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A New Biography of Herzl.

Israel Zangwill once pointed out Herzl to a contemporary actor with the remark: "Watch that man, you will have to act him one day." So far, however, Herzl's tragic life has not yet been dramatised. Nor has the epic muse taken sufficient advantage of the rich material which that life presents. Even straightforward biography has fallen short of the subject when one considers the spate of memoirs, that, of recent years, is lavished on men whose greatness in so many cases is known to the author alone.

The work under review (Theodor Herzl: Biographie von Alex Bein. Fiba Verlag, Wien) is really the first full-length portrait of Herzl. Jacob de Haas's two volumes on the life of Herzl cover only aspects of his life and consider mainly his work for the Jewish people. Moreover, they are coloured by the writer's associations with Herzl and are under the ban of Herzl's magic personality which militates against an impartial historical appraisal. Dr. Bein's biography while lacking the charm of a Boswellian record compensates by a thorough-going and exhaustive documentation. Not only does he make full use of Herzl's diaries, which only appeared in 1922/23, but he has brought to light a great deal of new material from public archives and private letters.

For the first time Herzl's pre-Zionist period is adequately treated. His career as a journalist, novelist and playwright, his collaboration with Schnitzler who was to become one of the leading European dramatists show a new aspect of Herzl's sacrifice for the cause of his people. The inevitability of his destiny and the detonation of the Jewish spark lurking in his uncon-

scious are amply described, the Dreyfus Affair as the sole cause of motivation being discounted, and substituted by a more complicated nexus of inner and outer causes.

The salient features of Herzl's character that force themselves on the reader of his biography are his disinterested idealism and the sweep of his imagination. Herzl's was a large-scale mind that always planned on universal dimensions. Confronted with a problem each of whose minor sub-problems is enough to tax the most ingenious mind, he never, for a moment, lost his grasp of the wider issue. Deeply stirred by the suffering of his people he yet refused to spend his strength on palliatives. Yet the broken-down people that he tried to salvage proved even more heroic than himself: for when he acceded to a temporary measure in his acceptance of the Uganda offer, his down-trodden people refused to follow him. Therein really lies the tragic paradox of Herzl's life. He was the victim of an obstinate and peculiar people, the intransigence of whose idealism was even greater than his own.

Dr. Bein puts the struggle between Herzl and Ussishkin and his "nay"-sayers, in the true light. Unlike de Haas, who contents himself with a brief dismissal of Ussishkin's petulant obstinacy, he shows the true issues involved. Herzl's strength lay largely in his ignorance of the Jewish people. His attachment gave perspective to his vision, but therein also lay his weakness. His solution of the Jewish problem was, at times, rather abstract. At the beginning he planned for a wholesale baptism of the Jews to be arranged with the Pope for one fine Sunday morning. Later, being persuaded that the plan was not practicable, he planned for a complete political solution, without, however, fully realising the cultural or traditional needs of the Jewish people. Yet it

must be conceded that he was prepared to learn, and, given longer life he would have completed that framework which has proved the scaffolding on which Jewish life is being rebuilt to-day. But like a true prophet he was not to enter the promised land. It was not given to him to see that "Altneuland" which everyday is lessening the gap between ideal and reality.

A Hebrew translation of the book in two volumes is in the course of publication, and it is hoped that an English translation will not be long in coming.

Palestine Cultural Activities.

The news that the late Mr. I. L. Goldberg has bequeathed £75,000 for Palestine cultural activities will not come as a surprise to those who know something of his life and character. It is not often amongst Jews, that great wealth is combined with a love of scholarship and a sense of spiritual values in Jewish life. It is an unfortunate truth that, as a rule, when a Jew amasses a fortune, he drifts away from his people, and becomes assimilated. Even if he is philanthropically inclined it is not his own people who benefit to any material extent, and his benefactions are lavished on schemes and institutions which have no connection with Jewish life and are sometimes even anti-Jewish. The reason for this is in most cases, that the person who has been successful in acquiring a fortune, has no appreciation of Jewish culture and scholarship; he is not strongly rooted in Jewish tradition and it is easy enough for him to break off all contact with a people to whom he has never been very strongly attached, except by ties of blood. Seldom, on the other hand, does the Jewish scholar and man of letters acquire wealth; he is too unpractical, too remote from the world of affairs to make a success of business or to engage in the race for worldly possessions.

