The minute book of the Loeb Mindensche Bridal Foundation is part of the 16-linear foot Jacob Jacobson Collection, named for a Jewish archivist compelled to work for the enforcers of National Socialist racial ideology. His remarkable story of survival is explored on page 8.
It is no accident that LBI News has included an increasing number of articles about our activities in Germany over the last several years. We have deliberately been exploring how the LBI’s mission to preserve and promote the history and culture of German-speaking Jewry applies to Germany today. In doing so, we have carefully insured that we do not engage in activities or spend resources that draw away from our core archival activities in the United States. Accordingly, we have been cultivating working partners and funding sources to support our work in Germany.

The LBI – New York became the LBI – New York|Berlin back in 2000 when the Institute joined in an agreement with the Jewish Museum Berlin to maintain a branch of our archives there. In 2013, we opened an office in Berlin and engaged Miriam Bistrovic as our Berlin representative to increase our outreach there. In 2016 we decided to conduct a more thorough feasibility study (fully funded by the German government) to systematically explore our role in Germany.

I hope that you have read or heard about the pilot projects that we conducted as a part of the feasibility study last year. They ranged from an academic workshop on the Évian Conference in 1938 to a traveling exhibit introducing German-Jewish history to expanded digital work (in German on the LBI website, Facebook, and a new web-based Music Portal). Each project successfully demonstrated different approaches that the LBI – New York|Berlin can use, working with our sister LBI organizations (in Jerusalem and Berlin) and with partner organizations in Germany, to reach a variety of audiences throughout Germany.

The history of Jews in Germany is a story of accomplishments and conflicts that are very much part of German history. Interest in German-Jewish history is resurgent among Jews and non-Jews alike, as evidenced by university professorships, institutes, and museums throughout the country as well as increasing engagement in researching Jewish community histories among local historians, schools, and private individuals.

The lessons from German-Jewish history are also important to pressing contemporary issues facing Germany and the world today—forced migration, immigration, tolerance, and assimilation, to name a few. While it is important to remember the German-Jewish past for obvious historical reasons, there is significant potential in also applying the lessons from the study of this history to contemporary challenges.

We have found that the LBI-New York|Berlin and our sister LBI organizations bring a valuable international perspective derived from the collections and experiences of the German-Jewish diaspora. While the resurgence of German-Jewish life and study in Germany is significant, there is a critical part of that history that left Germany after 1933. Refugees took their possessions and experiences out of Germany and settled in nearly 100 different countries. The LBI-New York|Berlin holds the books, documents, and artifacts that tell German-Jewish history from a diaspora perspective that is needed in Germany.

In 2017 and beyond, we will continue our core archival work and other activities in the United States while partnering in Germany on activities that support our mission.
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Cover Image:
The minute book of the Loeb Mindensche Bridal Foundation contains the names of Jewish couples who received assistance from the charitable foundation to marry and establish households between 1819 and 1914 in Hamburg-Altona.

The book, in Yiddish and German, is part of the 16-linear foot Jacob Jacobson Collection, AR 7002, in the LBI Archives. Our cover story (p. 8) explores the extraordinary life of Jacob Jacobson, the archivist who remained their steward even after they were confiscated by the Nazis and he was interned in Theresienstadt.
Art Books From LBI Collections Now Available Through Getty Research Portal

The new partnership is aimed at increasing public exposure to digitized illustrated books and artists’ portfolios in the LBI’s collections that may not be available anywhere else.

The Getty Research Portal, a project established by the Getty Research Institute in California, aggregates over 97,000 digitized art-related books that are owned by different museums and libraries. According to the Getty Research Portal’s website, the Portal “affords art historians and other researchers the ability to search and download complete digital copies of publications devoted to art, architecture, material culture, and related fields.” The LBI has joined other world-renowned institutions that have contributed digitized books to the Portal, including the Metropolitan Museum of Art, the Institut National d’Histoire de l’Art, and the Heidelberg University Library.

