The exhibit German-Speaking Jews And Zionism: 1862 – 1941 opens this fall at Washington Hebrew Congregation in Washington, DC.
Your Support for LBI Matters

William H. Weitzer, Executive Director

As you read this latest issue of LBI News, you will learn about many events and projects that support our critical mission to preserve and promote the history of German-speaking Jews.

This spring, we held a symposium and opened an exhibition on Wissenschaft des Judentums, or the academic study of Judaism, which led to significant changes in Jewish education over the last two centuries; we sponsored a conference in Zurich on Kurt Hirschfeld who, as a German exile in Switzerland, introduced the German-speaking world to modern American, British, and French theater during and after World War II; and, we held a delightful evening of music and commentary on Sara Levy, a salonnière who promoted the music of the Bach family and others.

Our fall schedule is taking shape and also promises to be full of interesting opportunities to engage with LBI. On November 8, historian Michael Meyer will give the Leo Baeck Memorial Lecture commemorating LBI’s 60th anniversary; we will continue the anniversary celebrations with the LBI Annual Dinner on November 17 when we will honor Nobel Prize-winning scientist Dr. Eric R. Kandel; and on December 6 we will bring the Kurt Hirschfeld program to life for an American audience at the Center for Jewish History.

We could not hold these events, nor could we continue the important archival work that we do without your support.

We hope that you will choose one or more of these ways to support LBI. Each option and any amount will help us in achieving our critical mission to keep the memory of German-speaking Jews alive. Please contact me with your questions or comments: wweitzer@lbi.cjh.org or 212-744-6400.

Thank you.
Cover Image:
Undated (likely pre-WWI) postcard from the Jewish National Fund AR 2536.

This postcard depicts the certificate awarded for a donation to support the planting of five or more olive trees in Palestine at a cost of 6 marks per tree. “By donating an olive tree, you help to reforest Palestine,” reads the appeal on the reverse (pictured right). Some of the proceeds were also to be used for the establishment of cultural institutions in Palestine, especially a Jewish University. The card instructs donors to send payment to the chairman of the Jewish National Fund for Germany, Max Wollsteiner of Berlin. The Jewish National Fund was founded at the Fifth Zionist Congress in Basel in 1901 to purchase and develop land in Ottoman Palestine for settlement.

**Projects**
LBI Materials now Searchable in More Global Databases
Preservation in the LBI Library
Sara Levy’s World: Music, Gender, and Judaism in Enlightenment Berlin
Stolen Heart: Exhibit on Expropriation in Heart of Berlin Coming to LBI

**People**
Arnon Goldfinger, Director of *The Flat*
Leo Baeck Medal for Ismar Schorsch
*Woman in Gold* Screening Brings Restitution Lawyer Randol Schoenberg to Center for Jewish History

**Collections**
German-Speaking Jews and Zionism: 1862–1941

**Programs**
Events and Exhibits at Leo Baeck Institute
LBI Materials now Searchable in More Global Databases

Leo Baeck Institute has made strides toward integrating its holdings into major global library catalogs, which means more one-stop-shopping for researchers interested in Jewish history.

Nearly 8,000 records from the LBI catalog are now discoverable through Judaica Europeana, a catalog aggregator which brings together the digitized collections of institutions from Israel, Europe, and the United States. Judaica Europeana is one of dozens of topic-specific portals in an EU-Funded project that links digital collections from libraries, archives, and museums related to European cultural heritage. The LBI Archives have contributed memoirs, fully digitized archival collections, manuscripts, and genealogical tables. Additionally, the LBI Library has added rare books, illustrated books, and periodicals.

Three other portals will also soon include links to LBI’s holdings. Deutsche Digitale Bibliothek aims to offer unrestricted access to Germany’s history and culture through the digitization of books, images, and other documents. Worldcat, the world’s largest aggregator of catalog holdings which unites about 72,000 libraries worldwide, already features bibliographic records for both digitized and non-digitized materials at LBI. Digital Public Library of America will also soon provide access to digitized periodicals at LBI in a pilot project currently underway.

“Our presence in these catalogs has the effect not only of making research easier for people who already know they are interested in Jewish history,” says LBI’s Head Librarian Renate Evers. “It also exposes researchers to the Jewish dimension of a host of other topics that our holdings touch upon.”

