

## Chapter 1 : Shiva & Mourning

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In Hebrew history, Abraham is already worshipping a figure called "Elohim," which is the plural for "lord. This god requires animal sacrifices and regular expiation. He intrudes on human life with astonishing suddenness, and often demands absurd acts from humans. The proper human relationship to this god is obedience, and the early history of humanity is a history of humans oscillating between obedience to this god and autonomy. This god is anthropomorphic: He is frequently angered and seems to have some sort of human body. In addition, the god worshipped by Abraham and his descendants is the creator god, that is, the god solely responsible for the creation of the universe. The god of Genesis is bisexual: In Genesis , Elohim or El Shaddai functions as a primitive law-giver; after the Flood, this god gives to Noah those primitive laws which apply to all human beings, the so-called Noahide Laws. Nothing of the sophistication and comprehensiveness of the Mosaic laws is evident in the early history of the human relationship to Yahweh as outlined in Genesis. Scholars have wracked their brains trying to figure out what conclusions might be drawn about this human history. In general, they believe that the portrait of Hebrew religion in Genesis is an inaccurate one. They conclude instead that Hebrew monolatry and monotheism began with the Yahweh cult introduced, according to Exodus , in the migration from Egypt between 1250 and 1200 BC. The text of Genesis in their view is an attempt to legitimate the occupation of Palestine by asserting a covenantal relationship between Yahweh and the Hebrews that had been established far in the distant past. Nevertheless, scholars draw on the text of Genesis to conclude the following controversial ideas about early Hebrew religion: This plural form, however, can be explained as a "royal" plural. Several other aspects of the account of Hebrew religion in Genesis also imply a polytheistic faith. Individual tribes probably worshipped different gods; there is no evidence in Genesis that anything like a national God existed in the time of the patriarchs. The most profound revolution in Hebrew thought, though, occurred in the migration from Egypt, and its great innovator was Moses. In the epic events surrounding the flight from Egypt and the settling of the promised land, Hebrew religion became permanently and irrevocably, the Mosaic religion. While we know nothing whatsoever of Hebrew life in Egypt, the flight from Egypt is described in Hebrew history with immense and powerful detail. The migration itself creates a new entity in history: It is the point in history that the scattered tribes descended from Abraham become a single unit, a single nation. It is also the crucial point in history that the Hebrews adopt Yahweh as their national god. Hebrew history is absolutely silent about Hebrew worship during the sojourn in Egypt. A single religious observance, the observance of Passover , originates in Egypt immediately before the migration. This observance commemorates how Yahweh spared the Hebrews when he destroyed all the first born sons in the land of Egypt. The Yahweh religion itself, however, is learned when the mass of Hebrews collect at Mount Sinai in Midian, which is located in the southern regions of the Arabian peninsula. During this period, called the Sinai pericope, Moses teaches the Hebrews the name of their god and brings to them the laws that the Hebrews, as the chosen people, must observe. The Sinai pericope is a time of legislation and of cultural formation in the Hebrew view of history. In the main, the Hebrews learn all the cultic practices and observances that they are to perform for Yahweh. Scholars are in bitter disagreement over the origin of the the Yahweh religion and the identity of its founder, Moses. While Moses is an Egyptian name, the religion itself comes from Midian. The Midianites seem to have a Yahweh religion already in place; they worship the god of Mount Sinai as a kind of powerful nature deity. All scholars are agreed, however, that the process was slow and painful. In the Hebrew history, all during the migration and for two centuries afterwards, the Hebrews follow many various religions unevenly. The Mosaic religion was initially a monolatrous religion; while the Hebrews are enjoined to worship no deity but Yahweh, there is no evidence that the earliest Mosaic religion denied the existence of other gods. In fact, the account of the migration contains numerous references by the historical characters to other gods, and the first law of the Decalogue is, after all, that no gods be put before Yahweh, not that no other gods exist. While controversial among many people, most scholars have concluded

that the initial Mosaic religion for about two hundred years was a monolatrous religion. For there is ample evidence in the Hebrew account of the settlement of Palestine, that the Hebrews frequently changed religions, often several times in a single lifetime. The name of god introduced in the Mosaic religion is a mysterious term. Linguists believe that the word is related to the Semitic root of the verb, "to be," and may mean something like, "he causes to be. You will say to the children of Israel, I AM has sent you. The Yahweh of the Torah is frequently angry and often capricious; the entire series of plagues on Egypt, for instance, seem unreasonably cruel. In an account from the monarchical period, Yahweh strikes someone dead for touching the Ark of the Covenant; that individual, Uzza, was only touching the ark to keep it from falling over I Chronicles. But there are some striking innovations in this new god. First, this god, anthropomorphic or not, is conceived as operating above and outside nature and the human world. The Mosaic god is conceived as the ruler of the Hebrews, so the Mosaic laws also have the status of a ruler. The laws themselves in the Torah were probably written much later, in the eighth or seventh centuries. It is not unreasonable, however, to conclude that the early Mosaic religion was a law-based religion that imagined Yahweh as the author and enforcer of these laws. In fact, the early Hebrews seemed to have conceived of Yahweh as a kind of monarch. In addition, Yahweh is more abstract than any previous gods; one injunction to the Hebrews is that no images of Yahweh be made or worshipped. Finally, there was no afterlife in the Mosaic religion. As the Hebrews struggled with this new religion, lapsing frequently into other religions, they were slowly sliding towards their first major religious and ethical crisis: The Yahweh religion would be shaken to its roots by this crisis and would be irrevocably changed. The Prophetic Revolution - BCE Worn out from over two centuries of sporadic conflict with indigenous peoples, broken by a ruinous civil war, and constantly threatened on all sides, the disparate Hebrew settlers of Palestine began to long for a unified state under a single monarch. Such a state would provide the organization and the military to fend off the war-like peoples surrounding them. Their desire, however, would provoke the first major crisis in the Hebrew world view: In the account of the formation of the monarchy, in the books of Samuel, the prophet of Yahweh, Samuel, tells the Israelites that they are committing an act of disobedience that they will dearly pay for. Whatever the causes, a group of religious leaders during the eighth and seventh centuries BC responded to the crisis created by the institution of the monarchy by reinventing and reorienting the Yahweh religion. In Hebrew, these religious reformers were called "nivea," or "prophets. These four, and a number of lesser prophets, are as important to the Hebrew religion as Moses. The innovations of the prophets can be grouped into three large categories: Monotheism Whatever the character of Mosaic religion during the occupation and the early monarchy, the prophets unambiguously made Yahweh the one and only one god of the universe. Earlier, Hebrews acknowledged and even worshipped foreign gods; the prophets, however, asserted that Yahweh ruled the entire universe and all the peoples in it, whether or not they recognized and worshipped Yahweh or not. The Yahweh religion as a monotheistic religion can really be dated no earlier than the prophetic revolution. Righteousness While Yahweh is subject to anger, capriciousness, and outright injustice in the earlier Mosaic religion, the Yahweh of the prophets can do nothing but good and right and justice. Yahweh becomes in the prophetic revolution a "god of righteousness"; historical events, no matter how arbitrary or unjust they may seem, represent the justice of Yahweh. The good and the just are always rewarded, and the evil are always punished. If there is any evil in the world it is through the actions of men and women, not through the actions of Yahweh, that it is committed. Ethics While the Mosaic religion was overwhelmingly concerned with the cultic rules to be followed by the Israelites, the prophets re-centered the religion around ethics. Ritual practices, in fact, become unimportant next to ethical demands that Yahweh imposes on humans: There still, however, is no afterlife of rewards and punishments in the prophets, but a kind of House of Dust, called Sheol, to which all souls go after their death to abide for a time before disappearing from existence forever. There is no salvation, only the injunctions to do justice and right in order to produce a just and harmonious society. The historical origins of these innovations are important to understand. The monarchy brought with it all the evils of a centralized state: The prophets were specifically addressing these corrupt and fearsome aspects of the Jewish state. They believed, however, that they were addressing these problems by returning to the Mosaic religion; in reality, they created a brand new religion, a monotheistic religion not about cultic practices, but about right and wrong. Defeated by the

