

PART 2

EVALUATIONS

Introduction to Research

Evaluations on the majority of audio-visual aids in religious knowledge have never been made. For the remainder, there are some rather shallow evaluations which make no attempt to give a thorough analysis of the contents of the aid. This research was therefore carried out with the purpose of making a thorough evaluation of the audio-visual aids which are available for the teaching of religious knowledge. These evaluations will be made by means of a thorough analysis of the contents of the aids, their ideological acceptability, and technical considerations with particular emphasis on the design variables.

(1) CONTENTS OF AIDS

As stated earlier, educationalists who have attempted evaluations on these aids, did not make a thorough analysis of their contents, yet if an aid does not contain the contents of the subject being taught, it is not a contribution to the subject and will then not meet an educational need. Under such circumstances no benefit would be obtained from its use.

The information included in such aids should not be arbitrary, and the modern way is for the producer to list up the key teaching points under three categories, namely (1)

- (1) Points that the student must know about
- (2) Points that the student ought to know about
- (3) Points that the student could know about

The method used in this part of the work will thus be to extract from the Rabbinical literature the various laws dealing with a particular subject. Since all laws in Jewish tradition come from Mount Sinai, it is impossible to say that this law is important and that law is unimportant. This will eliminate the possibility of establishing a weighting system when considering the contents of an aid. However, since filmstrips must be of a reasonable length, one cannot expect them to include every detail of very complicated laws.

Since aids are not there to replace the teacher it can be reasonably expected that the teacher will supply certain basic information on a particular subject to the pupils. For example, one would not expect an aid which is teaching the laws of Passover to include information such as What is Passover? When does it occur? How long does it last?

With the above factors in mind, the contents of the filmstrips will then be considered to see if the points obtained from the Rabbinic literature are included, and if so, how well it is done. Audio material and, where appropriate, pictorial aids will also be considered in this analysis.

(1) Lewis Professor B. Impressionistic Comments (on 9 filmstrips) Report to investigator. Open University. Milton Keynes. December 1974 p 3

An important conclusion from audio-visual research is that the teaching effectiveness of films depends on a careful integration of the verbal and the pictorial materials.⁽¹⁾ The accompanying narration (in whichever format it may take) must therefore be considered as an integral element in this analysis.

One should mention here that in this area of knowledge one has the advantage of being able to evaluate the contents of the aids against definite points in the Rabbinic literature. This is in contrast to a subject such as "How to interview people for jobs" in which there might be some difficulty in trying to identify good and bad practices and hence the problem of evaluation would be much more difficult.

Some filmstrips do not adhere rigidly to one subject but tend to go off on a tangent. For example, the filmstrip by the JEC of New York entitled "The Story of Sabbath" in addition to frames on Sabbath in the home, also has frames on "open week in a school" illustrating a study of the Sabbath, illustrations showing the week of creation etc. A teacher who is teaching a class about Sabbath in the home will in all probability not wish to teach (at that particular time), the tangential material brought by this filmstrip. (In fact, one of the criteria for a good aid is the absence of irrelevant material⁽²⁾). For this reason, the analysis of these aids will be on the basis of subjects, rather than on the complete contents of a particular filmstrip.

Setting out of results.

The results for each topic will be set out as follows :

- (a) Introduction; name of filmstrips together with producer, brief details of the design variables and the abbreviation which will subsequently be used to denote this aid.
- (b) Analysis of Rabbinic literature on subject and comparison with contents of the filmstrips. Particular reference is paid to errors and special points of interest which are mentioned.

(1) Smith K.V. & Smith M.F. Cybernetic Principles of Learning and Educational Design. Holt, Rinehart & Winston Inc. U.S.A. 1966 p 147

(2) Erickson, op. cit. p 67.

(c) Numerical analysis of results. Both the visual and verbal content of each point can receive a score of 2, 1, or 0. Two means a good coverage of that point; one, a fair coverage; zero, poor or no coverage. The first figure given for each point is the visual content score and the second figure, the verbal content score.

For a variety of reasons, in a few cases it was not possible to give a numerical analysis of results. In such cases, a qualitative assessment was made.

TZITZIT

The Torah commands⁽¹⁾ that Tzitit must be affixed to garments which have four corners. The subject of gematria has a definite part to play in Tzitit and a pictorial aid produced by Torah Umesorah⁽²⁾ deals with this subject.

Filmstrips

- 1) "Kitzvat Tzitit" Rabbi Y. Dvorkes, Department of Education and Culture, Jerusalem. About 1972/3. Slides, colour, photography, accompanying booklet (in Hebrew) DV
- 2) "Tzitit - The Badge of Israel" Torah Umesorah 1972. Colour, photography, accompanying cassette (& narration). TU.
- 3) "Three Sacred Objects of Judaism" Bureau of Jewish Education, Los Angeles. 1959. Colour, photography, captions. LA

Garment (Seged)

All opinions agree that by Torah law, a woollen garment requires Tzitit⁽³⁾ but a number of opinions extend this to garments made out of all materials.⁽⁴⁾ DV, TU and LA all show woollen garments; DV and TU also show cotton garments and LA a silk Tallit.

It is best that the garment for Tzitit should be not less than one Amah wide by two Amot long but it should not be less than $\frac{3}{4}$ Amah wide by $1\frac{1}{2}$ Amot long.⁽⁵⁾

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- (1) Numbers xv 38; Deuteronomy xxii 12; Sefer Hachinuch Commandment 386
 - (2) "And you shall see it..." Torah Umesorah reprinted from Olomeinu. Spirit master stencil and page in student introduction and review sheet to "Tzitit - The Badge of Israel".
 - (3) Mishnah Brurah 9 : 5
 - (4) Kanievsky Rabbi S. and Turtzin Rabbi E. Shoneh Halachot Volume 1
Brei Brak 1968 9 : 1
 - (5) Mishnah Brurah 16 : 4

This minimum size is equivalent to 44 cms by 88 cms⁽¹⁾. Only TU states the minimum width but from frames in DV and TU, which show the garment size in relation to a man, one can get a good idea of its size.

