

## The Philippon Bible



*Olea Europaea* (from the Philippon Bible)

A landmark in the development of Liberal Judaism in Germany was the publication of *Die Israelitische Bibel*. This handsomely illustrated bilingual edition contained the Hebrew text of the Law (the Torah), the Prophets and the Writings with a parallel German translation and commentary by Ludwig Philippon, a reform rabbi from Magdeburg. Departing from orthodox tradition, Philippon included over five hundred illustrations in order to correlate the biblical narratives with advances in historical scholarship, including the topography of the Holy Lands and the archaeology of Egypt. Thus the story of Noah's Ark was accompanied by a drawing of an olive branch (see illustration).

Copies of both the first and the second edition of the Philippon Bible are now at the Freud Museum in Hampstead. The first edition, published in fascicules from 1839 onwards, is of exceptional interest, since it belonged to Freud's father, Jakob Freud. When Jakob presented this bible to his son in 1891, he inserted a Hebrew inscription, commending to him this 'book of books, from which the lawgivers learned knowledge and justice'. However, this copy was incomplete, lacking the final chapters of the Torah, most of the Prophets and all of the Writings. This suggests that the family's relationship with Judaism was fracturing even before the bible passed from father to son.

When Freud came to London as a refugee in 1938, he brought this bible with him. It forms part of the collection of over 2500 books and approximately 2000 antiquities that are now in the Museum in Hampstead. Further details can be found in *Freud's Library: A Comprehensive Catalogue*, an elegantly designed book accompanied by a CD, compiled and edited by J. Keith Davies and Gerhard Fichtner, published by the Freud Museum. A further publication by Janine Burke, entitled *The Gods of Freud: Sigmund Freud's Art Collection*, provides a vivid overview of the antiquities. Both books are available from the Freud Museum bookshop.

When the second edition of the Philippon Bible was published in 1858, there were significant revisions, especially in the commentary, reflecting further advances in scholarship. The copy in the Museum, which is in far better condition than the Freud family bible, originally belonged to Rabbi Adolf Altmann of Trier, who was deported to his death in Auschwitz in 1944. It may have been brought to Britain by his son Alexander Altmann, who became a Community Rabbi in Manchester.

The Library at the Freud Museum is open to serious researchers by appointment with the Librarian, Keith Davies, although certain volumes are too fragile for frequent handling. The archival holdings of the Museum, including copies of documents which are now at the Library of Congress in Washington, will be listed in the database of British Archival Materials Relating to German-Speaking Refugees (BARGE), which is being compiled by researchers at the Centre for German-Jewish Studies.

## Jewish studies in Europe

A comparative investigation of the development of Jewish Studies in Europe in the 19th and 20th Centuries is to be initiated in autumn 2007 by the Director of the Centre, Professor Christian Wiese, with the support of a generous grant. Whilst today Jewish Studies form an integral part of European academic life, this field of research encountered severe opposition at European universities in the nineteenth and twentieth centuries. The tradition of Jewish scholarship known as *Wissenschaft des Judentums*, which developed in Germany after the Enlightenment, was excluded from mainstream education programmes and confined to specialized Jewish seminaries. It nevertheless spread to other European communities, developed its own institutions and produced an impressive body of research on Jewish history, religion, literature and culture. This movement also acquired cultural and political functions, playing a vital role in the Jewish minority's struggle for emancipation and demonstrating that Judaism was a religion compatible with post-Enlightenment European ideals.

The *Wissenschaft des Judentums* movement can also be seen as an attempt by the rabbinate to foster Jewish pride and to prevent over-assimilation and conversion. This scholarly approach to Jewish history was designed as a defence against antisemitism and a means of asserting the integrity of Judaism during the ongoing theological debates with Christian theology. Professor Wiese's publications have already established him an authority in this field, but this investigation will break new ground, since there has been no previous attempt to write a comprehensive history of Jewish Studies in Europe since their inception in the early nineteenth century. Existing research, especially that focusing on Germany, has analysed the history of Jewish Studies along national lines without providing any comparative perspectives. What is needed, Christian Wiese argues, is a 'systematic and comparative representation of the transnational history of Jewish Studies that analyses the network of Jewish scholarship and institutions throughout Europe'.