Chaldeans under Nebuchadnezzar in BC, the Judaeans population was in part deported to Babylon, mainly the upper classes and craftsmen. In 586 BC, incensed by Judaeans shifting their loyalty, Nebuchadnezzar returned, laid siege to Jerusalem, and burned it down along with the Temple. Nothing in the Hebrew world view had prepared them for a tragedy of this magnitude. The destruction of Jerusalem, the Temple, and the deportation of the Judaeans, shook the Hebrew faith to its roots. The literature of the Exile and shortly after betrays the despair and confusion of the population uprooted from its homeland. In Lamentations and various Psalms, we get a profound picture of the sufferings of those left in Judaea, who coped with starvation and massive privation, and the community of Hebrews wandering Babylon. But Hebrew religion shifted profoundly in the years of Exile. A small group of religious reformers believed that the calamities suffered by the Jews were due to the corruption of their religion and ethics. These religious reformers reoriented Jewish religion around the Mosaic books; in other words, they believed that the Jews should return to their foundational religion. While the Mosaic books had been in existence since the seventh or eighth centuries BC, they began to take final shape under the guidance of these reformers shortly after the Exile. Above everything else, the Torah, the five Mosaic books, represented all the law that Hebrews should follow. These laws, mainly centered around cultic practices, should remain pure and unsullied if the Jews wished to return to their homeland and keep it. So the central character of post-Exilic Jewish religion is reform, an attempt to return religious and social practice back to its original character. This reform was accelerated by the return to Judaea itself; when Cyrus the Persian conquered the Chaldeans in 539 BC, he set about re-establishing religions in their native lands. This included the Hebrew religion. Cyrus ordered Jerusalem and the Temple to be rebuilt, and in 520 BC, he sent the Judaeans home to Jerusalem for the express purpose of worshipping Yahweh. The reformers, then, occupied a central place in Jewish thought and life all during the Persian years BC. Beneath the surface, though, foreign elements crept in to the Hebrew religion. While the reformers were busy trying to purify the Hebrew religion, the Persian religion, Zoroastrianism, crept into it among the common run of people. It seems that the Hebrews adopted some of this world view in the face of the profound disasters they had weathered. Zoroastrianism, which had been founded in the seventh century BC by a Persian prophet named Zarathustra (Zoroaster is his Greek name), was a dualistic, eschatological, and apocalyptic religion.

**Chapter 2 : The Four Stages Of The Holocaust by Noa Gale on Prezi**

*CenterStage is a program of Jewish Community of Louisville, Inc., a non-profit, c3 organization, also known as the Jewish Community Center (JCC). The JCC is not a religious organization and you do not have to be Jewish to participate in programming (in fact, 75% of JCC members are not Jewish).*

A groom breaking the glass Dances at a Jewish wedding in Morocco , early 19th century painting of a marriage procession in a Russian shtetl by Isaak Asknazyi The bride traditionally walks around the groom three or seven times when she arrives at the Chuppah. This may derive from Jeremiah The three circuits may represent the three virtues of marriage: Seven circuits derives from the Biblical concept that seven denotes perfection or completeness. Behold, you are consecrated to me with this ring according to the law of Moses and Israel. According to traditional Jewish law, two valid witnesses must see him place the ring. Being called upon to recite one of the seven blessings is considered an honour. The groom is given the cup of wine to drink from after the seven blessings. The bride also drinks the wine. In some traditions, the cup will be held to the lips of the groom by his new father-in-law and to the lips of the bride by her new mother-in-law. At some contemporary weddings, a lightbulb may be substituted because it is thinner and more easily broken, and it makes a louder popping sound. The primary reason is that joy must always be tempered. Another explanation is that it is a reminder that despite the joy, Jews still mourn the destruction of the Temple in Jerusalem. Yichud[ edit ] Yichud Hebrew for "togetherness" or "seclusion" refers to the Ashkenazi practice of leaving the bride and groom alone for 10â€”20 minutes after the wedding ceremony. The couple retreats to a private room. This room was traditionally decorated with large hanging sheets of colored, patterned cloth, replete with wall cushions and short-length mattresses for reclining. This ancient practice finds expression in the writings of Isaac ben Abba Mari c. For we recite in the Jerusalem Talmud, Sotah 46a Sotah 9: It is customary for the guests to dance in front of the seated couple and entertain them. The Mizinke, a dance for the parents of the bride or groom when their last child is wed. The gladdening of the bride, in which guests dance around the bride, and can include the use of "shtick"â€”silly items such as signs, banners, costumes, confetti, and jump ropes made of table napkins. The Mitzvah tantz , in which family members and honored rabbis are invited to dance in front of the bride or sometimes with the bride in the case of a father or grandfather , often holding a gartel , and then dancing with the groom. At the end the bride and groom dance together themselves. Birkat hamazon and sheva brachot[ edit ] After the meal, Birkat Hamazon Grace after meals is recited, followed by sheva brachot. At a wedding banquet, the wording of the blessings preceding Birkat Hamazon is slightly different from the everyday version. After the prayers, the blessing over the wine is recited, with two glasses of wine poured together into a third, symbolising the creation of a new life together. Please help improve this section by adding citations to reliable sources. Unsourced material may be challenged and removed. June Learn how and when to remove this template message In recent years, the governing bodies of several branches of Judaism have developed standard Jewish prenuptial agreements designed to prevent a man from withholding a get Jewish bill of divorce from his wife, should she want one. Such documents have been developed and widely used in the United States, Israel, the United Kingdom and other places.

