

terrible to kill Jews — it's terrible to kill anybody. This whole thing of the murder of the Jews — we must never forget it, it is part of history, children as long as the world lasts must know that this happened — but we badly need to accept it now as part of a terrible history, not *the* terrible history. I don't want anyone to think that I diminish it, I don't diminish it. It was the worst thing. But it was not the only thing."

Sticking to the facts is the only way to avoid playing into the hands of people such as David Irving. "Untruth always matters," she writes, "and not just because it is unnecessary to lie when so much terrible truth is available. Every falsification, every error, every slick rewrite job is an advantage to the neo-Nazis." She is puzzled, too, by what she perceives as a reluctance to confront the truth by those who seem to have the

most interest in it: "Why on earth have all these people who made Auschwitz into a sacred cow. . . why didn't they go and look at Treblinka [which was an extermination camp]? It was possible. There were survivors alive when all this started. Nobody did. It was an almost pathological concentration on this one place. A terrible place — but it was not an extermination camp." Then she sighs; and suddenly the fierceness leaves her. "The distinctions are important," she says more quietly. "But — death is death."

If her subject, Albert Speer, battled with truth, Sereny battles for truth. In this good fight, she has been supported for over 50 years by her husband, the American photographer Don Honeyman, who appears at intervals during