



Daniel Jeremy Silver Collection Digitization Project

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MS-4850: Daniel Jeremy Silver Papers, 1972-1993.

Series III: The Temple Tifereth-Israel, 1946-1993, undated.

Sub-series B: Sermons, 1950-1989, undated.

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Star of David, 1986.

STAR OF DAVID
Daniel Jeremy Silver
February 16, 1986

Almost everyone who has toured Israel has been taken to Caprinaum, Kfar Nahum, the village of Nahum. It lies, as you know, on the north shore of the Sea of Galilee. Copernaum was in Roman times and earlier a thriving town which lay on one of the major caravan routes from the Euphrates River in Syria to the Mediterranean Coast. It was one of those important stops along the way where tired caravaneers could refresh themselves, have a good fish dinner from the sea, and it became quite a commercial center. Today no one lives at Kfar Nahum. It's an archeological site. The only building there which is occupied is a Franciscan monastery which was built there sometime after 1897 when a group of French San Franciscan monks bought what was then called Kelhum and built there this monastery. Now, why did they buy Kelhum. Because Kelhum was traditionally associated with Capernaum and Copernaum is perhaps next to Jerusalem the most important city or town associated in the New Testament with the life of Jesus. Jesus, according to the New Testament, you recall, is born in several places but basicly in Nazareth and early on in his youth, according to the story, he and his family moved to Copernaum, Copernaum by the sea it's called in the New Testament, which is the only town which is called his home. It's there that he performs a number of those faith-healing miracles which establish him as a creditable charismatic figure. He is described in the New Testament as having performed the miracle of the fish and the loaves of bread at Copernaum and to have spoken a number of times in its synagogue. He returns to Copernaum after his first visit to Jerusalem. In other words, it's the center of his ministry in the Galilee. It's also, according to the New Testament,

the home of Peter and of Simon, two of his very important disciples. And so it was only natural as a matter of piety that the good Franciscans would settle there and they have been engaged ever since in organizing the tourist trade and the archeological research of the place.

Now, one of the first things that they discovered at Capernaum was the remains of a synagogue, a very large basilica type synagogue which, in the early part of the century, was pointed out as the very synagogue in which Jesus preached, but which was quickly dated to at least the second or third century, in other words 100 years or more after his death, but it remains one of the very beautiful pieces of building on the site and in 1922 the Franciscans ordered a restoration of this synagogue and when you visit there, as many of you have, you've seen the tall columns of the sanctuary, the Corinthian columns on one side of the sanctuary, the porch to its west, and it's a very very moving and impressive building, the largest of its kind. In recent years, as the Franciscans have done further research on that site, they discovered underneath the floor of this synagogue which had been dated to the second or third century, remains of an older city and buried there several hoards of coins which had been placed in the foundations of the synagogue from the third and fourth century with the figures of Constance and a number of the other Roman emperors and so the synagogue is now generally dated even somewhat later. But for Jews, then, it's one of the great synagogue sites, early synagogue sites in Israel; for Christians then it's part of the Holy Land retrace the steps of Jesus tour, and almost everybody who comes to Israel is taken to this very beautiful site on the shore of the sea.

Now, why mention it this morning? Because as you walk with your guide along the pathways around the synagogue of Capernaum, you'll be shown pieces of sculpted stone which come from the frieze of the building. In one of these you'll see a stone which is carved like a palm tree, another stone which has the shape of the cactus leaf, another stone image of two bullocks drawing a cart on which there is a box which is obviously a reference to the Biblical story of how the Ark was carried from place to place in Israel before it was finally placed in the Temple in Jerusalem. And you'll also be shown, as part of this frieze, a stone which has the six-pointed star, the hexagram on it, those two overlaid equilateral triangles which we now call the Star of David and associate it as the great symbol of the Jewish people. And I've heard, as I've been in Capernaum a number of times, any number of guides who use this Magen David, this image of the Star of David, as proof that this building was in fact the synagogue.

Now, there's no doubt that it was a synagogue, but the six-pointed star does not prove that it was a synagogue. As a matter of fact, if you look to the next stone but one over you'll see that in that same frieze there was in addition to the six-pointed star a five-pointed star and, more interestingly, the next image is that of a swastika and it's the image of the swastika hardly proves that the building is in fact a synagogue. These are simply decorative designs that were common throughout West Asia, taken over probably from designs which were devised and used architecturally first in India and in Persia in earlier times yet.

