Another great year is upon us! The Program in Jewish Culture and Society at the University of Illinois is thriving, and we are looking forward to some of the most exciting events in our history!

First off, I am delighted to welcome Rhona Seidelman to our campus. Rhona will serve as our first Schusterman Visiting Israeli Professor. We owe this appointment to a generous grant by the American-Israeli Cooperative Enterprise. Rhona is a marvelous historian of science who wrote her dissertation at Ben-Gurion University on the history of Shaar Ha’aliya, the largest Israeli absorption camp for new immigrants in the 1950s. At Illinois, Rhona will teach four courses, including a survey class on Israeli history and an advanced course on Israeli historiography. We are thrilled to welcome Rhona—and we invite you to get to know her through the profile in this newsletter.

We are also continuing our highly successful Israel Studies Project, a joint venture between the University of Illinois and the Jewish United Fund/Jewish Federation of Metropolitan Chicago. Over the years, the program has brought such distinguished visitors to our campus as Orly Castel-Bloom and Hillel Halkin. This fall, we are absolutely thrilled to welcome Edgar Keret and Shira Geffen, the dynamic husband-and-wife team responsible for some of the most interesting (and quirkiest) literature in Hebrew, as well as the film *Jellyfish*, winner of the Golden Palm in Cannes. Later in the year, we will continue the series with a visit by literary scholar Sidra Ezrahi.

Other highlights for the year include visits by Sarah Stein, Judith Halberstam, and Susan Suleiman, as well as a conference titled “Annihilation, Autobiography, Archive: Networks of Testimony in German-Occupied Europe.” The latter is part of the Holocaust, Genocide, and Memory Studies Initiative we inaugurated last year and discuss in detail in these pages.

As I say every year, everything we do is made possible by our friends and donors. The faculty we hire, the courses we teach, the public lectures we organize, the workshops we convene—the entire presence of Jewish Studies at Illinois— it all comes from the support of our contributors. We want to thank all of our friends who continue to give with such generosity. We simply couldn’t do our work without them.

If you are interested in becoming a friend of the Program, please don’t hesitate to get in touch with me at bunzl@illinois.edu. Even the smallest contribution makes a difference!

Matti Bunzl
Director, Program in Jewish Culture & Society
Professor, Department of Anthropology

Dear Friends,
CARL NIEKERK DISCUSSES HIS NEW BOOK READING MAHLER: GERMAN CULTURE AND JEWISH IDENTITY IN FIN-DE-SIÈCLE VIENNA

For someone who grew up in the Nether-lands in the 1970s and 1980s, as I did, and who was inter-ested in classical music, the music of Gustav Mahler was never far away. Bernard Haitink typically performed a Mahler symphony with ‘his’ Concertgebouw Orchestra at the annual, televised Christmas concert. I also vividly remember some brilliant, highly unortho-doxes performances of Mahler’s symphonies by Leonard Bernstein with the same orchestra (recordings of these concerts fortunately exist). The Dutch Mahler tradi-tion goes back to the composer himself who came to the Netherlands (in 1903, 1904, 1906, and 1909) to perform his own music. The Concertgebouw’s Mahler music is very complex, his literary taste was declared banal and backward – an opinion one can still find in scholarship today.

But is this really so? Take for instance “Das himmlische Leben” (“Heavenly Life”), the Wunderhorn song Mahler uses for the final movement of his Fourth Symphony. On the surface this song offers a naïve view of life in Heaven with lots of dancing and singing, plenty to eat and drink, and beautiful music. But what does it mean that in the text a “dear little lamb” (“lie-bliches Lämmlein”) is led to its death? And how should we take that the Oxen is being slaughtered by St. Luke, with the narrative going on to describe how in Heaven “wine does not cost a penny” (“der Wein kost’ kein Heller”) and angels are baking bread, while the orchestra’s horn section in the background (in one of Mahler’s more bizarre musical jokes) mimics the ox’s final moments at length?

What has not been recognized sufficiently in my opinion is that Mahler’s symphony movement is also an expression of a certain irreverence to tradition and that Mahler here, in fact, seeks freedom from tradition. Yes, his text relies heavily on biblical imagery, but the music adapts a playful attitude towards the text, shows its contradictions, and in the end tries to take apart precisely the tradition from which it borrows these images.

I have long hesitated making Mahler’s Jewishness into a central part of my argument. There are several reasons for this. I am not Jewish myself and felt not so comfortable speaking about or on behalf of people who are. Any identity label runs the risk of homogenizing a heterogeneous group. Also, the paradigm of “Jewish self-hatred,” quite influential in scholarship on German-Jewish culture, does not seem to work so well for Mahler. As a conductor Mahler was very successful, in spite of many documented anti-Semitic incidents, and in his own work, too, Mahler showed great autonomy. I also tend to agree with those musicolo-gists who argue that there is not really a clear “Jewish” element that can be identified in Mahler’s music. Mahler refers to all kinds of music making in which a “Jewish” element is intertwined with many, many other cultural and ethnic references. Leonard Bernstein has argued that it is precisely this heterogeneity that could be considered “Jewish”; that the music’s Jewishness is in a sense everywhere. Something similar is going on with Mahler’s texts I would argue: while here, too, it is hard to identify a specifically Jewish tradition, there are many links that connect Mahler’s music to German-Jewish cultural history. Mahler’s texts add up to a highly critical view of German culture. His music for me is expressive of a certain modality of looking at cultures that insists on the heterogeneity of cultural traditions and poonders the violence, but also the potential for resistance, in those traditions. Mahler is interested in pointing to traditions that have been lost. But he also shows that every culture is a hybrid product and that traditions can learn from each other. Cultural traditions express difference but also commonality.

Maybe my book will make people who lis-ten to Mahler’s music more aware of the cultural and intellectual history with which it engages. In its way, Mahler’s music is radical and highly critical of the ethno-centric and nationalistic trends present in Mahler’s time (and maybe even today). My book also seeks to answer the question how Mahler positioned himself vis-à-vis Wagner, who had developed a highly unorthodox musical language that many Germans saw (and see) as innova-tive and a high point of German culture. Wagner had highly normative ideas about the things Jewish composers could and could not do; their music was at best an inauthentic imitation of ‘real’ German art. In his way, Mahler’s music is an answer to Wagner’s challenge. On the one hand, Mahler shows that German cultural his-tory is far more heterogeneous, cos-mopolitan, and critical of authority than Wagner gave it credit for. On the other hand, Mahler’s music is continually rein-venting itself and rethinking what it wants to be about. In the end, Mahler’s answer to Wagner is that he could do whatever he wanted to do.