ONLINE
judaica-europeana.eu
deutsche-digitale-bibliothek.de
worldcat.org
dp.la

Preservation in the LBI Library
Lauren Paustian

Caring for a library of over 80,000 physical volumes is a hands-on job, according to Lauren Paustian, an associate librarian who handles many of the LBI Library’s preservation efforts. During “National Preservation Week” (April 26 – March 3, 2015), Paustian offered visitors to the Center for Jewish History (CJH) an overview of what it takes to preserve these materials for future generations.

Evolving standards
Here you can see a variety of past preservation measures that actually compromised the condition of the books. Acidic tape was used in an effort to stabilize these books, but now it is decaying. In some cases the covers were cut off, and in one case, the dust jacket was affixed permanently with acidic tape. We can’t undo these measures without damaging the books, but if we were to receive a donation of any copies in better condition, we would replace them.

Enclosures—a sturdy home for books
Today, we make every effort not to alter or affix anything to books at all. Nearly every book that’s not a recent hardcover gets its own enclosure, which ranges from a Mylar wrap to protect the dust jacket to custom built boxes with stiff backing to protect the spine and cover of the book.
Rare books—the gold standard
Even when they’ve been digitized and their content has long been in the public domain, rare books see a lot of use, mostly for exhibitions. The gold-standard for protecting such fragile and rare books is a custom-made clamshell case like this one. I’ve taken courses on building these, and they are made to such exacting specifications that each one takes several hours of work. We use an external vendor for our clamshell cases, and they start at about $70 for a small book like this one and go up from there.

Periodicals—delicate spinal surgery
Before the early twentieth century, the printing and bookbinding industries used more durable materials like animal hides and recycled textiles. We have a good idea how those materials hold up over time, but no one is really sure what’s going to happen to the wood-pulp paper used for newsprint. Libraries have typically bound these materials in large volumes, but even so they often become too fragile to handle without damaging them. At that point microfilming and digitization is really the best way to preserve them.

Funding—half the battle
Planning and securing funding for preservation is at least as much work as the actual preservation measures. For example, we often apply for NEH grants for preservation, but it’s a two step process. First we apply for funds for a preservation specialist to survey the collections and identify books in need of special protection measures. Then, in a separate process, we apply for the funds to actually measure the books and have the enclosures made. It’s a painstaking effort, and the entire cycle can take three years. It’s worth doing, though, because if we don’t get it right, the collections are at risk.

This volume took about two hours to unbind. As you can see, it’s a messy job that leaves the originals a bit worse for the wear, but once they are microfilmed and digitized, we can leave them safely in their enclosures while researchers read them online!

Lauren Paustian is Associate Librarian for Technical Services at Leo Baeck Institute, where she manages preservation measures, processing and cataloging of acquisitions, and the LBI’s disaster prevention and management plan. An LBI employee since 2008, she has a Master of Library Science Degree from Pratt Institute in New York and a Bachelor of Arts in English and Art History from Franklin and Marshall College in Lancaster, Pennsylvania.
Sara Levy’s World: Music, Gender, and Judaism in Enlightenment Berlin

The Forchheimer Auditorium at the Center for Jewish History (CJH) took on the atmosphere of an artistic salon in Enlightenment-era Berlin on May 19 as a group of performers and scholars explored the life, times, and music of Sara Levy, one of the most influential hostesses of her day. As performer Rebecca Cypess (Rutgers) and talented collaborators brought the era’s music to life on period instruments, scholars Nancy Sinkoff (Rutgers) and Christoph Wolff (Harvard) offered commentary that put the music in the context of its heady times.

Sara Levy (1761 – 1854) was a Jewish salonnière, patron, and performing musician who shaped the cultural ideals of her time. Levy overcame obstacles of religion and gender to transform Berlin’s artistic landscape. Even within her ground-breaking circle, Levy stood out as a talented musician who studied with Wilhelm Friedemann Bach, eldest son of the famed Baroque composer Johann Sebastian Bach, and commissioned compositions from both Friedemann and his brother, Carl Philipp Emanuel. She thus represents an essential link in the transmission of the music of J.S. Bach leading up to the “Bach revival” of the 19th century. As a patron and collector, she played an active role in forging a common German musical culture accessible to both Christians and Jews.

