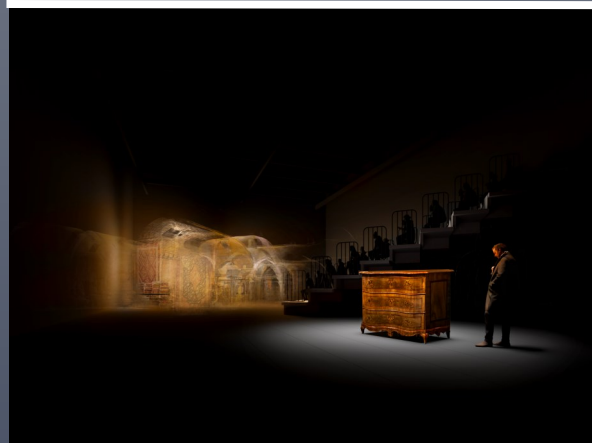




Jewish Country Houses and the Holocaust in History and Memory



Brno, Czech Republic

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Convened by Jaclyn Granick (Cardiff),
Cyril Grange (Centre National de la
Recherche Scientifique),
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(National Heritage Institute, CZ)



Conference Abstracts



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Front cover images from top to bottom:

OSE Children's Home at Villa Helvetia in Montmorency. Photo by Maurice Laserson (Mitau, Lettonie, 1879 - Melbourne, 1964), 1939, Musée d'art et d'histoire du Judaïsme; Château de Seneffe occupied by Alexander von Falkenhausen, military governor of Belgium, with Princess Marie-José of Belgium. Photo by Jo Gérard, 1941-1944; Collection CegeSoma – State Archives in Belgium (OD4), Image no. 7355. Felix's Room. © Adam Ganz/ScanLAB Projects; Villa Tugendhat, Photo by Miroslav Zavadil, National Heritage Institute 2018.

Panel One: Spoliation

Spoliation and restitution of Rothschild country houses in France 1940-1951

Cyril Grange (CNRS-Sorbonne Université)

On 20 July 1940, Marshal Pétain signed a law on the loss of nationality aimed at public figures - Jewish or otherwise - who had left mainland France between 10 May and 30 June 1940 to go abroad. Along with certain journalists and politicians who had spoken out against the new regime, Edouard, Philippe, Henri, Robert and Maurice de Rothschild were among the first personalities affected by this law. By decree of 6 September 1940, they were stripped of their nationality. The loss of nationality was accompanied by the loss of their property, which was sequestered by the administration of the Domaines (a public institution in charge of managing the State's property). These assets are to be liquidated after a period of six months. The proceeds of their sale were to be paid exclusively to the Secours National, a charitable organisation responsible for helping people who had been made vulnerable by the war. The Rothschilds were thus despoiled not because they were Jews but because they had left the country in the summer of 1940.

The paper will look at the fate of the many Rothschild properties outside Paris. Although many of them were quickly occupied by the conquering German army, this did not prevent the French authorities from putting them up for sale. The liquidation of these "off-market" properties proved difficult and many of them remained under the administration of the Domaines.

War in Arcadia: Dutch country houses and estates in World War II

Elyze Storms-Smeets (Gelders Genootschap and Dutch Castle Foundation)