# Artists in Exile: Charlotte Salomon

'What is man that thou art mindful of him, that earthly worm that thou shouldst set thine heart upon him?' This verse from Psalm 144, familiar from the Yom Kippur liturgy, forms the motto of *Life? or Theatre?*, the German-Jewish family saga created in French exile by the artist Charlotte Salomon during 1941-42. In a brilliant illustrated lecture delivered at the Centre's Summer Event on 18 June, the art historian Griselda Pollock, Director of the Centre for Cultural Analysis at the University of Leeds, argued that this motto invites us to interpret the work in religious terms. Indeed, she defined Salomon's extraordinary sequence of over seven hundred inscribed images as a 'journey to meet the dead', inspired by the belated discovery that her mother had committed suicide. For Professor Pollock, the work is an 'allo-thanatography' (a narrative of the deaths of others), and she went on to show that images of death constitute a recurrent motif, from the skeleton lurking in a dark corridor in the introduction to the suicide of the artist's grandmother, which forms a dramatic climax.

Other insights explored in this inspiring lecture ranged from the ambivalence of sexual identity to

the fractured form of Salomon's modernist narrative, representing not the 'flow of life' of traditional autobiography, but 'spaces, moments and discontinuities', a phrase borrowed from Walter Benjamin. During the concluding discussion, the question whether *Life? or Theatre?* is to be seen as a religious work was further developed by Monica Bohm-Duchen, chair of the lecture and curator of the landmark exhibition of *Life? or Theatre?* at the Royal Academy in 1998. Like Chagall, she observed, there are moments when Salomon borrows from Christian iconography to express the sufferings of the Shoah. Symbols from Jewish liturgy lack the dramatic power of the crucifixion scene.

It was a privilege to participate in such a high-level discussion, and

we can look forward to Griselda Pollock's full-scale study of Salomon and to Monica Bohm-Duchen's planned book on Art and the Second World War. It could be argued, however, that the challenge of developing a religious symbolism adequate to the horrors of the Holocaust remains unresolved. Salomon's work explores the destructive consequences of antisemitism with exceptional eloquence, both at a political and a psychological level. But a further study (by Deborah Schultz and Edward Timms), scheduled for publication in the journal *Word & Image*, will argue that her response to the crisis of the Nazi period remains resolutely secular. It was the commitment to artistic creativity that sustained her as she faced the threat of arrest and deportation (she perished in Auschwitz in 1943).

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# Frank Auerbach

Artists who fled to Britain had to endure less dramatic ordeals. Approximately three hundred exiled artists have been identified in the recent study by Jutta Vinzent, *Identity and Image: Refugee Artists from Nazi Germany in Britain*. Some, like Ludwig Meidner, found conditions so dispiriting that they returned to Germany after the war. Among those who settled in London, one of the most remarkable is Frank Auerbach, who came to Britain in 1939 at the age of eight. For sixty years, since enrolling at St Martin's School of Art, he has been living and working in London. Shunning the contemporary art scene, he has single-mindedly pursued his mission as a painter, specially noted for densely evocative portraits. *Head of Catherine Lampert VI* (charcoal drawing, 1980), reproduced here by kind permission of the artist, illustrates his modernist technique with a tendency towards abstraction.

Auerbach had a major retrospective at the Royal Academy in 2001, but he generally avoids publicity. It was thus a surprise to discover that this drawing of Catherine Lampert was reproduced in *Die Ausgewanderten*, the remarkable collection of stories by the late W. G. Sebald. This led some readers to assume that 'Max Aurach', the émigré artist so eloquently depicted by Sebald, must be based on Auerbach. The infinitely painstaking artistic technique described in the story seems to match the style for which Auerbach has become so well-known. And yet the details simply don't fit – 'Aurach' comes from Bavaria and lives in Manchester, whereas Auerbach comes from Berlin and lives in London.

