

FRANKELY SPEAKING



Jean & Samuel Frankel Center for Judaic Studies •

March 2014



LSA

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UNIVERSITY OF MICHIGAN

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COVER PHOTO: MORGAN RONDINELLI

Boycott Fever

By Deborah Dash Moore, Director of the Frankel Center for Judaic Studies and Frederick G. L. Huetwell Professor of History

BOYCOTT FEVER is sweeping the country these days. The latest to succumb, unfortunately, are a number of professional organizations of academics. The American Studies Association (ASA) attracted the most attention recently when it passed a resolution to boycott Israeli academic institutions. A minority of ASA members (but a majority of those voting) favored the boycott. As an ASA member, I signed a letter opposing the boycott resolution and voted against it. The shortsighted resolution provoked several hundred statements by university presidents, including Mary Sue Coleman, in opposition to academic boycotts in general and to any lessening of cooperation with Israeli universities on a range of research and teaching projects.

Usually boycotts address the economic dimensions of political conflicts, but there are academic examples in the past. A notable one occurred in 1936, when Jewish scholars urged American universities to boycott celebrations of the 550th anniversary of the University of Heidelberg. After the Nazis came to power, the university expelled Jewish faculty members. Students and remaining faculty members burned books in the university square. Yet three years later, Jews failed to dissuade fellow scholars from implicitly honoring Nazi Germany's academic policies.

Current proponents of academic boycotts have a short historical

memory. Instead of seeking to uphold and protect scholarly freedom, they attack it.

Many of those swept up in boycott fever don't like Israel. They don't like its politics, its political leaders, its history. Proponents of BDS (Boycott, Divestment, and Sanctions) have convinced them that they should boycott Israel. So they turn to their professional organizations to express their politics, conveniently forgetting another aspect of their politics in the process, namely, their commitment to academic freedom for unpopular ideas and the men and women who espouse them.

Why is this academic boycott of Israel different from other boycotts? The ASA boycott contravenes treasured principles of academic life.

I am not opposed to all boycotts on principle; I have participated in them. I refrained from purchasing grapes in support of a boycott call by Cesar Chavez when he was trying to organize farm workers. I boycotted Woolworth's in support of African American students seeking to integrate its lunch counters in the South. When I was growing up, our family boycotted German products. This was our material, symbolic response to the German murder of millions of Jews. These economic boycotts expressed my politics.



Photo by Jean-Pierre Jans

For most of its history, Israel has endured economic boycotts. Member nations of the Arab League imposed a boycott on Israel in 1948 and placed sanctions on multinational corporations that sought to do business with Israel. Many companies deferred to the Arab boycott and refused to sell their products in Israel. Coca-Cola honored the boycott, so my family didn't drink Coke. When Egypt signed a peace treaty with Israel in 1979, it dropped its boycott, as did Jordan in 1994. After the Oslo peace accords were initialed, the Palestinian Authority also abandoned the boycott, along with other Arab nations.

Given this history, we might ask, why is this academic boycott of Israel different from other boycotts? The ASA boycott contravenes treasured principles of academic life. Furthermore, this enterprise exhibits an American predilection for settling scores in exotic places, far from home. To jettison the moral power of academic freedom so that one can "do something" political is to make a profoundly immoral choice. It's time to boycott the ASA. ■

RACHEL NEIS: More Than Meets the Eye

IF THERE'S ONE thing Professor Rachel Neis wants her students to learn, it's that people — and subjects — are often more than who or what they appear to be.

FRANKLY SPEAKING: What do you aim to accomplish when teaching Judaic studies?

NEIS: My main goals in teaching Judaic studies, whether in my courses on Comparative Ancient Law, Introduction to the Talmud, Ancient Jewish History, or Jewish Visual Culture, are to expose students to the richness and diversity of Jewish cultural expressions, legal institutions, and religious forms. I also always seek to place Jewish history and sources in their broader political, religious, and social context. People sometimes come to the classroom with strong ideas, or fuzzy intuitions about Jewish tradition that are not always accurate from a historical point of view. I try to open up a historical perspective onto Jewish history and culture in my classes.