In 2021 the heritage organisation *Gelders Genootschap* and the Dutch Castle Foundation started a new research project on Dutch country houses in WWII: War in Arcadia. The country houses and picturesque landscapes created by noblemen, regents and other country house owners, were often viewed as Arcadia, as Paradise on earth. But from May 1940 to the liberation in 1945 this Arcadia was the background of the Second World War. For the Netherlands at least, little is known about the impact for country houses and their owners. In what way were 'arcadian' landscapes and country houses affected by the war? Were country houses confiscated, and to what purposes? Due to our research we now know that over 400 Dutch country houses were confiscated by German troops for both military and civil purposes, including country houses of Jewish families. Castles and country houses proved to be of great interest, as it concerned large buildings in wide landscapes, with good infrastructure and valuable resources. Many country houses and estates were plundered and completely destroyed, others were left scarred with bunkers, trenches and military installations. In relation to the theme of Jewish country houses: having researched over 1200 Dutch castles and country estates in the Netherlands we have come across only about a dozen Jewish country estates. For instance, Nijenrode castle and Oostermeer estate, both owned by Jewish art dealer Jacques Goudstikker. After the family fled the country, all came into possession of the German occupier. We have also studied country estates that were used by the German occupier for Jewish work camps. In this paper I would like to address the importance of researching the history of 'war in arcadia' and discuss the challenges that come with remembering and preserving war-related heritage. What do these stories mean for us now? Do we actually tell the stories to country house visitors? How do we deal with managing the tangible war heritage at country houses, such as the SS sportshall at Avegoor estate built by Jewish prisoners?

From plunder to refuge in the Galician countryside

Yehoshua Ecker (University of Florida)

In an area rich in Jewish rural estates and country houses along the Dniester river, the product of economic, social and legal opportunities in late nineteenth-century Habsburg Galicia, a group of Jewish country houses in the southern reaches of eastern Galicia demonstrates the impact of Russian and German occupations and the turbulent periods of transition between them. Scattered away from their residences under the Russian project of confiscation and collectivization, the former Jewish residents of the estates who still survived returned to their previous locations following the German project of confiscation and exploitation. As local experts they were in demand by German local estate administration for their invaluable knowledge of the countryside and its agricultural potential. The paper traces the trajectories of country houses and former occupants from interwar to postwar years, and the different roles the estates played in singling out their inhabitants for attacks, oppression, plunder and murder, and for preservation and protection.

Panel Two: Family Voices

Return to Home through Dreams: three films about Villa Stiassni

Daria Martin (Ruskin School of Art, Oxford)

Artist Daria Martin's three films, *Tonight the World*, *Refuge*, and *Nostalgia Ranch* draw from a cross-section of dream diaries kept by Martin's grandmother, Susi Stiassni, who fled the imminent Nazi occupation of Czechoslovakia in 1938. Through several chapters, the films link as many dreams sited in Susi's childhood home, Villa Stiassni, Brno. Conjured in Susi's imagination from her middle-age onwards, in the context of psychoanalysis, the dream diaries as a whole span 40 years and 40,000 dreams, but Martin's selection focuses tightly on dreams about intruders within the Villa, recreating a narrative of threat and escape that parallels Susi's lived experience. Retracing the legacy of her grandmother's emotional history, Martin considers the unconscious underpinnings of intergenerational trauma, loss and resilience.

“Starting from Zero” – newness from the ruins of Schindler's Ark in Brnenec

Daniel Low-Beer (WHO)

“At least once in life, it is good to start from zero” said Anni Albers, the bauhaus weaver. She had escaped Nazi Germany to USA in the 1930s. Her visa was granted due to the innovation of one of her textiles. It was a two-sided textile, absorbing sound on one side and reflecting the light of the room on the other side. The textile changed the sound and light of a room, almost magically. She lived to 94, and shaped modern weaving, an example of how survivors shape our world (Anni Albers 1961). What is meant by starting from zero? How does the ruined Low-Beer textile factory which is Schindler's Ark in the Czech Republic start from zero? How do we bring a sense of newness to the past and to the restoration of heritage sites?

Felix's Room Reconstructing a life from a sketch

Adam Ganz (StoryFutures and Royal Holloway)

In 1942 my great-grandfather Felix Ganz sent a sketch to his daughter Annemarie (now safe in Lausanne in Switzerland) of the room of a so-called JudenHaus in the Kaiserstrasse in Mainz where he was living with his second wife Erna (née Benfey). In it he indicates all the objects they managed to bring with them, familiar furniture that Annemarie recognises. "The table from the hall, my parent's dining table". Around the walls he marks out images of the people and places that mattered to him. The room was both prisms and memory palace, where Felix, already in his 70's could remember his achievements as he still tried to escape – he had visas for the UK and Cuba and tried to resist the fate they both knew was likely.