It was partly to resolve this conundrum that in May 2007 we arranged to interview Frank Auerbach at his studio in Camden Town. It was fascinating to listen to his account of his schooldays at Bunce Court, the co-educational boarding school in Kent that he attended for nine years. Bunce Court stimulated his interest in the arts, and the teaching of David Bromberg in the late 1940s helped to launch him on his career as a member of the so-called School of London, rubbing shoulders with other figurative painters like Leon Kossoff and Ronald Kitaj. Those formative experiences proved so liberating that memories of his parents rapidly faded, and Auerbach felt relatively unaffected by the news that they had been deported to their deaths.

Towards the end of the interview Auerbach said he had been dreading that we would ask why he never inquired about the precise fate of his parents. He was relieved that we were less interested in his past than in his painting, not least the possible connection with the émigré artist in Sebald's story. To our surprise, he revealed that he had never met or communicated with Sebald, nor indeed read the story. The author had not asked for permission to reproduce the drawing of Catherine Lampert, and when the stories were republished in English under the title *The Emigrants*, Auerbach insisted that this image should be removed. Thus Sebald must have drawn his inspiration not from personal acquaintance but from the impression made by an exhibition of Auerbach's work. Indeed, his hero 'Max Aurach' is a composite and ultimately imaginary figure, drawing together a complex web of refugee experiences. The cover of *Die Ausgewanderten* incorporates a painting by another refugee artist, Georg Eisler, who did indeed settle in Manchester.

Our final questions related to Auerbach's painterly technique, especially his deeply encrusted use of layer-upon-layer of pigment. Could it be compared to Sigmund Freud's model of the residues of memory, accreting around an original trauma? Might there indeed be some buried Jewish identity? Auerbach's response was to quote the dictum that 'Jews are the same as everyone else, except more so!' It is a hostile environment that makes people feel 'uneasy'. He went on to compare his work to that of a chemist, continuously experimenting with the ways in which different substances interact. The artist reworks his canvas just as a scientist may undertake a series of arduous experiments, the creative process described by Arthur Koestler in *The Sleepwalkers*. It is a protracted journey of discovery.

# Reports, lectures and publications

## Andrea Hammel

Since March 2004 Andrea has been the Research Fellow and Project Coordinator of the AHRC Project: Database of British Archival Resources Relating to German-speaking Refugees, 1933-1950 (BARGE). She was on maternity leave from April to August 2007. Andrea Hammel is now a member of the editorial board of the Yearbook for German and Austrian Exile Studies (Rodopi, Amsterdam).

Dr Hammel was joint organizer of the very successful international conference on 'Refugee Archives: Theory and Practice' (11-13 April 2007 at the University of Sussex), which included the launch of the BARGE Database. She is co-editing the conference proceedings.

Together with Godela Weiss-Sussex of the Institute of Germanic and Romance Studies, University of London, she also organized an international symposium on 'German-Jewish Women Writers, 1900-1938' in London in May. She is now co-editing a book based on this theme for publication in 2008. In November 2007 Andrea Hammel will host the Annual Conference of Women in German Studies (WIGS) at the University of Sussex.

## Forthcoming publications

*Everyday Life as Alternative Space in Exile Writing: The Novels of Anna Gmeyner, Selma Kahn, Hilde Spiel, Martina Wied and Hermynia Zur Mühlen*, Peter Lang.

*Refugee Archives: Theory and Practice. Yearbook for Exile Studies*, Vol. 9, Rodopi, co-edited with Anthony Grenville; including her own article on 'The Online Database of British Archival Resources relating to German-speaking Refugees, 1933-1950 in Context'.