FS: Why is it important to study Jewish texts from a historical perspective?

NEIS: Because when you do so, you gain sympathy for the human beings who were the historical actors. The rabbis of the Mishnah and Talmuds during the first several centuries of the Common Era weren't just mythical sages, they were flesh-and-blood people, with interests and passions. They were shaped within a historical context, and they acted within it. Their literary productions certainly impacted generations that

followed them. While rabbinic texts don't necessarily give us access to biographies of particular rabbis, the stories, teachings, and debates within them give us some perspective onto their concerns and sensibilities. They allow us to see the varieties and shifts among this group living across several centuries in Palestine and Mesopotamia.

FS: Do you have a favorite Talmudic rabbi?

NEIS: With the caveat that individual rabbis' lives are hard to get to through our sources, which are products of collective authorship over generations, I will say that I'm a big fan of Rabbi Yochanan as represented in a classic story in Bavli Bava Metsia. He's a challenging person, his gender is ambiguous, he is read as a woman. Rabbi Yochanan is a very central figure in the Talmud, and at the same time he pushes up against rigid ideas and assumptions about what makes you a rabbi, what makes you a man, and what makes you Jewish. I find the way he is portrayed to be very compelling.

FS: How did you come up with the idea for your book, *The Sense of Sight in Rabbinic Culture: Jewish Ways of Seeing in Late Antiquity*?

NEIS: I was going to write about rabbis and images, but then I realized that I was less interested in these specific objects and more interested in how rabbis looked (literally) at things more generally. I gained insights from reading about the history of the senses, and about how ancient people understood sensory experience. The idea that

Fast Facts



Name: Rachel Neis

Title: Jean & Samuel Frankel Professor of Rabbinic Literature, Associate Professor of Judaic Studies and History

Education: PhD in Judaic Studies, Harvard; MA in philosophy of religion, Boston University; LLB (law), London School of Economics

Courses taught: Introduction to Talmud; Jewish Visual Culture; Space and Antiquity

Author of: *The Sense of Sight in Rabbinic Culture: Jewish Ways of Seeing in Late Antiquity* (Cambridge University Press, 2013)

we experience basic sensations in different ways depending upon our location and context was very powerful to me. I started noticing places where rabbis were talking about sight in different ways: God, idolatry, eroticism, gender, scholarly exchange, and pedagogy — these were all expressed as visual experiences. Scholars have described the Roman empire as a “visually voracious world.” For the rabbis, vision was a potent sense, and they used it to produce religious worlds. At the same time, the rabbis sought to constrain vision — there were things that were dangerous to look at. ■

Spotlight on Eastern European Jewish Studies

Experts in Holocaust studies, European history, and Yiddish agree: The Frankel Center's extensive academic focus on Jews in Eastern Europe is arguably the finest in the country. To provide a taste of this excellence, here is a sampling of some of the outstanding faculty members and courses taught in this field, along with praise from students and former students.



ZVI GITELMAN has been teaching political science at U-M since 1968, specializing in East European and Soviet politics. In 1971, he collaborated with the late Professor Herbert Paper (Linguistics and Near East Studies) and Professor Emerita Edna Coffin (Near East Studies) to found a Judaic Studies program. He began teaching courses in Israeli politics, and, after his appointment in 1988 as Preston Tisch Professor of Judaic Studies, introduced courses in the Jewish political tradition, the politics and culture of modern East European Jewry, and other topics in Judaics. He has authored or edited 16 books, including *A Century of Ambivalence: The Jews of Russia and the Soviet Union, 1881 to the Present*. His most recent book is *Jewish Identities in Postcommunist Russia and Ukraine: an Uncertain Ethnicity*. ■



MIKHAIL KRUTIKOV is Associate Professor for Slavic and Judaic Studies at U-M. Born and raised in Moscow, his fields of expertise are Jews in Eastern Europe and Yiddish. He has written the award-winning *From Kabbalah to Class Struggle: Expressionism, Marxism and Yiddish Literature in the Life and Work of Meir Wiener*, and *Yiddish Fiction and the Crisis of Modernity, 1905-1914*. His extensive list of edited works includes many volumes of Yiddish literature. Most recently, he coedited *Uncovering the Hidden: The Works and Life of Der Nister*. He teaches such popular courses as Yiddish Love Stories, a freshman seminar, and Contact and Conflict: Jewish Experience in Eastern and Central Europe. ■

Photos by D. C. Goings

“There is no doubt in my mind that I would not be where I am without East European Jewish studies at Michigan — the people and the institution.”