Now, I want to take you from Israel to Italy. I want to take you from Capernaum to the Uffizi Gallery in Florence and I

want to take you from, say the first century or the fourth century of this era, down to the renaissance, down to the 14th century, a thousand years in time, 500 miles in space, from Israel to Italy. And when you visit the Ufizi and you go into the early Renaissance galleries, you'll see across one of the galleries a very large, very brilliant altar piece which shows you the drama of the crucifixion and if you look carefully at this altar piece, the painter is unknown, you'll see not only if you look beyond the three execution poles the two criminals and Jesus on the cross and you look down below at the figures on ground level you'll see various onlookers and you will also see the Roman soldiers who are busy with the business of execution. If you look closely at the soldiers you'll see that each one bears a shield and that on each of these shields there's a single symbol, the Magen David, the hexagram, the six-pointed star. So, clearly, to a good pious Roman Catholic painter of the Renaissance, the Star of David was not a symbol of Jews. He could use it as a symbol of the Romans. He probably used it simply because it fit in with his design, but what I'm saying is that even in the Middle Ages there was no association as yet of the Star of David with the Jewish people.

Now, come a few thousand miles west and come down to our time. Imagine yourself in the one place I'm sure you've all been, in the Main Sanctuary of our Temple, the Main Temple, and I hope you're observant. You've paused at one time or another not only to look at the magnificent Ark and the altar and the dome, but you've looked at the wood carvings that are on the frieze of the balcony. If you've looked carefully at those wood carvings, there are four sections to the balcony and each of these sections has in it

five carvings, five medallions in raised relief. The center three medallions in each of the four sections of the balcony show the traditional symbols, one by one, of the Twelve Tribes of Israel. The bracketing medallions in each balcony, the edged medallions in each balcony have in it a seal with the good fathers and mothers of the Temple determined to be the seal of the Temple, I think at the time when the Main Temple was built in the early 1920's. And that seal, if you've ever looked at it, consists of a menorah, a seven-branched candelabra and overlaid by the Star of David, the six-pointed star, all this banded by two concentric circles, one inside the other. And I did a little research and I went back into the minutes of the Temple and I discovered they understood this symbol to be the menorah, the light of faith, the light of learning; the star, the six-pointed star of David was to be faith in action; the inner circle was to be the unity of the Jewish people; the outer band was to be the unity of all peoples. And these were to be the guiding principles of the congregation. And you can ^{hardly} go anywhere today which is associated with Jewish life and not see the six-pointed star.

I remember years ago here in Cleveland on Memorial Day when you would drive down along North Park Blvd. and Liberty Blvd. toward the lake, each of those trees had been dedicated to one of the soldiers who had died in the first World War and there were little white crosses for the Christian soldiers and there was a white Star of David raised every Memorial Day for the Jewish soldiers who had been killed, and still today in an American cemetery that's the indication of the religion of a soldier who is buried there. If you look at the flag of the State of Israel on a blue

and white background, you'll see the six-pointed star. When Israel wanted to have a sign for its voluntary service agency, it didn't want to call it the Red Cross, so it called the Red Magen David, the Magen David a dom, the red six-pointed star and that's the symbol you'll see on ambulances and security vehicles of that kind in Israel. So today, in recent times at least, the Star of David has become the symbol of the Jewish people, consecrated to us particularly in our lifetime when our enemies in Germany used the six-pointed star for what they call a badge of shame. It was a yellow cutout of the six-pointed star that they made the Jews of Europe wear to identify them as "a badge of shame."

Now, how did all this come about? It's an interesting story because we tend to think of our people as an historical people. We tend to think of our images as traditional and any of you who have talked to me before you've gone abroad and said to me, I'd like to bring back an object or two for The Temple Museum, you know I've always said to you, if they try to sell you any antiquity with the Star of David on it run because there is no such piece.

Archeologists have now turned over a great deal of the inhabited space in ancient Israel and in all of the findings there is only a single object from the time of the conquest down to Roman times which has on it a six-pointed star. It's a tiny little seal which belonged in the seventh century B.C.E. to a man by the name of Joshua ben Ahiyasa who lived in Sidon in what is today the Lebanon, and in addition to the engraving in proto-Hebrew of his name, there are a number of other little devices, is a miniscule six-pointed star which does not prove he was a Jew. He may very well have been because we know of seals from the Persian culture, from the Syrian culture, from the Babylonian culture which also have

these various devices on them. It's simply a form of decoration.