“Thinking about someone like Sara Levy presents us with an opportunity to cross boundaries, to think in new ways,” said Cypess, an assistant professor of music at Rutgers who assembled the evening’s musical program. “Here was a Jewish woman, educated in the secular world of German culture yet deeply committed to her religious tradition, who participated in the European Enlightenment. And she was an artist: She performed both old and new music, both privately and publicly, and she formed productive relationships with some of the most prominent musicians, philosophers, and critics of her age—Christian and Jewish.”

The performance at the CJH was reprise of one component of a conference on Levy held at Rutgers University in September 2014, in which scholars used Levy as a point of departure for presenting new understandings of music, gender, religion, and Enlightenment philosophy at the outset of European modernity. LBI co-presented the performance with the American Society for Jewish Music’s Jewish Music Forum and the Mason Gross School of the Arts at Rutgers University.

Stolen Heart: Exhibit on Expropriation in Heart of Berlin coming to LBI

The Leo Baeck Institute plans to mount an exhibit entitled Stolen Heart based on the exhibition Stolen Mitte: The “Aryanization” of Jewish Property in Berlin’s Historic City Center, 1933 – 1945 which was originally installed at the Stadtmuseum in Berlin in September 2013. The new exhibition will be installed in early 2016 in the Katherine and Clifford Goldsmith Gallery at the Center for Jewish History and remain open through the spring of that year.

Stolen Heart illustrates the “Aryanization,” or the forced transfer of Jewish property into non-Jewish hands, which has yet to be properly recognized and fully documented. Berlin’s central district “Mitte” serves as an example of how the Nazis appropriated Jewish property throughout Germany and German-occupied areas during World War II.

Thanks to a generous grant from the Sidney E. Frank Foundation, LBI’s project team will be able to translate the German exhibition for an American audience and mount it in New York. The stories of five specific families will illustrate how stores and factories were forcibly taken from the Jews and used by the Nazis for other purposes, including the production of the yellow stars that Jews were required to wear and as storage for “degenerate art.”

LBI will also add a significant and exciting new element to the exhibition. A three-dimensional projection of a map of Berlin will show the city’s development during the Weimar Republic, the pre- and post-World War II periods, the period of division by the Berlin Wall, and today. Over 200 originally Jewish-owned properties will remain highlighted to show the role they played in the city’s development after they were stolen.

Clockwise: Musicians perform a work by J.S. Bach that was preserved in the archive of Sara Levy; an engraving by Anton Graff, probably of Sara Levy; Rebecca Cypess at the harpsichord; (l-r) Cypess, Christoph Wolff, and Nancy Sinkoff
Photos by Philip Maier.
Arnon Goldfinger—Interview

Arnon Goldfinger’s 2011 documentary The Flat explores the mystery of his German-Jewish grandparents’ curious friendship with a Nazi official, Leopold von Mildenstein, which he learns survived even in the shadow of the Holocaust. After a screening of the film at the Center for Jewish History on April 14, 2015, we asked him about archives, loss, and memory.

You said that when you first pitched this film, you described it as a story “about what you can learn from the stuff people leave behind.” What did that mean to you?

When my mother gathered the family in my grandmother’s flat to decide to what to do with her things, I instinctively grabbed my camera. My original idea was to document the place; I only meant to collect some memories for the family archive. Eventually I decided I had to make a film—if only to justify my coming with the camera again and again.

I was motivated by the absence of my grandmother. I wanted to capture a glimpse of what can only be seen when a person is no longer alive: a sense of longing, of farewell, of the significance of this now absent person who is still influencing my memories and feelings.

Yet you uncover so many mysteries about your grandmother that the subject of the film seems to develop into what you cannot learn from the things people leave behind.

On one level, you are right. Even before the discovery about the von Mildensteins, one can see the film as the process of asking a person questions you never asked them during their lifetime. For the first time in the film, I have the courage and awareness to ask those very obvious questions.

Why didn’t I ask them before? It was only her absence that created a space for those questions to arise. The whole film is trying to observe what I later learned is called a “silent connection” by psychologists. That is the phenomenon in which families do not discuss their personal histories, especially when intertwined with something painful like the Holocaust. It is a subconscious agreement between generations.

How much of this is human nature? Perhaps children are too close to their parents to view their pasts critically?

