

JEWISH COUNTRY HOUSE CONFERENCE II

VILLA KERYLOS
13 & 14 MAY 2019





The Jewish Country House II:

La Grande bourgeoisie juive à la campagne – réseaux, familles, patrimoine

Programme Day 1

Monday, 13 May 2019

Villa Kérylos, Rue Gustave Eiffel, 06310 Beaulieu-sur-Mer

9:00 – 19:30

9:00 Registration/ Coffee and Tea

9:30 Welcome

Bernard Le Magoarou Centre des Monuments Nationaux previous director of Villa Kerylos and **Jenny Lebard** Centre des Monuments Nationaux

9:45 “Jewish” Country Houses – Objects, Networks, People

Chair: Claire Pascolini-Campbell, The National Trust

Juliet Carey, Waddesdon Manor: “Jewish country houses in Britain and Europe”

Abigail Green, University of Oxford, **Jaclyn Granick**, Cardiff University: “The International Jewish Aristocracy: Politics, Family Ties, and Philanthropy”

Tom Stammers, University of Durham, and **Silvia Davoli**, Strawberry Hill House: “European collecting culture and the Jewish country house”

Commentator: **Eliyahu Stern**, Yale University

11:30 Tour of Villa Kerylos

12:30 Lunch

14:00 La Grande bourgeoisie juive à la campagne en France

Cyril Grange, CNRS, “Christian Lazard, châtelain, notable local et exploitant agricole à La Queue les Yvelines (1925-1942)”.

Henri Lavagne, Membre de l’Institut, “La Villa Kerylos de Théodore Reinach: villa grecque ou villa du fondateur de l’Union libérale Israélite?”.

Pauline Prévost-Marcilhacy, Université de Lille, “La bourgeoisie juive sur la Riviera”.



Commentator: **Leora Auslander**, University of Chicago.

15:45 Break

16.00 Assumpció Hosta, AEPJ, European Association for the Preservation and Promotion of Jewish Culture and Heritage, “Presentation of the European Days of Jewish Culture and the European Routes of Jewish Heritage”

16.10 Fabrizio Boldrini,-Franchetti Hallgarten Foundation, “Villa Montesca: why a Jewish residence in Città di Castello, Centre of Italy”

16.20-

16.40 Q&A

Dinner

19.00 Carole Weisweiler, her life at Villa Santo Sospir

19.30 Dinner at Villa Kerylos



Programme Day 2

Tuesday, 14 May 2019

Villa Kérylos, Rue Gustave Eiffel, 06310 Beaulieu-sur-Mer

9:00 – 16:00

9:00 Heritage

Chair: Oliver Cox, University of Oxford

Historic Jewish Houses

Silvia Piovesana, Villa Varda, Italy

Sylvie Legrand-Rossi, Musée Camondo, France: “Le musée Nissim de Camondo ou la ‘reconstruction d’une demeure artistique du XVIIIe siècle’”

Celia Hughes, Upton House, UK “Upton House and the Bearsted’s Riviera villa”

Florian Medici, Château de Seneffe, Belgium: “Patrimoine et intimité. La famille Philippson au Château de Seneffe (1909-1952)”

Petr Svoboda, Villa Stiassni, Czech Republic: “Jewish Villas in Czechoslovakia, exemplified by the Villa Tuendhat and Stissini in Brno, Czech Rep”

Sharing best practices

Robert Bandy, Hughenden Manor, National Trust: “Working with Disraeli, Hughenden and a Jewish Heritage”.

Marcus Roberts, J-Trails: “Communicating Our Research to the Public”.

Ruth Ur, UrKultur: “Wannsee Train Station: A gateway to German history”

11:00 **Departure visit to villa Ephrussi de Rothschild**

11:30 **Guided Tour of Villa Ephrussi de Rothschild**

12:30 **Lunch**

14:15 **Jewish Country Houses: Next Steps**

Chair: Oliver Cox, University of Oxford

14.15 **Abigail Green & Tom Stammers** introduce the AHRC project

14.25 **Pippa Shirley**, Waddesdon Manor, talks about Waddesdon Manor’s role in the network



14.35 Oliver Cox summarize the key dimensions of AEPJ

14.45-15.45

We will break up into small groups of 7 (see list of the groups and division of the participants at the end of the program) and discuss the following questions:

- How might this research project help in the telling of Jewish stories about/in historic houses?
- What would you like the network to do? How then would the AEPJ website support these activities?
- What are the other possibilities for European collaboration a) between heritage professionals and academics b) across national borders?

Each group should develop an individual response after each question which will be discussed collectively

15.45 Final remarks and conclusion

Other Participants:

Armelle Baudel, Centre des Monuments Nationaux
Helen Fry, Trent Park Museum Trust
Aubrey Pomerance, Jewish Museum, Berlin
Daniel Spanke, Villa Liebermann, Wannsee
Alice Legé, Université de Picardie Jules Verne, Amiens / Università degli Studi di Milano
Rachel Jacobs, Waddesdon Manor
Bruno Henry Rousseau, Villa Rothschild Ephrussi

Discussion Groups for the Final Session

- (1) Silvia Davoli, Sylvie Legrand-Rossi, Henri Lavagne, Claire Pascolini-Campbell, Pauline Prévost-Marcilhacy (Rapporteur for the group), Bernard Le Magoarou
- (2) Tom Stammers, Jenny Lebard (Rapp), Bruno Henry Rousseau, Leora Auslander, Assumpcio Hosta, Florian Medici.
- (3) Juliet Carey, Petr Svoboda, Celia Hughes, Marcus Roberts, Elli Stern, Aubrey Pomerance (Rapp)
- (4) Abigail Green, Pippa Shirley (Rapp), Ruth Ur, Silvia P, Helen Fry
- (5) Jaclyn Granick, Cyril Grange, Rachel Jacobs (Rapp), Alice Legé, Rob Bandy, Armelle Baudel, Daniel Spanke



The Jewish Country House II:

La Grande bourgeoisie juive à la campagne – réseaux, familles, patrimoine

Programme Day 1

Lundi 13 Mai 2019

Villa Kérylos, Rue Gustave Eiffel, 06310 Beaulieu-sur-Mer

9:00 – 19:30

9:00 Petit déjeuner/acceuil

9:30 Ouverture

Bernard Le Magoarou Centre Monuments Nationaux ancien directeur de Villa Kerylos et
Jenny Lebard Centre des Monuments Nationaux

9:45 “Jewish” Country Houses – Objects, Networks, People

Chair: *Claire Pascolini-Campbell, The National Trust.*

Juliet Carey, Waddesdon Manor: “Jewish country houses in Britain and Europe”.

Abigail Green, University of Oxford, **Jaclyn Granick** Cardiff University: “The International Jewish Aristocracy: Politics, Family Ties, and Philanthropy”.

Tom Stammers, University of Durham, and **Silvia Davoli**, Strawberry Hill House: “European collecting culture and the Jewish country house”.

Commentateur: **Eliyahu Stern**, Yale University.

11:30 Tour de la Villa Kerylos

12:30 Déjeuner

14:00 *La Grande bourgeoisie juive à la campagne en France.*

Cyril Grange, CNRS, “Christian Lazard, châtelain, notable local et exploitant agricole à La Queue les Yvelines (1925-1942)”.

Henri Lavagne, Membre de l’Institut, “La Villa Kerylos de Théodore Reinach: villa grecque ou villa du fondateur de l’Union libérale Israélite?”.



Pauline Prévost-Marcilhacy, Université de Lille, “La bourgeoisie juive sur la Riviera”.

Commentateur: **Leora Auslander**, University of Chicago

15:45 Pause Café/ thé

16.00 **Assumpció Hosta**, AEPJ, European Association for the Preservation and Promotion of Jewish Culture and Heritage, “Presentation of the European Days of Jewish Culture and the European Routes of Jewish Heritage”.

16.10 **Fabrizio Boldrini**,-Franchetti Hallgarten Foundation, “Villa Montesca: why a Jewish residence in Città di Castello, Centre of Italy”

16.20-

16.40 Q&A

Diner

19.00 **Carole Weisweiller** sa vie à villa Santo Sospir

19.30 Dîner à la Villa Kerylos



Programme Day 2

Mardi 14 Mai 2019

Villa Kérylos, Rue Gustave Eiffel, 06310 Beaulieu-sur-Mer

9:00 – 16:00

9:00 Patrimoine

Chair: Oliver Cox, University of Oxford

Les maisons historiques juives

Silvia Piovesana, Villa Varda, Italie

Sylvie Legrand-Rossi, Musée Camondo, France: “Le musée Nissim de Camondo ou la reconstruction d’une demeure artistique du XVIII^e siècle”.

Celia Hughes, Upton House, National Trust, UK “Upton House and the Bearsted’s Riviera villa”

Florian Medici, Château de Senefve, Belgique: “Patrimoine et intimité. La famille Philippson au Château de Senefve (1909-1952)”.

Petr Svoboda, Villa Stiassni, République tchèque: “Jewish Villas in Czechoslovakia, exemplified by the Villa Tuendhat and Stiassni in Brno, Czech Rep”.

Partager les bonnes pratiques

Robert Bandy, Hughenden Manor, National Trust: “Working with Disraeli, Hughenden and a Jewish Heritage”.

Marcus Roberts, J-Trails: “Communicating Our Research to the Public”.

Ruth Ur, UrKultur: “Wannsee Train Station: A gateway to German history”.

11:00 **Départ pour la visite de la villa Ephrussi de Rothschild**

11:30 **Visite guidée de la villa Ephrussi de Rothschild**

12:30 **Déjeuner**

14:15 **Le réseau ‘Jewish Country House’ – prochaines étapes**

Chair: Oliver Cox, University of Oxford.

14:15 **Abigail Green & Tom Stammers** présentent le cadre du projet AHRC



14.25 Pippa Shirley, Waddesdon Manor, parle du rôle de Waddesdon Manor dans le projet

14.35 Oliver Cox résume les principales dimensions du AEPJ

14.45-15.45

Nous allons nous répartir en petits groupes de 7 personnes (voir la liste des groupes et repartition des participants à la fin du programme) afin de discuter les trois questions suivantes:

- Comment ce projet de recherche peut-il nous aider à raconter des histoires juives sur / dans des maisons historiques?
- Que voudriez-vous que le réseau fasse? Comment alors le site Web de l'AEPJ soutiendrait-il ces activités?
- Quelles sont les autres possibilités de collaboration européenne a) entre les professionnels du patrimoine et les universitaires b) au-delà des frontières nationales?

Chaque groupe développe individuellement une réponse qui est suivie d'une discussion collective des réponses fournies par les sept groupes différents

15.45 Remarques finales et Conclusion

Les autres invités:

Armelle Baudel, Centre des Monuments Nationaux

Pippa Shirley, Waddesdon Manor

Helen Fry, Trent Park Museum Trust

Aubrey Pomerance, Jewish Museum, Berlin

Daniel Spanke, Director, Villa Liebermann, Wannsee

Alice Legé, Université de Picardie Jules Verne, Amiens / Università degli Studi di Milano

Rachel Jacobs, Waddesdon Manor

Bruno Henry Rousseau, Villa Rothschild Ephrussi

Liste des individus dans chaque groupe pour le dernier panel:

(1) Silvia Davoli, Sylvie Legrand-Rossi, Henri Lavagne, Claire Pascolini-Campbell, Pauline Prévost-Marcilhacy (Rapporteur pour le group), Bernard Le Magoarou.

(2) Tom Stammers, Jenny Lebard (Rapp), Bruno Henry Rousseau, Leora Auslander, Assumpcio Hosta, Florian Medici.

