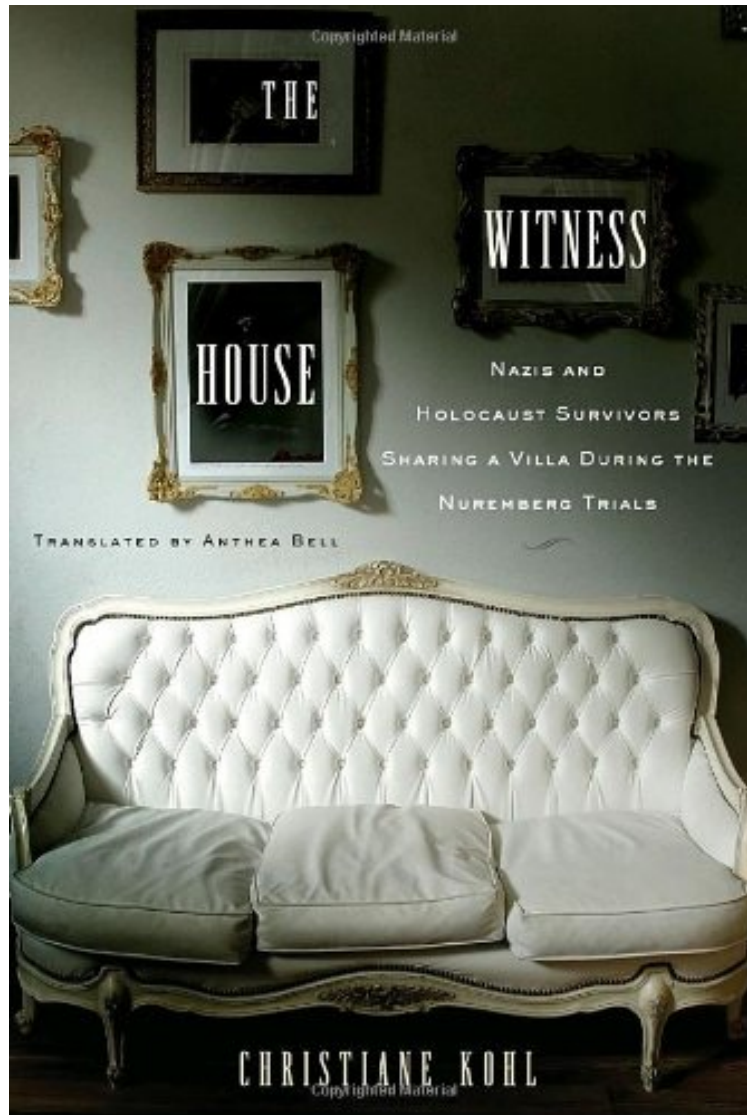


(Pdf free) The Witness House: Nazis and Holocaust Survivors Sharing a Villa during the Nuremberg Trials

The Witness House: Nazis and Holocaust Survivors Sharing a Villa during the Nuremberg Trials

Christiane Kohl

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Christiane Kohl : The Witness House: Nazis and Holocaust Survivors Sharing a Villa during the Nuremberg Trials before purchasing it in order to gage whether or not it would be worth my time, and all praised The Witness House: Nazis and Holocaust Survivors Sharing a Villa during the Nuremberg Trials:

0 of 0 people found the following review helpful. WitnessesBy Charlottekrn BookfairThe non-fiction work is an

interesting and informative compilation of disturbing historical facts and records, complete with pictures and documentation. The author describes in detail, the encounters between the Nazi witnesses, those that testified against the Nazi regime, and those that defended the Nazi regime and denied any wrongdoing. Kohl also describes situations in which the testifying Nazis and the concentration camp victims met within the house. 1 of 1 people found the following review helpful. A House in Nuremberg By Janemb35 During the Nuremberg Trials, after World War II, a dwelling was maintained by the Americans to house the witnesses, both Nazi and Allied. The surprising thing about it was not only that both sides were represented, but that they got along on the whole very well (after all, as one of the officers observed, they were mostly 'gentlemen' in the rather old-fashioned meaning of the term.) The comforts available at the House were due to the generosity of the Americans. This is not an especially 'nice' book. It is a translation of a book written in 1945 by Christiane Kohl, a German newspaper journalist. Anthea Bell, esteemed British translator, translated it. The book does not shrink from describing the horrors of the camps, but that is not surprising, given the thrust of the trials. (It occurs to me that this guest house might provide a splendid setting for a dramatic play suggested by the characters and situations in the book.) This is a remarkable look into the post-war tensions in Europe and between victors and vanquished. Comparatively little mention is made of the poverty and hunger that followed the War, not even the shortages the War created. Perhaps their effect paled against the recent terrors of the Nazis and of the Allied bombing and invasion. And as noted above, this was not part of the immediate story. As the author suggests, people may have simply chosen for one reason or another not to discuss their traumas. Furthermore, it seems to me that the author has been at pains not to pass judgment on the inhabitants, although her word choices and factual descriptions are quite powerful and lead us to consider what has been happened. This is, in a way, a first draft of history. It is not concerned with character and motivation. Nor is it concerned with minor details. It is simply a mostly objective record, taken from the hostelry's guest books, of the guests who stayed there and their comments. It is not, alas, a complete record, for many 'guests' chose not to record their visit. The author kept her speculations to those of which she was reasonably sure. There is so much we do not know about the Nazi horror. There are so many books on the subject: fiction, autobiography, biography, memoirs; each contributes to a picture of the whole and yet I doubt we will ever really understand what happened, why a nation of scholars and artists, scientists and teacher, poets and musicians and ordinary people many of whom were Christians were unable to stop it. On the other hand, when I was a graduate student I had a remarkable professor, a Conservative Jew, who commented in an Intellectual History class that many if not most of the Jews in the camps had voted for Hitler. His explanation was that this was in reaction to the rise of Communism. All in all, this is a fascinating read. 0 of 0 people found the following review helpful. Fascinating turn of historical events. By Marty Davey Something you only think would happen in a movie. It tries to get into the heads of the visitors and witnesses, but can come off a little too factual. However, the story itself is incredibly compelling.