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The opinions, facts and any media content in them are presented solely by the authors, and neither The Times of Israel nor its partners assume any responsibility for them. Please contact us in case of abuse. In case of abuse, Jewish education has experienced 2 distinct stages during the last 40 years. The first stage was educating for content. Beginning in the early 70s, centers of Jewish learning opened up throughout Israel and the US. Men and women sought to take control of their Jewish identities by becoming literate in classic Jewish sources. Our goal was to become knowledgeable Jews with educated Jewish minds. Soon the Jewish book-publishing world took off. Formerly inaccessible works became available and accessible to the masses. The Talmud had a Hebrew translation, then a user-friendly English one. Annotated commentaries on the Torah, the Zohar, and Jewish thought, as well as online Jewish education classes, proliferated. Jewish content became accessible, overnight, for both the more and less learned Jew. Acquiring Jewish knowledge is essential. But absorbing pages of Talmud, commentaries on the Bible, and literacy in Jewish philosophy does not automatically affect or improve our lives. We can become very knowledgeable Jews without becoming better people. Jewish education then moved to its second stage: We have focused on acquiring content for generations. After stage 1, the yearning shifted from the quest for knowledge to the desire for personal connection. Suddenly the goal was to bring Jewish learning into our hearts and feel a deeper personal connection to the sources. Bringing Jewish learning into our hearts and deepening our personal connection to Jewish wisdom is essential. But achieving personal connection may not necessarily make us better people. We can become deeply connected to our learning without our learning affecting or improving our behavior. This type of learning may not necessarily affect and catalyze positive behavioral change. What do the sources do for me? Are they making me happier? Are they increasing my well-being? We are now ready for the next step, for the third stage of Jewish education: Educating to make us better people. How does what I know and my personal connection to this knowledge change me? How is Jewish education making me a better person? The goal of saying a blessing is not only to know the words and meaning of the blessing. The goal of saying the blessing is not only to feel connected to the words of the blessing. The goal of the blessing is ultimately to affect me and transform how I eat. The test of saying a blessing is whether it changes how I actually eat. Similarly, the goal of learning Torah is not only to know content, and not only to be connected to what I know. The test of learning Torah is whether it changes how I actually live. The third approach radically transforms the process of teacher-training and our whole educational system. The test is not how well the student understands the subject matter or how connected the student is to the material, but how much this knowledge and connection affect the student after the class is over. Learning well and personally connecting to the subject matter are essential steps in bringing our students to the third stage. But these moments are not the ultimate goal of Jewish education. The most important moment in Jewish education occurs after the class is over in life. Jewish education needs to give us the tools for becoming our best selves. Center for Soulful Education in Ayeka educates rabbis, teachers, and professionals in bringing Jewish wisdom from our minds to our hearts to our souls and to our lives. He lives in Efrat with his wife Sandra and their 6 children.

Chapter 4 : Yiddish theatre - Wikipedia

*\* Hilberg's six stages outline how the Nazis systematically tried to murder the Jewish population of Europe. Other groups, such as Gypsies, homosexuals, and the physically disabled, encountered many of the steps described below as well, including.*

These made heavy use of masks and other theatrical devices; the masquerade and the singing and dancing generally extended to the whole congregation, not just a small set of players. While many Purim plays told the story in the Book of Esther commemorated by the Purim holiday, others used other stories from Jewish scripture, such as the story of Joseph sold by his brothers or the sacrifice of Isaac. Over time, these well-known stories became less a subject matter than a pretext for topical and satiric theatre. Mordechai became a standard role for a clown. The most elaborate form of this was the Dance of Death [ citation needed ], a pageant depicting all layers of a society, which had originated among Sephardic Jews in Spain[ citation needed ] in the 14th century and had spread through Europe among both Jews and Gentiles. Less refined versions of the same also occurred in 18th-century Germany. Such dialogues figured prominently in early Yiddish theatre. In the Middle Ages , few Jews would have seen these: However, in later times, the Romanian Orthodox Christmas tradition of Irozii " minstrel shows centered around the figure of Herod the Great Rom: Irod , which were the origin of Romanian-language theatre " definitely influenced Purim plays and vice versa. Jews had far more exposure to secular European theatre once that developed. Besides some 19 amateur Yiddish-language theatrical troupes in and around Warsaw in the s, there was also, according to one contemporary source, a professional company that in performed before a receptive audience of both Jews and Gentiles a five-act drama Moses, by a certain A. Schertspierer of Vienna , with "well-drawn characters and good dramatic situations and language. Shortly after that , according to one source , Goldfaden wrote a dialogue Tsvey Shkheynes Two Neighbors , apparently intended for the stage, and published with moderate success. Although often objected to by rabbis, these plays were popular, and were performed not only on Purim but for as much as a week afterwards in various locations. The most famous of the singers from Brody was the itinerant Berl Margulis " , known as Berl Broder , "Berl from Brody"; 24 of his 30 surviving songs are in the form of dialogues. Another influential performer in this style was Benjamin Wolf Ehrenkrantz " , known as Velvel Zbarjer. Bercovici describes his work as "mini-melodramas in song". They often used costumes and often improvised spoken material between songs, especially when working in groups. Goldfaden himself was already a noted poet, and many of his poems had been set to music and had become popular songs, some of which were used in that performance. Molly Picon was a famous Shmendrick. Many early Yiddish theatre pieces were constructed around a very standard set of roles: Both at the start and well into the great years of Yiddish theatre, the troupes were often in one or another degree family affairs, with a husband, wife, and often their offspring playing in the same troupe. At its high end, early Yiddish theatre was noted for its pageantry. A pageant about the coronation of Solomon , presented on the occasion of the coronation of Carol I of Romania was described by Ion Ghica as "among the most imposing things that paraded the coronation"; he acquired the costumes for the Romanian National Theatre , which he headed at the time. Laugh heartily if I amuse you with my jokes, while I, watching you, feel my heart crying. Nathansohn, correspondent of the Warsaw -based Jewish newspaper Hamelitz visited Romania in the summer of and wrote, "When a Jew enters a Yiddish theatre in Bucharest he is thunderstruck hearing the Yiddish language in all its splendor and radiance," and called upon Goldfaden to create similar theatres in Warsaw, Lublin , Vilna , Berdichev, and Balta. Besides complaints about the mingling of men and women in public and about the use of music and dance outside of sacred contexts, the two main criticisms from this quarter were 1 that the Yiddish "jargon" was being promoted to the detriment of "proper" Hebrew and 2 that satire against Hasidim and others would not necessarily be understood as satire and would make Jews look ridiculous. Bercovici quotes an anonymous article as responding to these criticisms by saying 1 that all Jews speak some modern language and why should Yiddish be any more detrimental to Hebrew than Romanian, Russian, or German, and 2 that the Gentiles who would come to Yiddish theatre would not be the antisemites, they would be those

