

Lady Aurelia Young - Oscar Nemon Part 2, Churchill's Sculptor

- Yeah, it's a pleasure to have you back with us, and we're so looking forward to hearing part two.

- Thank you, well, I'm delighted to be here, and thank you everybody who, logged in again this week.

- Yeah, absolutely. And welcome back everybody. We had a fascinating presentation, by Patrick Woods, did you hear it this morning?

- I didn't.

- Hear that, no. So it was interesting because I asked you last week if your dad, if your father knew Hannah Orlov.

- Yes.

- And you said no. And then Patrick-

- Yeah.

- Sent me an email saying, oh, I love her work and would you like me to do a presentation?

- Oh, right, oh, good.

- And I adore her work.

- Patrick is wonderful, yes. Patrick, you're wonderful if you're watching.

- I'm sure that he is.

- [Aurelia] Yes.

- Yeah, so we are now going to have a presentation on Hannah.

- Yes.

- He's actually on his way back to, he's going back to Paris tomorrow and we are going to be switching over to, to opera. So that's what he's going to-

- Oh good, yes, we're looking for my husband and I are looking forward to that.

- Yeah. So that'll be great. Good. Well I'm so glad that, that you're enjoying it too. And Aurelia, I think-

- We'll begin?

- Almost yes, two minutes past the hour. So I'm going to just say, welcome back to everybody and a very warm welcome back and once again, thank you from all of us. We are looking forward to today's presentation. Thanks.

- Right. Thank you.

- Thank you, Laura.

- Right, off we go. Okay well, hello everybody. Thank you. Last week I told you. Can you see me everybody?

- Yes, yes. Everything looks great.

- You can see me.

- This is fabulous.

- Right, but I can't see me, but that doesn't matter. Last week I told you that my father, Oscar Nemon had been taught English by the caricaturist Max Beerbohm, who made this sketch of Nemon in 1939. I ended the talk by telling you that my father, a Jewish sculptor from Yugoslavia, was accused by his future parents in-law of being a spy for the SS and was then ordered to leave the UK by January, 1940. Instead of obeying this draconian order, Nemon left London and slipped away into the countryside, staying at the Abinger Hatch Hotel in a village near Dorking in Surrey. This is a letter Nemon wrote to his mother, Eugenie Nemon from the hotel. Had he joined his mother in Yugoslavia, he would almost certainly have been taken to an exceptionally cruel concentration camp in Serbia where she and her youngest son, Desi were murdered. This is a photograph of Nemon with his mother in Yugoslavia in 1937.

How desolate and heartbroken Nemon must have been when he discovered that his beloved mother had been put up against a wall and shot. I grieve for the grandmother I never knew. Also staying in Abinger was a young film star called Violet Cunningham, who was the mistress of the Jewish heart throb film star, the actor Leslie Howard. Nemon made friends with Violet who introduced him to Leslie Howard. Here they are together in Nemon's studio in London with Nemon's bust of Leslie Howard. It seems that at some point the home office lost interest in deporting Nemon. Nemon's bust of Leslie Howard was exhibited in London in 1943.

Sadly, Violet died of pneumonia and the heartbroken Howard wrote to Nemon. "Dear Mr. Nemon, I don't know if you've heard the sad news that my beloved Violet had passed away

three months ago. I'm now trying to find all the photos and other records of her, and I remember you made a little bust of her, or I think you did. I'm searching for anything which will give me an impression of her. Perhaps you could do something from memory knowing her lovely personality. Yours sincerely, Leslie Howard." I don't know if Leslie Howard ever saw the bust of Violet as the aeroplane he was travelling in was shot down the following year. Now back to Nemon's relationship with my mother, Patricia, whose parents had asked the home office to deport Nemon in 1939. Patricia continued to defy her antagonistic parents. They spoke to each other in French and made their home in Oxford.

Here they are on the steps of the Ashmolean Museum. For this act of rebellion, my mother's allowance was cut to a meagre minimum by her wealthy parents. And Nemon was never invited to visit Patricia's Norfolk home. My brother was born in Oxford in 1941. Here he is posing for his first bust. I came next and then our sisters, Falcon, Aurelia, and Electra. I was named not after Julius Caesar's mother, who was also Aurelia, but after a Pullman railway carriage. Max Beerbohm introduced Nemon, oh sorry, a bit croaky. Max Beerbohm introduced Nemon to Professor Herman Fiedler who invited Nemon to musical evenings he held at his Oxford home, and it was there that Nemon met the chemist and pianist professor Ernst Chain, who was to save Patricia's life.