My feeling is that it’s a phenomenon related not just to the Jews and the Holocaust, but to immigrant families as well. The 20th century was a time of massive migrations, even before WWII. In audience discussions following screenings of the film, people all over the world told me they had had the same experience. Their parents didn’t talk to them about the past, but in some cases it was related not to trauma, but to migration and the sense that it was necessary to cut off one’s roots in order to build a new life.

There is a special aspect to this with the families of German Jews, however. In the film, I visit my cousin in Germany. He also didn’t know about his own great-grandmother’s fate. For years he thought his parents didn’t tell him because they wanted to protect him. Later, he understood they didn’t tell him because they wanted to protect themselves. There was a lot of wisdom in that. It applies to my grandparents as well. It’s easy to explain why they hid their relationship with the von Mildensteins, but why didn’t they tell their daughter that her own grandmother died in Riga? They wanted to protect themselves.

Protect themselves how?

They were torn. They really longed for Germany. Before Hitler, German Jews were completely equal citizens. My grandfather was a judge—not a judge for Jews, a judge for Germans! He was a real patriotic German who fought at the front in WWI. This ambiguity, this paradox—they were the victims but also part of the nation that committed the crimes—they couldn’t settle it. Each summer they went back. How could they go back to those people, to their friends who committed those crimes? Sometimes the human answer is denial.

The film also paints a vivid portrait of Yekke culture through the objects in your grandparents’ apartment. What was your relationship to that culture growing up?

It was a mix of attraction and dis-attraction. When I was a youngster in the 70s, there was strong and obvious hate toward Germany in Israel. People hated German products, German names, the German language. No one would ever drive a Volkswagen or Mercedes, even if they could afford it.

On the other hand, when I visited my grandparents, this scene with all those books and all that culture, education, and poetry—I was so attracted to it. It was all those big names: Mozart, Goethe, Schiller, Schopenhauer—giants of Western
culture. I was attracted to this cultural world that was present on my grandparent’s bookshelf, but the echo of the horror that grew from this culture was always in the background.

My previous film was about Yiddish theater. When we made it, people said “who cares about Yiddish in Israel?” But the film was very successful in Israel. People watched it and thought “Yes! This is our culture.” I can say the same thing about this film. In Israel there is a big revival of Yekke culture. When Israel was founded, there was the sense that it was necessary to build a new country with new people by cutting off the Diaspora roots. Now people feel that they missed something. Not just among the Ashkenazim, but among the Sephardim as well.

Leo Baeck Medal for Ismar Schorsch

On March 1, 2015, as LBI opened a symposium and exhibit on the 19th-century German movement that launched the academic study of Judaism, it honored a scholar who exemplifies the movement’s ideals in the 21st century. Professor Ismar Schorsch was presented with the Leo Baeck Medal for his scholarly work as well as his legacy as a former President of Leo Baeck Institute and Chancellor of Jewish Theological Seminary (JTS). Leo Baeck Institute Trustee Robert Rikkind and President Dr. Ronald B. Sobel presented him with the award.

Schorsch played a dual role at the event; after he accepted the award, he gave a brief lecture to launch the symposium on the Wissenschaft des Judentums movement and its role in shaping Jewish identity. He has published widely on the Wissenschaft, including an anthology of the historical writings of Heinrich Graetz and articles on Moritz Steinschneider, Leopold Zunz, and others.

In his remarks, Rikkind noted that Schorsch’s leadership of Jewish institutions also embodied Wissenschaft ideals. During his almost 20-year tenure at JTS, Rikkind said, “the seminary blossomed, its endowment doubled, its faculty grew, and its student body was enlarged.” Schorsch was the driving force behind the creation of the Schechter Institute of Jewish Studies in Jerusalem, which introduced new leadership and religious alternatives in Israel. He also presided over the creation of Project Judaica, a Jewish studies program with the Russian State University for the Humanities in Moscow, which trains accredited specialists in Jewish History within Russian higher education and cultivates the future leaders of Russian-Jewish life. In 1996, JTS established the William Davidson Graduate School to train Jewish educators in the US. All of these achievements clearly reflect Schorsch’s core belief that serious Jewish education is the cornerstone of the Jewish people’s survival. Rikkind also lauded Schorsch’s leadership of LBI during his 18-year tenure as its president. It was under Schorsch’s presidency that the Institute moved from its first home on 73rd street and entered into the partnership that created the Center for Jewish History.

