



## WITHIN THE WALLS.

(Specially written for the S.A. Jewish Chronicle by  
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In the month of May last a play was produced for the first time at the Royal Theatre in Copenhagen, Denmark, and scored such a huge success that it deserves to be made known beyond the boundaries of Denmark, and in particular to the members of the Jewish faith, as the subject with which it deals affects them in their relations with the Gentile. The wonderful reception which was accorded it by the audiences is explained simply by the fact that a personality, which has suffered and battled a great deal, submits to the forum of his contemporaries a point which affects them all to a greater or lesser degree.

"Within the Walls" is the name of the peculiar play. Its author, Advocate Dr. Nathansen, assumes—nay, more than that, takes it for granted—that, whilst the modern Jews in general are not ignorant of the life of Christians among themselves, because the latter do not close their doors to the outer world, such is not the case in the converse as not seldom it is found that Christians have the most remarkable and erroneous ideas of what life "Within the Walls" of the Jews is like. Nathansen affords his audience the opportunity of looking thoroughly at life within the walls. With perfect truth and wholly unvarnished the manner in which the members of the family of the old Jewish bank-house, Simon Levin, live together is presented. It has a peculiar fascination for most of the spectators, who have never seen a similar Jewish home before, to look into these mysterious rooms, which seem to take one back some 50 or 60 years. Whilst life tears on outside with nervous, busy haste, it is quiet, cosy, infinitely harmonic here—within the walls. On definite evenings of the week, especially Fridays, after synagogue, the grown-up children meet their old parents here, the sons, Hugo, the doctor with the enormous practice, and Jacob, the hide merchant and speculator; they both are in the midst of busy business life; immediately they enter the rooms of their parents, however, they are like children once more; here the word of the old father only counts. The author has succeeded in describing the personalities, who are constant visitors within the walls of the house Levin, in such a vivid manner and in presenting the milieu and the life there with such masterful power, that the impression received is a lasting one. A similar hold is obtained by the conflicts, which come from without and disturb the life within the walls in an unpleasant manner. The daughter Esther, who has been infected by "the modern spirit," attends, without the knowledge of her father, lectures on art history given by a young professor whose name is Herming, until one day she is engaged to Herming! A terrible blow to the house Levin! Not only have marriages with Christians not taken place in the family Levin as long as can be remembered; but to this the fact must be added that Herming's father seriously insulted old Levin when he was still a young man: Levin having applied for a position in a bank, of which Herming was a director, Herming had told him in a most offensive way to get outside, giving as his reason that Levin was a Jew, and that one was not in the habit of dealing with people who had bent noses. Never in all his life had Levin, to whom nothing is more sacred than his Jewish descent, forgotten that insult. Since that affair he looked upon Herming as his deadliest enemy. In consequence terrible scenes occur within the walls, and matters are by no means improved when young Herming pays Levin's a visit "in order to show his face." Eventually, however, as Esther remains firm, the love for his child carries the victory, and reluctantly old Levin approves of the match, which he abhors at the bottom of his heart, and even allows himself to be persuaded to accept an invitation issued to himself and his wife by the future parents-in-law of Esther. In the house of Herming excited scenes occur. Bank-director Herming treat his guests—although polite as far as forms are concerned—in a most condescending way, and there can be no doubt about it that the old hatred still continues to live. Old Levin, whilst "boiling" inwardly, keeps a calm appearance, until the cup is made to flow over by the director relating, not without a certain amount of pride, the treachery which he and his wife have induced Esther to commit. Taking advantage of Esther's burning love for young Herming, they have persuaded her to promise them not only to be married by a Christian Minister in a Christian Church, but to have the children of the intended marriage baptised.

This, however, is too much for Simon Levin: upset beyond description he leaves with his wife the house of his bitterest enemy. But a further consequence hereof is a complete change in Esther. She recognises the meanness of her behaviour towards her parents, and rushes after them; not, however, until she has left no doubts in the minds of her parents-in-law and fiancé that she never intended fulfilling what they had made her promise. Young Herming wavers between his fiancé and his parents, but his love for Esther is victorious. After Esther has made it up again within the walls with her parents, her fiancé also appears there and declares that now only has he learnt to understand that the Jewish faith and the Jewish traditions are unimpeachable and holy to Esther and her people; her courage and the loyalty and love shown towards her parents have only caused her to rise in his estimation, and have made his love for her deeper and more sincere than ever before. He promises Esther and her parents that he will always respect their faith and their habits and customs, and admits that it was unjust and senseless of his parents to demand from Esther that she should go over to wholly strange grounds in a matter of religion. The play ends by old Levin and young Herming both agreeing that all will be well between Jews and Christians when their relations to each other are based upon mutual respect for the religion, traditions, habits and customs of the other.

### A CHANGE IN LONDON MANAGEMENT.

Mr. V. Leveaux, the well-known theatrical manager (a son-in-law of Mr. Henry Arthur Jones), and M. André Charlot, of the Paris Alcazar, have been appointed joint directors of the Alhambra. A valuable collaborator to the new managers has also been appointed in the person of Mr. George Grossmith, of the Gaiety, who will act as adviser in all matters relating to stage productions.

### CHINESE CHANGES.

The drastic change which has been so rapidly effected in China by the triumph of the Reform Party is portrayed by the interesting spectacle now being presented at the Crystal Palace. In the opening scenes of the pageant there is a wonderful display of colourings in the ancient Court costumes of the nobles, which is continued in the dresses of the people and peasantry in the subsequent scenes. In the vivid colours and delicate tints the sunlight and charm of the East are unmistakable, and it seems incredible that such a change of custom, established by thousands of years of usage, could be so quickly effected in the brief period covered by the Revolution. The grotesque uniforms of the Manchu Tiger Guard, and the ancient armour and equipment of the Tartar soldiery, in use only a few months ago, compare strangely with the Khaki uniforms of the Republican troops. The spectacular effect, set before the quaint pavilions and ancient city walls, is novel and attractive to Western eyes, as the village scenes are charming in their colour and quaintness.

### A CLASSICAL OCCURRENCE.

Our Berlin correspondent writes:—The climax of the musical season here was reached, somewhat late, with the three performances of Gustav Mahler's Eighth Symphony. This work, which, by reason of the number of persons considered necessary for its adequate rendering, is popularly known as "the Symphony of the Thousand," constitutes a class to itself, for it was the first of its kind, and so far has found no imitators. It was apparently called a "symphony" as a provisional expedient of nomenclature, for it has little relationship to any current conception of symphonic form. Vocal practically throughout, it consists of two sections, for which the old Latin hymn, "Veni Creator Spiritus," and the closing act of the second part of Goethe's "Faust" respectively supply the text. The organic connection between these two components is not among the clearest features of the composition.

### ITS DIFFICULTIES.

No other musical work demands anything like the same magnitude of apparatus. The score calls for eight vocal soloists, three separate choirs (two of mixed and the other of boys' voices), and an orchestra of 150 instrumentalists, as well as organ, harmonium, piano, celesta, and—strange intruder into this tonal complex—mandoline. A detached force of trumpets and trombones is also prescribed. But, in spite of these exacting requisitions, the work, which was first produced at Munich in September, 1910, under Mahler's own conductorship, has since been given in half a dozen different towns, and has so won for its composer a vogue, if not a fame, which he never enjoyed during his lifetime. To what extent pure musical appreciation, and to what megalomania is responsible for its popularity, the future alone can decide.