- So Aurelia young or is she old-

- When-

- Just want to know, I was wondering.

- Don't know where that's coming from. When Falcon and I were very small, Patricia became seriously ill, pleurisy and double pneumonia. When the doctors told Nemon there was no hope for Patricia, he was in despair. What would he do with two small children in a foreign country in the middle of a war? Lucky for us Professor Ernst Chain had recently helped develop penicillin and he gave Patricia an early dose of this wonder drug and it saved her life. Nemon sculpted Professor Chain in the garden of our home near Oxford. Nemon didn't marry Patricia during the war, fearing that his children would be murdered as Jews if Hitler managed to invade England. However, once that threat had diminished, they got married and Professor Chain was one of the witnesses at their wedding. When Falcon and I were were small children, Nemon sang us to sleep by singing the song with the words, night is falling and my gold is sleeping. This was Nemon's translation of a Croatian lullaby which you will hear sung by our friend, the Soprano, Hannah Medlam. Hannah will be singing Brunhilde in Wagner for kinder at the Cologne Opera House this autumn.

As there was no money to buy a house, we lived in two redundant asbestos army huts on Boars Hill just outside Oxford. Nemon used one hut as his studio and we lived in the other one. Here we are Falcon, Aurelia and Electra outside the studio wing. We three children went to school in Oxford, every holiday we were put on a train and sent to stay with our grandparents at Beach

and Well Hall in Norfolk. We were met at the station by our grandmother's chauffeur and at the front door by our grandfather's butler. But you can see Electra on her bicycle on the left of the photograph, Nemon held many exhibitions in the 1940s. Queen Marie of Yugoslavia is looking at the bust of Lord Charles Spencer Churchill, the baby son of the Duke of Marlborough, the Duchess of Marlborough wrote to Nemon asking if he could bronze the bust of baby Charles and inquired about the health of Pauline Mars, the daughter of Churchill's friend, the French painter Paul Mars. Here is Queen Marie again looking at the impressive bust of her son, the young King Peter of Yugoslavia then in his early twenties. The bust of King Peter has disappeared like so many of Nemon's works. In 1947, Nemon was in America with the presentation of his statuette of Freud to the New York Psychoanalytic Society.

At the unveiling of the small statue, Dr. Paul Fiden related how I quote "With the hesitance of a diplomat I approached Freud before his 75th birthday with a very young but already renowned sculptor, Mr. Oscar Nemon. After introducing the artist to Freud in the garden of his summer home, he was left alone to show the professor a collection of photographs of his works. Freud immediately became interested in what Nemon had to say and liked the originality of his work as well as the man himself." This statuette can still be seen in the Institute of Psychoanalysis in New York. When in New York, Nemon sculpted Abba Eban who became a distinguished Israeli diplomat. I was shown Nemon bust of Abba Eban when I visited the foreign ministry in Jerusalem and I met his widow Susie when I visited the Weizmann Institute of Science in Rehovot. Susie told me how much she liked Nemon's bust of her husband.

This is the bust of the Belgian Prime Minister Paul-Henri Spaak, who is in England during the Second World War, Nemon's friend Simone became Spaak's second wife and they came to visit us at our home near Oxford. Simone has her arm around me and my mother is holding Electra. One winter in the early 1950s, Nemon was invited to stay in Marrakesh by the French psychoanalyst Rene Lefort, who thought the heat might cure Nemon's terrible migraines Lefort had booked rooms at La Mamounia, the same hotel as the then Prime Minister Winston Churchill and his family. This vibrant painting of Marrakesh is by Winston Churchill. Whilst staying at the hotel, Nemon sketch Churchill, by observing him in the dining room, Sylvia Henley, Clementine Churchill's cousin, and Nemon's saviour at the Allies Club joined the Churchill party after a week and asked Nemon if he had sculpted the Prime Minister. Nemon told her that he had in fact made a small bust of him. Henley was so excited when she saw the head, she immediately took it to show her cousin. Nemon wrote, "only a few hours later I received a note from Lady Churchill herself. Dear Mr. Nemon, I should much like to possess the little bust you have made of my husband. Would you be kind and let me know your fee, your bust represents to me, my husband as I see him, and I would like to have it just as it is. It would be a great joy for me to possess it. Your sincerely Clementine Churchill."

