

THE DYBBUK DANCES

By Giora Manor

At the beginning of this century, Salomon Zanvil Rapaport — better known by his *nom de plume*, “Ansky” — set out on a field trip to collect and record the folklore of the Jewish population in the Ukraine — a search which was to take nearly three years.

He was so impressed by the stories and legends, superstitions and mythical beliefs he encountered, that he incorporated them in his play, **Between Two Worlds, or The Dybbuk**.

Among the customs he recorded was the traditional right of the beggars and paupers to dance with the bride before a wedding ceremony, which was to become a focal point of his play, which was produced for the first time, in Yiddish, in 1920, by the “Vilner Truppe”. Ansky died a short time before the premiere and so never saw his play performed. Two years later the, then, “Habima Studio”, which was attached to Stanislavsky’s “Moscow Art Theatre”, produced **The Dybbuk** in the Hebrew translation by Ch. N. Bialik, directed by Yevgeni Vachtangov. In 1924 Habima left Russia and travelled extensively in Europe and America, finally settling in Tel Aviv and later becoming the National Theatre of Israel.

Vachtangov’s expressionistic production with Habima became widely known and acclaimed as a masterpiece of modern theatre. The “Vilner Truppe” also went on several tours and performed **The Dybbuk** with great success.

Many choreographers were inspired by the haunting mystic story of the Dybbuk, as the following (incomplete) list of Dybbuk dances shows:

The Dybbuk 1951. Choreography: Anna Sokolow. Music: Siegfried Landau

The Dybbuk 1960. Choreography: Herbert Ross. Music: Robert Starer (for Ballet of Two Worlds).

The Dybbuk 1964. Choreography: Sophie Maslow. Music: Robert Starer.

The Dybbuk Variations 1974. Choreography: Jerome Robbins. Music: Leonard Bernstein (for the New York City Ballet).

The Possessed 1975. Choreography: Pearl Lang. Music: Meyer Kupferman and Joel Spiegelman.

The Dybbuk 1977. Choreography: Rina Yerushalmi. Music: Moshe Zorman (for Batsheva Dance Company).

There exist only a few dramatic themes which have inspired so many diverse choreographies. But there is another dance aspect of **The Dybbuk**. One of the most impressive scenes in the play, and especially in the Habima production, is the Beggars’ Dance in the second act, which precedes and leads into the climactic moment when the dybbuk enters the bride’s body. This dance, as created by the director Vachtangov and the Habima actors, is a choreographic work of art which deserves detailed discussion. But first we must discuss the content of the play.

Ansky’s play tells the story of Lea, the only daughter of the wealthy merchant Sender. She is about to be given in marriage to a young man from another town, also of a well-to-do family. But Chanan, an ascetic youth who is secretly studying the Kabbala (the Jewish mysticism which, according to rabbinical tradition, is so dangerous a science that only learned men aged 40 or more are allowed to probe its secrets), is madly in love with Lea. He tries to prevent Lea’s betrothal by fasting and invoking the dark powers of “the Other World”. He does not survive his ascetic mortification of the flesh. His dead body is discovered on the floor of the Synagogue at the end of Act One by the Battlonim (students of the Tora, Talmud, etc., who spend most of their lives poring over the Halacha, the Jewish religious law).

In Sender’s house everybody is busy preparing for the arrival of the bridegroom and the Chuppa (marriage ceremony). In keeping with an old custom, Lea, accompanied by her old nurse, is going to the cemetery to invite her dead mother to her wedding. In spite of the nurse’s warnings, she also approaches Chanan’s fresh grave, inviting his

spirit to the ceremony. When she returns home, all the cripples and paupers of the shtetl (small town) have assembled, to receive alms and exercise their traditional right to dance with the bride. They grab her and clutch at her, frightening her as she turns and twists to escape from their withered limbs, until she nearly faints. As the groom and his party approach she is prepared for the wedding. But as the veil is put on her head, suddenly she screams in a voice not her own: "No! You are not my bridegroom! Ah! Ah! You buried me. But I have come back — to my destined bride. I will leave her no more!" It is the dead Chanan's voice screeching from Lea's mouth. And the Messenger, a mysterious character who had already appeared in the first act, says: "Into the bride has entered a dybbuk."