After challenging the silence about him in my family and years of research into Felix's life supported in part by the German Lost Art Foundation, I realised this sketch was a portal to tell his story and began a collaboration with ScanLAB Projects to reconstruct the room using projected laser scanning. Felix's Room will come to life at the Berliner Ensemble in June 2023 –in a unique collaboration between the Berliner Ensemble and the Komische Oper Berlin, built around some of Felix's surviving letters from the Kaiserstrasse.

One object that was in the room survives, a baroque walnut chest of drawers discovered at the Landesmuseum in Mainz in 2019. We will bring this to Berlin and make it speak (with music composed by Tonia Ko who specialises in writing for amplified objects.)

Felix's Room is both an act of commemoration and of restoration- to honour the full life Felix lived, as businessman, art lover and collector, supporter of the museums and cultural institutions that still thrive in Mainz and remember the many journeys he made; throughout Europe, Russia, Georgia, Iran, places all represented in his looted art collection- and no longer let him be defined only by his final journeys- to Theresienstadt and Auschwitz.

KEYNOTE

Beyond refuge: Weir Courtney as a site of experimentation, exclusion, memorialisation and forgetting

Rebecca Clifford (Durham University)

In December 1945, a small number of Jewish child survivors of Theresienstadt ghetto-camp were brought to live at Weir Courtney, the country house of furniture store magnate Sir Benjamin Drage, in Surrey in the south of England. The 'Lingfield children' went on to be studied, observed, photographed and filmed to an extent that was rare even in a post-war moment preoccupied with 'war-damaged children'. Cared for by a staff who had trained in psychoanalytically-informed childcare in Anna Freud's wartime Hampstead War Nurseries, but linked through Drage to the West London Synagogue, the children at Weir Courtney found their lives balanced between the very different energies and motivations of these two groups of Jewish adults.

This talk explores Weir Courtney as a place of refuge, but argues that it was also much more than this. For some of the adults involved in its organisation, it was primarily a site of democratic and scientific experimentation, where new ideas about child development and the nature of memory could be tested in real time. For others, it was a space that spoke to the complex nature of acknowledging and atoning for the genocide (and the limits of this process) for Jews in postwar Britain. For the children

themselves, Weir Courtney was also far more than a refuge — it was both a site of social exclusion, and, for many, the only childhood home they would ever know. If we look both to and beyond notions of refuge and rehabilitation, we see care homes like Weir Courtney as complex, experimental and contested spaces in which the needs and hopes of survivor children sometimes collided with the intentions of their adult carers and benefactors.

Panel Three: Houses of Refuge

Villa Mayer, a space for Jewish Displaced Persons in Italy

Luisa Levi D'Ancona Modena (European Forum, Hebrew University of Jerusalem)

Villa Mayer in Abbiate Guazzone, 30 km north of Milano hosted one of several haksciarot for Jewish displaced persons in Italy, passing through Italy between 1945 and 1948 on their way to mandate Palestine or elsewhere. It differed from most because it was a “private” one, a Jewish country house given for free to the Dps, religious as opposed to the secular Zionist majority, it was the longest in use in Northern Italy, and the only one in which encounters with the owners are attested. A study of Villa Mayer based on archival material in Italy, US and Israel, allows an analysis on the ground of different agents involved, their reciprocal views, ideologies, and the role several Italian Jews took in the assistance of Jewish DPs in Italy, a role most reconstructions completely overlook. This paper also aims to see the houses and their stories as new sites of Jewish heritage in Italy, of Jewish life after the Holocaust, of encounters between Italian, Eastern European Jewry, and the Yishuv.