Her request must have been granted, "My dear Monsieur Nemon, had no time before leaving Patricia to reply to your letter. It is indeed kind of you to wish to give me that beautiful little bust of my husband. I shall always treasure it. Thank you very much, yours sincerely. Clementine Churchill." This meeting marked a turning point in Nemon's life and a long friendship for the

Churchill family began. The young queen commissioned Nemon to make a marble bust of Churchill for Windsor Castle. Churchill insisted on choosing Nemon as the sculptor. Nemon worked on three heads at the same time and dreaded the after lunch sessions with Churchill because he could be in Nemon's words, "challenging and deliberately provocative." The time came to ask Churchill to choose which head should go to Windsor. He came into the room at number 10 Downing Street where the three shrouded heads stood, Nemon unveiled the most dramatic one and watched the great man's anger rising. You think I looked like a crafty shifty warmonger? Do you? He went on to say that in addition to his doubtless bellicose qualities, he had many others, which the work did not recognise.

The second head fared no better being described as too intimate. Fortunately, the third head was declared to be civilised and can be seen at Windsor Castle today. In 1952 Sir Owen Moore said the librarian at Windsor Castle wrote to Nemon. "I was rung up yesterday evening by Coleville the PM secretary who wanted to tell me what a worker of genius he held your sketch to the prime minister to be. He knows Mr. Churchill well, and this is what he said. 'He has depicted the PM with a slight smile playing around his mouth and to such an extent, is it like him that if I were to walk into the room 20 years hence and see it, it would give me a lump in the throat.'" In 1955, the city of London commissioned Nemon to make a statue of Churchill for the Guild Hall. In a film you are about to see, Churchill is making his way to the Guild Hall for the unveiling ceremony a month after he'd stepped down as Prime Minister.

- [Narrator] Very rarely does the city of London honour a man by unveiling a public statue to him in his lifetime. But Sir Winston Churchill is no ordinary man and it's a great occasion when the corporation and their guests gathering the Guild Hall for the Lord Mayor's welcome. Lord Mayor Sir Harold Howard pulls the cord and reveals sculptor to Oscar Nemon's work commissioned by the corporation in view of so Winston's outstanding services to this country and to the world at large. Sir Winston says.

- My Lord, ladies and gentlemen, I regard it as a very high honour that the city of London should decide to set up a statue of me in this famous Guild Hall, which I have so often visited and spoken in during the last 50 years or more. I also admire if I may say so this particular example, which you my Lord Mayor have just unveiled because it seems to be such a very good likeness.

- [Narrator] A worthy addition to the guild hall's many historic treasures.

- Here I am age 10 with Falcon and my mother in Nemon's studio, on the right you can see the head of Churchill's baby granddaughter Emma Soames, who used to run about during the sittings in number 10 Downing Street. Nemon loved portraying children and couldn't resist sculpting this little cherub. The 1950s and sixties were Nemon's golden period, he sculpted the Queen at Christchurch College Oxford. In the Tate Gallery archives, I found a description by Sir John Rothstein at the time Nemon failed to turn up to a sitting with the queen. Here is the John Rothstein director of the Tate gallery in 1982 at the unveiling of his own bust. Sir Martin Charteris, the Queen's private secretary is standing in the middle of the group. Sir John wrote,

"When the Queen inquired at the time arranged where Nemon was, Sir Martin Charteris said, 'I'm afraid ma'am, that he isn't here.' When told what had occurred, the Queen laughed, saying such a thing had never happened before. Charteris then telephoned to ask why he had not arrived. Nemon explained that he was in bed with a migraine, if that is your only excuse, it is impertinent. Distressed, Nemon apologised. The queen was amiability itself and nicknamed Nemon The Missing Oscar." Here is the Queen laughing as she explains how Nemon used to wrench off the head he was making for the Queen Mary cruise ship. When Churchill was over 80, he decided to try his own hand at sculpture and did this preliminary sketch of Nemon before he went on to make a bust, which is on display in Churchill studio at Chartwell, and just see it on the left in the middle. In a moment you'll hear Nemon's soft voice telling an interviewer how Churchill came to do the sculpture.

