

Fine Collection of Jewish Art at Ophir Exhibition

A LARGE gathering attended the opening of the Ophir (Jewish Arts Association of South Africa) Exhibition last Thursday afternoon at Lidchi's Galleries. The Exhibition aroused widespread interest and was daily visited by hundreds of people.

The opening ceremony was performed by Mrs. Sarah Gertrude Millin, who was accompanied by Mr. Justice Millin.

Mrs. Millin said that "Ophir," a body formed to stimulate Jewish art and culture in South Africa, had decided to hold the exhibition in response to an urgent appeal received from the Jewish artists, writers, musicians and actors of Paris, asking for assistance in the dire plight in which they now found themselves.

Some people had asked why the proceeds of the exhibition, to which non-Jewish artists had also contributed, should be given only to Jewish artists, and not to all artists in Paris who had been affected by the war. These people apparently did not fully grasp the enormity of the Jewish tragedy.

Mrs. Millin quoted from the Bible, "Behold and see if there is any sorrow like unto my sorrow," and emphasised the poignancy of these words in the light of the greatest tragedy that has yet befallen the Jewish people.

The Jewish artists of France had made great sacrifices. Many of them had been murdered by the Nazis and the majority of those who survived had fought with the French Forces of the Interior. She had recently received a letter from Enslin du Plessis, the South African artist, saying that while other French artists had managed to exist during the German occupation, he found that the Jews had lost everything and were in desperate want.

Valuable Donations

Mr. Rene Shapshak, who introduced Mrs. Millin, announced that Mr. Moses Kottler had offered to sculpture a head for 200 guineas, on behalf of the fund, and that a copy of Mrs. Millin's biography of General Smuts, signed by himself and the author, would be sold by American auction on



Mrs. Millin opens the Exhibition. Next to her is Mr. Rene Shapshak, Organiser of the Exhibition.

the closing day of the exhibition.

Mr. Stephaan Couwenberg, the artist, has also donated a portrait, valued at 50 guineas, to the fund.

The Exhibition

The exhibition itself, 86 paintings and sculptures, includes some outstanding works by South African and overseas artists, presented by the artists and collectors.

"Jewish Burden," by the Russian, Marc Chagall, depicting a Ghetto Jew fleeing with a Sefer Torah on his shoulders, lends a significant atmosphere to the collection—the expression of the suffering undergone by the Jew through his love of justice and culture.

Neville Lewis' "Reclining Nude," Edouard Wirlalt's study, "Three Stages of a Woman," and two canvases by Preller, show vitality and fine colour toning.

Other interesting works are Irma Stern's "Malay Woman," Maud Sumner's landscape, and a figure study by Amshewitz.

Rene Shapshak, the organiser of the exhibition, exhibits a sculpture and two excellent monotypes, and Lippy Lipschitz a study of a "Cape Washerwoman."

Erich Glas' twenty Lino Cuts display strength and clarity. Edward Wolfe, Deszo Koenig, Tamara Kap-

lan and other prominent artists are represented.

The exhibition as a whole, is stimulating and not less interesting for the rather indiscriminate selection.

It will remain open until Wednesday, April 25.

TRUMPELDOR MEMORIAL

MEETING IN PORT ELIZABETH

A SUCCESSFUL Trumpeldor Memorial Meeting was held in Port Elizabeth recently. The Chairman, Mr. O. Plessner, who is a member of the Eastern Cape Zionist Youth Executive, welcomed the audience, and explained that the meeting had been arranged by the Port Elizabeth Conjoint Zionist Committees, who had felt that on this occasion it was appropriate to have mainly youth participants.

Master Charlie Tray, Chairman of the local Junior Youth Society, delivered an address on Trumpeldor's life and work.

The next item on the programme was the reading of extracts from Trumpeldor's diary by Miss Zeldi Myburg.

Mr. Jonah Bennun, Chairman of the local Zionist Youth Society, addressed the gathering on the tasks facing Zionist Youth in this country.

The Young Wizo Choir rendered three appropriate Hebrew songs, and the meeting was concluded with a vote of thanks to the speakers and the Choir.

Mr. Thomas Matthews Addresses Luncheon Club

MR. THOMAS MATTHEWS, the distinguished English violinist who has come to South Africa on a concert tour, delivered an interesting address on "Music in Australia" to the Zionist Association Luncheon Club on Friday last.

Mr. Matthews, who has just completed a tour of Australia, spoke of the great appeal which music, even of a highly specialised standard, enjoyed in the country. Every concert in Melbourne and Sydney, he said, has to be given twice.

In England, continued Mr. Matthews, there was a complete cessation of cultural life when war broke out. But after a while people began clamouring again for music, and it was good music that they wanted. To meet this demand the London Philharmonic Orchestra caused a sensation by going on a tour from London to Scotland. The tour lasted for twelve weeks and packed houses attended every concert (two concerts were held every night).

In Australia the position was similar. In 1941 music played a very minor role in the cultural life of the community, but in the two following years music became exceedingly popular, and the Sydney Symphony Orchestra gave no less than 21 concerts a season.

Mr. Matthews told a representative of the "Zionist Record" that he was

Johannesburg Repertory Players

THE Johannesburg Repertory Players' forthcoming production is to be the great Russian classic, "The Seagull," by Anton Tchekov.

It will be presented at the Standard Theatre from May 23 to May 31, and will be produced by Margot Lassner, whose experience of the Theatre will lend to this production a Continental touch which the theme of the play demands.

Tchekov's poignant story is as affecting to-day as it was in 1896, when it was produced at the State Theatre, St. Petersburg.

Tchekov is being played with enormous popular success to-day on both the West End and Broadway stages, and London and New York have discovered anew all the intense humanism of this great Russian playwright.

shortly leaving for Palestine on a concert tour and was greatly looking forward to it.


"Dr. Malcolm Sergent (the famous English conductor who conducted the Palestine Orchestra shortly after it had been formed) told me of the high opinion he had gained of music in Palestine," said Mr. Matthews. "It was especially the brilliant string playing that appealed to Sergent. Good music was what the people there wanted—and they certainly got it."



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