Affluent sanctuaries. Closed borders and the remaking of refugee spaces in Czechoslovakia in 1938

Michal Frankl (Masaryk Institute and Archives of the Czech Academy of Sciences)

In his novel *The Glass Room*, Simon Mawer turned the Villa Tugendhat in Brno into a space in which the still existing affluent Jewish life in Czechoslovakia suddenly merged with refugee experience. Taking this fictional and improbable encounter as a point of departure, the paper explores the relationship between refugee spaces, wealth or its absence, and state policy in the aftermath of *anschluss*, the Nazi annexation of Austria in 1938. It places the imagined scene into a broader context of remaking of refugee spaces in the moment of a dramatic shift in Czechoslovak refugee policy. In 1938, Czechoslovakia – similarly to other countries – closed borders to Jews fleeing persecution. While the remaking of Jewish spaces during the Holocaust already attracted interest of researchers, the consequences of refugee trajectories and their spatial experience still remain underestimated. Using refugee testimonies, memoirs and other sources, the paper examines the changing role of family residences and other socially privileged spaces as places of refuge.

From Hunting Lodge to Children's Home: the Rothschild's Château de la Guette and the Holocaust

Laura Hobson Faure (Université Panthéon-Sorbonne-Paris 1)

The Rothschild family's hunting lodge, the Château de la Guette, located in Villeneuve St. Denis, underwent an important transformation on the eve of World War II: Germaine de Rothschild (née Halphen) converted the home to receive roughly 130 Jewish children from Germany and Austria who

arrived in Spring 1939 under her sponsorship. Influenced by progressive pedagogy, her intention was to create a space in which boys and girls could learn inside and outside the classroom. The Nazi invasion of France in May 1940 led to the resettlement and dispersion of the children. The home, coveted by Vichy officials, was requisitioned and lent to the Pro-Pétain “Entr’aide d’hiver du Maréchal” organization, which maintained its use as a children’s home. Thanks to the activism of several progressive educators, the home served to hide several Jewish children in the 1942-44 period. After the Holocaust, the Baroness de Rothschild returned to France and reopened the home for Jewish orphans. The château, now run-down, is still owned by the Rothschild family, which has converted it into rental apartments and runs an old age home on the same premises (but not in the original home). Based on archival evidence and testimony, the proposed paper seeks to explore the notion of Jewish country homes as *flexible spaces* that helped Jews respond quickly to rising persecutions, allowing them to put in place self-help measures and rescue. Under Nazism, one could argue that these private spaces became public spaces, and yet, at least in this case, there remained some form of continuity with Jewish life. In the aftermath of the Holocaust, such homes allow us to measure the extent of the rupture of genocide: the Rothschild family would no longer sit by the fire after a long day of hunting. Instead, the property was relegated to those in need, the youth and the aged.

Panel Four: Heritage from European houses—Telling Jewish Stories after the Holocaust

Villa Gartenberg, Ukraine

Iryna Lozynska

Villa Gartenberg was built by the Gartenberg family in 1905 in Drohobych and used briefly as headquarters for their oil business. It has been public property since 1911 and seen many different occupants and uses ever since, which this presentation will discuss. Today it is a university history department and a place of memory for the wealthy members of the Jewish community who perished in the Holocaust.

Żabiński’s Villa, Poland

Maria Krakowiak

The Villa was built as staff accommodation in 1931. It was inhabited by Jan Żabiński and his family, who at the time served as director of the Warsaw Zoo. During the War the Zoo was bombarded, many animals died, most of the enclosures were destroyed and the Zoo was closed to the public. Żabiński together with his wife Antonina saved more than 300 Jews in the Villa. In 1965 Jan and Antonina were awarded the title „Righteous Among the Nations”.

In May 1948 the Warsaw Zoo was opened again under Direction of Jan Żabiński. At the end of 1950 he unexpectedly resigned from this position. Two other directors were living in the Villa and the history of this place was somewhat forgotten.

The history of the Warsaw Zoo during the War came to life in 2007 due to publication of the bestselling book „The Zookeeper’s Wife. A War Story” by Diane Ackerman.

The Villa, after the restoration, was open for visitors on 26th of January 2015.