Head of Catherine Lampert VI  
by Frank Auerbach

## Chana Moshenska

Chana Moshenska has reached the final stage of the Anne Frank Fonds funded project, 'Welcome to Britain?' The CD-rom version has been welcomed by teachers, some of whom are using it in conjunction with the printed pack. An educational publisher is going to produce a version with printed pack, CD-rom and accompanying DVD of refugee footage. Working with teacher trainers on the Sussex PGCE course, she is devising schemes for teaching the Holocaust through children's literature. A further project is an educational pack on the theme of rescuers, linking Holocaust rescuers with acts of altruism in the present day.

Chana, who is honorary historian of the Holocaust Education Trust of Ireland, ran the first ever workshops about teaching the Holocaust in Dublin in April 2007. As part of this programme she took a group of 25 teachers and teacher trainers on a trip to Krakow and Auschwitz. In August she taught a summer school for Irish educators, in conjunction with trainers from the Imperial War Museum in London and the Holocaust Memorial Museum in Washington. She continues to assist the Galicia Jewish Museum in Krakow as educational consultant, preparing materials for Polish schools and for school groups visiting from the UK, the USA and Israel.

## Deborah Schultz

'Art or document? The problematic post-war reception of words and images'. In this paper presented to the British Association of Jewish Studies Conference on 'Jews, the Arts, and Scholarship: Production and Reception' in London in July 2007, Deborah investigated the relationship between artworks and historical documents, focusing on the post-war reception of three artists – Arnold Daghani, Felix Nussbaum and Charlotte Salomon.

## Malgorzata Stolarska

International Symposium at the Hochschule fuer Juedische Studien, Heidelberg/Germany, May 2007: Paper on 'Breslau Jewish Art Collectors and their Impact on the Cultural Life of the City in the late 19th and early 20th century'.

Conference on the History of Art Criticism, University of Torun/Poland, June 2007: Paper on 'Art with a Question Mark. Identity as a Paradigm of the Research on the Concept of Jewish Art in the 20th Century'.

Annual Conference of British Association of Jewish Studies, UCL London, July 2007: Paper on 'The "Degenerate Art" of Heinrich Tischler, a Jewish Expressionist from Germany'.

Together with Professor Jerzy Malinowski from Torun University, Dr Stolarska is organizing the first conference on Jewish Art in Poland, which will take place in October 2008 in Kazimierz on the Vistula River.

## Edward Timms

'Jakov Lind 1927-2007: A Stranger in Strange Lands' in *Jewish Quarterly*, Spring 2007, No. 205, pp. 31-4.

'Sigmund Freuds Privatbibliothek' in *Bibliotheken jüdischer Gelehrter und Intellektueller im 20. Jahrhundert* (Potsdam: Moses Mendelssohn Zentrum, forthcoming).

12 February 2007: 'Writing after Hitler: The Work of Jakov Lind', contribution to the Centre's seminar series on Writers in Exile.

**Continued overleaf**

## Reports, lectures and publications Edward Timms (continued)

14 February 2007: 'Jewish Motifs in the Paintings of Felix Nussbaum', illustrated lecture at the Leo Baeck London Lodge.

4 September 2007: 'Karl Kraus, Sigmund Freud and Judaism: The State, the Law and the Prophets', lecture for the International Leo Baeck Institute conference on Jews and the State in Austria at the Austrian Residence, London.

### Christian Wiese

In August 2007 Christian Wiese was promoted to Professor of Jewish History (with tenure) at the University of Sussex. He has also been appointed a member of the board of the scholarly edition of the works of Hans Jonas (project of the Hans Jonas Zentrum, Free University of Berlin, 2005-2012) and will be part of the long term editorial project "European Traditions – Encyclopaedia of Jewish Cultures", organized by the Simon Dubnow Institute in Leipzig. His recent lectures and publications include:

Christian Wiese, *The Life and Thought of Hans Jonas: Jewish Dimensions*, translated by Jeffrey Grossman and Christian Wiese (Hanover, N.H.: Brandeis University Press, 2007).