The late I. L. Goldberg was one of those rare exceptions to this rule. He was steeped in Jewish lore, and throughout his life was devoted to the Hebrew culture and language. At the same time he was successful in a material sense as well and in the course of his life managed to acquire a moderate fortune. This, with characteristic generosity, he devoted to the cultural advancement of the Jewish people in Eretz Israel, and the £75,000 mentioned in his will is by no

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Ballets and Divertissement.

Sixty Performers.

Tickets at Darters.

CITY HALL, SUNDAY, 8.30.

Popular Concert.

THE PLAZA.

"The Cat's Paw" at the Plaza this week is an unusual and original comedy, and contains clever dialogue and amusing situations.

Harold Lloyd, who plays the principal role, has undergone a transformation and provides humour of a more subtle type than that usually associated with his name. He is ably supported by Una Merkel, and the rest of the cast include George Barbier, Nat Pendleton and Alan Dinehart.

The supporting programme is interesting and varied.

THE ROYAL.

"Palooka."

Jimmy Durante realises two of his most ardent screen ambitions in "Palooka," the new Reliance feature at the Royal on Monday next.

One is an opportunity to run the sartorial gamut—the other to make violent love to Lupe Velez, one of his best friends off the screen and his favourite actress on.

Full evening dress, cutaway coats, striped trousers, spats, stick, silk topper, brocaded pajamas and satin lounging robes—he wears 'em all—and he necks Lupe like she's never been necked before.

Durante, Lupe and Stuart Edwin head the cast of this Harry M. Goetz-Edward Small presentation, which includes Marjorie Rambeau, Robert Armstrong, Mary Carlisle, Cagney, Thelma Todd, Gus Arnheim and his Orchestra and others.

"Palooka" was directed by Benjamin Stoloff for United Artists release.

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THE ALHAMBRA.

With the whole world as its background and love triumphant over hatred as its keynote "The World Moves On" comes to the Alhambra on Monday. It is a distinct step forward in the creation of entertainment with universal appeal, and sets unquestionably a new standard of cinema excellence.

Based on man's struggle for security through the ages, this unusual film answers the questions bewildered humanity is asking to-day. And in its telling, the story casts a magic spell over the listener.

To two young players, Winfield Sheehan, the producer, has entrusted the major burden. They are Madeleine Carroll and that very able actor, Franchot Tone.

PALESTINE CULTURAL ACTIVITIES.

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means all the money he devoted to this purpose. For in his lifetime he was known as a true Maecenas of whose like there are all too few in the Jewish world to-day.

The phrase "Palestine cultural activities" is somewhat nebulous, but the joint committee of representatives of the Hebrew University, the Zionist Executive, the Jewish National Fund and Hebrew writers who are to supervise the spending of the interest on the capital sum, will no doubt be the best judges of how the money can be spent to the best advantage.

The needs of Palestine from a cultural aspect are ever-growing and widening. With very little help given by the Government and Municipalities most cultural institutions are dependent on the generosity of individuals, and are in constant want of funds. The Hebrew University, the principal cultural institution in the country, is maintained principally by the "Friends of the Hebrew University" throughout the world and cannot find the additional funds necessary for its growing requirements.

A Hebrew Opera, after a few years, had to be abandoned, while the "Habimah," the Hebrew Theatre is only able to keep its head above water because of the self-sacrificing efforts of those men and women who were responsible for its establishment and who are determined that it should be maintained at all costs. In last week's issue of the "Jewish Chronicle" we published the report of an interview with the famous violinist Bronislaw Hubermann in which he told of his plans for the establishment of a symphony orchestra in Palestine, which would greatly help to enhance its cultural reputation. Here again funds would be required.

The value and importance of such a bequest as that of the late Mr. I. L. Goldberg therefore will readily be appreciated. It is to be hoped that many will follow his example and thereby confer an inestimable boon upon Palestine and at the same time establish an eternal monument to their own name.