In the middle of the garment, there is a hole for the head and if this hole is less than one third of the area of the garment it need not be deducted from the minimum size of the garment⁽²⁾. It is therefore very common to make such a hole consist of almost just a slit. A garment with a slit is shown by DV and TU and the latter also shows how the slit is made.

Hole in corner

At each corner of the garment a hole is punched for the Tzitzit to be threaded through⁽³⁾ and this must be situated between 4 to 6 cms. from the sides of the garment⁽⁴⁾. Some people have two holes next to each other on the Tallit Katan⁽⁵⁾ and these two holes can either be in a straight line or on a diagonal.⁽⁶⁾ Only TU shows the position of the hole and also how they are punched out and sewn round. In frames of both DV and TU, garments with both one and two holes can be seen.

Threads for Tzitzit.

The threads to be used in the Tzitzit must be spun for the express purpose of Tzitzit⁽⁷⁾ and some say that this also applies to the combing of the flax⁽⁸⁾. DV shows both the spinning of the wool by hand and by a machine directly operated by the man's foot. This is necessary since it is not permitted to spin by a machine which is not powered by human effort⁽⁹⁾. TU, however, shows a roll of wool which has been "purchased from a factory"; this is a bad error since the wool must be spun for the express purpose of making Tzitzit.

(1) according to the opinion of the Chazon Ish, see Shiurei Hamitsvot, Haakel, Jerusalem 1966 p 14

(2) Shoneh Halachot op. cit. 9 : 10

(3) Shulchan Aruch (hereinafter S.A.) Orach Chayim 11 : 9

(4) Shiurei Hamitsvot op. cit. p 14

(5) Mishnah Brurah 11 : 39

(6) see Sperling Rabbi A.I. Ta'amei Haminhagin (First edition 1891) Mahkol Jerusalem. pp 605 & 607 for diagrams

(7) S.A. Orach Chayim 11 : 1

(8) ibid, gloss of Rema

(9) Braun Rabbi S. Shiurim Metsuyanim Ba-Halachah on the Kitzur Shulchan Aruch. Feldheim Jerusalem - New York 1970. 9 : 4

A number of strands of the yarn must then be twisted together; ideally eight strands⁽¹⁾ although it is often done with four⁽²⁾. Both DV and TU show this twisting.

Making of Taitzit

Four threads (3 short and 1 long) are pushed through one of the holes of the garment and a double knot tied. The long thread is wound around the others and another double knot tied. This is repeated until there are five double knots.⁽³⁾

There are differing customs regarding the number of windings. Some follow the sequence 7, 8, 11, 13 and others 10, 5, 6, 5.⁽⁴⁾

The making of Taitzit is shown by both Rabbi Sperling⁽⁵⁾ and Rabbi Feldman⁽⁶⁾, although more diagrams would be desirable.

Torah Umesorah have also produced a spirit master stencil entitled "Do-it-yourself Taitzis Guide" which illustrates how to make a pair of Taitzit.

TU devotes over fifteen frames to the making of Taitzit and hence shows it, in very great detail, DV devotes four frames and LA only one frame which is also rather poor. DV also shows labelled windings according to both customs. The minimum length for a Taitzit is 24 cms⁽⁷⁾ and this is only given by LA.

Techalet

The Torah states⁽⁸⁾ that in the Taitzit must be a thread of Techelet. However not using it when making Taitzit will not disqualify them.⁽⁹⁾ For probably thousands of years, the identity of the fish (Chilazon) from which Techelet came, was lost. Only during the last century did the Rabbi from Radzin re-discover it⁽¹⁰⁾ and today his followers incorporate it in their Taitzit. Only DV shows a Taitzit containing Techelet.

(1) Mishnah Brurah 11 : 14 & corresponding Biur Halachah.

(2) see Student Introduction and Review Folder to Taitzis by Torah Umesorah.

(3) S.A. Orach Chayim 11 : 14

(4) ibid and Mishnah Brurah 11 : 70

(5) Rabbi Sperling op. cit. pp 604-606; also the slightly different method used by Chabad is shown on pp 608-610

(6) Rabbi Feldman op. cit. pp 167-168

(7) Shiurei Hamitzvot op. cit. p 14 - according to Rabbi No'eh

(8) Numbers xv 39

(9) Menachot 38a

(10) Kon Rabbi A. Siach Tephillah, Gitler Tel-Aviv 1963 p 199 et seq.

Broken threads

There are a number of rather complicated laws involving the threads of the Tzitit which may get broken.⁽¹⁾ These laws include how many and how much of the threads can be broken without their becoming disqualified,⁽²⁾ and also what is the law if the thread snaps by the hole at the corner of the garment.⁽³⁾ This subject is only dealt with by DV which devotes three frames to illustrate these points.

Checking and putting on Tallit Katan

Before saying the blessing over the Tzitit, the threads should be checked to ensure that they are not broken.⁽⁴⁾ Only DV shows the checking of the Tzitit and the putting on of a Tallit Katan.

Enwrapping in Tallit

When the Tallit Gadol is put on, it is wrapped around the head and all four Tzitit are then thrown over the left shoulder.⁽⁵⁾ Pictures of the various stages during this enwrapping are shown by Rabbi Feldman⁽⁶⁾ and reproduced by Rabbi Sperling.⁽⁷⁾ Pictures of the Chabad method of enwrapping are also shown by the latter.⁽⁸⁾ Only DV shows a person enwrapping himself in a Tallit but the manner does not seem to be entirely correct.