A dybbuk, an incubus, is the soul of a dead person believed to enter the body of a living one. In Jewish mythology a dybbuk is a spirit which is unable to find its place in the Next World, because of a sin it committed or some wrong done to it in This, and it is condemned to hover between the spheres of the living and the dead; hence the title of Ansky's play, "Between Two Worlds".

In the third act Lea is brought by her father to the Rabbi of Miropol, Reb Azriel, a sage of great spiritual powers, to be cured of the dybbuk. But before the exorcism, the Rabbi is told that Chanan's dead father, Nissan ben Rifke, appeared to one of his disciples in a dream, demanding satisfaction from Sender, who broke a solemn vow to give his daughter, should he have one, to Nissan's son, should one be born to him. This agreement was made when the two friends were still young unmarried students of the Tora. Sender conveniently forgot his promise when Lea grew up and was to be married. The Rabbi decides to summon the dead Nissan ben Rifke to a "Din Tora" (rabbinical trial) with Sender. He draws a circle with his staff and sends his servant to the graveyard to call the spirit of Nissan. A partition is put up and behind it the ghostly accuser is felt to be present at the proceedings. Sender confesses his breach of promise and asks forgiveness. But Nissan's spirit does not forgive. The Rabbi orders that black candles and the Shofar (ram's horn used on festive occasions in the synagogue) be brought forth. He admonishes the dybbuk to leave Lea's body, under pain of excommunication. The dybbuk has no choice but to return to the world of spirits. The Rabbi orders that the wedding ceremony commence immediately, as he senses the danger Lea is in. But as the groom is summoned, she collapses.

It is too late. The Messenger concludes the play by saying: "Blessed be the righteous judge," the traditional formula for pronouncing death. The cure has succeeded, but the patient is dead.

Why did such a play, steeped in Jewish mysticism, full of religious belief, excite the imagination of so many non-religious Jews and gentiles? Of course, one doesn't have to believe in ghosts to enjoy Hamlet, nor worship the gods of Olympus to admire Oedipus. The playwright Ansky himself was a free-thinker. What attracted him, apart from the dramatic situations offering themselves in the story, was, I believe, the fundamental theme of possession, the dread of discovering duality in one's self. The fear of madness, of one's being governed by the unconscious, by forces within the self over which one has no power, is as old as mankind. At the same time it is also a very modern dread.

Of course, *The Dybbuk* is also a great, tragic love story, a Jewish Romeo and Juliet or, if you will, Tristan and Isolde.

Before we consider the various choreographic treatments of the story let us turn our attention to the "Beggar's Dance" as it was staged by Vachtangov in 1922 in the Habima version of the play.

Yevgeni Bagrationovitch Vachtangov (1883-1922), of Armenian extraction, was one of the most brilliant students of Konstantin Stanislavsky, founder of the Moscow Art Theatre, and inventor of "the Method", which became the systematic basis for modern realistic acting. While Stanislavsky and his staging methods became synonyms for theatrical realism, Vachtangov's work took "the Method" further, into the realm of Expressionism. E.T. Kirby calls Vachtangov's style "fantastic realism"¹, and compares it to a distorting lens, which obliterates unimportant details while emphasising and enlarging the essentials. One could say it is a "creative distortion" of reality on stage, enlarging or diminishing visual and textual elements without fear of artificiality. Vachtangov created a theatre in which the actor's speech very often becomes chanting, his movement dance, and all the aspects of staging, such as set, costumes and even make-up are subject to stylization.

Faces are painted with curious designs, in high colors not unlike grotesque masks. Mouths are pulled out of shape by daubs of greasypaints; eyes are rendered almost uncanny by circles and arches; noses are pulled to a sharp point.²

This radical stylization pulled Vachtangov into the geometrical designs of Cubism, emphasising the simple geometrical forms, such as circles, triangles, squares — the bricks from which reality is constructed. While in his work the human voice was compressed into chant or musical patterns and movement into dance-like forms, he never went so far as to lose completely the crucial connection with reality, as happened with his expressionistic contemporaries, such as

Meirhold or Tairov. Real, strong and vital feeling are the basis of Vachtangov's actors' acting and so he creates a strong bond of empathy with the spectator, never lapsing into sterile and alienated abstraction, which turned most other expressionistic theatre experiments into futile exercises, lacking emotional fire.