(3) Juliet Carey, Petr Svoboda, Celia Hughes, Marcus Roberts, Elli Stern, Aubrey Pomerance (Rapp)

(4) Abigail Green, Pippa Shirley (Rapp), Ruth Ur, Silvia P, Helen Fry, ****this group may end up discussing art**

(5) Jaclyn Granick, Cyril Grange, Rachel Jacobs (Rapp), Alice Legé, Rob Bandy, Armelle Baudel, Daniel Spanke

Jewish Country House Conference II, 13 & 14 May 2019, Villa Kerylos

List of Attendees

Leora Auslander | University of Chicago is Joann and Arthur Rasmussen Professor of Western Civilization and Professor of Modern European Social History at the University of Chicago, where she is also a member of the Center for Jewish Studies. Her publications on the theme of material and visual culture and religious practice, including: "Coming Home? Jews in Postwar Paris," *Journal of Contemporary History* Vol. 40, No. 2 (2005): 237-259; "Resisting Context: The Spiritual Objects of Tobi Kahn," in *Objects of the Spirit: Ritual and the Art of Tobi Kahn*, ed. Emily Bilski (New York: Avoda/Hudson Hills, 2004) pp. 71-78. "Negotiating Embodied Difference: Veils, Minarets, Kippas and Sukkot in Contemporary Europe," *Archiv für Sozialgeschichte* 51 (2011): *Säkularisierung und Neuformierung des Religiösen* and "The Boundaries of Jewishness or when is a Cultural Practice Jewish?" *Jewish Social Studies*, vol. 8, no. 1 (March, 2009): 47-64 and "Jews and Material Culture," in Mitchell Hart and Tony Michels, eds. *Cambridge Modern Jewish History* (Cambridge, Cambridge University Press, 2017). *Judaïsme(s): genre et religion*. Autumn, 2016 issue (44) of *Clio: Femmes, Genre, Histoire*. Editor (with Sylvie Steinberg). "Reading German Jewry through Vernacular Photography: From the Kaiserreich to the Third Reich," *Central European History* 48 (2015): 300-334. She is currently completing a book entitled, *Diasporic Homes: Jews in Paris and Berlin, 1870-2000*.

Robert Bandy | National Trust, UK oversees the research, conservation and presentation of the Hughenden Portfolio of properties, including Hughenden Manor and West Wycombe Park. His time is spent overseeing interpretation, research and designing exhibitions, usually focussing on our most famous inhabitant, Benjamin Disraeli. His interests and other areas of study are Middle Eastern and Ottoman history, as well as the relationship between national identity and Middle Eastern archaeology.

Fabrizio Boldrini | Franchetti Hallgarten Foundation is an Italian expert in education and training processes. His experience is focused on the European dimension of an inclusive education. He is general director of the Franchetti Hallgarten Foundation whose aim is to develop projects in the framework of the Cultural Heritage of the Montecasa tradition, in particular addressed to the promotion of the new pedagogic methods and innovations. He is also author of many books and articles related to pedagogy and to the cultural tradition of the institutions of Leopoldo Franchetti and Alice Hallgarten.

Juliet Carey | Waddesdon Manor is Senior Curator at Waddesdon Manor (National Trust/The Rothschild Collection), in charge of academic collaboration and research, curator of paintings, sculpture and works on paper. Her Ph.D. was on the cultural contexts of Sèvres porcelain vases. She has published widely, particularly on French 18th-century paintings and drawings and the Rothschild collection. She has curated exhibitions, including *Taking Time: Chardin's Boy Building a House of Cards* (2012), *Theatres of Life: Drawings from the Rothschild Collection* (2007) and *Power and Portraiture: paintings at the court of Elizabeth I* (2017). She has recently completed a Paul

Mellon Centre Research Fellowship, working on Gainsborough's portraits in 'Vandyck' dress.

Oliver Cox | Oxford University Heritage Engagement Fellow. Oliver leads Oxford Humanities Division's engagements with the UK and international heritage community. He co-ordinates, supports and brokers collaborative projects between the University of Oxford and external partners through enabling individual researchers, research groups, students and professional services to develop mutually-beneficial collaborations. Oliver is co-director of the Oxford University Heritage Network, and part of the team delivering Oxford's strategic partnership with the National Trust. Oliver co-convenes the Heritage Pathway training programme with Alice Purkiss (National Trust Partnership Lead). He has published widely on Gothic Revival architecture, landscape gardening, patriotism, and the country house.

Silvia Davoli | Strawberry Hill is Research Curator at Strawberry Hill House and is a specialist in the history of collecting. Since 2013 she has been researching the whereabouts of the Horace Walpole Collection. She recently curated the exhibition *Strawberry Hill Lost Treasures. Masterpieces from the Horace Walpole Collection* (Oct. 2018-Feb.2019). In the past years she has conducted provenance research for a number of museums such as the Wallace Collection, National Gallery of London, Waddesdon Manor and the Museum of Asian Art in Berlin. She is one of the core members of the Jewish Country House Project. Her contribution in particular focus on Jewish Collectors and art dealers.

Helen Fry | Trent Park Museum is vice-chair and a trustee of Trent Park Museum Trust which is creating a new national museum at Trent Park (North London) to the "secret listeners of WWII". She has written numerous books on WWII and intelligence operations. Her next book is "The Walls Have Ears" (Yale, August 2019)) and covers Trent Park's clandestine wartime deception of Hitler's generals in captivity. Helen has featured in a number of TV documentaries and radio interviews, and has acted as historical consultant for programmes. Her book "The London Cage: The History of Britain's Secret WWII Interrogation Centre" has been critically acclaimed and well received. She also writes occasionally for the Wall Street Journal. Her official website: www.helen-fry.com

Cyril Grange | CNRS is currently Senior Researcher at CNRS (National Center for Scientific Research). Cyril Grange works mainly on social history issues concerning the French upper class (XIXth – XXth centuries). He is also interested in kinship issues (www.kintip.org, www.kinsources.org). In 1996, he published, *Les gens du Bottin Mondain, Y être c'est en être.*(Paris, Fayard), a study of the high bourgeoisie and aristocracy in XXth century France based on a famous nationwide social register, the Bottin Mondain. His second book *A Parisian elite: the Jewish upper-class dynasties, 1870-1939*(Paris, CNRS Editions) was released in 2016."

Jaclyn Granick | Cardiff University is Lecturer in Modern Jewish History at Cardiff University. She holds a PhD from the Graduate Institute of International and Development Studies (HEI), Geneva, and has been a Junior Research Fellow in history and Jewish studies at Oxford University. She is currently completing her first monograph, *International Jewish Humanitarianism in the Age of the Great War*, and beginning a new project to gender Jewish international history in the long twentieth century. She is a core member of the "Jewish Country House" academic team, focused on the sociopolitical strand and on connecting with Jewish heritage efforts.

Abigail Green | Oxford University is Professor of Modern European History at the University of Oxford and Tutorial Fellow in History at Brasenose College. Abigail has led the Jewish country house project since its inception, and will be leading the AHRC Standard Grant: "Jewish" country houses – objects, networks, people 2020-2024. She works between international Jewish history and the history of European political culture. Her most recent books are *Moses Montefiore: Jewish Hero, Imperial Liberator* (2010), winner of the Sami Rohr Choice Award, a New Republic Best Book of 2010 and a TLS book of the Year, and (ed. with Vincent Viaene), *Religious Internationalism in the Modern World* (2012). She is currently writing an international history of Jewish liberal activism for Princeton University Press, tentatively entitled: *Children of 1848. Liberalism and the Jews from the Revolutions to Human Rights*.

Assumpcio Hosta | AEPJ. I received my degree in History by the Universitat Autònoma de Barcelona. In 1987 I began my collaboration with the city of Girona in the development of the ancient historic Jewish Quarter. In 1992 the municipality created the organization Patronat Call de Girona and I was named Director, a position that I still currently exercising. The Patronat manages the Bonastruc ça Porta Centre, the Museum of Jewish History and the Nahmanides Institute for Jewish Studies. General Secretary of the Spanish network of Jewish Quarters in Spain. 1997 – 2016. Founder and General Secretary of the Network since 1995, year of creation. RJE is an association composed by 24 municipalities in Spain, which are working to preserve and to promote their historic Jewish heritage, and to develop cultural and tourist projects in their destinations. Active member from 1995 since 2016. General Secretary of the European Association for the Preservation of Jewish Heritage. Founder member since the year 2000 and member of the Steering Committee of the AEPJ (European association for the Preservation and Promotion of Jewish Culture and Heritage) and in 2011, I was named General Secretary. The AEPJ, based in Luxembourg, is developing as main projects the "European Days of Jewish Culture" and the "European Routes of Jewish Heritage", awarded Main Cultural Itinerary by the Council of Europe in 2005. Since 2016 2 main AEPJ offices are open. The central headquarters in Luxembourg and the Office in Barcelona/Girona. Over the last years, I publish "Jewish Catalonia: A Journey to the Lands of Edom", from la Generalitat de Catalunya, and a series of articles in specialized magazines and participate and coordinated courses, conferences and seminars about Jewish heritage in Spain and abroad.

Celia Hughes | National Trust is Visitor Experience Officer – Research and Interpretation for the National Trust, Upton House & Gardens, near Banbury. She has a background of research and teaching in twentieth-century British social, political and cultural history, and has published on subjects including youth, gender, political activism and social and emotional change in post-1945 Britain.

Jenny Lebard | Centre des monuments nationaux trained as a lawyer, began her career at the School of Architecture in Paris la Seine by first as a surveyor of the construction dossier and thereafter she was promoted to secretary general. After a stint at the Ministry of Culture, as the head of office of the distribution of architecture, she joined the Centre des Monuments Nationaux in 2008 as the administrator of the Château de Vincennes, and in 2012 became director of cultural development and public engagement at the headquarter. Since September 2015, she is once more in charge of two historical buildings: the Château de Champs and the Château de Jossigny in Seine et Marne near Paris.

Henri Lavagne | Académie des Inscriptions et Belles-Lettres, ancien élève de l'École normale supérieure, ancien membre de l'École française de Rome, docteur d'Etat en archéologie, professeur émérite à l'École pratique des Hautes-Études (Paris-Sorbonne), membre de l'Académie des Inscriptions et Belles-Lettres, a travaillé sur le projet de la Villa Kérylos et sa réalisation par l'architecte Emmanuel Pontremoli pour Théodore Reinach.

Alice Silvia Legé | Université de Picardie Jules Verne, Amiens / Università degli Studi di Milano. After a Bachelor's degree in Art History at the University of Milan, Alice Silvia Legé enrolled in a two-year Master's program at the École du Louvre through a merit scholarship offered by the Île-de-France region. In Paris, she carried out internships at CNRS and at the Louvre Museum, working on the well-known collector Gustave Dreyfus, whose collection was sold to Joseph Duveen in 1931. Passionate about historiography, numismatics and Renaissance art, she is currently working on a double Ph.D. thesis at the University of Amiens and at the University of Milan (financed by a Vinci/Grenoble fellowship), directed by Philippe Sénéchal and Giovanni Agosti. Her work is dedicated to the history, the residences and the collections of the Cahen d'Anvers family, in Italy and France.

Sylvie Legrand-Rossi | musée Nissim de Camondo est conservatrice en chef du Patrimoine au musée Nissim de Camondo depuis 2008. Elle a effectué l'essentiel de sa carrière au sein de l'association des Arts Décoratifs, aujourd'hui le MAD. En 2012, elle a publié le catalogue du mobilier du musée Nissim de Camondo et elle a été la commissaire, en 2016, de l'exposition Les Services aux oiseaux Buffon du comte Moïse de Camondo. Elle participe régulièrement à des colloques en France et à l'étranger.

Bernard Le Magoarou | Centre des monuments nationaux is Administrateur des monuments nationaux Tours de La Rochelle which include Maison de Georges Clemenceau, Site gallo romain de Sanxay and the Abbaye de Charroux. Before this

appointment Le Magoarou was in charge of Villa Kérylos, Beaulieu-sur-Mer. He is an historian by training and he worked on the transmission of history to the children through children's literature. During his tenure at villa Kérylos Le Magoarou particularly highlighted the memory of Emmanuel Pontremoli, architect of the villa, friend of Théodore Reinach and coming from a big Jewish family of Italian origin who lived in Nice.

Rachel Jacobs | Waddesdon Manor is Curator of Books, Manuscripts and Architecture at Waddesdon Manor. She is currently writing a guidebook for the Pavilion at Eythrope, originally built for Alice de Rothschild (1847-1922), a few miles from Waddesdon Manor. Jacobs has curated a number of exhibitions at Waddesdon, including Glorious Years: French Calendars from Louis XIV to the Revolution (2017-18), Royal Spectacle: Ceremonials and Festivities at the Court of France (co-curated with Selma Schwartz, 2014), and Playing, Learning, Flirting: Printed Board Games from 18th-century France (2012). She was formerly Assistant Curator at Waddesdon Manor and Curatorial Assistant at the University of Toronto Art Centre.