who already knew and liked Jews, and that they would recognize satire for what it was, adding that these criticisms were "nothing" when weighed against the education that Yiddish theatre was bringing to the lower classes. Sheikevitch also founded a Yiddish theatre at Odessa, which for several years became the capital of Yiddish theatre. In this context, serious melodramatic operettas, and even straight plays, took their place in the repertoire among the lighter vaudevilles and comedies that had thus far predominated. However, even this increased sophistication could not compare to later, more ambitious efforts of the Yiddish theater. In this period, the plays of Schiller first entered the repertoire of Yiddish theatre, beginning with *The Robbers*, the start of a vogue that would last a quarter of a century. Adler records that, like Shakespeare, Schiller was "revered" by the broad Jewish public, not just by intellectuals, admired for his "almost socialist view of society", although his plays were often radically adapted for the Yiddish stage, shortening them and dropping Christian, antisemitic, and classical mythological references [38]. There were several smaller Jewish theatre groups in Manchester and Glasgow. One of the most important companies, the avant-garde Vilna Troupe Vilner trupe, formed in Vilna, as its name suggests, but moved to Warsaw in 1884. It was in Warsaw that the Vilna Troupe staged the first performance of *The Dybbuk* in 1897, a play that made a profound and lasting impression on Yiddish theater and world culture. In addition to the serious artistic efforts of the art theaters, cabaret flourished in Poland during the interwar period, combining musical performances with standup comedy. Puppet and marionette theater also attained great artistic significance, often staging satirical shows on contemporary social issues. Yiddish theater in Poland reflected the political preoccupations of its time. They struggled financially, like all Jewish cultural institutions during that period, even while flourishing for a time during a more liberal political atmosphere. Actors and directors, just like others during that period, were highly aware of labor relations, and tried to create egalitarian working relationships. Over the next few decades, successive waves of Yiddish performers arrived in New York and, to a lesser extent, in Berlin, London, Vienna, and Paris, some simply as artists seeking an audience, but many as a result of persecutions, pogroms and economic crises in Eastern Europe. Professional Yiddish theatre in London began in 1881, and flourished until the mids. There was also some activity in Warsaw and Lvov, which were under Austrian rather than Russian rule. In this era, Yiddish theatre existed almost entirely on stage, rather than in texts. The Jewish Encyclopedia of 1906 reported, "There are probably less than fifty printed Yiddish dramas, and the entire number of written dramas of which there is any record hardly exceeds five hundred. Of these at least nine-tenths are translations or adaptations. At many times, a dozen Yiddish theatre groups existed in New York City alone, with the Yiddish Theater District, sometimes referred to as the "Jewish Rialto", centered on Second Avenue in what is now the East Village, but was then considered part of the Jewish Lower East Side, which often rivaled Broadway in scale and quality. At the time the U. S. Yiddish theatre is said to have two artistic golden ages, the first in the realistic plays produced in New York City in the late 19th century, and the second in the political and artistic plays written and performed in Russia and New York in the 1920s. There, as in the London of the sixteenth century, is a veritable intellectual renaissance. But I do have complaints, though I do not know to whom, that my dear Jewish child is growing up to be a coarse, un-Jewish, insolent boor, and I expect that some day I will be cursed for that very thing that I brought into the world. Around the same time, Lincoln Steffens wrote that the theatre being played at the time in Yiddish outshone what was being played in English. Mukdoni summed up the ambivalent feelings Russian Jewish intellectuals had about the influx of American plays and players onto their soil on the eve of the war: This theatrical expansion eastward, which had begun slowly in the 1880s because of the great need in Eastern Europe to fill the vacuum of repertoire, turned into a conscious American export item during the 1920s. At that time, the immigrant community in New York as a whole, and the Yiddish theatre in particular, had matured, and they were confident enough of their power and unique status to begin to actively seek acknowledgement, accolades, and financial gain beyond the local and regional spheres. The war would only briefly interrupt this emerging trend. What Clara Young was one of the first to discover, actors such as Molly Picon and Ludwig Satz would realize during the interwar period: Poland offered not only a lucrative market for American Yiddish actors, but also an environment where up-and-coming performers could more easily achieve a career breakthrough than in New York. In the early years of immigration, Eastern Europe had served as a necessary recruitment pool to feed the American