I hope that my book will become part of a conversation. Reading Mahler’s ideas are of course shaped by my own background and training in literary and cultural studies and therefore may not be immediately obvious to everyone; I like to think, however, that the questions the book raises are relevant, even if they are difficult questions. The fact that one can ask these questions proves to me that Mahler continues to matter.

Carl Niekerk is Associate Professor in the Department of Germanic Languages and Literatures and a member of the faculty of the Program in Jewish Culture and Society at the University of Illinois. He is the author of Zwischen Naturgefühl und Anthropologie: Lichtenberg in der Kontext der SpätAufklärung (Between Nature Felt and Anthropology: Lichtenberg in the Context of the Late Enlight-enment, 2005) and Reading Mahler: German Culture and Jewish Identity in Fin-de-Siècle Vienna (2010).
MICHAEL ROTHBERG REPORTS ON HOLOCAUST, GENOCIDE, AND MEMORY STUDIES AT ILLINOIS

In fall 2009, the Program in Jewish Culture and Society launched a new initiative in Holocaust, Genocide, and Memory Studies (HGMS). Created with seed money from Jewish Studies and the College of Liberal Arts and Sciences, this new program includes faculty and graduate student affiliates from many different departments and units across campus — including American Indian Studies, Anthropology, Art and Art History, Comparative Literature, English, German, History, and Slavic Studies — and from neighboring campuses such as Illinois State University. The new program in HGMS provides a platform for cutting-edge research, teaching, and public engagement. With strengths in the history of anti-Semitism, Nazism, and the Holocaust as well as the memory and representation of genocide and trauma, faculty associated with the HGMS initiative are making the University of Illinois one of the leading sites for research in this field.

Illinois faculty are producing important scholarship on the history, literature, memory, and artistic representation of genocide and trauma. Recent, new, and forthcoming books by core faculty in our program consider the history, implications, and aftereffects of the Holocaust in Austria, France, Germany, Russia/ the Soviet Union, and the United States. These books include Matti Bunzl’s Anti-Semitism and Islamophobia, Peter Fritzsche’s Life and Death in the Third Reich, Brett Ashley Kaplan’s Unwanted Beauty, Anke Pinkert’s Film and Memory in East Germany, and Michael Rothberg’s Multidirectional Memory, as well as a forthcoming book by Harriet Murav on Jewish writing in the Soviet Union and Russia. Faculty offer courses at the undergraduate and graduate levels through departments such as Anthropology, Comparative Literature, English, German, History, Religion, and Slavic Studies. The initiative also sponsors a busy schedule of public lectures, workshops, and conferences.

The Holocaust, Genocide, and Memory Studies program kicked off in October 2009 with a weeklong visit by the New York artist Shimon Attie and the University of Massachusetts Holocaust scholar James Young. Attie is well known for his photography and projection-based artworks that resurrect the Jewish history of Europe after the Shoah. Young is one of the world’s leading scholars of Holocaust art, literature, and memorialization, whose writings on Attie helped bring this important artist to the attention of many in Jewish Studies and Holocaust studies. Made possible by a generous gift to the Program in Jewish Culture and Society by the Krouse Family, the visit of Attie and Young included individual and joint lectures, seminars, and meetings with faculty, students, and classes. These well-attended events created excitement across campus and brought together creative artists, scholars, and community members for a stimulating series of events about art, memory, the Holocaust, and other traumatic events, such as the attacks of September 11, 2001.

One month later, on November 5-6, the HGMS initiative held its inaugural scholarly conference, “Genocide, Memory, Justice: The Holocaust in Comparative Contexts,” organized by Peter Fritzsche (History), Harriet Murav (Slavic/Comparative Literature), and initiative director Michael Rothberg (English), with substantial financial support from the Office of the Chancellor. Featuring keynote lectures by CUNY historian Dagmar Herzog and Brown historian Carolyn Dean, the conference brought together scholars of anthropology, art, film, history, literature, and politics with specializations not only in Holocaust Studies and Jewish Studies, but also in comparative genocide studies and American Indian Studies. Topics of the lectures included sexual violence in comparative perspective; reflections on perpetrators and victims; literature and memory; reparations for Roma in the Czech Republic; and legal responses to anti-Semitic violence.

Many other events took place throughout the year. In spring 2010, HGMS teamed up with the Unit for Criticism and Interpretive Theory to co-sponsor a faculty/graduate student seminar and an international conference called “Bios: Life, Death, Politics.” The seminar and April 30-May 1 conference included readings and lectures on topics such as human rights, genocide, genomic research, medical anthropology, international law, and political economy in locales such as China, South Africa, Bosnia, Greece, Italy, and the United States. HGMS also paired with the Jewish Studies Workshop to present work-in-progress by faculty and graduate students. History graduate students Andrew Dernhub and Elena Jakel presented work from their dissertations, and James Young, Barbara Hahn (Vanderbilt University), and Elisabeth Friedman (Illinois State University) shared their new research.

Plans are currently underway for a workshop that will take place in March 2011, titled “Annihilation, Archive, Autobiography: Networks of Testimony in German-Occupied Europe.” Organized by Fritzsche, Murav, and Rothberg, this workshop will...
In addition to a lively year of public events, the Holocaust, Genocide, and Memory Studies initiative was also actively involved during its first year in promoting teaching, especially at the graduate level. A certificate in Holocaust, Genocide, and Memory Studies is offered for graduate students enrolled in an MA or PhD program. In spring 2010 we granted our first certificates to Melissa Bushnick, who completed a master’s thesis in Art History on Shimon Attie, and Andrew Demshuk, who completed a dissertation on the memories of German expellees. Each semester the program lists courses by affiliated faculty from across campus relevant to HGMS. In fall 2009, Gary Nelson (English) offered a seminar on Holocaust poetry and Kent O’ro (Media) offered a course on memory and history in communication studies. In spring 2010, Peter Fritzsche offered a history seminar on “Catastrophe and the Modern Imagination,” Rebecca Ginsburg taught a course on “Landscape, Commemoration and Trauma” that focused on slavery sites, and Michael Rothberg’s English seminar explored “Trauma, Memory, and Justice” in comparative contexts. During the 2010-11 academic year, courses related to HGMS will include Harriet Murav’s Yiddish courses, Peter Fritzsche’s seminar on modern Germany, and Michael Rothberg’s “Introduction to Holocaust, Genocide, and Memory Studies,” a course that will be taught by a rotating group of faculty and become a core course for the initiative. Undergraduate students are always welcome at HGMS events and many were in attendance throughout the year. A brown-bag workshop in fall 2010 will also focus on pedagogy for courses in Holocaust and genocide studies at both the graduate and undergraduate levels.