TV shows a man praying with the Tallit over his head, which is in accordance with the Bach who states that the Tallit should be over one's head during the entire duration of the service.⁽⁹⁾

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- (1) S.A. Orach Chayim. Chap. 12
 - (2) ibid 12 : 1
 - (3) Mishnah Brurah 12 : 7
 - (4) S.A. Orach Chayim 8 : 9
 - (5) Kaf Hachayim, Orach Chayim 8 : 7
 - (6) Rabbi Feldman op. cit. pp 169-171
 - (7) Rabbi Sperling op. cit. pp 606-607
 - (8) ibid pp 611-613
 - (9) Mishnah Brurah 8 : 4

Numerical Analysis

		DV	TU	LA
Garment (Beged):				
	Material	2 2	2 2	2 2
	Size	1 1	2 1	0 0
Hole in corner		2 2	2 2	0 0
Position of hole		1 0	2 2	0 0
Wool:	Spinning	2 2	0 0	0 0
	Twisting	2 2	2 2	0 0
No. of windings		2 2	1 2	0 0
Making Tsitsit:				
	Threading in hole	2 2	2 2	0 0
	Knotting	1 1	1 2	1 2
	Winding	2 2	2 2	0 0
Length of Tsitsit		0 0	0 0	2 2
Tschélet		2 2	0 0	0 0
Broken threads		2 2	0 0	0 0
Checking Tsitsit		2 2	0 0	0 0
Putting on Tallit Katan		2 2	0 0	0 0
Enwrapping in Tallit		1 1	0 0	0 0

TEPHILLIN - CONSTRUCTION

There are only four brief references in the Torah⁽¹⁾ to the commandments⁽²⁾ regarding the putting on of Tephillin. Nothing is written about their construction - this is Halachah LeMoshe MiSinai.⁽³⁾

Filmstrips

- 1) "How Tephillin are Made" Torah Umesorah 1970. Colour, photography, accompanying cassette (& narration) TU
- 2) "Three sacred objects of Judaism" Bureau of Jewish Education, Los Angeles. 1959. Colour, photography, captions. LA
- 3) "Mitzvat HaTephillin" Ofarotsta, Jerusalem. About 1970. Colour, photography, accompanying narration. OF

Parchment

Tephillin must be written on "Klaf"⁽⁴⁾ (When parchment is prepared from the skin of an animal, it is divided into two; the layer on the side of the hair is known as "Klaf" and the Tephillin must be written on the side of it which faced the flesh of the animal⁽⁵⁾). Any deviation from this will make the Tephillin unfit.⁽⁶⁾ The parchment must be from a clean animal⁽⁷⁾ and it must be prepared by soaking it in lime to burn off the hair⁽⁸⁾ and this must be done for the express purpose of Tephillin⁽⁹⁾. The parchment does not in fact acquire the name "Klaf" without this preparation⁽¹⁰⁾.

Only TU specifically devotes a frame to parchment.

The Rabbinic literature⁽¹¹⁾ states that some people polish the parchment with a white powder to make it smoother and whiter and in this TU frame, one can see that this parchment is very white and this is commented upon in the narration.

(1) Exodus xiii 9, xiii 16, Deuteronomy vi 8, xi 18

(2) the hand and head Tephilla are separate commandments, see Sefer Hachinuch, Commandments 421 and 422

(3) Rambam, Hilchot Tephillin 1 : 3

(4) S.A. Orach Chayim 32 : 7

(5) ibid

(6) ibid

(7) ibid 32 : 12

(8) ibid 32 : 8

(9) ibid

(10) Mishnah Brurah 32 : 23

(11) Sha'arei Teshuvah, Orach Chayim 32 : 6

Incising

It is not obligatory to incise (draw guide lines) before writing Tephillin⁽¹⁾. However, if one is not able to write straight without incising, it is then better to incise.⁽²⁾ Only TU shows the drawing of these guide lines. Although the narration does not state that it is not obligatory, it does say that the reason for these lines is to guide the sofer to write in straight lines.

Quill

The relative reasons for using a feather or a reed to write Tephillin (etc) has been discussed in the Rabbinic literature.⁽³⁾ The custom in oriental communities is to use a reed and in communities where "strong reeds are not found", the feather of a clean bird is used.⁽⁴⁾ In Western communities a feather is used⁽⁵⁾. None of these filmstrips specifically shows the quill although it can be seen in TU, LA and OF, but in the latter two not very clearly.

Ink

Tephillin must be written in ink which must be black in colour.⁽⁶⁾ The Rambam⁽⁷⁾ states that if it is not black it has not got the name "ink". Recipes for making this ink are given in the Rabbinic literature⁽⁸⁾ and there are in fact a number of methods for preparing it.⁽⁹⁾ No frame in these filmstrips specifically shows this ink although it can be seen from a number of frames in TU and OF that it is black. The narrations however say nothing about the colour. In LA it is difficult to see the colour of the ink clearly.

Writing

There are a number of laws and principles which apply to the writing of Tephillin and these include the following : each letter must be surrounded by parchment (i.e. no joined up writing)⁽¹⁰⁾; writing as distinct from engraving⁽¹¹⁾; writing

(1) S.A. Orach Chayim 32 : 6

(2) ibid

(3) Aruch Hashulchan, Yoreh De'ah 271 : 38

(4) Eisenstein J.D. Omer Dinim u-Minhagim (First edition 1917) Tel-Aviv 1968 p300

(5) Aruch Hashulchan, Yoreh De'ah 271 : 38

(6) S.A. Orach Chayim 32 : 3

(7) Rambam. Hilchot Tephillin 1 : 5

(8) S.A. Orach Chayim 32 : 3 and gloss of Rema; Rambam Hilchot Tephillin 1 : 4

(9) Mishnah Brurah 32 : 8; Rabbi D. Feldman on Kitzur Shulchan Aruch op.cit. p 188.