Yiddish theatre with new stage talent; shortly before World War I, it began to provide new audiences and marketing possibilities for the creative energies that had gathered in New York. This first golden age of Yiddish drama in America ended when the period from to brought half a million new Jewish immigrants to New York. Once again, as in the s, the largest audience for Yiddish theatre was for lighter fare. The Adlers and Keni Liptzin hung on doing classic theatre, but Boris and Bessie Thomashefsky returned to the earlier style, making a fortune off of what the Adlers despised as shund "trash" theatre. As Lulla Rosenfeld writes, "Art and shund alike would find their audience. Jaffe built this theatre for actor Maurice Schwartz "Mr. Second Avenue" and his Yiddish Art Theatre. The area was known as the "Jewish Rialto" at the time. After four seasons it became the Yiddish Folks Theatre, [54] then a movie theatre, the home of the Phoenix Theatre , the Entermedia Theatre, and now a movie theater again, the Village East Cinema. In , Isaac Goldberg could look around himself and reasonably write that, " People who can neither speak nor write Yiddish attend Yiddish stage performances and pay Broadway prices on Second Avenue. Ansky , considered a revolutionary play in both Yiddish and mainstream theatre. It has been translated into many languages and performed thousands of times all over the world, on stage and on television; there have been several movies. It is now regarded as the crown jewel of the Jewish theatre. Operas, ballets, symphonic suites and other musical compositions have been based on The Dybbuk. The other three plays have revolutionary themes, and were originally written in Russian: Also notable are The Golem by H. Leivick " , as well as the plays of Sholem Aleichem. Buenos Aires , Argentina figured prominently in Yiddish theatre between the wars. While pre-war Yiddish theatre in Argentina had bordered on burlesque, shortly after World War I Thomashefsky and others brought their companies to Buenos Aires for the off-season when New York theaters were closed for the summer the Argentine winter. According to Michael Terry, Buenos Aires experienced a "golden age" of Yiddish theatre in the s and s, becoming "the second city of the world history of Yiddish theater. Though some of the methods developed by them and other members of the Group Theatre were reactions to the often melodramatic and larger-than-life style of Yiddish theatre, this style nonetheless informed their theories and left its stamp on them. Yiddish theatre was also highly influential on what is still known as Jewish humor. Post-Holocaust Yiddish theater[ edit ] Like the rest of Yiddish-language culture, Yiddish theatre was devastated by the Holocaust. Many of the surviving Yiddish-speaking Ashkenazim emigrated to Israel , where many assimilated into the emerging Hebrew-language culture, since Yiddish was discouraged and looked down upon by Zionists. Although its glory days have passed, Yiddish theatre companies still perform in various Jewish communities. New Yiddish Rep, founded in New York City in , has been very successful at producing Yiddish shows for a younger audience than the senior-citizen oriented Folksbiene. Although Yiddish theatre never truly caught on in the state of Israel, the Yiddishpiel Theatre company founded in is still producing and performing new plays in Tel-Aviv. It also released on Broadway in to favourable reviews as Megilla of Itzik Manger. The career of the Burstein troupe has recently been documented in the documentary film The Komediant. It had a successful revival in , with a cast led by Mike Burstyn , and was nominated for two Drama Desk Awards.

**Chapter 5 : The Jewish Life Cycle**

*The Phases of Jewish Bereavement. What Jewish mourners can expect at each stage of the bereavement process. Mourn. The Jewish Funeral, or Levaya.*

Given that it is a book of law – the commandments that bind the children of Israel as a nation – it should have started with the first law given to the Israelites, which does not appear until the twelfth chapter of Exodus. His gift confers title. The claim of the Jewish people to the land is unlike that of any other nation. It does not flow from arbitrary facts of settlement, historical association, conquest or international agreement though in the case of the present state of Israel, all four apply. It follows from something more profound: Judaism, Christianity and Islam. This is a political reading of the chapter. Let me suggest another not incompatible, but additional interpretation. Just as He is called merciful, so you be merciful. Just as He is called holy, so you be holy. Just as God is creative, so you be creative. In making man, God endowed one creature – the only one thus far known to science – with the capacity not merely to adapt to his environment, but to adapt his environment to him; to shape the world; to be active, not merely passive, in relation to the influences and circumstances that surround him: Human existence is a dignified one because it is a glorious, majestic, powerful existence – Man of old who could not fight disease and succumbed in multitudes to yellow fever or any other plague with degrading helplessness could not lay claim to dignity. Only the man who builds hospitals, discovers therapeutic techniques, and saves lives is blessed with dignity – Civilized man has gained limited control of nature and has become, in certain respects, her master, and with his mastery he has attained dignity as well. His mastery has made it possible for him to act in accordance with his responsibility. It tells us how to be creative – namely in three stages. What is truly creative is not science or technology per se, but the word. That is what forms all being. Indeed, what singles out Homo sapiens among other animals is the ability to speak. Creation begins with the creative word, the idea, the vision, the dream. Language – and with it the ability to remember a distant past and conceptualize a distant future – lies at the heart of our uniqueness as the image of God. Already at the opening of the Torah, at the very beginning of creation, is foreshadowed the Jewish doctrine of revelation: It is one thing to conceive an idea, another to execute it. It is all too easy, having tried and failed, to conclude that nothing ultimately can be achieved, that the world is as it is, and that all human endeavour is destined to end in failure. This, however, is a Greek idea, not a Jewish one: Judaism holds the opposite, that though creation is difficult, laborious and fraught with setbacks, we are summoned to it as our essential human vocation: If the first stage in creation is imagination, the second is will. The sanctity of the human will is one of the most distinctive features of the Torah. There have been many philosophies – the generic name for them is determinisms – that maintain that the human will is an illusion. We are determined by other factors – genetically encoded instinct, economic or social forces, conditioned reflexes – and the idea that we are what we choose to be is a myth. Judaism is a protest in the name of human freedom and responsibility against determinism. We are not pre-programmed machines; we are persons, endowed with will. Just as God is free, so we are free, and the entire Torah is a call to humanity to exercise responsible freedom in creating a social world which honors the freedom of others. This is the hardest of the three stages to understand. Surely, this is redundant. What does God make that is not good? Judaism is not Gnosticism, nor is it an Eastern mysticism. We do not believe that this created world of the senses is evil. To the contrary, we believe that it is the arena of blessing and good. Perhaps this is what the phrase comes to teach us: God wants us to be part of the world, fighting its battles, tasting its joy, celebrating its splendor. But there is more. In the course of my work, I have visited prisons and centers for young offenders. Many of the people I met there were potentially good. They, like you and me, had dreams, hopes, ambitions, aspirations. They did not want to become criminals. Their tragedy was that often they came from dysfunctional families in difficult conditions. No one took the time to care for them, support them, teach them how to negotiate the world, how to achieve what they wanted through hard work and persuasion rather than violence and lawbreaking. They lacked a basic self-respect, a sense of their own worth. No one ever told them that they were good. To see that someone is good and to say so is a creative act – one

of the great creative acts. There may be some few individuals who are inescapably evil, but they are few. To see the good in others and let them see themselves in the mirror of our regard is to help someone grow to become the best they can be. This is done not by criticism or negativity but by searching out the good in others, and helping them see it, recognize it, own it, and live it. When we recognize the goodness in someone, we do more than create it, we help it to become creative. This is what God does for us, and what He calls us to do for others.