Claire Pascolini-Campbell | National Trust is Research Manager at the National Trust, where she supports the delivery of the Research Strategy and the development of strategic, sustainable research partnerships and projects. As part of the central team coordinating National Trust involvement in the Jewish Country House project, she has been an active member of the JCH network. Claire has previously held roles in research funding (AHRC, British Academy) and in academia (University College London). Her research interests centre on medievalism and her first monograph, François Villon in English Poetry: Translation and Influence, was published in 2018 by Boydell & Brewer. Her next project explores how visitors experience 'the medieval' at the Trust's medieval places and will culminate in an international conference on 'The Middle Ages in the Modern World'.

Silvia Piovesana | Villa Varda Comune di Brugnera (PN) graduated with honors in Architecture in 2012 at the University of Trieste with a thesis on the architectural restoration of a disused historic building located in a small medieval village in the province of Treviso (Title "Cohabitation with Portobuffolè: a cohousing in the 'former Hospital of San Rocco'). The following year she obtained the State Architecture License. In 2011 she participated in the international Workshop promoted by the Department of Architecture and Planning of the Politecnico of Milan funded by the European Union under the Erasmus Intensive Program (IP) called: "Demochange. Demographic change and European cities ". In parallel with her university studies, she is involved in interior design as a freelancer, in collaboration with design studios from Trieste and Venice. Since 2013 she has been working as a designer in the Research & Development area for the Sangiacomo Group, a leading company in the Triveneto furniture sector. From 2018 she is city council member and responsible for the cultural activities for the Municipality of Brugnera (PN) where she resides.

Aubrey Pomerance | Jewish Museum Berlin, born 1959 in Calgary, Alberta, 1981-1986 philosophy studies at Simon Fraser University, Burnaby, British Columbia and the Free

University of Berlin, 1986-95 Jewish Studies and Eastern European History at the Free University of Berlin. 1995-96 Research Assistant at the Institute for Jewish Studies at the Free University of Berlin, 1996-2001 Researcher at the Salomon Ludwig Steinheim Institute for German-Jewish History in Duisburg. Since April 2001 Head of Archives of the Jewish Museum Berlin and Director of the Branch of the Archives of the Leo Baeck Institute New York and the Branch of the Wiener Library at the Jewish Museum Berlin. Publications on Jewish memorial culture, Jewish lives and fates during the period of National Socialism, Jewish photographers in Berlin in Weimar and NS Germany, and on archive studies and archival pedagogy.

Pauline Prevost-Marcilhacy | Université de Lille est maître de Conférences en Histoire de l'art Contemporain à l'Université de Lille. Elle a publié de nombreux articles et ouvrages sur la pratique de la collection, le mécénat et le marché de l'art (XIX^{ème}-XX^{ème} siècles). Elle est l'auteur de l'ouvrage *Les Rothschild bâtisseurs et mécènes* (1995, Prix Eugène Carrière de l'Académie Française, Prix de la Fondation Napoléon, Prix de la Demeure Historique), et a récemment dirigé la trilogie : *Les Rothschild, une dynastie de mécènes en France*, (2016, Prix Bernier de l'Académie des Beaux- Arts).

Florian Medici | Château de Seneffe Né le 2 janvier 1990 à La Louvière (Belgique) Fonction actuelle Attaché Scientifique et Responsable Nouvelles Technologies au Domaine du Château de Seneffe depuis 2016. Formation Titulaire d'un Master en Sciences et Technologies de l'Information et de la Communication (STIC) et d'un Bachelier en Histoire de l'Art et Archéologie (Art Contemporain) obtenus à l'Université Libre de Bruxelles (ULB). Spécificités scientifiques -Co-Commissariat d'exposition -Valorisation du patrimoine via les nouvelles technologies (élaboration de scénographies, création d'applications mobiles et conception d'expositions virtuelles) -Participation à l'édition d'ouvrages scientifiques -Représentation de l'institution et interventions à des colloques nationaux et internationaux -Médiateur 2.0

Marcus Roberts | JTrails, founder and director of JTrails, and is a historian and heritage manager, who researches and creates Anglo-Jewish community histories, Heritage trails and Holocaust trails, works on the preservation of physical Jewish heritage and carries out community heritage out-reach work and training. JTrails is the UK leg of the 'European Routes of Jewish Heritage', part of the official 'European Routes of Heritage'.

Bruno Henri Rousseau | Director of the **Villa Ephrussi de Rothschild**, Saint- Jean-Cap-Ferrat

Eliyahu Stern | Yale University Eliyahu Stern is Associate Professor of Modern Jewish Intellectual and Cultural History in the Departments of Religious Studies and History. Previously, he was Junior William Golding Fellow in the Humanities at Brasenose College and the Oriental Institute, University of Oxford. He is the author of the award winning, *The Genius: Elijah of Vilna and the Making of Modern Judaism* and most recently, *Jewish Materialism: The Intellectual Revolution of the 1870s* both published by Yale University Press.

Petr Svoboda | Methodological Centre of Modern Architecture (CZ) is a graduate of the Technical University in Brno and he studied art history at Masaryk University. Since 2007, he has been working at the National Heritage Institute. From 2015, he is a branch manager of the Methodological Centre of Modern Architecture in Brno. He is the author of a number of publications and is involved in research projects. He is currently working on the research of Czech architecture from 1960s and 1970s and on the research of Portland cement-based plasters from the interwar period.

Pippa Shirley | Waddesdon Manor is Head of Collections and Gardens at Waddesdon Manor (The Rothschild Foundation/National Trust). Her research interests include the history of the house, its collections, the Rothschild family and the history of collecting more generally. Before working at Waddesdon, she was Curator of Post-Medieval European Silver at the V&A.

Daniel Spanke | Liebermann Villa Born in Gelsenkirchen, Germany. He studied history of art, mederanean archeologies and german studies in Bochum, Giessen, Marburg and Cologne. PHD on Portaits - Icons – Art. Toward an Art Theory of Pictures. Scientific Assistant at Kunsthalle in Emden, Director of Kunsthalle Wilhelmshaven, Curator of Modern Art at Museum of Fine Arts Stuttgart, Director of Museum Haus Dix in Hemmenhofen at Lake Constance, Exhibition Curator and Vice Director at Museum of Fine Arts Berne, Director at Gustav-Lübke-Museum, Hamm, since 2019 Director at Liebermann-Villa am Wannsee, Berlin. He published on visual studies, art of modernism and contemporary art.

Tom Stammers | Durham University is a cultural historian of France in the long nineteenth century. His forthcoming book *Collection, Recollection, Revolution: Scavenging the Past in Nineteenth-Century Paris* (Cambridge University Press) explores the politics of collecting, the art market and cultural heritage in post-revolutionary France. He continues to publish work related to nineteenth-century collecting, connoisseurship, museum institutions and the historiography of art, with a special interest in the work of Francis Haskell. He also publishes on the tangible traces, cultural memory and historiography of the French Revolution.

He has two major forthcoming projects. The first concerns the experience of the Orléans dynasty in exile after 1848 and the dispersion and recuperation of the royal patrimony. This work fits into a wider exploration of the global networks and political culture of nineteenth-century monarchism. The second project arises from collaborations related to anti-Semitism, the art market and Jewish collectors in the nineteenth and twentieth centuries. As part of this project he is the Co-I on the major AHRC-funded project investigating the Jewish Country House as a pan-European phenomenon, with particular responsibility for the history of collecting strand. He is a regular contributor and feature writer for the arts magazine *Apollo* and the *Literary Review*, and in January 2017 co-curated an exhibition at the Bowes Museum on 'The Allure of Napoleon'.

Contact: t.e.stammers@durham.ac.uk

Petr Svoboda | National Heritage Institute, Villa Stiassni (CZ) Petr Svoboda started his career as the property manager of the Cimburk castle (CZ). Since 2006 he has been working at the National Heritage Institute. In 2011-2013 he was the Deputy Director General responsible for the management of properties (104 heritage sites). He is now the head of the Methodical Centre of Modern Architecture in Brno, which is based in Villa Stiassni. Publication: Svoboda, Petr (ed.). Pernštejnové a jejich doba: výběrový katalog & stručný průvodce výstavou. (Pernštejns and their time: Exhibition catalogue & brief exhibition guide) Praha: Národní památkový ústav, 2012.

Ruth Ur | urKultur is founder of the international arts consultancy, urKultur whose clients include Deutsche Bahn, the Liebermann Villa and the City of Thessaloniki. Over twenty years, Ruth held leadership positions at the British Council, including as UK cultural attaché to Israel and Turkey. She was curator of the British Pavilion at the Venice Biennale and as Director of the UK/India Year of Culture in 2017 Ruth curated the first-ever temporary artwork to cover the façade of Buckingham Palace. Educated at King's College, Cambridge and the Courtauld Institute London, Ruth lives in Berlin and serves on the board of the ExilMuseum. Jenny Lebard | Monuments Nationaux, FR

Carole Weisweiler | Villa Santo Sospir naquit le 29 Juin 1942 à Cannes en pleine guerre – Ses parents : Alec et Francine Weisweiler issus tous les deux d'une bonne famille juive fortunée échappèrent miraculeusement à l'holocaust. De retour à Paris, Francine W fit la connaissance du poète Jean Cocteau sur le tournage du film tiré de son roman : « Les Enfants Terribles » Jean Cocteau habita de longues années la Villa Santo Sospir à St Jean Cap Ferrat qui appartenait à Francine Weisweiler - Carole passa presque toutes ses vacances d'enfance et d'adolescence à Santo Sospir, le poète la considéra un peu comme sa fille – Carole après ses études devint productrice de Cinéma et de télévision - Elle produisit entre autres : « Les Guichets du Louvre » de Michel Mitrani, « L'Italien des roses » de Charles Maton ainsi que de nombreux documentaires pour la télévision – Carole ensuite écrivit plusieurs livres : « Je l'appelais Monsieur Cocteau » qui relate ses souvenirs sur le poète ainsi que « Les Murs tatoués » sur toutes les fresques que fit Jean Cocteau sur la Cote d'Azur ainsi que à Milly la Forêt, puis un livre sur l'adoption de son fils : « Né dans mon cœur » ainsi que ses souvenirs sur des personnages célèbres que elle a bien connus : « Ma famille de cœur » livres publiés aux éditions Michel de Maule et une biographie de l'acteur Jean Marais qui fut également un de ses très grands amis

Abstracts – 13 May

Jewish Country Houses in Britain and Europe

Juliet Carey | Waddesdon Manor (The Rothschild Collections)

This talk will give an overview of the Jewish country houses in Britain and Europe that are the focus of our ever-growing research project. I shall give a sense of the range and the diversity of the houses, some of which will be discussed at greater length during the conference, particularly those whose public interpretation The Jewish Country House Project is transforming.

The geographical scope of the subject is wide. There are 17th-century Jewish plantation houses in the Dutch Caribbean and mock-Tudor houses built by the Randlords of South Africa in the 19th and early 20th centuries. Their stylistic range is enormous – a medieval fortress in an Italian hill town, a neo-Renaissance prodigy house in France designed by Joseph Paxton to a Modernist masterpiece by Mies van der Rohe - and their architectural types encompass a canonical Palladian stately home, a Gothick fantasy, and suburban and waterside villas. Our project grew from questions about the Jewishness of the Rothschild Waddesdon Manor in Buckinghamshire, which could only be understood in the context of other Rothschild houses in Britain and Europe and the dozens of country houses built or acquired by Jews, that turned out to be hidden in plain sight and in many cases connected through the networks of kinship, business and politics of the international families that owned them.

The majority of surviving houses are in Britain, and this talk will concentrate on a handful, including Broomhill, built by the first Jewish Lord Mayor of London, Benjamin Disraeli's Hughendon Manor, the Messels's Nymans and Sir Philip Sassoon's Trent Park, which served as a prison for Nazi generals during World War II. The talk will follow the story across Europe, via the Château de Ferrières, the Château de Champs and Villa Kerylos in France, Schloss Freienwalde and the Villa Liebermann, in Germany, Castello Torre d'Alfina and the Villa Montesca in Italy and suburban retreats outside Brno in the Czech Republic. The individual histories of the houses are fascinating, with stories of prime ministers and artists, educationalists and agricultural reformers. Each offers variations on themes about belonging and alienation, Jewish self-fashioning in the face of the perceptions of others and about cultural and national identities.