- [Nemon] One day he decided that he will do my sculpture in order that I could see his and have an exchange.

- [Interviewer] So he actually did a bit of-

- [Nemon] He did. He did the work, yes. The only sculpture he ever did was my head.

- [Interviewer] Good heavens. Where is the sculpture?

- [Nemon] That's in his, I mean, in Chartwell now, in his museum, shall we say, among his pictures.

- [Interviewer] Was it a good head?

- [Nemon] Well, it was certainly good for he did that sculpture at two o'clock in the morning, but he had, he was very excited while he was working on it. His cigar was melting in his mouth of excitement. It isn't brassed, but then he allowed me to cast a replica in bronze, "For my own vanity," he said.

- [Interviewer] Was he a good sculptor?

- [Nemon] Well, I mean he would've been quite a good sculptor, I think as well as a painter, only he did that sculpture when he was 80 years old.

- In 1965, Manny Shinwell, a Jewish member of parliament, was the chairman of a committee, which was set up to find a suitable way to erect a memorial to Sir Winston Churchill in the House of Commons. The committee decided to commission Nemon to make a statute of Churchill, which would be placed on the vacant plinth by the Churchill Arch at the entrance to the chamber of the House of Commons. The Churchill Arch is so named because Churchill stood there and saw the chamber of the House of Commons in ruins after it'd been bombed in the war. The then minister of information advised that no publicity should be given to the

disaster. Churchill replied, publish it to the world and leave that arch to remind those who come after how they kept the bridge in the brave days of old. Here is Lady Churchill at the unveiling of the statue standing next to the then speaker, in the photograph, you can see Jeremy Thorpe, the liberal leader standing on the left and four prime ministers, Edward Heath, Alec Douglas Hume, Harold McMillan, and Harold Wilson. The unveiling ceremony was recorded.

- [Narrator] Through this courtyard have passed many great men. Few however, have been greater than Sir Winston Churchill. In memory of that fine parliamentarian and wartime leader, politicians of the past and present colleagues and friends, crowded into the members' lobby to hear Mr. Speaker, Dr. Horace King revive memories of the man whose name has become immortal and whose face and form will from now on be present in the parliament he loved to serve. Lady Spencer-Churchill unveiled the bronze statue of her late beloved husband. The pose is typically Churchillian as his wife remembered so well. Of Lady Spencer-Churchill, Dr. King had said "No, great man had a greater wife. This indeed was a precious partnership." Admiringly the assembly looked at the statue which took its place amongst those of other famous men in the mother of parliaments. Oscar Nemon can rightly be proud of his work, which in its pose of determination will serve as an inspiration for all those who pass this way.

- Nemon depicted Churchill striding through the rubble of war torn London. At the ceremony, Nemon said, "I was trying to express an idea of impatience and hurry of a man wanting to see something done." You can see the chamber of the House of Commons through the arch with the speaker's chair at the far end. Members of parliament used to touch Churchill's toe for luck before making important speeches. And the public joined in this habit. The bronze wore so thin that a sign was put up asking people not to touch the foot. Nemon sculpted three of Churchill's children, Randolph, Diana, and Mary. Here is Randolph with a plaster cast of his bust at his home in Essex. This is a photograph I took of Mary at our home in London. In her book "Speaking for Themselves," Mary Soames wrote in a footnote, Oscar Nemon, brilliant sculptor, commissioned by the Queen to create a bust of WSC for Windsor Castle, Nemon became a friend of the family."

Phil Marshall by Montgomery was one of Churchill's many war leaders sculpted by Nemon. He initially was rather brusque. "How long will it take you to finish the sculpture?" He demanded, Nemon was unable to answer, saying it depended how difficult it was going to be. How many sittings did the queen give you? "10," he answered. Although she'd in fact given him seven. "What a waste of time," replied the field Marshall. "But I'll give you 10 sittings too." This statue of Montgomery stands in Whitewall in London near the Senate, the statue of Air Marshall Lord Portal stands on the Victoria Embankment. Nemon portrayed him looking up at the sky, anxiously awaiting the safe return of the air crews serving under his command during the Second World War. Nemon would often ask friends to put on the clothes of the busy people he was sculpting so he could get the folds right.