Anna Cichopek-Gajraj
Assistant Professor of East European Jewish History
Arizona State University



JEFFREY VEIDLINGER is the Joseph Brodsky Collegiate Professor of History and Judaic Studies at U-M. An expert in modern Russian and Eastern European Jewish history, he was named a “Top Young Historian” by the History News Network in 2006. He is the author of *The Moscow State Yiddish Theater: Jewish Culture on the Soviet Stage* and *Jewish Public Culture in the Late Russian Empire*, which both won several prestigious awards. His just-released book, *In the Shadow of the Shtetl: Small-Town Jewish Life in Soviet Ukraine*, derives from some 400 interviews with Yiddish speakers conducted in the small towns of Eastern Europe. His engaging courses range widely, covering anti-Semitism and philosemitism, as well as Jewish Memories, Memoirs, and History. He is currently working on a project about Jewish migration, population displacement, and border crossings. ■



GENEVIÈVE ZUBRZYCKI is a faculty associate at the Frankel Center, an associate professor in the Department of Sociology, and the director of the Copernicus Program in Polish Studies at the Center for Russian, East European, & Eurasian Studies (CREES). She has been researching Poland for the past two decades, using extensive fieldwork, archival research, and interviews. She is the author of the award-winning book, *The Crosses of Auschwitz: Nationalism and Religion in Post-Communist Poland*, and has lectured and published extensively throughout the world. Her courses include the Sociology of Nationalism and the Sociology of Religion. She is currently completing a book on nationalism, religion, and secularism in Quebec and is at work on a third one on the Jewish revival in Poland and non-Jewish Poles’ interest in all things Jewish. ■

From Our Students and Former Students:

“One of the reasons I chose to come to Michigan was the Frankel Center’s strength in Eastern European studies, and I have not been disappointed.”

Lauren Benjamin, U-M graduate student

“Class discussions helped me to understand both accurate and inaccurate historical accounts of the Jewish past in Eastern Europe as an important part of American Jewish culture and self-understanding. This was a crucial part of my MA thesis.”

Shayna Goodman, U-M graduate student

“My graduate education at the University of Michigan encouraged me to think about Eastern Europe in a wider comparative framework, while at the same giving me the necessary tools to examine the texture of ordinary experiences, political movements, and cultural encounters in what was once a highly diverse and disputed borderland region.”

Eugene M. Avrutin, Associate Professor of Modern European Jewish History, University of Illinois

“The Yiddish courses, where I read stories by Y. L. Peretz and Sholem Aleichem, thematized the intrusion of the rich, westernized German Jews into the Eastern European shtetls. Years later, I am incorporating these same stories in my manuscript on the cultural exchange between German- and Yiddish-speaking Jews.”

Nick Block, Visiting Assistant Professor in German Studies, Affiliated Faculty, Tam Institute for Jewish Studies, Emory University

“I attribute my subsequent professional success — a tenure-track job teaching East European history, and my current job as a historian at the United States Holocaust Memorial Museum, both in a shrinking job market — largely to U-M’s excellence and resources (intellectual, institutional, financial) in East European studies.”

Emil Kerenji, Applied Research Scholar, United States Holocaust Memorial Museum Center for Advanced Holocaust Studies

A Picture of Ann Arbor

When U-M undergrads were asked to snap pictures of Ann Arbor using the techniques of famous 20th-century Jewish photographers, the students not only learned about history, but also about how to focus on their surroundings.

THE BLACK-AND-WHITE photo taken by U-M freshman Morgan Rondinelli tells a story, and that story is distinctly Ann Arbor.