Chapter 6 : Yiddish Theater in the United States | Jewish Women's Archive

*Hired to perform at an important part of history, Balaam's stage was before an audience of a few, perhaps only one, Balak, King of Moab, who had hired him to curse the Children of Israel. His.*

Since ancient times, rabbinic Jewish tradition had disapproved of theater, for men and women alike. Moreover, it was specifically considered immodest for women to perform for men. For that reason, it was only during Purim, in early spring, that lively amateur entertainments were produced, and even then women participated only as spectators. Professional Yiddish theater did not exist until During the late-nineteenth-century Haskalah [Enlightenment] period, when Eastern European Ashkenazi culture was becoming more modern and cosmopolitan, some Yiddish plays were written to be read at home as sophisticated literary entertainment. The first recorded actual performance of one of these plays was organized in by Madame Slonimsky, wife of the new headmaster of the Zhitomer Academy for boys in Zhitomer, Poland. The play was Serkele, by Shlomo Etenger. The title role, a strong-willed female character, was played by a boy named Avrom [Abraham] Goldfaden, who grew up to establish the first professional Yiddish troupe. The first company consisted of Goldfaden plus one actor. Probably the first woman to perform on the Yiddish stage was Sara Segal, a sixteen-year-old seamstress with dark eyes and a sweet soprano voice. However, her mother refused permission until Goldstein, being the only unmarried company member, married her and took her along on their wandering life. She changed her name to the European-sounding Sophie, becoming Sophie Goldstein. Karp was the first woman whose profession was Yiddish theater, and she was typical of the many hundreds who followed. She was an actor, known for glamour and charm. She occasionally participated in a venture as producer or even director as well as star. Karp is said to have died of a theatrical dispute. In an effort to prove her claim on a certain theater, she refused to leave the building, even sleeping on the unheated stage, until she caught pneumonia and died. But this was minor, and in fact women in Yiddish theater were primarily performers. The Golubok company was the first to arrive in the United States, in , at the start of the great wave of Jewish immigration. Their prima donna was a Madame Sara Krantsfeld. Sophie Karp and many other actors came shortly afterward. For a decade and more, most American Yiddish actors were immigrants, as were their audiences, but Yiddish theater was so new that many who were born in Europe made their debuts in the new land. Others started careers in the Old Country and then immigrated; by , talent scouts were aggressively importing actors whose reputations had arrived at Ellis Island along with other news from home. Most of the qualities associated with Yiddish actors were already clear in the s. As the theater acquired serious playwrights and discriminating audiences, truthfulness and sensitivity became highly valued. Types, in the styles of the period, included queenly lovers, strong heroines, glamorous villainesses, saucy soubrettes, and devoted mammas. And since music was interpolated in most shows, even including serious straight dramas, a good singing voice was also important. Often families played in the same company. Companies generally formed for a season, or for a tour, and touring companies moved not only around the United States but also back and forth to Eastern Europe and Russia. On tour many actors took along their children, who soon learned to perform. The American capital of Yiddish theater was New York City, where at times as many as fourteen theaters were filled simultaneously, not counting vaudeville and cabaret. But there were also professional theaters in other cities around the country, such as Philadelphia, Detroit, and Providence. Actors, like other performers, customarily contracted for one night a season to be played for their own benefit. In this practice, not unique to Yiddish theater, the performer picked and cast the play. She might also receive gifts in addition to money profits. Pretty, lively Dina Stettin played with her husband Jacob Adler in London en route to America, and finished her career there married to Seymour Feinman, after which she became known as Dina Feinman. Regina Prager was known for her operatic singing and dignified carriage. Bessie Thomashefsky met her husband, Boris, when she was a girl in Baltimore and he came there to start a Yiddish theater. Through her long, successful career, she played many roles, both comic and deeply dramatic, light and intense. She even played mischievous little boys. Starting in , some actors were known not only for their work in popular theater but also in association with the playwright Jacob Gordin, whose literary repertory dominated the more

