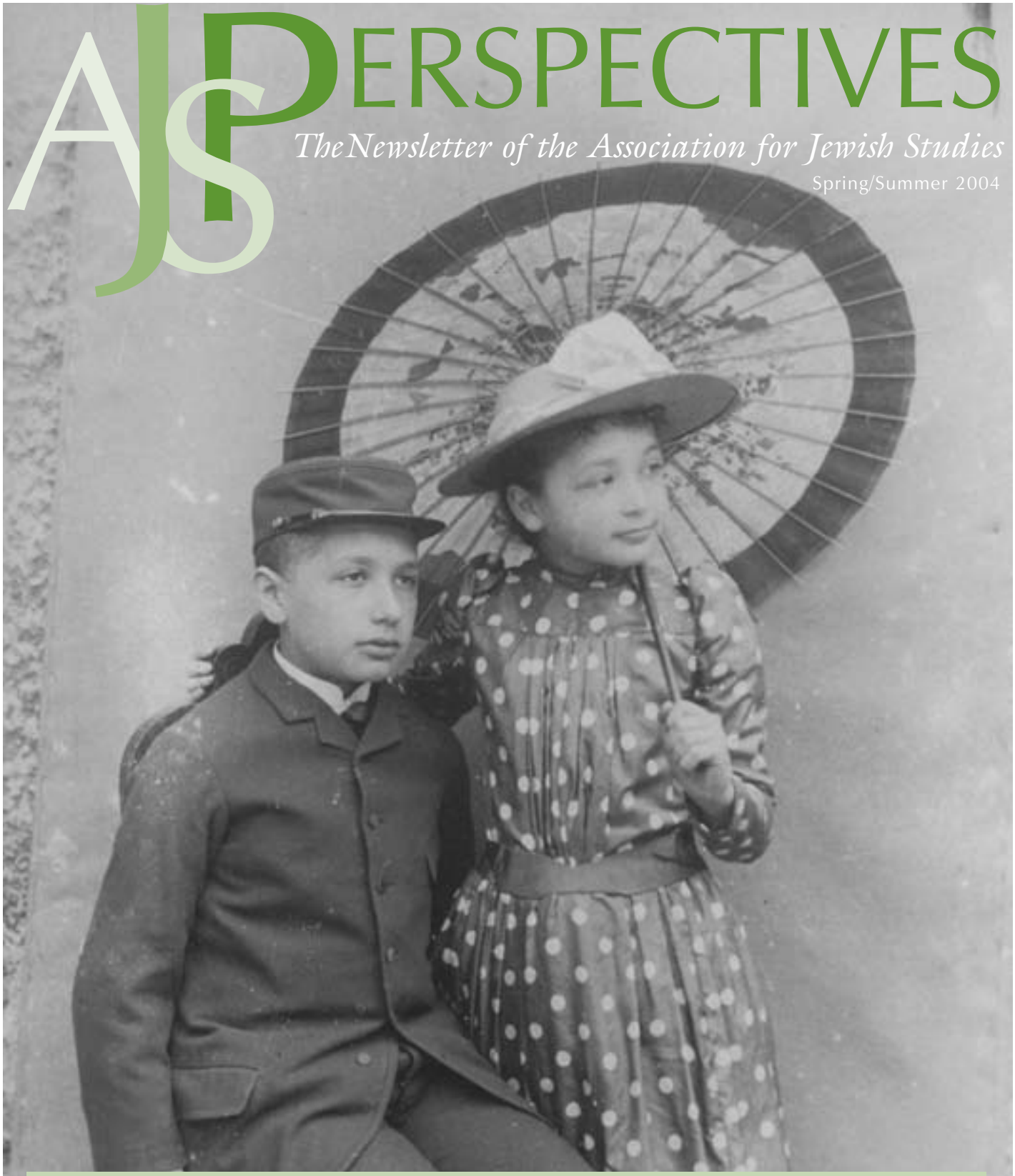
AJS PERSPECTIVES

The Newsletter of the Association for Jewish Studies

Spring/Summer 2004



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(Cover Photo)
Albert Einstein and His Sister Maja with Umbrella, 1893 approx.
Courtesy of the Leo Baeck Institute, New York.

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AJS Perspectives: *The Newsletter of the Association for Jewish Studies*

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From the Editor

Dear Colleagues,

Our spring issue reflects the central concerns of *AJS Perspectives*. The issue's theme is German-Jewish studies, one of the most exciting developments in both Jewish studies and German studies of the past decade. We want our readers to have a sense not only of how the field has developed of late, but also an awareness of an important institution that anchors it and current research that is emerging from it. Noah Isenberg's overview of German-Jewish studies examines recent intellectual developments and provides a review of contemporary scholarship. Liliane Weissberg's essay on German-Jewish autobiographies in the late eighteenth and early nineteenth centuries is a rich account of the complexity of life in the period and gives us a sense of the excitement of current research. Finally, Frank Mecklenburg's description of the holdings and publications of the Leo Baeck Institute makes clear that this field is flourishing partly because of the foresight of those who established this institution.

We continue our regular columns on graduate student concerns, classroom teaching, and technology. We invited Keren McGinity to write about a new network of graduate students in the Boston area. She describes how their group began and what issues have been important for them. We hope that this will be a useful model for other regional student networks. Jeffrey Shandler's discussion of films about the shtetl, historical and current, makes evident the value of using film to analyze history and memory. Shandler rightly reminds us that we must be aware of our students' literacy in media even as we teach through texts. Heidi Lerner's discussion of Unicode is essential for anyone teaching with and about Hebrew language.

The debut of the controversial film, *The Passion of the Christ*, directed by Mel Gibson, led us to invite two scholars to see the film on its opening day and write about it for *Perspectives*. I am exceptionally grateful to Adele Reinhartz and David Kraemer for agreeing to do this in such a timely fashion. Many of us will be asked to comment on the film in classes, with friends and colleagues, and in our communities. If there is a topic on which we need a "perspective," this is certainly it. By including this section we wish to communicate to our readers that we are committed to dealing with topics that are both current and controversial.

The issue concludes with an excerpt from our immediate past president Lawrence Schiffman's remarks upon the retirement of Aaron Katchen, our former executive director.

In coming issues *Perspectives* will focus on teaching translated texts, Sephardic studies, and a variety of innovations in technology and media. We hope that the AJS newsletter will increasingly take up the key issues related to our teaching and research, and our relationship to the university and our communities.

This issue is the first to be produced through the new AJS office. Karin Kugel and Rona Sheramy have been highly effective in ushering their first issue of Perspectives through the demands of production. We have been helped by Miriam Intrator from the Leo Baeck Institute and Shalom Sabar from the Center for Advanced Judaic Studies at the University of Pennsylvania and Hebrew University in finding photographs and other illustrations. Thanks also to Leslie Morris of the University of Minnesota for her help with the German-Jewish theme section, including her thoughtful editing of Noah Isenberg's essay to a publishable length.

I appreciate the e-mails and comments I have received from you. Please continue to let me know what is interesting, what isn't, and what you would like to be reading about. You can reach me at prell001@umn.edu.

Riv-Ellen Prell
University of Minnesota
Center for Advanced Judaic Studies at the University of Pennsylvania

Association for Jewish Studies 36th Annual Conference

AJS welcomes proposal submissions in all fields of Jewish studies.
The Call for Papers and proposal submission site can be found online at www.brandeis.edu/ajs.
Proposal Deadline: April 26, 2004.

December 19-21, 2004 • Hyatt Regency Chicago • Chicago, Illinois

From the President

Dear Colleagues,

I am honored to assume the position of president of the Association for Jewish Studies. My election comes at a time of transition for our organization, marked not only by a new executive director, Rona Sheramy, and her administrative assistant, Karin Kugel, but also by our move to the Center for Jewish History in New York City. These are among a number of changes in recent years that include an increasingly professional organizational profile, a significant growth in membership, and steady improvements in the services we provide. My assumption of this office is also indicative of an increasing diversity and inclusiveness in the AJS and its leadership.

I am privileged to be working with an outstanding group of officers who have graciously volunteered their time and creative energies. I am glad to welcome Sara Horowitz of York University as Vice President for Program; Ephraim Kanarfogel of Yeshiva University as Vice President for Membership and as our representative to other learned societies; Arnold Dashefsky of the University of Connecticut as Secretary/Treasurer; and Steven Zipperstein of Stanford University, in his second term as Vice President for Publications. I am also grateful for the guidance and support of our two immediate past presidents, Lawrence H. Schiffman and David Berger.

While I am the third female president of the Association for Jewish Studies, it is also worth noting that I am only the second president from an institution of higher learning from the western United States. With the growth of Jewish studies across North America, however, our membership increasingly spans the continent; directors and chairs of over eighty-five Jewish studies programs and departments are now part of a listserve begun by Arnold Dashefsky to discuss shared issues and concerns. During my presidency the Association for Jewish Studies will establish a database of these programs, their academic offerings, and the populations they serve. Another of my early goals in office is to regularize our relationships with regional and international Jewish studies organizations, including the Midwestern Jewish Studies Association, the Western Jewish Studies Association, and the nascent Canadian association dedicated to academic Jewish studies. I particularly look forward to finding effective ways for us to work constructively with fledgling and struggling Jewish studies programs in the former Soviet Union.

Our thirty-fifth annual meeting at the Sheraton Boston Hotel, December 21–23, was a wonderful success. The meeting set new records with five hundred accepted papers and over 970 conference registrants. Excellent plenary addresses were delivered by Michael Walzer, UPS Foundation Professor, Institute for Advanced Study, and Hilary Putnam, Cogan University Professor Emeritus, Harvard University; other special events included a concert by the Zamir Chorale of Boston and a number of film screenings.

None of the successful conferences on which I worked would have been possible without the unstinting efforts of our former executive director, Aaron Katchen. Aaron received the collective thanks of the organization at the conference Plenary Banquet (see Lawrence Schiffman's remarks, p. 20). I know all our members congratulate Aaron on his retirement and wish him the greatest of success in his future endeavors. Thanks and best wishes are also due to Miranda Rich Winer who served most ably as our administrative assistant in the Brandeis office in recent years. I would also like to thank Brandeis University for graciously making space and a variety of services available to us for a long period of time.

Our move to the Center for Jewish History in New York City offers both challenges and opportunities. At the moment, significant efforts are being devoted to upgrading our membership database. Our new administrative staff is ensuring that all members who have met their financial obligations to the AJS are accurately listed on our rolls and are receiving all AJS communications and publications. I urge any members with unresolved concerns regarding their status with the AJS to contact our New York office at once to regularize their situation.

You should have recently received the "Call for Papers" for the Thirty-sixth Annual Conference, to be held at the Hyatt Regency Chicago, December 19–21, 2004. I hope you will seriously consider submitting a paper abstract, organizing a panel, or volunteering to chair a session in your field.

Judith R. Baskin
University of Oregon

From the Executive Director

Dear Colleagues,

It is a great pleasure and honor to contribute to *AJS Perspectives* as the third executive director of the Association for Jewish Studies. As a longtime AJS member, I have come to know and deeply value the association as a vital resource for Jewish studies researchers and educators. In my new position as executive director, I look forward to building upon the achievements of my predecessors in promoting scholarship and teaching in Jewish studies.