(10) S.A. Orach Chayim 32 : 4

(11) ibid 32 : 17

the Divine name⁽¹⁾; checking Parasha⁽²⁾; writing Parashiot in the order they occur in the Torah⁽³⁾. TU devotes several frames to this writing which include showing the Sofer writing, testing of pen on a piece of rough parchment before writing the Divine name⁽⁴⁾ and the checking of a completed Parasha. A Parasha which has a complete word left out is also shown and the narration asks if anyone can tell which word was omitted - the frame is clear enough to actually see it. OF shows one frame on this writing except that most of the frame is taken up by a picture of the Sofer! - thus excluding almost all details of the actual writing.

Parashiot

In the hand Tephilla, the four Parashiot are written on one long strip of parchment and the head Tephilla on four separate strips.⁽⁵⁾ Only LA and OF show open hand and head Tephillin and one can see that the Parashiot are written on one and four pieces of parchment respectively. However TU does not show or mention this fact.

Making the Batim

The Batim must be made of skin which is prepared in a similar way to the parchment for the Parashiot.⁽⁶⁾ Attached to the Bayit is a base (Titura)⁽⁷⁾ and an overlap (Ma'avarta)⁽⁸⁾ through which the straps of the Tephillin pass and these must similarly both be made from skin⁽⁹⁾.

The Bayit of the hand Tephilla consists of one large compartment whereas that for the head Tephilla of four compartments⁽¹⁰⁾; these four compartments must be genuine compartments (c.f. the fingers of a glove), the division between them reaching to the Titura⁽¹¹⁾.

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- (1) ibid 32 : 19
 - (2) ibid 32 : 21
 - (3) ibid 32 : 23
 - (4) c.f. Mishnah Brurah 32 : 107
 - (5) S.A. Orach Chayim 32 : 2
 - (6) ibid 32 : 37
 - (7) ibid 32 : 44
 - (8) ibid
 - (9) ibid
 - (10) ibid 32 : 38
 - (11) ibid 32 : 40

The Rambam⁽¹⁾ describes a method for the shaping of the skins to make these Batim and as is to be expected it is more primitive than the method shown in the TU filmstrip.

The TU filmstrip devotes 27 frames to the making of the Batim and consequently it is covered in very great detail. There are frames which show the equipment used (press, metal forms etc) and frames to show the initial preparation of the skin. A number of frames illustrate the formation of both the hand and head Bayit, although in the latter case the frames are not so well utilised. OF only devotes one frame to this subject which shows the making of the Bayit for the head Tephilla including models of it during its various stages of production. The Batim must be exactly square.⁽²⁾ TU shows the grinding of the Batim to make them square and both TU and OF show the checking of the squareness. LA only mentions this fact.

On both sides of the head Tephilla is the Hebrew letter "Shin" in relief form, one of them with three heads and the other with four.⁽³⁾ Only TU shows the chiselling of these "Shins". In TU and LA both the three and four "Shins" can be seen but in OF only the former can be seen.

In the entire TU filmstrip, the Bayit is being made from one piece of skin and only in one frame is a Bayit made from two or more pieces of skin shown. The question regarding the preference of making the Bayit with Titura and Ma'avarta out of one piece of skin is discussed in the Rabbinic literature⁽⁴⁾ with the conclusion that if it is possible it is better. In practice, however, most Tephillin are made from a number of pieces of skin and only the more expensive Tephillin are made from one piece.

Putting the Tephillin together

The Parashiot are rolled up from the end to the beginning⁽⁵⁾ and are then wrapped in a small piece of parchment and a hair, usually from a calf⁽⁶⁾. TU, LA and OF

(1) Rambam, Hilchot Tephillin 3 : 2-4

(2) S.A. Orach Chayim 32 : 39

(3) Ibid 32 : 42

(4) Mishnah Brurah 32 : 201 and corresponding Riur Halachah.

(5) S.A. Orach Chayim 32 : 44

(6) Ibid

all show this small piece of parchment but the hair cannot be seen since it is so thin. It is therefore appropriate to make a point of mentioning it in the narration but this is only done by TU. In both LA and OF the parchment around the hand Parashiot is missing. The narration to TU explains the direction of winding up the Parashiot.

After putting the Parashiot into the Batim, the latter are sewn up with sinews (gidim) taken from clean animals⁽¹⁾. This stitching is in the shape of a square with three stitches on each side.⁽²⁾ TU shows a ball of gidim but no actual sewing. On the other hand, OF shows the twelve stitches but does not mention gidim.

Finally the Batim are blackened.⁽³⁾ OF shows an unblackened and a blackened Bayit but does not mention blackening. TU mentions that the Bayit is given a coat of "special black polish" and shows a "blackened" Bayit. It looks bluey however but perhaps this is due to bad photography.

The Straps (Retsuot)

Into the Ma'avarta of the Batim are inserted straps⁽⁴⁾ made from animal skins and these are blackened on the outside.⁽⁵⁾ None of these filmstrips shows the manufacture of the Retsuot nor do they specifically mention that they must be black.

