

THE JEWISH STATE

An Attempt at a Modern
Solution of the Jewish Question

By
THEODOR HERZL

Fourth Edition

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The Jewish Stage

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The Jewish Stage:

Reading the Jewish Woman on the Elizabethan Stage Michelle Ephraim, 2016-03-23 The first book length examination of Jewish women in Renaissance drama this study explores fictional representations of the female Jew in academic private and public stage performances during Queen Elizabeth I's reign it links lesser known dramatic adaptations of the biblical Rebecca Deborah and Esther with the Jewish daughters made famous by Christopher Marlowe and William Shakespeare on the popular stage Drawing upon original research on early modern sermons and biblical commentaries Michelle Ephraim here shows the cultural significance of biblical plays that have received scant critical attention and offers a new context with which to understand Shakespeare's and Marlowe's fascination with the Jewish daughter Protestant playwrights often figured Elizabeth through Jewish women from the Hebrew scripture in order to legitimate her religious authenticity Ephraim argues that through the figure of the Jewess playwrights not only stake a claim to the Old Testament but call attention to the process of reading and interpreting the Jewish bible their typological interpretations challenge and appropriate Catholic and Jewish exegeses The plays convey the Reformists desire for propriety over the Hebrew scripture as a *prisca veritas* the pure word of God as opposed to that of corrupt Church authority Yet these literary representations of the Jewess which draw from multiple and conflicting exegetical traditions also demonstrate the elusive quality of the Hebrew text This book establishes the relationship between Elizabeth and dramatic representations of the Jewish woman to play the Jewess is to engage in an interpretive play that both celebrates and interrogates the religious ideology of Elizabeth's emerging Protestant nation Ephraim approaches the relationship between scripture and drama from a historicist perspective complicating our understanding of the specific intersections between the Jewess in Elizabethan drama biblical commentaries political discourse and popular culture This study expands the growing field of Jewish studies in the Renaissance and contributes also to critical work on Elizabeth herself whose influence on literary texts many scholars have established

The Jew in Drama Myer Jack Landa, 1926 Examines the portrayal of the Jew in British drama as well as Jewish dramatic works and Jewish actors who were prominent on the Jewish and non Jewish stage Discusses with particular emphasis antisemitic depictions of the Jew from the Middle Ages to the present including the passion plays Marlowe's *The Jew of Malta* Shakespeare's *The Merchant of Venice* the figures of Judas and of the Wandering Jew Richard Cumberland's *The Jew* as an attempt to counter the antisemitic depictions produced in 1794 and several works of the 19th century The 19th century saw the development of sympathetic depictions of Jews as well and of a thriving Jewish theater both in English and Yiddish

The Jewish Record, 1910 **The Jewish Kulturbund Theatre Company in Nazi Berlin** Rebecca Rovit, 2012-09 Revealing the complex interplay between history and human lives under conditions of duress Rebecca Rovit focuses on the eight year odyssey of Berlin's Jewish Kulturbund Theatre By examining why and how an all Jewish repertory theatre could coexist with the Nazi regime Rovit raises broader questions about the nature of art in an environment of coercion and