Schloss Rothschild, Austria

Joachim Zettl

A history of Schloss Rothschild in Waidhofen an der Ybbs and the Rothschild heritage, after the Second World War. Albert Freiherr von Rothschild bought this dilapidated, 13th century castle in 1875 and restored it. It became the center of the Rothschild's business in Lower Austria until the 1938 Anschluss when it was first confiscated and aryanized, later looted by the locals, then occupied by the Soviets. Luis Nathaniel Rothschild survived and signed over his family's Austrian estates to the Austrian Republic. This paper will explore the memory of this castle and the Nazi era in Waidhofen, especially once silence began to lift in the 1990s.

The Villa Seligmann, Germany

Eliah Sakakushev-von Bismarck

The Villa Seligmann was built between in 1906 in the back then fashionable style of Eclecticism for Siegmund Seligmann, his wife Johanna, née Coppel, and their son Edgar according to the plans of the Hanoverian architect Hermann Schaedtler (1857-1931). It is an outstanding architectural monument not only of the cultural but also of the industrial history of what was then the "Prussian provincial town of Hanover" in the times of the German Empire. Siegmund Seligmann (1853-1925) was a Jewish businessman and entrepreneur, and the first general director of Continental AG in Hanover. Under his leadership the company rose to become one of the largest rubber and tyre manufacturers in Germany and abroad. After his death the house was gifted to the City of Hanover. Most of its valuable inventory was auctioned in 1931.

In 2006 the newly established Siegmund Seligmann Foundation acquired the building with the purpose to rededicate it as a House for Jewish music with an emphasis on German-Jewish liturgical music. Between 2010 and 2012 the villa underwent major restoration. Most of its historical appearance could be recovered and revealed. It reopened in January 2012 and was inaugurated by German Federal President Christian Wulff.

Today the Villa is one of the few Hanoverian testimonies of Jewish bourgeoisie before the Shoah. It is a place for the performance, exploration and impartment of Jewish music and Jewish cultural heritage. It is operated by the non-profit Siegmund Seligmann Association under the artistic and business leadership of its director, Mr. Eliah Sakakushev-von Bismarck. The cultural programme includes series of concerts, exhibitions, lectures, discussions and festivities throughout the year.

Croft Castle, UK

Lucy Armstrong-Blair

Croft Castle and Fred Uhlman: A story of welcome and rejection. On 3rd September 1936, Fred Uhlman (1901-1985) arrived in London. A German Jewish lawyer and émigré, he had no English, no money and few prospects. Within two months he married Diana Croft, daughter of an ancient English family, much against her parents' wishes. By 1947, Diana's brother Michael, the 2nd Lord Croft, had inherited Croft Castle. Michael and Diana put their all into securing the future of the castle, its collections and its Croft family links. But where did the modern art work of Uhlman - and his friends such as Oskar Kokoschka - sit amongst the typically British interiors? And what stories can we tell our modern visitors via our collections both antique and modern?

Panel Five: Heritage from the Czech context

The Fate of Rothschild's Schillersdorf and Gutmann's Tobitschau after 1938

Petr Svoboda (National Heritage Institute)

The paper traces the fate of two houses that were originally representative residences of Jewish families during and immediately after the Second World War. Schillersdorf Castle was formally transferred to the German Reich by treaty, but in reality, it was a confiscation. Immediately after the war, there was savage looting, and the condition of the building was also affected by a lack of maintenance. The once presentable residence ended up as the base of a mining apprenticeship. During the war, the Tobitschau was used to house Wehrmacht officers. An air-raid shelter was built here and fortifications were also used to defend against Soviet aircrafts. Since 1951 it has been used as a museum.