Vachtangov invited one of the ballet-masters (the Russian term for choreographer) of the Bolshoi Ballet, Lev Lashchilin, to choreograph the Beggars' Dance in *The Dybbuk*. (Lashchilin's best known works, apart from his contribution to the *Dybbuk* production, are his choreographies for *The Red Poppy* (acts 1 and 3) to Glier's music in 1927 and his collaboration with Moiseyev in creating *The Footballer* in 1930.)

But, as several of the actors write in their reminiscences, it was Vachtangov himself who created the movement and design of the dance, which became one of the highlights of the whole production.

Avraham Prudkin, the actor who created the role of the Messenger, writes in his memoirs:

[Lashchilin's] dances showed knowledge of the folklore material, but they weren't regular folk dances. 'What I need aren't Jewish dances, but those of beggars at the wedding of a rich man,' Vachtangov would say and show each actor his movement, his dance. 'You are lame, you have a limp, it is not easy for you to dance. Dance, dance! And you are blind, and still you dance! I need a dance of protest, a screeching dance!' In the Beggars' Dance Vachtangov expressed the social content of the play.³

Prudkin wrote and published his memoirs in Soviet Russia, which explains his emphasis on class struggle although in Ansky's play the social topic is not a central one. Except, perhaps, in Sender's wish to give his only daughter in marriage to the son of a wealthy man, his social equal, rather than to the poor Chanan. The selfishness of the well-to-do is nicely put in the parable told by the Messenger to Sender (in the First Act), so well used by Pearl Lang in her ballet, which will be discussed later.

Messenger: One day a Chassid came to the Rabbi—he was rich, but a miser. The Rabbi took him by the hand and led him to the window. 'Look out there,' he said. And the rich man looked into the street. 'What do you see?' asked the Rabbi. 'People,' answered the rich man. Again the Rabbi takes him by the hand, and this time leads him to the mirror. 'What do you see now?' he says. 'Now I see myself,' answers the rich man. Then the Rabbi says: 'Behold—in the window there is glass and in the mirror there is glass. But the glass of the mirror is covered with a little silver, and as soon as the silver is added you cease to see others but see only yourself.'

"No one who saw the dance of the beggars in 1926, has forgotten it," wrote Brooks Atkinson in the New York Times in 1948, when the Habima Theatre again visited the U.S. and performed *The Dybbuk* there. What was so special and impressive about this scene, which became the central image of the Second Act and one of the highlights of the whole production? It was what Brecht terms "the gestus", the dominant image, determining the "Gestalt" of the act. André Levinson, the distinguished ballet critic, who left Russia after the October Revolution, settled in Paris and there saw Habima's *Dybbuk*, wrote (June 6, 1926):

C'est de même, que le mouvement usuel tend à devenir saltation. Le "ballet" burlesque des mendiants conviés au festin est une vision de cauchemar. Cette *cour de miracles* où se donnent rendez-vous toutes les misères humaines est digne du Breughel d'enfer. La tourbe des mendiants ingrats entourant la blanche fiancée, leur rampement sournois, coléreux et servile, l'entrée de l'aveugle et du paralytique, laissent le souvenir hallucinant d'un monstrueux et caricatural sabbat. La charge brise l'épouvante.

(Likewise, the general movement tends to turn into saltation or dance. The burlesque "ballet" of the beggars invited to the feast is a nightmarish vision. This "court of miracles" becomes a meeting-place of all human miseries worthy of Breughel's hell.

The mob of ungrateful beggars surrounding the white bride, the sly, angry and servile crawling; the appearance of the blind man, and the paralytic, leave a haunting picture of a monstrous caricature witches' sabbath. The exaggeration breaks the horror.)