Beyond these organizational achievements, Rikkind said, Schorsch inspired the members of the boards on which they had served together: “Professor Schorsch sensitized us to our roots, our connections, and our possibilities. He made us feel engaged as links in the vast chain of Jewish history...He did that with modesty, with gentleness, and with bright clarity that only real mastery of the subject permits. He not only taught us much, but he seemed to us to exemplify the attributes of his heroes.”

Attorney Randol Schoenberg approaches the podium in the Center for Jewish History’s Forchheimer Auditorium on March 29, 2015. Schoenberg was the guest of honor at a special advance screening of Woman in Gold presented by LBI, the American Jewish Historical Society, and the Center for Jewish History on the eve of its official New York premiere.

The film tells the story of Maria Altmann (Helen Mirren), who fought for restitution of artwork that had belonged to her family before they were forced out of Nazi-occupied Vienna. The titular “Woman in Gold” was Altmann’s beloved aunt, Adele Bloch Bauer, as depicted in the famous portrait by Gustav Klimt.

Schoenberg, a grandson of the composer Arnold Schoenberg, is a leading restitution attorney who helped Altmann recover the painting in a case that went to the United States Supreme Court. He was portrayed in the film by Ryan Reynolds.
German-Speaking Jews and Zionism: 1862-1941

This fall, LBI will present an exhibition entitled German-Speaking Jews and Zionism, 1862 - 1941 at the Washington Hebrew Congregation, a historic reform congregation in the nation’s capital. This exhibition will highlight material from LBI collections on the pre-Zionist era and the early years of the Zionist movement in the 20th century until 1941.

Theodor Herzl’s 1896 publication, Der Judenstaat (The Jewish State), was by no means the first to call for the establishment of a Jewish state. Three decades earlier, two Jewish philosophers from opposing sides of the ideological spectrum formulated their own ideas for Jewish statehood: Rabbi Zvi Hirsch Kalischer, an Orthodox rabbi from Thorn in Prussia (Torun, Poland)—often referred to as the first Zionist—and Moses Hess, a Socialist and associate of Ferdinand Lassalle, the leader of the Prussian Socialist movement.

Kalischer saw the ingathering of Zion and ending Jewish exile as the fulfillment of the messianic prophecy. Unlike other proponents of Orthodoxy, Kalischer believed that the arrival of the Messiah would be accelerated if Jews were to settle the land of Israel. He contacted the prominent banker Mayer Amschel Rothschild in 1836 to buy land in Palestine and helped to establish the Berlin Central Committee for Jewish Colonization in Palestine in 1864. In his magnum opus Rome and Jerusalem, published in 1864, Hess advanced the idea of establishing a Jewish state based on Socialist principles where Jews would till the soil as farmers. The term “Zionism” was coined by the Austrian author and journalist Nathan Birnbaum as early as 1890. Birnbaum founded the Jewish Kadimah fraternity and became the editor of the periodical Selbstemanzipation (Self-Emancipation) which was published between 1885 and 1894.

Among the early pre-Zionist travelers to the yeshuv in Palestine were Ludwig August Frankl (1810 – 1894), a journalist and archivist of the Vienna Jewish Community. In 1856 Frankl traveled to Jerusalem to open the Lämel School, the first progressive school in the region to teach secular subjects.

(continued on page 10)
Bitterly opposed to educational innovations, the Orthodox Ashkenazi Rabbinate of Jerusalem excommunicated Frankl. However, the herem (ban) failed to impress the Sephardic community, who sent their children to the school in great numbers. Another traveler to the Middle East was Arnold Mendelssohn, one of Moses Mendelssohn’s grandsons. The younger baptized Mendelssohn settled in Jerusalem as a physician and there founded the Catholic St. Ludwig Hospital. His correspondence with his father Nathan in Germany gives a vivid picture of conditions in Palestine in the pre-Zionist era.

Theodor Herzl lived in Paris as the correspondent for the Viennese newspaper Die Neue Freie Presse (The New Free Press) when Captain Alfred Dreyfus was tried in France for alleged espionage. Dreyfus’ conviction as well as the open anti-Semitic propaganda Herzl encountered in Paris and under Viennese Mayor Karl Lueger dramatically changed his outlook on Jewish assimilation and led him to champion the idea of an independent Jewish homeland.