Villa Tugendhat in WWII and Afterwards in Historical Photographs

Iveta Černá (Brno City Museum, Villa Tugendhat)

The Tugendhat family home was built according to the design of the architect Ludwig Mies van der Rohe in 1929-1930. The uniqueness of the Brno villa lies not only in its formal architectural purity, siting in natural surroundings, and its interconnection of rooms, but also in its technical and structural design and use of fine materials. Therefore Villa Tugendhat is the only example of modern architecture in the Czech Republic inscribed in the list of UNESCO World Cultural Heritage sites. The lecture will present the many years of research work of the Villa Tugendhat Study and Documentation Centre, which has been examining individual fragments and personal testimonies documenting the fate of the original family home, the use of which radically changed in the second half of the twentieth century. After World War II, the villa gradually became the venue of a dance school, a rehabilitation centre, a representative building of the city (with hotel-type accommodation), and after the political changes it opened to the public as a museum.

Villa Stiassni in the Light of Police Protocols

Petr Czajkowski (National Heritage Institute)

After their Jewish owners left for emigration, their properties were, with the arrival of the Nazi occupation, confiscated. Textile production was handed over to German supervision, residential architecture was used for accommodation and extra-standard care for important representatives of the new regime and its army. The remaining family members were forced to hand over their remaining funds, which were systematically and repeatedly written and listed. They were even promised free departure from the Reich for surrendering property, or persuading relatives in emigration to hand over property to the Nazis. The protocols of the Secret Police (GESTAPO) show an elaborate bureaucratic system, but perhaps also to a change in the morals of some people around the Stiassni family.

The Gomperz family and south Moravian heritage in period of occupation

Martin Šolc (National Heritage Institute)

The paper deals with the Moravian Jewish family of Gomperz. It traces the basic historical facts of the family's arrival and activities in Moravia. It also introduces their industrial, commercial and social activities. The paper discusses the property acquired and owned by the Gomperz family in the period before World War II. It traces the fate of their properties during the occupation. In particular, it highlights the castle in Oslavany and the castle in Habrovany. These buildings were important family properties of the Gomperz family from the second half of the 19th century.

The Drawing Collection of Arnold Skutezky (1850-1936) and its Fate during the Protectorate

Kateřina Vajdakova, Masaryk University

Arnold Skutezky (1850-1936), a personality not only of the Brno textile industry but especially of art collecting, was known in the European area before the Second World War mainly for his love of art, especially drawing. However, the significance of the collector, who acquired more than 2,000 objects of an artistic character during his lifetime, has disappeared from our memory, mainly because of his Jewish origin. His collections, which decorated the interior of the Řečkovice Castle, are now completely preserved, mainly in the Moravian Gallery and the Moravian Museum in Brno. How were these collections acquired by the museum and which fate awaited his unique and beloved collection of drawings during the Second Republic and the Protectorate?

KEYNOTE

Sixteen Objects: Rethinking Remembrance

Ruth Ur (Yad Vashem Berlin/urKultur)

Germany is often held up as an example for its culture of remembrance. But as eyewitnesses are dying out and the country undergoes important demographic changes, this culture needs urgent rethinking. This session explores a range of strategies for engaging German audiences in their history. Ruth will present her recent project 'Sixteen Objects: 70 Years Yad Vashem' commissioned by the German Bundestag. The exhibition is currently showing at Zollverein Essen, after which Sixteen Objects will be disbanded and turned into a series of local campaigns across Germany. More on 'Sixteen Objects': [Sixteen Objects – Seventy Years of Yad Vashem - YouTube](#) Ruth is founding Director of international arts agency, urKultur, and the Representative of Yad Vashem based in Berlin. urKultur clients include Deutsche Bahn, National Library of Israel and the City of Thessaloniki. In 2022, as part of the Jewish Country Houses Project, she curated "Remembering Walther Rathenau", funded by TORCH and Oxford in Berlin

Panel Six: Ruptures and Afterlives, East and West

Reconstructing the Liebermann-Villa: A Country House and its Art Collection from Expropriation to Musealisation

Dr. Lucy Wasensteiner (Direktorin, Liebermann-Villa am Wannsee)

Between 1909 and 1910 the German Impressionist painter Max Liebermann (1847-1935) built a summer home for himself and his family on the banks of Lake Wannsee on the outskirts of Berlin. The Liebermann-Villa provided not only a vital retreat for the artist - in his lifetime perhaps the most famous artist in Germany. It was also home to a large portion of his art collection, comprising works by Manet, Monet, Cezanne and Renoir. This paper will explore the history of the house, and Liebermann's art collection, from the years of the Third Reich, through the division of Germany and reunification, to the establishment of the Liebermann-Villa as a museum. It will explore how post-war German politics impacted this history, in particular governmental interest in holocaust memory and provenance research.

