, all the Jews were forced to leave the compartment, were searched and were really treated very badly and then when the officer came through, looking at my papers, he said, ‘Wish you a happy journey, Sir!, you know.

AG: So you had no trouble getting exit documents and so on?

KH: No, because, you know, as an art historian, you do research, fine. So, I researched into English art and then I stayed with these relatives in Buxton.

AG: When did you arrive in England then?

KH: Well, I stayed for a few days in Holland with friends and then I arrived apparently at the end of May '39, if not in June '39, but end of August, my army leave ended and the war hadn't started in time. When all the Germans were called to come back, I went to Victoria Station and I looked at this and I said, 'I'm not going back under any circumstances', so I sent a telegram to my parents that I had broken my leg and that, unfortunately, the war had to start without me. When my papers came, my father sent...submitted this telegram that I was, you know, and the German authorities got in touch with the Red Cross. The Red Cross eventually said, 'He has been located in an internment camp on the Isle of Man. Unfortunately, he is in a camp with many Jews, but we will try to arrange his transfer' (laughs). And not only that, you know Basen cakes?

Tape 2: 4 minutes 51 seconds

AG: Yes

KH: Basen cakes are the ones with the letters, you know, the letters? So the Red Cross sent me Basen cake in the shape of swastikas, which did not go down very well in the internment camp, unpacking swastikas. It's incredible that the Red Cross did this.

AG: Yes. It must have been the sort of German branch of the Red Cross?

KH: Ja, but I never heard of them again. Later, obviously, we could use the Red Cross letters.

AG: And who were these relatives of yours you stayed with in Buxton?

KH: Well, my grandfather's older brother and his cousin started the business in Manchester, exporting...

AG: Oh, yes, yes.

KH: It was their families and the one lot was incredibly religious, Catholic. She travelled to the Pope, always with a Catholic priest in tow.

AG: So they were fairly prosperous?

KH: Yes. This cousin of my father's, you know, the next generation, he had married the daughter of Walter Whiskey. Walter Whiskey was quite wealthy, ya, and he had a wonderful collection of paperweights and he had a dachshund, which was always dressed exactly like he, so if he got a new suit, the dachshund got a new suit. In the evenings, you had to dress in a dinner jacket for meals, so the dachshund appeared dressed with a... (Laughing) Eventually this dachshund, one day lost an ear, he was terrible, but in the First World War, the dachshunds had been killed, poisoned. Anyway, these were the relatives.

AG: And how were your relations with them?

KH: Well, very friendly, you know, they had no idea that there might be a war. They said, 'But Chamberlain went on a plane and Hitler gave Chamberlain his word, there's no danger at all there would be a war'. And I tried to reach, you know my aunt in Hamburg had a lot of jewellery and you could take out jewellery if a certain amount was being paid back in currency and I asked whether they couldn't do that and they said, 'No, there's no need', you know, 'this will all blow over'. And then I had other relatives and that was from my grandmother's side, she had been secretary to Weizmann and had married a non-Jewish editor of the Westminster Gazette, I think, and he knew all the Liberal MPs at the time and he mobilised them all eventually for me, for the tribunal. And she was very active herself, she took me to the PEN Club for instance, I met HG Wells and all kinds of people there eventually.

AG: What was her name?

KH: Daisy Hobman.

Tape 2: 8 minutes 15 seconds

AG: And the son eventually, you might have heard of him, he became the director of Age Concern, eventually, and he gave a talk up here and then I told him that I had an enormous amount of letters, which were written to and from his grandmother, of which he knew nothing.

AG: How long did you stay in Buxton?

KH: I think maybe a month or two and then my cousin, who was here, he was a photographer here, got married, and so I came down for the wedding and then, through Daisy Hobman, I stayed in Kemplay Road, Kemplay Road is parallel to Haverstock Hill. And then I registered with the...not the Home Office, first of all I registered with the Association of Non-Jewish Christians, I think. That was run by the Church of England and by Bishop Bell of Chichester. He was a marvellous man as a matter of fact.

AG: Did you meet him?

KH: No, but what he did, you know. I contributed to his monument, I think, ya. And there were quite a few non-Jew...I mean it's ridiculous to say...No, I mean non-Aryan Christians, sorry, non-Aryan Christians. It's ridiculous to take the terminology of the Nazis. No, they were very nice people, there was Albert Lieven and all kinds of actors and so on, and so they formed a theatrical group and we went travelling in the East End, in Ford factories, to factory workers, singing German Christmas songs (laughing), completely unnecessary, I thought. But the Quakers are really very good people, I mean Barbara Murray and the...So I got three pounds a week from them.

AG: Was that based in Bloomsbury House?

KH: No, Woburn House.

Tape 2: 10 minutes 20 seconds

AG: Woburn House?

KH: Woburn House, ya, ya.

AG: What was it like there?

KH: Well, you see, Bloomsbury House was murder, so many people and so on. Thanks to Bloomsbury House, we are married, because my wife was on a list to join her family in Israel, in Palestine and I was very friendly with another girl and she thought that her file was on top, so that...it didn't work...that was a different matter altogether, so I stayed in Kemplay Road and then when war broke out, these cousins of mine, from Hamburg, the photographer, lived in Homefield Court in Belsize Grove and they evacuated and left me the flat, so that was very nice – and the night before war broke out, I met my wife

AG: Ah!

KH: We'll come to that

AG: Yes, you must tell me how you met your wife.

KH: I had arranged to meet another girl and she very carelessly brought someone along, so after an hour, we took the other one home and we've been together ever since.

AG: Could you just state your wife's name for the film?

KH: Ja. Margaretha Levy, originally. And she was working at the time for the Boarding House Sachs, you know, which is now the Swiss Cottage Hotel.

AG: Did you go to the Sachs Boarding House at all?

KH: No only that my granddaughter now has a flat next door. No, I don't think I ever went.

AG: Could you tell me a little about your wife's background?

KH: Ya, she comes from Pomerania, and there were four sisters and the father was quite observing and they were a very big business, they had lots of farms and particularly timber, timber merchants and Kalkwerk, what is it, Kalkwerk really?

AG: Lime

KH: Lime, ya, ya, for agricultural, fertilising, purposes. And the father was a Doctor of Chemistry and he had worked in Manchester as a young man with..., ya, who was the President first of Israel?

Tape 2: 13 minutes 11 seconds

AG: Weizmann

KH: Weizmann, ja, Weizmann had a chemical factory, I think, that's right. Ya, he worked with him and that was in Manchester and I think they were really a very wealthy family, you

know, a lot of land, very modest – he didn't want to have a car, because it was quite good enough to have horses and coaches. My wife was very jealous of people, who had cars. But it was a very observant household, her mother's side came from an old rabbinical family in Hanover and all kinds of rabbis had been her ancestors apparently. Their family tree goes back to 1050 or so, some gaps, but when we were in Tel Aviv, we were allowed to choose one of the religious books, which they had brought out, and I took, we took, a parchment manuscript of circumcision ceremonies and we still have it, it's quite interesting, One day a very, very Orthodox Stamford Hill collector of biblical texts came and he was so Orthodox, he refused to shake my wife's hand, he refused to drink anything and so, and then he looked at all the names in this little book and he said, 'These are your ancestors?' and so. He was very disapproving that we do not observe anything at all. But my father-in-law was so German, he had been an officer in the Bavarian...he was very anti-Zionist and Deutschnational. Frister, Roman Frister, wrote a book about the family actually, which is in various languages. It's not a fair book, because he's really shown in this book as being very reactionary and very illiberal and there is this brother, who gave up everything immediately, lived life travelling around the world, he is depicted as really the wise man and so. The whole book is really geared on this – Jews cannot survive anywhere but in Israel, and I think you shouldn't really write a book with dialogue of a dialogue, which hasn't taken place, just to illustrate a character. But he came here Frister as well, and he interviewed us too and in this book, we live in an elegant suburb of London and the children haven't any idea that there was any Jewish connection.

AG: He calls you true blue Brits, doesn't he?

KH: Ja, but I mean it's very biased in this. There was a television or film in Israel and the ancestor was played by Sephardic Jews, which is terribly funny to think of it, but it became an A-Level subject in Israel – history of a German...that happened because one aunt had lived in America, her husband died and she moved to Tel Aviv and then she died, at 90 or 90 more, and my wife's brother-in-law and a cousin cleared this flat and forgot one suitcase and that suitcase was found by a house clearer in the end and was taken to Haifa, to the flea-market, and an artist saw it there and opened it and saw that it was a complete record from birth to death, absolutely everything, of the family. So he bought it, to the utter embarrassment of the family, who wanted to buy it back. And he said, 'Well, I paid five pounds. Now it's a work of art, now it's 5000 pounds', because he had arranged an exhibition, and Frister saw it and Frister then was financed by Hachette and all kinds of publishing companies to write the book, to research the book.

AG: Yes.

Tape 2: 18 minutes 9 seconds

KH: So that's the family. And he then there came the Kristallnacht and he was killed in his flat.

AG: And your wife, was she still in Germany?

KH: No. She went to school here at the time. Only the younger sister was there, because two...the two older sisters had gone, one to Palestine, Samia, and those two are still there. The youngest one went to America from there.

AG: What was your wife doing over here when you met her?

KH: You may well know...You may well ask! First of all, she went to school, she went to the Schindler School, which was in Finchley Road for émigré children most of the time, and then she illegally worked for Sachs, because the family knew Frau Sachs at the time and then I think she was denounced as working there, whatever, so then she worked as a house cleaner, something like that, but she had some financial backing, because another relative was Deutsche Bank, Bank de Bari in Amsterdam, which was part of Deutsche Bank, and he sent money, he deposited money.

AG: Going back to yourself, what about the outbreak of war, and your becoming an enemy alien?

KH: Ja.

AG: So how did that affect you?

KH: Well, you had to report to the police of course, but the Quakers, non-Aryan...were excellent, they did really all the paperwork and everything for you and they even tried to arrange jobs and so on and I got the agency from a Swiss publishing firm of medical periodicals, Carga Publishing, and it had been done by a German émigré doctor, who went on to America, and he transferred it to me. And that was quite interesting, because there were excellent publications for every field of medicine and written in German, but always with summaries in various other languages, and my customers so to say were mostly university libraries and private doctors and I still have a letter from one of the university librarians, saying, 'How dare you send me anything written in Germany', which is ludicrous, but anyway I continued this in internment, you know, I ran the show from...So I had a certain amount of income out of that.

AG: Did you work from home, in Belsize Grove?

KH: Yes.

AG: Did you have to go to a tribunal?

KH: Yes.

AG: What happened there? Where was it? Do you remember?

KH: Oh, behind the Everyman.

AG: In Hampstead?

KH: In Hampstead, yes, yes, behind the Everyman. And the chairman was a barrister, I should imagine, plus two...and I obviously was a difficult case, you know, because there was no obvious reason why I should be there and so it was adjourned till after lunch and then some letters were produced by the MP for Stepney and the MP for something else. The judge was very pleased. He said, 'Oh, Sir Henry, he vouches for you. Give my regards to Sir Henry!' I'd never met him, never met him. It was simply through this editor of the Westminster Gazette, he said this is a cousin of my wife's. So, I was graded 'C', that was OK.

Tape 2: 22 minutes 10 seconds

AG: And so did life more or less go on as usual during the early months of the year?

KH: Ja, well yes, it was so phoney, you know, you thought you would die in any case, you know, why not make the best of it? A lot was going on. The British Council did some excellent lectures, always on the British Institution, Lord Hayley, I think, something for the laws... And brilliant! They were always in a friend's house in Euston Rd. And we went to the cinema, which was still open. And I think we had a good life, in a way, you know, because nothing happened and then eventually I joined the Pioneers.