The Holocaust, Genocide, and Memory Studies initiative at Illinois is still in its early stages, but we are excited about its potential and eager to see it grow and move in new directions in the coming years.
The impact of the war on Soviet and post-Soviet Russia cannot be overstated: an exhibit in the State Museum of Political History from May 2010 describes the war against the Nazis as “unprecedented in the history of mankind.” To discuss the war and the Holocaust on Soviet soil means contemplating two parallel singularities. Both events took place in the same time and space, and yet paradoxically, subsequent accounts rendered them invisible to one another.

This volume of essays, co-edited by Harriet Murav and Gennady Estraikh, is primarily based on a conference held in 2008, jointly sponsored by the U. S. Holocaust Museum, the Blavatnik Archive Foundation, and the Skelball Department of Hebrew and Judaic Studies at New York University. Hitler’s invasion of the Soviet Union on June 22, 1941 introduced the use of Einsatzgruppen, mobile gas vans, and the first phase of the total annihilation of the Jews of Eastern and Western Europe. The history of the war, from the point of view of Soviet Jews, however, remains largely unexplored territory. This study explores the unique dimensions of the Soviet Jewish experience of World War II. Based on newly discovered and previously neglected oral testimony, poetry, cinema, diaries, and archives, the essays provide fresh insights on key aspects of the German occupation of Soviet territory and the conduct of the war from the largely ignored perspective of the soldiers who fought it and the journalists who reported it.

Soviet Jews represented and interpreted the Nazi destruction of Jews before the Holocaust came to be known as the Holocaust. In 1942, Ilya Ehrenburg published a poem in a Red Army newspaper about the mass killings of the Jews in the Crimean city of Kerch; in 1943, Vasily Grossman published a story in Russian detailing the killing methods of the Einsatzgruppen; in 1945 the first feature film depicting the annihilation of Jews was released. The book, however, is not about what came to be known as the Holocaust in the West, yet most of the essays discuss how Soviet Jews confronted the Nazi murder of Jews. The same events came to be understood and represented in different terms in the West and the Soviet Union. For example, when writers in Eynikayt (“Unity,” the newspaper of the Jewish Anti-Fascist Committee) used the term “shourt” in 1942, they were doing so to reference a Jewish national disaster in the way that Jews traditionally referred to their national disasters, beginning with the destruction of the Temple. In a speech given in Moscow in May, 1942, and published in the first (June) issue of Eynikayt, David Bergelson used the term “karbones” when he asked the Jews of the entire world to respond to the call of the dead: “our victims (karbones) have not yet been counted and not event brought to their graves.” Neither “shourt” nor “karbones” is identical to the term “Holocaust,” which began to circulate in the late 1950s; however, both Yiddish terms link the events of the war to their national disasters, beginning with the destruction of the Temple. In a speech given in Moscow in May, 1942, and published in the first (June) issue of Eynikayt, David Bergelson used the term “karbones” when he asked the Jews of the entire world to respond to the call of the dead: “our victims (karbones) have not yet been counted and not event brought to their graves.” Neither “shourt” nor “karbones” is identical to the term “Holocaust,” which began to circulate in the late 1950s; however, both Yiddish terms link the events of the war to their national disasters, beginning with the destruction of the Temple.

The first part of the volume focuses on the Aftermath of the Mass Killing of Jews Outside the Crimean City of Kerch in early 1942.
MEET OUR STUDENTS — ELANA JAKeL

As I write this, I am making difficult decisions regarding priorities during my final weeks of research on my dissertation, tentatively entitled “Ukraine without Jews? Nationality and Belonging in Soviet Ukraine, 1943-1948.” Over a total of eighteen months, I have conducted research in three countries under very different conditions, from dimly-lit former Soviet archives where the basic first step of plugging in a laptop was not to be taken for granted to the technologically up-to-date library and archives at the United States Holocaust Memorial Museum, where I enjoyed additional privileges as a fellow at the Center for Advanced Holocaust Studies. (The cubicle with a view of the Washington Monument will be missed.) I have skimmed, scanned, copied, photographed, read, and watched a variety of primary sources, including video testimonies, poems, personal letters, governmental reports, war crimes trial records, newspaper articles, and songs. In the process, I have gained much insight into the lives of my subjects: those Jews who returned to live in Soviet Ukraine immediately after the Holocaust.

While scholars increasingly turn their attention to the Holocaust in the Soviet Union, few have addressed what happened to those Jews who survived the Holocaust on occupied Soviet territory or lived out the war either in the military or in the country’s interior. Indeed, these Jews effectively disappear from the traditional narrative until they reemerge as victims of Soviet “state anti-Semitism” during the final years of Stalin’s rule, the time of the “anti-cosmopolitan campaign” and the “Doctors’ Plot” targeting the Jewish cultural and intellectual elite. The few works devoted to Soviet Jewish history that touch on the intervening years generally are institutional or politically-oriented histories that treat this period as a time of impending doom. The fundamental goal of my dissertation is to reconstruct the experiences of Jews living in Ukraine from 1943 to 1948 on their own terms, providing these individuals with a presence in the historical narrative.

Restoring a voice to this group of Jews is particularly fitting given how assertively they used their own voices in the mid-1940s. Whether attempting to secure reevacuation to their hometowns, recover their prewar apartments, or reestablish religious societies, long-time Jewish residents of Ukraine understood their rights as Soviet citizens and demanded throughout this period that the Party-state defend those rights. In their appeals to authorities, Jews incorporated arguments based on the freedoms enshrined in the 1936 “Stalin Constitution,” on wartime legislation, and on claims of entitlement due to both military and industrial service during the “Great Patriotic War”—all strategies by which they situated themselves as full Soviet citizens. Jews generally followed this pattern when responding to manifestations of anti-Semitism in postwar Ukraine as well, with added references to the recent tragedy of the Holocaust. Indeed, among the most striking characteristics to emerge from the sources I have examined is the depth of Soviet Jews’ knowledge about the Holocaust—an observation at odds with the emphasis scholars previously have placed on the official silence surrounding this period in the Soviet Union.

In asserting their rights as citizens, Jews responded not only to their immediate needs in war-devastated Ukraine but also to perceived challenges to their inclusion in Soviet society. While developments in the following decades ultimately caused thousands of Jews to renounce their Soviet citizenship, my research points to the alternative outcomes that could have resulted from a brief transitional period characterized by political uncertainty, assertive Jewish citizens, and authorities responding ambiguously to the postwar “Jewish question.”