A lost Jewish Heritage: Villa Antonini-Brunner during the Fascist and Nazi Persecution and beyond.

Tullia Catalan (Trieste)

Originally from Hohenems in the Austrian Vorarlberg, the Brunners arrived in Trieste, a border area between West and East, in the mid-19th century and soon became one of the most prominent families of the local Jewish élite. Traders and textile industrialists with international networks, they also soon invested in land, acquiring properties not only in neighbouring Austrian Friuli (in 1895 Rodolfo Brunner bought the Villa Antonini with all its land), but also in Veneto (estate near Isola Morosini) and Tuscany (Villa Brunner in Forcoli).

The first part of the paper focuses briefly on the events that affected Rodolfo Brunner (1859-1956), his land possessions and the Villa Antonini-Brunner in Cavenzano di Campolongo, near Udine, during the Fascist racial persecution that began in 1938 and the Nazi occupation of the area, when the entire property was affected by the legislation on the seizure of Jewish properties.

The second and most relevant part of the paper will take a reflection on the decades after World War II, in order to understand what remained in the collective memory of the small town of the Brunner family, of their life in the villa and their relationship with the people living there; while the current family memories will also be analysed.

The vicissitudes of the conflict and the loss of all property did not allow Rodolfo Brunner to regain possession. Today, after a series of vicissitudes, the Antonini-Brunner villa, purchased by an Italian company, is in a state of neglect, despite its fine architecture, dating back to the 16th century. The municipality of Cavenzano is trying to have the villa renovated today.

The archives on which the research focuses are the following: private archives of the Brunner family; archives of the Jewish Community of Trieste; State Archive of Trieste; State Archive of Udine.

The Kronenbergs: Lost Heritage of the 'Warsaw Rothschilds'

Milena Woźniak-Koch (Centre for Historical Research of the Polish Academy of Sciences in Berlin)

The Kronenbergs were one of the most influential families in Warsaw before 1939, who greatly contributed to the modernisation of Poland between the late 19th and early 20th centuries. The family's prosperity began with Leopold Kronenberg (1812-1878), who amassed a vast fortune by leasing a tobacco monopoly and investing in the sugar and rail industry. Kronenberg was a visioner and a pioneer of Polish capitalism. In the 1870s, he opened the first bank in Poland and established the School of Economics.

A visible sign of the newly acquired social status was the family's palace in Warsaw and the estates in Brzezine and Wieniec. Warsaw palace was an estate incomparable to any other building of its kind in the Polish capital during that era, becoming a symbol of the luxury of the Polish bourgeoisie. The building, although burned out, survived the war; unfortunately, as a symbol of capitalism was demolished in 1962. The palaces in Brzezine and Wieniec remained and were used as state public buildings.

The last of the family, Baron Leopold Jan (1891-1971), forced to emigrate, died forgotten in Los Angeles, ending the great history of the Kronenbergs, who shared the tragic fate of a country affected by the two greatest totalitarianisms of the 20th century. Demolished Kronenberg Palace belongs to the history of Warsaw that does not exist in its former shape nowadays. The family's past was rediscovered after 1989, when interest in Polish-Jewish history, as well as in the beginnings of Polish capitalism, intensified. However, despite this 'renaissance' in research on Polish Jews in the post-communist era, the material heritage of the great Jewish families (including the Kronenbergs) shared the fate of the properties of aristocrats and landowners; if not reprivatised, became forgotten and gradually fell into disrepair. A particular exception is a state-owned palace in Wieniec, which has recently been revitalised, indirectly becoming a memorial of the former glory of the Kronenberg family.