AG: When did you join the Pioneers?

KH: I joined the Pioneers and they said, 'What are you doing?' and I said, 'I'm doing this and that for this publishing company' and he said, 'How long do you need to wind it up?' and I said, 'Well, I should imagine three weeks or something like it' and he said, 'Fine. Come in three weeks'. Meanwhile I was stopped at the street, you see, and they said, 'Oh, you are working! You have got a work permit. Run along'. And then came the internment and I lived then in Glenloch Road and they came, very early in the morning...

AG: In Belsize Park?

KH: Ja, Belsize Park. In a Black Maria, to collect a German solicitor, Walter Bergmann, who was on the list. He was an expert on recorder music and things like that, you know. In that house, where we lived then, was music all the time - that was very good. And anyway, so the landlady said, 'But you took him yesterday', so the policeman or CIA or MI5 or whatever, said, 'Haven't you got anybody else?', so she said, 'Yes, we have Mr. Hinrichsen', so off I went. And so I protested, I said, 'Look, I have to report, I have to be in the Pioneer Corps'. He said, 'Oh you tell that to the Chief of Police or the Commander, whatever, we are there to arrest you'.

AG: I've never heard of anyone being arrested from the Pioneer Corps. That should have guaranteed...

KH: Ja, but I wasn't in the Pioneer Corps, you see.

AG: No, no, I understand.

KH: I wasn't in. I was accepted, but I hadn't had a medical or anything like it yet. Anyway, we went to Lingfield and then eventually to the Isle of Man.

AG: Yes, how long did you stay on the racecourse at Lingfield?

KH: I think only, what, 2 nights.

AG: What were conditions like there?

KH: Ah! Well, you know Lingfield, I mean it's a racecourse - we slept on the benches and so. I can't remember very much. It is slightly traumatic, this kind of thing, but you met a lot of people, who you somehow or other knew from earlier life, walks of life.

AG: When was this? Was this May?

KH: No, fairly late, 12th July.

AG: Oh, yes.

KH: Very late. It stopped very quickly afterwards.

AG: And could you tell me about the journey to the Isle of Man?

KH: In the train, there was a young soldier guarding us and he took his rifle to pieces and couldn't get the bloody thing together again! So, we all helped to assemble the rifle, otherwise he would have been court-martialled! But in Liverpool we were marched to the harbour and that was a very hostile reception. With stone-throwing and...

(Interruption)

Tape 2: 26 minutes 16 seconds

AG: Just continuing after the interruption.

KH: Ja, in Liverpool, at the harbour, that was very awful, because they threw stones and it was really mostly youngsters, and then eventually the army chased them away. And then we were on a boat. We had no idea where we were going. Well, it was in fact the ferry, which was going over, but it took a long time, because we zigzagged all the time, because of the minefields. And there I met one artist, Erich Kahn, and I've written about him and he is really by far the best of the artists ever there and we...another architect was Gerhard Gerser(?), and we took Kahn under our wings, because Kahn was so totally lost, you know and so. I later became his house captain or God knows what. This is one of his pictures (on the wall), which he painted in the camp and so. Anyway, so we arrived late in the evening in Douglas and we were marched up to a square, which was surrounded by barbed wire. Later, the landladies always asked me, when I came back to the island, 'What has changed?' - (Laughs) - we hadn't seen anything of Douglas whatsoever. And there was a very, very smart Sergeant Major, who had been head porter at Dolphin Square and he counted out 30 people and appointed someone to be house captain or house father, whatever you want. So we got into houses and there were provisions and so on, but all the windows had been painted blue and all the bulbs had been painted red, because some boffin had worked out that blue and red would be perfect blackout, so we didn't need any curtains or anything. So during the day we were sitting in an aquarium and at night in a brothel. But anyway, within minutes people started scratching the red paint off the bulbs, so there was no blackout whatsoever. And murder outside with the Manx population, who didn't like it at all. We were already greeted with newspaper headlines: 'The Huns steal our landladies' houses!'. We were neither Huns, nor was it our intention to steal anybody's houses whatsoever. But these houses had all been relatively cheap boarding houses, they always prided themselves to be continental, which means you didn't have to be married to sign in. But they were well-equipped kitchens, but also, it must have been the same boffin, who worked out that three people can sleep very well in two double beds. And this being Germans, the first great battle was that somebody said, 'I was an Officer in the German army. I cannot possibly share a bed with a Private'! And the other thing was all the Germans kept their titles, you were Herr Professor or you were Herr

Doktor, you were Herr Kommerzienrat, this went on and on. And when I look at photos, everybody was wearing hats, so it was incredibly formal. Up to the bitter end, I don't think anyone ever called me Klaus - I was Herr Doktor Hinrichsen. Ja!

Tape 2: 30 minutes 18 seconds

AG: Which camp were you actually in?

KH: Hutchinson, Hutchinson. And we were about 1400 people I should imagine and, within days there was fantastic organisation – elections, elections, elections, and as most of them had been prevented to vote in previous elections for house captains, for street captains, for the camp captain and the person, who was most bewildered, was the Kommandant. He was apparently briefed that there would be parachutists or things like that coming down. And when...Some came with violin cases, one came with golf bags and then came all the Orthodox, with long beards, and he was standing up in the Kommandantur, utterly, utterly bewildered. But what was going on?

AG: Who was the Kommandant?

KH: H.O. Daniel, Captain Daniel. And much later, when we were doing an exhibition on the Isle of Man and so, I met his son. Actually I met him through the BBC 3 and this Captain Daniel had been personnel officer at Unilever, so he knew how to deal with people. But the son was the utter, utter opposite – he had a beard like this, he was a landscape architect, and we were in Scotland and one of the first evenings, when we met on the Isle of Man, he had persuaded some publicans to stay open and so we...And suddenly, at one in the morning or so, 'You liked my father much better than I did'. We have stayed very friendly actually, he comes...But a very clever man was the intelligence officer - he was apparently Port of London authority, had a Norwegian name, he was Joergensen, and he was in charge of censoring the letters and everything and he posted a note, 'I would prefer your letters to be written in German, that I can understand, your English I cannot'. But he knew the situation exactly and he immediately, you know, saw many people, who never should have been interned – under 18, all the young boys and so - he immediately took them under his wing and so. And there were two Scottish miners, who were...I've written a book about it, I need a publisher, I've written a book about what happens...These two had been born in the Rheinland, in the Ruhr, after the war, where their fathers were miners, and when they came back to England, they were never registered for anything, so they were Germans and so they were arrested. Not only could none of the refugees understand them, the soldiers couldn't understand them either. And they every day chalked a note on the wall, how much coal they could have mined during that particular day and they became great protégés of that intelligence officer. But there were also quite a number of people who had been interned already in the First World War and who didn't speak any German any more, all had English wives. And one was visited by a very smart naval officer, who was his son. And they were barbers and watchmakers or so, who either had never had the money or didn't bother or had some kind of record, God knows, they were not naturalised. That was ridiculous to have them about.

Tape 2: 34 minutes 22 seconds

AG: Did you come across pro-Nazis?

KH: No, no - Deutschnational, yes, but not pro-Nazis. No, but there was one man, and he became a great favourite of the commander, who...His name was Ludwig Warschauer and he had run in Germany - was an engineer - a firm in Germany, breaking patents. If some industrial patent was registered, the competition employed him to break the patent, and he, up to the last day before the war broke out, before he left, drove a Mercedes. He worked for the Gestapo, apparently, installing telephone interceptors in Jewish households, and he had connections to all the right-wing industrialists in Britain. And when he arrived, he only came in a training suit to the camp and said, 'Well, there will be great upheaval in Whitehall, even the Prime Minister will be asking, 'Where is Warschauer? Where is Warschauer?'' and he said, 'In 2 days, I will be out' and he went up to the commander and he could send telegrams, he could telephone, he could do absolutely everything. And he was in my house and he bribed people by simply offering them jobs later - he said, 'I'm released in a couple of days and you are a very good electrician and I will see to it that you will come to my firm'. Then there was a very nice German solicitor, who had become a printer, had a little printing outfit and he said, 'Look it's very good, the size of your printing outfit, we need in one of my companies, and I think we will make you an over-bid'. And everybody...When he started a technical school and did not co-operate with anybody at all...There was a German restaurant chain, Kempinski, Kempinski was his wife, and she had no idea, no idea of his activities. She divorced him. And he was the only one, who was allowed, with a soldier, to go outside the camp. And he invited the soldier to fish restaurants, you know, even the Sergeant Major, until it was reported - always under the pretext that he had to buy material for the technical school. And then he persuaded electronic engineering firms in Britain to send mica, for splitting mica. And lots of young people joined, some of them, whom I talked to later, were very grateful to him, but others said it was run like a boarding school, but they were exploited. And he was never released. And the odd thing is, by the end of the war, he was sent back to Germany, he arrived in Hamburg, reported somewhere to Control Commission, they said, 'Where were you during the war?' 'In England.' 'Ah good.' And gave him a huge job. Because he had not been tainted with any Nazi past, he had spent the war in a...And many, many years later, we were in a casino in Travemünde and there he was and he always had 2 bodyguards behind him and he had them already in the camp and again at this casino. I mean, I didn't let on that I recognised who he was, but he obviously had done very well in Germany again. But he was the only one. We had one Italian boy, for no reason at all, who was in the British Olympic team or something - he shouldn't have been in a German camp. But we had people who didn't speak German at all from Jersey. There was a tomato-grower and he was third generation, I think, but somehow or other, they came. And he was very, very deaf - there was an outing to the museum for a very small group, because the curator had married a German guard, who was the sister of an internee, so - anyway, we were 12 people there and he went into the basement, looking at things, his battery ran out and he didn't realise that we were called back and when he arrived outside, the little bus had gone. He hired a taxi and said 'Hutchinson Square'. The taxi driver said, 'You can't', you know, and he said, 'Hutchinson Square', so they arrived at the gate, they refused him entry, but then it turned out the corporal, the sergeant in charge of this expedition had 12 people, because somebody had come out of the museum and he had simply put him into the coach as well, so this unfortunate man was in the internment camp and the other one was refused entry. But, I mean, these were people, who were quite non-political, because he had no connection to Germany at all.

Tape 2: 39 minutes 37 seconds

AG: Did you have any position in the Hutchinson Camp?

KH: Ja. From one camp came Bruno Ahrens, Bruno Ahrens was a town planner in Berlin, an architect, and, you know, Prince Charles condemned the extension of the National Gallery, 'the Carbuncle', that was done by Mr. Ahrens and I approached Ahrens and said, 'Are you in any way related?' and he said, 'Yes, that's my grandfather'. And Ahrens had started somewhere a sort of university or cultural programme and I became his assistant from the very beginning, as a matter of fact. Because all these German university lecturers, mostly from Oxford and Cambridge, for the first time had a German audience, and not only that, they had a captive audience, so they were...It was completely chaotic, there was a wonderful square, a grass lawn in the middle and a terrace, and they arrived with a chair, like in Hyde Park, and started lecturing. And there was, for some reason, six philosophers and one was Professor Heinemann, who was a publisher of a dictionary of philosophical terms, and he went from one to another and always said, 'Ha ha ha', because they misused the terms. This was completely out of hand, because people just listened to a few minutes here and then they went on somewhere else and listened. And so Ahrens and I worked out rooms and lectures and schemes and God knows what, so that things didn't overlap. And you know, so many academics and so many very interesting people. There was for instance Egon Wellesz, you know, the musicologist, and we tried to persuade him to give a talk and he said, 'Look, nobody in this world wants to know anything about Byzantine music'. He had to repeat it third times, there were overflow meetings all the time. And first there was a great political question, should one cooperate or not? And there was a strong movement to say, we are here illegally, we are here... We should never have been interned and we are not cooperating with the army. And there were others, who said, 'Look, you make the best of it. This is ridiculous, we have got all this spare time, and we have all the academics here'. So, there were the communists and the communists, until Russia entered the war, treated this as a confrontation between two capitalist systems – Fine, let them destroy each other and we will be the beneficiaries - they were completely non-co-operative on everything. Later, if you now read the memoirs from these people, who went back to Eastern Germany, they ran the whole show. But they had no influence really at all. But we had a lot of very good musicians.