A knot is tied on the Retsuot of the hand and head Tephillin which takes the shape of the letters "Yud" and "Dalet" respectively.⁽⁶⁾ Different communities tie these knots in different ways⁽⁷⁾ and in several books there are diagrams and brief explanations on how to tie them.⁽⁸⁾

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| (1) | ibid | 32 : 49 |
| (2) | ibid | 32 : 51 |
| (3) | ibid | 32 : 40 |
| (4) | ibid | 32 : 52 |
| (5) | ibid | 33 : 3 |
| (6) | ibid | 32 : 52 |
| (7) | Mishnah Brurah | 32 : 233 |
| (8) | Hand Tephilla: Ashcanazi - Rabbi Feldman op.cit. ppl72-5, Rabbi Dvorkes op.cit. pp 77-9; Rabbi Sperling op.cit. pp 619-21, Sepharadi - Rabbi Feldman op.cit. ppl76-9, Rabbi Dvorkes op.cit. pp 80-1, Rabbi Sperling op.cit. pp622-3. Chabad - Rabbi Dvorkes op.cit. pp 82-3, Rabbi Sperling op.cit. pp 624-5. Head Tephilla: Ashcanazi - Rabbi Feldman op.cit. ppl80-1, Rabbi Dvorkes op.cit. pp 72-3, Rabbi Sperling op.cit. P614. Sepharadi - Rabbi Feldman op.cit. ppl62-6, Rabbi Dvorkes op.cit. pp 74-5, Rabbi Sperling op.cit. pp615-7. | |

Diagrams in a book (i.e. two dimensional) to show the tying of a knot (which is three dimensional) are naturally difficult to follow. However all these authors give a lot of diagrams to show how to tie all these knots. The clearest and easiest to follow are those by Rabbi Feldman, whose diagrams are large and show numbers next to the strap to enable one to follow the strap through the knot. LA and OF show these knots although only the former mentions their shapes. Surprisingly TU does not even mention these knots.

Numerical Analysis

	TU	LA	OF
Preparation of Parchment	0 0	0 0	0 0
Incising	2 1	0 0	0 0
Black ink	1 0	0 0	1 0
Quill	1 2	1 0	0 0
Writing Parashiot	2 2	0 0	0 1
Checking Parashiot	2 2	0 0	0 0
Pictures of Parashiot	1 0	1 0	2 2
<u>Making Batin</u>			
Equipment for pressing skins	2 2	0 0	0 0
Shaping Shel Yad	2 2	0 0	0 0
Shaping Shel Rosh	2 2	0 0	1 1
Titura	2 1	0 0	0 0
Ma'avarta	0 0	0 0	2 2
Squareness	2 2	0 1	1 1
Shine	2 1	1 1	1 1
<u>Putting together Tephillin</u>			
Direction of rolling Parashiot	0 2	0 0	0 0
Wrapping in hair & parchment	1 2	1 0	1 0
Gidim	1 1	0 0	1 0
Blackening Batin	1 1	0 0	1 0
<u>Retzuot</u>			
Manufacture	0 1	0 0	0 0
Blackening	0 0	0 0	0 0
Knot on Shel Yad	0 0	1 2	1 0
Knot on Shel Rosh	0 0	2 2	1 1

TEPHILLIN - LAYING

Filmstrips

- 1) "How Tephillin are Worn" Torah Umesorah 1974. Colour, photography, accompanying cassette (& narration) TU.
- 2) "Three sacred objects of Judaism" Bureau of Jewish Education, Los Angeles 1959. Colour, photography, captions LA.
- 3) "Mitsvat HaTephillin" Gfaratsta, Jerusalem. About 1970. Colour, photography, accompanying narration OF.
- 4) "The Jewish Home" Jewish Education Committee of New York. 1953. Colour, cartoon, accompanying narration. (N.B. This is a general filmstrip and where appropriate frames will be referred to in the various topics in this section).

Position of Hand Bayit

The hand Tephilla should be laid on the muscle of the left arm and should be inclined slightly towards the body.⁽¹⁾ Both TU and OF devote several frames to this positioning whilst LA only devotes one frame and does not give enough detail.

Care should be taken that the knot of the Tephilla should rest against the Bayit⁽²⁾ and this is shown in both TU and OF.

A left handed person should place his hand Tephilla on his right arm⁽³⁾ and TU specifically devotes two frames to illustrate this point.

Windings on arm

It is customary to wind the Retzuah on the arm with six or seven windings.⁽⁴⁾ The direction of this winding depends on the community⁽⁵⁾ with Ashcanazi winding towards body and Sepharadi away from body. TU, OF and LA all devote frames to this winding with TU showing both Ashcanazi and Sepharadi, OF only the Sepharadi and LA only the Ashcanazi method.

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- (1) S.A. Orach Chayim 27 : 1
 (2) ibid 27 : 2
 (3) ibid 27 : 6
 (4) ibid 27 : 8 ; Mishnah Brurah 27 : 31 "our custom is seven"
 (5) Aruch Hashulchan, Orach Chayim 27 : 10

Windings on finger

Three windings are done on the middle finger⁽¹⁾, one on the middle joint and then two on the bottom joint⁽²⁾ and the strap is then wound around the hand.

OF devote ten frames to these windings and hence show them in very great detail; TU has three frames and LA only one.

Diagrams of the various methods of winding the straps are given in a number of books.⁽³⁾ The diagrams by Rabbi Feldman (which are also reproduced by Rabbi Sperling) are fairly clear and contain brief explanations, but they do not give sufficient detail to show how to wind the Ketzush around the middle finger and hand. Rabbi Bresslaver⁽⁴⁾ gives some small photographs which are not at all clear.

Position of Head Bayit

Prior to winding the strap around the finger, the head Tephilla is put on and the Bayit should be laid midway between the eyes⁽⁵⁾ with the lower edge being placed where the hair begins to grow⁽⁶⁾. The Mishnah Brurah⁽⁷⁾ points out that many people err in this respect with most of their Tephilla resting on their foreheads and hence transgress this Biblical precept. TU stresses this law and devotes a number of frames to the correct positioning of the Bayit, including one showing a friend checking the positioning of another's Bayit. It also intentionally shows some frames with the Bayit incorrectly placed. There is also a frame in which the Bayit is supposed to be correctly placed but it appears to be slightly off centre. OF devotes two frames to the positioning of the Bayit. In LA a person wearing the head Tephilla is shown. However the Bayit seems to be partly on the forehead; and in "The Jewish Home", a boy is shown wearing a Shel Roeh which is completely on his forehead.