intellectually ambitious Yiddish theater between roughly and Gordin was the first, though certainly not the last, professional Yiddish dramatist to create thoughtful and intelligent female characters. Keni Liptzin, Bertha Kalich, and Sara Adler remained permanently associated with Gordin roles. Tiny and elegant, she was known for her uncompromising high standards for Yiddish literary repertoire. She was able to play only those plays she respected because she was married to a successful publisher, making her perhaps the only Yiddish theater producer ever who could be financially independent of whether or not her vehicles sold tickets. This tells the story of a woman who loses everything to a scheming daughter-in-law and to her own pride. Bertha Kalich began as a chorus lovely in Lemberg, Poland, and though she also played on the non-Yiddish Polish stage, talent scouts soon brought her to America. She was known for her grace and femininity. She also created the female lead in his *Sappho*, a photographer who dares to bear a child out of wedlock because the father turns out to be unworthy, and in *God, Man, and Devil*, an unhappy wife. She played for many years in Yiddish and English even after she became totally blind. Her fiery temperament delighted her many fans, onstage and off, and she remained a star—possibly the most successful of her generation—for many years. Her daughters Frances, Julia, and Stella Adler all became actors; Stella soon transferred to the English-language stage, where she was an influential performer and teacher. Yiddish theater participated in the art theater movement in the United States, as well as in Western Europe and Russia. There were others in the New York area and elsewhere. Several actors were associated with this movement, which emphasized text, direction, and ensemble work as opposed to the star system. The popular theater in the first half of the twentieth century had many skilled and energetic female performers in a variety of styles. The following are some of the best known. Jennie Goldstein starred in tearjerkers and later turned to comedies. Henrietta Jacobson and Yetta Zwerling were popular comediennes. Anna Appel and Malvina Lobel were known in dramas. Vera Rosanka billed herself as the Jewish Gypsy. Clara Young was a frilly coquette. Molly Picon, whose mother sewed costumes backstage, began in English-language vaudeville. Her husband, Jacob Kalich, groomed her for stardom—even tutoring her in Yiddish—and helped make her the darling of Yiddish musical theater, cabaret, and films. She was especially popular in gamin roles, even boy roles such as Yankl, the mischievous yeshiva student. Picon ended her career back on the English-language stage, playing in American musical comedies. By mid-century, new names drew audiences to the theaters. Mina Bern played kleynkunst, charming musical revues that included art songs and scenes of literary value, with her husband, Ben Bonus. Miriam Kressyn played Yiddish dramas and musicals and in films. A number of these actors also appeared in one or more of the Yiddish films made in the United States, though film acting was generally less respected than stage productions. Some are better remembered for their film work than from stage appearances: Yiddish radio programs were widespread and popular; Esther Field was a prominent personality. With her husband, Seymour Rechez, Miriam Kressyn presented a long-running series of radio shows evoking the history of the Yiddish theater. There was another venue for Yiddish performance: Here Yiddish performers did their routines in a mixture of Yiddish and English for increasingly assimilated audiences. There were also opportunities to perform at summer camps like Nit Gedayget. By the 1930s and 1940s there were a number of new women on the professional Yiddish stage in America. Ida Kaminska, the intelligent and dignified daughter of Esther Rachel Kaminska, spent some years heading her own company here between the time she left Poland and settled permanently in Israel. Just as she performed alongside her famous mother, so her daughter Ruth Kaminska in turn performed alongside her. Mary Soreanu, born in Romania and based in Israel, spent a number of seasons in New York starring in light musical vehicles designed to show off her strong voice, easy good humor, and good looks. Besides her stage appearances here, dark-voiced Raquel Yossifon has taught university courses about Yiddish theater in Israel. Amateur theater groups have always been active in Yiddish cultural communities, encouraging new dramatists and providing social cohesiveness. Many were associated with political or social positions, and many provided a congenial venue for artistically ambitious Yiddish dramas. Chayele Ash and Dina Halpern were professional actors who organized and sustained such groups. But there were many unknown heroic women who gave enormous time and energy to organize and sustain these theaters. The oldest continuously performing Yiddish theater company in the world, the Folksbiene was amateur through most of its years, though it now employs professional artists as well, among whom was

Zygora Spaisman , who for fifty years produced and acted in forty-three consecutive productions at the theater. Women in professional Yiddish theater have been almost exclusively performers. In the early period, when male stars often headed their own companies, it was rare for women to do so. Keni Liptzin was a major exception, but she was subsidized by her husband; Bessie Thomashefsky, Sara Adler, and Jennie Goldstein were also intermittently company heads, as was Ida Kaminska. Playwrights and songwriters created vehicles for the well-known female performers, but although Molly Picon wrote songs, women rarely wrote their own material; there were no professional women writers or directors. More recently, Renee Solomon served as musical director and piano accompanist for many productions, and Ruth Vool handled theater business as well as performing. Bessie White translated several volumes of Yiddish short plays. Celia Adler and Bessie Thomashefsky wrote their memoirs. There are women connected with professional Yiddish theater in creative capacities other than performing. Miriam Hoffman has created several plays. Miriam Kressyn adapted a number of classics for contemporary productions and wrote lyrics for them. Joan Micklin Silver produced the Hollywood feature films *Crossing Delancey* and *Hester Street*; the latter, based on the Yiddish story *Yekl*, incorporated a great deal of Yiddish dialogue. The United States has also seen numerous tours by the Yiddish Theatre of the Saidye Bronfman Centre of Montreal, founded and directed by Dora Wasserman , who when she suffered a stroke was succeeded by her daughter Bryna Turetsky. Women have also been active historians of the Yiddish theater.

**Chapter 7 : Jewish Funeral Guide - Mourners - Stages of Mourning**

*The Jewish Queen Lear is made possible through the support of our production angels. Leading Angels. James A. Feldman and Natalie Wexler Alfred Munzer and Joel Wind Amy Weinberg and Norbert Hornstein.*

Click here for PDF: During this time, the mourner may express his or her grief and release, with calculated regularity, the built-up tensions caused by bereavement. The Jewish religion provides a beautifully structured approach to mourning which is divided into five stages. First Stage – Aninut This is the period between death and burial when despair is most intense. Second Stage – Lamentation This period consists of the first three days following burial, days devoted to weeping and lamentation. During this time, the mourner does not even respond to greetings, and remains in his home except under certain special circumstances. It is a time when even visiting the mourner is usually somewhat discouraged, for it is too early to comfort the mourners when the wound is so fresh. During this time, the mourner remains within the house, expressing his grief through the observances of wearing of a torn garment, sitting on the low stool, wearing of slippers, refraining from shaving and grooming, and recital of the Kaddish see below. Third Stage – Shivah This stage covers the seven days following burial and includes the three-day period of lamentation. During this time, the mourner emerges from the stage of intense grief to a new state of mind in which he is prepared to talk about his loss and to accept comfort from friends and neighbors. The world now enlarges for the mourner. He continues the observances outlined in the second stage above, but he is able to interact with acquaintances who come to his home to express sympathy in his distress. A sacred obligation devolves upon every Jew to comfort the mourners. A sacred obligation devolves upon every Jew – no matter his relationship to the deceased or to those mourning – to comfort the survivors – these being father, mother, wife or husband, son, daughter, married or unmarried, brother, and sister or half-brother and half-sister of the deceased. In Judaism, exercising compassion by paying a condolence call is a mitzvah, considered by some of our greatest scholars to be biblically ordained. The fundamental purpose of the condolence call during shivah is to relieve the mourner of the intolerable burden of intense loneliness. At no other time is a human being more in need of such comradeship. The inner freezing that came with the death of his relative now begins to thaw. The isolation from the world of people and the retreat inward now relaxes somewhat, and normalcy begins to return. Fourth Stage – Shloshim This period consists of the 30 days counting the seven days of shivah following burial. The mourner is encouraged to leave the house after shivah and to slowly rejoin society, always recognizing that enough time has not yet elapsed to assume full, normal social relations. Shaving and haircutting for mourners is still generally prohibited, as is cutting the nails, and washing the body all at once for delight as opposed to washing for cleanliness which is required. Fifth Stage – Year of Mourning The fifth stage is the twelve-month period counted from the day of burial during which things return to normal, and business once again becomes routine, but the inner feelings of the mourner are still wounded by the rupture of relationship with the loved one. The observance that most affects the daily life of the mourner during the twelve-month period is the complete abstention from parties and festivities, both public and private. Participation in these gatherings is simply not consonant with the depression and contrition that the mourner experiences. It is absurd for the mourner to dance gleefully while his parent lies in a fresh grave. It borders on the absurd for the mourner to dance gleefully while his parent lies dead in a fresh grave. Joy, in terms of the mourning tradition, is associated largely with public, social events rather than with personal satisfactions. At the close of this last stage, the bereaved is not expected to continue his mourning, except for brief moments when yizkor or yahrzeit see below is observed. In fact, Jewish tradition rebukes a man for mourning more than this prescribed period. Saying Kaddish The Kaddish is recited at every prayer service, morning and evening, Shabbat and holiday, on days of fasting and rejoicing. The period that the mourner recites the Kaddish for parents is, theoretically, a full calendar year. The deceased is considered to be under Divine judgment for that period. Some communities, therefore, adhere to the custom that Kaddish be recited for 12 months in all cases. However, because the full year is considered to be the duration of judgment for the wicked, and we presume that our parents do not fall into that category, the practice in most communities is to recite the Kaddish for

