CONTENTS

List of Figures vii
Acknowledgments ix

Introduction. The Jewishness of Weimar Cinema
Barbara Hales and Valerie Weinstein 1

Part I. Jewish Visibility On and Off Screen

Chapter 1. Humanizing Shylock: The “Jewish Type” in Weimar Film
Maya Barzilai 25

Chapter 2. Energizing the Dramaturgy: How Jewishness Shaped Alexander Granach’s Performances in Weimar Cinema
Margrit Frölich 44

Chapter 3. The Jewish Vamp of Berlin: Actress Maria Orska, Typecasting, and Jewish Women
Kerry Wallach 67

Chapter 4. Jewish Comedians beyond Lubitsch: Siegfried Arno in Film and Cabaret
Mila Ganeva 88

Chapter 5. Alfred Rosenthal’s Rhetoric of Collaboration, the Politics of Jewish Visibility, and Jewish Weimar Film Print Culture
Ervin Malakaj 111

Part II. Coding and Decoding Jewish Difference

Chapter 6. Two Worlds, Three Friends, and the Mysterious Seven-Branched Candelabrum: Jewish Filmmaking in Weimar Germany
Philipp Stiasny 131
Chapter 7. Homosexual Emancipation, Queer Masculinity, and Jewish Difference in Anders als die Andern (1919)  
Valerie Weinstein

Chapter 8. Der Film ohne Juden: G.W. Pabst’s Die freudlose Gasse (1925)  
Lisa Silverman

Chapter 9. “The World Is Funny, Like a Dream”: Franziska Gaal’s Verwechslungskomödien and Exile’s Crisis of Identity  
Anjeana K. Hans

Part III. Jewishness as Antisemitic Construct

Chapter 10. Cinematically Transmitted Disease: Weimar’s Perpetuation of the Jewish Syphilis Conspiracy  
Barbara Hales

Chapter 11. The Einstein Film: Animation, Relativity, and the Charge of “Jewish Science”  
Brook Henkel

Chapter 12. “A Clarion Call to Strike Back”: Antisemitism and Ludwig Berger’s Der Meister von Nürnberg (1927)  
Christian Rogowski

Andréas-Benjamin Seyfert

Chapter 14. Detoxification: Nazi Remakes of E.A. Dupont’s Blockbusters  
Ofer Ashkenazi

Coda

Chapter 15. “Filmrettung: Save the Past for the Future!”: Film Restoration and Jewishness in German and Austrian Silent Cinema  
Cynthia Walk

Afterword  
Barbara Hales and Valerie Weinstein

Index