The LBI had already digitized a collection of illustrated books and artists’ portfolios, with support from the Metropolitan New York Library Council in 2008. The digitized works included books and portfolios by prominent German-speaking Jewish artists such as Ephraim Moses Lilien, Emil Orlik, Hermann Struck, and Max Liebermann. While these books were already available through the LBI’s digital collections portal, art historians and art students using the Getty Research Portal will now be directed to resources at the LBI they may not have been aware of.

Staff from the LBI worked with the Getty Research Institute to identify the books’ catalog records and then to upload them into the Getty Research Portal. In total, seventy-seven books from the Leo Baeck Institute’s library are now part of the Portal, with plans to upload more digitized art-related books in the future.

Online at: portal.getty.edu

Survey of Romanian Archives Shifts Focus to Jewish Community Records

A survey of archival material related to the Jewish history of Transylvania and Bukovina will begin a new chapter based on important discoveries by project director Julie Dawson, who found rich unprocessed information in Jewish community archives.

Since 2013, with funding from the Rothschild Foundation (Hanadiv) Europe, Julie Dawson has completed inventories of material in the Romanian National Archives for the Bukovina and Transylvanian counties of Suceava, Sibiu, Brașov, Cluj, Mureș, Alba, and Timiș, as well as repositories related to these regions that are located in Bucharest. However, she found that much of the richest information on Jewish life in the region remains in the possession of local Jewish community archives not previously accessible to the public. Accordingly, she and her team have begun efforts to preserve and catalog these long-hidden materials, which will be the new focus of their work beginning in 2017.

For instance, record books from the Jewish Community of Alba Iulia include a guide to the cemetery with burials starting in 1839. The records from the Alba Iulia community, once the largest in Transylvania, are often written in German using Hebrew script, complete with umlauts over the alefs.

Graphic materials depicting Jewish life were discovered in the Cluj Neologue Synagogue and have since been digitized, including a collection of re-printed zincographs (metal stamps used for printing photographs in newspapers and books from the 19th to the mid-20th century), artworks, and photographs.

Finding aids are also being created for paper material discovered in the Cluj synagogue. Between eight and ten linear meters of material was cleaned, processed, and put into archival storage boxes. It can now be viewed at the offices of the Cluj Jewish Community. The majority of the contents relates to the reestablishment of the community and Jewish school during the immediate post-war period, but there are also documents from the interwar period and the second world war. Extensive sheet music was also found in the synagogue. One collection is of hand-written cantorial and choir music, while the second contains printed and handwritten scores and orchestral parts for
the interwar Jewish “Goldmark” orchestra, named after the prominent 19th-century Hungarian-born Viennese composer, Karl Goldmark. The Cluj Goldmark orchestra was founded and conducted by Alexander Boskovich, who would go on to become a well-known composer in Israel. The collection includes what is likely the only extant copy of a work by Joachim Stutschewsky (a Viennese-based composer and spokesperson for the Neue Jüdische Schule) in an orchestration by Boskovich.

Strides were also made to preserve and make accessible material held by the Lugoj community in Romania’s Banat region. These include social and professional correspondence with the rabbinical office dating from the 19th century, extensive administrative paperwork and correspondence related to community cultural organizations, and a sizeable collection of photographs dating from the 19th to the mid-20th century.

Beginning in July 2017 and running to July 2019, a new grant from the Rothschild Foundation (Hanadiv) Europe will support further work focusing on “hidden” Jewish community collections like the ones described above. Dawson and her team will clean, process, preserve, and make accessible to a wider audience this invaluable documentary and visual material, stimulating scholarship about and interest in Jewish history and heritage in Transylvania and Bukovina.

Online at: jbat.lbi.org

2017 Obermayer Award Winners

At the Berlin city parliament building in January 2017, six non-Jewish German individuals or groups were presented the Obermayer German-Jewish History Award for their efforts to preserve and document German-Jewish history. The LBI congratulates the winners on this richly deserved honor.