AG: Could you tell me about...

KH: At the time, you know, there was Rawicz and Landauer, Rawicz and Landauer, we had two pianists, who had been brought over to England by the Prince of Wales, because he had heard them in Vienna and they were very popular with the weekly radio programmes and they were two pianists, sitting back to back, and people thought they were two blind pianists. But they were very good in transcribing, mostly Viennese music, and highly professional. And the commander was besotted with Rawicz. I knew Rawicz from before somehow. And Rawicz was asked to give a concert for all the officers in the whole island – you know there were five or six camps in the island? – and at the same time, of course for all the inmates, on the lawn, and he said he needed a grand piano. The commander said, 'It would be very expensive to hire one, I don't know from which funds...' and he said, 'I've seen the inventory and on this, there are 43 houses on Hutchinson Square, there are 11 pianos, can you try them?' and they had never had a piano-tuner on the Isle of Man, it seems! Anyway he found one and the whole thing collapsed under his hands, absolutely everything was on the floor, within minutes. Ernst Blensdorf, the sculptor, came and collected the side pieces for making reliefs; then came the technical school to collect any bit of wire; then came a man, who had been an animal trapper for zoos and he took all the - how do you call it? – the yellow on the piano?

AG: The ivory.

KH: The ivories, to make dentures for residents, for internees, who needed them, he made the dentures. And Sandwich took the coasters and then came the piano hammers and what to do with them. And they were given to people who had ... at that time the recruitment officer for the Pioneer Corps – and for people who had been rejected, you know? And they were called the Mahatmas, Ma-hat-ma rejected. Ma-hat-ma, Berlin, you know? ‘Man hat ma rejected’ – ‘I have been rejected’. So those people ran around, so they couldn’t be pestered any more. Absolutely nothing remained of this particular piano. But then there was a classical professor of music, Professor Glass, from Edinburgh, I think, and young musicians and a lot of quartets, you know, so there was a lot of music going on. We had a debating society, always the question should one speak German, should one speak English. And from our organisers’ point-of-view, the cultural department, we said it was very important, first of all, to have language classes. The second, equally or even more important, was the classes for all the young children, in conjunction with their schools, you know the headmasters, through the Kommandantur and through the intelligence officer, so they were kept supplied with books. They did so well that we had in the Imperial War Museum a celebration of 50 years from the beginning of the internment, a celebration! Michael Foot was there and all kinds of things and there were three lords, three members of the House of Lords, who all had been either in this camp or another camp and who had really started their academic ... There were so very many very good lawyers in any case in these camps.

Tape 2: 47 minutes 22 seconds

AG: I know one of the law lords was presumably Sir Michael Kerr?

KH: Ja. He was not in that camp. I talked to Kerr, he was there at this occasion too. I talked to him about his father, told him something, which he didn’t know – Alfred Kerr had bought a Van Gogh and one day he published a poem, you know he always had this everything in poems? And ‘Der alte Vincent malt und malt’, because it was a fake, so ‘Old Vincent goes on painting’, Kerr didn’t know that.

AG: Perhaps you could tell me something about the artists that you met in the camp?

Tape 2: 48 minutes 8 seconds

KH: First of all there was Schwitters and Schwitters was not there from the beginning. He came from Norway and came on the Fridtjof Nansen, from the Norwegian government, went to...landed in Edinburgh, was first sent to police prison, then to an army prison, God knows what, and the last time he had an epileptic fit, because he just couldn’t cope with that. Then one morning he arrived in Hutchinson and Richard Friedenthal, you know Friedenthal?, the editor of the Knauers, the *Knaur Lexikon*, he recognised him, and because I was in charge of the artists, he called me over and he said, ‘That is the notorious Kurt Schwitters’ and I knew of him, because of the degenerate art exhibition, there was...his abstracts, collages, were deliberately hung like this and they were in the section ‘Total Verrückt’. And there’s a photo of Hitler standing in front of them, grinning inanely at this particular picture. That picture has disappeared, as a matter of fact, that doesn’t exist. But Schwitters had then, you know he wasn’t Jewish or anything, he wasn’t political or anything, and he had always gone to Norway over summer for some months, so he went to Norway and stayed, after the degenerate art exhibition, together with his son. And his wife stayed on in Germany, in Hanover, and came occasionally, his mother too, to visit him and then his permit had expired, resident, in Holland, in Norway, and he after quite some extraordinary experiences on his travels, he

travelled with two white mice always in his pocket, and the Norwegian partisans caught him and said that he was a Nazi spreading bacterial warfare (laughs) – these two white mice. And then he declaimed one of his poems, he said it's so mad, it can't have been him. But he was detained in northern Norway in a school, the school had a workshop. There were various others, Ernst Blensdorf, who was a sculptor, who came also to Hutchinson, and they thought one of them was a German Nazi spy – he didn't talk and so – and suddenly, Schwitters was in the workshop and this man was there too and he killed himself, committed suicide with a chainsaw. Now that is really a very nasty way to kill yourself. In two halves or God knows what, and this French poet, who was here, he says Schwitters' whole aspect of life was changed by this experience. I'm not sure this is true, but in any case it's not a very nice experience, with a chainsaw. Anyway, they arrived then, he arrived then in Hutchinson and I showed him around and then he talked about the many interesting faces and about the landscape and I said, 'Look, he's a Dadaist, you know, what's going on?' and then very soon he said – he was a very good business man as a matter of fact – he found very eminent people, Rudolf Olden for instance, and painted their portraits free of charge and did an exhibition, and of course all the minor mortals wanted to be painted by him as well. So, contrary to all other artists, who said, if they did your portrait, 'Look try to give me something else' or something like it, he had a range of charges – five pounds, head and shoulders and hands; four pounds, head and shoulders, arms but no hands and three pounds, head and shoulders only. My portrait is head and shoulders only, but three pounds at the time was an awful lot of money and five pounds was really like a couple of hundred pounds nowadays. I didn't pay for mine, because I had an office in the camp administrative building and I let him have it occasionally over lunch, so that he could do some portraits there and one day I came back from lunch and on my desk, amongst all my papers, stood a naked man and he was – completely blue legs and a very red face where he was standing next to the electric fire and in the corner Schwitters was sitting painting him in red and in blue. And I said, 'Look, Schwitters, that I really can't have, you know. I don't like people standing naked in the middle of all my papers'. So he said, 'I'll paint your portrait'. This way I got my portrait. Fred Uhlmann was a solicitor from Stuttgart. Have you ever met him? Did you still meet him? Just now, somebody was here last week, she had written her doctor's thesis on Uhlmann, was phenomenal research. Uhlmann was the son-in-law of Lord Croft, Lord Croft was really one of the backwards, when he said that the Home Guard should be issued with pikes to repel the Germans. (Laughs) Anyway he came, his daughter met Uhlmann in Spain and he always talked about the Spanish War, his daughter told me he was there for 3 hours. (Laughs) Whatever! Anyway, she brought this man to her father in the House of Lords and Lord Croft hated 4 things: Germans, Jews, painters and socialists and there came little Freddy Uhlmann, his daughter was enormous, and he said very pompously through an interpreter, 'My family has been mentioned in the Doomsday Book' and Uhlmann said, 'I shall not fail to purchase a copy'. Don't get me on to the subject of Uhlmann, because we lived round the corner from him, but then he was a lawyer in Hanover...in Stuttgart. He was tipped off, apparently, that he was to be arrested, because he was very political. He fled to Paris and started a tropical fish shop. That was the one summer where there was such a drought in Paris that there was no water, so they died. Then he started a cinema for children and in France children go to grown-up films, they don't go to cinema for children. And then he took up painting and he was a really very interesting primitive painter. Later I don't like his work very much, but the early things they were...In the camp, he a) introduced the café and b) another completely new iconographical concept, that was a little child with a balloon, and his child was born whilst he was in internment and so the child is a symbol of hope and the child is carrying a balloon and always going through the barbed wire doors and going into freedom and that is really.... Now the Imperial War Museum has a whole

collection of his things – very good drawings and they were published too. But in Hampstead he forever was sitting in the Coffee Cup. Have you got another hour done? No!

Tape 2: 56 minutes 56 seconds

TAPE 3

KH: So your question was the painters.

AG: Klaus Hinrichsen. Tape 3. Yes.

KH: We started with Schwitters.

AG: Yes. Apart from painting portraits, did Schwitters create other works in the camp?

KH: Ja, but he didn't show them, but he did. One day he was observed to go from house to house, collecting porridge, the leftover porridge, and nobody quite knew what he wanted to do with it and we had an art exhibition and I was involved with it. He called me in and he said, 'Look, can you come up to my garage, to the loft? And there stood or rather shook a huge heap of porridge, festooned with cigarettes, cigarette cartons, with buttons, with paper clips, with absolutely...Because wherever he went, he always picked up things and put them into his huge pockets of his winter coat in July. He said, 'The people living behind me are getting very hostile, because the water from the porridge is dripping on to their beds and they don't like it and apart from that, it is getting rather smelly'.

AG: What was the form of this?

Tape 3: 1 minutes 38 seconds

KH: Originally I don't know what it was supposed to be, but it turned into a cone, because these German cooks in the various houses couldn't do porridge, it was either stone hard or so liquid and he had buckets and there were two little forms of these cones and that was the reserve material and it had all turned slightly green already and it had a faint smell, very unpleasant, and he said, 'The other thing is the mice don't respect it that it's a work of art'. So, I said, 'What do you want me to do?' and he said, 'Couldn't you have it in the exhibition?' I said, 'No, no, no, you know, Kurt, absolutely every inch of space has been occupied. I can't possibly have a porridge sculpture'. So this French poet, who now writes about this, tested the life out of me - 'What was the conversation? Who started it?' – so I said, 'Look, basically it's 63 years ago and I don't know'. I suspect that Schwitters had hoped that we can dispose of the thing, because how in the end do you dispose of a couple of hundredweight of porridge standing there, running out of the floor. The other thing, he had a problem, that was he couldn't sleep in a bed, he could sleep only under the bed, so the bed was some sort of a cave or let's say kennel. And he couldn't sleep until he had barked like a dog out of the window. So every night a dog barked for minutes on end out of the window. And on the other end of the square was a very sedate Austrian banker, who had a lifelong suppressed urge to bark and he barked back. So suddenly night after night, two wild dogs barking at each other. Now animals were not allowed and the commanders sent a platoon of soldiers with bayonets, who normally didn't come, to chase the dogs, which obviously didn't exist. But Schwitters – I at the time thought he was a much greater literary figure than artist – and in this café, which was in the washroom of one of the houses, where there was an Austrian cake, very famous, how