The past several months have been a busy period of change for the AJS, marked most notably by the association's move from the campus of Brandeis University in Massachusetts to the Center for Jewish History in New York. Special thanks for ensuring the smoothness of this transition go to my immediate predecessor, Aaron Katchen, whose generosity of time and spirit have been instrumental to the move's success; former AJS administrative assistant Miranda Rich Winer; new AJS administrative assistant Karin Kugel; and the very gracious and welcoming staff and leadership of the Center for Jewish History.

The AJS's new offices are situated directly outside of the Center's main reading room. This location has already afforded the AJS staff the opportunity to meet several association members who are conducting research or visiting an exhibition. The AJS has also begun to benefit from its close proximity to numerous major Jewish scholarly and cultural organizations, whose staffs have been invaluable in helping the AJS settle in and streamline its operations. New York City itself has also proven to be a welcoming new home, with a network of organizations designed to support the varied technology and service needs of non-profit groups such as ours.

As the third executive director of the AJS, I inherit a very different organization from the one Charles Berlin helped bring into fruition and the one Aaron Katchen inherited at the beginning of his tenure. Mirroring the phenomenal expansion of Jewish studies in North America, the AJS has grown significantly over the past decades in terms of its membership base, conference size, role among learned societies in the United States, and service to its members. With its move to New York City, the organization is beginning yet another exciting phase in its history, as it plans to help scholars and institutions meet the increased demand for Jewish studies courses and research.

Specifically, the AJS office aims to increase the year-round resources provided to members, whether through facilitating greater communication among scholars, making pedagogical materials more accessible, or raising awareness of funding opportunities for research. As President Judith Baskin describes in her article, the AJS office also plans to compile data on Jewish studies programs in North America so that scholars and institutions can better access their academic requirements and offerings and plan for programmatic needs in the future.

Already, the AJS staff has been busy refining its membership database in order to ensure timely and accurate communication with members regarding membership and dues status, publications, and conference matters. We are also assessing the association Web site with the goal of increasing its usefulness to members. In addition, with the 2004 annual conference in Chicago less than a year away, the AJS staff is busy at work with the Program Committee to plan an informative and productive meeting.

Over the coming year, you will hear more from the AJS office about many exciting changes taking place. Meanwhile, please feel free to stop by our offices at the Center for Jewish History or drop a line with any suggestions regarding your hopes and visions for the organization. I look forward to working with you in the future.

Rona Sheramy
Association for Jewish Studies

Recent Developments in German-Jewish Studies (1980–Present)

Noah Isenberg

Like many other academic subfields, German-Jewish studies has emerged from a range of different methodologies, scholarly disciplines, and general areas of inquiry, making its own contours inherently multidisciplinary and, in terms of basic definition, relatively elusive. It has drawn considerable sustenance from such established fields as history, sociology, political science, and comparative literature, at the same time gaining significantly from various theoretical enterprises, including feminism, Marxism, and cultural studies. Although there does not yet exist a single definitive core curriculum in German-Jewish studies, there are a number of important scholarly institutions (e.g., the Leo Baeck Institute, YIVO Institute, and the combined Center for Jewish History in New York); academic journals that frequently publish work on German-Jewish topics (e.g., *Leo Baeck Institute Year Book*, *New German Critique*, *History and Memory*); as well as a host of recent book publications, edited anthologies, and single-authored monographs alike, which together have contributed to a discernable turn in German studies over the past two decades.

Rabbi Jacob Joseph Oettinger in Berlin, 1840
Courtesy of the Leo Baeck Institute, New York.

Before I set out to chronicle these developments, let me present a brief personal tale, an allegory of sorts, with the hope that it may shed some light on the changing status of German-Jewish studies. Not long after beginning my doctoral work in German in the early 1990s, while I was still mulling over prospective dissertation topics, I confided in one of my teachers that I wanted to focus on an area which I had hoped to call "German-Jewish modernism." Although he recognized the intrinsic quality and richness of the texts and debates I wished to examine, he showed great apprehension at the thought of my being labeled a specialist in German-Jewish studies; he insisted, quite candidly, that this might somehow close off opportunities for professional advancement, that it might be perceived as an academic stigma. It was a practical matter, not an ideological one, so he claimed, but it struck me at the time as deeply discouraging. I remained obstinate in my plan, however, and several years later, when I entered the job market, not only were there a number of tenure-track listings that highlighted German-Jewish studies in their description, but the very fact that I had chosen to specialize in this subfield proved, if anything, to be far more of an asset than a liability.

Rabbi Gesa S. Ederberg holds a pulpit in Weiden/Oberpfalz and is the director of the office of the German Masorti/Conservative Movement in Berlin.
Photo by Roman Jurowetzki.

Today, over half a decade later, there seems to be no shortage of interest in German-Jewish literary and cultural history in the American academy—both within and outside of departments and programs in German studies. There are regular panels and special sessions at annually held professional meetings; summer seminars sponsored by the Fulbright Commission and the German Academic Exchange Service; national and international academic conferences held at universities and colleges; and finally, publication projects such as special issues of journals and university presses with either a specialized book series or general lists emphasizing this area of research.

Scholarly Pioneers and their Legacy

Until the late 1970s, German-Jewish studies, if there was such a thing, was pursued for the most part by professional historians, either in the pages of the *Leo Baeck Institute Year Book* (which began publication in 1953), in the Institute's West-German book series, or in independent monographs. George L. Mosse published his highly influential *Germans and Jews: The Right, the Left, and the Search for a "Third Force" in Pre-Nazi Germany* in 1970. As a professor of German and European history at the University of Wisconsin at Madison, his work in and out of the classroom affected an entire generation of young scholars, including Steven Aschheim, Paul Breines, Anson Rabinbach, and others—many of whom would go on to contribute to the general area of German-Jewish studies.

In the early 1980s, *New German Critique* published three special issues dedicated to "Germans and Jews," selections of which would later be included in the critical anthology *Germans and Jews Since the Holocaust* (1986), edited by Anson Rabinbach and Jack Zipes, two of the journal's founding editors. Like other such volumes (e.g., Jehuda Reinharz and Walter Schatzberg's *The Jewish Response to German Culture: From the Enlightenment to the*

Second World War [1985]), *Germans and Jews* presented work by historians, political theorists, philosophers, and Germanists from the United States and abroad. Alongside contributions by veteran writers and thinkers such as Jean Améry, Toni Oelsner, and Manès Sperber, *Germans and Jews* gave voice to a new generation of critics and scholars, including Atina Grossmann, Moishe Postone, and Martin Jay, the majority of whom were weaned on the staples of the Frankfurt School and the teachings of the American New Left. To be sure, the critical legacy of the Institute of Social Research and its associates has served as an important scholarly emphasis which, though perhaps not fundamentally bound to German-Jewish studies, has left a serious impact on the field at large.

Against a similar backdrop, with the precedent having been set by a handful of senior scholars, mostly historians, and an academic climate increasingly attuned to identity politics and cultural studies, Sander Gilman published his groundbreaking *Jewish Self-Hatred* in 1986. Drawing on a vast assortment of literary and non-literary texts from the past several hundred years, Gilman offered a panoramic account of the diverse and sometimes contradictory dynamics of German-Jewish identity formation. Especially novel in his approach was the sustained attention given to stereotypes, to the perceived Otherness of the Jew, to the key tropes of German-Jewish (as well as Yiddish and American-Jewish) literature, and the various kinds of cultural iconography invoked in such works. Gilman's work on racial stereotyping and cultural Otherness would prove instructive not only for German-Jewish studies, but for cultural studies in general, an area in which the German-Jewish sphere may be seen to figure merely as one among many spheres of inquiry (see Russell Berman's *Cultural Studies of Modern Germany: History, Representation, and Nationhood* [1993]).

Anthologies and New Histories

One of the predominant tendencies in German-Jewish studies has been to bring scholars together to write and rewrite the various strands of the larger history, to ensure that Jewish writers, thinkers, and directors become—or, in some cases, become once again—a part of the German literary and cultural pantheon. The primary examples include Gilman and Karen Remmler's *Reemerging Jewish Culture in Germany: Life and Literature since 1989* (1994); Dagmar C. G. Lorenz and Gabriele Weinberger's *Insiders and Outsiders: Jewish and Gentile Culture in Germany and Austria* (1994); as well as the literary anthologies *Contemporary Jewish Writing in Austria* (1998), edited by Lorenz, and *Contemporary Jewish Writing in Germany* (2002), edited by Leslie Morris and Remmler. A number of recent volumes have attempted to forge new directions in scholarship, both in the period after 1945 (Morris and Zipes's *Unlikely History: The Changing German-Jewish Symbiosis, 1945–2000* [2002]) and before (Michael Brenner and Derek Penslar's *In Search of Jewish Community: Jewish Identities in Germany and Austria, 1918–1933* [1998]). Arguably the most monumental of these studies, both in terms of scope and level of scholarly collaboration, is the 1997 publication of the *Yale Companion to Jewish Writing and Thought in German Culture, 1096–1996*, edited by Gilman and Zipes.

German-Jewish Studies versus Holocaust Studies

The study of the Holocaust has become a popular offering in the college and university curriculum. This has served as a double-edged sword for German-Jewish studies. On the one hand, it has piqued interest among students, scholars, and the general public in German history and culture from 1933 to 1945. On the other hand, it has tended to overshadow that which preceded and followed these years. Put simply, for all too many students (and a disproportionate number of scholars as well), the history of German Jewry would seem to follow a rather straight path toward Auschwitz; as for whatever may have developed after 1945, for such critics, it is of little significance. This is not to say that there has not been solid research on Jewish life during the Third Reich (and Marion Kaplan's work is a strong counterpoint). In the past few years, there have also been important studies of German and German-Jewish writing, poetry, and prose, dealing with the Holocaust and with trauma, more generally.

Among the recent sociological and historical studies are those dealing with the various dilemmas faced by Jews during the successive decades after the war, such as Y. Michal Bodemann's edited volume *Jews, Germans, Memory: Reconstructions of Jewish Life in Germany* (1996), Lynn Rappaport's *Jews in Germany after the Holocaust: Memory, Identity and German-Jewish Relations* (1997), and Michael Brenner's *After the Holocaust: Rebuilding Jewish Lives in Postwar Germany* (1997). In addition to the scholarship predominantly focused on Jewish cultural life in West Germany, there have been studies of German-Jewish culture in former East Germany (e.g., Robin Ostow's *Jews in Contemporary East Germany: The Children of Moses in the Land of Marx* [1989]; and John Bornemann and Jeffrey Peck's *Sojourners: The Return of German Jews and the Question of Identity* [1995]). Finally, a burgeoning area of research has emerged in tandem with the spate of new literature, from short fiction and essays to poetry and novels, written by Jewish authors in both halves of Germany after 1989 (Gilman and Remmler 1994; Gilman, *Jews in Today's German Culture* [1995]; Morris and Remmler 2002) and in contemporary Austria (Lorenz 1998).

