

ACKNOWLEDGMENTS

I DID NOT KNOW Buber personally, but I have been privileged to know his son, Rafael, with whom I was particularly close. For more than a decade I would meet with him virtually daily for *Abendbrot*—a light evening meal—and convivial conversation. He also consulted with me on matters concerning his father's literary estate, which he administered. Rafael introduced me to his daughters, Judith and Barbara, and in the past several years, I have also had the joy of a friendship with Barbara's daughter Tamar, who—together with her parents and younger brother Gideon—spent her early years in the same home with Buber and his wife, Paula.

Conversations over the years with Rafael, Barbara, Judith, and other members of the Buber family—including his daughter Eva's son Emanuel and Emanuel's wife, Bella—have granted me a more intimate knowledge of Buber the person. I have also had the good fortune of knowing well four of Buber's close

associates: Nahum N. Glatzer, Nathan Rotenstreich, Ernst Simon, and Gabriel Stern. I am also beholden to Margot Cohn, Buber's secretary for the last eight years of his life, and later the director of the Martin Buber Archive at the National Library of Israel. She not only led me through the byways of the Buber Archive but also brought to my attention particular details of Buber's life and thought recorded in the archive's vast holdings. My good friend Avraham "Patchi" Shapira shared with me reminiscences of the meetings he initiated and organized between members of kibbutzim and Buber, and gave me his own extensive collection of documents, especially those pertaining to Buber's reception in the State of Israel.

In clarifying my understanding of my task as a biographer, I have been immeasurably fortified by conversations with dear friends: Henry Hanoach Abramovitch, Michael "Buzzy" Fishbane, Tamar Goldschmidt, Aya Kaniuk, the late Nathan Ofek, Shalom Ratzabi, Richard Rosengarten, Christoph Schmidt, the late Arnold Schwartz, and my wife, Rita. As the reader will readily note, I have made extensive reference to memoirs of individuals who knew Buber. Finally, as the coeditor-in-chief of the twenty-two-volume *Martin Buber Werkausgabe*, the critical German edition of Buber's writings, I owe a special thanks to my coeditors—initially Peter Schaefer, and, since 2010, Bernd Witte. I must also cite with gratitude our dedicated editorial assistants: Martina Urban, Heike Breitenbach, Arne Taube, and Simone Poepl—and last but not least, the editors of each of the volumes of the *Werkausgabe*, who with their resourceful and diligent research have brought to light previously unknown material of inestimable biographical significance.

I am especially thankful to Tamar Goldschmidt and the Martin Buber Literary Estate for permission to quote from the Martin Buber Archive and the correspondence of Paula Buber to her daughter Barbara; Gütersloher Verlagshaus, for

permission to quote from *Briefwechsel aus sieben Jahrzehnten*, ed. Grete Schaeder and Ernst Simon, 3 vols. (Heidelberg: Lambert Schneider, 1972–1975), and *Schriften zu Literatur, Theater und Kunst* (2016), volume 7 of *Martin Buber Werkausgabe*; and Hackett Publishing for permission to quote from *Franz Rosenzweig: His Life and Thought*, ed. Nahum N. Glatzer, 3rd ed. (1998).

This volume owes its inception to the editors of the Jewish Lives series of Yale University Press: Anita Shapira and Steven J. Zipperstein. At lunch in a lovely Tel Aviv café, Anita with her inimitable charm extended to me the invitation to write a biography of Martin Buber. I subsequently enjoyed the sapient counsel of Steve, with whom I met several times at a bucolic garden restaurant in East Jerusalem to discuss the conception of the biography. Upon my submission of the initial draft of the work, Steve noted that I had considerably exceeded the length specified in the contract. With my approval, he assigned Sue Fendrick, a seasoned editor, to review the manuscript and suggest abridgments. Her suggestions were invariably judicious and, indeed, served not only to tighten but also to lend greater coherence to the narrative. At the press, the manuscript was shepherded to publication by a conscientious and eminently collaborative team of editors. Heather Gold, assistant editor, attended with deft judgment and grace to technical issues associated with the preparation of the manuscript. Having struck gold with Heather (who will forgive me for the pun), the volume was further enriched by the masterful copyediting of Julie Carlson. Her suggested emendations were invariably voiced with a gentle, indeed dialogical, voice. I am also grateful to Susan Laity, production editor, for her careful and caring final review of the manuscript; and for their conscientious support to Sonia Shannon, senior designer; Liz Pelton, senior publicist; and Ileene Smith, editorial director of Jewish Lives. Joel Swan-

ACKNOWLEDGMENTS

son meticulously prepared the index. My cherished friend, the renowned Chicago photographer Alan Cohen, insisted that he take a portrait photo of me worthy of a biography of Buber.

I am above all indebted to Martin Buber, who taught me to listen to the muted, inner voice of the Other—including one's own—before trying to understand her or his words. One might call this the hermeneutics of *Menschlichkeit*.