Where does the six-pointed star come from? How did it gain importance. The six-pointed star was not simply a geometric device which architects and artists enjoyed using, but it developed early an association with magic. It was a talisman, an amulet. We believe that this use began in Tantric Buddhism. It certainly spread through Persia when the people deciphered and found the parchment texts of the Egyptian books of magic. They found that any number of amulets had the six-pointed or the five-pointed star on them as a protective device and it is as that kind of talisman or amulet - the Hebrew word, interestingly, for an amulet is kameah from which the English word cameo as in the brooch comes from - and our ancestors and Christian ancestors and Muslim ancestors all used the five-pointed star and the six-pointed star as a protective device. One of the interesting facts of culture is the speed with which magic and superstition passes from culture to culture. As a rabbi, I wish that the high ideas of a culture would pass as easily from one group to another, but magic, superstition, seem to have a universal quality to them and we find the same symbol being used in all three of the western religious cultures or, rather, the underworld of the religious cultures down and through the early centuries. It gained in importance and it gained in name largely in the Arab world, in the Muslim world. And there this six-pointed star and also the five-pointed star - they were used interchangeably in early times - seemed to have been called not this shield of David but the seal of Solomon and the story goes back to a story which grew up we know not where. It appears in the Talmud. It appears in some of the Christian patristic

literature. It appears in Muslim folk literature. It's a story of a great battle, a battle of strength and wits between King Solomon and Ashmodi, the Prince of Darkness, one of the various manifestations of Satan or the devil and they're contesting their power and their wisdom. And finally, and there are various versions of this story, but finally Solomon wins out in the Talmudic version because he holds up his right hand and on his wrist is the great seal, signet ring, in which are inscribed the four letters of the tektogrammaton, the magical all-powerful name of God and this silences, defeats Ashmodi. Now, how this signet ring with the special name of God became a six-pointed star with the same kinds of power, we're not quite sure, but it did and one we do know, interestingly, that when the six-pointed star begins to appear in Muslim magical texts and later is translated into Christian and Jewish texts of the same kind, the star is often made up not simply of lines but of what we call micrography, that is letters put so closely together that unless you have a magnifying glass or remarkably good eyes you can't make out the words. And the words turn out to be, particularly in the early Hebrew manuscripts, Hebrew names in various combinations of God so, essentially, they make the six-pointed star not out of lines but out of the names of God. There were 72 all-powerful names and these become a shield for a woman to wear during childbirth against Lilit who is the great force of evil, of danger, for a house to protect itself against fire. In the Middle Ages it became customary in Europe for Jews who inscribed mezuzot, the door symbol of our tradition, not only to put in the mezuzah the various portions from the Torah which are inscribed there, the shemah, the vahafta, but also to surround the parchment

with five and six-pointed stars which were supposedly guaranteed shields against fire which was the most common and most feared of all the dangers that a householder had to face in those days.

In any case, we know that this particular symbol was extremely popular in the Arab world because it was precisely from the Arab world, in the areas which the Arabs had once conquered, that you begin to see the six-pointed star move over into the Christian world particularly. There are three great twelfth, thirteenth century cathedrals in Spain: at Bergos, at Laredo and Valedolid, all of which have over the arch of the central portal a great six-pointed star. And in in southern Italy in the twelfth century, the Episcopal Bishop of the town had a great stone throne carved so he could sit in power during his service and the throne is not at all unusual except that it is surmounted by a giant, round stone carving which is that of the six-pointed star, a symbol that he has the protective power to give to his people and protect them from all that is evil. And it's true also in Hebrew manuscripts, the first manuscripts which used the six-pointed star as decoration or with the names of God are those which appear in the Arab world and are then from there brought into Europe. So that what we have is the seal of Solomon as a five-pointed star or six-pointed star, part of the magical underground, superstitious underground of our religious tradition, of Christian religious tradition, of Islam as part of the give and take of that magical mystical world. Still no identification with the Jewish people. The portals at Burgos and Vladalid and Lareda are much earlier by a factor of five, six centuries to any use of the Star of David in a Jewish synagogue or as a sign of a Jewish synagogue.