do you say?, Sachertorte, all kinds of things. And there was an artists' café and Schwitters started reciting some of his poems and his very, very funny short stories – you know, the man who wins a lottery ticket and it's part of a zoo and so he gets one giraffe and a little herd of wildebeest and something else, which he takes into his council flat, so Schwitters, on and on what happened, and we, laughing at this story. And some very, very funny poems, about the man who had a mole on his knee, but in the middle of his knee. Now how do you decide what is the middle of your knee? And then of course came the Ursonate, the Sound Sonata, and that was his 'Lanke trrgll. Pe Pe Pe Pe Pe. Lanke trrgll, ooka ooka, ooka. Lanke trrgll. Züüka, Züüka.' And eventually he gave a public performance of that and he was very worried what might happen, you know, whether they would laugh him out and throw him out and...And it was a huge success. So much so that 'Lanke trrgll' from that day onwards became the greeting of people from Hutchinson and very, very much later, 30 years later, I was sitting in the bus and somebody tapped me on the shoulder and says 'Lanke trrgll' and I immediately said, 'Pe pe pe pe pe'. That is quite amazing that that has gone on. I have got the recording and it is stunning, the whole thing is stunning. But he also had the world premiere of his first English poem and his first English poem... , well, he had a cup and a saucer and he started slowly moving it, the cup was moving on the saucer and he started saying, 'Silence, silence, silence', eventually screaming, 'SILENCE', throwing the cup in the air and smashing it with the saucer. Now the crockery was at a vast premium and it was, after all, the King's property, which he had destroyed, but that was really a cathartic event, that it was this protest against internment, and that most people remember. Much, much later, that was the moment when he smashed the cup. Recently I discovered that he had done it in Holland before, but at the time it seemed a very original sort of thing. We celebrated his silver wedding. He wore a silver crown. His wife was in Hanover. This café was really the centre for all the artists, for a lot of discussions, particularly 'What is the task of an artist in wartime?' Very many thought they have to help the war effort by propaganda and you either are a caricaturist and can do it, or you can't and quite a lot of things was very bad really. But Schwitters took no interest in the war at all. He was convinced it would be over one day and it had nothing to do with him. But he then amassed so much money – he came without a penny – that he paid all other people to do his tasks, the house-cleaning or things like that. He had a very interesting wine cellar; the tailors made him suits. He really lived a life of Riley. He sent all his letters to his wife, asking for paints to be sent from Germany and sheet music and it came, which is the most amazing thing – not the paints, but the sheet music arrived – because he learnt composing. But he was released only after 17 months. You see he was not Jewish, he was not political, he had arrived without tribunal or anything, so that was quite a difficult thing. But he did start again his abstract things and you know he had this famous Merzbaum in Hanover and he had done another one, started one in Norway, and by the end of his life, he started one in Elderwater, in the Lake District. But he very carefully did not show any of the abstract works, because people would have laughed. And I must say, I mean I'm supposed to be an art historian, and I thought it was either too late or possibly too early to create these kinds of works, because it seemed frivolous, and it was funny, the whole basic idea of the Merzbaum, it was a brilliant idea, but it was not the right time. In fact, in Germany he was completely forgotten by the time he was, you know, exhibited in the degenerate art. He was one of the great people of the twenties, early twenties, but he had his son with him and the son later became his heir and so, very unpleasant, anyway that's a different story. Schwitters was only released after 17 months and he had no sponsors in England. Basically he had always wanted to go on to America and he should, he would have been...What people didn't realise was – his friends in America – was that if they had simply applied to some university or so, he could have, without waiting lists or anything, because the American universities, they were just going from camp to camp and taking. Lots of people were lost to Britain because they were recruited to come to

America – Olden, you know Olden drowned on the way over – Olden was a marvellous man, you know he gave weekly talks on the lawn on the political situation and Schwitters did a fantastic portrait of him. Then in the camp, we had a camp newspaper and Burschell, you know, Frederick Burschell?

Tape 3: 11 minutes 51 seconds

AG: Oh yes

KH: He was, I think, he was a Schillerforscher in Germany and he had been a Rhodes Scholar or something, the equivalent, and his English was much, much better than the commander's. He was so English, sitting forever, like Baldwin, with the pipe, doing nothing. But he wrote this obituary on Olden. Anyway I had all the camp papers. I was involved to some degree with them. I wrote some sort of sarcastic poems and he illustrated them. But I gave all my material to the Imperial War Museum – it's a better place than having them lying around.

AG: These camp papers, are these things like the Onchan Pioneer and things like that?

KH: Ja. The Onchan Pioneer was much more political and from the beginning obviously, the question, should it be in German or should it be in English? And it was decided that things should be in English.

AG: Did you come across any of the political artists? Was John Heartfield...

KH: John Heartfield was in a number of camps for a very short time. I knew John Heartfield from Hampstead, but he was released fairly early, because of ill health.

AG: Any other artists? You mentioned Erich Kahn.

Tape 3: 13 minutes 23 seconds

KH: Ja. There was Fechenbach, Hermann Fechenbach, who came from a very, very small place in Mergentheim, I think, near Stuttgart, from a ultra-religious family. Now a book has just now been published that he painted in a traditional Jewish style, which is nonsense. What he painted in was Neue Sachlichkeit, but he did not join any of the other artists and quite a few of the other artists painted my portrait, so he said, 'Well, I have to paint you' and I know he didn't like me, so I wasn't allowed to see the picture until the end and he worked and he worked and eventually I saw the picture, was a whole very large house and in the top room was a very, very small window and I was looking out. That's what he thought of me! Ja, but he was very, very difficult, he was the only one who was on hunger strike. And he had been in Palestine and he fell out with people in Palestine and then he came to England. And he did not ever come to the artists' café. He signed, I think, the famous letter, which was sent to the New Statesman. And there was Blensdorf, he was, it's a tragic story, also in Norway with his family and his three children and they were at the station in Oslo to be evacuated to the north and so and his wife said, 'I'm going back to Germany. I'm a German and I'm going back to Germany', left him with the three children, and so he ended up...He was very much involved with the monument for Fridtjof Nansen. So he knew one of the ministers and I think indirectly through that they got onto this boat. But he had enormous hands; he had been son of a doctor in Schleswig Holstein, ran away to sea when he was 17 and was on a German freighter when the First World War broke out He was four years interned in South Africa and there he was

influenced, to some degree, by South African native sculptures. And he then worked at various art schools and colleges. And a lot of monuments. He says, 'Stücke 50', about 50 war memorials, but all of them they are based on the idea, not on the heroism of war, but on the suffering of war, always the children and the widows and things like this. And when the Nazis came to power, the Hitler Youth was ordered to destroy all of them. And they not only destroyed them, they buried the pieces all over the place. But recently the Germans have taken him up in a big style. And I know his wife and his son. In England he was placed by the Quakers in Taunton somewhere, in one of the schools, and then from then onwards, taught all over that district. He didn't keep any contact with any of the other artists, but he exhibited in Brussels at the Biennale and in all kinds of other exhibitions and became...And then he did some interesting pottery and some huge, huge religious statues, in Chichester I think and Liverpool Cathedral and so. I mean the elm tree disease was a blessing for him, because there were so many gigantic elms, which could be cut, ja. He was quite a difficult man. Before the art exhibition started, at night, secretly, he carried a huge statue of a highly pregnant woman, this was always his subject, and some of these panels, which he made out of the piano, are highly erotic and very professional, very good. And some other German wrote a doctoral thesis on him - they all end up here, they've all been sitting here - and she said, 'You know, I've been searching and searching - Professor Blensdorf was never made professor by anybody' - he gave himself the title! And then there was Fritz Krämer. Krämer worked in the style like Holbein, very finely drawn outlines, beautifully mounted even in the internment camp and at the time there wasn't a refugee's household where the children hadn't been done by Krämer. He was a brilliant bridge player, but not a very great artist. Then of course there was, I've said Uhlmann and Krämer, Ferkel. Ferkel was a German portrait artist. He was not Jewish. He lived in England before already and was a very nice man, very much an English society painter. He left eventually the drawings, which he had done in the internment camp to the Isle of Man, you know the Manx Museum has a very big collection; then Erich Kahn, who did this one (on the wall). Erich Kahn I met on the boat and he suffered horrendous nightmares and screamed through the nights. He was a brilliant technician. He invented, you know, from stencils, you can work on a stencil, so that it looks like a lithograph or an etching, even an aquatint - brilliant! You know, he did a lot and he had been in Welsheim, which was a particularly awful concentration camp near Stuttgart nobody knows about and where the commander had done, you know with all these tiers in three layers, and he had made it into four layers, which is horrendous. You know people couldn't even breathe properly. And eventually they discovered they had some relative in London, a Guggenheim, who had changed the name to something exceedingly English, and lived in Golders Green, and they guaranteed for him, so he was released from the internment camp and came to England. He hated Golders Green. He was terribly afraid of bombs. I think he did one night fire-watching. He never took a job. He didn't take any notice of the war whatever. He had a studio eventually in Mornington Crescent and somehow or other always found sponsors. He was very successful with his exhibitions afterwards, in the fifties and sixties particularly. And then he was introduced to a German restitution lawyer, Julius Lupe, Dr. Lupe, who said, 'But my God, you know, the restitution claims - that was five years ago, you missed all dates'. And then Lupe did a...I've got the file. Lupe was very clever, he said this man is an artist and lives in a different world and a different timescale than other people do, and the Germans acknowledged it, accepted it, paid him the restitution, you know the pension or whatever, from which moment on, he decided no longer to exhibit, only to work and to paint. And then he found Professor Holden, you know Holden holds a lot on Kokoschka, was a friend of Kokoschka's, and after that somebody who was a musicologist for the BBC, was a very wealthy man, raced up and down London in a red motorbike and introduced him to various galleries, set up a trust for him for his lifetime, occasionally bought a picture, which he vastly

overpaid, just to let him have money, constantly sent him theatre tickets or invited him to restaurants and...And you know he lived in utter, utter squalor in his studio in Mornington Crescent, with a wife, an English wife, who went to bed and after 25 years got up again, when he died. He was terribly neurotic, a good musician and a good draughtsman, he did some very interesting abstract things. And her life was, I think, ruled by envy that he was somehow so successful. And he had to do absolutely everything. And he left the house in the morning, obviously with a little notebook - 199 notebooks I now found in the course of time. But he became a complete recluse; she forced him to break up all relationships to all his friends. And when the German cultural attaché, Dr. Kielian, Werner Kielian, mounted an exhibition in the German embassy, when the embassy was extended, the title of the exhibition was 'German Artists in London' and comprised a) the refugee artists and b) all the younger German artists who lived there. And everybody told him, 'You must get some work by Kahn' and he wrote to him, no reply; he telephoned, no reply, so he simply appeared at the door and then Kahn said, 'Alright, come in' and lent him some pictures for the exhibition and the exhibition opened. One day it was closed immediately because that night the Baader-Meinhof gang had stormed the German embassy in Stockholm, going through some exhibition rooms or so. I mean, this is very clever idea. You come with a submachine gun and you go...you are in the embassy building. So it was closed. So, anyway, I went. There was an article in the Frankfurter Zeitung, saying this is ridiculous, you can't close any art exhibition just because in Stockholm this happened. And so it was re-opened and I went and it was between two huge glass doors and on either side was a man, sitting with a big, big book - photos of all the Baader-Meinhof people. So, I've been suspected of many things, but not of being a terrorist for Baader-Meinhof! And then I was allowed to walk through the exhibition and the man followed me absolutely everywhere, which moment I would pull out my gun.

Tape 3: 25 minutes 34 seconds

AG: Just continuing after the break.

KH: Ja.

AG: We were discussing the various artists. You told us about Erich Kahn. Are there any other artists from internment that you'd like to tell us about?