It is still too early to predict how this subfield will go on to establish itself as it matures. It does seem plausible, however, that there will remain staples of study—genres, figures, periods, debates, etc.—while the field continues to bring into discussion additional neglected areas of research. Finally, like other subfields, German-Jewish studies will have to adjust to the divergent methodological transformations that take place in its midst, and only then will it be able to keep up with the challenges it continues to face.

Noah Isenberg is Associate Professor of German Studies at Wesleyan University.
This article appears courtesy of the Modern Language Association.

The Study of Early German-Jewish Autobiographies

Liliane Weissberg

In 1823, the young German-Jewish artist Jacob Liebmann (1803–1865) painted a peculiar still life. It shows a theatrical curtain that is lifted to disclose a combination of objects placed on a table, including a Torah scroll, a shofar, a prayer book, and a circumcision knife. All of these objects signify Jewish ritual life and tradition. One item in the lower right hand corner, however, stands out. It is an oval portrait of the philosopher and silk merchant Moses Mendelssohn (1729–1786), rendered after a well-known painting by Johann Christoph Frisch (1738–1815) that was completed sometime after 1778.

The portrait places these objects geographically as well as temporally in Jewish history. Just as the portrait is integrated into a still life of Jewish religious practice, it also points to a revision of this practice for which the figure of Mendelssohn in some ways stands. Following Mendelssohn, Jewish tradition has been reinterpreted within the framework of the Jewish Enlightenment, or *Haskalah*. And just as Mendelssohn had urged Berlin Jewry to keep to Jewish customs but study German, Liebmann designs a balancing act as well. His picture reflects the Jewish religious objects in the style of Dutch or German early modern paintings, still lifes that pictured flowers, fish, fowl, or fruit.

How can we understand early Jewish acculturation within a German cultural context? In the past few years, my work has concentrated on the writings of the German-Jewish Enlightenment of the late eighteenth and early nineteenth centuries. I have been particularly interested in Berlin authors who studied German, embraced a new German audience, and decided to tell this audience who they were, and what their lives were like. Several such accounts were written before 1812, the year when legislation in Prussia established legal names for its Jewish population and granted Jews the rights of

Still life by Jacob Liebmann, 1823

citizenship. How did these authors use their newly acquired German language? How could they speak about themselves? And what did they want to tell? While historians, philosophers, and literary critics have studied the emancipation debates of the late eighteenth century, the emergence of the so-called Jewish salons in Berlin, and the development of Jewish Enlightenment philosophy, my work has largely concentrated on autobiographies as firsthand accounts that speak of a desire to acculturate during this period.

Within the German literary tradition, two autobiographical models were available. In the first one, the pietistic confession, the author related an experience that provided a turning point for his life: the experience of true Christianity, or the revelation of the New Testament's teachings. This type of life story was structured as a "before" and "after" in regard to this event. A second model extended to biographical texts and was a *Gelehrtenbiographie*, or life account of a famous person.

For the Berlin Jewish writers who set out to write about their lives in the eighteenth century, neither of these models would apply. All of these authors took the Enlightenment seriously, and many were students of Immanuel Kant. All of them wanted to establish themselves as individuals whose life stories should be of interest to a wider, non-Jewish audience. But there was no conversion to true Christianity to report, and many of these figures were not well known beyond the confines of their own community. Jean-Jacques Rousseau's *Confessions*, first published in Germany in the late eighteenth century in a few excerpts only, provided a possible alternative. If Rousseau could venture to write about his life because he regarded himself as a "unique" individual, so perhaps could these Berlin Jews. But if their uniqueness made their lives worthy of narration, how should they proceed?

Karl Philipp Moritz's early psychological journal, the *Magazin zur Erfahrungsseelenkunde*, published between 1783 and 1793, offered Berlin Jews the first opportunity to write about their lives, and they did so as medical case studies. Thus, the Jewish autobiographical subject established itself first as a pathological one. Authors such as Moses Mendelssohn, Marcus Herz (1747–1803), and Lazarus Bendavid (1762–1832) complained about linguistic difficulties and described physical pain, but soon the descriptions changed and Judaism itself became the malady in need of a cure. While all the contributors to the journal saw an acculturation to their German surroundings as a road to physical and mental health, many made

subversive arguments as well.

Salomon Maimon (1754–1800) would become the co-editor of the *Magazin* for the last two years of its publication. Born in Polish Lithuania, Maimon had moved to Berlin to study German and Kant's philosophy. In 1792, he published two short articles about his life in the journal, and soon he revised them into his *Lebensgeschichte*, a first-person narrative and the first autobiography in book form written in German by a Jew. Maimon's autobiography was hailed as an "authentic" account, not in the least because of the work of his editor Moritz, who insisted on incorporating linguistic flaws into the text. Nevertheless, it was praised as a work of acculturation, and as a *Bildungsroman* of sorts—an account of Maimon's intellectual development and acquisition of "Western" learning. Subversively, however, Maimon was able to tell another story as well. He placed an essay on the medieval Jewish philosopher Maimonides in the very middle of his book, presenting him as a true figure of the Enlightenment to rival Kant. Who, then, should acculturate to whom?

Two other autobiographies of this period employed very different narrative strategies. Lazarus Bendavid, another contributor to the *Magazin*, published his autobiography several years after Maimon, in 1806. Bendavid had won an essay prize from the Berlin Academy, and was thus asked to write his own *Gelehrtenbiographie*. Indeed, he was the first Jewish author to be asked to write one, and interestingly enough, Bendavid follows the model of the pietistic autobiography—except that instead of depicting a religious conversion, Bendavid describes his conversion to philosophy, and in particular to aesthetics. It is not the vision of Jesus and the revelation of true Christianity that provide a turning point in his life—but the vision of the ugly, naked feet of his nurse maid, which made him aware of the importance of beauty. Bendavid's text subverts the German literary tradition, just as Maimon's story subverts the German philosophical one. In contrast to the other case studies in the *Magazin*, moreover, Bendavid does not establish himself as a pathological subject; he defines Judaism itself as a patient, suffering from its own "superstitious" practices and ceremonial rites. For him, Mendelssohn's portrait would serve as a contrast to the shofar, and with his account, Bendavid established himself as an already successful new Jewish citizen of the future.

Benjamin Veitel Ephraim's (1742–1811) life story contrasts very strongly with those told by Maimon or Bendavid. He was a member of Berlin's financial elite, the son of a court Jew who helped finance Frederick the Great's wars, and he inhabited the most famous mansion in Berlin (the Ephraim Palais, which has been rebuilt and houses the Berlin Museum today). Tutored by both Mendelssohn and his friend, the German poet Gotthold Ephraim Lessing, Ephraim tried his hand at literature as well, and wrote what is probably the first German drama ever written by a Jew. But Ephraim was also a patriot of the state to which he could not (yet) belong. Still barred by his Jewishness from holding citizenship, he nevertheless hoped to become a Prussian diplomat in Paris. In post-Revolutionary France, he tried to work on treaties between France and Prussia, gave famous parties, and acquired an infamous reputation. Unable to navigate the dangerous waters of aristocratic politics, he was arrested on his way home to Berlin and began to write his autobiography in a prison cell.

Ephraim's account, first published in 1806, gives evidence of the complicated relationship of Prussian politics and Enlightenment philosophy, and of the great patriotism of a Prussian Jew in pre-emancipation times. Ephraim soon wrote a second, expanded edition of his political adventures, and his autobiography was even translated into French. It was one of the most successful of the early autobiographies written by Berlin Jews.

These are just three examples, but they raise already important questions. What does it mean that the authors of these autobiographies established themselves as pathological subjects first, and what are the consequences of this discussion for their social position, their philosophical views, and Jewish history? What is the importance and the role of aesthetics in their self-perception? To what degree did these autobiographies contribute to a sense of a separate Jewish "nation," or any other construction independent of religious beliefs? How do these texts revise our notions not only of German-Jewish writing, but also of the German literary tradition, into which they entered and also transformed?

WHAT DOES IT MEAN THAT THE AUTHORS OF THESE AUTOBIOGRAPHIES ESTABLISHED THEMSELVES AS PATHOLOGICAL SUBJECTS FIRST, AND WHAT ARE THE CONSEQUENCES OF THIS DISCUSSION FOR THEIR SOCIAL POSITION, THEIR PHILOSOPHICAL VIEWS, AND JEWISH HISTORY?

In studying these texts, and considering their legacy for German-Jewish literature, I hope to contribute not only to the study of German Jews and their acculturation to their German environment, but also to a new understanding of German literature itself, as its tradition was not only enriched but transformed by these autobiographical texts.

Liliane Weissberg is the Joseph P. Glossberg Term Professor in the Humanities and Professor of German and Comparative Literature at the University of Pennsylvania.

Inventing a Discipline: The Leo Baeck Institute and German-Jewish Studies

Frank Mecklenburg

When you enter the reading room of the Center for Jewish History at 15 West 16th Street, you have access to the combined library and archival collections of its three main research organizations—the YIVO Institute for Jewish Research (YIVO), the American Jewish Historical Society (AJHS), and the Leo Baeck Institute (LBI). These collections attract thousands of researchers annually from around the world to study all aspects of Jewish history. With LBI's collection alongside those of YIVO and AJHS, German-Jewish studies can now be evaluated in the context of Jewish history throughout the Diaspora.

For almost fifty years, the written documents, printed materials, and artistic objects of German-speaking Jewry have been collected and preserved through the efforts of the Leo Baeck Institute, which, in addition to its location in New York, has offices in Germany and centers in Jerusalem and London. The LBI New York relocated in the summer of 2000 to the Center for Jewish History and, in September 2001, opened a joint archive facility with the new Jewish Museum in Berlin. The collections of LBI New York are now available on microfilm at the Jewish Museum in Berlin. LBI's holdings include more than 70,000 library titles, 4,000 linear feet of unpublished documents in over 6,000 archival collections, 1,500 memoir manuscripts, an extensive art collection, and 30,000 photographs. All of these sources pertain to the history and culture of German-speaking Jewry, mainly in the past two hundred years, but including earlier periods as well. There are also constant additions to the collections to include contemporary history and developments.

The original plan of the founders of the Leo Baeck Institute in 1955 was to gather whatever documents were still available in order to research and write the history of German-speaking Jewry, a community which had been virtually decimated by the Nazis. The founders' intention was to tell the story of German-speaking Jewry up to the Holocaust; to reveal the important cultural, scientific, and social contributions of Central European Jews before the catastrophe; and to portray the changing lifestyles of Orthodox as well as assimilated Jews in Central Europe over the preceding two hundred years. It is important to note that the Leo Baeck Institute was established at a time when the main organization of Jews from Central Europe, the Council of Jews from Germany, was preoccupied with the preparation of restitution claims for losses suffered in the Holocaust; during that period, there were no other organizations specifically advocating for the collection and maintenance of documents of German-Jewish history.

German-Jewish History in Modern Times / edited by Michael A. Brenner; assistant editor, coordinator: Fred Grubel. (New York: Columbia University Press; Leo Baeck Institute, 1996-1998). Courtesy of the Leo Baeck Institute, New York.