The courtyard of Sender's house is prepared for the wedding. There are tables and a few benches for the wedding guests. Three 'puppet' female relatives "dressed in glorious purple, pink and green are perched on the bench (next to the painted backdrop) and stand erect for most of the act, in direct contrast to the twisted bodies of the beggars."⁴

There were seven beggars in the original version of the play. (Note the important Cabbalistic number seven, as, for example in Rabbi Nachman of Braslav's "Story of the Seven Beggars".) But Vachtangov added five more. "The basic element of the beggars' acting was greed," says Fani Lubitch, one of the veteran actors of Habima. "Each figure was based on the typical movements of an animal [a well-known device of the Stanislavsky Method] There was a monkey, a fox, a frog, etc. In fact, there was not a single straight line in the whole dance."

The twisted, exaggerated movement began in a circle. Ben-Ari in his reminiscences (*Habima*, New York, 1957) states that the dance was based on the form of the ancient Russian *Khorovod* dance, a circular folk dance (which he calls "Karahod"). The Beggars' Dance was not continuous,

stopping as refreshments are brought in or when alms are distributed to the poor, and recommencing — a dramatic device Vachtangov used in other productions as well (for example in the torture scene in "Turandot").⁵

"The tall blind man whirling uncertainly to the music, the cripple leaning on his stump of a cane, the ragged women with their baleful tenderness toward the bride, the short, round-shouldered men merrily swaying and stepping. This is one of the theatre's immortal creations," wrote Brooks Atkinson.⁶

Other critics also recorded their impressions of the macabre dance. Felix Salten (the Austrian author of *Bambi*) wrote:

Unfettered Power

The piece is danced and sung...The dialogue is elevated into song, the singing becomes dance and the dance quickly grows into frenzy. Then, in the second act, at the wedding, the beggars dance. They are grotesque, poor ghosts who dominate the stage, electrifying the spectator, spreading dread and a wild desire for violence.

The whirling of the young bride clad in white among these gray, ugly cripples blows a feeling of insanity into the audience.⁷

And Menachem Ribolov described the dance thus:

Lost youth and crippled life, burnt-out hope and flaring anger — all these dance a wild, painful dance.

In the midst of 'the evil', among the lame and crooked, the white and wholesome figure of Lea. This is the dream of youth for which withered arms reach. They all wish to dance with the bright and pure bride.

The ugly, degenerate women, who haven't danced for forty years, the mouldy, repulsive men have dreamed up a dream of an angel and are drawn to Lea, thirsty and hungry.

And she, the innocent, in love with her dead fiancé, turns and circles among them with formal grace, dreamlike beauty that makes the heart die with love.

She appears like a rose among them, like a diamond in a heap of garbage. The contrast is a master-stroke, the impression beyond comparison.⁸

The blind one gropes for the food, for the bride, for the alms. The poor prefer dancing with the bride, the magic touch which may bring them luck, to the actual benefits of the wedding hospitality. Dancing with her as with a symbol of purity may, perhaps, straighten their twisted limbs, give them a new lease on life and happiness.

'You, a hungry beggar-woman, these are your hands? Vora-

ciously she clutches all she can get hold of with her arthritic, crippled fingers. Long ago she has forgotten how to hold a wholesome thing. Her grip is like a spasm.'

So Prudkin quotes Vachtangov, speaking to the actors at rehearsal.⁹

The following comments provide background to the scene:

A direct traditional precedent for Leah's dance may be found in the special *mizvah-tanz* performed at Hassidic weddings by the bride and other women before the ceremony takes place... This *mizvah-tanz* with the beggar-women is appropriate for the occasion, since it is considered a *mizvah* not only to rejoice at weddings, but also to care for the poor, especially on an occasion when one has been particularly favored. Yet Ansky has slightly altered the traditional Hassidic *mizvah-tanz* to hint at the darker currents beneath the surface of the scene... During her dance Leah is initiated into the *sitra ahra*, the "other realm" where dwell the demons and the dead.¹⁰

There is a sudden, startling transition between the festive mood and tragedy — the possession of the bride by the dybbuk, surprising even though it is dramaturgically well prepared by the frightening, macabre dance. The dead are never far from the living. The eponymous "two worlds" touch each other in Jewish mysticism. The moments just before the holy ceremony of the *chuppa* are dangerous; the bride is exposed to the influence of the powers of the beyond as she goes to the cemetery to invite the dead to her wedding. And Chanan's spirit, which cannot find peace in the other world, seizes the opportunity to return to this one.