KH: Ja, the interesting thing was this: when we had the exhibition, all German styles were presented, so to some degree German art continued to live in British internment camps, because quite a few of these artists were forbidden, their styles were certainly forbidden, really from the Expressionists to the New Realists, they were all represented in this camp. So, when I gave a guided tour, for example, to the officers or to the people who were there at the exhibition, it was very easy to demonstrate the influence of the Impressionists and for instance there was Georg Erich, he was a sculptor from Vienna, very much a classicist, very beautiful young men and statues of groups of figures, all in a classicistic style, and then, on the other hand, there was Paul Hamann, who had been trained by Rodin, ya, although his style was very much diverse, from Rodin, because it was very compact, but he represented the German-French School of German sculpture. Then there was Kahn, quite definitely was second generation German Expressionist. Then there was Blensdorf, who, if one wanted to say anything, really was an Expressionist. Then there certainly had been Fritz Solomonski, who had been trained by Liebermann, I think, and he was an Impressionist, with, you know, typical style of Impressionist, and, on the other hand, Fechenbach, was New German Realism, Neue Deutsche Sachlichkeit. So they were all there, except for the heroic style of the Hitler

time, you know. And then there was Weissenborn, Hellmuth Weissenborn, he was excellent...he was Professor for Graphic Arts in Leipzig, brilliant technician, woodcuts and everything, and he was to some degree the continuation of traditional German art. He did alphabets, for instance, and representations of all the utensils in his house. He also was a cook officer and he was a brilliant cook, even though when people asked him, 'What have you been cooking?', he said, 'Ausgekochte Scheisse' – 'Boiled Old Shit'. But that was quite interesting, that you could demonstrate the survival of various art forms from Germany, which were suppressed in Germany. And, I mean, Meidner was there, but I didn't know him. Meidner at the time had a very religious period and did not mix, he did not sign the letter to *The Statesman*, he never came to the artists' committee and only Fred Uhlmann claims to have talked to him. Later he did sketchbooks of internees, but that was after I had been released, certainly not during...But he is the one who refused to make any application for release, because he was afraid of two things and that was the bombs in London and his wife in London, these two things made him hope to stay in the camp, where he was very happy apparently. For artists, it was by far the most easy internment, because they had free food, free board and lodging, they had a clientele, they had nice company and they had buyers for their work, because you know, there was quite a number of wealthy people, who bought in these exhibitions. And the artists particularly had their own company, which they couldn't have in Germany at any time, unless they lived, for instance, in Berlin. And they also mixed with a number of people, like Friedenthal and literary people like that, Burschell. And this artists' café was really a very enterprising...entertaining event. But then there was Peter Fleischmann. Peter Fleischmann was a young German orphan, who was the son, the grandson of a very wealthy German banker and his father and his mother were very active political publicists, issuing papers immediately after the war, and were killed in a car accident, which quite obviously was a sabotaged car, drove into a lake and they drowned. And his very wealthy grandfather lost everything during the Inflation and sent the boy into an orphanage. So he grew up in a Jewish orphanage and all he ever wanted to do was draw, from a very long while. He arrived with the Kindertransport and in the internment camp – he had a terrible life, he was adopted, not adopted, but taken from these Kindertransports by a family of very religious Pietists, you know the Christian sect, who had wanted somebody with artistic talents, because they ran a photo studio, where they took photos of deceased people and made them smile. They had to be retouched and they had to be made much younger and so on, so that they could be put on a mantelpiece. And so he had to do that. And one day he was denounced by somebody who had lost his job, because him they didn't have to pay at all, they just exploited him, and so he was immediately removed and he didn't work there any more. And he became very, very great friends with another boy, English boy, who took him to his family and eventually he adopted that family's name, Midgely, he became Peter Midgely, and had a very successful career, first of all as a lecturer in Ravensbourne, Ravensbourne College, and then for the Redfern Gallery for various...And he married a pupil of his, lovely girl, who designed pub signs, was a specialist in pub signs. Then he died quite, quite suddenly and she moved to Hull and wrote an interesting book on it. I'm in touch with her. He was really very gifted and he used the time to learn from all the various artists the techniques and the styles and so. And in the end, Schwitters left him unfinished canvases and he overpainted them. He said, 'God, I would be a multi, multimillionaire if that hadn't ...', But it's a terrible fate, you know to be...And he couldn't be released because his papers had been lost, so he was never interned – so there was no record that he was interned, so there was no record that he could be released. The answer was that he had to get into the army. But he was really very gifted. Later he became abstract as well. I have several of his works. He stayed in touch with Uhlmann and with Kahn and with various of the other...But he learned, for instance, grinding paint for Schwitters and all the print techniques. That was Paul Hamann, that was Peter Fleischmann

and then he became Peter Midgely, and Georg Ehrlich I mentioned and Hermann Fechenbach, Fechenbach was hunger-striker, Weissenborn; Fritz Krämer I said was...Holbein; Ferkel I mentioned; Solomonski, he was later the head of the Ben Uri gallery and he did huge anti-Hitler pictures, huge paintings, which were not particularly good, you know, always Hitler is the devil and Churchill is the avenging angel or things like that. It doesn't quite cut. And then he became a cantor in Cuba, his wife was a graphologist, and then he went to America and he had one great collector of his work in England and that was Samuel Courtauld (laughs), which is not a good indication of the activities of the Courtauld Institute, but he apparently was not involved in collecting pictures for that, but he collected Solomonski. He was unhappy with Ben Uri, because they always wanted him to arrange 'kleine Tänzle', 'little dances'- little social events. But he did some quite interesting portraits as well. Ja, those were the ones, most of them, who I was interned with. And it was a very good time for the artists. It was a bad time for them afterwards, because German art is really not understood and not appreciated in Britain. I was, you know, when there was the exhibition of German art in the Barrington House, I guided some art colleges and those students were overwhelmed by the Brücke artists and by, let's say Schmidt-Rotluff and by Kirchner and everything else. But then I had one group once and they were grown ups, there was Enoch Powell amongst other things, and they thought it was crude, cruel, non-naturalistic, wrong colours and frightening, because British taste is completely formed on French art. Now of course, I mean, the Kirchner exhibition is a huge success and all the Brücke and the...Prices have rocketed, but at the time it was very, very difficult to be a German. Schwitters, for example, found that when he was free and did portraits, they were not smooth enough, because in England a portrait mustn't have, you know, brush marks, it must be smooth like a photo – that he couldn't do or he wouldn't do.

Tape 3: 37 minutes 43 seconds

AG: Perhaps I could turn to any other aspects of internment. Were you a house father? Did you say you were a house father?

KH: The man who was appointed was a German journalist, who was completely and utterly hopeless and couldn't organise anything and so, for some reason or another, I was elected, which is really...You have a position without any power, because you can't enforce it – you have to tell people, 'You get the provisions, you clean in the lavatory, you do this and so and if they say no, they say no, but it worked. It worked very well actually. I must tell you one thing that happened to me: I woke up one morning and had a terrible pain in my eye and wanted to shave and saw that I couldn't move my eye, God knows what. And I went, you know we had a hospital, and there was a psychiatrist and he looked at me and said, 'All my life I've been wanting to see a case, there are very, very few cases in the whole literature, you should immediately go back to your room, write a letter to your relatives and make a will if you have anything to leave. You will be alright for a day and then you will be incurably mad'. And so I said, 'Why?' and he said, 'There's only one case in the whole literature'. So, I left a bit depressed and I was treated by another doctor, quite, quite unprofessional – he had been the - what was it? - the chair of the German, of the Czech eye hospital or something like it, he was a German and he said, 'Look. I'm not allowed to do this, but I can't believe this. Is there any history of insanity in your family?' I said, 'Well, we're all insane, but no, not to such a degree'. So he said, 'May I come to your room?' So I said, 'Yes alright'. And he said, 'What did you do last night?' and I said, 'Well, went to bed and so on'. 'What else?' I said, 'Oh you know, I've got rheumatism, the climb and so I massaged'. And he said, 'Yes and you got a bit of the cream or whatever it is in your fingernail, you rubbed your eye at night and in 2 days you will be perfectly alright, you will not be mad'. Then I went back. He wanted to give me

something. And this psychiatrist was livid, he said to the other one, 'I will report you to the medical council. You have behaved in an abominable, unprofessional manner' and God knows what - that the patient was rescued this way! The other one said, 'Look, take some hot water three times a day' or something like it, 'and cover your eye up and so'. It is winter grain – what is the name of this? – some particular thing, you know, and it was absolutely logical. I had it and ja...

Tape 3: 41 minutes 12 seconds

AG: How long were you in internment for?

KH: I was almost 11 months. Because you know, I was a difficult case to release. I was not really an eminent scientist. Eventually I think I was released. That happened to some of the artists as well. You had to have testimonials, you had to show work, printed matter, or critics or so on, or, like we ordered for Erich Kahn, all the artists signed a letter that, in their opinion, this was a great artist, that was enough. Because obviously he was too young to have catalogues of exhibitions and to have write-ups and so, but it went then to the Royal Academy and then... was a laborious process, but eventually one day, they said, 'OK. You are free'. Not like Schwitters, when Schwitters was released, he had, I think, eight packing cases of work (laughs).

AG: What happened to you then?

KH: Then I went back to Hampstead. In between this intelligence officer said, 'Your fiancée has arrived' and I'm on record as having said, 'Which one?' (laughs) I had absolutely no idea. And it was this lady and her boat had run on a mine and they had to be rescued and she was...they were transferred to fishing boats and she was given two babies to hold, you know? And the intelligence officer said, 'She will tell you a cock and bull story how she came to have two babies', which was... (laughs) And this story has actually a sequel. I told this once when we were on the Isle of Man and we had dinner with the museum's people and some lady in the museum wrote me a letter and said, 'Do I remember rightly that your wife landed with two babies? There is a letter in the Manx paper of a man saying, 'When I was a very small child, I was rescued from a boat and my family laughs and laughs, because this story can't be true''. He said, 'I've asked the admiralty and the admiralty said there was no boat and God knows what' and so we wrote to him and said, 'No, no, it's quite correct' and he wrote a charming letter – he said, 'My only regret is that it has taken 50 years to say thank you to you', which is very nice.

AG: So you returned to Hampstead. Did you then get married?

Tape 3: 44 minutes 13 seconds

KH: No, no. I went to the labour exchange, we were directed to the labour exchange, and they said they had a job for me as a translator in a chemical factory in Sunbury on Thames, so I went to Sunbury on Thames – they were all Czech, none of them spoke a single word of German, so I went back to this chap and I said, 'You know I can't do this. They don't speak German and so'. He said, 'You people, you speak English and you speak foreign, so where's the problem?' So I had to stay. I never translated for anybody, but I was trained. The one subject in school where I was particularly bad was chemistry - well, this was a chemical factory, so! Then I took over their London office and eventually we took over a factory near

Marble Arch. Since having run people in an internment camp, I could run a workforce. And we made Ersatz materials, you know substitutes for shoe polish or shampoo and so on, because there were some German refugee camps, where they'd developed emulsion waxes and all kinds of interesting things. It was a very nice, very interesting factory and then I found somebody, who approached me, a millionaire who wanted to produce things and said would I run the thing. And I started earning vast amounts of money, so much that I had never any time to bank it. Anyway, one day he telephoned, he said he had been approached by the police, that we had too large a quantity of one particular chemical and it was dangerous in case of bombs and whatnot and 'I'm leaving the country!' He immediately fled to Ireland, because he officially was the owner of all this material – so! They came and they investigated and they said, 'Look, reduce it a bit if need be, you know, because it is really explosive'. But then we had a continental chemist lady, who evolved new products. And that went on for quite a time and then I started my own firm, which was so specialised – it was animal by-products for the pharmaceutical industry - and there used to be Millgate Chemicals, you know Millgate being the suburb of...the name of the house of my parents in Lübeck, Mühlentor.

AG: Where was this based?

