

Trumah 22

Ikonsierungsprozesse jüdischer Selbstwahrnehmung / Processes of Iconization in Jewish Self-Perception

Gibt es bzw. kann es im Judentum Ikonsierungsprozesse geben, wenn die Hebräische Bibel mehrfach ein Bilderverbot formuliert? Bis heute haben Bilderverbot und prophetischer Ikonoklasmus maßgeblich zu dem Eindruck beigetragen, dass das Judentum generell bilder- und kunstfeindlich sei, auch wenn das Bilderverbot vor allem die jüdische Kultpraxis betrifft. Nichtsdestotrotz hat sich über die Jahrtausende eine facettenreiche Bild- und Symbolkultur im Judentum entwickelt, in der Denk-, Sprachbilder mit Bildzeichen und Artefakten kommunizieren und neue Bedeutungskontexte schaffen, die sich inhaltlich verselbstständigen und formal eigenständig weiterentwickeln können.

Mit der vorliegenden Ausgabe von Trumah soll aus unterschiedlichen Blickwinkeln ein Brückenschlag zwischen Jüdischen Studien und Bildwissenschaft(en) angestrebt werden, um somit exemplarisch neue Perspektiven auf die Bild-Kulturen des Judentums und deren vielschichtige mediale Artikulation zu eröffnen.

Inhalt

Silvia Richter

„Ich denke in Figuren...“ Der Magen David als Symbol und Denkfigur im *Stern der Erlösung* Franz Rosenzweigs

Franz Rosenzweig's *The Star of Redemption* (1921) is deeply influenced by the figure of the Magen David which is depicted, not by coincidence, on the title page of the book. In fact, the symbol reflects the structure as well as the content of the highly complex "thought-building" of the Star. This article is intended to elaborate the significance of this now familiar Jewish icon, which became the Magen David for the work of Franz Rosenzweig. First, I will provide a short overview about the origins, the history and the different meanings of the Magen David throughout history, and then explore the use of the Magen David in the work of Franz Rosenzweig in particular by taking a closer look at his letters and other biographical material. This leads us, finally, to recognize the significance of the Magen David for the writing of *The Star of Redemption*, i.e. why and in what manner Rosenzweig concretely uses this symbol in his work. In fact, the Star can be read as two triangles, one pointing upwards and one pointing downwards, which overlap: on one level the three elements God, World, Man and, on another, the reciprocal connections of these elements in the second triangle, reflecting Creation, Revelation and Redemption. This double structure of the *Star of Redemption* can be depicted graphically and exegetically through the figure of the Magen David.

Annette Weber

Die Menora zwischen Kult und Konflikt. Zur Wahrnehmung der Menora vor und nach der Zerstörung des Zweiten Tempels aus jüdischer und römischer Sicht

The essay discusses the changing perception of the Golden Menorah before and after the destruction of the Second Temple. It argues in favor of a ceremonial vessel that became a signal of rebellion against Roman oppression and therefore an iconic political symbol when publicly presented in the wake of war according to Flavius Josephus.

In contrast to the most recent opinions disputing the possibility that holy vessels were shown in public during the Second Temple period, it advocates the idea that the Menorah might have been presented to an exclusive public on limited occasions only, which were marked by strict laws of ritual purity. It discusses the much debated Hellenistic base of the Menorah on the Arch of Titus as a necessary and therefore authentic implement in order to observe these ritual requirements. As a result, the Temple Menorah was recognized as the authentic symbol of Judaism also by gentiles, which finally induced the Romans to exhibit it as the ultimate sign of victory over Jewish monotheism.

Uta Lohmann

Das bürgerliche Leben als humanistisches Kunstwerk. Reflexionen zum universal-ästhetischem Selbst- und Gesellschaftsbild des jüdischen Kaufmanns David Friedländer und zur Ikonographie der Haskala

Creative expression and attributes of the portraits of Jewish members of Enlightenment did not differ from those of their contemporary Christian scholars. They gained the standing of middle-class intellectuals by the same

means of self-education (“Selbstbildung”) and social interaction, and they made a claim for acceptance within the sciences and the arts. Classical Antiquity offered them a descriptive model for a humanised education. Thus, Henriette Herz became a symbol of classical beauty and virtue in the antique robe of Hebe. At the same time, she represented a Jewish Muse of the sciences and arts. Likewise, the multi-layered meanings of mythological figures and emblems of the bookplate of David Friedländer facilitated the visualisation of the new and complex self-image of Jewish middle-class existence. Thus, harp and column base could symbolise also the superiority of Hebrew poetry and the strength of biblical teachings within the iconography of the Haskalah, which were set into the light of Enlightenment by Moses Mendelssohn’s translation of the Psalms and the Torah. In order to mark the latter’s modern scholarliness, the Maskilim attributed the owl to Mendelssohn, the ancient Greek symbol of wisdom. Moreover, they stylised him as an icon after his death: his virtuous character became a role model, his portrait became a symbol of human perfection.