The statue of Lord Portal owes much to my husband George. Here he is with our children, Sapphire and Jerry. Nemon is adjusting the turntable for my brother Falcon, who is the

photographer. Here you see Nemon with his two busts of the Canadian Lord Beaverbrook. So John Rosenstein wrote about one of these works. It is among the most searching of his portraits. Beaverbrook's energy, independence, pugnacity, initiative, cynicism and humour are all subtly yet lucidly revealed. Before Nemon started his bust, he always sketched his sitters, here he is sketching Lady Churchill, preparing to make this statue of Sir Winston and Lady Churchill, which sits in the garden at Chartwell. He often made a small head of his subject out of plasticine. This head was very transportable and meant he could have sittings with people in their own homes. Here he is working on the plasticine head of Teddie Beverly, one of the famous singing Beverly Sisters. After he'd made the small plasticine head, he created a larger life size head in clay, Nemon is working on the clay head of Prime Minister Howard McMillan. The clay bust was then cast in plaster.

This is Randall Churchill again next to his plaster bust. If the work was to be cast in bronze, the plaster head would be taken into a bronze foundry. This bronze head of Prime Minister Howard McMillan, stands in the members lobby of the House of Commons, not far from the statue of his mentor Sir Winston Churchill. Nemon preferred working on his beautiful reliefs. He loved classical music and I grew up hearing Mendelson's and Beethoven spring sonata coming from the studio. Nemon was a very protective father, but luckily for me, he gave his blessing to my marriage to George Young in Christchurch Cathedral Oxford. Here are the young couple cutting the cake in front of Nemon's bust of the Queen. At the wedding reception in Christchurch Hall, the queen granted Nemon a studio to work in in some old office space, storage space, sorry, at St. James' Palace. This studio opened onto the Queen Mother's garden.

The queen mother would autumn visit Nemon in his studio to see how the work was progressing and would share racing tips over a glass of whiskey. Nemon sculpted the eminent British child analyst Dr. Donald Wincott in the late 1960s, Dr. Wincott decided that as a statue of Freud was not going to be placed in Vienna as originally intended, he would help raise the money to erect Nemon's statue in London near Freud's London home. Anna Freud is talking at the unveiling of her father's statue at its original site in Swiss Cottage in 1970, the statue was later removed and placed on its present site at the junction of Fitz and Belize Lane. In 1969, Nemon crossed the Atlantic to sculpt President Eisenhower. In a letter to Nemon, the president wrote, you were most patient with me during the weeks you were in Gettysburg, and I'm grateful for this, and the fine work you've completed. 1979 saw the ushering in of a new conservative government and Nemon was commissioned to sculpt the Prime Minister Margaret Thatcher.

During the gestation period of this important work, my husband George, then a member of Parliament, was having tea with his friends in the members tea room when Margaret Thatcher joined the group, during a lull in the conversation, George lent forward and inquired, "Margaret, how is your bust coming along?" There was a shocked gasp from George's colleagues and he was sacked in the next reshuffle. The Queen sometimes invited Nemon and Patricia to her parties. They're setting off for Buckingham Palace. Patricia is wearing her tiara last worn when she went to Buckingham Palace as a debutante. In 1984, Nemon was commissioned to make a relief of Diana Princess of Wales. This is a sketch Nemon was preparing for the relief. He had



one very enjoyable sitting with the princess, but died of a heart attack in hospital just before his second sitting. This is a photograph my brother Falcon took of the princess at Kensington Palace. Diana wrote me a generous letter of condolence. "Dear Lady Young, I just wanted to say how terribly sad I was to hear about your father. The very least I can do is to send you my deepest sympathy and to say that I'm thinking of your family a great deal. I was greatly looking forward to my next sitting with your father, and now I will remember that happy hour I was fortunate enough to spend with him. Yours sincerely, Diana."