SHYLOCK AND ME

MICHAEL SHAPIRO REFLECTS ON HIS WORK

I came to UIUC in the summer of 1967, a newly minted Ph.D. from Columbia University in Renaissance English literature hired primarily to teach Shakespeare. If a fortune teller had predicted that in fourteen years I would be directing a Jewish studies program, and would continue to do so for another twenty-two years, I would have said that her crystal ball needed a serious overhaul.

Here’s what happened. Coming to Champaign-Urbana, a one-shul town on the prairie, my wife Elizabeth Klein and I felt a need to cultivate our Jewish lives. Living in Manhattan felt a little like living in Israel in that it afforded us the illusion of a large city—how Jews entered the modern world through such pathways as chic emancipation, socialism, updating Yiddish culture, immigration, and Zionism. I now had two vineyards to labor in—Shakespeare and secular Jewish writing—and decided to merge them, at least temporarily, by focusing my scholarly research on Shakespeare’s The Merchant of Venice.

Playing hooky one afternoon in 1993 from a Shakespeare conference in Albuquerque, I passed a theater advertising a play, just

William Shakespeare

closed, called The Merchant of Santa Fe. It was clearly an adaptation of The Merchant of Venice. I met the co-author/director, who invited me to come back to New Mexico if I ever wanted to study the production. A few years later, when we were invited to a bar mitzvah in Albuquerque, I decided to stay longer and investigate The Merchant
of Santa Fe, a play set in colonial New Mexico in which the Shylock-character was a crypto-Jew, a Jew who had evidently converted to Christianity but who maintained Jewish identity and practice. Elizabeth became my collaborator on this project. We immersed ourselves in the history of Iberian Jews and in the writing about crypto-Jews who had recently been discovered in the southwestern United States. As we interviewed people involved in this particular production, Elizabeth observed that it was also about local ethnic politics. We synthesized these various strands of research and produced a series of papers and a scholarly article.

Working on this radical revision of The Merchant of Venice drew me toward the study of other such adaptations. While I knew writers had been adapting Shakespeare's plays for centuries, I understood that these texts were not merely excrescences on the canon. Indeed, one could read them as subtle critiques of Shakespearean empathy. Shakespeare's plays have been used to address the concerns of later periods. I turned my attention to the study of this rich pool of Jewish artistic responses. Edna and I commissioned essays from an international team of scholars. Our working title for the volume – Countering Shylock: and the prospector is currently being considered by a major academic press.

To tap into this rich pool of Jewish artistic responses, Edna and I commissioned essays from a variety of scholars on responses to The Merchant of Venice created by Jewish artists. The project intrigued me. Shakespeare's play was originally performed around 1594 in an England from which Jews had been banished four hundred years earlier. Opinions vary widely as to whether The Merchant of Venice is anti-Semitic or is critical of anti-Semitism (or both), but no one is aware of any contemporary Jewish responses to the work, whether, artistic, personal or institutional. In the last two hundred years, however, as Jews have become part of the cultural life of the countries they inhabit, they have reacted to the play as individual readers and pluggers and as community leaders. These responses vary widely, say, from Heinrich Heine's impassioned praise of Shakespeare's empathic understanding of the Jewish moneylender and his daughter to the New York Board of Rabbi's efforts to stop a Central Park performance in the early 1960s. But even more interesting are the responses to the play that are themselves expressed in artistic forms by Jewish artists – playwrights, directors, actors, novelists, painters, and composers.

At an American Jewish Studies conference a few years ago, I met Edna Nahshon, who shared my interest in what I have come to call The Merchant of Venice midrash – i.e. the adaptations, revisions, and creative offshoots the play has stimulated, to say nothing of numerous stagings and reams of criticism. A professor of theater history at the Jewish Theological Seminary in New York, Edna had also been working on Schwartz's 1947 Yiddish version. She invited me to join her in co-editing a volume of essays by a variety of scholars on responses to The Merchant of Venice created by Jewish artists. The project intrigued me. Shakespeare's play was originally performed around 1594 in an England from which Jews had been banished four hundred years earlier. Opinions vary widely as to whether The Merchant of Venice is anti-Semitic or is critical of anti-Semitism (or both), but no one is aware of any contemporary Jewish responses to the work, whether, artistic, personal or institutional. In the last two hundred years, however, as Jews have become part of the cultural life of the countries they inhabit, they have reacted to the play as individual readers and pluggers and as community leaders. These responses vary widely, say, from Heinrich Heine's impassioned praise of Shakespeare's empathic understanding of the Jewish moneylender and his daughter to the New York Board of Rabbi's efforts to stop a Central Park performance in the early 1960s. But even more interesting are the responses to the play that are themselves expressed in artistic forms by Jewish artists – playwrights, directors, actors, novelists, painters, and composers.

To tap into this rich pool of Jewish artistic responses, Edna and I commissioned essays from an international team of scholars. Our working title for the volume – Countering Shylock: and the prospector is currently being considered by a major academic press.

The project has been made especially timely by the recent publication of Anthony Julius's Trials of the Diaspora: A History of Anti-Semitism in England (Oxford University Press, 2010). Indeed, one of Julius's epigraphs, extracted from Philip Roth's Operation Shlyock, could, if slightly condensed, serve as an epigraph for Countering Shylock: "In the modern world, the Jew has perpetually been on trial... and this modern trial of the Jew, this trial which never ends, begins with the trial of Shylock." In Julius's view, The Merchant of Venice is one of three ‘canonical texts’ in English literary anti-Semitism, the other two being Chaucer’s “The Prioress’s Tale” and Dickens’s Oliver Twist. He argues that each of these is nonetheless a major artistic achievement, which in turn has stimulated subsequent imitations, sequels, adaptations, complications, extensions, revisions, and above all, three major counter-texts – Marlowe’s The Jew of Malta, George Eliot’s Daniel Deronda, and James Joyce’s Ulysses, each one a challenge to the received ideas that constituted anti-Semitism in English literature.

The master trope of all English anti-Semitic discourse, Julius argues, is the blood libel – the notion that Jews murder innocent Christian children to use their blood to prepare Passover matzot. The first such accusation was actually recorded in Norway in 1244, but similar accusations are found throughout England and the continent over the next several centuries. Chaucer’s Tale is based on the alleged murder of Hugh of Lincoln in 1255. After the Medieval period, the blood libel is less explicit in English literature, undergoing transmutation into subterfuge, symbolic literary motifs, e.g. the abduction of children, the disruption of bonds between children and parents, and Jews as economic parasites and blood-suckers. For Julius, the realm of literary discourse is a world of its own, a world where works talk to each other across centuries, sometimes more than they reflect their own times.