Thilo Figaj was inspired to research and document the history of Jewish life in his hometown of Lorsch after he noticed that a local history book failed to mention Lorsch’s most infamous citizen: Heinz Jost, a top-ranking SS commander who oversaw the murder of hundreds of thousands of Jews in the former Soviet Union. Figaj’s quest to rectify this omission led him to years of research on Lorsch’s former Jewish inhabitants, especially the Morgenthau Family, whose profitable cigar factory in the town enabled Lazarus Morgenthau to emigrate to the US in the 1860s.

Ina Lorenz from Hamburg and Jörg Berkemann from Frankfurt were honored for their extraordinary teamwork. For more than twenty years, the professors of law and history have analyzed over 200,000 documents to give the most comprehensive account to date of the life of Hamburg’s Jews under the Nazi regime. *Die Hamburger Juden im NS-Staat 1933 bis 1938/39* encompasses seven volumes and is considered a milestone in the history and understanding of Jewish life in Hamburg during the Nazi years.

Bruchsal resident Rolf Schmitt was nominated by LBI Archivist Michael Simonson, whom Schmitt first contacted while doing research to support the laying of the distinctive bronze memorial stones known as Stolpersteine for former Jewish citizens. Schmitt’s research on the Oppenheimer family resulted in the renaming of the town square after Otto Oppenheimer, a prominent Jewish resident of Bruchsal.

Since its founding in 2014, the Gröschler House in Jever has served as a home base for rediscovering the Jewish heritage of Jever and the surrounding region. Named after the brothers Hermann and Julius Gröschler, the last individuals to lead Jever’s Jewish community before perishing in the Holocaust, Gröschler House stands on the site of Jever’s former synagogue, which was burned on Kristallnacht.

Over four decades, the non-profit Project Jewish Life in Frankfurt has brought thousands of high school students in contact with the city’s former Jewish residents. Founded by a group of young teachers who wanted to foster a more personal approach to Frankfurt’s reckoning with its Nazi past, the Project introduced a unique, interdisciplinary method to Holocaust learning that combines research, education, and an expanding global network of Jewish families who have reconnected with the city and its history.

In addition, the Leipzig Synagogue Choir received a Distinguished Service Award for its cultivation of the rich musical heritage that is part of Germany’s Jewish past, and—thanks to the choir—its present.
Leo Baeck Medal for Robert M. Morgenthau

At The LBI’s Annual Award Dinner on November 17, 2016 at the Center for Jewish History, friends, family, and colleagues gathered to honor Robert M. Morgenthau with the Leo Baeck Medal for a lifetime of public service. Director Emeritus of the Museum of Jewish Heritage David Marwell offered an appreciation that began with the Morgenthau family’s German-Jewish roots and encompassed the family’s century-long tradition of public service, including Robert Morgenthau’s legendary career as a prosecutor who used the law to protect the vulnerable and hold power to account.

David G. Marwell on Robert M. Morgenthau

The Morgenthau tradition of public service
[Bob Morgenthau’s retirement as Manhattan District Attorney on] December 31, 2009 marked the end of the nearly century-long, unbroken chain of public service of the Morgenthau family. Henry Morgenthau, Sr. served as the Ambassador to the Ottoman Empire under Wilson. He witnessed the Armenian genocide and, at considerable cost to his own career, became its most outspoken and articulate chronicler [...]. His famous 1914 telegram raised the alarm about the plight of the Jewish community in Palestine and led to the founding of the American Joint Distribution Committee. Bob’s father, Henry Morgenthau, Jr. [...] did more than most people will ever know to combat Hitler in the early days of WWII, before American involvement. By helping to arm Great Britain early on, he had a critical impact in stopping Hitler in North Africa, preventing him from invading the Middle East. Late in the war, Henry Morgenthau, Jr., responding to his own frustration and at the urging of his young staff, convinced the president to establish the War Refugee Board, which is credited with having saved as many as 200,000 lives.