KH: Well, I had my office in the City, off Cheapside. Then I became a freeman of the City of London. But basically that turned out to be...There were only three people in Britain who did this, because Britain was...the slaughterhouses were very good in collecting all the various glands, but they couldn't pack them and they didn't follow any regulations. And on the continent, in Germany alone, were 14 different regulations – how old it was allowed to be and what certificates you had to have. And so I worked with the Ministry of Agriculture and we formulated an international standard for packing and for transport and God knows what. And I had a cold store in Smithfield; I mean I had space in a cold store in Smithfield. And these things aesthetically look wonderful, these glands, you know, very nice indeed, a little pituitaries, little glands of absolutely everything from...It started actually with a consignment of hormones and Customs rang and said, 'What is this?' and I said, 'Pregnant mares' urine' and he said, 'Ah look, pull the other one. What is it?' and I said, 'No, honestly. It is the urine of pregnant mares, from which you extract hormones' and he said, 'I don't believe a word of it' and a fortnight later, he said, 'Damn it all, our laboratory says that what you've got there is pregnant mares' urine', so, and he said, 'I dipped my finger in it', and I said, 'You shouldn't have done that at the best of times'. But out of that it became quite worldwide, because, for instance, bones from Paraguay going to Eastman Kodak for film-making and a lot of insulin materials and – nerve-racking, you know, the transports, because everything had to be exactly at the same refrigerated temperature and if we shipped in summer. In one case, I helped the loading – all out, because I was not a member of the union, you know, because it can only be in the sunshine for so long and then it deteriorates very badly, immediately. We had one whole consignment in Holland at the Dutch border. The driver went over night to Amsterdam and the machine conked out, the refrigerated machine, that law case to get...that insurance case took one year, before they finally settled it. Anyway, eventually all these nations developed their own pharmaceutical industries, particularly Argentina, not very good, I mean their insulin was not up to standard really, but they didn't allow any more of these raw materials. The advantage was all the Australian and New Zealand firms, they had offices in London, so I could negotiate with them in London, buying, let's say, bones or whatever glands for a year ahead, from animals which hadn't even been born yet. Ja, it was interesting. One extraordinary sideline and that was gallstones, because gallstones had been put into silver amulets, sold to China for sexual enhancement for men to lick them, so that was the not very serious...That was the only thing, in fact, that I was sold fake– gallstones, which I sold to

Germany and the Germans said...from America, you know, from Armwell, wonderful firm in America, and when they arrived in Germany, they said they are all artificial, you know, and they said, 'furthermore they were all manufactured in Germany', so the certificate of origin was fake. But otherwise, it's a very complicated business, because you can always claim that the quality is not up to...for instance, calf's vells is something to make cheese, the only thing which coagulates milk into cheese, and that is the fifth stomach of calves. I bought it from Poland and the Poles had labelled it 'veils', so it fell under the textile trade. Customs and in general the duty...was quite a job to persuade them that the damn thing couldn't be...Anyway, slowly the transport costs and so on outweighed and the risks outweighed it and it fizzled out eventually, but the firm went on to exist until...I had one person in New York and one in Hamburg and when I was in Hamburg, he showed me all the contracts and he said, 'And now comes your contract' and here it said, 'I will not sell in your country and you will not sell in my country' and it worked. It's a question of confidence.

Tape 3: 52 minutes 46 seconds

AG: What about your personal life during this time, going back to you returning to London? When did you get married?

KH: We lived together. I mean the great advantage about my wife is that she had no family at all. She said she was an orphan. No orphan ever has produced so many relatives by the end of the war!

AG: Did you go back to Belsize Grove?

KH: No, that was my cousin's. I lived in Glenloch Road.

AG: Oh, yes, of course!

KH: In Glenloch Road, ya! And then we went to Steeles Road and then we eventually went to Rosslyn Hill.

AG: So all within...

KH: Ja, all within...

KH: I was involved with another factory in Lawn Road, where we were packing things for...You see, this was fine during the war, but once the war was over, all these huge firms, you couldn't compete with that, you know, so it was better. One day my wife came and said she had been called up to a munitions factory in the Midlands and she had told the official, 'That can't be done, because I am getting married on 15th May', and I was a bit taken aback, because whom had she met? I said, 'Look, why are you getting married and to who?' and she said, 'No, no, I told him and he would like to meet you'.

AG: This is Nineteen Forty...

KH: Two.

AG: Two.

KH: Ja! Came the 15th May and we were married!

AG: Where were you married?

KH: Hampstead Town Hall.

AG: Oh, so it was a civil ceremony.

KH: It was a civil ceremony, ja and there were second cousins of my wife and cousins of mine. They were the witnesses. And we went to the theatre, we had a little reception, that was it, and then in Leicester Square she got the most phenomenal nosebleed, so our main purchase was cotton wool that day! And then eventually we went on honeymoon to Boxhill – there were not very many places where we could go.

AG: And...

KH: And then I went to the Home Guard.

Tape 3: 55 minutes 22 seconds

AG: Oh yes? Tell me about that.

KH: You know we were all arrested because we were a political danger to this country; we were all released because we were good for the war effort somehow and there were these 20-21 categories. The first one, I think, were dentists, because they were useful for fine mechanical work; the last one were solicitors, they were no good for anything and number twenty were artists, so. And people in the camp were forever working out which category they could be released. Anyway we were released without ever being asked whether we were now loyal or something like it, that didn't come in any more. And so when I was being released, a bit later, not immediately, I thought it was rather irksome to have these curfews and all these things, you know? And my wife was in the fire service and so I went to St. Johns Wood to the Home Guard and they said, 'Where do you live?' I said, 'In Steeles Road'. 'Ah, we have nobody with a rifle in Steeles Road, that's good. Can you shoot?' And we had done some shooting in school or so and so I shot and so he said....Oh, has your thing come to an end?

Tape 3: 56 minutes 58 seconds

End of tape

TAPE 4

AG: Klaus Hinrichsen. Tape 4. You were just telling us about the...

KH: The Home Guard.

AG: The Home Guard and shooting.

KH: Ja, so I shot into one of these charts and he said, 'Do that again' and I did it again and I heard him rushing off to Major Hayward, you know, Foggart and Hayward, he was the major

there...And he said, 'Sir, a Nazi', because anybody who could shoot apparently was considered to be a Nazi, so we had some training and then I was transferred to a sharp-shooter battalion and most of the time match heads against other companies. But basically we were guarding the BBC and we were guarding viaducts and things like this and, typically War Office, we were trained with a 303 gun and we...I mean there were some fantastically good shots, mostly they were students who had been, well, a year later -how do you call them? - they had leave from their main call-up for a year and they were extremely good and very nice boys. So, we then were posted onto these buildings and were given a sten gun, now a sten gun is the most unreliable weapon ever, you can just swing it around and shoot, you know? We were really supposed to shoot, like, match heads, that was O.K. Fortunately they didn't come. I sometimes wondered, you know, if my school friends had come, but they didn't.

AG: Were you affected at all by the Blitz and bombing?

KH: Ja, our wedding night we were on street duty and I still have the shrapnels, which were falling down, you know? The shrapnels of course – I lent them the other day to some exhibition because apparently no-one else collected these beastly bits, I mean, unbelievably sharp, you know? Anyway, they did more damage than the bombs, because they destroyed all the roofs everywhere. We were once or twice a week on fire-watching duty and of course we had travel restrictions, not in uniform, but...But you see, after we met, we never could speak German, and I once spoke German to my wife and I called her 'Sie', you know, 'You' instead of 'thou' because we hadn't done it.

Tape 4: 3 minutes 10 seconds

AG: I mean, it was pretty plain that you were German. Did you ever experience any hostility on that account apart from this man who called you a Nazi because you could shoot straight?

KH: I don't think so, no.

AG: What did the British make of you?

KH: Well, in the factory there was some resentment on D-Day, that their sons were now on a life or death mission while I was running a factory, but I mean, the foreman, for instance, said, 'My son is there. Why aren't you?' I said, 'I was rejected on medical grounds'. But not otherwise.

AG: And did you have any air raids or any V2s?

KH: Oh, when our daughter was born...we had the pram – that was in Steeles Road – in the street and a V2 came down in Regents Park and our staircase disappeared to the street, you know? And I was in the basement of the building, telephoning, and the walls and everything, the whole building, was moving like this and then back again. The V2 was a murderous weapon and if the Germans had known where they were aiming at, they could have done a vast amount of damage. They were deliberately misinformed, you know, they were told all the time where damage was done and it wasn't and they tried hitting the same areas again. But we heard first...We were, I think, somewhere near Liverpool, in Meols I think, in the Wirral, and there we heard that a gasworks had exploded in London and that was the first V2, but if the V2 could have destroyed London, it could have decided the war to some degree. And then, you know, there was this euphoria that the war would be over by the end of the year and

then came the Ardennes, you know, the counter-attack, the German counter-attack, and it dragged on and we had timed our baby, so that it would be there in peace, but it wasn't. She was born on 13th January and the war went on until the 1st May.

AG: What is your daughter's name?

KH: Jacqueline. Jacqueline Susan...at that time we didn't know that we would be allowed to stay, so we wanted an international name, which could be in any country. I had never even played with the idea of going back to Germany. My wife dreamt that there was an appeal, that there were no more art historians in Germany, they were all killed, and could I please choose a museum there to be the director and I refused. No, my wife's experience with her family, had great reservations about going back to Germany and at first, I went the first time, quite early already, in '47, because my parents lived...

Tape 4: 6 minutes 39 seconds

AG: Yes, I was going to ask you just one question before that. Had you had any communication with your parents during...?

KH: Ja, via my brother in the Argentine.

AG: Ah!

KH: Only so, only this way, you know?

AG: Yes.

KH: And I just discovered - they always wondered how Schwitters got information about his family - he got it via Switzerland.

AG: I think we'll go on with your story.

KH: Ja, but I mean, this friend of mine, school friend of mine, who appeared at my parents' house and said 'Regards from your granddaughter' and they knew nothing. But we never talked about the war. My father never talked about it.

AG: When you went back in 1947, that was the first time you'd seen your parents for eight or nine years, something like that?

KH: No, I had left only 1939. Yes, sure, yes.

AG: What was it like going back to Lübeck in 1947?

KH: Well, the town was destroyed and everything was so much smaller than I remembered it, obviously. But one of my school friends already met me in Hamburg and the train journey from Hamburg to Lübeck through this completely destroyed area, because of course, you know, the working class areas in Hamburg had been bombed for seven days and seven nights and they only could find the streets from aerial photographs and it still smelt of rotting bodies and that was horrendous, really. But this school friend of mine had an amazing war experience. He had married an American girl, German-American girl, who had come to

Germany out of admiration for Hitler, he was very much anti-Nazi - he was a lecturer in Munich University in Theatre Sciences and they lived in a small village outside Munich and he was called up and he served in Holland. His American wife fell in love with a Catholic priest and one day went outside her house, dressed in black, that there had been a notification that her husband had been killed in action, and when the American army advanced, she rushed to the American lines – I'm an American, I'm an American- and disappeared with that Catholic priest to America. And he came back to the village and all doors; everything was locked, because they thought it was a ghost, because they had been at his memorial service. And it then turned out that whilst we were students, he had fathered a boy with a Jewish co-student and she was in Buchenwald whilst he was in the army and his parents had taken the child, who became a very famous German sports reporter, radio sports reporter!

AG: Tell me about going back to Lübeck, when you arrived in Lübeck and saw your parents again, can you describe that?