Close to fifty years later, with the support of three generations of survivors, students, and scholars, German-Jewish studies has emerged as a distinctive field of scholarship, which not only offers and engages historical and cultural analysis of the Holocaust and the Third Reich, but also explores the richness of German-Jewish heritage. Without the documentation collected, processed, organized, and preserved at LBI, the study of this legacy would be far more difficult. Indeed, it took forty years to write the history envisioned by LBI's founders: *German Jewish History in Modern Times, 1600–1945* (published in English [1996–1998], German [1996-1997], and Hebrew [2000]). The four-volume work was followed by an additional volume on the history of everyday life. This fifth volume is currently available in German, and will appear in English in 2004 and in Hebrew in 2005. Together, the five-volume history is an invaluable resource.

The Institute's publications serve as important venues for the scholarship that the collections make possible. Perhaps the cornerstone of its periodical publications is the *Leo Baeck Institute Year Book*, an annual collection of scholarly articles and annotated bibliography on research pertaining to all aspects of German-speaking Jewry. Additionally, a series of monographs (now numbering sixty-eight) have been published over the years in the LBI's academic series (*Wissenschaftliche Schriftenreihe*) by the German publisher Mohr-Siebeck Verlag in Tübingen. Many books have been published in conjunction

The vision of the founders of the Leo Baeck Institute has turned out to be critical to post-World War II historical research.

with the LBI. One of the best known, *Jewish Life in Germany: Memoirs from Three Centuries*, edited by Monika Richarz (1991), draws on memoirs from the archives.

The archives are the truly unique centerpiece of LBI's holdings. Efforts to preserve the heritage of German-speaking Jewry are ongoing, accelerated by the age of the survivor population. From the many archival collections, one recent acquisition is worthy of specific mention: the George L. Mosse Collection, which includes over 65 linear feet of manuscripts, correspondence, and a complete collection of articles and reviews by and about this distinguished historian. These and other LBI holdings are available through the Institute's online catalogue (www.lbi.org), through which patrons may order specific materials electronically. The LBI's Web site also offers links to other resources and sites of interest to scholars of German-speaking Jewry.

The vision of the founders of the Leo Baeck Institute has turned out to be critical to post-World War II historical research. Access to the resources of the LBI in particular, and at the Center for Jewish History in general, means that the entire spectrum of Jewish life—personal, professional, communal—can be studied under one roof. For a people of the Diaspora, this is a remarkable feat.

Frank Mecklenburg is the Director of Research and Chief Archivist at the Leo Baeck Institute, New York.

Thank You

The Association for Jewish Studies wishes to thank
the Center for Jewish History and its constituent organizations—
the American Jewish Historical Society, the American Sephardi Federation,
the Leo Baeck Institute, the YIVO Institute for Jewish Research,
and the Yeshiva University Museum—
for providing us with office space at the Center for Jewish History.

Additionally, the AJS would like to thank the Leo Baeck Institute (www.lbi.org) for the use of photographs for reprint in this issue.

EXHIBITIONS AT THE CENTER FOR JEWISH HISTORY

Vienna: Jews and the City of Music, 1870-1938 [through June 30, 2004]
Jewish Costumes in the Ottoman Empire: The Jews and the Turks Living Together for 500 Years [March 31 – May 15]
Luminous Manuscript [opens April 4]
Salon Paintings of the Leo Baeck Institute [through May 13]
Alfred Kantor: An Artist's Diary of the Holocaust [through June 13]
Archie Rand: Iconoclast [through August 15, 2004]
Margalit Mannor: The Philistines are Coming (Photopleshet) [through May 2, 2004]
Janet Indick: Joyful Noise [through August 15, 2004]
Tsirl Waletzky: Yerushe (Inheritance) [through May 2, 2004]
Longing for the Sacred: Destroyed Synagogues [May 16-August 15, 2004]
Rebecca Singer and Fred Spinowitz: Blessings and Bridges [May 16-August 15, 2004]
Traders on the Sea Routes: 12th-Century Trade Between East and West [Ongoing]

Further information regarding programs, exhibits, and fellowships sponsored by the Center for Jewish History and its constituent organizations can be found at www.cjh.org.

Reflections on Gibson's "The Passion of the Christ"

Adele Reinhartz

After months of media coverage and speculation, I entered the screening of Mel Gibson's *The Passion of the Christ* with two questions. First, is this a "good" movie, or not? That is, does it provide good entertainment, does it keep one thinking after the film is done, does it make one look at the world in a new way? Second, does it foster antisemitism? Here are my preliminary responses.

First: No, this is not a good movie. At least, I did not enjoy it. The endless violence left me stunned, as if I too had been clobbered senseless by one of the instruments of torture that the Romans use endlessly on the poor broken man who is Jesus. My numbness, which should have been wrought from compassion for Jesus, felt suspiciously like boredom; the 127 minutes of the film felt about as long as the twelve hours that it attempted to depict. The surfeit of visual and aural violence leaves little room for subtleties of plot and characterization, or for the nuance, mystery, and depth that make for a great film. I never lost myself in the film; the actors never disappeared into the parts that they were playing. Were it not for the highly charged topic and its relevance to my current research, this film would have disappeared from my consciousness the moment I left the theater.

Second: Does it foster antisemitism? To the question, Is the film itself antisemitic? I would answer no. I believe Mel Gibson when he says that he did not intend the film to stimulate hatred towards Jews. Does it have the potential to support the charge of deicide that has been at the center of Christian antisemitism? Absolutely. The reason lies not so much in the portrayal of Jewish characters. One might regret that Gibson did not make the attempts evident in some other movies about Jesus (e.g., *The Last Temptation of Christ* [1988], *Jesus of Montreal* [1989], *The Gospel of John* [2003]) to soften the Gospels' harsh portrayal of the Jewish authorities and the crowds who followed them. At the same time, Gibson is certainly not unique in portraying Caiaphas as a bloodthirsty, scheming villain who will do everything in his power to persuade the suave, compassionate Pilate to order Jesus' crucifixion.

The arrest of Jesus. This image is from a stained glass in the parish church of Dalhelm in Gotland, Sweden. It dates from about the second quarter of the fourteenth century. The funnel-shaped hats derive from the twelfth-century dress required of Jews. The depiction of Jews with hats and beards here is meant to emphasize their association with the Passion. The image is from *The Jews in Christian Art: an Illustrated History.* Heinz Schreckenberg. (Continuum: New York, 1996), p. 177. Courtesy of the Center for Advanced Judaic Studies Library, University of Pennsylvania.

More disturbing than this play upon traditional stereotypes is the pervasive association of the Jews with Satan. The film sets the particular events that constitute Jesus' passion into a larger prophetic framework. This context is announced in the very first frames of the film, which scroll a version of the suffering servant text in Isaiah 53: "He was despised and rejected by men, a man of sorrows, and familiar with suffering. Like one from whom men hide their faces he was despised, and we esteemed him not. Surely he took up our infirmities and carried our sorrows, yet we considered him stricken by God, smitten by him, and afflicted." Even in the New Testament period, this text, which predates Jesus by several centuries, was read as a prophecy of Jesus' own divinely mandated suffering on behalf of humanity. To this motif, Gibson adds another traditional element, hints of which can also be found in the Gospels. God and Satan are locked in a cosmic battle. The death of God's son on the cross, an event that should have signaled God's defeat, is God's victory over Satan once and for all.

In the Gospels, this cosmic theme exists in an uneasy paradox with the very human story of a man who is preyed upon and wrongfully executed by the political powers of his day. The film intensifies this paradox by accentuating both the cosmic and physical sides of Jesus' passion. The cosmic side is amplified by the periodic appearance of an androgynous figure with female features, shaved eyebrows, and a deep, masculine voice. The film points to the Jews as the instruments of Satan who initiate the events that will lead to Jesus' death. Indeed, the Jews themselves become Satan at certain points. In one scene, Judas is approached by two young Jewish boys wearing skullcaps (Jesus and his male followers, though we know they must be Jewish, do not have their heads covered). But these boys soon turn into devil-children, disfigured, ugly, and vicious; they multiply in number as they pursue him to the outskirts of the city, where he eventually commits suicide. Later we see the Satan figure holding a young child, who then turns around and smiles wickedly at the camera, in a demonic perversion of the Madonna and child image. No doubt these images are meant to be symbolic; the transformation of Jewish children into demons is apparently a figment of Judas' guilty and tortured mind. But how chilling that this

film, whether knowingly or not, plays upon the age-old trope of Jews as the children of the devil, a motif that has its source in John 8:44, in which Jesus declares that the Jews who do not believe in him have the devil as their father.

This is not to say that the film did not have some positive features. The cinematography is stunning, and the dramatic soundtrack is compelling. The most touching moments in the film involve Jesus and his mother. Their relationship is developed far beyond what is present in the sources, and beyond what any other filmmaker has done, with the important exception of Roberto Rossellini's *The Messiah* (1975), an Italian film that was never commercially released in North America. The flashbacks to scenes in Jesus' youth and ministry provide welcome, if brief, respite from the relentless violence that characterizes most of the film, though I suspect that viewers unfamiliar with the Gospels will have difficulty making sense of them.

GIBSON'S "PASSION" ULTIMATELY IS A TWO-HOUR BLOODY MARATHON THAT ADDS A WHOLE NEW SET OF IMAGES TO THE ANTISEMITIC REPERTOIRE THAT HAS BEEN BUILT UP OVER THE AGES, READILY AVAILABLE TO THOSE WHO CHOOSE TO USE IT.

These features do not redeem the film for me. Gibson's *Passion* ultimately is a two-hour bloody marathon that adds a whole new set of images to the antisemitic repertoire that has been built up over the ages, readily available to those who choose to use it.

Adele Reinhartz is Dean of Graduate Studies and Research, and Professor in the Department of Religion and Culture at Wilfrid Laurier University, Waterloo, Ontario, Canada.

CALL FOR PAPERS TO ALL JEWISH STUDIES SCHOLARS

We are happy to invite you to send proposals for papers and sessions to be presented at the Fourteenth World Congress of Jewish Studies in Jerusalem July 31 – August 4, 2005.

The Organizing committees of the Congress Divisions wish to draw attention to the subjects listed below:

Division A: The Bible and Its World
Division B: History of the Jewish People
Division C: Rabbinic Literature, Jewish Law, and Jewish Thought
Division D: Literatures, Languages, and Arts
Division E: Contemporary Jewish Society

The Congress will again incorporate special sessions organized by related associations and research bodies into the framework of the Congress deliberations. These include: Gender and Women's Studies, the Study of Jewish Names (Onomastics), Mesorah Studies, Archival Studies, research on Latin American Jewry, Jewish Demography, and others.

Scholars wishing to lecture in one of the five divisions of the Congress are invited to submit two titles, accompanied by a descriptive outline of half a page for each proposal. Kindly send it on a computer diskette. The time allowed for each presentation is 20 minutes, with an additional 10 minutes devoted to discussion. Each panel will include four lectures. Those interested in proposing subjects for a session of four lectures should include the names of lecturers willing to participate in this panel and suggested lecture titles (along with the appropriate descriptions). Proposals can be sent also by e-mail to jewishst@vms.huji.ac.il.

Proposals should be submitted to the Executive Secretary of the Congress no later than October 31, 2004.

