

CONTENTS



<i>List of Illustrations</i>	xiii
<i>Note on Editorial Conventions</i>	xvii
Introduction	1
1. Łódź: The Beginning	7
2. Kraków: Hirszenberg's First Steps as an Artist	15
The Artist's Sketchbook	19
3. Coming of Age in Munich	39
<i>Zidkijahu</i>	43
<i>Miriam's Song</i>	45
The Jewish-Christian Dispute	53
Internal Struggles: <i>Yeshiva</i> and <i>Uriel Acosta and Spinoza</i>	61
Taking Leave of Munich	74
4. The Years of Wandering: Paris, Łódź, and Munich	78
New Artistic Directions and Inspirations	78
Discovering Polish Landscapes	90
The Artist and His Muse	96
Confronting Contemporary Jewish Dilemmas	100
5. Success in Łódź	116
The Two Worlds	116
Hirszenberg's Patrons	122
Dinah Hirszenberg	129
Hirszenberg's Artistic Identities	131
The Jewish Theme	134

CONTENTS

6. The Poznański Palace Commission	163
The Palace Dining Hall	169
Italy	182
In Memory of Izrael Poznański	186
The Ballroom	194
7. From Łódź to Kraków	204
The Painter of the Ghetto	204
Kraków's Art Milieu	218
The Jewish Art Circle	220
Portraits	225
<i>The Black Banner</i>	233
The Insider and the Outsider	238
Rytro	246
Taking Leave of Poland	251
8. Jerusalem: The Final Destination	257
Jerusalem in Hirszenberg's Eyes	259
Hirszenberg's Last Wandering Jews	268
9. Hirszenberg's Legacy	277
Creating Icons of 'Jewish Art': <i>Exile, The Wandering Jew,</i> and <i>The Black Banner</i>	278
The Impact of <i>Yeshiva</i> and <i>Sabbath Rest</i> : Between Nostalgia and Criticism	288
Seeing Hirszenberg and His Legacy (1919–1939)	293
<i>Exile</i> and Deportation: Image and Reality	296
Exhibiting Hirszenberg after 1945	305
Epilogue: Hirszenberg—the Man, the Artist	309
<i>Bibliography</i>	315
<i>Index</i>	331