Julius also traces historical manifestations of English anti-Semitism, dividing the material into three periods: medieval, modern, and contemporary. The medieval period saw the invention and dissemination of the blood libel, numerous executions on these trumped-up charges, legalized pillaging of Jewish wealth and property, and finally expulsion in 1290. Although a small number of Iberian Jews found their way into England in Tudor and Stuart times, Jews were not officially readmitted to England until about 1657, the start of the Modern phase of historic anti-Semitism. Because of the gap in the history of English Jewry, the Modern émigrés (or “returnees”) found no established, quasi-autonomous ghetto communities which had developed on the continent, and no restrictions of residence or occupation, no requirement to wear red hats or yellow badges or the like.
and none of the violent and lethal forms of ant-Semitism that had characterized the period before expulsion. There were, to be sure, a host of political prohibitions, but even they disappeared by the end of the 19th century, leaving a residue of what Julius calls “scorns and slurs,” that is, nasty and hurtful but relatively mild practices such as quotas, insults, and social discrimination. The final period, beginning roughly with the Six Day War in 1967, focuses on English attitudes toward the Jewish State, Zionism, and English Zionists. In this section Julius tries to develop a kind of litmus test to determine when criticism of Israel or Zionism can be deemed anti-Semitic.

Trials of the Diaspora is not jolly reading (Julius compares the experience of writing it to swimming through a sewer) but it affords the pleasure of watching a keen Jewish mind analyze and map, in elaborate detail, several centuries worth of this particular amalgam of stupidity and malice. What Julius leaves out of this comprehensive study of English anti-Semitism are the responses of Jews, leaving that field (and especially the corner of it devoted to responses of Anglo-Jewish artists to The Merchant of Venice) for exploration in Countering Shylock.

I never expected to spend a good part of my career in Jewish studies, as a teacher, scholar, and administrator, nor did I expect to do so much work on The Merchant of Venice, the afterlife of Shylock, and the responses to the play by Jewish artists. All in all, it has been and continues to be an exhilarating ride.

The results of the controversy, which lasted until June 1520, were mixed. Under the influence of Reuchlin and other forces, the emperor changed his position and rescinded the confiscation mandate, even though anti-Jewish forces applied strong contrary pressures throughout the 1510s. Despite determined ecclesiastical and political support, however, Reuchlin’s defense of Jewish books was ultimately condemned as heretical. According to the final papal ruling, Reuchlin had published opinions that were “impermissibly favorable to Jews.”

Diverse but influential Christian discourses on Judaism and anti-Semitism resulted from the clash of Renaissance humanism with the anti-Jewish campaign. On the one hand, the fierce debates included powerful voices, especially from Northern humanists and the Papal Curia, that urged Christian scholars to engage the Jewish tradition benignly as an authentic source of learning and even piety. Indeed, Reuchlin’s research, though controversial, was immediately celebrated as the foundation for Christian biblical philology and a source of theological innovation. A second trajectory, however, was much less benign and featured the rise of Christian Hebrew studies grounded in theological anti-Judaism. This development occurred largely in the camp of Reuchlin’s supporters, though not stemming directly from Reuchlin’s own advocacy. A third result was even more adverse to Jews. Although the Reuchlin controversy undermined a specific effort to eradicate Judaism from the empire, it created the context for the emergence of a new academic anti-Semitism that not only rejected Judaism on theological grounds but also aggravated for the violent end of Judaism. The Reuchlin Affair also has considerable historical significance as it formed an important context for the development of Martin Luther’s violent but highly influential anti-Semitic ideology.

DAVID PRICE’S NEW MONOGRAPH ON JEWISH BOOKS IN THE RENAISSANCE

David Price’s new book, Johannes Reuchlin and the Campaign to Destroy Jewish Books, reconstructs the history of the Renaissance controversy over Jewish books—a decades-long debate over the policy, first implemented in 1509, to confiscate and destroy Hebrew books throughout Germany. This unprecedented effort, designed to end the practice of Judaism in the empire, was mandated by Emperor Maximilian I but immediately challenged by the Jewish Community of Frankfurt and also, in an unexpected move, by Johannes Reuchlin, the founder of Christian Hebrew Studies.

When the controversy erupted, Reuchlin was arguably the most famous scholar in Northern Europe (his only rival being Erasmus). Most important, he had revolutionized the Christian study of the Bible with his publication of a Hebrew grammar and lexicon (1506), the first book to make the Hebrew language as well as the research of Jewish scholars accessible to Christian theologians. But, on 6 October 1510, in a stunning development, Reuchlin submitted to the emperor an extensive and impassioned defense of Jewish writings and Jewish legal rights against the book pogrom. In 1511, moreover, he had the audacity to publish this defense as a direct rebuke to the anti-Jewish campaign.

In response to ensuing attacks, Reuchlin continued to publish defenses of his position on Jewish writings as well as new (and unusually favorable) representations of Jews and Judaism. A good example of this—one that clearly shocked anti-Jewish agitators—was Reuchlin’s claim that the infamous Good Friday liturgy with prayers for the conversion of “perfidious Jews” was libelous on the grounds that no people were true to their faith and, therefore, less perfidious than the Jews. To Max Brod, Reuchlin’s subsequent Art of the Kabbalah (1517) was not only unimportant but also “a work in which he dared to say more and more substantial things to benefit the persecuted Jews and their disdained and misunderstood intellectual champions than in all of his earlier works combined.”

The fury that greeted Reuchlin’s defenses of Judaism resulted in a protracted heresy trial that polarized Europe. Two popes, two emperors, two French kings, scores of ecclesiastical princes, independent territories, city-states, and, above all, prominent scholars and universities took positions for or against Reuchlin’s views. Reuchlin’s ability to associate his position on Jewish writings with humanist scholarship, specifically to the process of Christianity’s return to its Biblical language, immediately mustered an elite cohort of supporters for his cause, several of whom were prominent leaders at the Papal Curia. Among his many powerful opponents were the papal inquisition in Germany, the Dominican Order, the French crown, and several universities (most importantly the University of Paris and Cologne).

Michael Shapiro is the founding director of the Program in Jewish Culture and Society and Professor Emeritus in the Department of English at the University of Illinois. He is the author of Children of the Revels: The Boy Companions of Shakespeare’s Time and Their Plays (1977) and Gender in Play on the Shakespearean Stage: Boy Personages and Female Pagans (1990).
**SOME HIGHLIGHTS OF 2009/10**

Israeli writer and radio personality Irit Linur pictured with Doug Hoffman, member of the Advisory Council of the Program in Jewish Culture and Society. Linur, the author of such novels as *The Siren Song* and *Two Snow Whites* visited from November 8 to 22, 2009 as part of the Israel Studies Project.