isolation artistic integrity and adaptability and community and identity BACK COVER *The Jewish Youth* ,1925 *The Judaism of Jesus* J. Christopher Garrison,2014-04-17 We had hoped it was he the Messiah who would redeem Israel Luke 24 21 In this book you will learn that the religion Jesus founded was not Gentile or called Christianity The name Christianity is not found in the New Testament work authored by Jews who followed Jesus that the religion of Jesus was a form of Judaism that revolved around the Hebrew concept of Brit Hadashah meaning New Covenant This concept first appeared in the writings of Jeremiah one of the great prophets of Judaism that to achieve the full task Jews have expected of their Messiah of redeeming Israel and completing Gentile world salvation there have been three separate stages in the work of Jesus the Messiah 1 the Atonement 2 the Gentile stage represented by two thousand years of Gentile Christianity and 3 the Jewish or Jewish redemption stage that with regard to the Messiah's prophecy on Jerusalem and on the completion or fulfillment of his Gentile stages see Luke 21 24 Jerusalem will be trampled on by the Gentiles until the times of the Gentiles are fulfilled on June 7 1967 the day Jerusalem fell to Jews the Messiah's prophecy was fulfilled Hence with June 7 1967 formally marking the end of the Messiah's Gentile or Christian stage the Messiah's final or Jewish stage has already begun that with the times of the Gentiles or Christianity over why Christians must adjust and reorient themselves to the new Jewish era and reality that is rising many other topics of vital relevance to our present transitional era from Gentile Christian to Jewish centered times where world history is quickly reaching a tumultuous climax centered on the Jews Jesus the Messiah and the Messiah's New Covenant Judaism as the winning side of end time history **Catholic Doctrines on the Jewish People after Vatican II** Gavin D'Costa,2019-10-10 In this timely study Gavin D Costa explores Roman Catholic doctrines after the Second Vatican Council regarding the Jewish people 1965 2015 It establishes the emergence of the teaching that God's covenant with the Jewish people is irrevocable What does this mean for Catholics regarding Jewish religious rituals the land and mission Catholic Doctrines on the Jewish People after Vatican II establishes that the Catholic Church has a new teaching about the Jewish people the covenant made with God is irrevocable D Costa faces head on three important issues arising from the new teaching First previous Catholic teachings seem to claim Jewish rituals are invalid He argues this is not the case Earlier teachings allow us positive insights into the modern question Second a nuanced case for Catholic minimalist Zionism is advanced without detriment to the Palestinian cause This is in keeping with Catholic readings of scripture and the development of the Holy See's attitude to the State of Israel Third the painful question of mission is explored D Costa shows the new approach safeguards Jewish identity and allows for the possibility of successful witness by Hebrew Catholics who retain their Jewish identity and religious life **The Jewish Tribune** ,1927 *Jewish Music and Modernity* Philip Bohlman,2012 Bohlman investigates several aspects of Jewish music within the context of the period beginning with the emancipation of German Jewish culture during the eighteenth century and culminating in the destruction of that same culture under the Nazis Smoothing the Jew Jeffrey A. Marx,2024-06-14 Both the object of admiration and anxiety Jewish

immigrants to the United States at the turn of the nineteenth century were often depicted in derogatory caricatures. Smoothing the Jew investigates how Jewish artists of the time attempted to smooth over these demeaning images focusing on the first Jewish comic strip published in English Harry Herschfield's *Abie the Agent*.

Stages of Engagement Joshua Polster, 2015-10-16 *Stages of Engagement* is a compelling and wonderfully varied account of the relationship between theatre in the United States and the social, cultural and political forces that shaped it during one of the most formative periods in the nation's history. Joshua E. Polster applies key thematic perspectives: Colonialism, Religion, Race and Ethnicity, Gender and Sexuality, Economic Systems and Systems of Government to seminal moments in US history. In doing so, he explores the ways in which the theatre has responded to these turning points through the work of some of its principal dramatists, directors, designers and theatre companies. His approach tackles questions such as: How did the plays of this period reflect the nation's concerns and anxieties? How did theatre culture and politics interconnect as the United States took to the world stage? Which critical viewpoints are most useful to us when examining these cultural phenomena? How did performances and productions attempt to influence their audiences' social and civic engagement? On its own or in tandem with its companion volume *The Routledge Anthology of US Drama 1898-1949*, this is the ideal text for any course in US Theatre. By examining each cultural moment from a range of critical perspectives and drawing upon a diverse range of sources, it is designed specifically for today's interdisciplinary and multicultural curriculum.

The Jewish Year Book, 1905 **The Jews of Warsaw, 1939-1943** Yisrael Gutman, 1989-02-22 This work chronicles the struggle of Warsaw Jewry from the outbreak of World War II (September 1939) through the final and most tragic chapter in the history of the community: the armed Jewish uprising, the annihilation of the remnant Jewish community and the destruction of the traditional Jewish sector of the city (April-May 1943).

The American Jewish Chronicle, 1918 *Popular History of the Jews* Heinrich Graetz, 1919 **(supplement) : History of the Jews** Heinrich Graetz, 1919 **The Jewish Encyclopedia: Chazars-Dreyfus Case** Isidore Singer, 1903 *The Jewish People* Yohanan Aharoni, 2006-09-15 This is the first atlas of its kind to document in such great detail the turbulent history of the Jewish people.

The Jewish Woman, 1921 **The Jewish Tribune and Hebrew Standard**, 1924

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