And how did all of this change take place? First of all, how did the seal of Solomon become the seal or the shield of David? The answer seems to be that this transformation was accomplished in the 14th and 15th centuries by the Christian alchemists of Europe. Alchemy, you remember, is a kind of pre-science where men were attempting to transform baser metals into gold to find the secrets of the universe so that they could in fact bring about the messianic times through human effort. And they were great classifiers. The material that they wrote is absolute nonsense, but they were classifiers. They tried to put everything in its form and they used the five-pointed star and the six-pointed star as symbols of the way the cosmos was put together and they tried on the basis of its proportions and all kinds of kabbalistic things of this kind to create the equations which would accomplish their purposes. And they needed to classify the five-pointed star separate from the six-pointed star and for reasons of their own they called the five-pointed star the seal of Solomon and the six-pointed star the seal of David. We don't know quite why they did that but it was done.

Now, the Jews had, interestingly, their own tradition of a Magen David, of a seal of David. It had nothing to do with the six-pointed star. It had to do, as a matter of fact, with the menorah, the great symbol of the Temple, of messianic times. Beginning in the 13th and 14th century, particularly a little later, we find the kind of design which I placed here before you. This is a late 19th century mizrag, the kind of symbol which was placed on the wall of the synagogue to indicate the direction of Jerusalem, in the west direction east, and you'll see that the central design

the Star of David? Again, that's an interesting story, only part of

in color is that of the menorah, the seven-branched candlestick, but I hope you will come up after the service and look more closely because if you do you'll see that all around the menorah are Hebrew letters and the Hebrew letters are the text of the 67th psalm and for reasons that we're not quite sure of, sometime in the early part of this millenium, around the 13th or 14th centuries, the Jews came to believe that the words of the 67th psalm had particular powers to protect them, to shield them from evil, and they created this menorah design made out of the letters as an amulet which would protect them. And it sounds a very simple one. God be gracious unto us and bless us/ may God cause His face to shine toward us/ May His way always be known on earth as salvation among all nations/ that the peoples give thanks unto Thee, O God/ that the peoples give thanks unto Thee, all of them/ O let the nations be glad and sing for joy/ But I will joy the people with equity and lead the nations upon earth/Let the people give thanks to Thee, O God/Let the people give thanks to Thee, all of them/The earth has yielded her increase/May God, our own God, bless us/ May God bless us and all the ends of the earth hear Him.

The text, you can understand, somehow became a symbol of that which has the power to shield and this was the original Magen David. It is known as texts of all kinds. The text will say, David carried on his shield the sign of the menorah written out of the 67th psalm and as long as he considered the words of his psalm he and his troops were victorious and they were safe. We find that again and again in the medieval literature.

Now, how did the Magen David move over from the menorah to the Star of David? Again, that's an interesting story, only part of

which we can yet put together, but it seems that in the year 1357, and I now take you from Israel to Italy to the United States and now I've got to go back to Czechoslovakia with you. I take you to Prague. In 1357 the Emperor Charles II gave the Jews of Prague a signal boon. He was very pleased with it. They supported him in his struggles against the King of Hungary and against the invading Turks and he was very grateful to the community, so he said to the community, from now on you are allowed to have a banner, a flag of your own, and we don't know what was on that flag but we do know that 200 years later in the middle of the 16th century another Hapsburg emperor, Ferdinand II, came to Prague and the Jews came out to meet him bearing their flag and someone has described that flag and said that the symbol that was on it was a six-pointed star. Now, we don't know whether some king assigned to the Jews this star or the Jews chose it for themselves. If it was assigned to the Jews it was a sign somehow that we were identified with magic and superstition. If we chose it for ourselves it was somehow chosen because of the power to shield, to protect from any evil that might occur. But we don't know how it happened. What we do know is that beginning in the 16th century we begin here, there, in Czechoslovakia, in Moravia and Hungary to find the Star of David associated with a Jewish burial society. We find it in the iron work of a 16th century Moravian synagogue around the bima, the central pulpit. Increasingly, it becomes simply a symbol that this place is somehow Jewish.

Now, what happened in the 16th century? The spread of printing, the spread of books, and as books spread there needed to be the symbol of a country, the symbol of a faith, and increasingly Jews

chose, for whatever reason, to use this emblem from the flag of the community of Prague. And it becomes associated in the 18th century particularly with all kinds of Jewish organizations and all kinds of Jewish communities. The spread is very rapid. We're really now in the beginning of our own age. We operate less with words and more with symbols. Every religion has its symbol. Western Christianity, the cross; eastern Catholicism, the double cross, the cross with one vertical this way and one horizontal this way and one at an angle; Islam the crescent; Israel, Judaism, the six-pointed star.