“Mist,” as she titled it, and which appears on our cover, depicts vehicles zooming by on the corner of East William and State streets, while three young pedestrians cross the avenue, and a full moon shines above. The photo is remarkable, however, because it represents an echo of a famous 1945 photo taken by the renowned Arthur Leipzig called “Rain,” which appears on our back cover, and which Rondinelli sought to imitate.

Her photography was part of a new multimedia and experiential learning initiative at U-M called “The Liberating Lens: Jewish Photographers Picture the Modern World.” The Judaic Studies course challenged freshmen to explore, as multimedia bloggers and digital photographers, how 20th-century Jewish photographers liberated themselves from social constraints and conventions to invent new ways of looking and seeing. Guided by Frankel Center Director Deborah Dash Moore, students researched the work of renowned European and American Jewish photographers, and then created multimedia projects using the same methods to



Pom Poms by Morgan Rondinelli

photograph Ann Arbor. Dash Moore received a \$25,000 “Quick Wins” grant from the College of Literature, Science, and the Arts to implement this new multimedia course.

Although she had taught a different version of the course before, “this was the first time that I integrated multimedia presentations into teaching, having students design a portfolio as their final project,”

Dash Moore reflected. “I think students learned how hard it is to take compelling photographs and to picture their own world as both insider and outsider, the stance of many Jewish photographers.”

Pictured here are samples of the exceptional photography of U-M undergrads Rondinelli and Jonah Folbe. To see more, visit liberatinglens.org. ■

Meet the Photographers



In the Zone by Jonah Folbe



State Street by Jonah Folbe

Morgan Rondinelli

Age: 18

Hometown: Toledo, OH

Major: Undecided, but considering evolutionary anthropology

Photographer focus: Arthur Leipzig

Reason for taking this course: "I had never studied anything about Jewish photographers, and I didn't know that they even existed. This made for a really interesting combination."

Favorite photo: "The picture of the girls running and playing in the graffiti alley. It was so hard to capture the kids moving, and also looking natural."

Bottom line: "What I learned most was how influential Jews have been in New York through art forms and creating new styles."



Jonah Folbe

Age: 18

Hometown: Huntington Woods, MI

Major: Business, with concentration in finance

Photographer focus: Robert Frank

Reason for taking this course: "My cultural ties to the class attracted me to the Liberating Lens. I wanted to learn about my past in a cool and interactive way."

Favorite photo: "*State Street*, because it implicitly lets the audience into the man's life. The look on his face, the grayness of his beard, and the words and signs on the street around him all point to the challenges that this man has had to deal with throughout his life."

Bottom line: "I learned that Jewish photography has evolved over time, but has always influenced society's culture."



Susan A. Glenn: Unmistakably Jewish



This year's Belin lecturer has a strong interest in Jewish identity.

SUSAN A. GLENN often teaches about ethnicity and race, and sometimes she presents the following exercise to her students: Draw a series of concentric circles around you describing who you are. What would be the closest circle to you? What would be the first word out of your mouth if someone asked you to describe yourself?

Glenn doesn't think twice about her own innermost circle. "I would say 'Jewish,'" she says, "oddly enough, because I'm not observant at all, and I'm not connected to any Jewish religious institution. But 'Jewish' is the core of my identity."

Glenn, who is Professor of History and Faculty Affiliate in the Jewish Studies Program in the Jackson School of International Studies at the University of Washington and this year's Belin lecturer in American Jewish affairs, has a lot to say about Jewish identity: her current research focuses on the question of how Jews define what being Jewish means. But she points out that her own Jewish identity was clearly established before she even began her research.

"My sense of being Jewish has to do with my location historically," she notes. "I grew up with family stories about pogroms in Russia. I had a very strong Jewish consciousness tied to my sense of family history. And I still feel that way."

That strong Jewish consciousness is evident in Glenn's work. Her lecture at

the University of Michigan on March 18 is called "The Jewish Cold War: Anxiety and Identity in the Aftermath of the Holocaust," and explores how liberal Jewish intellectuals clashed with Jewish ethnic particularists and nationalists in the middle of the 20th century.