The evolving program of the Zionist Congress highlights the problems the movement faced, including opposition to Zionism by most established Jewish organizations and the majority of Western European Jews. Discussions focused on the attitude of public political figures toward Zionism, like German Emperor Wilhelm II, who met with Herzl in Constantinople and Jerusalem in 1899. The centrality of culture in the building of a new Jewish state was one of the main themes of the Fifth Zionist Congress, where Martin Buber led a group of intellectuals—including Chaim Weitzman and Leo Motzkin—in demanding a stronger emphasis on establishing a Hebrew culture and adopting greater democracy within the organization. This meeting of 1901 also saw the establishment of the Jewish National Fund which propelled the movement closer to its practical goals.

Herzl’s closest ally and co-founder of the Zionist movement, Max Nordau, was a physician, cultural critic, and author. He championed the idea of “muscular Judaism” to nurture a new generation of physically fit Jews as opposed to what he perceived as “weak” Jews of the ghetto.

Another early Zionist was Max Bodenheimer, a lawyer by training and one of the co-founders of the Jewish National Fund. Like many Zionists, Bodenheimer was horrified by the frequency of pogroms in Eastern Europe, which motivated him and others to create aid programs in support of East-European Jews in the Pale of Settlement during World War I.

The painter and printmaker Hermann Struck visited Palestine as early as 1903 and emigrated to Palestine in 1922, settling in Haifa. Struck, an Orthodox Jew, was also a member of the religious Zionist Mizrachi Movement and served as its delegate at several sessions of the Zionist Congress.

Contact with Eastern European Jews during WWI contributed to strengthening support for the Zionist movement among German-speaking Jews. Two of its leading representatives were Prague journalist Robert Weltsch and German philosopher Martin Buber. Robert Weltsch was the editor of the Jüdische Rundschau (Jewish Panorama) from 1902 until 1938.

The Zionist movement in Germany and Austria grew dramatically after World War I on account of its active and flourishing Blau-Weiss (Blue-White) Youth Movement. Blau-Weiss organized camping trips and other nature outings to instill an appreciation for the outdoors and physical fitness in young Jews as an antidote to the perceived spiritual and physical decadence of traditional Jewish living conditions in Europe.

After the Nazis came to power in 1933, the Zionist Halutz (Pioneer) Youth Movement expanded its efforts to reach out to young Jews and facilitate their emigration by establishing agricultural training camps. Approximately eighty training centers throughout Germany were in operation during the 1930s teaching crafts and housekeeping in addition to agriculture. Each year, about 2,000 young Jews graduated from these training facilities hoping to settle in Palestine. However, many of the graduates of these hachshara (preparation) programs ended up emigrating to other countries because the demand for settling in Palestine by far exceeded the immigration quotas set by the British.

This exhibit is made possible by support from the German Information Center, USA.
The Leipzig Brühl around 1920. Leipzig Jewish Community Collection, F 9629.

One of Leipzig’s oldest streets, the Brühl was flanked by narrow alleys and courtyards with houses that traditionally offered lodging for Jewish fur traders during the Leipzig Messe. In the early 20th century, these were replaced by the furriers’ grand warehouse and office buildings, which reflected the city’s significance as a hub for the fur trade. When this photograph was taken, around 10,000 people worked in Leipzig’s fur industry, supplying about a third of all fur goods worldwide.

CONCERT
WEDNESDAY, JUNE 17, 2015, 7:30 PM
Chelsea Music Festival
Forchheimer Auditorium, Center for Jewish History

Chelsea Music Festival returns to Leo Baeck Institute with a program of chamber music focused on Finland (to celebrate the 150TH anniversary of the birth of Jean Sibelius) and Hungary. Friends and members of LBI are entitled to discounted tickets using the code LBIICMF2015.
chelseamusicfestival.org

THE 58TH LEO BAECK MEMORIAL LECTURE
SUNDAY, NOVEMBER 8, 2015
German Jews: The History and the Heritage, Celebrating Sixty Years of the Leo Baeck Institute
Forchheimer Auditorium, Center for Jewish History

Michael Meyer, Adolph S. Ochs Professor of Jewish History Emeritus at Hebrew Union College, will survey the history of German-speaking Jews and the Leo Baeck Institute’s efforts to document it in celebration of LBI’s 60TH year.
lbi.org/memorial-lecture-58