Tape 4: 10 minutes 15 seconds

KH: Ja. Well, in many ways not much had happened, you know, because we didn't talk about what happened in the war, we simply talked about now – my father had his practice again, he went regularly to his office, he had a lot of clients. And, well, I visited a lot of relatives, who were still there, particularly the widow of the SS-man, who had been incredibly good to my parents during the war. And I mean it was interesting to meet all the museum people, who I still knew. And I didn't feel...you know, personally I hadn't suffered and they all had been...An English officer wrote a book, experience in Lübeck, how civilised all the Germans had been with whom they made concerts and everything like. And the Germans then told me that there was one thing, they got on very well with all the British people, but they refused to shake hands, they refused to fraternise. I said you don't shake hands in England that is the whole thing, it's absolutely nothing to do with that they shouldn't fraternise or anything like that. But armies are armies – you know, my parents had some very beautiful Russian inlaid silver and stuff like that and gave it all to my cousin, because the highway commander had been billeted in her house and he stole it. In our house absolutely nothing happened – on the contrary, my parents were then allowed to choose a tenant, because you know, you were restricted to so many rooms and they chose the parents of my brother's future wife, you know. I think it was the doing of my mother – she wanted my brother to get married. No, there was a lot of cultural life after the war in Germany – poetry readings and, well, concerts of course – Lübeck had very famous organs and I like organ music. I wasn't there terribly long but I had...One could get a paper, namely that was a travel paper, which simply says, 'You are allowed to return to Britain', full stop, because we were not naturalised at the time and you must look for...you must provide your own food and you must do this...I showed this to somebody the other day – the restrictions are hilarious. But it worked and it was no problem. And in the case of Schwitters, I now find that he never knew this and therefore he couldn't do it. But that's the difference if you live somewhere like the Lake District or you live in London, you hear the things which are possible.

Ag: When did you decide to get naturalised?

KH: Well, I was naturalised in '47, I think – preferential because I was an exporter.

AG: Ah!

KH: That meant I would need a passport for travelling and so. And then you know how it goes automatically then – ‘Your wife has been informed that your husband has been naturalised and would you like to?’ And when she renewed her passport some years ago, they said, ‘Well, actually you shouldn’t have a passport. You were never naturalised’. Another new official who has no idea, you know, and so...

AG: Did you feel that that somehow changed your identity by becoming a British subject?

Tape 4: 14 minutes 36 seconds

KH: I must tell you, as a child, as a young boy, I always was a huge supporter, a big supporter, of Coudenhove-Kalergi. Coudenhove-Kalergi had the idea of Pan Europe and I thought that was really a most important thing to happen and later – you know I lectured a lot in the Imperial War Museum, I told you, to sixth-formers – and there’s the difference between your generation and mine is that for you it is unthinkable that there ever would be a European war and we grew up with the question, ‘Will we have a war with France or will we have a war with Germany?’, and you don’t...But that generation of course had the atom bomb, Ja. But I sometimes think, I like being a German, you know, and I like being British, but I would rather be a European.

AG: What do you consider yourself now?

KH: British. You know, I’ve been involved with so many organisations, political and I was the treasurer here of the centre; I was chairman of the Liberal Party here, the local one; I was treasurer of the United Nations association; I was the director of our company here – no, most of my dealings are with English people.

AG: Do you find they accept you?

KH: Well, they would n’t elect me! (Laughs)Ja, I mean I’m supposed to be level-headed and I tell you what the advantage is - if you’re very tall -you mustn’t go to demonstrations if you’re very tall, the police picks you out whatever you do- the only people I can’t get on with are small, fat people, who think they have to make a point, they have to assert themselves, you know? And I try to make myself smaller and it doesn’t work. No, nowadays, you know...I was quite involved with the Lib Dems and all kinds of other organisations and, you know, my contacts are mostly Imperial War Museum, who did something very good indeed – if A’ Level papers for history were the Weimar Republic or the rise of Hitler, they had one or two excellent lectures and films and everything, people being bussed from Edinburgh and from all over the country, and then the last afternoon was given to time witnesses, to people who lived through the time. I always started with, ‘When I was your age, 17, this and this happened’ and I talked. Two days ago we had a reception in the Imperial War Museum and somebody said, ‘You know, I learnt so much from your answers’ – she’s now the head of department. But basically I liked it because of the changing questions and we had some very interesting panel members and I’m always waiting for the exams board to set Weimar Republic or the other one, because then...I say it’s my livelihood, but it isn’t. No, out of that I was then asked by a lot of universities to talk about the same, because, you see, I don’t have the Jewish hang-up, you know, basically, it is one of the many phenomena’s which happened. And I was interested in what happened to the artists and what happened to professional people and God knows what. But basically we had one when it was taken over completely by Holocaust and afterwards came letters of complaint and rightly so – I complained myself. The chairman was

taken ill and somebody who was, oh, lecturer in Jewish Studies or so, and entirely...And that is not interesting enough for schoolboys and schoolgirls and it's not an exam question, you know? But I learned a lot to listen to the other lectures — how much has come out on the history of Germany and on films and so, of which I knew nothing.

Tape 4: 19 minutes 8 seconds

AG: And are you a member of any refugee or refugee-connected organisations at all?

KH: No, you know, I'm a member of — that's something very nice — it's Probus, you know what Probus is?

AG: No, I don't.

KH: Probus is a luncheon club, come out of the rotary club and the round table club — and it is for retired 'pro' — professional - and business — 'bus' — people and we have lunch — yesterday was lunch — and we always have excellent speakers and that's really a very, very nice group of people, getting a little bit old, because you have to be retired from...

AG: I should have asked you about your family because you mentioned the birth of your daughter, but you've got more than one daughter.

KH: Ja. No. We have only one daughter, but we have a son.

AG: When was your son born?

KH: '53.

AG: And what's his name?

KH: Nicholas. Nicholas, David, Thomas. David after Lloyd George, Thomas after Thomas Mann and Nicholas because that's a form of Klaus.

AG: Ah yes.

KH: So, Nicholas, David, Thomas.

AG: And what careers or what sort of lives did your children embark on?

KH: My daughter started in acting, but she's a much, much better actress in life than on the stage and started her own public relations business and it's specialising mostly on international and national hotels and restaurants and so on and she just has handed it over to her daughter, who has a degree in Classical Civilization, which is very important for public relations (laughs).

AG: So obviously your daughter married.

KH: Oh ja, she married... oh you couldn't have more English, Scottish husbands than they have, yes, very nice. And he was in advertising originally, he now is part of a scriptwriter for Prince Charles and is doing...and is at the garden parties and God knows what and is ... Tim Bell, he was a writer...a partner of Tim Bell, you know of Potting and...And he is now retired,

you know, after having threatened for the past 15 years that he would retire, he has retired. And they have got two children and the daughter married last year, one of these financial whiz kids, a fantastic computer man, once a week he's in Frankfurt and twice a month he's in New York and God knows what. They moved back to where we are to ... Street and to Hampstead. And, uh, my grand...my daughter handed over the business now to her daughter, but she's a consultant, but they travel around, do all kinds of things. They live quite near here, they live off Cromwell Avenue, you know, near the village.

AG: What about your son? What did he do?

KH: He had a degree in ... children at criminal risk, it's social services, but he specialised in... he ran a very large centre in the East End, multi-racial. Basically children in risk and he wanted to have new premises and he got in touch with the local church, who had grounds and then he applied to the lottery He needed another £25 000 for it and he applied for £100 000 and got a £100 000 and built something really very...together with the church, they share some...and then after some years, it grew so big, because he had consultancy experts to work with police and with courts and magistrates and God knows what and he retired, well, I mean, he had a fairly serious operation and then afterwards, he was approached to be a consultant. He consults all kinds of local councils. Just now he's for three months with Lambeth council, reorganising the council. And I always say, one of my children works for the greedy and one for the needy!

KH: And does your son have any family?

AG: No, his wife had a child, a daughter, and her husband died, so...I treat it as a granddaughter – I have no problems in that and she's doing an MA in arts just now.

AG: And what sort of schools did you send your son and daughter to?

KH: Well, my wife was a very long time committee member of something state's education, you know, whereupon we sent our boy to Highgate School and it turned out that all the parents had sent their children to fee-paying...My daughter was originally in South Hampstead High, but then she was in Maida Vale.

AG: At what sort of school?

KH: It was a grammar school.

AG: Ah right.

KH: At the time a very good grammar school.

AG: And universities?

Tape 4: 25 minutes 16 seconds

KH: My son was in Hatfield, which was the only one which did this particular...all the social services and so. I mean, it's a very interesting field, but I said, if ever I would have been teaching or so, I would only want to do it with gifted children, you know? I somehow, I don't know why, I think this is very rewarding. I love gifted children with original minds and things

like this and otherwise I don't know, but my son has a social conscience...God, but he has a Mercedes Camper, you know, which is a camper van, which is a beautiful...You know, Mercedes 20 years ago made this, wonderful finishes. So from time to time they are off for a couple of weeks to France or to Spain, you know, or to Portugal and 'Omni omni omni, Porto, I carry everything with myself'. Ja! But you know both my son and my daughter married...I mean my son's wife, that family, they are so Anglo-Saxon, I mean they look like Vikings, the parents. And the husband of my daughter, they are Scottish, with a great-uncle, who won the VC and God knows what. He rescued a comrade in the Boer War, would you believe it? Yes, but they have got Jewish friends, but they have no idea whether they are Jews, you know, and I think the same applies to my son, and to the grandchildren, they really have no idea at all whether anybody is...I mean they know the family history, they know the family history from both sides and everything, but it has no impact at all. You see, it has been for generations a very agnostic family, so there is really no religious background. They were baptised, I mean, our daughter is Lutheran and our son is Church of England (laughs). For the first one, for my daughter, my wife didn't want to come, but for the Church of England one, she came. But, you see, she has got two sisters in Israel, but who are also completely agnostic, they don't keep anything.

AG: Can I just ask you a bit about yourself? How did you go on working in these businesses that you...?

KH: I had this office in the City and there was a developer who wanted the building and it turned out that of all these people, I was the only one who had a proper lease. All the other ones said, 'Let's go on and go on' and nobody knew...I've got a slightly legalistic mind and so I said I need a lease and so they had to buy me out. They came and they said, 'On principle, would you be willing to move?' and I said, 'That's a question of money!' and I said, 'And I've got one other condition, I'm fed up with travelling into the City every day, I have to have an office five minutes from where I live' and he said, 'Where do you live?' and I said, 'Highgate', and he said practically, 'Oy vay, how can we find anything in Highgate within five minutes...' and so. And it turned out that there was a house, a whole house, in a parade, just around the corner here in Archway Road, which had been a restaurant and before that had been a shop. The condition was it had to have a shop. And it had so many rooms, it had to be let and so we signed a lease and we took it and we said, 'Well, what sort of a shop shall we have?' and we said, 'Let's have a toy shop – that's something nice and if you lose money, you lose money on something nice' and we called it The Little Shop. The solicitor said, 'You will never get away with it. It's so small'. And it turned out to be a huge success, because my wife only sold what she liked, only wooden toys, educational toys, and got quite a lot of contacts with hospitals for autistic children, you know, so...Once a year...I was the milkman, I went every evening to collect the money, but sometimes more money was spent on coffee than taken (laughs) and it was, you know, so many people in Highgate, so many young people, it's their childhood memory. But I then was partly a director of a wholesale firm which did similar things. But basically we had the whole ground floor and the rest of the house had been a boarding house and I turned it into something, together with the British Council, for overseas students, who were, on the invitation of the British Council, for some time here, you know somebody from Nigeria for instance to do with Hausa art, I mean to edit...And, uh, oh from all over the world! And we tried to have one English person, so that they had a contact, you know, because these students had never been invited by anybody. And for many years we had some very nice ones and we had very little trouble. Eventually came E.P. Toynbee, E.P. Toynbee with the Zulu dancers and the British Council. They simply then passed it on to their friends. So, at times the ceilings were shaking, because all their

drumming; they never had any money, they had no idea that rent is something, which is r-e-n-t and has to be paid and so eventually we had some law cases. But, a few years ago we sold the building and the man who bought it did fantastic changes and I said to him, 'Did you have planning permission?' and he said, 'No, not yet'! And Highgate, Haringey is very strict – he had to take things down again. Anyway, that took a long time, that was rather unpleasant, the end, you know, but I rather enjoyed it – I thought it was funny. Once a year I was taken to the toy fair in Brighton and then we went to very good fish restaurants - I was the cashier who had an outing.