Her first book, *Daughters of the Shtetl: Life and Labor in the Immigrant Generation* (Cornell University Press, 1990), focuses on Jewish women in

People have different stakes in what Jewish identity means. These contests are longstanding, are very much alive today, and probably always will be.

the garment industry in the early 20th century. Her second publication, *Female Spectacle: The Theatrical Roots of Modern Feminism* (Harvard University Press, 2000), is about women in the theater, a number of whom were Jewish. Most recently, she collaborated with Naomi B. Sokoloff in editing *Boundaries of Jewish Identity* (University of Washington Press, 2010), an interdisciplinary collection of articles that considers historical and contemporary debates about who and what is "Jewish." Glenn's books appear to approach feminism and Judaism from entirely different perspectives, but she notes that they all share a common thread.

"That thread," she says, "is why Jewishness matters to Jews. The terms

on which it mattered across all these projects were not religious, but secular, and based on cultural patterns and expectations."

For example, she points to Sarah Bernhardt, a popular late 19th-century French actress who is featured in Glenn's second book. Bernhardt was born into a Jewish family, but was baptized as a Catholic.

"Everyone knew she was a Jew," Glenn notes. "And stereotypes about Jewishness attached themselves to her, and that made her exotic and added to her desirability. I became interested in her inability to distance herself from the notion of her Jewish 'blood,' and in the idea that it's very difficult to escape your Jewishness."

She talks about how Jews will often "name and claim" each other based on what she refers to as "blood logic": the idea that having a Jewish mother will always qualify you as a Jew. In addition, she describes what is sometimes called the "Jewdar" phenomenon: when Jews scan the room to see who else looks Jewish.

"My point," says Glenn, "is that Jews always drew — and continue to draw — each other back into the fold in some way, and that's a paradox, because they also fought — and continue to fight — about who belongs in the fold. People have different stakes in what Jewish identity means. These contests are longstanding, are very much alive today, and probably always will be." ■



Moses in the Ark



Pharaoh's Daughter and Her Maids



Miriam Dancing



Miriam's Well

The Many Textures of Miriam

Leora Wise's black-and-white etchings aim to depict Miriam the prophetess' true colors.

LOOK CLOSELY AT the etchings of the biblical Miriam currently on display at the Frankel Center, and you might be left scratching your head. Who is the woman with the big hat? Why are some people wearing ballet slippers? And who are the silhouettes with the eyes?

The answers are both complicated and meaningful. "I'm really impressed with Miriam," explains Leora Wise, the Israeli artist who created the etchings, "because in my eyes, she was a great performer, who excelled in singing, dancing, music, and poetry. Miriam was a great leader, no less than [her brother] Moshe. Family was very important to her, and she really understood the people."

With the help and expertise of Frankel Fellow Rivka Bliboim, Wise studied biblical and mishnaic sources about Miriam. She then created what she felt would be a fitting tribute to the prophetess by incorporating their research, her own family history, and her personal artistic interpretations. Dance plays a central role in the etchings, where the characters are shown performing belly dancing and ballet. Wise also paid homage to her grandmother, whom she never met, by depicting her in an etching of Miriam's well.

Wise points out that the Miriam etchings are also meant to be a resounding reply to gender discrimination in Israel, where, in some ultra-Orthodox communities, women must sit in the back of public buses and are forbidden from singing in front of men. The artist saw a way to address these issues by illustrating the leadership, creativity, and qualities of Miriam, who is always being closely watched by others.

"I wanted to restore Miriam to her full honor," says Wise, "as a representative of women." ■

MAZEL TOV!

Graduate Students

Moshe Kornfeld received the 2013 Lake Institute Doctoral Dissertation Fellowship from the Lilly Family School of Philanthropy.

Regev Nathanson received the 2013–14 Yossi Schiff award from Rackham Graduate School. He also co-edited *Sociology of the Visual Sphere* (Routledge, 2013) with Dennis Zuev.

William Runyan received the 2013 International Dissertation Research Fellowship from the Social Science Research Council.