Photographing the Jewish Nation: Pictures from S. An-sky’s Ethnographic Expedition, co-edited by Eugene Avrutin and Harriet Murav, was named a finalist for the 2009 National Jewish Book Awards in the Category of Visual Arts.

Naomi Seidman (left), with Program in Jewish Culture and Society faculty member Rachel S. Harris, delivered the annual Goldberg lecture on September 8, 2009. Seidman, a professor of Jewish Culture at the Graduate Theological Union and faculty member of Jewish Studies at the University of California at Berkeley, drew a standing-room only crowd to her presentation “The Yiddish Gospel of Matthew.” During her visit, she also spoke to the Jewish Studies Workshop on “Secularization and Sexuality: The Rise of Modern Jewish Literature and the Erotic Transformation of Ashkenaz.”

Dalya Bilu (left) with Rhona Seidelman, Visiting Professor of Israeli History. Bilu, the leading translator of Hebrew literature into English, visited Illinois from April 18 to 30, 2010 as part of the Israel Studies Project, a joint endeavor by the Program in Jewish Culture and Society and the Jewish Federation of Metropolitan Chicago. Bilu lectured on Israeli literature, talked about the secrets of the translator’s trade, and charmed the members of Rachel S. Harris’s undergraduate seminar who had spent the entire semester reading works rendered into English by Bilu.

Jeffrey Shandler (above) visited Champaign in February of 2010. While on campus, the Professor of Jewish Studies at Rutgers University delivered the annual Einhorn Lecture under the memorable title “Absolut Tchotchke: The Material Culture of Yiddish in America” and gave the first public presentation of a new project on the concept of inventory to the Jewish Studies Workshop. Before that presentation, he chatted with Program in Jewish Culture and Society faculty member Harriet Murav.

James Young and Shimon Attie (above) speaking to a packed audience at Levin Faculty Center on October 20, 2009. Their joint lecture, introduced by Ruth Walline, Dean of the College of Liberal Arts and Sciences, was the formal kick-off of the Holocaust, Genocide, and Memory Studies Initiative. Attie and Young were at Illinois from October 18 to 23 as the Krouse Family Visiting Professors in Judaism and Western Culture. During that time, they presented lectures, gave workshops, and met with numerous faculty members and students.

Barbara Hahn (above left) with Program in Jewish Culture and Society faculty member Yasemin Yildiz. Hahn, Distinguished Professor of German at Vanderbilt University and author, among many others, of *The Jewess Pallas Athena* (2005), visited Illinois on March 1-2, 2010 as the inaugural Rosenthal Family Lecturer in German- and Habsburg-Jewish History and Culture. During her visit, Hahn delivered a lecture on Reheil Vambergen and gave workshop presentations on Bruno Schulz and dreams in the 20th century.
The series launched in April 2010 with Sondra Sion focuses on avant-garde and modernist Hebrew literature series. The Champaign Homesick-looking for a convenient place to spend time to the street, a Palestinian construction worker was deceptively simple Hebrew, and her scathing critics of Israeli society, she tends to polar complexes a web of relationships than urban life: their landlords live on the other side of a paper-wall; the next-door neighbors have just lost their oldest son in Lebanon; and further down the street, a Zionist construction worker named Sadiq is keeping a close watch on the house where his own family used to live.

The publication of Homenewick was also the occasion for a visit by Nevo to Illinois. In Champaign, Nevo gave a talk and reading. At a subsequent visit to Chicago, he took part in a conversation with noted translator Dalja Bila (who was visiting as part of the Program in Jewish Culture and Society’s Israel Studies Project). Their conversation, which centered on the generations, influences, and homes of Israeli literature, was sponsored by the Israeli consulate and the Pritzker Twin City committee.

Nevo’s novel will be followed in the fall by Orly Castel-Bloom’s Dolly City, translated by Dalja Bila and published with a new afterward by Karen Grumbarg, Assistant Professor of Hebrew Literature at the University of Texas. Castel-Bloom has been publishing since the 1980s and is widely considered to be one of the foremost Hebrew authors. Best known for her postmodern sensibility, her use of a deceptively simple Hebrew, and her scathing criticism of Israeli society, she tends to polarize Israeli readers. Her dyptich novel Dolly City, originally published in 1992, catapulted her into fame and notoriety and established her as a leading voice in Israeli letters.

As these early selections already demonstrate, Dalkey Archive Press is working to push the boundaries of international notions of Israeli setting. The series will explore innovative Hebrew literature, identifying and celebrating a modernist tradition that can be traced from experimental literature of the 1950s all the way to the works of contemporary Israeli writers.

While studying at the Hebrew University, I decided that I would continue to a PhD in Israeli history at Ben-Gurion University. I was a student of history, living in a country in which historical events are catalogued to a few pages in books on other decades. Shaar Haaliya (literally translated as the Gate of Immigration) was Israel’s central immigration processing camp in the period of the mass immigration that followed the establishment of the state in 1948. From 1949 to 1957 nearly 400,000 people of Immigration) was Israel’s central immigration processing camp in the period of the mass immigration that followed the establishment of the state in 1948. From 1949 to 1957 nearly 400,000 people
not even mention Shaar Ha’aliya. Imagine telling the history of America without including Ellis Island. Up until a few years ago, this is essentially what had been happening in Israeli historiography.

My aim is to write Shaar Ha’aliya back into Israel’s history. Through study of disease treatment, as well as the contradictions of the camp’s quarantine policy, I am using medicine and health as an entry into Shaar Ha’aliya’s history. This approach has allowed me to further problematize our understanding of Israel’s immigration, absorption, and public health policies, the challenges involved in the Zionist nation-building ethos, the volatility of the camp’s social dynamics, as well as the grave personal sacrifices that came with immigration to Israel during these foundational years.

During my appointment as Schusterman Visiting Israeli Professor at Illinois I will have the opportunity to teach courses both in Israeli history as well as the history of medicine. I hope to convey to my students the tradition of study that I myself found so inspiring as a student in Israel, one that sees such “unusual” ideas as matches, disease, and quarantine as not only the framework for understanding historical processes, but also as springboards into more questions and stimulating discussions.

On a personal note I would like to add that I am genuinely delighted to be joining Illinois’s Program in Jewish Culture and Society. My husband, Yair Pincu, is a PhD student in the Kinesiology Department, and we already feel welcomed by the Illinois community. Interestingly, the day that we arrived in Champaign-Urbana from Beer Sheva felt just as foreign and monumental as the day that I moved from Canada to Israel sixteen years ago. I am confident that this marks the beginning of a period that will be equally enriching.