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Mel Gibson's "The Passion of the Christ"

David Kraemer

As one review after another appeared during the week Mel Gibson's *The Passion of the Christ* was to be released, I anticipated the film with increasing trepidation. The reviews left no doubt about the bloody brutality depicted in the film—along with the gothic stylization and frighteningly distorted satanic figures—and, you see, I don't *do* horror films. This time, however, having agreed to the editor's invitation to share my response to Gibson's film, I had no choice.

Of course, I am abundantly aware of the important place of narratives of suffering—and even gore—in the history of religions, including Judaism. The Suffering Servant of Isaiah 52:3; the tortured deaths of Eliezer the Elder and the Mother and her Seven Sons of II Maccabees 6:7 (along with the Talmudic extensions of this same legend); the "martyrdoms" of the pious Jewish parents and their (murdered) children of the Crusader Chronicles; and, yes, the Passion of Jesus (the Jew), all come immediately to mind. Usually, however, these narratives are not recounted to impress the audience with their horror. Indeed, each has more or less the same purpose: helping to make sense of the suffering that the audience itself has experienced. Each narrative emerges in a particularly brutal context, and each seeks to transform senseless suffering into redemptive promise. To this end, the believer desperately needs the religious narrative.

In each case, the pious sufferer is invited to identify with the suffering hero, be this hero human or divine. The defeated Israelite, exiled from his or her homeland by the Babylonians, is meant to understand that the Servant, Israel, suffers to atone for the sins of the people, thus assuring future restoration. The Jew suffering the persecutions of Antiochus is invited to realize that, along with the martyrs of II Maccabees, he or she will enjoy reward in a future life. The same notions comforted Jews who suffered at the hands of the crusaders: the merit of their slaughtered innocent children, like that of the biblical Isaac, assures their future salvation. And, of course, Jesus offers the same promise to Jews (and others) suffering at the hands of their Roman rulers.

It is this understanding of the Passion narratives that I have often shared with students over the years. It has always seemed to me important to overcome some of the estrangement that Jews feel from Christianity, to appreciate that the notion of expiatory suffering emerges from—and continues to be sustained in—a thoroughly Jewish context. A religion must make suffering meaningful, I have argued. Otherwise it has very little to offer humans whose lot, all too often, has been to suffer.

> Regrettably, the film will speak to almost no Jews, and, if my experience is at all typical, it will alienate many.

But the hyperbolic suffering of Gibson's cinematic Jesus I could never teach, because, as a Jew living in America in the early twenty-first century, I cannot make sense of it. I ask myself: With what in this grotesque and graphic suffering can the modern American believer identify? Ours is not a generation suffering at the hands of violent oppressors. On the contrary, ours is arguably the generation that has suffered less—physically—than any other in human history.

So what is the point of taking a few brief, suggestive verses in (Christian) scripture and extending them to well over an hour's worth of exaggerated visualization? To whom and for whom can such a cinematic exercise possibly speak?

The answer to the latter question, it seems to me, is obviously and unavoidably for Gibson himself. What we witness on the screen are mostly the ghosts and goblins of his psyche (for, despite his claims to the contrary, it is often difficult to recover actual scripture from under the hyperbole he heaps upon it). I know nothing about Gibson's personal life or experiences. After seeing the film, however, there is one thing I certainly know: I have no interest in learning more.

As far as the former, more important question—to whom will this vision of Jesus' torture speak?—I can only guess at the answer. My hope, I admit, is that it will speak to few Christians, for I am afraid to imagine what they might genuinely identify with in the repeated and sadistic beatings represented in this film. Regrettably, the film will speak to almost no Jews, and, if my experience is at all typical, it will alienate many. For those of us who view Jesus as a man, the extreme torture he is made to suffer at Gibson's cinematic hands will make us want to run. This is an unfortunate consequence of the film, because there is much in the early Christian-Jewish story with which we might identify, and much we can learn from it. Gibson's vision erects an insurmountable barrier before these preferred possibilities, and *that* is his true failure.

David Kraemer is Professor of Talmud and Rabbinics at the Jewish Theological Seminary.

The Shtetl on the Silver Screen: Two Recent Films

Jeffrey Shandler

Films figure with increasing frequency in Jewish studies—as teaching tools, as subjects of research, or as points of entry, often arising serendipitously in conversations with students and colleagues. Feature films and documentaries not only provide a source of widely shared information on the Holocaust—easily the most frequently filmed chapter of Jewish history—they also deal with Israeli life, the place of Jews in modern societies around the world, and sometimes touch on issues of religious practice or even Jewish mysticism. Whether or not scholars are happy with the images and information in these films (often they are not), these works' prominence at the very least demands scholarly attention as phenomena of Jewish vernacular culture and as points of reference in public discussion. Therefore, our students' literacy in film, which is often more developed than their fluency with the kinds of texts that scholars in Jewish studies typically deal with, should not be disparaged; instead, it should be seized as a strategic opportunity for engaging students in analytic exercises.

Production still from *Moi Ivan, Toi Abraham*, directed by Yolande Zauberman, 1993.

Consider, for example, two French films portraying shtetl life on the eve of the Holocaust: *Moi Ivan, toi Abraham* (*Ivan and Abraham*), directed by Yolande Zauberman (1993), and *Train de Vie* (*Train of Life*), directed by Radu Mihaileanu (1999). Their subject has, of course, been a primary locus of Jewish memory culture since the latter half of the nineteenth century, when Jews began leaving small market towns both geographically and ideologically. In addition to an extensive corpus of literature, the shtetl has also been treated in memoir writing, works of visual art, music, theater, and—especially in the decade preceding World War II—film. The interwar Yiddish cinema in the United States, Poland, and the Soviet Union facilitated multiple vicarious journeys to the shtetl, whether in stagings of literary classics (e.g., the 1928 film *Durkh trern*, based on Sholem Aleichem's Motl stories) or in escapist musical comedies (*Yidl mitn fidl*, filmed on location in Kazimerz na Wislu in 1936).

The two recent shtetl films in question are something quite different. Whether made in situ or on sets erected in the New Jersey countryside (e.g., *Yankl der shmid*, 1938), Yiddish films of the interwar years draw on living memory, however attenuated, of Jewish life in Eastern Europe's small towns, where millions of Jews still resided. A half century after World War II, efforts to set a film in the shtetl face the daunting task of reenacting a lost quotidian. Moreover, they are works of memory that rely not so much on recollections of actual experience as on the received remembrances of others, encoded in narratives and images produced by previous generations. By virtue of their elaborate scale, these films epitomize postwar efforts to imagine one's way back into the shtetl. As is often the case with memory projects, their analysis ultimately tells us more about the rememberer than the remembered.

Indeed, despite their shared topic, these two films offer divergent conjurings of the shtetl. As its title intimates, *Moi Ivan, toi Abraham* offers a multicultural view of the shtetl. The film's plot centers around the friendship of its two eponymous characters—Ivan, a Russian Roma (Gypsy) boy apprenticed to a Jewish family, whose youngest member is Abraham. Characters in their anonymous shtetl variously speak Yiddish, Russian, Polish, and Romani; these languages delineate ethnic divides and class tensions as well as evince cultural hybridity and social fluidity. Ivan, for example, speaks Yiddish with his Jewish employers.

The film's image of shtetl life is gritty, brooding, and earthy. Characters are repeatedly shown clinging to one another and are often sitting or lying on the ground or floor, suggesting their rootedness in the shtetl milieu. Filmed in black and white, *Moi Ivan, toi Abraham* recalls interwar photographs such as the work of Alter Kacyzne or Roman Vishniac, which presented the shtetl through the eye of an observer from outside, drawn to its exoticism and decadence. The aura of decay—crumbling buildings, shabby clothes—pervades the shtetl of the film.

The vulnerable marginality of its setting is established at the beginning by a title locating the action "somewhere at the Polish border during the 1930s," culminating with the shtetl's destruction by antisemitic vandals at the film's end.

Train de Vie, set in another unnamed town, also deals with the shtetl near its demise. The action takes place during the summer of 1941, as Germans are murdering the Jewish populations of small towns across eastern Europe. Despite this grim setting, *Train de Vie* offers a light, whimsical shtetl; colorful, playful, and almost exclusively Jewish in its population, it is as indebted to *Fiddler on the Roof* (1971), as *Moi Ivan, toi Abraham* is to the fiction of Isaac Babel or Isaac Bashevis Singer. And like *Fiddler*, *Train de Vie* offers postwar audiences a more accessible shtetl. Rather than simulating its complex multilingualism, the characters in *Train de Vie* all speak French, inflected with the occasional Yiddishism. One of a spate of "Holocaust comedies" made in the late 1990s (including *La Vita e Bella* [*Life is Beautiful*, 1999] and *Jakob the Liar* [1999], the English-language version of the film, *Jakob, der Lügner* [1975]), *Train de Vie* relates a fantasy of Jewish ingenuity and pluck in outwitting Nazi persecution, in which the town's Jews flee en masse on a train they acquire, masquerading as Germans. At the film's center is Shlomo, the self-proclaimed village idiot who concocts the escape plan. Whereas *Moi Ivan, toi Abraham* is defined by the dynamic of its two youthfully naïve protagonists, *Train de Vie* has at its center an adult naif. Both films thus facilitate an innocence of the imminent consequences awaiting their towns, providing audiences entrée to the shtetl as if they were unaware of its fate.

WHILE OSTENSIBLY TRANSPORTING VIEWERS BACK TO THE SAME TIME AND PLACE, THESE TWO FILMS OFFER COMPLEMENTARY VISIONS OF THE SHTETL ON THE EVE OF THE HOLOCAUST.

While ostensibly transporting viewers back to the same time and place, these two films offer complementary visions of the shtetl on the eve of the Holocaust. *Moi Ivan, toi Abraham* evinces a desire to remember the shtetl as a site of doomed Jewish indigeneity, imbricated among other east Europeans. *Train de Vie* offers a vision of the shtetl as playful, transcendent, a mythic locus of guileless Jewish resilience. Watching these films together, or comparing them with prewar, Yiddish-language shtetl films or works of shtetl literature (from Sh. Y. Abramovitsh to Jonathan Safran Foer), provides rich opportunities to consider the range and dynamics of shtetl remembrance, demonstrating the mutability of memory in response to the changing relationship between the shtetl and those who wish to recall it.

Jeffrey Shandler is Assistant Professor in the Department of Jewish Studies at Rutgers University.

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The Island Within the Island: A Call for Inter-Graduate Student Support

Keren McGinity

As many graduate students know, working on a dissertation is often isolating. In times past, we enjoyed the luxury of lengthy post-seminar discussions at Starbucks; now, we are focused on becoming specialists and on finishing. When I received a flyer in April of 2003 about a graduate student roundtable in Jewish gender studies, I was thrilled. The roundtable was initiated and facilitated by Shulamit Reinharz, founding director of the Hadassah-Brandeis Institute, in order to introduce graduate students in the field to one another and to offer them tools for dealing with mutual issues and attaining common goals. As participants' life circumstances figured into discussions on publishing opportunities, funding, and job searches, it occurred to me that I knew of no organization dedicated to supporting graduate students' work *and* their personal lives. Here was an opportunity for interested students to establish an independent group and to determine its purpose.