Now, the six-pointed star still has no religious significance whatsoever. It is simply chosen as an emblem, a symbol to the outside world. And we owe a great deal of the popularity of the six-pointed star not only to this fact that people want a shorthand way of symbolizing Jews and Christians and Muslims but to the fact that in the late 19th century Theodore Herzl fell in love with the six-pointed star. We're not quite sure why, but the first newspaper he published as a Zionist organ, it was called *Welt*, The World, and the symbol on the masthead is a six-pointed star. And at the first Zionist Congress in 1897 in Basel, Theodore Herzl got the delegates there to accept the six-pointed star as the official emblem of the Zionist movement. Now, he was opposed in this. A number of men got up at that conference and said, this is a superstitious symbol, a pagan symbol, it doesn't belong at all in Jewish life. But the six-pointed star had an advantage to Herzl besides the fact that he liked its symmetry. I don't know what he particularly liked about it. He never explains that in his diary, but it had the virtue of not offending anyone's

sensibilities beside those who were so proper they didn't want to be associated with superstition. No orthodox Jew or traditional Jew objected to the six-pointed star being used by Zionists because, unlike the menorah, it was not associated with the messianic dreams. No one in Jewish life up to the 19th century had ever seriously speculated on the mystical meaning of the six-pointed star. It offended no one, the Zionists should use it, and so they used it. And, of course, it became, therefore, associated with the whole movement to rejuvenate Jewish life through the reestablishment of a Jewish State. And as it became the symbol of Zionism to Jews, it became the symbol of a usurging sense of peoplehood to non-Jews and those who had hate for us began to think of us in terms of the menorah, of the Magen David, and we became associated with it and were made to wear the badge of shame out of its very design. And, of course, the Nazi experience, the Holocaust, consecrated for us the Star of David as a symbol.

Now, what's the message in all of this beside the fact it's fascinating history? The first is, of course, that you can save a few dollars if you go into a shop and they show you something with a Magen David on and you tell them it's not old. If you like it buy it if it's new, but don't buy it because it's old. But more importantly, the popularity of symbols of this kind suggests the changes which have taken place in the very nature of self-identification, the identification of groups. One of the reasons the Nazis forced Jews to wear a six-pointed star on their garments is you couldn't tell a Jew from a non-Jew without some external symbol of this kind. We look like everybody else. German Jews spoke

German, they shared German culture, they had been part of the German educational system. You simply cannot separate Jew from non-Jew on the basis of physiognomy, on the basis that the Germans claimed of race. We have become truly a pluralistic world. Now, in olden times custom, language, dress, all those were symbols which were natural ways of identifying a particular group. These, increasingly, failed and the more they fail the more the group begins to identify itself with a certain symbol and the more the group is identified by outsiders by that symbol and so in a sense the popularity of the Star of David for Jews is one that it provides us a rallying point. It can be worn around the neck. It can be used in the flag of the Jewish State. It can be used on the stationary of a congregation or welfare federation or Jewish agency. It's a means of quick identification which says this is "among us," this is part of our world.

And for the outside people, if they gain control over us or of any group, it's a way of stigmatizing, of separating out or creating a division between what in fact culturally, linguistically and otherwise these divisions no longer exist as they once did. And there you have the Magen David. It's a simple design. It is now forever burned into the soul of the Jewish people. From now on out it will be the great symbol of peoplehood and, interestingly, in the 20th century we have the first attempt to create a theology, to create a philosophy of Jewish life based on the symbolism of the Magen David. You don't find it among the Kabbalists. You don't find it among the medieval philosophers. You don't find it among the hasidim. You find it only in a rationalist, 20th century German Jew named Franz Rosenzweig who early on in this century

used the Star of David to try and describe what he called his process theology. He wrote a book called The Star of Redemption and he said in that book you have two equilateral triangles. One of the triangles represents creation, redemption and revelation, the divine things. One represents man, the universe and the Jewish world and that the relationships between these points, and they are never together, they are not one, is against all attempts to create a philosophic unity, but the relationships, the meetings of these various points are the ways in which Jews have traditionally identified themselves, a very thick, almost impenetrable German bit of philosophic writing. Interesting today not for my trying to explain it to you, because I'm not, but simply because it's the first attempt in all of Jewish history to give a philosophic meaning to the Star of David. It really has none. It is simply a symbol of Jewish rejuvenation, of Jewish identity, of the confusions among Jews and non-Jews in our world about what it means to be Jewish.