Rhona Sokolov is Schusterman Israeli Visiting Professor in the Program in Jewish Culture and Society at the University of Illinois. She completed her dissertation “Shaar Ha’aliya: Contingent, Alp and Quarantine” during Israel’s Mass Immigration, 1949-1956” at Ben-Gurion University in 2008 under the supervision of Shifra Shvarts and Ilan Troen.

YORE KEDEM TALKS ABOUT HIS SEMINAR ON IMMIGRATION AND CULTURAL DIVERSITY IN ISRAEL

Responding to a call for proposals from the Global Studies Seminar Abroad (GSSA) initiative, sponsored by College of Liberal Arts and Sciences’s Global Studies Program at the University of Illinois, I designed and taught a class to examine immigration and cultural diversity in the Israeli context. The first part of this class took place on campus in the final eight weeks of the 2009 fall semester. Over winter break, for the second part of the class, nineteen students, an instructor, and a teaching assistant went to Jerusalem.

During the first part of the class, students read, engaged with, and discussed several sources. Through historical documents, academic and literary works by Israeli and Palestinian authors, and films, students learned about the Arab minority in Israel and its interactions with Zionism; the history, practice, and consequences of immigration; and the myriad of ways in which these issues are manifested in the political and educational systems. During this period, students discussed the readings through written assignments and in class discussions, and constructed independent and group projects which they continued to investigate when in Israel.

We arrived in Jerusalem on December 29th, after a two days’ delay due to weather in Chicago. While abroad, most days began with a formal class on the premises of the Ramat Rachel Hotel, located on the outskirts of Jerusalem. After an orientation on the day of our arrival, we ventured to central Jerusalem for the first of three observation assignments. Students were asked to walk around Ben Yehuda Street, observe and write field notes, and try to interview at least three passersby. This exercise was repeated later in an excursion to Tel Aviv, and a trip to the Mahane Yehuda market in Jerusalem. Every two or three days, the class session included students’ reflections on their experiences, and a discussion of what they learned. One group trip began with a bus ride to Mishkenot Sha’ananim and walking down towards the Old City. Bypassing Jaffa Gate, we went around the northern side of the city wall, towards East Jerusalem. Students noted the striking transition from West Jerusalem to East Jerusalem, since over a very short distance, all store signs shift to Arabic, and the vast majority of people in the street are Palestinian. We entered the Old City through the Lions Gate into the Muslim Quarter and the beginning of the Via Dolorosa. Later that day we went through the Christian Quarter including the Church of Holy Sepulchre and continued towards the entrance to Mea Shaarim, the center of Ultra-Orthodox Jewish life in Jerusalem. Later that night students had the opportunity to go out and celebrate New Year’s Eve in bars in Jerusalem. The immediate transitions between cultures and historical periods stimulated students to reflect upon Jerusalem’s uniqueness and provide a meaningful experience when thinking about interactions between the different cultures.

We heard a guest presenter from the Ministry of Industry, Trade, and Labor, who talked about the Technology Incubator Project; representatives of Nefesh B’Nefesh, an organization that deals with immigration from the English-speaking world; and the director of MASHAV...
As an instructor, I was grateful for the many new experiences, which if I were not for this class, I would have never had. It was a privilege to see Israel through my students’ eyes, and thereby reexamine my own views and prior knowledge of my country.

Jerusalem, which provides educational support to developing nations. Trips around Jerusalem included a visit to Hebrew University, where we were shown around by an exchange student from the University of Illinois and met a Hebrew instructor in the Ulpan; a trip to PISGA, a teacher training institute for teachers from East Jerusalem. We also took three excursions outside of Jerusalem. On our first excursion, we went to Ashdod, a coastal city built by immigrants. Hosted by the Mayor’s Office, we met immigration directors (all themselves immigrants), who told us their personal stories and reported on the work they do. Later that day we went to the Weizmann Institute in Rehovot, where we met a Ph.D student who had taken us to meet the Vice Mayor and hosted us in the applied research center. Through these experiences, students engaged with some of the issues that are at the center of Israeli society and existence. Some of the students’ independent projects included: Israeli’s support of scientific and technological entrepreneurship; education, and specifically art education in Israel; the Israeli health system; Arab Israelis and their politics; Israeli identity; educational support for immigrant children; and immigration stories. All students reflected on their experiences and were able to tie their new experiences to their life, studies, and work in the US, as one student wrote:

“It was a wonderful experience that I hope to someday work in archives, special collections, or museums, and I especially hope wherever I work has a focus on Jewish history and culture. Last summer, I was thrilled to intern at the Museum at Eldridge Street in New York City, a museum located in the United States’ oldest Eastern European synagogue. I spent the summer helping their archivist catalog their collection, combing through oldest Eastern European synagogue. I spent the summer helping their archivist catalog their collection, combing through Torah covers, old photographs, books detailing payments for seats in the shul, and even old cookware and silverware. It was a wonderful experience that I hope to turn into a career, and the Program in Jewish Culture in Society was the perfect setting both to spark an interest in and set me on the path to where I soon hope to be.”

**Sarah Glover**

MEET OUR STUDENTS — SARAH GLOVER

Yone Hakem teaches Hebrew language at the University of Illinois. He holds a Ph.D. in Music Education, having completed his dissertation “Performances, Conservation, and Creativity: Mentoring for Musicianship in Four String Music Studios” at the University of Illinois in 2008. My entry into the Program in Jewish Culture and Society at U of I was the result of a rather fortunate and very happy accident. As a long day of summer registration neared its end approximately a month before the start of my freshman year, an exceptionally patient academic advisor searched for a final elective to fill out my schedule, one that I would not again turn down (“Insects and People”? I would rather not). Finally, she came upon Anthropology 150: “American Jewish Culture.” Growing up, I was an avid reader, reading only history, historical fiction, and biography. Consequently, I was familiar with certain aspects of Jewish history and curious enough to give the class a try. I am thankful I did, because “American Jewish Culture” turned out to be not only the best class I took my first semester at U of I, but also my launching point into the Program in Jewish Culture and Society.

After completing the course, I subsequently took and loved Anthropology 200: “Jewish Cultures of the World,” after which I decided to complete an interdisciplinary Jewish Studies minor. Throughout my four year at U of I, I was able to take Jewish Studies courses in anthropology, history, comparative and world literature, English, religion, and global studies. Whether it was learning about the Ottoman Empire in a history class or reading modern Jewish short stories, the classes I took to complete my minor were continually the most interesting and interactive classes I took throughout my time at U of I. As an English and history double major as well, I appreciated the interdisciplinary nature of the minor and the different perspectives the professor I had throughout my time at U of I were able to bring to the topic of “Jewish Studies.” In my classes, I read books, listened to music, attended lectures, participated in discussions, wrote papers, researched, and completed an honors thesis. I was generously given the Ronald Filler Award and was able to use the money from the award to participate in a winter break study abroad trip to Jerusalem last December.