His record as Manhattan District Attorney
Bob Morgenthau took advantage of the centrality of Manhattan as a business and banking center to extend his jurisdiction deep into uncharted territory. He combated organized crime, developed new and innovative law enforcement techniques, brought women in large numbers into the office and in leadership positions, and focused not only on crime in the streets but also on crime in the suites. He did more, arguably, than anyone else to make New York City a safer and fairer place to live.

His modesty and humor
Steve Kaufman, the chief of the criminal division and a particularly close associate of Morgenthau’s, informed him that it was time that he improved his wardrobe. Bob was not then—and he is not now—a candidate for a cover shot on GQ. In an attempt to remedy the situation, Steve took Bob to a trendy Madison Avenue Mens’ Boutique, and the salesman showed him a beautiful, well-tailored suit of the most exquisite fabric. Bob asked the price, and the salesman responded $900 (which at the time was real money). Bob tried it on, and it looked great. When the salesman asked, “So would you like one?” Bob responded “No, but I would like a list of every one of your customers who purchased one.” Modesty and humor—a wicked combination, that for a leader can concatenate loyalty and devotion, fidelity and fervor.

Reflective and resolute Leadership
I remember—and will for the rest of my life—the lunch I had with Robert Morgenthau in September 2001—it was our first meeting after 9/11. The subject was the immediate future of our museum and our ambitious plans to construct a major expansion. He gave me my instructions: “get it clean, get it safe, get it open.” He knew we needed to make a statement—not only for ourselves, but for our wounded neighborhood and our suffering city. [...] “If we don’t move forward,” he said, “we will all be left behind.” From that moment on—in my mind—the new wing became the Robert M. Morgenthau Wing, and my board agreed and voted to place Bob’s name above our door. On that day Bob Morgenthau was reflective and resolute—two qualities that can clearly be meaningful by themselves, but can form, together, a potent compound that combines a respect for the past and a promise for the future.
In my research project, I will discuss the memory discourses of German-Jews who lived on Hachsharot, i.e. in training camps in preparation for re-settlement in Palestine or other countries. For many Jews of German background, their experiences while on Hachsharot remain an integral part of their collective memory. Thousands of them worked and lived in Hachsharot or non-Zionist training sites that were built up systematically after 1933 into a kind of network all over Germany, occupied Austria and abroad. Jewish organizations and youth movements that operated under the umbrella of the Hechaluz were responsible for the inner structure. I will demonstrate how Zionists of different orientations in the Hachsharot realized and promoted the idea of settlement in British Mandate Palestine. Finally, I will reconstruct the living conditions in camps in the province of Brandenburg for those who were defined as Mischlinge or Geltungsjuden.

I have been intrigued by the antipathy between Yekkes and Galitzianers, German Jews and Eastern European Jews, in American life. Many Jewish families have stories of what is jokingly referred to as “intermarriage” between a German grandparent and an Eastern European partner. My research upsets such notions of stark cultural divisions between these groups. Especially at the turn of the 20th century, much of the Jewish cultural tensions between Eastern and Western Europe had been wiped away. Yet family lore and even academia perpetuates this thinking. The two cultural booms of Jewish-themed arts in German and Yiddish would have taken quite a different form without the cultural transfers that I illuminate in my research.

In the early 20th century, both German-speaking Jews (think: Franz Kafka and Martin Buber) and Yiddish-speaking Jews (think: Sholem Aleichem and Marc Chagall) were taking Jewish culture in new directions. To date, the Jewish modernist projects in the East and in the West have been treated independently of each other. After reading the geographically-determined titles of works such as Michael Brenner’s The Renaissance of Jewish Culture in Weimar Germany (1998) and Ken Moss’s Jewish Renaissance in the Russian Revolution (2009), one is left with the question: how were these two contemporary, neighboring “Jewish renaissances” related? My project moves beyond distinct geographic-linguistic centers to consider the intellectual interpenetration of European Jewish cultural movements.