[illegible]

Process of Conversion

My understanding is that the process of conversion is a continuous one. It is not a one-time event, but a process that continues throughout the life of the individual. The process begins with the individual's initial contact with the Christian faith, which may be through a personal experience, a family tradition, or a formal religious education. This initial contact leads to a period of exploration and questioning, during which the individual seeks to understand the meaning of the faith and its implications for their life. This process is often aided by the guidance of a spiritual mentor or a religious community. As the individual's understanding deepens, they may experience a period of spiritual growth and transformation, which is often marked by a sense of inner peace and a renewed commitment to the faith. This process is not always linear, and it may be influenced by various factors, including personal experiences, social influences, and the individual's own spiritual journey. The process of conversion is a complex and multifaceted one, and it is one that continues to be a subject of interest and study for scholars and believers alike.

[illegible]

You are really doing a
 lot of good in your own right. I am
 not sure that I can do as much as you.

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 been a design used in the ring of Gullies - see G. G. 1. 100
 One can see some of the ring of Gullies and
 of the ring of Gullies, known as the ring of Gullies and
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 the oil is painted on a design used in the ring of Gullies - 100 to 100 100 100 100 100
 in the ring

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 a symbol of the French people - The first line one - and
 here - but we know in fact it is 13^{54 to 58} / Order II June 10 June
 of August as 6 opened lateral of the station - as right to have been
 in 1890 - 8 ~~with~~ ^{then} ~~when~~ - answer for the 16th century text
 to know 2nd part of the French people - 1st part of the station - which
 we do not know - includes the first line 16th century as
 there are - perhaps for the association with protection

[illegible]

What we do have in this is a 10th century & 11th century
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on 12th entry - made a further revision -
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 3 to 400000 - after further in 1000 and one
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Re a ~~idea~~ approach with Paul from corner place -

[illegible]

The spread of the new - Encouraged to spread
 partly - on literary & intellectual - ground in America &
 synthesis - the new L-1 - spread just - as did -

6.1. make sure that before the 15th of July we
 have completed a complete system of the new 7th
 of the - not a final report of the University in London -
 - a sign that you need to be ready for the new year
 11 12th of July - the 4th of August -
 new - 12th of July -

[illegible]

31
 Trach. right hand object - moved and
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~~Trach. right hand object - moved and~~
 right hand object - moved and
 right hand object - moved and
 right hand object - moved and

31

~~This note captures~~

Myself " LL - Lc = symbol of great magnitude
of eyes - — used to see across
brown landscape — a symbol of life

I will offer unto Thee burnt-offerings of fatlings,
With the sweet smoke of rams;
I will offer bullocks with goats.

Selah

Come, and hearken, all ye that fear God,
And I will declare what He hath done for my soul.

I cried unto Him with my mouth,
And He was extolled with my tongue.

If I had regarded iniquity in my heart,

The Lord would not hear;

But verily God hath heard;

He hath attended to the voice of my prayer.

Blessed be God,

Who hath not turned away my prayer, nor His mercy from me.

67 For the Leader; with string-music. A Psalm, a Song.

God be gracious unto us, and bless us;

May He cause His face to shine toward us; Selah

That Thy way may be known upon earth,

Thy salvation among all nations.

Let the peoples give thanks unto Thee, O God;

Let the peoples give thanks unto Thee, all of them.

O let the nations be glad and sing for joy;

For Thou wilt judge the peoples with equity,

And lead the nations upon earth. Selah

Let the peoples give thanks unto Thee, O God;

Let the peoples give thanks unto Thee, all of them.

The earth hath yielded her increase;

May God, our own God, bless us.

May God bless us;

And let all the ends of the earth fear Him.

68 For the Leader. A Psalm of David, a Song.

Let God arise, let His enemies be scattered;

And let them that hate Him flee before Him.

As smoke is driven away, so drive them away;

As wax melteth before the fire,
So let the wicked perish at the presence of God.

But let the righteous be glad, let them exult before God;

Yea, let them rejoice with gladness.