(1) S.A. Orach Chayim 27 : 8

(2) Mishnah Brurah 27 : 30

(3) Ashkenazi Rabbi Feldman op.cit. p 175, Rabbi Sperling op.cit. p 621
Sepharadi Rabbi Feldman op.cit. p 179, Rabbi Sperling op.cit. p 623
Chabad : Rabbi Sperling op. cit. p 626

According to Rabbi Isaac of Kamarna: Rabbi Sperling op. cit. p 623

(4) Kitzur Shulchan Aruch edited by Rabbi M.M. Bresslaver p 32.

(5) S.A. Orach Chayim 27 : 10

(6) ibid 27 : 9

(7) Mishnah Brurah 27 : 33

Both Rabbi Feldman⁽¹⁾ and Rabbi Sperling⁽²⁾ give diagrams to show the correct and incorrect placing of the Bayit (but not the knot) of the head Tephilla.

Position of knot

The knot of the head Tephilla must be at the back of the head at the centre above the neck⁽³⁾ (i.e. at the base of the skull⁽⁴⁾). Both TU and OF show the position of this knot, the former stressing that it should be above the indentation (which is just below the base of the skull).

The Retsuot should hang in front of the wearer.⁽⁵⁾ This is only specifically shown by OF. It can be seen in TU and LA with the latter stating that the Retsuot "hang over the shoulders".

Chatsitsah

Nothing may intervene between the Bayit and the flesh.⁽⁶⁾ TU devotes a frame to this and shows a boy's sleeve caught under the Bayit although the position of the sleeve is not too clear. The absence of an intervention can be seen quite clearly in the other filmstrips although it is only pointed out in the narration to OF. This problem of intervention does not apply insofar as the Retsuot are concerned.⁽⁷⁾ Most people wear a wrist watch and this is worn on the left arm. It would thus appear that one need not remove it before laying Tephillin and this is confirmed by Rabbi O. Yoseph⁽⁸⁾ who states that those who remove the wrist watch do so as an act of "special piety". In all these filmstrips, the person laying Tephillin is not wearing (removed?) his wrist watch. This is in fact in accordance with the custom prevailing today where almost everyone removes his watch before laying Tephillin.

Black side of Retsuot outwards

The black side of the Retsuot should always be facing outwards.⁽⁹⁾ This is only specifically shown in TU who illustrate this with a twisted strap. In the other filmstrips, one can see that the black is on the outside.

(1) Rabbi Feldman op. cit. p 186

(2) Rabbi Sperling op. cit. p 618

(3) S.A. Orach Chayim 27 : 10

(4) Mishnah Brurah 27 : 35

(5) S.A. Orach Chayim 27 : 11

(6) ibid 27 : 4

(7) ibid, gloss of Rema

(8) Yalkut Yoseph, Tel-Aviv 1971 Hilchot Tallit and Tephillin Paragraph 4 (page 22).

(9) S.A. Orach Chayim 27 : 11

Blessings

Blessings are recited before laying the hand and head Tephillin,⁽¹⁾ and some Biblical verses are also recited.⁽²⁾ Both TU and OF show these blessings and the latter specifically shows these Biblical verses as well. However OF perpetuates the common error⁽³⁾ of saying "Baruch Shen Kavod..." immediately after the blessing over the head Tephilla, whereas TU explains this point correctly.

Removing Tephillin

Just as there is a definite order in putting^{on} Tephillin, there is a definite order for their removal. After removing the windings from the finger,⁽⁴⁾ the head Tephilla is removed⁽⁵⁾ with the left hand⁽⁶⁾ and this is followed by the removal of the hand Tephilla.⁽⁷⁾ These facts are shown only by TU.

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- (1) ibid 25 : 7, 9
 (2) Hosea 11 21-22 - some say other verses as well
 (3) Mishnah Brurah 25 : 21
 (4) ibid 28 : 5
 (5) S.A. Orach Chayim 28 : 2
 (6) Mishnah Brurah 28 : 6
 (7) see Mishnah Brurah 28 : 8
-

Numerical Analysis

	TU		LA		OF	
<u>Hand</u>						
Position of Bayit	2	2	1	1	2	2
Knot against Bayit	2	2	0	0	2	2
Windings on arm	2	2	2	2	2	2
Windings on finger	2	2	1	2	2	2
<u>Head</u>						
Position of Bayit	2	2	0	0	2	2
Position of Knot	2	2	0	0	2	1
Retzuot in front of wearer	1	0	1	2	2	2
Chatzitzah	2	2	1	0	2	2
Black side of Retzuah up	2	2	1	0	1	2
Blessings	2	2	0	0	2	2
Removing Tephillin	2	2	0	0	0	0

READING OF SEFER TORAH

On Sabbath, Festivals, Mondays, Thursdays and various other occasions during the year, the Sefer Torah is read during the Synagogue service. There is a pictorial aid in the series "The Ways of our People" entitled "Reading of the Law, How Many?" which is produced by the JNF Education Department, London. This aid, which is neatly produced, enables one to see at a glance how many people are called up to the Torah on any occasion during the year.

Filmstrips

- 1) "Vezot HaTorah". Sha-Al 1971. Slides, colour, photography, accompanying tape (in English). Sha.
- 2) "Shacharit Shel Shabbat" Sha-Al 1971. Colour, photography, accompanying tape (in either Hebrew or English). (The part of this aid dealing with the reading of the Sefer Torah is virtually identical to "Vezot HaTorah" and will therefore not be considered separately.)
- 3) "The Story of Sabbath" Jewish Education Committee of New York 1990. Black & White, photography (for part dealing with this subject), accompanying narration. JEC.
- 4) "Judaica II - Sabbat und Synagoge". Cotta, Germany 1965. Slides, colour, photography, accompanying record (in German) (& narration in German). COT.