Christian Wiese, 'The Best Antidote against Anti-Semitism?': Judaism, Biblical Criticism, and Anti-Semitism prior to the Holocaust,' in *Modern Judaism and Historical Consciousness: Identities – Encounters – Perspectives*, ed. Christian Wiese and Andreas Gotzmann (Leiden: Brill Publishers, 2007), pp. 145-193.

Christian Wiese, 'Auschwitz und Prinzip Verantwortung. Biographische Erfahrung, Erinnerung und ethische Reflexion im Denken von Hans Jonas,' in *Das Eigene Erinnern. Gedenkkultur zwischen Realität und Normalität*, ed. Evelyn Goodman-Thau (Wien: Passagen-Verlag, 2007), pp. 103-125.

10 May 2007: Laupheimer Jewish-Christian Dialogue in Laupheim, Germany, Paper on 'Raphael Straus as a Jewish Historian of Christianity.'

22 June 2007: Workshop on Recent Research on Hans Jonas (Hans-Jonas-Zentrum, Free University of Berlin), Paper on 'Against Nihilism and Weltangst: Hans Jonas's Interpretation of Gnosticism.'

10 July 2007: Conference on 'Sammeln, Ordnen, Wissen, Jüdische und andere Wissenswelten' at the Simon-Dubnow-Institute for Jewish History and Culture, University of Leipzig, Paper on 'The Scholarly Correspondence between Jewish Academics in 19th and early 20th Century Europe.'

## Forthcoming events

11 October 2007: Professor Christian Wiese, 'Challenging Cultural Hegemony: Jewish Studies, Liberal Protestantism, and Antisemitism in Wilhelmine and Weimar Germany' (History Work in Progress Seminar) 16.00 in Arts A155.

30 October 2007: Peter Fraenkel, 'The German-Jewish Consul and the Samurai' (Bill Epstein Memorial Lecture) 15.00 in Room 221, IDS, University of Sussex.

The 2007 autumn term seminar series at the University of Sussex will be on 'Jewish Identity and Culture in Contemporary Germany'. Details on the individual lectures will be sent to Friends at a later stage.

### Joint CGJS/ LBI /Frankfurt Jewish Museum Lecture Series 2007/08

29 August 2007 Professor Saul Friedländer, UCLA, 'The Years of Extermination. A Plea for an Integrated History of the Holocaust'.

1 November 2007 Professor Sharon Gillerman, Hebrew Union College - Los Angeles, 'Strongman Siegmund Breitbart and the Staging of the Jewish Body in the Weimar Republic'.

21 February 2008 Professor Tilman Allert, University of Frankfurt, 'The Führer Gruss'.

10 April 2008 Professor Susannah Heschel, Dartmouth College - Hanover/USA, 'The Aryan Jesus: Christians, Nazis and the Bible'.

15 May 2008 Professor Robin Judd, University of Ohio, 'Circumcision and (Male) Jewish Identity in the Kaiserreich'.

25 June 2008 Professor Niall Ferguson, Harvard University, 'Siegmund Warburg'.

Lectures take place at 19.00 at the Wiener Library, 4 Devonshire Street, London W1W 5LB  
Further information: T: + 44 (0)20 7580 3493, [www.leobaeck.co.uk](http://www.leobaeck.co.uk)

### Book Launch

24 October 2007 Christian Wiese, *The Life and Thought of Hans Jonas: Jewish Dimensions*. Introduction by Professor Michael Berkowitz, (University College London).

18.00-19.30, Memorial Hall, Wiener Library, 4, Devonshire Street, London W1W 5BH.

Friends of the Centre for German-Jewish Studies will be offered a specially reduced price. Please contact Diana Franklin for further information.

### Special Offer

The Centre for German-Jewish Studies has published an attractively produced volume entitled *Kindertransport Before and After: Elegy and Celebration*. Sixty Poems by Lotte Kramer edited by Sybil Oldfield.

Price: £10 plus £2.50 postage & package.

To purchase a copy, please contact Diana Franklin (details below).

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