As a group these houses throw new light on Jewish history and about the meanings of country houses. This talk will follow the peripatetic lifestyles of the Jewish elite into agricultural estates, spa towns and seaside resorts, expanding our understanding of Jewish heritage beyond the metropolis, beyond synagogues and cemeteries and places of Jewish absence. These houses challenge existing archetypes of the Country House, underpinned by narratives of continuity and rootedness and centered on the rise and fall of a noble family and its ties to a particular rural community. The Jewish Country House Project is revealing that houses long celebrated as 'national treasures' are a truly European phenomenon.

The International Jewish Aristocracy: Politics, Family Ties, and Philanthropy

Abigail Green | Oxford University

Jaclyn Granick | Cardiff University

This paper is about the politics, kinship networks, and philanthropy of the people who shaped and lived in Jewish Country Houses from the mid 19th to mid 20th centuries. It explores how a focus on the country houses of the Jewish super-elite – an interconnected network of transnational business dynasties that resists easy national or social categorization – can help us to reconceptualise the place of these individuals and their families in European culture and society, and in the Jewish world.

Conventional ways of thinking about class differentiate sharply between so-called Jewish plutocrats and the landed aristocracy, with the result that the Jewish super-elite are usually understood as belonging to the ‘haute bourgeoisie’. Work on Jewish elites has, moreover, tended to operate within a nation-state framework, elaborating paradigms that emphasise national distinctiveness. By contrast, we argue that both nationally and internationally, Jewish country house owners constituted a distinctive group which, in view of their landownership, cosmopolitanism, social aspirations, endogamy and position within intra-Jewish class hierarchies, deserves to be understood as the ‘international Jewish aristocracy’.

Using the examples of Broomhill in England and Schloss Schenkendorf in Germany, we argue that the country houses of the international Jewish aristocracy are key to understanding these families in this new light. On the one hand, the material nature of these houses serves as a way to pin down and localise these global families, enabling us to grasp the material and geographical networks and structures in which they were located. On the other hand, these grand, landed houses force us to take the aristocratic aspirations of the Jewish super-elite seriously, and to think about the ways in which their embedment in rural worlds transformed their social status. Such houses remind us that there was a country dimension to the Jewish salon.

Crucially, we argue that conventional categories of class fail to take account of the status of this transnational network of super-elite Jews within Jewish society itself. Aristocracy is both a social and a political category: these families may have fulfilled only some of these functions in European society, but they fulfilled all of them within the global Jewish world. They were the only Jews to possess great landed estates and to move in elite political and social worlds, and they formed the backbone of the structure of national and international diplomatic and philanthropic networks that were a central dimension of Jewish politics in the modern era.

The Jewishness of both these houses and their owners was thrown into stark relief during the Holocaust, as the houses were occupied by Nazi persecutors, their owners fleeing or sent to their deaths. Afterwards, houses like the Warburg Villa Blankenese near Hamburg – which had once been sites of acculturation and integration – became centres of Jewish recovery and renewal.

For this reason we argue that Jewish country houses need to be understood not as straightforward sites of assimilation, nor as peripheral to Jewish history, but rather as places where the centre and periphery meet.

Finally, we are mindful that myths about Jewish wealth, solidarity and power that feed antisemitic conspiracy theories have a particular salience for the international Jewish aristocracy. Far from endorsing these tropes, we hope this project will instead show how both Jewishness and antisemitism complicated conventional class structures across Europe, and how the ambivalence of the Jewish position shaped both the lives of Jewish country house owners and the houses they created.

European collecting culture and the Jewish country house

Tom Stammers | Durham University

Silvia Davoli | Strawberry Hill Trust

This paper offers an overview of our work within the collecting strand of the AHRC project. Through the study of visual and material culture we aim to challenge the nationally framed paradigms that characterise existing work on the consumption patterns of Jewish elites. An investigation of country houses in Europe, and the collecting practices through which they were furnished, reveals the importance of transnational networks of Jewish patrons, artists and dealers. A focus on the circulation of artworks and artefacts across borders suggests the cosmopolitanism of the Jewish elites, who deployed their collections in order to explore and perform their hybrid cultural identities.

We are acutely aware of the dangers in ascribing monolithic qualities to ‘Jewish art’ or ‘Jewish taste’. Such essentialising categories, to echo Dominique Jarassé, have often been perverted by vicious anti-Semitism or dubious commercial imperatives. But at the same time, we believe it is falsely limiting to restrict modern Jewish collecting simply to collections of Judaica, just as Jewish architecture cannot be reduced to the building of synagogues. Moving beyond the old polarities between assimilation (where Jewishness tends to disappear) and separatism (where it exists apart), the history of collecting forces us to consider Jews’ engagement with the art and histories of non-Jewish society. Instead of looking for what was uniquely Jewish about collecting, we prefer to think of what distinctive accent or inflection Jewish collectors gave to existing aesthetic languages, whether the Renaissance *kustkammer*, the opulence of Louis XV, or functionalist modern design.

The first half of the paper draws on recent scholarship to explore the diverse strategies by which western European Jews in the period 1850-1930 distinguished themselves as collectors (often in their urban residences). It is our contention that to understand Jewish collecting in the country house we need to also recall wider structural changes within the collecting field. Houses which might seem dispersed in spatial terms were nonetheless tied together by a set of mediating relationships. In the second half of the paper we identify four contexts which were particular (though not unique) about Jewish collecting in this period, with special reference to the European country house. These four contexts were: the ascent of Jewish dealers within the art market from the 1870s onwards; the Jewish engagement with textual, literary and scholarly paradigms; the Jewish fascination with cultural syncretism, as explored through ancient civilisations or the dialogue between East and West; and the striking Jewish investment in forms of cultural philanthropy, forcing us to think about country house collections in terms of wider public agendas.

Christian Lazard, châtelain, notable local et exploitant agricole à La Queue les Yvelines (1925-1942)

Cyril Grange | CNRS

Christian Lazard (1880-1943), fils cadet de Simon Lazard, co-fondateur de la banque Lazard a tenu un journal de 1926 à 1942. Ce document se compose de 19 cahiers manuscrits, assortis d’un certain nombre de lettres et documents divers.

Christian Lazard est né à Saint-Cloud le 15 juillet 1880. Le 15 mai 1905, il épouse Annette May (1883-1976), fille du banquier Ernest May. Au début des années 1920, il entre à la banque Lazard mais quitte l’établissement dès 1927. Par la suite, il participe à plusieurs entreprises industrielles et commerciales, s’occupe d’une exploitation agricole attenante à sa résidence dans les Yvelines et exerce des fonctions politiques à l’échelle locale. Victime des lois antisémites du régime de Vichy, Christian Lazard est arrêté en juillet 1942. Interné à Drancy, puis à Pithiviers et à Beaune la Rolande avant de revenir à Drancy, il fait partie du convoi n°57 du 18 juillet 1943 à destination d’Auschwitz.

Durant son année de captivité, il parvient à rédiger un texte, témoignage de sa condition de détenu dans les camps français.

La communication s'intéressera à la vie de Christian Lazard et de sa femme Annette May dans leur château de La Couharde à La Queue les Yvelines. Le couple se partage, tout au cours de l'année, entre Paris et La Queue les Yvelines, distantes seulement de 50 km. Christian Lazard, ancien élève de l'École d'Agronomie de Grignon, exploite une ferme quasi-attenante au château.

Le Journal décrit avec précision les formes d'ancrage de ce représentant de la haute société juive parisienne dans son environnement local : ancrage dans la société constituée par les élites parisiennes propriétaires de château ou domaines avoisinants, ancrage dans la société des notables locaux, ancrage économique résultant de sa position d'exploitant agricole, ancrage politique avec son engagement dans la vie publique locale. Le rôle de la chasse comme élément structurant d'intégration sera notamment souligné.

Christian Lazard, chateau-owner, local landowner and agricultural entrepreneur at La Queue les Yvelines (1925-1942)

Cyril Grange | CNRS

The younger son of Simon Lazard, co-founder of the Lazard bank, Christian Lazard (1880-1943), kept a diary between 1926 and 1942. It comprises 19 handwritten volumes, mixed with a numerous letters and other documents.

Christian Lazard was born at Saint-Cloud on 15 July 1880. On 15 May 1905 he married Annette May (1883-1976), daughter of the banker Ernest May. At the start of the 1920s, he began working at the Lazard bank but left after 1927. Subsequently he became involved in numerous industrial and commercial businesses, oversaw farming at his residence in Yvelines and took up political office in his locality. A victim of the anti-Semitic laws of the Vichy government, Christian Lazard was arrested in July 1942. Interned at Drancy, then at Pithiviers and Beaune la Ronlande before returning to Drancy, on 18 July 1843 he was placed on convoy 57 headed to Auschwitz. During his year of captivity he managed to write a text, a testimony of his status as a prisoner in the French camps.

This paper will explore the life of Christian Lazard and his wife Annette May in their château of La Couharde at La Queue les Yvelines. The couple split their time across the year between Paris and La Queue les Yvelines, located only 50 km apart. A former student of l'École d'Agronomie at Grignon, Christian Lazard managed an estate practically adjacent to the château.

The diary describes in detail the forms of integration into the local area pursued by this representative of Jewish high society: integration in the society formed by the Parisian elites who owned the château and the neighbouring estates; integration in the social world of local landowners; economic integration resulting from his position as agricultural entrepreneur; political integration arising from his engagement in local public affairs. The role of hunting as a central element of integration needs to be especially emphasised.

La Villa Kerylos de Théodore Reinach: villa grecque ou villa du fondateur de l'Union libérale Israélite ?

Henry Lavagne | Membre de l'Institut

Dans le cadre de ce colloque, la Villa Kérylos de Théodore Reinach est une énigme. Appelée par tous « la Villa grecque », elle a effectivement tous les traits d'une villa à la grecque, dont l'architecture, le décor peint, les pavements et le mobilier ont été conçus par un grand helléniste

et un architecte (Emmanuel Pontremoli), qui avaient une connaissance profonde de la civilisation grecque révélée par les fouilles archéologiques de leur temps. En apparence donc, cette villa pourrait donc s'inscrire seulement dans la série des villas créées comme des « pastiches » de l'antique, où la culture et la religion juive n'ont absolument aucune place. Mais ce serait une lecture superficielle de la demeure de celui qui fonda à la même époque l'Union libérale israélite (1907), aidé par un architecte qui était lui-même le fils d'un rabbin de Nice et allait bientôt construire la synagogue de Boulogne-Billancourt (1911). Mon propos, après une brève présentation de la Villa et de son décor, sera de « décrypter » le message caché de Kérylos, en examinant trois aspects : le choix du mot « Kérylos », oiseau mythique voué à l'errance, l'importance donnée à la copie l'autel au dieu inconnu, la signification possible du motif des étoiles de David sur un pavement. Les convictions religieuses de Théodore Reinach, apôtre d'une nouvelle conception moderniste et libérale de la religion juive s'y révèlent subtilement.

The Villa Kerylos of Théodore Reinach: Greek villa or home of the founder of l'Union libérale Israélite?

Henry Lavagne | Membre de l'Institut

Within the framework of this conference, Théodore Reinach's Villa Kerylos remains an enigma. Widely described as a 'Greek vila' it possesses all the qualities of a villa in Greek style, whose architecture, painted decoration, flooring and furniture were conceived by the great hellenist and architect Emmanuel Pontremoli, who had a profound knowledge of Greek civilisation which had been revealed by the archaeological digs of the period. Hence on appearance this villa could be listed merely as one of a series of villas created as 'pastiche' after classical antiquity, where Jewish culture and religion have no place. But this would be a superficial reading of a man who at the same era was founder of the Union libérale israélite (1907), aided by an architect who was himself the son of a rabbi from Nice and soon went on to construct the synagogue at Boulogne-Billancourt (1911). After a brief presentation of the villa and its decoration, my aim will be to 'decipher' the hidden message of Kerylos, by examining three key aspects: the choice of the name 'Kerylos', a mythical bird destined to wander the earth; the importance given to a copy of the altar dedicated to an unknown god; and the possible meaning of the star of David motif on the floor. The religious convictions of Théodore Reinach, apostle for a new modernist and liberal conception of the Jewish religion, can be subtly discerned.