Some of the participants in the graduate student roundtable in Jewish gender studies, held in April 2003 at the Hadassah-Brandeis Institute: (left to right) Shulamit Reinharz, Nizan-Deborah Stein, Sheryl Mandlinger, Deborah Skolnick Einhorn, Keren R. McGinity, Tobin Belzer, Susan Kahn, Miranda Rich Winer, Orna Teitelbaum.

The Dafna Graduate Gender Group (DG^3), named in memory of Dafna Izraeli, founder of the gender studies program at Bar Ilan University in Tel Aviv, began by deciding what each member wanted to get out of group meetings. Orna Teitelbaum, a student at the Graduate Theological Union in Berkeley completing coursework on gender role formation in rabbinic Judaism and early Christianity, hoped to "enrich [her] intellectual self... and to broaden the base of people that [she] engaged with." Deborah Skolnick Einhorn, who is a Ph.D. student at Brandeis University researching contemporary American-Jewish women's philanthropy, sought to share work and to better understand current scholarship, the employment market, and challenges for women. As a group, we had in common both the energy to support each other in our career/life pursuits and the wish to hear about each other's research interests.

During the past nine months since the original roundtable, the DG^3 has met four times in different locales around Boston. Members have taken turns circulating scholarship in advance, and have provided feedback on each other's work. In addition, members have discussed relationships with advisors, biological clocks, religious observance, and the toll of caring for ill parents. The intellectual and the personal mix freely in these discussions.

In order for a new group devoted to Jewish gender studies to endure and to attract more members, however, it must distinguish itself from organizations that already exist. Remembering hushed conversations about marriage and reproduction at the 2001 American Academy for Jewish Research graduate student summer seminar on history and memory, I suggested that our group focus on how, for scholars of Jewish gender studies, the personal and the intellectual inevitably intersect. "The personal is political" was the slogan of second-wave feminism in the 1970s. Perhaps the motto of third-wave feminists could be: "The personal is professional." Now that women have gained entrance to the ranks of tenured faculty and risen as high as to become university presidents, junior scholars need guidance and encouragement about how to balance academic careers and personal lives. Our group, therefore, set as its goal to promote public discussion of this critical issue within academia.

Although there is much work left to do, the future of the DG^3 looks promising. We are fortunate to know many accomplished scholars in Jewish gender studies willing to share their experiences of balancing personal and professional ambitions. My sense is that there are many graduate students in Jewish studies programs across the country who would be interested in similar networking opportunities.

Keren McGinity is a Ph.D. candidate in history at Brown University.

Hebrew in Bits and Bytes: An Introduction to Coding and Formatting of Hebrew Electronic Resources

Heidi Lerner

During the past two decades, many Hebraic language electronic resources became available in both Hebrew and Latin scripts. These texts, databases, and bibliographic tools either required researchers to transliterate (romanize) the text using Latin characters, or to use a proprietary and stand-alone software program that displays Hebrew characters using special fonts and add-on features.

Romanization of Hebrew is problematic at best: There are many different schemes in use today, and to provide correct vocalization, a strong knowledge of Hebrew grammar is required. Most of us have experienced great frustration in trying to locate Hebraica materials in library catalogs and periodical indexes that are in the Latin alphabet only. Academic journals and encyclopedias vary in their requirements for transliteration of Hebraica. Diacritics are required to represent certain Hebrew characters. Additional diacritics are employed to represent special consonants employed by the many and diverse Jewish languages written in Hebrew characters.

At the same time, users of Hebrew script software have been faced with difficulties when attempting to share their work with anyone, communicate via e-mail, or transfer files between programs and operating systems. Today's rapidly evolving research environment requires that Jewish studies specialists know the basics of multilingual and multiscript computing.

ASCII versus Unicode

A computer records text as a sequence of numbers in binary form. One of the earliest standards for numerically encoding the Latin alphabet was the American Standard Code for Information Interchange (ASCII). This 7-bit code (a "bit" is a single "binary digit" with a value of 0 or 1) only covered 128 characters, consisting of the English alphabet, numbers, punctuation and some symbols. ASCII was later extended to 8 bits to include accented characters for other Western European languages. Other international standards developed to include character sets such as Greek and Hebrew. However, 8-bit character encoding was limited to 256 characters, and these standards were usually inadequate when users wanted to work in more than one language at once. Applications using such standards are forced to switch between character sets to obtain characters or symbols not provided by the normally used default set. To make matters more complicated, earlier DOS and Apple programs used character sets that did not comply with international standards.

Unicode Version 4.0 encodes over 95,000 characters, covering most modern and historic scripts. Unicode has the *potential* to encode over a million characters. The Unicode Standard also gives specifications for the presentation of bi-directional text: Hebrew, Arabic, etc., are properly output as right-to-left.

Hebrew and MS Windows Unicode support is provided in Windows 2000 and Windows XP, and, in a more limited scope, in Windows 98, NT4, and ME. What this means is that users can create and disseminate documents that are directly readable, searchable, and printable in Hebrew and Latin scripts. Scholars can cut and paste Hebrew text directly from Unicode-based resources into Word, send Hebrew e-mail in Outlook and Outlook Express, and mix scripts within documents. Windows XP and Windows 2000 also support bi-directionality, allowing users to use *most* software both from left-to-right and right-to-left (provided that the programs allow for bi-directional use). In addition, Microsoft Proofing Tools offers special editing tools for Hebrew: thesauri, spelling and grammar checkers, a translation dictionary, and specialized fonts. The other more proprietary and

often incompatible formats do not allow the same ease for interchanging data between databases and application software. Hebrew support is not yet available for Macintosh versions of Internet Explorer or Office. The Netscape 7 Web browser is Unicode-compatible.

Most of the Hebrew fonts bundled with Windows (Times New Roman, Arial, Tahoma, Courier New, Arial Unicode, Lucida Sans Unicode, David, and Miriam) do not support cantillation (*te'amim*) or even some of the non-standard *nikud*. For these characters, special Unicode fonts are required that support Hebrew fully and some that are already available include SIL Ezra Hebrew Unicode Fonts (freeware produced and distributed by the Summer Institute of Linguistics [www.sil.org/computing/catalog/show_software.asp?id=76]), and Code2000 and Code2001 fonts (shareware, produced by James Kass [home.att.net/~jameskass/code2001.htm]).

Hebraica Resources

A number of important electronic resources in Jewish studies now use Unicode. These include: the most recent editions of the *Bar-Ilan Judaic Library*, some publications from Mechon Mamre, the *Penn/Cambridge Genizah Fragment Project* based at the University of Pennsylvania's Schoenberg Center for Electronic Text and Image, and bibliographic databases including the *Eureka* interface to the RLIN database, the *Index to Hebrew Periodicals* (IHP), the *Index to Periodicals in Jewish Studies* (RAMBI), and the *Israel Union Catalog* (ULI) and *Union List of Serials* (ULS) in Israeli libraries. Unfortunately, many other electronic resources still rely on older 7-bit and 8-bit encoding. These include the *Historical Dictionary of the Hebrew Language*, *Otzar ha-Poskim*, *Takdin*, *Bibliography of the Hebrew Book*, *Dead Sea Scrolls Electronic Reference Library*, and the *Henkind Talmud Text Databank*. One hopes that publishers of these resources will adopt the Unicode standard, a step that would greatly enhance their scholarly utility.

DEFINITIONS:

Bi-directional Display (BIDI): The process or result of mixing left-to-right oriented text and right-to-left oriented text in a single line.

Character: The minimal unit of encoding for a character set. A character often corresponds to a single graphic sign of a writing system, e.g., a letter or a punctuation mark.

Character Set: A table that assigns codes to characters so that the characters can be stored and manipulated in computer applications.

Code point: A numerical index (or position) in an encoding table used for encoding characters.

Diacritic: A small mark added above, below, or after a base character to change its pronunciation.

Encoding: The process of assigning characters to available code points so that the characters can be represented in computer applications.

Font: A collection of glyphs used for the visual depiction of character data.

Glyph: An image used in the visual depiction of characters. Often, for a given font, there is a one-to-one relationship between an encoded character and a glyph. But in languages with complex writing, one character may correspond to several glyphs, or several characters to one glyph.

Logical order: Order in which characters are typed on a keyboard.

Nikud/Te'am : See "Diacritic."

Visual order: Order of characters as they are presented for reading.

FAQ'S:

What do I do if?

Hebrew appears backwards or displays as gibberish in Internet Explorer?: Open the **View** menu and choose **Encoding**. If **Hebrew (Windows)** or **Hebrew (ISO-Logical)** is selected, click on **Hebrew (ISO-Visual)**. If **Hebrew (ISO-Visual)** is selected, click on **Hebrew (Windows)**. You can also try **Hebrew (ISO-Logical)**.

Hebrew appears backwards or displays as gibberish in Netscape 7?: Open the **View** menu and choose **Character Coding**. If **Hebrew (Windows-1255)** or **Hebrew (ISO-8859-8-I)** is selected, click on **Hebrew Visual (ISO-8859-8)**. If **Hebrew Visual (ISO-8859-8)** is selected, click on **Hebrew (Windows-1255)**. You can also try **Hebrew (ISO-8859-8-I)**.

I need to insert a special diacritic or symbol in Word?: Select a Unicode font, all of which offer a full array of diacritics. You can **(A)** Click where in the document you want to insert the character. Open the **Insert** menu and click **Symbol**. Click the **Special Characters** tab and double-click the character you want to insert. **(B)** Use **Character Map** by opening Start menu/Programs/Accessories/System Tools/Character Map. Windows 2000/XP users may check **Advanced View**; set **Character Set** to **Unicode**; and group by **Unicode Subrange**. Next, choose **Hebrew** to display the full array of Hebrew characters in the selected font. Double-click on the selected character, or highlight a character and click on **Select**. The character(s) can then be pasted into Word.

Heidi Lerner is the Hebraica/Judaica Cataloger at Stanford University.

Resources:

1. Unicode home page: www.unicode.org
2. Hebrew Computing on Windows (Web site, maintained by Tsuguya Sasaki): www.jewish-languages.org/windows.html
3. Issues in the Representation of Pointed Hebrew in Unicode (3rd draft, Peter Kirk, August 2003): www.qaya.org/academic/hebrew/Issues-Hebrew-Unicode.html
4. Enabling International Support in Windows 2000: www.microsoft.com/globaldev/handson/user/2kintlsupp.mspx
5. Working with Non-Roman Script Text in MS Windows Applications: www.lib.umich.edu/area/Near.East/NonRomanDemo.pdf

Thanks to Aaron Katchen

Lawrence H. Schiffman

Ten years ago when AJS invited Aaron Katchen to assume the post of executive secretary, AJS was a different organization. A series of dedicated administrations, with the assistance of Charles Berlin as executive secretary, had transformed the fledgling AJS into a respectable learned society. AJS had developed a journal of high standing, and its annual conference, regularly held in Boston's Copley Plaza Hotel, afforded growing numbers of scholars and graduate students the opportunity to develop, to share their ideas, and to feel part of an expanding academic enterprise. While we all knew there was much to do, we were convinced that AJS had grown to maturity, and that Charlie's replacement would oversee a continuation of the past, with some expanded member services. But we could not know when Aaron assumed office that we all would be presiding—Aaron and the officers—over the development of AJS into a much larger and more centralized organization.