Liliane Weissberg

Moritz Daniel Oppenheim, Johann Wolfgang Goethe und die Erfindung des jüdischen Bürgertums

Moritz Daniel Oppenheim (1800-1882) is generally considered to be the first professional Jewish painter in Germany. For many of his portraits and compositions, he looked at already existent models from the visual arts, and from Christian tradition. In Goethe’s poem Hermann and Dorothea (1799), Oppenheim found a literary text that turned the classical tradition of the idyll into contemporary, political verse; Oppenheim translated Goethe’s project into classically inspired line drawings in 1828. These illustrations in turn inspired Oppenheim’s most famous work, his images of Jewish life. In tracing Oppenheim’s work of translation and adaptation, and his use of visual and literary models, the present essay gives evidence of Oppenheim’s invention of a Jewish bourgeoisie, and his claim of its existence even before Jewish emancipation.

Anna Georgiev

Über Neue Frauen, Neue Juden und die Populärkultur. Selbstbilder deutsch-jüdischer PhotographInnen

German-Jewish photographers left their landmark in the photographic history. Having in mind that photography always reflects the social background of its creation, parts of their photographic heritage can be understood as a way of self-depicting German Jewry. This article analyses the influence of the discourse on Jewish identity on photography and its entanglement with the photographers’ biographies. Starting with the first half of the 20th century, the ideals of the New Woman and the New Jew strongly influenced portrait photography. This article outlines, however, that photographers themselves not necessarily corresponded to the images they were creating. Recent criticism about cultural essentialism, in turn, is reflected in contemporary photography. Today’s most controversial photography refuses to think inside the box of authentic, cultural representation and offers a hybrid image of Jewish identity in popular culture.

Außerhalb des Schwerpunkts:

Esther Meir-Glitzstein

Einwanderer oder Flüchtlinge? Geschichte und Identität der Juden aus muslimischen Ländern in Israel

In the middle of the twentieth century, the Middle East and North Africa was home to ancient Jewish communities of almost one million Jews, whose origins went back two thousand years or more. Most of these Jews immigrated to Israel during the first two decades after its establishment. While Israel explained this mass migration as a result of anti-Semitism and persecution combined with religious fervour and a Messianic desire for the Land of Israel, the Palestinians blamed the Zionists for having destabilised the status of the Jews in the Middle East and argued that the migration came about as a result of Zionist propaganda and provocation. In the light of these contradictory explanations, this article presents new details of the latest historical findings regarding the phenomenon of this mass migration of Jews, in particular in relation to the roles played by the rulers of the Arab states, British colonial rulers, the State of Israel, and the Jews in Arab countries themselves. The article goes on to examine the narrative of dislocation, which shaped the community of immigrants from Arab states in Israel, as well as discussing the changes that have taken place over the years.

Heidy Margrit Müller

Sprachkritik und Mehrsprachigkeit in Mona Yahias Erzählprosa

Mona Yahia (born in 1954 in Baghdad, immigrated to Israel in 1971, living Germany since 1985) belongs to the relatively large group of Jewish writers and artists born in Iraq, but to the last ones who left Iraq. Her literary works are published in English and predominantly deal with life of ‚Oriental‘ Jews between different cultures. This article concentrates on Yahia’s two novels and on two of her short stories, highlighting the impact of language and multilingualism on the literary heroes’ life. It reveals a radicalisation of language criticism, which is combined with the protagonists’ increasing emancipation from traditional mental horizons.

Janine Tornow

Same same but different. *Misrachim* und *Aschkenasim* in Israel

This paper deals with the social tensions between the Jews immigrated from Muslim countries (Misrachim) and those who came from Europe to Israel (Ashkenazim). On the basis of theories of protest and social movement research, it will be analyzed how the dissatisfaction about social injustice led to a rebellion in Wadi Salib in 1959 and to the protest movement of the Panterim haShkhorim in 1971-1972.¹ Since both groups followed similar goals they will be furthermore examined towards the question: Why did the resentment in the light of the ethnic and socioeconomic problems cause only single protests in Wadi Salib, but could develop the potential for a movement a decade later?

Michael Knüppel und Alois van Tongerloo

Fragmente des Briefwechsels zwischen Isidor I. Scheftelowitz und F. C. Andreas