This is the obituary that appeared in the Times, sculptor of the nation's leaders. The Queen said on one occasion that Nemon was the only person who could get Winston Churchill to do what he was told. Nemon's little grandson Z is sweeping the studio shortly after Nemon's death. In 2009, one of Nemon's 1950s busts of the Queen was installed in the House of Lords. The bust is waiting to be unveiled by the Queen in the Royal Gallery. Here is the Queen unveiling the bust, accompanied by Prince Philip, Nemon's bust of Churchill are in many countries, Princess Grace and Prince Rainier at the unveiling of the of Churchill in Montecarlo with Churchill's daughter, Mary and her husband Christopher Soames. You can just see the bust of Churchill behind Princess Grace. 12 years ago, the town of Orašac decided to rename the Tito Park, the Oscar Nemon Park. Here I am with Dr. Daco Fisher, the representative of the Jewish community at the naming ceremony with the Nemon statue "Humanity" in the background.

Churchill's granddaughter Edwina Sandys and I were invited to unveil a bust of Churchill at the Franklin and Eleanor Roosevelt Institute at Hyde Park, New York. Churchill's bust has been placed opposite the bust of Frank, of President Roosevelt in the Institute's Freedom Court. Edwina is also a sculptor, and in the background you can see her two figures cut out of a piece of the Berlin Wall. In 2011, President Obama was taken on a tour of the House of Commons before he addressed both houses of Parliament and he walked past Nemon's statue of Churchill. The president paused by the statue and was allowed to touch the toe. Maybe the president made a wish. Whilst the president was addressing politicians in Westminster Hall, Michelle Obama was talking to schoolgirls in Christchurch's Great Hall underneath Nemon's bust of the Queen. Nemon's bust of Churchill was installed in the Capitol in Washington in 2013. As you see, many eminent senators were at the impressive ceremony. All the senators made speeches telling the audience how much Churchill had inspired them.

Churchill's grandson, Sir Nicholas Soames made a speech about how much America had meant to his father. Grandfather, sorry, his grandfather, one of Nemon's busts of Churchill, has been placed in the new Winston Churchill Memorial Garden at Lennon Palace, the Duchess of Cornwall and the Duke of Marlborough unveiled the bust. One of Nemon's greatest regrets was that the statue of Freud was never erected in Vienna where it was intended to be in 1936. Luckily, Nemon kept the plaster cast of the Hampstead statue, so did so that another bronze could be made. A couple of years ago, the medical University of Vienna, where Freud studied as a medical student, decided to raise the money to have another statue cast in bronze. The statue was unveiled by Freud's great grandson, Lord David Freud on the right with his cousin, Matthew Freud. David Freud ended his speech with, "Welcome home, great-grandfather." Albi

Rosenthal, one of Nemon's oldest friends, gave a moving address at Nemon's funeral. I'll read you a short excerpt from Albi's tribute. "The capturing, the revealing of the essential was the main spring of his art. His was not the facile reproduction of external features. What mattered to him was to find the complex nature of the anima of his sitters, the secrets of their inner selves and intimations of their destinies.

And then to make the inner image as it were, shape the visible outlines of the portrait. For Nemon Winston Churchill symbolised greatness of character as a bulwark against inhumanity. This was the main spring of Nemon's message as expressed in the numerous busts and statues of Churchill, now in many lands, in his sphere he was supreme and his work has a secure place for all time." A few years ago, one of my mother's oldest friends wrote to me, "I hope when you write a book about Nemon, you will not forget the magical, hypnotic exotic quality, your father had a powerful passion, not obvious, and a normal acquaintance, but perhaps the secret of his exceptional talent." Julian Hale and I have tried to do Nemon justice in our book, "Finding Nemon." The old army huts on Boars Hill near Oxford were replaced by a new studio in the 1970s. Walkin's widow Alice has created a wonderful Oscar Nemon Museum and Archive Centre on the site, which she opens to the public.

Visitors will be able to see Nemon's statue "Humanity," which has recently been placed outside the studio. Details of the opening times can be found on the Oscar Nemon website. This is one of my favourite sculptures, Nemon called this work "Heredity" and it represents the Jewish tradition of passing on knowledge from one generation to the next, just as is happening with lockdown universe- All thanks to wonderful Wendy Fisher and her team. And that's the end, thank you.

- Oh, thank you. So lovely and thank you. Thank you for your that was fabulous.