Shortly after coming into office, Aaron's title was changed to executive director. This change signified a transition of the position from part-time (theoretically) to full-time and toward greater professionalization. More and more, the business of AJS became the province of Aaron and later of his dedicated assistant Miranda Rich Winer. In the years of his service, the number of members and conference participants grew, as did the number of those who turned to AJS from outside for guidance and assistance. Due to Aaron's efforts, AJS began to hold its conference in other cities, so that eventually we traversed even the Rockies to reach California. His ability to favorably negotiate contracts with hotels was a key factor, as was his willingness to undertake the trips necessary to make all this happen.

His gentle, salesman-like way brought us new members, new exhibitors, and new conference participants. What is more, because we meet every year, we have become one of the major Judaic studies conferences in the world, greatly increasing our European and Israeli membership. When the World Union of Jewish Studies invited our president to be an ex-officio member of their board, Aaron stood in at several meetings, creating a close working relationship with that organization. He successfully stewarded the transition of our journal from its initial publisher, Ktav, who placed faith in us at a time when our organization was just coming into being, to the prestigious Cambridge University Press. He also helped restart our newsletter under the new title *AJS Perspectives*, even proofing the issues himself.

So here we are now, after ten years, and unbelievable accomplishments under Aaron's leadership, and I am supposed to be able to express our thanks? How can I?

For many of us, besides his great professional accomplishments for AJS and with AJS, there is Aaron the friend. There is virtually no one here who does not count him as a personal friend, and has not been helped by him in some way, professionally or personally. For me, it is more complex. Aaron and I have worked together for nine years, at times talking every day. Much of what I am often thanked for was done by him or would not have been done without him.

Our relationship has been very close, sharing in happy and, unfortunately, sad occasions. In the early years, Aaron had the support of his devoted wife, Rosalie, ע״ה, who was a close colleague of my wife in the Judaica library field. We were two families e-mailing each other daily, and the friendship even extended to the next generation. So for me, it is all the more difficult to say thanks to Aaron, knowing how deep his dedication to our work runs, and—and I want to stress this—how his unending sacrifices made it possible for me to be so involved in AJS while so busy at New York University and with other academic pursuits.

When Aaron decided to step down from this position, we realized that the task of replacing him would be difficult. This was especially the case when we decided to move the office to the Center for Jewish History in New York, a move that has great potential for our future role in the field. When Rona Sheramy was selected as the new executive director, Aaron went to work with his usual devotion to make sure that Rona would have all the help necessary to ensure that this year's conference would be unaffected by the complex transition, and to facilitate moving the AJS office to New York. If you want to know what kind of person Aaron is, look at the picture of the smiling duo, our outgoing and incoming executive directors, in the last issue of *Perspectives* .

I have no words of thanks to offer except to suggest that we all ought to follow the advice of Mishnah Avot and emulate his ways:

הוה מתלמידיו של אהרן,
אוהב שלום ורודף שלום,
אוהב את הבריות ומקרבן לתורה.

Be like the students of Aaron: Love peace and run after peace, love one's fellow creatures, and bring them close—permit the homiletical license here—to the field of Judaic studies and the support of the Association for Jewish Studies.

Aaron, thank you!

Lawrence H. Schiffman is the Ethel and Irvin A. Edelman Professor in Hebrew and Judaic Studies at New York University. He is also the former president of the Association for Jewish Studies.

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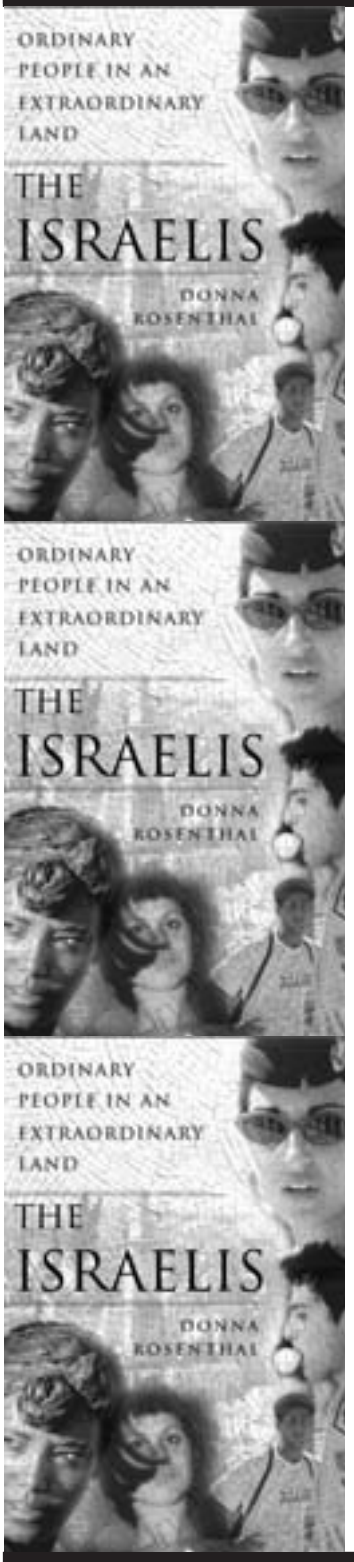

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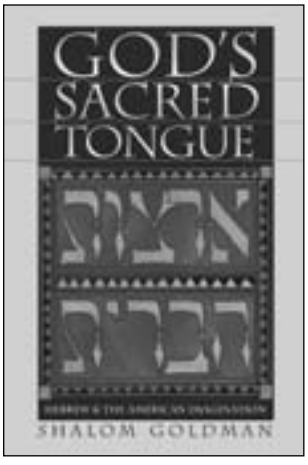

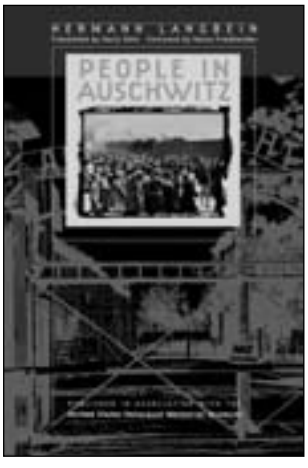

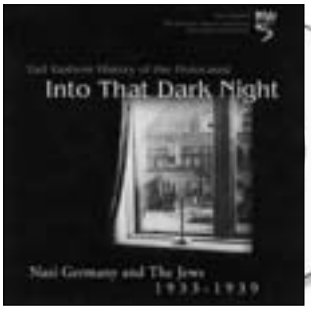

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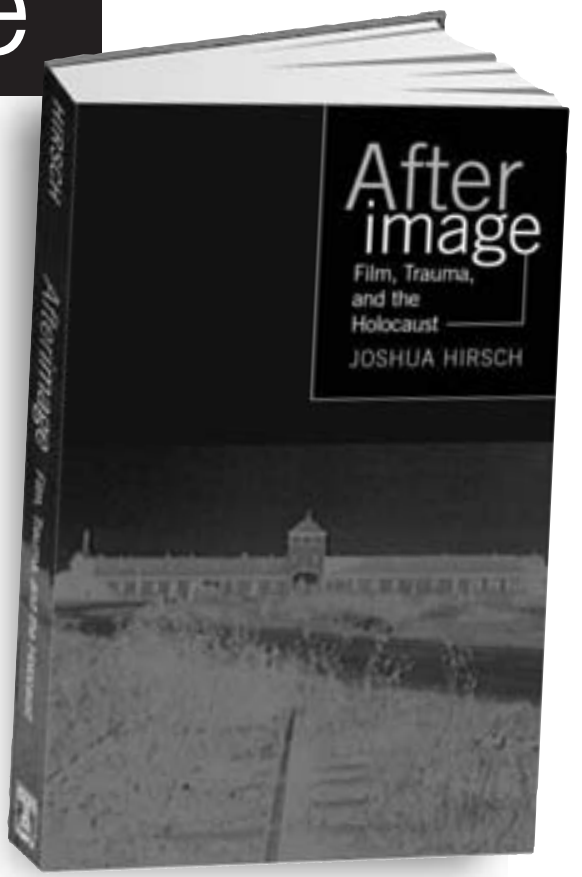

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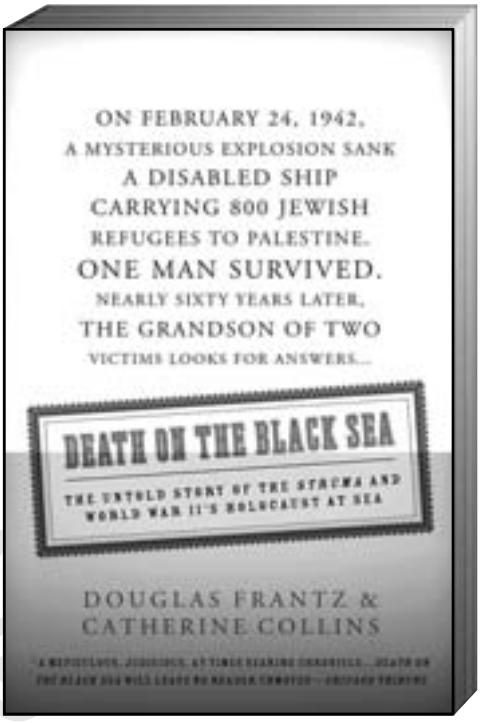

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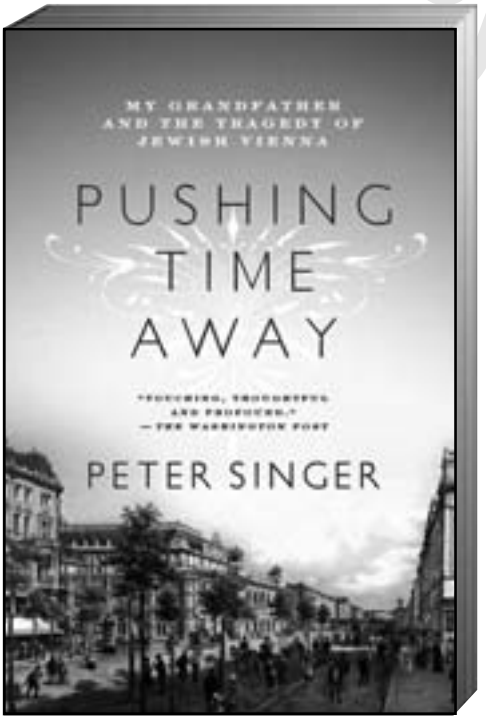

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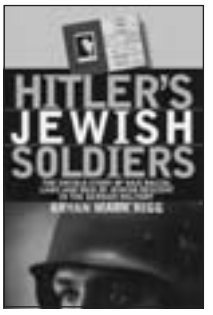

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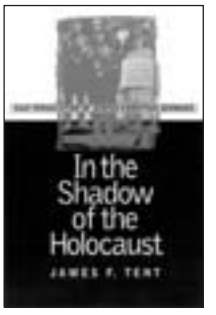

