

CONTENTS

<i>List of Figures</i>	vii
<i>Acknowledgments</i>	ix
Introduction. The Jewishness of Weimar Cinema <i>Barbara Hales and Valerie Weinstein</i>	1
Part I. Jewish Visibility On and Off Screen	
Chapter 1. Humanizing Shylock: The “Jewish Type” in Weimar Film <i>Maya Barzilai</i>	25
Chapter 2. Energizing the Dramaturgy: How Jewishness Shaped Alexander Granach’s Performances in Weimar Cinema <i>Margrit Frölich</i>	44
Chapter 3. The Jewish Vamp of Berlin: Actress Maria Orska, Typecasting, and Jewish Women <i>Kerry Wallach</i>	67
Chapter 4. Jewish Comedians beyond Lubitsch: Siegfried Arno in Film and Cabaret <i>Mila Ganeva</i>	88
Chapter 5. Alfred Rosenthal’s Rhetoric of Collaboration, the Politics of Jewish Visibility, and Jewish Weimar Film Print Culture <i>Ervin Malakaj</i>	111
Part II. Coding and Decoding Jewish Difference	
Chapter 6. Two Worlds, Three Friends, and the Mysterious Seven-Branded Candelabrum: Jewish Filmmaking in Weimar Germany <i>Philipp Stiasny</i>	131

Chapter 7.	Homosexual Emancipation, Queer Masculinity, and Jewish Difference in <i>Anders als die Andern</i> (1919) <i>Valerie Weinstein</i>	152
Chapter 8.	Der Film ohne Juden: G.W. Pabst's <i>Die freudlose Gasse</i> (1925) <i>Lisa Silverman</i>	178
Chapter 9.	"The World Is Funny, Like a Dream": Franziska Gaal's <i>Verwechslungskomödien</i> and Exile's Crisis of Identity <i>Anjeana K. Hans</i>	196

Part III. Jewishness as Antisemitic Construct

Chapter 10.	Cinematically Transmitted Disease: Weimar's Perpetuation of the Jewish Syphilis Conspiracy <i>Barbara Hales</i>	215
Chapter 11.	The Einstein Film: Animation, Relativity, and the Charge of "Jewish Science" <i>Brook Henkel</i>	237
Chapter 12.	"A Clarion Call to Strike Back": Antisemitism and Ludwig Berger's <i>Der Meister von Nürnberg</i> (1927) <i>Christian Rogowski</i>	257
Chapter 13.	Banning Jewishness: Stefan Zweig, Robert Siodmak, and the Nazis <i>Andréas-Benjamin Seyfert</i>	278
Chapter 14.	Detoxification: Nazi Remakes of E.A. Dupont's Blockbusters <i>Ofer Ashkenazi</i>	300

Coda

Chapter 15.	"Filmrettung: Save the Past for the Future!": Film Restoration and Jewishness in German and Austrian Silent Cinema <i>Cynthia Walk</i>	327
Afterword	<i>Barbara Hales and Valerie Weinstein</i>	338
<i>Index</i>		342