Tape 4: 32 minutes 32 seconds

AG: When did you actually move here to Highgate?

KH: '58 – the Rent Act, you know? We had a flat in Rosslyn Hill and under the Rent Act, the rent went up so much, that it was more reasonable to try and buy a house. And there wasn't a plot or a house in Highgate which my wife hadn't seen and she always came home and said, 'It's quite alright, you know, it's ten times more than what we are willing to pay'! And so, when this came on to the market, it had been... You know, this is the Triangle, a compulsory purchase by the council for flats for retired people and then Hornsey council thought that was too expensive and put it on the market again - it was £33 000 – a vast amount. And the developer asked a group of young and very enterprising architects to... So, we wanted to have a mortgage but only a 50% mortgage and the agent said, 'Under no circumstances, you will never be able to sell a house like that. Why don't you have the usual 2-up, 3-down – 3-up, 2-down or something like it and why don't you have Mock Tudor? It's such a nice style'! And lots of sales fell through, because we couldn't have the mortgage, but I only wanted 50% and I got it from Liverpool Victoria and when everything was finished, the agent said, 'Would Thursday be alright?', and I said, 'For what?' 'To come to collect the payment, Thursday evening'! They were specialists in bicycle insurance and things like that. So, eventually when I filled the forms in, I said, 'Should I write Doctor?' He said, 'No, no, we find academics are always very unreliable'. (Laughs) Then he said, 'When do you want to pay?' and I said 'Well, once a year'. 'That's impossible!' So we agreed that I would pay by banker's order, but then the building... We were supposed to pay in three instalments and I had to pay in seven, because the builders ran out of money all the time and the price went up from £5000 to £5050 and my solicitor wrote to their solicitor, saying 'This is called racketeering' and the developer then, very cleverly, when we made a complaint about something else, he said, 'I'll take it back with great pleasure', you know.

AG: Yes.

KH: So, we have been living here since then and several people are still here from the same time, really very nice neighbours. We have, I think, six or seven architects living here, several actors and writers and we have had two events. We had to be a limited company, because of the communal garden and eventually we could buy the freehold, so we have an AGM, very good committee. I was the chairman of the committee for I don't know how many years. Now we have a very good committee, because I insisted that no alterations be made, we took over the covenants, so that people couldn't simply change the colour or change the outer appearance of the building and there was one, as a matter of fact a continental, German family, who flouted everything we did and they told everybody, 'Ah, when Klaus Hinrichsen is no longer chairman, then we will be alright', you know - they altered the slats and so on. And my successors were marvellous, they went straight to court, they were much tougher than

me, because I thought, 'I can't do this'. Otherwise, we now have contract gardeners here, but we had Guy Fawkes and it was cancelled the first time this year, because of the insurance, because of the risks with children. At one time we had 60 children here and then for many, many years no children at all, because the houses were too expensive for first-time buyers and now...And so we have quite a number of retired widows, who had big houses, let's say in Hampstead, everywhere, and these houses are so labour-saving, I mean the total heating is this here and it's very easily managed, so they take these houses, but now we have children again and that's very nice.

Tape 4: 37 minutes 43 seconds

AG: Well, I don't know if there's anything else you'd like to tell me about. I have the feeling that we've covered more or less most aspects anyway.

KH: We've covered a lot of aspects, yes. I mean, later of course, we went with the children, with the child, to Germany, and that was really very nice, but every time she comes to Germany, she either gets immediately laryngitis, so we had a school reunion, I had said, 'Look, we go there and after 3 days, if you don't like it, we go on to Bornholm, to Denmark or something like this', but all my school friends and their wives were so hospitable, so nice and so. And then a few years ago, I opened an exhibition in Germany for Sephardim, did I mention it? Schleswig Holstein discovers the Sephardim, they discovered the Glückstadt thing and they found that the Ullstein family, Heinrich Heine, uh, the Hinrichsen publishers and God knows what, all came from Glückstadt at one time and so they asked for pictures and we supplied all kinds of things and then we were invited for the opening of the exhibition in an old monastery and my daughter came along and they had asked me to speak for the descendents. And it was an incredible occasion, because they had 80 seats and it was so full, they had overflow meetings in everywhere. The music was Spanish and Portuguese music of the 17th century, played by lute and a very moving speech by the senator, from the president and from the...absolutely everything and then the exhibition...I've got it here, that you still have to see, because the exhibition was really very good. And then the senator invited us to an evening...Do you know someone called Engelmann? Engelmann was...He is a nephew, a grand nephew of the Ullsteins, and he became a very German, a very famous German political writer.

AG: Oh, Bernd Engelmann.

Tape 4: 40 minutes 18 seconds

KH: Ja, Bernd Engelman. And he was there. And then to our great surprise, my daughter spoke German with all of them. She massacred the grammar, but she could...She had been an exchange child for a little while in Lübeck, we were in Travemünde and we had to speak German with my parents, but that was really very nice. And then we went to my parents' house, which was let – I still owned it as a matter of fact, my mother and I owned it, but it was let and we heard some music and my daughter said, 'Ah, let's go in, I would love to see it again' and so we rang the bell and somebody answered the door and said, 'You're actually...you're a little bit early, but still you can...' and I said, 'For what?' 'Oh, there's a house concert going on.' And then they said, 'Actually Lübeck has a music academy and we have got a student from Cambridge. Come and meet her'. And she came and my daughter said, 'Where do you live?' and we said, 'In Highgate' and she said, 'Oh, I've got an uncle and an aunt in Highgate' – our neighbours! And she is now becoming a very well-know violinist,

Mitch...She's got an Indian father, I think, it's a very Indian first name, Cara Mitchell, ja! And then we saw her in London again and that's really quite amazing. But then we still have some boys from my form, particularly one of the pastors, you know we had seven pastors, and he keeps us informed who's still alive. One of them had gone to East Germany. They let him go quite easily, because he had reached a certain age and they would have to pay a pension, so they didn't mind when he came.

AG: Well...

KH: Any more?

AG: Not from my side.

KH: No, I mean, as we had such a small wedding, we had huge celebrations and everything else last year, it was our 60th wedding anniversary and there we had two parties – we had one for 60 people here in the Highgate Institution and that was all neighbours and people from...and also many museum people and God knows what and you know I work with the Tate archives always and the Hanover archives mostly. I persuaded that the émigré artists from the moment when they arrived in Britain should be treated as British artists and they have accepted that. Because the German art dictionaries stop at the moment where they left Germany and I think it is important...And the Tate archives are marvellous, you know, so the archive director came here and I said, 'Look, you choose what you want for your archive', so he looked through things and he said, 'No' and I said, 'So, Ok' and he said, 'No, we want absolutely everything' and next day, two days later came the form that it has to be incorporated into my will and God knows what, they want absolutely everything. And Hanover, we went several times in Hanover. I gave a talk in Hanover, Schwitters of course in Hanover and on other things. But the Sephardim exhibition was really very...And I would like to show you that, because that is really very...

AG: We'll do that after the interview. Mr. Hinrichsen, please. Shall we finish the interview first? Because I actually haven't got anything else to ask you, other than just to say, Thank you very much. When people see this interview, do you have any particular message or something that you'd like to say, to, say, family members or anybody else that sees the interview?

KH: Ja, I would say become a citizen of the country where you live, you know? Because, in my talk, I said that the family had been very German indeed and my father didn't want to know anything of Jews, but then, on the other hand, there is an obligation to keep alive the traditions, the Sephardim traditions, you know, I mean they lived for almost a 1000 years together with Muslims and Christians in southern Spain and therefore never had any experience of persecution or anything like it and that ... You can't hanker after things, which don't exist any more.

AG: Right, in that case, I'll say thank you very much indeed.

KH: Thank you!

Tape 4: 45 minutes 45 seconds

TOTAL TIME: ca. 3 hours and 59 minutes

Photos.

1 AG: Who is the person in this painting, this portrait?

KH: He's Ruhm Samson Hinrichsen and this picture must have done about 1800. It's actually by quite a well-known portrait painter, who mostly worked from Hamburg and what he did is - he came already with a ready-made figure painting and only painted the head and he did a lot of Jewish portraits in round about 1800.

AG: Thank you very much.

2 AG: Who are the people in this photograph?

KH: This is taken about 1890. The standing figure is my grandfather, Ernst Hinrichsen; to the right is his wife, Tiofili and the youngest son, Adolf Hinrichsen; on the left is my father, then about 12 years old, his sister, Vera, Vera Nord and the youngest sister, Ellen.

AG: Did you say where it was taken?

KH: In Lübeck.

AG: Thank you very much.

3 AG: Who are the people in this photograph?

KH: This is my mother, Ida Hinrichsen, and me, about 1913, photographed in Lübeck.

AG: Thank you very much.

4 AG: Who are the people in this photograph?

KH: This is my paternal grandmother; I'm on the left and my brothers, Jürgen Joachim and Joachim Otto, are on the right-hand side and it is about 1925 in Lübeck.

AG: What was your maternal grandmother's name?

KH: Tiofili, Tiofili.

AG: Thank you very much.

5 AG: Who is the person in this portrait?

KH: Ah, this was me, somewhat idealised, in early 1941, painted by Kurt Schwitters, in Hutchinson internment camp, Douglas, Isle of Man.

AG: Thank you very much.

6 AG: Who are the people in this photograph?

KH: This is C Company Home Guard with the King's own Royal rifles and this is 1944 in Parliament Hill.

AG: And who in particular is on the photograph?

KH: On the back, the tallest person is me.

AG: Thank you very much.

7 AG: Who are the people in this photograph?

KH: My daughter, Jacqueline, and our son, Nicholas, in 1954, sitting in the back of our first car, in Hampstead.

AG: Thank you very much.

8 AG: Who are the people in this photograph?

KH: This is in June 1976 in front of Hampstead Town Hall, the wedding of my daughter, Jacqueline, to Douglas Richardson, and, on the right-hand side is me; next to the bride is my wife, Margaretha Hinrichsen, and next to her, our son, Nicholas Hinrichsen.

AG: Thank you very much.

9 AG: Who is the person in this photograph?

KH: This is Nicholas David Thomas Hinrichsen, our son. It was taken about the year 2000 in London.

10 AG: Who are the people in this photograph?

KH: This is taken in Ruthven Park Stately Home. It was the wedding of our granddaughter, Gabriella Richardson, marrying Stuart Riley, and on the far left is her brother, our grandson and next to him is me; on the side of the bridegroom is my wife; next to her Jacqueline and Douglas Richardson, our daughter and son-in-law.

AG: Than you very much.

11 AG: Who is the person in this portrait?

KH: He is Michel Henriques, who was born in Glückstadt, about 1680 or so, and became Hoffaktor at the court in Mecklenburg-Schwerin and was known there as Michel Tabakspinner or as Michel Glückstadt or as Michel Portuguese and on the back of it is a sample of his hair and some diamond splinters with the initial H for Hinrichsen.