It is astonishing how well Vachtangov, a gentile, succeeded in grasping the spirit of Chassidic mysticism and turning it into effective stagecraft. All the veteran Habima actors who worked with him relate in their reminiscences how he, being very ill (he died soon after finishing his work on the *Dybbuk*) spent his time in hospital learning a few Hebrew words from a Jew who lay in the bed next to his. He observed closely his teacher's gestures and ways of telling stories, and his gesticulation, the special Jewish articulation of the hands, became the material he used in his staging. Vachtangov's *Dybbuk* and especially the Beggars' Dance, became world-famous. None of the many other choreographers who created Dybbuk dances were completely successful in translating the dramatic material into movement language.

In 1951, when Anna Sokolow prepared her work *The Dybbuk* (premiered in March that year in New York at the "Studio Theatre") she did not discard the text, but "endea-

vored to give equal value to words, mime and dance", an approach which "presented problems", according to Doris Hering¹¹. Hering goes on to say that the unifying thread connecting the scenes should have been

"the character of Leah. Instead, the work was episodic with Leah stepping in and out of focus [...] The most extended use of dancing was made in the traditional-type material for beggars and guests at the wedding. But here Miss Sokolow made the mistake of changing key rather abruptly into a passionate, 'modern' solo for herself as Leah. It seemed too personal for its dramatic context."

Pearl Lang, creating her work **"The Possessed"** in 1975, was faithful to the dramatic structure of Ansky's play — down to small details — without recourse to text and dialogue. When Lea enters the synagogue where the Batlonim study the holy scriptures and entertain each other with stories about the miracles worked by their revered Rabbis, while Hanan is engrossed in the mysteries of the Kabbala,

she seems a tender shoot of a delicate plant. In her blue dress she is luminous, a ray of light in the gloomy cavern. But when she (Pearl Lang) and William Carter (as Chanan) dance a love duet they reach, clutch and cling across an emotional void, and my excitement dwindles.

This is the reaction of Frances Alenikoff.¹² In her opinion the exorcism-scene, too, "wants more bite, more searing intensity."

Lang used projections in several scenes, such as the graveyard scene, when Lea invites her late mother and the recently deceased Chanan to her wedding. Above the dancers one sees floating images of Chanan's face and arms. And again at the end, after the dybbuk leaves Lea's body and she dies, the lovers are united and we see them soaring among clouds in an apotheosis of love after death, finally united in spirit. A bitter-sweet "happy ending"?

Vachtengov's final image is the Messenger's words: "Blessed be the righteous judge," the traditional formula for pronouncing death. Lang reprints in the programme the closing song, "heard from a great distance," as it appears in the Yiddish text of Ansky's play, and uses it for her final image.

"Why, from highest height,
To deepest depth below,
Has the soul fallen?
Within itself, the Fall
Contains the Resurrection..."

This, though faithful to the author, seems to me to dilute the essence of the drama. The Miropol Rabbi, as he exorcises the dybbuk, is aware of the danger Lea is in. He orders

the wedding to take place as soon as possible after he forces Chanan's spirit out of Leah's body, amputating, as it were, a vital part of her soul as well. The dybbuk isn't a foreign body which may be surgically removed, it is her own love which is being destroyed. The learned rabbi is in a most "modern" dilemma, similar to the one of the psychiatrist in the play **"Equus"**, who realises he can "cure" the boy of his preoccupation with horses, making him "normal", but in so doing will destroy his individuality, his true personality, just as the rabbi knows full well that curing Lea may be fatal for her.

Pearl Lang succeeded in choreographing several scenes which seem impossible to express in dance terms, such as the parable of the window and the mirror.