I will devote my time during the Westheimer fellowship to work on the Yiddish theater in New York, where both German and Eastern European Jewish groups were immigrants. Through archival research, I want to test my hypothesis that German Jews in New York attended and were involved in the Yiddish theater, which would undermine the much-rumored antipathy between the two groups and argue for the wider view that scholarship needs to take in its assessment of modern Jewish history.
One of the largest and most-used collections in the LBI archives is named for a little known historian and archivist who, like Leo Baeck, survived Theresienstadt. The Jacob Jacobson Collection spans 16 feet of archival boxes plus oversized materials, encompassing birth, death, marriage, and circumcision registers dating back as far as 1671. How could this enormous body of materials survive the Nazi period? When archivist Michael Simonson began reconstructing its provenance, he encountered a complex drama that hinged on the ethical dilemma of a scholar trapped between collaboration and survival.

By Michael Simonson
Jacob Jacobson was born in Schrimm, Germany (now Śrem, Poland) in 1888. After studying history and serving in WWI, he accepted a position as head archivist at the Gesamtarchiv der Deutschen Juden (GDJ—Central Archives of the German Jews), founded 1905 in Berlin as a central repository for communal Jewish records from across Germany. The financial crises of the Weimar period and internecine conflicts over the central archive's claims to regional records weakened the position of the GDJ and left Jacobson as its only employee, serving a trickle of researchers through the 1920s.

When the National Socialist government began restricting Jews from ever expanding realms of public life beginning in 1933, a certificate proving “Aryan” ancestry became required currency in dealing with various bureaucracies. Determining racial status was not straightforward. Jewish conversion, secularization, illegitimacy, and disputed parentage resulted in tens of thousands of cases that the authorities sought to interpret in accordance with their ideology of race.

The government agency created to certify proof of ancestry, the Reichsstelle für Sippenforschung (RFS—Reich Agency for Genealogical Research) took a strong interest in the documents in the GDJ, and Jacob Jacobson and his small staff were suddenly besieged by visitors. There were Jewish and part-Jewish researchers, non-Jews trying to clarify rumors about their own status, and visits from RFS officials.

The National Socialist project of documenting racial ancestry dovetailed with Jacobson’s own professional interest in Jewish genealogy, and in some ways the archive benefited from the new attention. With funding and authorization from the RFS, Jacobson was able to travel across Germany collecting records from Jewish communities large and small, thus fulfilling the longstanding stated mission of the GDJ.

Jacobson was not arrested on November 9, 1938 like so many other Jewish men, but he and his family recognized the threat and applied for emigration to England. Visas were granted for both his wife and their son, but Jacobson’s own visa was denied. Without Jacobson’s expertise at the GDJ, the RFS feared, many of the thousands of cases of Jewish ancestry would never be solved.

In his memoirs, Jacobson never discusses his feelings about the ambitions of the RFS. As he wrote after the war, “the curious relationship between the RFS and me was conducted in an absolutely correct fashion. However things were going, the gentlemen from the RFS were helpful to me, and they had the same attitude to all the employees of the Archive.”

In 1938 the RFS moved into the GDJ offices next to the Neue Synagogue on Oranienburger Straße. RFS officials now worked on the same floor as the Jewish staff, which had also grown thanks to support from the RFS. The partnership may have been intimate, but it was unequal. In September of 1941, it was ruled that all Jews must wear a yellow star emblazoned with the word Jude (Jew). From then on, Jacobson and the Jewish staff had to use their own entrance and exit to the archives, separate from the so-called “Aryan” doors.

In October 1941, the first mass deportations of Jews from Berlin to the ghettos and death camps in Eastern Europe began. Within 18 months, there were very few Jews left in Berlin. Jacobson had the horrible responsibility of verifying that all those on the deportation lists were Jewish. At the same time he surely knew that failure to fully cooperate might lead to incarceration in Buchenwald or Dachau. In one episode described by Jacobson in his memoirs, a man appeared with a family document written in Hebrew letters and asked Jacobson to read it. When Jacobson did so accurately, the visitor revealed that he worked for the RFS. It had been a test.