Autumn 1945 saw the start of the Nuremberg trials, in which high ranking representatives of the Nazi government were called to account for their war crimes. In a curious yet fascinating twist, witnesses for the prosecution and the defense were housed together in a villa on the outskirts of town. In this so-called Witness House, perpetrators and victims confronted each other in a microcosm that reflected the events of the high court. Presiding over the affair was the beautiful Countess Ingeborg Klnoky (a woman so blond and enticing that she was described as a Jean Harlowe look-alike) who took great pride in her ability to keep the household civil and the communal dinners pleasant. A comedy of manners arose among the guests as the urge to continue battle was checked by a sudden and uncomfortable return to civilized life. The trial atmosphere extends to the small group in the villa. Agitated victims confront and avoid perpetrators and sympathizers, and high-ranking officers in the German armed forces struggle to keep their composure. This highly explosive mixture is seasoned with vivid, often humorous, anecdotes of those who had basked in the glory of the inner circles of power. Christiane Kohl focuses on the guilty, the sympathizers, the undecided, and those who always manage to make themselves fit in. The Witness House reveals the social structures that allowed a cruel and unjust regime to flourish and serves as a symbol of the blurred boundaries between accuser and accused that would come to form the basis of postwar Germany.

From Publishers Weekly Kohl, a correspondent for *Sddeutsche Zeitung* and former editor for *Der Spiegel*, returns to the 1945 Nuremberg trials with this fascinating look at 24 Novalisstrasse, a villa on the outskirts of Nuremberg, which housed the trial witnesses, the prosecution, and the defense. This meant that "former Nazis and members of the Resistance were under the same roof." Kohl's detailed account begins with the recruitment by Americans of the 36-year-old Hungarian Countess Klnoky as house manager. Klnoky, who spoke four languages, was instructed to "keep things running smoothly," which she did, often entertaining the "motley assortment" of guests with her amusing anecdotes and practical jokes, in addition to helping them prepare for courtroom appearances. Because Klnoky's book, *The Guest House*, glossed over certain incidents, Kohl began her own extensive research, conducting interviews with Klnoky shortly before her death in 1997 and poring through public archives, private papers, and eyewitness reports. Kohl's skill as a writer has enabled her to create a powerful postwar portrait of life inside the villa amid denials, guilt,

and bitter memories. Copyright Reed Business Information, a division of Reed Elsevier Inc. All rights reserved. A richly detailed and deeply researched account. The Washington Post Kohl's journalist touch brings a human element to the rather inhuman stories that came out of the trials. The Witness House is an important reminder of how, at the end of war, we still have to eat at the same table. Finding a civil way to do so is perhaps the key to healing. NPR.org Richly detailed and deeply researched [The Witness House is] a 360-degree view of this critical time in history. The Denver Post Drawing on interviews, primary source materials, and recently disclosed documents, Kohl introduces a cast of characters who, if not actually real participants in the events described, would seem to be the product of a work of fiction. Jewish Book World The history of World War II is so rich in character and detail that fiction presented alongside often pales in comparison, and this is especially true for a story so nuanced and taut as Kohl presents in The Witness House. The cast of characters, setting, and plot twists in the slim book are so extraordinary that, were they not entirely true, they simply could not be believed. ForeWord Magazine Kohl offers a glimpse of the Nuremberg trials refreshingly unlike that provided by standard histories. An improbable story of perpetrators and their victims forced to share the same domestic space, The Witness House is at once humorous, moving and disturbing. It is a fascinating read. Lawrence Douglas, Amherst College, author of The Memory of Judgment: Making Law and History in the Trials of the Holocaust A fascinating glimpse into the very human and remarkably harmonious society created in the microcosm of an Allied guesthouse where victors, vanquished and victims were lodged together during the Nuremberg Trials. Ms. Kohl, in this very readable book written with tremendous sensitivity, contributes greatly to the neglected history of the human condition in the postwar chaos of Europe. Lynn Nicholas, author of The Rape of Europa: The Fate of Europe's Treasures in the Third Reich and the Second World War Kohl deserves high praise for this fascinating new book, tapping into a story most people have never heard of but which provides a vital footnote to our understanding of the post-World War II world. Don and Petie Kladstrup, authors of Wine War: the French, the Nazis and the Battle for France's Greatest Treasure About the Author Christiane Kohl has worked as a correspondent to the Cologne Express, a press officer for the Environment Ministry in Hessen, and, from 1988 to 1998, an editor with Der Spiegel. She worked for several years in Rome for Munich's Süddeutsche Zeitung and is currently the newspaper's correspondent for eastern Germany. Her book, Der Jude und Das Mädchen (2002), was the basis of Joseph Vilsmaier's feature film Leo and Claire. She lives in Dresden. Anthea Bell is a freelance translator from German and French, specializing in fiction. She has won a number of translation awards in the UK, the USA, and Europe. Her translations include W.G. Sebald's Austerlitz (and other works by Sebald), a large selection of Stefan Zweig's novellas and stories, and Wladyslaw Szpilman's memoir, The Pianist