La bourgeoisie juive sur la Riviera

Pauline Prevost Marcilhacy | Université de Lille

Si depuis plusieurs décennies de nombreuses études ont bien montré la dimension internationale de la Riviera, peu rendent compte de la place multiforme qu'y a occupée la bourgeoisie juive au XIX^{ème} siècle. Le comté de Nice, à cet égard, occupe une place singulière liée au contexte politique et aux bouleversements économiques. Le rattachement à la France en 1860 voit les juifs de Nice accéder à la citoyenneté française donc retrouver l'ensemble des droits qu'ils avaient sous la Révolution et l'Empire. Après le rattachement, l'arrivée en 1863 du chemin de fer à Cannes, l'année suivante à Nice, à Grasse en 1872, et à Villefranche en 1890 bouleverse le paysage urbain et se traduit par un essor sans précédent du tourisme et un notable développement économique dû aux hivernants qui appartiennent pour beaucoup d'entre eux à la bourgeoisie financière juive ; ils vont contribuer à enrichir le patrimoine local, tel Raphael Bishoffheim, banquier et député des Alpes maritimes qui fera construire en 1880 l'observatoire de Nice, ou encore les différents membres de la famille Rothschild établis dans les cinq agglomérations importantes de la côte d'Azur, Cannes, Nice, Grasse, Saint Jean Cap Ferrat et Monaco. La venue de cette communauté riche et cosmopolite, influence l'évolution du département. Elle y joue un rôle actif tant dans le domaine économique, que dans ceux de l'éducation, de la santé, ou de l'art. A travers l'exemple de Nice, qui apparaît comme une ville emblématique cette présente intervention abordera ces

aspects : la place tenue par les donateurs juifs niçois issus des grandes familles comme les Baquis, les Colombo ou les Avigdor, surnommés « les Rothschild niçois », et les initiatives nombreuses des hivernants qui contribuent également à la croissance et au développement urbain. La ville de Nice apparaît à bien des égards comme un champ privilégié, mais le champ d'étude comme je vais le montrer également, peut être élargie géographiquement à d'autres villes de la côte d'azur et chronologiquement à la guerre, et la spoliation des juifs.

The Jewish bourgeoisie on the Riviera

Pauline Prevost Marcihacy | Université de Lille

If numerous studies over the past decades have demonstrated the international dimension of the Riviera, few have acknowledged the diverse roles played by the Jewish bourgeoisie in the 19th century. In this respect, the Nice region occupies a special place by reason of its political context and economic development. Annexation by France in 1860 led the Jews of Nice to obtain French citizenship, thereby regaining the entirety of the rights they had enjoyed under the Revolution and the Empire. Following annexation, the arrival of the railway at Cannes in 1863, followed by Nice the next year, Grasse in 1872 and Villefranche in 1890, transformed the urban environment and led to an unprecedented growth of tourism and a striking economic development due to the presence of winter visitors, many of whom belonged to the Jewish financial elite; they would contribute to the enrichment of the local heritage, such as Raphael Bischoffsheim, banker and deputy of the Alpes Maritimes who would construct in 1880 the observatory at Nice, or the different members of the Rothschild family installed in five important settlements on the Côte d'Azur: Cannes, Nice, Grasse, Saint Jean Cap Ferrat and Monaco. The arrival of this wealthy and cosmopolitan community shaped the evolution of the area. They played an active role in the economic sphere, as well as in education, health and art. By considering the example of Nice, a town which appears emblematic, this presentation will approach the following aspects: the role played by Jewish donors in Nice who belonged to important families such as the Baquis, the Colombo or the Avigdor (known as 'the Nice Rothschilds'), and the numerous initiatives by winter holiday-makers who also contributed to the growth and urban development. In many respects the town of Nice appears like a privileged domain, but as I aim to demonstrate, the scope of this study can perhaps be extended geographically to other towns on the Côte d'Azur, and chronologically to consider the war and the spoliation of the Jews.

Presentation of the European Days of Jewish Culture and the European Routes of Jewish Heritage

Assumpció Hosta Rebés | AEPJ

The European Route of Jewish Heritage, led by AEPJ, European Association for the Preservation of Jewish Culture and Heritage, was certified in 2004 by the Council of Europe and awarded as Major Cultural Itinerary

It's a non-profit association registered in Luxembourg, which network is a consortium spread over 16 countries, including 21 Institutions of different nature: public bodies and institutions, foundations and Jewish communities.

Our Route connects Europe, from Portugal to Azerbaijan and we all work with a common goal. Research, heritage, culture, art, enhance with cultural tourism following the CoE criteria and recommendations. This is achieved by our two core projects, the European Days of Jewish Culture and the European Routes of Jewish Heritage. Added recently with a wider spectrum of specific programs dealing with cultural contemporary aspects of the Jewish European legacy, some of them EU financed.

The Routes are a window to discover the history and the Jewish presence in Europe, as an integral part of European History. A history of exchanges, of mutual enrichment, albeit also migrations, persecutions and precariousness. A route, in which, Jewish Country Houses have also a narrative to build among other routes of this project. Getting to know who we are and what we have been doing, sharing knowledge, best practices, capacity building strategies, and working in transnational projects are in fact the principles about to work with, during this seminar.

Villa Montesca: why a Jewish residence in Città di Castello, Centre of Italy

Fabrizio Boldrini | Franchetti Hallgarten Foundation, Villa Montesca

Villa Montesca was built in the late nineteenth-century by the Florentine architect Giuseppe Boccini as the aristocratic summer residence of Leopoldo and Alice Franchetti. How The Villa is composed and its style and history. The Garden and the annexes. The frescos and the old library: a relevant historical heritage at Villa Montesca. Leopoldo Franchetti and Alice Hallagrtten: a brief history of their life. The Presence of Maria Montessori at Villa Montesca and the Montesca tradition on education.

Abstracts – 14 May

Villa Varda

Silvia Piovesana | Villa Varda

The name “Varda”, derive from the Germanic “Warda”, a term that in Italian means “guarda” (“look” in english). Probably this name refers to the privileged location of the place near the river Livenza, which has always represented an important connection with Venice. Probably originally here there was a lookout point for the defence of the rural settlement and streets. In the second half of ‘400, the noble family Mazzoleni, purchased vast agricultural properties in the town of Guarda/Varda from Count of Porcia and in 1649 Cesare Mazzoleni built there the manor house. Since then, “Villa Varda” has always been identified with the villa, the farm and the village. For more than a century the property of Villa Varda passes from hand to hand according to the most direct family line. The turning point for Villa Varda was in 1867 when Carlo Marco Morpurgo De Nilma bought the place. Carlo Marco Morpurgo was born in Gorizia in 1826, the family was part of the Jewish Community of Trieste, he was the sixth of a numerous family with ten children and by the age of twenty-three he was already travelling Europe as a trader for the Austrian Empire. He was very successful and, after travelling to Egypt for business, he was able to start his own industry and bank. He was very much appreciated for his vast knowledge, experience and diplomacy, along with his social and humanitarian commitment. Villa Varda became a meeting place for different cultures, different languages and religions; evidence of this can be found in many oriental style objects, paintings and colonial pieces of furniture. The portraits of C. Marco Morpurgo with his wife on the walls at the entrance of the Villa have many details that confirm their familiarity with Egypt and the nearby countries: the pyramids, the Sphinx, an Arabian man and Emma’s oriental jewellery. When C. M. Morpurgo died, all his properties went to the beloved wife Emma. During the 1st world war Villa Varda lived a tormented period, in 1918 it becomes the Headquarter of the 23rd Division of the German-Austrian Army and it is from here that the final attack to the Italian front on the river Piave was struck. When Emma dies, her sister Fanny, married with the brother of Carlo, gives the

property of the Villa to her son Mario Morpurgo De Nilma. He took care of the restoration of all the building of the estate. When Mario dies in 1943, in according to his will, the estate goes to the Bishop of Concordia. In 1972 it is sold to the Region Friuli Venezia Giulia and finally, after years of abandonment, in 1999 the Municipality of Brugnera acquires the estate from the Region. The Municipal Administration initiates a large-scale recovery, conservation and innovation project for the entire complex in order to guarantee the integrity and usability of the project. The recovery process of the buildings annexed to the villa continues today. The current configuration of the park dates back to the second half of '800 when Carlo Marco Morpurgo started the renovation of the buildings and the landscaping according to the style of the English garden. The park covers 18 hectares along the Livenza and does not have a regular disposition but of the picturesque-informal genre with the exception of the flower-beds with plants and flowers near the principal building that were to be stylistically in tune with the Renaissance look of the villa. Around the gardens there are tall trees (luxuriant cedars), which slope towards small woods with plants typical of the low Friuli plain, allowing the visitor's eye to wander and capture the pleasing landscape effects. The park's dominant elements are the avenues of lime trees (trees with slender and slender stems) that geometrically structure the entire area, facilitating agricultural uses and framing the lawns according to a geometric configuration. This choice underlines the authentically rural character of the estate. It is therefore a peculiarity of the nineteenth-century Venetian-Friulian park, which interpreted in its own way the canons of the English romantic garden, adapting them to the availability and local traditions.

The mansion of a great collector of 18th-century decorative art

Sylvie Legrand-Rossi | Musée Camondo

Born into a wealthy family of Jewish bankers from Istanbul, Count Moïse de Camondo (1860-1935) began to collect French 18th-century decorative art during the 1890s. He appreciated particularly the final phase of the Louis XV style and the Louis XVI period. In 1910, he decided to rebuild the family mansion at 63 rue de Monceau. The residence René Sergent (1865-1927) designed for him between 1911 and 1914 is freely inspired by the Petit Trianon of Versailles. Its interior decoration is conceived as a showcase for the artworks Moïse de Camondo acquired until his death. René Sergent was also familiar with all the latest innovations in hygiene and comfort, and implemented them in the collector's house who lived there with his two children, Nissim and Béatrice. On 5 September 1917, Nissim (1892–1917) died in action. His tragic death eventually decided Moïse de Camondo to bequeath his mansion and collections to the French nation, in order to create a museum named after his son. The Musée Nissim de Camondo was inaugurated on 21 December 1936. Since the Second World War, it has also become a poignant haven of memory of the Camondo family: in 1943, Béatrice, her husband Léon Reinach and their two children, Fanny and Bertrand, were deported to Auschwitz. None of them returned.

The Bearsteds and Villa La Serena

Celia Hughes | National Trust

In 1927 Sir Walter Samuel, 2nd Viscount Bearsted, Chairman of Shell Oil, and the eldest son the late Marcus Samuel, Founder of the Shell Transport and Trading Company, added two new houses to his growing property portfolio: Upton House and Gardens, set high on Edge Hill to the west of Banbury, and Villa 'La Serena' on the spectacular hillside setting of Cap Ferrat in the south of France. Following substantial remodelling the two houses fitted into the mobile lifestyle that most men of means continued to aspire to in the 1930s: London for the business week; the Riviera for long winter and spring breaks, Scotland for the grouse season and an English country house whose Warwickshire location fulfilled Lady Bearsted's passions for hunting and gardening and which Lord

Bearsted used to showcase his growing art collection. But in an era in which the home took on symbolic importance for national identity and interiority Lord Bearsted's houses also offer insight into how this second-generation, wealthy Anglo-Jew negotiated the world of international high society between the wars. This paper will share early and developing work mapping the Bearsted's Riviera villa 'La Serena'. With a focus on interior decoration, furnishing style and the luxurious lifestyle it allowed its wealthy Jewish owners, the paper will consider Villa 'La Serena' in relation to Lord and Lady Bearsted's other home lives. It will pay particular attention to the identities they constructed on the Riviera, or which other agencies constructed for them. In the 1930s the exclusive Riviera lifestyle provided sanctuary to many high society figures facing public and private troubles. How did the socially-reserved Shell Chairman and his stylish wife fit into this glamorous world? This paper will reflect on the sense of place that Lord and Lady Bearsted found in their modern French villa and the society surrounding it.