In a more chilling instance, when friend of Jacobson was arrested in September 1942, Jacobson managed to strike him from the deportation list. His friend was saved, but the SS punished Jacobson by ordering him to diminish his archival staff by two-thirds. Those he had to dismiss were deported.

When the National Socialists decided, in a final push, to declare Berlin jüdisch rein (cleansed from Jews) in May 1943, Jacobson was put in the group destined for the Theresienstadt Ghetto in Bohemia. There, he was designated among the so-called Prominente: Jews who were well-known and thus might be asked about by the outside world. Though he was hardly a household name, the RFS still needed Jacobson. Numerous registers from the 17th, 18th, and 19th centuries had yet to be indexed.
By now, allied air raids over Berlin and other German cities were taking place with alarming consistency. Archives across Germany, including the GDJ, were being packed-up for safe storage in old castles, caves, and mines. Unsure of the future of the material, Jacobson brought the most important items with him. In one of the few passages expressing genuine anger in his memoir, Jacobson describes the cluelessness of Czech police who cut open some of his suitcases to inspect his belongings. Nevertheless, the archival material had all been stamped with the seal of the RFS, ensuring its safe passage to Theresienstadt.

In Theresienstadt, Jacobson lived through the months when the majority of the Ghetto, including a large number of the Prominente, were sent in massive transports to Auschwitz. When the Ghetto was liberated in April 1945, Jacob Jacobson, now 56 years old, was among the approximately 18,000 survivors. He still had the material he had brought from the GDJ.

Jacobson brought the files with him that August when he left for England to reunite with his wife and son. In 1972, four years after Jacobson’s death, the material was finally given a new institutional home at the LBI. Other large portions of the GDJ archive also survived the war, and today the bulk of it can be found at the Central Archives for the History of the Jewish People in Jerusalem, with a smaller amount at Centrum Judaicum in Berlin.

Today, the Jacob Jacobson collection is not only a rich resource for genealogists and historians, comprising some of the oldest documents once housed in the GDJ, but it is also a testament to the kinds of impossible moral choices that the National Socialist regime forced on its victims.

Literature:

LBI Library, Call No. DS 135 G4 B4 H478

Jacobson, Jacob, Bruchstücke 1939–1945.
LBI Archives, Call No. ME 329.
Digitized at lbi.org/jacobson-bruchstuecke

LBI Archives, Call No. DM 83.
Digitized at lbi.org/jacobson-terezin

Listening to Records—The Jacob Jacobson Collection in Research

Jordan Katz, a fellow at the Center for Jewish History and a member of the Leo Baeck Fellowship Programme in 2016–2017, has been making use of the Jacob Jacobson Collection at the LBI for her doctoral research. The fourth-year Ph.D. student in Early Modern Jewish history at Columbia University explores the role of Jewish “wise women” and midwives in communities in the early modern Ashkenazi world.

“Wise women” and midwives in the Jewish tradition can be found throughout early modern Western Europe. Katz focuses specifically on Alsace, Western Germany, Northeast France, and the Netherlands, where these women frequently participated in rabbinic discourse. Despite having no university training, these women were heavily involved in the medical care of their communities.

Among the records Katz examines from the Jacobson Collection are Mohelbücher (circumcision registers) as well as an 18th-century birth register from Berlin which notes the births of Moses Mendelssohn’s children. Katz says that recent scholarship has shed new light on practices of communal record-keeping in general as a distinctly early modern phenomenon which reflects a larger shift towards a written administrative culture.

Katz compares such records to those kept by women—midwives and circumcisers—whose records she says functioned as “a sort of personal résumé for individuals who had a communal function.” They thus provide insight into the “recording impulse in the individual that interacted with larger communal compulsions,” according to Katz.