Jerome Robbins' attitude towards the dramatic material in his **"Dybbuk Variations"** is very different from Lang's. In a programme note he writes that he sees his ballet

as a point of departure for a series of related dances concerning rituals and hallucinations which are present in the dark magico-religious ambiance of the play and in the obsessions of its characters.

Here is Patricia Barnes' description of Robbins' ballet:

The ensemble dance...lays the mood magnificently. The choreography here, with the arms of the men weaving gentle shapes in space, has a sombrely ritualistic grace...the men thread their way through and around each other.

This is followed by an exquisite pas de deux for Leah and Chanan, entitled **"The Dream"**...both dressed in flowing diaphanous caftans, are pulled together by an invisible force... The **"Kabbalah"** variations...present a series of fascinating male solos... At the scene of the wedding, entitled **"Possession"**...[the dybbuk] enters the body of his beloved. At first the bodies shudder and heave together, but the smooth oneness of the two reunited spirits takes over in a dance of infinite beauty and tenderness.

The final scene, the exorcism itself, is achieved by a familiar, but masterly used stroke of theatre. As the Holy Men force the dybbuk to be expelled from Leah's body, we see his body float away from hers. Moments later he magically reappears. As she stands at the side of the stage, her spirit leaves her earthly self to be with Chanan forever. Her earthly self collapses as the Holy Men look on.¹³

The ballet finishes with a short reprise of the opening dance. Robbins, wishing to get away from narrative realism, dressed his dancers in diaphanous caftans (black and white) worn over tights, a sort of unisex garb for both male and female dancers. The men wore skullcaps, coming down at the temples to suggest forelocks. Several critics objected to this costume. One even compared Robbins' work to the film **"The Exorcist"**.¹⁴ But Richard Buckle finds the ballet "a work blazing with imagination and genius." He writes:

There is no expressionist violence—in fact hardly any facial expression—and not much narrative... The Robbins ballet smoulders darkly. It is so odd, so unexpected, so original and so quiet that there is a danger that many people will miss the point altogether... In the Invocation of the Kabbalah, there are mysterious solos for the boy (Chanan) and six men, which are like spells. The boy dies of this most potent magic and is wrapped up. By a clever trick another body has been substituted and the boy suddenly emerges on the opposite side of the stage, wearing a transparent white gown like the girl, to enter and possess her. He is now a Dybbuk. In the strangest of dances they become one person...

I have not mentioned the Angel. He appears twice, and his second entry is a stroke of theatre so simple that only an angel like Robbins or Cocteau could have thought of it. He takes one step out of the wings downstage left, and stands for a couple of seconds looking at the girl's dead body. No expression. Then he courses gently in a horseshoe curve and exits upstage left. Running off to tell God, I suppose.¹⁵

The last remark is, apparently, how Buckle sees the Messenger, as a sort of Jewish Mercury.

But in the eyes of John Gruen, "the dances (some exceedingly pure and beautiful in themselves) ... skirt the very heart and soul of the play. Deprived of the searing emotionalism inherent in Ansky's drama, the ballet turns pale and strangely empty."¹⁶

Jack Anderson finds "the ballet possesses neither metaphysical terror or melodramatic gusto."¹⁷ To him "some rabbinical dances" suggest, surprisingly enough, Tudor's *Dark Elegies* and "when the heroine's friends glide languidly in a semi-Oriental fashion, they faintly echo the princesses of *Firebird*." ■

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- (5) N. Gorchakov, *The Vahktangov School of Stage Art*, Moscow
- (6) *New York Times*, 1948.
- (7) *Neue Freie Presse*, Vienna, June, 1928.
- (8) *Dos Yiddishe Folk*, New York, December 17, 1926.
- (9) *Bamah*, No. 7, Jerusalem, 1960.

If Robbins eliminated the narrative and thus diluted the dramatic tension of the play, then Rina Yerushalmi, when creating her "Dybbuk" for the Batsheva company in 1977 went even further in stylisation, taking the East European Jewish story into the rarified air of Japanese Noh Theatre. (She has studied Japanese theatre intensively.) She condensed the story into four characters: Lea, Chanan, the bridegroom and the Rabbi of Miropol.