Opening Ark and Taking out Sefer Torah

Before taking out the Sefer Torah, the Ark is opened and some verses sung or recited.⁽¹⁾ The Sefer Torah is carried to the reading desk whilst the congregation kiss it⁽²⁾ and sing "Lecha HaShem"⁽³⁾. Sha, JEC and COT all show the taking out of the Sefer Torah with the latter two showing the congregation kissing it. On the corresponding tape of Sha is the singing of Ki Mitzion, Shema, Lecha HaShem.. whilst JEC devotes frames to showing the words of these prayers.

Reading the Torah

The person who is called up, looks at the place in the Sefer Torah from where the reading will begin⁽⁴⁾, kisses the Sefer Torah and recites the appropriate

(1) Singer's Prayer Book (hereinafter S.P.B) 2nd revised edition. London 1962. p195

(2) o.f. Kaf Hachayim, Orach Chayim 133 : 10

(3) S.P.B. op. cit. pp 195-6

(4) S.A. Orach Chayim 139 : 4

blessing in a loud voice.⁽¹⁾ None of these aids gives the actual formula for "calling up" a person. ShA however shows the kissing of the Sefer Torah and both ShA and JEC show the person reciting the Blessing. After saying "Amen" to the Blessing,⁽²⁾ the reader chants the appropriate portion from the Torah and after he has finished, the person who has been called up again kisses the Sefer Torah⁽³⁾ and recites another blessing. Only ShA shows the reader chanting from the Torah and the portion being read can be heard on the corresponding tape. However on this tape, the reader begins "As Yashir..."⁽⁴⁾, but in fact the portion actually begins six verses earlier.⁽⁵⁾ (A slide which is missing from the COT set could be the Reading of the Torah). The ShA tape to Shacharit Shel Shabbat also states that the reader must memorise the pronunciation and tune⁽⁶⁾ since there are no punctuation or notes written in the Sefer Torah.

Hagba and Gelila

After the reading of the Torah,⁽⁷⁾ the Sefer Torah is lifted up (Hagba) with three columns exposed⁽⁸⁾ so that all the congregation can see the writing⁽⁹⁾. It is then rolled up (Gelila) and dressed with its band, cover and adornments.⁽¹⁰⁾ ShA, JEC and COT all show Hagba, the first mentioned with both a Sepharadi and Ashkenazi Sefer Torah. Only ShA shows Gelila and it does so in great detail.

Returning Sefer Torah to Ark

On returning the Sefer Torah to the Ark a Psalm⁽¹¹⁾ and "uvevachas yomar..."⁽¹²⁾ is sung or recited. Only JEC shows this ceremony although it is mentioned by ShA. An extract of the corresponding prayers is shown on a JEC frame and the singing can be heard on the ShA tape.

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- (1) ibid 139 : 6
 (2) ibid 141 : 5
 (3) Kaf Hachayim, Orach Chayim 139 : 27
 (4) Exodus xvi 1
 (5) see Chumash which shows how the portions are divided up.
 (6) S.A. Orach Chayim 139 : 1 gloss of Rema
 (7) ibid 134 : 2 gloss of Rema
 (8) Mishnah Brurah 134 : 8
 (9) S.A. Orach Chayim 134 : 2
 (10) Omer Dinim uMinhagim op.cit. p 91
 (11) on Shabbat morning Psalm 29, on all other occasions Psalm 24
 (12) S.P.B. op. cit. p 210

Numerical Analysis

	ShA	JEC	COT
Opening Ark and taking out Sefer Torah	2 2	2 2	1 0
Carrying Sefer Torah to reading desk	2 2	2 2	0 0
Calling up of person	- 1	- 1	- 0
Saying Blessing over Torah	2 2	2 2	?
Laining	1 2	0 0	?
Hagba	2 2	1 2	2 2
Gelila	2 2	0 0	0 0
Returning Sefer Torah to Ark	0 2	2 2	0 0

SHABBAT - IN THE HOMEFilmstrips

- 1) "Leil Shabbat" Sha-Al. 1971. Slides, colour, photography, accompanying tape (in either Hebrew or English). Sha.
- 2) "The Story of Sabbath". Jewish Education Committee of New York. 1950. Black & White. Photography (for part dealing with this subject). accompanying narration. JEC
- 3) "Judsica II - Sabbat und Synagoge" Cotta, Germany 1965. Slides, colour, photography, accompanying record (in German) (& narration in German) COT

Records

- 1) "Sabbath in the Home". United Synagogue Publications Committee 1971. Accompanying booklet. US
- 2) "Songs for Shabbat" JNF Education Dept. London. JNF

Laying the Table for Shabbat

The table should be covered with a table-cloth⁽¹⁾ and laid before Shabbat.⁽²⁾

On the table are (specially) placed wine, wine cup, two Challot which are covered with a cloth,⁽³⁾ bread knife and salt.⁽⁴⁾ Sha, JEC, COT and "The

Jewish Home" all show the Shabbat table. However in JEC it is far too cluttered

(1) S.A. Orach Chayim 262, Biur Haischah

(2) ibid 262 : 1

(3) ibid 271 : 9

(4) see S.A. Orach Chayim 167 : 5, gloss of Rema

with fruit and tumblers to see the wine and Challot, and in "The Jewish Home" the wine bottle is empty!