- Thank you.

- What a beautiful presentation. What an interesting, wonderful life.

- Oh, well thank yes.

- Such a talented man. Such a talented man.

- Thanks.

- So I've got so many questions, but I think then I'll hand it over to, we'll hand it over to to you.

Q&A and Comments:

- Right so Q&A, let's see what happens now, right.

Q: Betty Lowe said, "Did your mother's parents ever accept your dad?"

A: No the answer is they didn't accept my father ever, but they did accept the children, us. So, and we were made to go and visit them.

Q: Alan M were, was your grandpa's attitude to Nemon caused by the fact that he was a Jew, a foreigner or poor, or-

A: Well, all as my grandparents were very ambitious for their only child, and my grandmother had a big come up in the world and they, she'd married a sort of minor aristocrat and she hoped that her only child would marry an aristocrat, at least perhaps the second son of a viscount, or somebody who needed a property, which she would inherit. So a poor Jew who had no money and no status was not at all what they hoped for. So that's all to that. Nemon seemed quite prolific.

Q: How long did he take?

A: Well, Gay, the answer is he was very quick at doing his busts. But then he took a very long time to finish the difficult ones, which drove us all to despair. So yes, he was very prolific and I'd love to find some of the missing works. It's very frustrating that so many are missing.

Q: Betty, are any of Nemon's progenies artists?

A: No Well, my Electra's son is quite talented, but not quite. He did sculpture at university, but he's in a different way. So he is not a portrait actress or figurative, say in the same way.

David Samberg, please give my regards to George. I will. Full colleague in the Commons.

Q: As Nemon became more successful, did your mother's parent attitude to him change?

A: Sorry, David. No, they never did. They were always a terrible. Thank you.

Q: Jennifer Melvin. What was the peace by Mendelson that your father preferred along with be...

A: Oh, Elijah. Lift thine eyes to the mountain we, he had, we didn't have any money, so he didn't, we had had very few records, a Schubert Rosamond on a 78. Was it? Oh... What were those fussing? Elijah that somebody must have given him and Great Evan Springs, but he did take me to Rigoletto when I was about 11 and then to Turandot in Philadelphia, he loved opera. When Nemon took his plasticine cast to the bronze foundry, was the factory there that, oh, actually it wasn't plasticine that his, he took the plaster cast to the bronze factory. So I'm not correct, was it the factory then that turned yeah, the, yes. it's quite a diff how bronze, how they cast in bronze is quite complicated. And that's for another talk, I think. Yep, the bronze. Yes, yes, yes. Sorry. That's not a very good answer.

Lynette Douglas, thank you for your kind words.

Mavis, thank you for your kind words.

Gail Denvy, thank you so much for your outstanding presence, lovely, and oh well that's very kind Gail, Nicholas Galaxy.

Q: Ruth Tobe. How proud are you?

A: I am very proud of my father. Yes.

Q: Was your father buried?

A: Yes. He was buried rather strangely. I don't know quite why it was arranged. Yes, but he was buried in a church, in a churchyard in Woodham where the, his lovely statue hereditarily is over his grave somehow he's in a Church of England grave, although he wasn't at all Church of England. I think my mother must have organised it all and but his, his statue hereditarily is in the Church of England churchyard.

Carol Jason, thank you Carol for your kind of remarks. And Sarah Merson and thank you. That's very kind. Rhonda. Rhonda. Let's see. All right, well thank you. That's from Toronto. Hello.

We're quite, there's the statue Churchill, the two statues.

Q: Rhonda is in Toronto and in Toronto there's that big statue court, what's it called?

A: Dumbo or something like that. So the Air Force in Toronto, there's another statue of Churchill Toronto. So got a chance to look at Nemon's works in Toronto. Thank you Barbara for your kind remarks.

Q: Bubba, were you brought up with Jewish citizen?

A: No, I'm afraid we weren't, the children weren't brought up partly 'cause my mother wasn't Jewish. She was of no religion. And also my father didn't, well he wasn't very, his time, he wasn't very, I mean he knew he was Jewish and had all his Jewish friends but he wasn't religious, very religiously Jewish. Although his family had been and he wanted his children to grow up feeling that they belonged to the country they grew up in, and my mother wasn't Jewish so that was all a bit difficult.