Katz’s research also investigates the differences in recording practices between vital records and communal pinkassim (Jewish administrative books), as well as the differences between urban notarial records and Jewish birth records. Moreover, she seeks to determine whether and how women’s records were distinct from those kept by men, and whether Jewish midwives’ records differed those kept by non-Jewish midwives.
Programs

Film Scholar Noah Isenberg Will Always Have Casablanca

Noah Isenberg, director of screen studies at The New School and a member of the LBI’s Academic Advisory Board, is the author of a new history of the iconic film *Casablanca* that focuses on the role of refugees from Nazi-occupied Europe in the making of the film. *LBI News* spoke to Isenberg about his research.

How many times have you watched *Casablanca*?
I suspect I may have surpassed the one hundred mark, possibly close to one hundred and fifty at this point. The odd thing, I never tire of it; somehow, I’m not sure how, it remains fresh each time.

What does it mean for a movie like this that large parts of its cast were themselves refugees?
It simply wouldn’t be the same film without the deep cast of refugee actors playing refugees—or, in some cases, Nazis—on screen. They’re what give a film that was made on the sound stages and back lot of Warner Bros., in Burbank, California, a striking sense of authenticity. Their accents, their gestures, and manners endow the film not only with a Middle European charm, but with the immediacy of the refugee story that these actors, and their own life stories, help to convey.

You write that “to tell the story on the Hollywood screen in 1942, these refugees would have to be stripped of any obvious ethnic or religious affiliation.” How and when did the cinematic representation of Jewish lives become more explicit.
In Hollywood, from the decades that separate *The Jazz Singer* (1927) and *Gentleman’s Agreement* (1947), you really don’t have any overt reference to Jews on screen. There are plenty of subtle intimations, like those you have in *Casablanca*, but nothing direct or unambiguous. And it takes another decade or so for movies to address the issue of Nazi persecution of the Jews during the war. Audiences may not have been ready for it in the early 1940s, and regardless, the censors—both the Production Code Administration and the Office of War Information—likely would have prevented explicit reference to Jews in a film like *Casablanca*. Among the reams of studio memoranda that I read, I never encountered a single mention of this question of how Jewish refugees should be depicted.

Tell us about your encounters with the descendants of those who worked on the film.
I live in the same neighborhood of Brooklyn as Anya Epstein, granddaughter of Philip Epstein and grandniece of Julius Epstein, the twin brothers who co-wrote the Academy Award-winning screenplay with Howard Koch. Anya and I met for coffee a couple of times while I was working on the book, and I interviewed her about the family legacy. She is a highly accomplished television writer, whose credits include *Homicide* and *In Treatment*, but she long felt that she could never go into screenwriting because of the crippling pressure that came with it, knowing what her grandfather and great uncle were able to achieve. Her own father, Leslie Epstein, is also an acclaimed novelist and head of the graduate writing program at Boston University. He and I also spoke about the legacy that he carries in his own work, some of which draws on the very story of *Casablanca*.

What is your favorite scene in the movie?
One of my favorite scenes, which sets the tenor for a central chapter of the book, is the short exchange between the elderly couple, Herr and Frau Leuchtag, played by the Austrian and German-born refugee actors Ludwig Stössel and Ilka Grüning, en route to America. When they rehearse their wooden English for Carl the waiter (S.Z. Sakall), they open a small window onto the refugee experience, shown in a comedic light but enormously poignant nonetheless.

Among the materials in LBI collections that document the flight of German-speaking Jews via Casablanca is the Skolnik Family’s ticket for the journey from Casablanca to New York, which was scheduled for November 15th, 1941. From the Jack Solnik Collection 1941-1970, LBI Archives, Call No. AR 11833
FILM SCREENING AND BOOK DISCUSSION
TUESDAY, FEBRUARY 28, 2017, 6:30 PM
WE’LL ALWAYS HAVE CASABLANCA
Forchheimer Auditorium, Center for Jewish History
After a screening of the iconic film, Noah Isenberg (The New School) will discuss his new history of the film with the former Village Voice film critic J. Hoberman. Isenberg’s study relies on extensive research and interviews with filmmakers, film critics, family members of the cast and crew, and diehard fans to reveal the myths and realities behind Casablanca’s production, focusing in particular on the central role of refugees—nearly all the actors were immigrants from Hitler’s Europe.
Co-presented with Deutsches Haus at NYU and the New York Institute for the Humanities