The main theatrical tool she used was slow motion. This created some impressive moments, such as the threatening entry of the groom or the truly magical scene in which the dead Chanan appears as a shadow behind the prayer-shawl held high by Lea. Unfortunately, the Rabbi looked more like a stage magician than a holy man of great spiritual power.

Unaccountably, it seems to me that all the choreographers who have tackled the Dybbuk have overlooked the one choreographic aspect which should have attracted their attention, namely the fact that after the dybbuk enters Lea's body there is a man inside a woman! In fact in Vachtangov's version of the play, this aspect was one of the most striking features of Hanna Robina's acting: suddenly one could see the change in her movement, as if there was something alien inside her, which made her move in a different, angular, masculine way. Her voice too became deep, and the expression on her face was one of astonishment and terror, as she spoke and moved not of her own free will, but compelled to do as the dybbuk bid her. Why none of the distinguished choreographers of the many Dybbuks utilised this beautiful and central, even crucial moment of the story is a mystery to me.

- (10) Sheryl A. Spitz, *Judaism*, Vol. 26, No. 104, November, 1977.
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- (13) *Dance and Dancers*, London, April, 1975.
- (14) *Midstream*, New York, August/September, 1974.
- (15) Richard Buckle, *Buckle at the Ballet*, New York, 1980.
- (16) *Dance Magazine*, New York, 1974.
- (17) *Dancing Times*, London, August 1974.

All quotations from Ansky's *The Dybbuk* are from the translation by Henry G. Alsberg and Winifred Katzin, New York, 1926.

The "Beggars' Dance" from "The Dybbuk"
("Habima" Theatre, Tel-Aviv)



Nathan Altman's sketch for the
"Beggars' Dance", "Habima" Theatre,
Moscow 1922



Altman's sketch of the Lame Beggar
and actor Shelomo Bruck in the
original production in Moscow



"The Dybbuk" — Batsheva Dance Company
Choreography: Rina Jerushalmi

Rina Schenfeld as Leah
Emanuel (Roger) Briant as Chanan
Rachamim Ron as the Rabbi

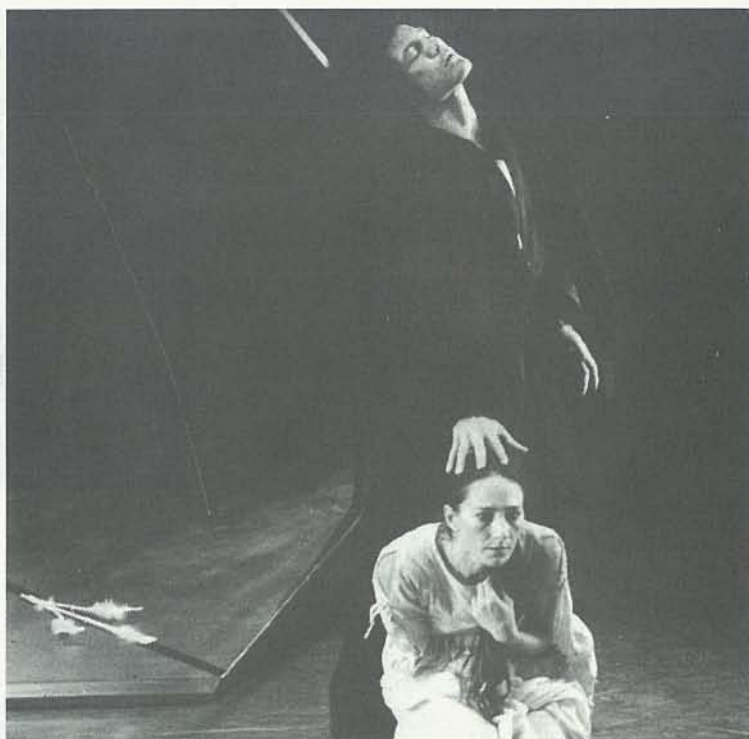


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