Sing unto God, sing praises to His name;

Extol Him that rideth upon the skies, whose name is the LORD;

And exult ye before Him.

A father of the fatherless, and a judge of the widows,

Is God in His holy habitation.

God maketh the solitary to dwell in a house;

He bringeth out the prisoners into prosperity;

The rebellious dwell but in a parched land.

O God, when Thou wentest forth before Thy people,

SUN	MON	TUES	WED	THURS	FRI	SAT
FEBRUARY 16 SERVICE 10:30 a.m. - Branch Rabbi Daniel Jeremy Silver will speak on THE STAR OF DAVID Third in a Series on Things We Hold Sacred	17 No Temple Religious School 8:00 p.m. - TYA Parenting Series Branch	18 Adult Hebrew 7:45 a.m. - Branch TWA Activity 10:00 a.m. - Branch TMC Board 8:00 p.m. - Branch School Board 8:00 p.m. - Branch	19 <i>Hunge</i> Adult Hebrew 7:00 p.m. - Branch	20	21 SERVICE 5:30 p.m. - Temple Chapel THIRD SABBATH TYA Dinner 6:30 p.m. 7:30 p.m. - Services Branch	22
23 SERVICE 10:30 a.m. - Branch Rabbi Daniel Jeremy Silver will speak on Is There a Religious Revival in America?	24	25 Adult Hebrew 7:45 a.m. - Branch TWA Activity 10:00 a.m. - Branch	26 <i>Don't</i> Adult Hebrew 7:00 p.m. - Branch	27	28 SERVICE 5:30 p.m. - Temple Chapel	MARCH 1 TOASTY Movie Night 8:00 p.m.
2 SERVICE 10:30 a.m. - Branch TYA Service	3	4 Adult Hebrew 7:45 a.m. - Branch TWA Activity 10:00 a.m. - Branch	5 Adult Hebrew 7:00 p.m. - Branch	6	7 SERVICE 5:30 p.m. Temple Chapel FIRST FRIDAY 8:15 p.m. - Branch	8
9 SERVICE 10:30 a.m. - Branch Rabbi Daniel Jeremy Silver will speak	10 8:00 p.m. - TYA Parenting Series Branch	11 Adult Hebrew 7:45 a.m. - Branch Temple Board Meeting 8:00 p.m. - Branch	12 TWA Board 10:00 a.m. - Branch	13	14 SERVICE 5:30 p.m. - Temple Chapel THIRD SABBATH 7:30 p.m. - Services led by our sixth graders Branch	15

Kaddish

Friday

Sunday

February 16, 1986

Those who passed away this week

ALBERT J. GOODMAN
CELIA L. MINER

Yahrzeits

MAMIE A. SALEN
HENRY R. FISHEL
ARTHUR C. HOFFMAN
BERT SAMPLINER
ANNE L. LEVY
HELEN R. GERWIN
DR. SYDNEY LEVIN
WILLIAM M. NEYE
GOLDIE MARKS
BARRY BURNLEY
MONTE J. FINE



HYMAN H. HILL
CHARLES A. MELSHER
JANE ELLEN UDELF
HENRY H. HIRSCH
ELLEN BETH SINGER
DORA BRAVERMAN
DAVID RALPH HERTZ



SIDNEY H. HORWITZ
NORMA L. ARSHAM
NATHAN MITCHELL
DR. OTTO WALTER BLUM
ALFRED M. BONHARD
CARRIE HEITLER FREEDHEIM

JAY KARL SILVERBERG
DR. SIDNEY D. WEISMAN
ROSE BUBIS ROSKOPH
FRANK WULIGER

Date February 16, 1986 Service no. 2 UP GOP
(SOLO)

Opening anthem Braun: Ma tovu

Bar'chu Trad.

Sh'ma Trad.

V'ahavta Braun

Mi chamocha Ephros

Tzur Trad.

yisraeil

Avot C. SMITH

K'dusha Sulzer

May the words Gooding C. SMITH

TORAH SERVICE**

~~anthem~~

Solo Neumann: Torat adonai C. SMITH

Aleinu Trad.

V'ne-emar Trad.

Amen #1- TO CONF.

Hymn Sulzer: Adon olan

Amen

**

Sulzer: Ein kamocha

Sh'ma tora Cantor/Chor

Blessings

Y'hal'lu and Hodo

Eitz chayim

REMARKS