Q: How often had those migraines?

A: It was awful. I used to, Susie Rose said about the migraines. I used to have to walk, walk

barefoot when I was a child up and down his spine as he lay on the floor to try to give him some relief from his migraines.

Lorna, thank you very much, oh, thank you Lorna for your kind remarks.

Jackie, how was your relay for that? Sue, whose was kind words, Sue is in Toronto as well. More Toronto people. Well that's good.

Q: How was your relationship with your grandparents?

A: Well my relationship with my grandparents, my grandfather died when I was only seven. He was a quite gentle man, very nice. My grandmother was the one who had the money and she was the more antagonistic I got on right there. My brother didn't get on at all well with her that was rather difficult.

Q: Did Oscar feel his Jewish identity?

A: He certainly did feel his Jewish identity. This is Valerie Cooper because he felt always felt excluded both in, well probably in Vienna and then when in Brussels and then in England. So he was very aware of his Jewish identity.

Q: Francine Miller, how was he able to sculpt during World War ii?

A: Well, I don't know, when he went to Oxford, he sculpted this professor Herman Bidler, who I'm afraid I've discovered was a bit of an anti-Semite I've now discovered. But that obviously didn't affect him then. I dunno how he sculpted. Well he could sculpt. The trouble was nothing, nobody ever wanted to pay for works to be cast in bronze and of course it's expensive. So we were always very poor. Nobody wanted to pay him.

Q: Where was your father from?

A: Orašac in Croatia. He was from, Penny Davis says where was he from? Orašac in Croatia.

Jennifer Morville. Thank you again.

Q: What, oh, what was the deciding factor that compelled you to write "Finding Nemon?"

A: Well I'd been giving talks about my father's life to various groups of art groups and things because I did, because somebody asked me to give a group the Boars Hills society asked me to give a talk. And from that I gave more talks and then at every talk somebody said, "Is there a book about Nemon?" So I thought there should be, and I wrote one. But to anybody you'd like a talk, here I am and I've given lots of talks in America and in Paris and Brussels and Israel.

Thanks so much for wonderful. Oh, Paul Robert, that's kind Paul from Montreal. Oh, everywhere.

Q: Did you feel an affinity with Judaism?

A: The answer really is, I'm afraid I didn't feel, I mean, I knew my father's Jewish and I have lots of Jewish friends and I belonged to the synagogue in Maidenhead, but because I wasn't brought up in the Jewish, you know, tradition, I found it a bit difficult to learn for Jewish tradition. So I don't really feel Jewish, but I feel my father was. And I do feel an affinity, but that's about as much as I can say 'cause I'm not very good on Judaism.

So now that's, we've come to the end of the talks. So what happens next?

- So now I, so I jump in and I just say really, really, really fabulous. Thank you. Thank you so much.

Q: Just one, how old was Nemon when he found success? You did, you did mention it last week, but I'm just.

A: Well, he did quite well. So when he found success, I mean he was obviously very talented in Brussels because last week, so when he was a very young man, he was obviously seen as very talented. And you see by the works I showed you when he was in Brussels, I think that's when he did his best work when he was a very young man. And then I suppose in England he would've preferred not to have sculpted people all the time. But you know, when you are artist and you have no money, we had no money, you have to do, you know, where you get paid, and he got paid to do portraits of people, important people, and then he was paid. But he would've preferred to have done his, like his just, like, you know, Humanity and Heredity. So I don't, when he was, well, I suppose in England, when he came to, I suppose Churchill already launched him in 19-

Q: Where?

A: In England.

- To be able to capture that likeness and the personality is a huge gift.

- Yeah. Oh, well thank you.

- Well that was very, very special. Both presentations were absolutely outstanding. Thank you so much. Been an absolute privilege to have you with us. And on behalf of everybody at Lockdown University. Thanks a million.

- Well thank you Wendy, and thanks everybody. Thank you for watching and a special thanks to

Lauren who has been so patient and helped me with my presentation. She deserve medal. If there are medals around, could you give her one please?

- Beautiful, Lauren. Well thank you very, very much.

- Okay.

- Enjoy.-

- Thank you. I'll say goodbye now, goodbye everyone. Bye.

- Thanks. Bye-bye everyone.