BOOK PRESENTATION
TUESDAY, MARCH 14, 2017, 6:30 PM
HOW THEY LIVED: EVERYDAY LIVES OF HUNGARIAN JEWS
Forchheimer Auditorium, Center for Jewish History
Supported by more than two hundred photographs, the second volume of András Koerner’s history, How They Lived – The Everyday Lives of Hungarian Jews, 1867–1940 shows how the diverse groups of Hungarian Jews lived their everyday lives—how they raised their children, spent their leisure time, practiced their religion, performed their charity work, and more. Koerner will discuss his new book with French-Hungarian sociologist Victor Karady.
Co-presented with Center for Jewish History and the Balassi Institute

BOOK PRESENTATION
THURSDAY, MARCH 23, 2017, 6:30 PM
STRANGER IN A STRANGE LAND—SEARCHING FOR GERSHOM SCOHELM AND JERUSALEM
Kovno Room, Center for Jewish History
In Stranger in a Strange Land, George Prochnik vividly conjures Gershom Scholem’s upbringing in Berlin, and compellingly brings to life Scholem’s transformative friendship with Walter Benjamin, the critic and philosopher. Prochnik’s own years in the Holy Land in the 1990s brings him to question the stereotypical intellectual and theological constructs of Jerusalem, and to rediscover the city as a physical place, rife with the unruliness and fecundity of nature. With author and critic Adam Kirsch.

BOOK PRESENTATION
TUESDAY, MARCH 28, 2017, 6:30 PM
MAX LIEBERMANN: MODERN ART AND MODERN GERMANY
Steinberg Great Hall, Center for Jewish History
Through a close reading of key paintings and by a discussion of his many cultural networks across Germany and throughout Europe, this new study by Marion Deshmukh (George Mason University) illuminates the painter Max Liebermann’s importance as a pioneer of German modernism. The LBI’s collections include some of Liebermann’s important works, as well as numerous letters, photographs, and books that document his life and career. At this event, the LBI will also introduce the Edythe Griffinger Art Catalog, a new digital portal that makes the art holdings of the LBI, including works by Liebermann, more accessible than ever before.

CONCERT
MONDAY APRIL 24, 2017
NEW BUDAPEST ORPHEUM SOCIETY
Forchheimer Auditorium, Center for Jewish History
The New Budapest Orpheum Society, is a Grammy award nominated chamber ensemble that weaves storytelling and musicological research to showcase often forgotten songs and melodies from the repertory of Jewish cabaret and folk music from Central Europe in German and Yiddish. The group has produced four recordings, As Dreams Fall Apart: The Golden Age of Jewish Stage and Film Music 1925–1955 (nominated in 2016 for Best Classical Compendium), Jewish Cabaret in Exile (Cedille Records 2009), Moments Musicaux of Jewish Music (University of Chicago Press 2008), and Dancing on the Edge of a Volcano (Cedille Records 2002). They are currently an Ensemble-in-Residence at the University of Chicago.
Co-presented with the American Society for Jewish Music

ONGOING EXHIBITION
THROUGH AUGUST 2017
ZIONISMUS: THE GERMAN ROOTS OF ZIONISM
Katherine and Clifford H. Goldsmith Gallery, Center for Jewish History
Diverse and contested dreams of a Jewish homeland took shape in German-speaking Jewish communities across Central Europe in the 19th and early 20th centuries. This exhibition calls on books, periodicals, correspondence, and photographs from the collections of the LBI and YIVO to trace the transformation of Zionism from a utopian dream into matter of survival for German-speaking Jews. After traveling around the US as a poster exhibition, Zionismus has returned to the LBI, where original objects will be placed on display for the first time.

Tickets and more information at lbi.org/events
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