Jason Zurawski received the Sweetland Junior Fellowship from the Sweetland Center for Writing. He has two forthcoming books, *Interpreting 4 Ezra and 2 Baruch: International Studies* (T&T Clark), which he co-edited with **Gabriele Boccaccini**, and *4 Ezra and 2 Baruch: Reconstruction After the Fall* (Brill), co-edited with Boccaccini and Matthias Henze. His article, “Hell on Earth: Corporeal Existence as the Ultimate Punishment of the Wicked in Philo of Alexandria and the Wisdom of Solomon,” appeared in *Heaven, Hell, and the Afterlife: Eternity in Judaism, Christianity, and Islam* (Praeger, 2013), edited by J. Harold Ellens.

Fellows

Christine Achinger’s article, “German modernity, barbarous Slavs and profit-seeking Jews: the cultural racism of nationalist liberals,” appeared in *Nations and Nationalism* (October 2013). She and her co-editor Robert Fine have been asked by Routledge to republish a jointly guest-edited special issue of *European Societies* on “Racism, Antisemitism and Islamophobia” as an independent collected volume.

Suzi Dessel has been invited to create artwork based on the life and work of Martha Gruening, which will be exhibited on the occasion of the 300th anniversary of the Gomez Mill House in Marlboro, NY, the oldest extant Jewish residence in the United States.

Past Graduate Students

Helen Dixon is now Postdoctoral Teaching Scholar in the Department of History at North Carolina State University.

Sara Halpern received a 2013 DAAD (German Academic Exchange Service) language grant.

Deborah Rose Huerta recently received the Michigan Award from U-M Law School.

Erica Lehrer published *Jewish Poland Revisited: Heritage Tourism in Unquiet Places* (Indiana University Press, 2013).

Past Fellows

Shlomo Berger recently served as a research fellow for Marshés Library Dublin in Ireland.

Lila Corwin Berman received a summer 2013 NEH fellowship and earned an award from the American Council of Learned Societies.

Jason von Ehrenkrook wrote “The Afterlife in Philo and Josephus” for *Heaven, Hell, and the Afterlife: Eternity in Judaism, Christianity, and Islam* (Praeger, 2013), edited by J. Harold Ellens.

Oren Gutfield’s article, “Jesus is Here: An Ancient Greek Inscription from Khirbet Beit Loya,” appeared in *Miscellanea in memoria di P. Michele Piccirillo ofm*, Studium Biblicum Franciscanum, Collectio Maior, edited by L. Di Segni, C. Pappalardo, and L. D. Chrupcala.

Richard Kalmin received a 2013–14 National Endowment for the Humanities Fellowship. His article, “Targum in the Babylonian Talmud,” recently appeared in *Envisioning Judaism*.

Vanessa Ochs’ article, “A Life with Things,” appeared in *Chapters of the Heart: Jewish Women Sharing the Torah of Our Lives* (Wipf & Stock, 2013), edited by Sue Levi Elwell.

Ranen Omer-Sherman received the 2013 Provost’s Research Award in Humanities from the University of Miami for his research on “The Kibbutz in Israeli Literature & Cinema: Utopia and its Discontents.”

Na'ama Rokem authored *Prosaic Conditions: Heinrich Heine and the Spaces of Zionist Literature* (Northwestern University Press, 2013).

Catherine Rottenberg wrote the article “Jessie Fauset’s Plum Bun and the City’s Transformative Potential” for *Legacy* (December 2013).

Lisa Silverman published a new book, *Making Place: Space and Embodiment in the City* (Indiana University Press, 2014), which she co-edited with Arijit Sen.

Sammy Smooha authored *Still Playing by the Rules: Index of Arab-Jewish Relations in Israel 2012* (Israeli Democracy Institute, 2013). His article, “A Zionist State, a Binational State and an In-Between Jewish and Democratic State,” appeared in the book *Nationalism and Binationalism* (Sussex Academic Press, 2013), edited by Anita Shapira, Yedidia Z. Stern, and Alexander Jakobson.

Veerle Vanden Daelen wrote an article “Negotiating the Return of the Diamond Sector and its Jews — The Belgian Government during the Second World War and in the Immediate Post-war Period,” which appeared in *Governments-in-Exile and the Jews during the Second World War* (Vallentine Mitchell, 2013), edited by Jan Láníček and James Jordan.