only 11 months. The Kaddish is to be recited only in the presence of a duly constituted quorum, a minyan, which consists of ten males above the age of Bar Mitzvah. If there are only nine adults and one minor present, it is still not considered a quorum for a minyan. Yizkor and Yahrzeit Yizkor is a ceremony recalling all the deceased during a communal synagogue service. Yahrzeit is a personal memorial anniversary; it may be observed for any relative or friend, but it is meant primarily for parents. The Yizkor service was instituted so that the Jew may pay homage to his forebears and recall the good life and traditional goals. This service is founded on a vital principle of Jewish life, one that motivates and animates the Kaddish recitation. It is based on the firm belief that the living, by acts of piety and goodness, can redeem the dead. The son can bring honor to the father. The "merit of the children" can reflect the value of the parents. The formal expression of this merit is accomplished by prayer to God and by contributions to charity. Yahrzeit is a special day of observances to commemorate the anniversary of the death of parents. Though the word is of German origin, the custom is outlined in the Talmud. This religious commemoration is recorded not as a fiat, but as a description of an instinctive sentiment of sadness, an annual rehearsing of tragedy, which impels one to avoid eating meat and drinking wine – symbols of festivity and joy, the very stuff of life.

Chapter 8 : Jewish wedding - Wikipedia

*The Louis S. Wolk Jewish Community Center of Greater Rochester is dedicated to serving the Greater Rochester NY area. We provide programs that will enhance the quality of life for everyone from infants and children to adult senior citizens.*

His earlier performance, when he believed he was alone with his donkey, fell far short of what was expected of a Master Prophet, only for him to be further embarrassed upon seeing an Angel witnessing his poor performance. We see Balaam as a performer; someone whose actions were always directed toward an audience. He was certainly not the Master Prophet when alone with his donkey. Advertisement Now standing atop a mountain with a view of the camp of Israel, he imagined that, as small as was his human audience, God and the Angels were watching a listening. He began his first act with that unseen audience in mind, and spoke for the ages. He sensed that Balaam was playing to an audience other than Balak. Balak took Balaam to the summit of the height that overlooks the face of the wasteland Balaam could not overpower the prophecy of Moses because Moses was not a performer. Moses saw his role as building the stage on which his people, present and future, would perform. Balaam may have, at least in his mind, performed before a huge Heavenly audience, but Moses focused on building a huge stage, one on which all of us can perform. Balaam focused on his audience. Moses focused on the stage. Balaam wanted to be the greatest performer. Moses wanted to nurture us into becoming master performers. The curses of the Performer had no effect on those who had a stage of their own on which to play. Independence Day is our celebration of the ability of our Founding Fathers to build a stage on which future generations would perform. They advocated our independent performance. Perhaps the most appropriate way to honor them is to build stages for future generations instead of focusing only on our immediate performance. A day does not pass without my remembering an idea he taught, a story, or his mastery of Stage Building. He never taught as a performance. He taught to empower his students to perform on their own. Even when sharing a profound insight, he emphasized how he arrived at his conclusion, treasuring his opportunity to share the process even more than he treasured his ideas. I aspire to emulate him as a Stage Builder. I dream of a world in which parents and children focus on preparing a stage for each child and student to perform as creative, expressive, healthy individuals. May his soul be bound up in the bonds of Eternal Life.

## Chapter 9 : The Birth and Evolution of Judaism

*The Stage Deli, since is the best Jewish deli food restaurant in West Bloomfield, MI. Hailed as one of the premier places to eat on Orchard Lake Road, the 4 generations of the Goldberg family, serve up traditional corned beef sandwiches, smoked fish, delicious soups, and more - with a dill pickle on the side.*

**Mourners Stages of Mourning** As time passes, the grief and pain of the loss diminishes. In recognition of this fact, Jewish tradition defines five different stages of mourning with their distinctive customs and observances. From the day of passing to the day of the burial. The first seven days of mourning after the burial. This stage generally starts after the burial is complete and the grave is filled with earth. The first three days of Shiva are the days when the mourning is most intense because the wound is so fresh. They are devoted to weeping and lamentation. Some activities that are permitted during the rest of Shivah are not allowed during these three days. The first thirty days of mourning after the burial. This stage starts immediately after the burial and extends to the thirtieth day from the time of burial. During the time when the Shiva and Sheloshim stages overlap, the rules of Shivah take precedence. After the Shiva many of the restrictions of mourning are relaxed, but mourning is still intense until the end of Sheloshim. The first twelve months of mourning after the burial. The mourners enter this stage on the thirtieth day from the burial. The restrictions of mourning are further relaxed for those who mourn their parents and are completely removed for all other mourners. This stage is marked by abstention from parties and festivities, both public and private. After completion of the twelve months of mourning, the bereaved are not expected to continue their mourning. In fact, Jewish tradition does not approve grieving more than prescribed in each stage Shulchan Aruch Y. The Talmud in Tractate Moed Katan 27b warns that whoever grieves excessively will end up grieving for someone else. This does not mean not being sad about the passing of a loved one. It means that the mourning practices specific to each stage of mourning should not be extended beyond periods of time allocated to each stage.