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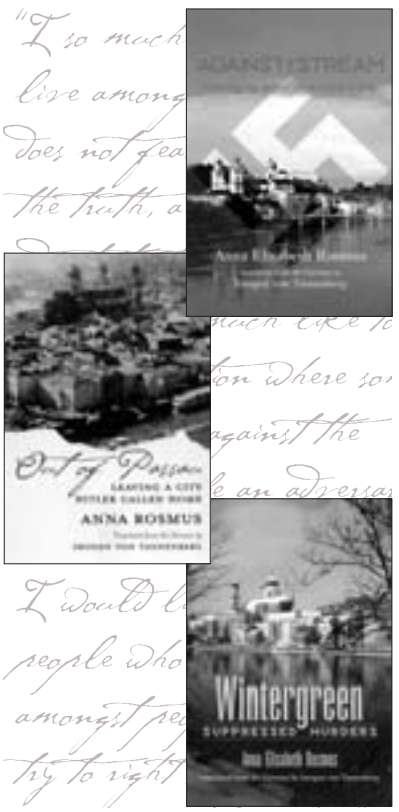

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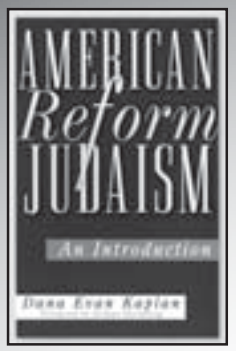

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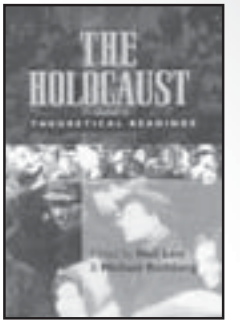

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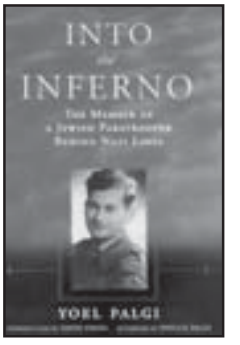

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conferences 2004 in Jewish Studies

Institutions are encouraged to send short notifications of conferences, calls for papers, exhibitions, and awards to ajs@ajs.cjh.org.

April

Rethinking Nomos and Narrative: Marking Twenty Years Since Robert Cover's "Nomos and Narrative"
New Haven, Connecticut
April 25, 2004
www.yale.edu/religiousstudies/JudaicStudies/nomos
Sponsored by the Yale Program in Judaic Studies and the Yale Law School. Presenters and commentators include scholars of legal and Judaic, especially rabbinic, studies. For further information contact Steven Fraade at steven.fraade@yale.edu.

May

Teaching and Learning About America's Response to the Holocaust
Ramaz Lower School, New York City
May 16, 2004
www.WymanInstitute.org
Sponsored by The David S. Wyman Institute for Holocaust Studies.

The Frankfurt Jewish Ghetto in Early Modernity
Frankfurt, Germany
May 16 - 18, 2004
www.le.ac.uk/urbanhist/urbanconf/ghetto.html
For further information contact Dr. Gisela Engel at Johann Wolfgang Goethe-Universitaet, Zentrum zur Erforschung der Fruehen Neuzeit, Robert Mayer - Str. 1, D - 60054 Frankfurt am Main; e-mail: g.engel@em.uni-frankfurt.de.

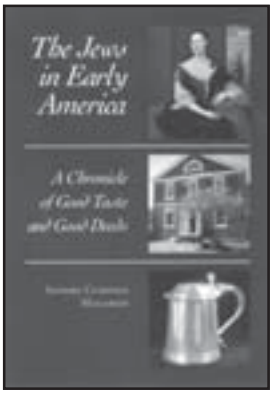
The Association for Canadian Jewish Studies 28th Annual Conference
University of Manitoba, Winnipeg, Canada
May 30 - June 1, 2004
Part of Canada's Congress of the Social Sciences and Humanities. For further information contact the Program Chair, Dr. Randal F. Schnoor, at randal.schnoor@primus.ca.

June

The 2004 Biennial Scholars' Conference on American Jewish History
Washington, D.C.
June 6 - 8, 2004
www.americanjewisharchives.org
In honor of the anniversary commemorating 350 years of American Jewish history. The Conference is sponsored by American University in conjunction with the American Jewish Historical Society, the Jacob Rader Marcus Center of the American Jewish Archives, the National Archives and Records Administration, and the Library of Congress.

National Association of Professors of Hebrew 2004 Conference on Hebrew Language, Literature, and Culture
University of Texas, Austin, Texas
June 6 - 8, 2004
polyglot.lss.wisc.edu/naph
For further information contact: naph@mhub.facstaff.wisc.edu

Disraeli and Europe: The Statesman and the Man of Letters
University of Paris X-Nanterre, Paris, France
June 17 - 18, 2004
Sponsored by the *Groupe de Recherches sur les Juifs dans les Pays Anglophones* to mark the two-hundredth anniversary of the birth of Benjamin Disraeli. For further information contact: JFMoisan@aol.com.



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(Conferences in Jewish Studies, continued)

The Association of Jewish Libraries
39th Annual Conference
New York City
June 20 - 23, 2004
aleph.lib.ohio-state.edu/www/ajl.html
Scholars from numerous disciplines will meet to share their interests in Judaica librarianship and related areas.

Association for Women in Slavic Studies Conference
Univerisity of Illinois at Urbana-Champaign, Urbana, Illinois
June 24 - 25, 2004
www.loyola.edu/AWSS

July

IAJGS 24th International Conference on Jewish Genealogy
Renaissance Jerusalem Hotel, Jerusalem, Israel
July 4 - 9, 2004
Please note that these are only provisional arrangements. For further information: www.ortra.com/jgen2004.

August

The 18th Congress of the International Organization for the Study of the Old Testament
Leiden, The Netherlands
August 1 – 6, 2004
www.leidenuniv.nl/gg/iosot2004
For further information contact: Dr Konrad D. Jenner, IOSOT Congress Secretary, Faculty of Theology, Leiden University, P.O. Box 9515, 2300 RA Leiden, The Netherlands; e-mail: iosot2004@let.leidenuniv.nl.

The 13th Biennial Conference of the Jewish Law Association
Boston, Massachusetts
August 3 - 6, 2004
www.legaltheory.demon.co.uk/JLAConf.html

LONDON2004: International Graduate Student Conference in Jewish Studies
London, United Kingdom
August 29 - September 3, 2004
www.ucl.ac.uk/hebrew-jewish/london2004/index.htm
The European Association of Jewish Studies is the Honorary Sponsor of London2004. For further information contact: hjs-london2004@ucl.ac.uk.

October

Kant and Maimonides: In Commemoration of the 1000 Years Since Their Respective Deaths
Arizona State University, Tempe, Arizona
October 31 - November 1, 2004
The conference will focus on a systematic comparison of the two philosophers as well as on historically important trends which link or differentiate them. For further information contact: Dr. Hartwig Wiedebach at wiedebach@t-online.de.

2004 calls For Papers

Russian Jews in Germany in the 20th and 21st Century
University of Sussex, Brighton, United Kingdom
December 13 - 14, 2004
Deadline for submissions:
April 15, 2004
bucerius.haifa.ac.il/callforpapers.htm
An international conference organized by the Bucerius Institute for Research of Contemporary German History and Society, Leo Baeck Institute London, and the Centre for German-Jewish Studies at the University of Sussex.

Association for Jewish Studies 36th Annual Conference
Chicago, Illinois
December 19 - 21, 2004
Deadline for submissions:
April 26, 2004
www.brandeis.edu/ajs
Please visit Web site for more information and to submit your proposal.

Colloquium on Québec/ Canadian Jewish Studies
Concordia University, Montreal, Canada
November 9, 2004
Deadline for submissions:
May 1, 2004
The Institut Québécois d'études sur la culture juive and Concordia University's Institute for Canadian Jewish Studies will co-sponsor a colloquium designed to highlight graduate student work in the area of Québec/Canadian Jewish studies. For further information contact: Ira Robinson, Department of Religion, Concordia University, 1455 De Maisonneuve Boulevard, West Montreal, QC Canada H3G 1M8; phone: +1.514.848.2424, x2074; fax: +1.514.848.4541; robinso@vax2.concordia.ca.

Sixteenth Annual Conference of the Midwest Jewish Studies Association
Chicago, Illinois
October 17 - 18, 2004
Deadline for submissions: **May 1, 2004**
www.cwru.edu/artsci/rosenthal/src_mjsa_preprogram.htm
The conference is hosted by the Spertus Institute of Jewish Studies.

Call for Essays: Philosemitism and Antisemitism
Deadline for submissions:
May 15th, 2004
We invite essays and/or proposals for a multidisciplinary edited collection on interconnections between philosemitism and antisemitism in twentieth-century American and British literature and culture. For inquiries contact phyllisl@northwestern.edu or lara-trubowitz@uiowa.edu.

The 2004 Middle East and Central Asia Politics, Economics, and Society Conference
Salt Lake City, Utah
September 9 – 11, 2004
Deadline for submissions:
May 15, 2004
www.utah.edu/CentralAsia-MiddleEast
Middle-East@utah.edu

Seventh Symposium for Yiddish Studies in Germany
Düsseldorf, Germany
October 4 - 6, 2004
Deadline for submissions: **June 1, 2004**
www.phil-fak.uni-duesseldorf.de/jiddisch
jiddisch@phil-fak.uni-duesseldorf.de

Fourteenth World Congress of Jewish Studies
Jerusalem, Israel
July 31 – August 4, 2005
Deadline for submissions:
October 31, 2004
www.jewish-studies.org
Please see announcement on page 13.

The Journal of Religion, Disability and Health Special Issue: Judaism and Disabilities
Articles should stimulate theological reflection, teach and scholarly research on theology and disability. Topics should arise from the author's professional, theological and practical expertise or experience. Contact the editors: Robert Anderson, rca@religionadndisability.org, and Judith Abrams, maqom@compassnet.com.

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Please see the Web site for full descriptions and application information.

Look for guidelines for the 2005 **Center for Jewish History Fellowships** in the forthcoming fall issue of *AJS Perspectives.*

Announcements

Dr. Hasia Diner, Paul S. and Sylvia Steinberg Professor of American Jewish History, has been named director of the new Goldstein-Goren Center for American Jewish History at New York University. The Center plans to concern itself primarily with the mutual impact of the United States and the Jewish people. It will fund graduate student fellowships and sponsor scholarly conferences and publications. For further information, please call +1.212.998.8980 or fax +1.212.995.4178.

REMEMBER *Our Colleagues*

Our many Internet listserves provide us with information, sometimes within hours, about the deaths of colleagues all over the world. Nevertheless, the long-standing tradition of the obituary is one that ***Perspectives*** *would like to honor. From time to time we have remembered a colleague in these pages. We would like to undertake this practice more systematically in the future.*

We urge members of AJS, as well as directors and chairs of Jewish studies departments, centers, and programs to inform us about the deaths of their colleagues. We ask that you also help us to identify an appropriate colleague who will write a few paragraphs about the deceased. ***Perspectives*** *is published in the fall and spring, therefore obituaries need to be submitted by February 1 and August 1. We seek to honor the memories of people who have been teachers, scholars, librarians, and archivists in the field of Jewish studies. We look forward to doing this in an open and democratic fashion.*

Please send this information to ajs@ajs.cjh.org.

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