Patrimoine et intimité. La famille Philippson au Château de Seneffe (1909-1952)

Florian Medici | Château de Seneffe

1) Le Domaine de Seneffe

-Brève présentation

Le Domaine de Seneffe est constitué d'un château XVIIIe siècle – qui abrite le musée de l'orfèvrerie de la Fédération Wallonie-Bruxelles - ancré dans un Domaine de 22 hectares qui mêle jardins à la française, parc à l'anglaise, divers points d'eau ainsi que des fabriques (petit théâtre, orangerie, glacière et volière). Outre sa collection permanente d'orfèvrerie, le musée alterne les expositions temporaires ayant pour thème soit le XVIIIe siècle, soit la mise à l'honneur d'orfèvres belges contemporains. De plus, le parc accueille une exposition d'art actuel chaque année.

-Histoire du lieu (propriétaires successifs)

Le Domaine fut construit en 1763 par Julien Depestre, riche commerçant belge, qui souhaitait posséder une résidence de plaisance. Par la suite, le Domaine verra se succéder divers propriétaires dont les familles Daminet, Goffinet et Philippson. Il finira par être sauvé par l'État belge dans les années 70.

2) Les Philippson

-Histoire de la famille (plus particulièrement de Franz Philippson)

Le 26 juin 1909, Franz Philippson et son épouse Mathilde Mayer acquièrent le Domaine. Franz Philippson est le fils d'un rabbin, Ludwig Philippson, penseur polygraphe et apôtre renommé du judaïsme, au service duquel il avait fondé un journal ainsi que la fédération des communautés juives de son pays. Le jeune Philippson choisit, à 15 ans, d'effectuer une carrière financière et arrive en Belgique. Il travaillera d'abord pour le banquier italo-belge Jacques Errera avant d'ouvrir sa propre banque à l'âge de 20 ans. Outre sa banque spécialisée en opération boursière, Franz Philippson diversifie ses activités en investissant dans les transports et dans les métaux non-ferreux. Au-delà de sa figure de banquier, il est intéressé par la politique, l'art, l'enseignement et la question sociale. Il finance la lutte contre la tuberculose, s'investit au sein de la communauté juive en aidant les juifs victimes de pogroms à émigrer vers la Palestine ou les Amériques ; il s'implique dans l'affaire Dreyfus et il joue un rôle crucial dans les mesures qui sont prises afin d'éviter la débâcle financière de la Belgique suite à la guerre 14-18.

-Focus sur les membres ayant habités Seneffe

Les époux Philippson, Franz et Mathilde Mayer, leurs 4 enfants - Maurice, Gabrielle, Jules et Jacques – et leurs petits-enfants.

3) Le patrimoine

-État des lieux

Les Philippson récupèrent le Domaine de Seneffe en 1909 dans un état proche de l'abandon. - L'intérieur du château

Tout en respectant ce qui subsistait des peintures décoratives réalisées par Alexandre Daminet, le château fut redécoré et remeublé. C'est Mme Philippson qui s'en chargea personnellement en épurant le mobilier antérieur et en le complétant de pièces d'époque; et en redonnant un aspect XVIIIe siècle à la demeure.

-Travaux d'aménagements extérieurs

Une grande partie du parc fut repensé et réaménagé par l'architecte paysagiste français Jules Vacherot. La cour d'honneur se voit complétée d'une broderie de verdure; une terrasse est construite à l'arrière du château, les allées sont sablées, une piscine et un tennis voient le jour. Une roseraie prend place dans le jardin des trois terrasses et un pavillon s'érige derrière la galerie Sud.

-Valorisation du patrimoine

Occasionnellement, ou sur demande, le parc est ouvert au public. Les Philippson ont reçu de nombreuses fois les villageois au sein du Domaine. Il faut également noter l'édition de plusieurs cartes postales visant à promouvoir le patrimoine.

4) L'intimité

-Vie de château

Les Philipson sont les derniers propriétaires à avoir valorisé la fonction d'habitat du château. L'analyse de documents iconographiques nous permet d'identifier bon nombre de domestiques aux différentes fonctions: garde-chasse, jardinier, chauffeur, cuisinière, majordome, etc.

-Vie en famille

Seneffe apparaît comme la demeure où la famille se retrouve et se réunit, loin des tracasseries de la vie quotidienne. Il s'en dégage une notion de bonheur fragile presque hors du temps.

-Patriarcat

Le symbole du patriarcat est très important pour les Philippson. C'est toute la famille qui gravite autour de sa personne. Au-delà de la figure autoritaire, il protège et chérit ses enfants et ses petits-enfants. Ils sont une caution pour l'avenir, ils symbolisent la continuité. Dans le cadre de Seneffe, les enfants bénéficient du climat d'affection et de tendresse décrit comme un idéal d'intimité familiale.

5) Les années de guerre

-Occupation allemande

En 1939, la famille Philippson doit quitter le pays et trouve refuge aux États-Unis. L'habitation s'expose alors aux affres de la guerre mais l'intervention du général allemand Von Falkenhausen, gouverneur militaire de la Belgique, préserve le Domaine. Sensibilisé au patrimoine grâce à son éducation aristocratique, il choisit Seneffe comme résidence secondaire. Protégé par cette présence, le Domaine échappe aux bombardements, aux confiscations et bénéficie de l'entretien de l'armée allemande. Le général reconnut l'incroyable travail réalisé jusque-là par la famille Philippson.

-Fin de la guerre

Après la guerre, la charge d'entretien d'une telle demeure devient trop lourde pour une famille privée. La famille Philippon vit en indivision et vend le Domaine en 1952. Cet événement marque la fin des années fastueuses du Domaine de Seneffe.

Heritage and intimacy. The Philippon family at the Chateau de Seneffe (1909-1952)

Florian Medici | Château de Seneffe

On 26 June 1909, Franz Philippon and his wife Mathilde Mayer acquired the estate. Franz Philippon was the son of a rabbi, Ludwig Philippon, a varied thinker and renowned champion of Judaism, in which cause he founded a newspaper as well as the federation of Jewish communities in his country. At fifteen years old young Philippon chose to pursue a financial career and arrived in Belgium. He worked first for the Italo-Belgian Jacques Errera before opening his own bank at the age of 20. Beyond his bank which specialised in stock market trading, Franz Philippon diversified his activities by investing in transports and in non-ferrous metals. Beyond his profile as a banker, he was interested in politics, art, education and the social question. He financed the campaigns against tuberculosis, engaged with Jewish community by helping Jewish victims of pogroms to emigrate to Palestine or to the Americas; he was involved in the Dreyfus affair and he played a crucial role in the measures taken to avoid a financial disaster in Belgium following the First World War.

The Philippons acquired the Seneffe estate in 1909 in a state of neglect. Whilst respecting what remained of the decorative paintings executed by Alexandre Daminet, the chateau was redecorated and furnished again. Madame Philippon oversaw this personally by purging the previous furniture and completing the period rooms, in restoring an 18th century appearance to the residence. A large part of the park was reconceived and reorganised by the French landscape architect Jules Vacherot. The cour d'honneur was completed by a green border; a terrace was constructed behind the chateau, the paths were laid out, a swimming pool and a tennis court were added. A rose garden was created in the garden with three terraces and a pavillion was built behind the south gallery. Occasionally, on demand, the park was opened to the public. The Philippon hosted on several times villagers from their estate. We should also note the production of several postcards aiming to promote the heritage site.

In 1939, the Philippon family had to leave country and seek refuge in the United States. The house was exposed to the horrors of war, but the intervention of the German general Von Falkenhausen, military governor of Belgium, preserves the estate. Sensitive towards heritage questions thanks to his aristocratic education, he chose Seneffe as his secondary residence. Protected by this presence, the estate escaped the shelling and confiscations and benefitted from the maintenance of the German army. The general recognised the remarkable work carried out up to that point by the Philippon family. After the war, the maintenance costs of such a residence became too burdensome for a private family. The Philippon lived there jointly (en indivision) and sold the estate in 1952 This event marked the end of the luxurious years of the Seneffe estate.

Jewish villas in Czechoslovakia, exemplified by the villas Tugendhat and Stiasni in Brno, Czech Rep.

Petr Svoboda | Villa Stiasni

Villa Tugendhat is an icon of modern architecture. The UNESCO World Heritage Site designed by Ludwig Mies van der Rohe made Brno famous and nowadays it is a subject of admiration from the visitors around the world. At the time when it was built, however, it caused a scandal. Expensive construction work took place over time of the biggest economic crisis and maximum lack of housing.

The paper attempts to describe the rise of Jewish industrialists in Czechoslovakia in the late 19th and early 20th century on the example of the Tugendhat and Stiasni families. Based on the social

context, it describes a different approach in building family villas in the Brno suburbs. Accordingly, we can consider to what extent these houses could fulfil the functions of the Jewish country house.

Working with Disraeli, Hughenden and a Jewish Heritage

Robert Bandy | National Trust

Hughenden Manor is dedicated to narrating the life of Benjamin Disraeli, 1st Earl of Beaconsfield. He is an engaging character, but one who has long remained an enigma. Few are able to get close to the essence of the man. Central to this understanding is his engagement with his own Jewishness, and the engagement of those around him. Hughenden, as a domestic space has little to give rise to direct discussions of his Jewish ancestry, and so for an interpretation team it poses a significant challenge. Hughenden has long experienced a hesitance to engage directly with this narrative. This was due to a lack of relevant collection, a lack of understanding, and a concern for using the correct terminology. His precise religious convictions remained a mystery to all of his contemporaries, often giving rise to suspicion and attack. Support and training from the Jewish Country House Programme has prompted and enabled us to engage confidently with this story. Training for our volunteers has alleviated much of the long-held hesitance, and for the first time we are mounting interpretation and exhibitions examining this fundamental aspect of his character. As our understanding grows, so does our capacity to position him correctly, not only as part of the Victorian political elite, but in additional networks of Jewish belonging. The enigma that he seemed to work so hard to create, the 'blank page', is slowly becoming a little clearer.

Communicating Our Research to the Public

Marcus Roberts | J-Trails

This paper discusses the training which was carried out as part of the Jewish Country House Project, at partner heritage properties, by Marcus Roberts of JTrails, one of our heritage partners.

The object of the training was to transfer the knowledge and insights from the research carried out by the JCH project to partners, in a ways that were relevant to the specific needs and requirements of individual Jewish Country Houses and would help effect demonstrable changes in the heritage management and interpretation of Jewish Country Houses.

The programme was affected by agreeing a training programme with 6 Jewish Country Houses. Initially we designed and distributed a questionnaire to enable each house to outline what aspects of its Jewish history, heritage and its management, it wanted to find out more about, the level of knowledge and confidence that curators and volunteers felt that they had, to enable specific research and preparation to take place before each training session so each property got the individualised training that they wanted.

This enabled Marcus Roberts to carry out two days of research and preparation for each session and prepare a PowerPoint as a basis of the training session.

In practice, we identified gaps in the historical narrative and interpretation of each property, suggesting in some cases new story lines, or connections that the properties may not have been aware of. We originally assumed that the properties would not require more information on their Jewish histories, but this was not the case and was positively requested in some cases.

Overall most properties liked being able to properly contextualise their Jewish histories and heritage as part of national and international Jewish history and not treat them in historical isolation.

Several themes were found to be useful for most of the properties.

1) We discussed how Jewish identity was defined and how it applied to the specific Jewish individuals associated with the property. This proved to be important for the case of Benjamin Disraeli and Hughenden Manor.

2) We presented the historical development of the Jewish Country House in England and how it linked to the story of social and religious integration by Jews climbing the social ladder and the function the houses served, highlighting some of the findings of the JCH project, including the importance of international networks by the Jewish super-elite, collecting and curation, architecture and philanthropy.

3) Properties were keen to talk about the difficult issue of anti-Semitism and how it applied to their property and Jewish owners and how members of the public raising the issues could be best informed. The issue is particularly power in relation to the Rothschild properties.

All of the presentations were carried out in a way that encouraged discussion, and to introduce aspects of heritage management theory relevant to 'dissonant' heritage and which was important for their effectiveness.

After the presentations were conducted, post-training questionnaires were distributed, to assess the effectiveness of the training, and there was a follow up meeting of all of the partners to summarise progress and suggest ways forward. These proved to be invaluable. Overall, volunteers and staff felt more knowledgeable, much better able to contextualise the history and heritage, much more confident in presenting the Jewish heritage of the properties and dealing with questions. They also felt empowered to go and do their own research as well as to reframe their property interpretation, if needed.