PANEL DISCUSSION
SUNDAY, DECEMBER 6, 2015
Exile in the Spotlight: Kurt Hirschfeld and German-language Theater at the Schauspielhaus Zurich
Forchheimer Auditorium, Center for Jewish History

The Leo Baeck Institutes in New York and London sponsored the first international conference on the German-Jewish émigré theater director Kurt Hirschfeld in Zurich in March 2015. Now, LBI will reprise that successful program in New York City. Wendy Arons, Associate Professor of Dramatic Literature at Carnegie Mellon University in Pittsburgh, will present her research that demonstrates how Hirschfeld introduced the German-speaking world to American, British, and French dramatic repertoire at the Schauspielhaus beginning during the Nazi regime, changing the landscape of continental European theater in the process.
lbi.org/hirschfeld-nyc

EXHIBITION
JUNE 28 – SEPTEMBER 8, 2015
In our Midst. Facets of Jewish Life in Leipzig in the Modern Era
Leipzig Stadtbibliothek
Wilhelm-Leuschner-Platz 10/11, 04107 Leipzig

Leipzig’s Jewish Community has always been defined by migration. Attracted by the opportunities that the Saxon metropolis offered as a center of trade, Jews have made enormous cultural and economic contributions to Leipzig.

Although a Jewish community did exist in Leipzig in the Middle Ages, Jews were only allowed short stays in the city between the 16TH and 18TH century. Nevertheless, Jews remained a presence in city life as traders and merchants at Leipzig’s famed Messe (trade fair). Jews were especially instrumental in the fur trade—Jewish traders from Galicia brought raw pelts from Eastern Europe and Asia, while merchants from the West came to procure the wares worn by fashionable men and ladies from Hamburg to London.

Around the middle of the 19TH century, a permanent Jewish community was reestablished in Leipzig and grew quickly. By 1920, it was the sixth largest Jewish community in Germany, with over 13,000 members. Jews were among the city’s most prominent citizens, from the “Furrier King” and philanthropist Chaim Eitingon to the music publisher and patron Henri Hinrichsen.

Nearly all of Leipzig’s Jews were deported or fled during the National Socialist regime, but after 1945 survivors founded a small Jewish Community, which then grew substantially thanks to the migration of Jews from the former Soviet Union since the mid-1980s.

This exhibition at the City Library of Leipzig illuminates this history with items from LBI’s own rich collection alongside loans from local institutions including the Ephraim Carlebach Foundation and the City History Museum in Leipzig. On June 28, 2015 at the City Library, LBI International Director Carol Kahn Strauss will join curator Clemens Maier-Wolthausen in opening the exhibit. On the same occasion, Leipzig Mayor Burkhard Jung and Chairman of the Jewish Community of Leipzig Kuf Kaufmann will kick off the city’s week-long Jewish cultural festival, “Schalom.”

This exhibit was made possible by generous support from the Deutsche Post Foundation
Summer 2015

SAVE THE DATE:
Tuesday, November 17, 2015
FOR THE:
Leo Baeck Institute
Annual Award Dinner
HONORING
Dr. Eric R. Kandel
AT THE
Center for Jewish History

Join us in honoring Dr. Eric R. Kandel, who will accept the Leo Baeck Medal during a special evening at the Center for Jewish History in New York. Dr. Kandel is a neuroscientist whose work on the molecular biology of memory opened new methods of inquiry into the study of brain and mind. In 2000, he won the Nobel Prize in Physiology or Medicine for demonstrating how memories are formed and stored at the molecular level. He is currently a University Professor, Kavli Professor in Brain Science, and a co-Director for the Mortimer B. Zuckerman Mind Brain Behavior Institute at Columbia University.

In addition to his ground-breaking work as a brain scientist, Dr. Kandel is a keen observer of the history of ideas who has consistently placed his work on mind in the context of a larger cultural history. His 2012 book The Age of Insight locates the roots of his own quest to understand mind in the cultural ferment of early-20TH-century Vienna—the city of his birth—where artists and scientists began a revolution that expanded our conception of mind to include both conscious and unconscious thoughts and emotions. His 2006 memoir In Search of Memory recounts his journey from a childhood in Nazi-occupied Vienna to the forefront of a 21ST-century revolution in the science of mind.

Details about reserving your place to help us honor this remarkable scientist and thinker will be posted in July at lbi.org/kandel.