Kalman Weiser published several articles: “Der Moment” in *Prasa żydowska w dwudziestowiecznej Polsce. Języki, zjawiska, światy* and “The Debate Concerning Standard Pronunciation in Yiddish Secular Schools in Eastern Europe” in *Yidische Shprakh* (July 2013).

Faculty

Maya Barzilai recently published several articles: “Reading Camera Lucida in Gaza: Ronit Matalon’s Photographic Travels” in *Comparative Literature* (Spring 2013), “A Poetics of Statelessness: Avraham Ben Yitzhak After World War I” in *Naharaim: Journal of German Jewish Literature and Cultural History* (December 2013), and “Translation on the Margins of (Post)Modernism: Avraham Ben Yitzhak and Yoel Hoffmann” in *Journal of Jewish Identities* (January 2014).

Deborah Dash Moore published “Sidewalk Histories” in *Ethnic Historians and the Mainstream*, edited by Alan M. Kraut and David A. Gerber (Rutgers, 2013).

Todd Endelman’s article “New Turns in Jewish History,” appeared in the *Jewish Quarterly Review*, vol. 103.

Zvi Gitelman authored several recent articles: “Comparative and Competitive Victimization in the Post-Communist Sphere” in *Resurgent Antisemitism* (Indiana University Press, 2013), edited by Alvin H. Rosenfeld; “Pinsk in Wartime and from 1945 to the Present,” the afterword in Azriel Shohet’s *The Jews of Pinsk 1881–1941* (Stanford University Press, 2013); and “How the ‘Russian’ Immigration has Transformed Israel,” in *Bounded Mind and Soul* (Slavica Publishers, 2013), edited by Brian Horowitz and Shai Ginsburg.

Caroline Helton released a CD called “L’Infinito: Songs from a Lost World of Italian Jewish Composers, 1910–1945” (Equilibrium, 2013) along with pianist Kathryn Goodson. The two recently performed at the Italian Embassy in Washington,

DC for International Holocaust Remembrance Day, and as part of the Shenson Recital Series at Stanford University.

Julian Levinson’s article, “The Seventh Angel Woke Me’: Adah Isaacs Menken and the Return of Israelite Prophecy in Civil War-Era America” appeared in the March 2014 issue of *Studies in American Jewish Literature*. Levinson recently delivered a lecture titled “A spatsir durkh ‘Lover’s Lane’: Bilingual Performances in American Yiddish Culture” at the annual Yiddish Symposium at the University of Amsterdam. He also spoke on “Why Yiddish Still Matters” at the Cohn Haddow Center for Judaic Studies at Wayne State University.

Joshua Miller received a Faculty Development Grant from the Israel Institute. His article, “The Immigrant Novel,” appeared in the *Oxford History of the Novel in English*, Vol. 6 (2013).

Eileen Pollack published several recent articles: “Why Are There Still So Few Women in Science?” in *The New York Times Magazine* (October 2013); “Pigeons” in *Best American Essays 2013* (October 2013); and “Death of a Marriage Counselor” in *Michigan Quarterly Review* (July 2013).

Ryan Szpiech was awarded the 2013–15 6th National Research, Development, and Technological Innovation Plan (VI Plan Nacional de Investigación Científica, Desarrollo e Innovación Tecnológica, or “Plan Nacional de I+D+I”) from the Government of Spain.

Jeffrey Veidlinger’s article, “Culture and the Public: A Yiddish Perspective,” appeared in *Canadian-American Slavic Studies*.

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Rain
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SAVE THE DATE

April 1: Steven Fine of Yeshiva University will speak on “Menorahs in Color: Polychromy in Jewish Visual Culture of Roman Antiquity.” 4 p.m. at 202 S. Thayer St., Room 2022

April 9: Michael Miller of Central European University will speak on “History Writing and Myth Making: The Khazars in the Hungarian Jewish Imagination.” 4 p.m. at 202 S. Thayer St., Room 2022

April 28: Jean & Samuel Frankel Center 25th Anniversary at Rackham

For more information about our events, visit www.lsa.umich.edu/judaic or like us on Facebook (UM Judaic Studies).

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