This training work is being extended with the creation of an on-line Jewish Country House Trail (on JTrails.org.uk), to present a coordinated tourist trail for a popular audience and to form part of the legacy of the project. We are also creating a pod-based mobile Exhibition, of 13 pods, to travel around JCH properties and other venues, across the country, as a reinforcement of the training and to extend outreach into the general public, using methods previously found to be effective.

Wannsee Train Station: A gateway to German history

Ruth Ur | UrKultur

Almost 40,000 people pass through Wannsee Train Station every day. Arriving there one would have little sense of how this Berlin suburb is home to both the best and worst of German history. Here wealthy Germans, amongst them many Jews, were able to realise their dreams, but it was also the site of Germany's moral undoing. This paper presents a recent project to signpost elements of this lost history. Working with Deutsche Bahn and the artist Christoph Niemann, Ruth Ur curated a site-specific, permanent graphic artwork at Bahnhof Wannsee to give residents and tourists alike a sense of the history and complexity of the area.

Amongst the elements featured in the artwork is the Liebermann Villa. Built by the leading artist of the day, the German Jew, Max Liebermann, it was one of the last remaining available lakeside plots. Liebermann's "Schloß am See", as he referred to it, became a much loved family refuge and

inspiration for numerous art works. Liebermann worked on the design together with the architect Paul Baumgarten, who later went on to build a villa for the businessman Ernst Marlier a few doors down. Today the Villa Marlier - also featured in the artwork - is better known as the Haus der Wannseekonferenz, where the infamous committee of Nazi leaders conceived and planned the "Final Solution". Using a unique visual language, Niemann's artwork captures Wannsee's bucolic landscape of bathers, sailing boats and grand villas, a number of which have now become home to cultural institutions. In addition to the Liebermann Villa (now a museum), the American Academy, Literarisches Colloquium Berlin and the Haus der Wannseekonferenz all draw hundreds of visitors everyday to Wannsee, many using the train station to get there.

EUROPEAN ROUTES of



JEWISH HERITAGE

INTRODUCTION

Jewish heritage is an integral part of European history and culture. It is a story of migrations, persecutions and precariousness; but also of exchanges, humanity and an abundance of mutual enrichment and co-creation. It is an extraordinary story, and there has been growing recognition of its importance as represented by a growing interest in exploring it.

The European Routes of Jewish Heritage (ERJH) is a platform that promotes tourism, cultural initiatives and educational programs to European Jewish sites, acting as channels for intercultural dialogue and promoting a better knowledge and understanding of European history.

ERJH works together with the site operators in improving the quality of the Jewish heritage routes via quality assurance, improving the business capacity at the local level, investing in the improvement of infrastructure and creating a network of support amongst local site operators.

ERJH will collaborate with other European and international institutions that share a common commitment to putting European Jewish heritage routes on the cultural map. The platform will promote routes for individuals and groups of tourists and institutions interested in having a meaningful Jewish experience while traveling in Europe.

The European Routes of Jewish Culture is a project of the AEPJ (European Association for the Promotion of Jewish Heritage), which operates under the umbrella of the Council of Europe and the European Institute of Cultural Routes.

VISION

Promotion and development of the Jewish cultural heritage in Europe.

GOALS

To serve as an organizational umbrella to welcome, promote, train and help develop unique and outstanding Jewish cultural routes and programs around Europe;

To create a community and network among the managers of these Jewish cultural sites to help develop their programs, to offer training in the field of Jewish cultural tourism, to exchange good practices and to promote the development of transnational programs;

To promote the programs of the European Jewish Heritage Routes for individual and groups of tourists and institutions interested in having a meaningful Jewish experience while traveling in Europe.

Practical information/ Information pratiques

How to get to Beaulieu-sur-Mer from Nice Airport Cote d'Azur

Comment se rendre à Beaulieu-sur-Mer depuis l'aéroport de Nice Côte d'Azur

By train from the Airport: Train is the best option from the airport, as it takes 19 minutes compared to an hour and a half or so by bus. St Augustin Station (see MAP below) is about a ten minute level walk from Terminal 1 and the trains, all of which stop at Beaulieu, run about every 30 minutes.



By Bus from the Airport: You can take bus 98 [4 euros/person and the ticket is valid for the rest of the day on local buses and trams], then get off at the stop named Segurane. This is where you will get on bus 81 or bus 100. Revalidate the same bus ticket from bus 98. Bus 100 tends to get more packed than bus 81

By Train from the station Nice Ville: For those arriving in Nice by train, from Nice Ville Station, there are 44 trains per day travelling from Nice Ville to Beaulieu-sur-Mer. The journey time may be longer on weekends and holidays. The journey takes circa **11 minutes** and the ticket cost 1.20 euros

HOTELS

The following participants will stay at the **Hotel Le Havre Bleu**/ Les personnes suivantes résideront à **l'Hôtel Le Havre Bleu**

Florian Medici 12,13,14 May
Rachel Jacobs 12,13,14 May
Silvia Piovesana 12, 13, 14 May
Fabrizio Boldrini 12, 13 May
Robert Bandy 12,13,14 May
Eliyahu Stern 12,13 May
Juliet Carey 12,13,14 May
Aubrey Pomerance 12,13,14 May
Assumpcio Hosta 12,13,14 May

Sylvie Legrand-Rossi 12,13 May
Cyril Grange 12,13 May
Henry Lavagne 12,13 May
Pauline Prevost-Marcilhacy 12, 13 May
Leora Auslander 12,13 May

The following people will stay at **Hotel Select**/ Les personnes suivantes résideront à **l'Hôtel Select**

Claire Pascolini-Campbell 12,13,14 May
Celia Hughes 12,13,14 May
Oliver Cox 12,13,14 May
Marcus Roberts 12,13,14 May
Silvia Davoli 12,13,14 May
Tom Stammers 12,13,14 May
Daniel Spanke 12,13,14 May
Abigail Green 12,13,14 May
Pippa Shirley 12,13,14 May
Helen Fry 12,13,14 May
Ruth Ur 12,13,14 May
Alice Lege' 12,13,14 May
Petr Svoboda 12,13,14 May
Bernard Le Magoarou 12,13 May
Jenny Lebard 12, 13 May
Philippe Beval 12,13 May

How to get to Villa Kerylos from the Hotel/ Comme parvenir à la Villa Kerylos de votre Hôtel

Hôtel le Havre Bleu

29 Boulevard du Maréchal Joffre, 06310 Beaulieu-sur-Mer

- Prendre la direction nord-est sur Boulevard du Maréchal Joffre/M6098 vers Montée Fleurie
- Prendre à droite sur Avenue Albert 1er
- Prendre à gauche sur Avenue Fernand Dunan/M125
- Prendre à droite sur Rue Gustave Eiffel

Check in: from 14:00 (but if you arrive earlier reception can look after luggage and will let you into rooms if they are ready)

Check out: 11:00 (luggage store available)

Hôtel Select

1 Rue André Cane, 06310 Beaulieu-sur-Mer

Prendre la direction sud-est sur Rue André Canevers Boulevard
Marinoni

- Prendre à droite sur Boulevard Marinoni
- Prendre à gauche sur Avenue du Maréchal Foch
- Prendre à droite sur Place Georges Clémenceau
- Prendre à gauche sur Boulevard du Maréchal Leclerc/M6098
- Prendre à droite sur Avenue des Hellènes/M125
- Prendre à gauche sur Rue Gustave Eiffel

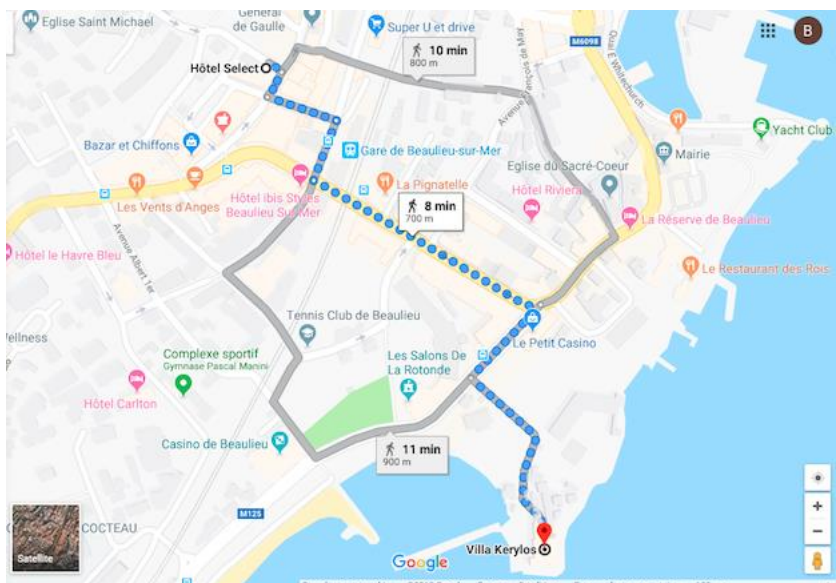
Check in: from 14:00 (reception is open from 7am - 8pm - guest arriving after 8pm should contact the hotel in advance)

Check out: 11:00

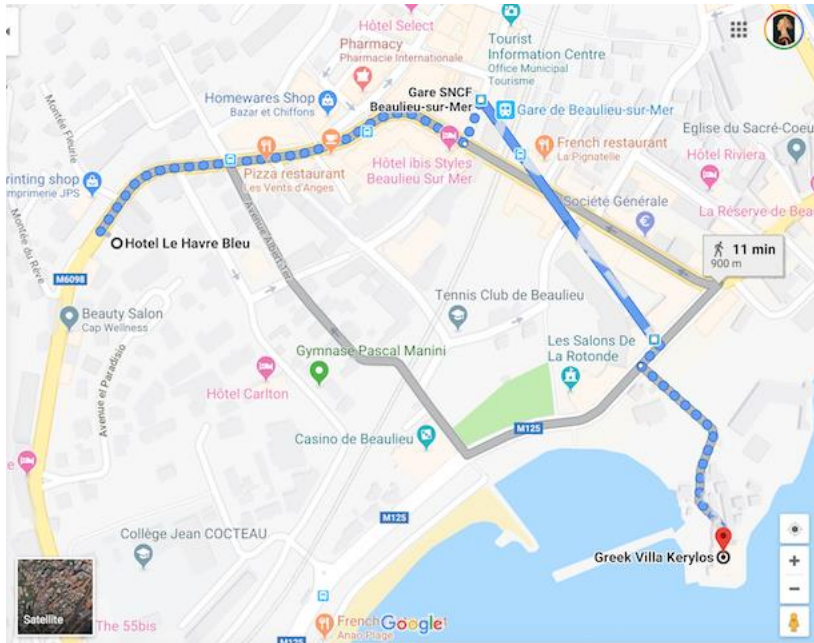
Villa Kerylos

Impasse Gustave Eiffel, 06310 Beaulieu-sur-Mer

From Hotel Select:



From Hotel Le Havre Bleu:



Dinner and Lunches/ Dîner et déjeuner

The following dinners and lunches are included with the Conference/ Les dîners et les déjeuners suivants sont inclus avec la conférence

Monday 13 May lunch and dinner
 Tuesday 14 May lunch

During the conference a number of Languages facilitators will be available to help translate questions in each session/ Pendant la conférence un nombre de “Language facilitators” sera à votre disposition pour traduire les questions posés après chaque panel:

Language facilitators for each session:

Jewish Country Houses – Rachel Jacobs

Grande Bourgeoisie Juive – Claire Pascolini- Campbell

Roundtable and dinner – Silvia Davoli

Maisons Historiques/ Historic Jewish Houses – Tom Stammers

Partager les Bonnes Pratiques/ Best practices – Claire Pascolini Campbell

Expenses Claim

You will find the Expenses Claim form and the instructions in two additional documents.

Les Instructions concernant le formulaire de réclamation des frais et le formulaire même sont contenus dans deux documents adjoints.

N.B. Please print and sign the form and include your original receipts/tickets.

Unfortunately, Oxford University is unable to accept scanned copies of expense claim forms or receipts. The University can't reimburse any claims which have not been signed or are not accompanied by receipts

N.B. Veuillez imprimer et signer le formulaire et inclure vos reçus / billets originaux. Malheureusement, Oxford University ne peut pas accepter les copies numérisées des formulaires de demande de remboursement ou des reçus. Ne peut pas rembourser les réclamations non signées ou non accompagnées de reçus.