All of these amazing opportunities taught me the reality of the vastness and diversity of the Jewish experience. This discovery of the richness of Jewish culture and history has had a major impact on my future plans. In the fall, I will start graduate school at the University of Michigan to get a master’s of science in information. I hope to someday work in archives, special collections, or museums, and in especially hope wherever I work has a focus on Jewish history and culture. Last summer, I was thrilled to intern at the Museum at Eldridge Street in New York City, a museum located in the United States’ oldest Eastern European synagogue. I spent the summer helping their archivist catalog their collection, combing through Torah covers, old photographs, books detailing payments for seats in the shul, and even old cookware and silverware. It was a wonderful experience that I hope to turn into a career, and the Program in Jewish Culture in Society was the perfect setting both to spark an interest in and set me on the path to where I soon hope to be.”
THE PROGRAM IN JEWISH CULTURE & SOCIETY

THE STAFF
Matti Burdi, Director
Bruce Rosenstock, Associate Director
Michael Rothberg, Director, Initiative in Holocaust, Genocide, and Memory Studies
Craig Alexander, Assistant to the Director

THE FACULTY

Eugene Avrutin (History): European Jewish History; Jews of Imperial Russia
Dale Bauer (English): American Women’s Literature
Edward Bruner (Anthropology): Anthropology of Tourism; Jewish Travel
Matti Burdi (Anthropology): Jews in the Modern World; Central Europe
Kenneth Cuno (History): History of the Middle East; Egypt
Virginia Domínguez (Anthropology): Anthropology of Peopledness; Israel
Colin Flint (Geography): Political Geography; Geography of the Nazi Vote
Peter Fritzsch (History): Twentieth-Century German History; Third Reich
George Gasyria (Slavic): Polish Literature; Polish-Jewish Relations
Dana Goldman (Spanish): Hispanic Caribbean; Jews of the Caribbean
Mahir Saul (Anthropology): West Africa; Sepharad
Emanuel Rota (Italian): European Intellectual History; Fascism
David Rabin

* Members of the Program in Jewish Culture & Society Executive Committee

ANTHROPOLOGY
The Holocaust and its Meanings ANTH 161
American Jewish Culture ANTH 190
The World of Jewish Sephardim ANTH 275
Jewish Cultures of the World ANTH 290
Modern Europe ANTH 488

COMPARATIVE LITERATURE

Jewish Storytelling: From the Russian Shtetl to New York CWL 221
Minority Images in American Film ENGL 320
Jewish Life Writing CWL 421

ENGLISH

Minority Images in American Film ENGL 272
Modern Jewish Literature ENGL 284
Jewish Immigrant Literature ENGL 363
Literature of American Minorities ENGL 460

GERMAN

Vienna 1900 GER 257
The Holocaust in Context GER 260
Hebrew

Undergraduate Open Seminar HEBR 199
Elementary Modern Hebrew, I HEBR 201
Elementary Modern Hebrew, II HEBR 202
Intermediate Modern Hebrew, I HEBR 203
Intermediate Modern Hebrew, II HEBR 204
Advanced Modern Hebrew, I HEBR 405
Advanced Modern Hebrew, II HEBR 406

YIDDISH

YDSH 101 Elementary Yiddish
YDSH 102 Elementary Yiddish, II

RUSSIAN

RUSS 261 Introduction to Russian Jewish Culture
RUSS 465 Russian-Jewish Culture

POLISH SCIENCE

PS 347 Government and Politics of the Middle East

PHILOSOPHY

RLST 101 The Bible as Literature
RLST 106 Anthropology and the Bible

RELIGION

RLST 108 Religion and Society in the West I
RLST 109 Religion and Society in the West II
RLST 110 World Religions

PS 110 Faith and Sift in Global Context

HISTORY

History of the Islamic Middle East HIST 135
The Holocaust HIST 252
Jewish History to 1700 HIST 268
Jewish History since 1700 HIST 269

Intermediate Modern Hebrew, I HEBR 405
Intermediate Modern Hebrew, II HEBR 406

Topics in Modern Hebrew Language and Literature, I HEBR 407
Topics in Modern Hebrew Language and Literature, II HEBR 408

Topics in the History of Judaism

TAJIK

RUSSIAN

Course in Jewish Studies

Listed below are the courses approved for Jewish Studies credit at the University of Illinois. A selection of these courses is taught every academic year.
Without their support, none of our efforts would be possible.

We are proud to thank the donors to the Program in Jewish Culture & Society.
ENDOWMENTS

Oscar and Rose Einhorn Fund
Supports an Annual Lecture

Ronald Filler Endowment Fund
Supports a Scholarship for a Jewish Studies Minor

Gendell Family and Shiner Family Fund
Supports a Graduate Student Fellowship

Samuel and Sheila Goldberg Lectureship Fund
Supports an Annual Lecture

Karasik Scholarship Fund
Supports Scholarships and Other Program Needs

Krouse Family Visiting Scholars in Judaism and Western Culture Fund
Supports a Bi-Annual Visiting Professorship

Gary Porton Fund
Supports the Research of a Scholar of Judaism in the Department of Religion

Rosenthal Family Endowment
Supports a Bi-Annual Lecture in German- and Habsburg-Jewish Studies

Tobor Family Endowed Professorship in Jewish Studies Fund
Supports the Research of a Scholar of European-Jewish History in the Department of History

ADVISORY COUNCIL OF THE PROGRAM IN JEWISH CULTURE & SOCIETY

Sheldon Cohen         Daniel H. Lichtenstein         Jennifer Rosenblum
Carol Dragon          Eunice Lieberstein           Lorelei G. Rosenthal
Evelyn M. Edin       Judd D. Makin              Roger Rudich
David Egiland        Jeffrey Margolis            David Schwalb
Steven Einbacher     Jennifer Onounou            Michael Shapiro
Ronald Filler        Keith Pascal               Lawrence A. Sherman
Scott Gendell        Gary Porton                William Shiner
Douglas H. Hoffman    Daniel Rabishaw            Gayle Srinman-Rubin
Paul C. Krouse       Maurice Raizes              Spencer C. Stem
Bruce Lederman       Sandy Raizes               Annette Turow
Burt Levy            Richard Rice                Laura B. White
Program in Jewish Culture & Society
in the College of Liberal Arts and Sciences
at the University of Illinois at Urbana-Champaign

109 English Building
608 South Wright Street
Urbana, IL 61801
Phone: 217.333.7978
Fax: 217.333.3624
jewishculture@illinois.edu
www.jewishculture.illinois.edu