Claims should be sent to Claire Phillips/Amy Barnes, History Faculty, University of Oxford, George St, Oxford OX1 2RL, UK – or alternatively returned to Tom Stammers who has kindly agreed to collect your forms signed at the Conference at Kerylos once you have completed them / Les formulaires signés et les reçus doivent être envoyées à Claire Phillips/Amy Barnes, History Faculty, University of Oxford, George St, Oxford OX1 2RL, UK ou retourné à Tom Stammers qui a gentillemant accepté de récupérer vos formulaires lors de la Conference à Kerylos une fois que vous les avez remplis et signé.

In case of necessity please do contact Silvia Davoli at the following number/ En cas de nécessité, veuillez contacter Silvia Davoli au numéro suivant: 00447817276950
Silvia.davoli@gmail.com



Reimbursing expenses - Jewish Country Houses conference, 13-14 May 2019

In order to reimburse you for expenses you have incurred relating to your participation at the Jewish Country Houses conference, you will need to complete the attached Expenses Claim Form and return it along with your receipts.

With regard to what you can be reimbursed for and how much, please refer to your original invitation letter.

Completing the Expenses Claim Form

We would recommend that you complete the form electronically as the electronic form has in-built functionality and calculates totals/currency conversions. If this is not possible the form may also be printed and completed by hand. In all cases, forms will need to be printed and signed by hand before being returned.

Please complete the following sections of the Form:

- **Claimant Personal Details** (name, email, address)
- **Payment Details** (either UK or non-UK bank details – please ensure you include all relevant bank and account information)
- **Travel, Subsistence/Other expenses** (as agreed in original invitation letter)
 - Enter the dates and details of each of your expenses on a separate line (Travel From/To, Means, Description etc.). Please ensure that you have a receipt for all expenses.
 - Enter the amount paid in CURR AMOUNT column.
 - Select the currency from the drop down menu in CURR column.
 - Enter the GBP exchange rate in EXCH. Note, this should be the exchange rate at the time the expense was incurred (date on receipt) which may vary from the current rate. Historical exchange rates can be found on websites such as <https://www.xe.com/currencytables> . The form will automatically calculate the AMOUNT in GBP.
 - If your expenses are incurred and payable entirely in Euros, enter the Euros amount in the CURR AMOUNT field, select EUR in the CURR field and enter 1.0 in the EXCH field.
 - If you need more space, there is an 'EXTRA LINES' worksheet tab.

There is a Guide to Completion at the bottom of the Expenses Claim Form and further information on the Notes tab.

Returning the Expenses Claim Form

Please print and **sign the form** and **include your original receipts/tickets**. Unfortunately we are unable to accept scanned copies of expense claim forms or receipts. We cannot reimburse any claims which have not been signed or are not accompanied by receipts.

Claims should be sent to: Claire Phillips/Amy Barnes, History Faculty, University of Oxford, George St, Oxford OX1 2RL, UK – or returned to one of the organisers at the conference.

If you have any questions, please contact Claire Phillips or Amy Barnes via global@history.ox.ac.uk .

CLAIM FOR REIMBURSEMENT OF ALLOWABLE EXPENSES



ORACLE SUPPLIER / PAYEE CODE:

Please provide the Oracle Supplier Code (if known) - this will help speed up the processing of your request

CLAIMANT PERSONAL DETAILS

Department Name: Jewish Country Houses/A Green Please provide a correspondence address, within the University if you are a member of staff or a student, otherwise a home or business address.

Name: E-Mail:

Address: Employee Number: Mandatory for any staff claim

PAYMENT DETAILS

Either { UK Bank Sort Code: - - UK Bank Account No.

Or } IBAN:

Swift:

Non UK Bank Account No.

Non UK Bank Account Name

Bank Address:

Country Non UK Branch Code

TRAVEL Use the following lines for UK or foreign travel claims - if you need more space, use the 'Extra Lines' sheet

Start Date	End Date	Travel From	Travel To	Means	Miles	Curr Amount	Curr	Exch	Amount	R
1							GBP			
		Purpose of Journey: <input type="text"/>								
2							GBP			
		Purpose of Journey: <input type="text"/>								
3							GBP			
		Purpose of Journey: <input type="text"/>								

SUBSISTENCE / OTHER EXPENSES Use these lines for all other expenses -and the 'Extra Lines' sheet if required

Start Date	End Date	Description	Curr Amount	Curr	Exch	Amount	R
				GBP			
				GBP			
				GBP			
				GBP			
				GBP			
				GBP			
				GBP			
				GBP			

I confirm that the claim is in respect of bona fide business expenses, incurred wholly, exclusively and necessarily on behalf of the University.

Claimant Signature: _____ Date: _____

Supervisor Check: _____ Date: _____ **BALANCE NOW CLAIMED**

Supervisor to counter-sign claims where required by departmental procedures

Authorization: _____ Date: _____ For Guidance on the completion of this form, please refer to the attached notes

BUDGET / COST CODING VAT code descriptions are shown in the guidance notes

GENERAL LEDGER	GROSS AMOUNT	VAT AMOUNT	CODE	COST CENTRE	NATURAL ACCT	ACT	SOURCE of FUNDS	ORG	FUTURE
									000000
									000000
									000000
									000000
									000000

PROJECTS	GROSS AMOUNT	VAT AMOUNT	CODE	PROJECT	TASK	EXPENDITURE TYPE	EXP ORG

CLAIM FOR REIMBURSEMENT OF ALLOWABLE EXPENSES - GUIDE TO COMPLETION

A. WHEN TO USE THIS FORM

Use this form when seeking reimbursement of allowed expenses from the University, as detailed in the University Expenses and Benefits Manual:
<http://www.admin.ox.ac.uk/finance/epp/expenses/guide/42expensesprocedures/>

Team, contact details for which are available at: <http://www.admin.ox.ac.uk/finance/ppt/contacts/payments/>

Do **NOT** use this form for **Payment Requests**, or for the payment or reconciliation of **Advances** - separate forms exist for each of these transactions.

Generally claims should be made within two months of the expense being incurred and should always be accompanied by supporting documents or receipts. **Claims older than 12 months will not usually be paid.** It is particularly important that claims charged to research projects follow the project sponsor's rules for proof of expenditure *in addition* to any rules laid down by the University.

B. COMPLETION OF THIS FORM

This form has been designed so that information can be input electronically. If you prefer, it may also be printed and completed by hand. In all cases, however, forms must be printed and signed before being sent to the Finance Division Payments Team for processing.

1 - CLAIMANT PERSONAL DETAILS:

Please complete in full your title, surname and forenames. If you have an active e-mail address then please also provide this: the University will send notification of payment via e-mail where possible.

2 - ADDRESS DETAILS:

Please specify the name of the department or college with which you are associated, together with a correspondence address - any printed payment advice documents will be sent to this address. **It is recommended that a work address is used to avoid the University holding personal address details unnecessarily**, but you may specify a private address if you prefer.

3 - PAYMENT DETAILS:

Please provide the details of the bank account to which you would like payment of your expenses to be made. This should be either a UK account if you are living or working in the UK or a non-UK account if you are overseas.

4 - TRAVEL DETAILS:

If your claim includes travel costs then please complete this section of the form. For specific guidance on allowable travel claims, please see:

<http://www.admin.ox.ac.uk/finance/expenses/guide/businesstravel/>

Please specify the date or dates of travel: if the journey took place wholly within a single day then please complete only the 'Start Date' column; if longer, then insert the date of the outward journey in the 'Start Date' column and the return journey in the 'End Date' column. Use the 'Travel From' column to indicate the start point of the journey and 'Travel To' to indicate either the destination of a one-way trip, or the end point of the outward leg of the trip - do not put the same location in both 'from' and 'to' columns.

Next, specify the means of transport ('car', 'train', 'air', etc.) and if you have travelled by private motor vehicle or bicycle and are claiming mileage, then please indicate the distance in miles being claimed. Please refer to the Expenses and Benefits Manual for applicable rates:

<http://www.admin.ox.ac.uk/finance/expenses/guide/businesstravel/>

Put the calculated mileage total, or total claimed, in the 'Curr Amount' field (this is calculated automatically for mileage when completing the sheet electronically).

The 'Curr' and 'Exch' columns are used for claims incurred in foreign currencies - for particular guidance on such claims see:

<http://www.admin.ox.ac.uk/finance/expenses/guide/42expensesprocedures/>

Indicate the currency code in the 'Curr' field - the attached sheet provides an alphabetical list of all possible codes. (For claims in Pounds Sterling use the default 'GBP'). Specify the exchange rate used in the 'Exch' field - it is also important to attach to your claim the source of the conversion, e.g. credit card statement or printout from a website such as www.xe.com. Leave this field blank for claims incurred in Pounds Sterling. For claims incurred and payable in the same foreign currency then specify an exchange rate of '1.0'

The total claimed, in the currency in which the claim is to be paid, should be shown in the 'Amount' column. If completing the form electronically, the total will be automatically calculated for you (as will exchange rate conversions).

If you have receipts, travel tickets, etc. in support of the claim, then place a cross in the column marked 'R'. Give a brief description of the purpose of the journey and if you require extra lines use the 'Extra Lines' button or tab.

5 - SUBSISTENCE / OTHER EXPENSES:

For costs other than travel, please include the details on this section of the form, providing dates and full description of the expense involved. In all other respects, complete the remaining amount and currency fields in the same way as detailed above for Travel claims.

6 - TOTAL AND BALANCE NOW CLAIMED

The 'Total' box should agree to the sum of individual claims made. If you complete the form electronically then the spreadsheet will calculate the total value for you, including any amounts placed on the 'Extra Lines' sheet - otherwise write in the sub-total from any additional sheet(s). If funds have already been received or are due from other sources then the total value of the claim should be reduced accordingly. The 'Balance Now Claimed' should reflect the total net reimbursement that is being sought.

7 - BUDGET / COST CODING

Complete the General Ledger and/or Projects section of the form with the correct coding to which the claim will be charged - for guidance please refer to your departmental administration or finance office. The grand total of all amounts in the 'Gross Amount' column should equal the 'Balance Now Claimed' box. If you complete the form electronically then this comparison will be made for you and advice shown on whether the totals match.

8 - AUTHORIZATION

Once all details have been provided, the form must be printed, signed and dated by the claimant. The 'Supervisor Check' field and date should be completed in those departments where departmental procedures require this. If you are uncertain whether this field requires completion, please refer to your departmental administration or finance office. All claims must also be authorized with a signature matching the 'Authorized Signatures Register' held by Finance. **Individuals are not permitted to authorize their own claims.**

For further details on authorization, see: <http://www.admin.ox.ac.uk/finance/expenses/guide/42expensesprocedures/>

9 - VAT CODES

Enter a VAT code for each line. If completing the form electronically a list of values is provided containing the appropriate codes for this form.

Those completing the form by hand should enter the first digit of the code from the list below.

- 1 - GB Supplier - NO VAT
- 2 - GB Supplier - STD Rate
- 3 - GB Supplier - Reduced Rate
- 4 - Overseas Supplier - SRVCS
- 5 - Overseas Supplier - GOODS
- 6 - Overseas VAT
- 7 - Other Taxes (Not VAT)

For more information, see: <https://www1.admin.ox.ac.uk/finance/processes/tax/vat/r12/payables/taxclassificationcodesfornonpo-matchedinvoices/>

CLAIM FOR REIMBURSEMENT OF ALLOWABLE EXPENSES

Effective 23rd October 2013 (last revised 22nd May 2017)



Continuation Sheet

CLAIMANT PERSONAL DETAILS

Name											
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TRAVEL

	Start Date	End Date	Travel From	Travel To	Means	Miles	Curr Amount	Curr	Exch	Amount	R
4								GBP			
	Purpose of Journey:										
5								GBP			
	Purpose of Journey:										
6								GBP			
	Purpose of Journey:										
7								GBP			
	Purpose of Journey:										
8								GBP			
	Purpose of Journey:										

SUBSISTENCE / OTHER EXPENSES

	Start Date	End Date	Description	Curr Amount	Curr	Exch	Amount	R
					GBP			
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					GBP			
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TOTAL: (All lines this sheet)								

ADDITIONAL INFORMATION

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