Candles

It is a Rabbinical Commandment to light candles before Shabbat⁽¹⁾ and one should light at least two⁽²⁾. The woman of the house has priority over the man in the performance of this commandment,⁽³⁾ A blessing is recited over this lighting⁽⁴⁾. Unlike other blessings which are recited before performing a Mitzvah⁽⁵⁾ this blessing is recited after the lighting⁽⁶⁾. The reason for this is that after the woman has recited the blessing, it is the Sabbath for her and she would then not be allowed to light the candles⁽⁷⁾. She therefore lights the candles, places her hands in front of her eyes, recites the blessing and then removes her hands.⁽⁸⁾ ShA, JEC, COT and "The Jewish Home" all show the woman lighting the candles and with the exception of JEC, placing her hands in front of her eyes. The candles should be placed on the table after the Challot⁽⁹⁾ and in ShA the woman can be seen doing this, although no mention is made of this fact on the tape.

Pre-Kiddush

On returning home from Synagogue on Friday night, it is customary to greet one's household with Shabbata Tava (Aramaic) or Shabbat Shalom (Hebrew)⁽¹⁰⁾. Only the tape to ShA and the US record gives these Shabbat greetings. This is followed by the singing of Shalom Aleichem and Eshet Chayil and the blessing of the children⁽¹¹⁾. ShA (tape), US and JNF records and JEC give Shalom Aleichem and the former two also give extracts from Eshet Chayil. The blessing of the children is shown by ShA, JEC, "The Jewish Home" and COT although in the last mentioned, the child shown is rather old and could easily be taken

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- (1) Shabbat 25b
 (2) S.A. Orach Chayim 263 : 1
 (3) ibid 263 : 3
 (4) ibid 263 : 5
 (5) e.g. Pesachim 7b
 (6) Kitzur Shulchan Aruch 75 : 4
 (7) Mishnah Brurah 263 : 27
 (8) S.A. Orach Chayim 263 : 5 gloss of Rema
 (9) Kitzur Shulchan Aruch 89 : 2
 (10) Oser Dinim uMinhagim op. cit. p 395
 (11) Siberfeld Rabbi C. Menuchah Mechonah. Hebrew Translation. 3rd edition.
 Tel-Aviv 1964 p 21. for texts S.P.B. pp 167-169

for the mother!

JEC shows the men arriving home from Synagogue with a guest. Numerous statements have been made by the Rabbis⁽¹⁾ to show the importance of hospitality to wayfarers.

Kiddush

A cup is filled⁽²⁾ with wine and Kiddush is recited over it. A definite quantity⁽³⁾ of this wine must be drunk and it is customary for everybody to taste it.⁽⁴⁾ Sha, JEC and "The Jewish Home" show the making of Kiddush whilst only the first mentioned shows the actual drinking of the wine. Both the audio accompaniment to Sha and COT give an extract from the Kiddush and the US record gives it in full. In Sha it seems to be extracted from a record and one hears the responses "Baruch Hu Uvaruch Shemo" when in fact one should not make this response whilst listening to Kiddush.⁽⁵⁾

There are various opinions as to whether one should stand or sit whilst reciting Kiddush⁽⁶⁾ but when drinking the wine one should sit⁽⁷⁾. Sha in fact shows both families standing whilst drinking the wine.

The Meal

After Kiddush the hands are washed⁽⁸⁾ and Hamotzi is recited over the two Challot which are held in the hands⁽⁹⁾ (whilst reciting the blessing). As always, the bread is dipped in salt.⁽¹⁰⁾ None of these aids show the washing of the hands. Sha shows the recital of Hamotzi, dipping in salt, handing bread to family and eating it - the Bucharian head of the family is holding the Challot in his hands during Hamotzi. JEC only shows the cutting of the Challah but does not show or even mention the salt.

(1) Talmudic Encyclopedia. Talmudic Encyclopedia Publishing Company, Jerusalem.
Vol 9 col. 126 et seq.

(2) S.A. Orach Chayim 271 : 10

(3) ibid 271 : 13

(4) ibid 271 : 14

(5) Kitzur Shulchan Aruch 77 : 4

(6) S.A. Orach Chayim 271 : 10 gloss of Rema

(7) Kaf Hachayim, Orach Chayim 271 : 64

(8) S.A. Orach Chayim 271 : 12

(9) ibid 274 : 1

(10) ibid 167 : 5

The Ashcanazi family is cutting the top Challah. With regard to this, the Shulchan Aruch states⁽¹⁾ that one cuts the bottom Challah (on Friday night) but others say the top one.⁽²⁾

Zemirot

During Sabbath and Festival meals, it is customary to sing songs known as "Zemirot". These Zemirot combine the words of Torah and devotion with the fervour that comes from singing.⁽³⁾ Apart from various Siddurim which contain a large number of Zemirot, there are a number of books specifically on Zemirot together with notes on their authorship etc.⁽⁴⁾

The US record gives quite a large selection of Zemirot. This record, however, could have been planned better, since the Zemirot on the first side are given in full whereas for those on the second side, only a brief extract is given. The JEF record also gives extracts of a few Zemirot. On the ShA tape are to be found part of Tsur Michelo (Sepharadi tune) and Kah Ribon (Ashcanazi tune). The words of extracts of Zemirot are shown on frames of ShA and JEC.

(1) ibid 274 : 1

(2) Aruch Hashulchan, Orach Chayim 274 : 6 ; Kaf Hachayim, Orach Chayim 274 : 2

(3) Beshir Vekol Todah, A. Tobias, Carmel College, Wallingford, Berks.

Publications No. 1. 1955 p 5

(4) e.g. Beshir Vekol Todah op. cit; Sabbath in the Home, Songs and Prayers
op. cit.

Numerical Analysis

	Sha	JEC	COT
Shabbat table	2 2	0 0	2 2
Lighting candles	2 2	1 1	1 1
Shabbat greetings	- 2	- 0	- 0
Blessing children	2 2	2 2	1 2
Shalom Aleichem/Sahet Chayil	- 1	- 1	- 0
Recitation of Kiddush	2 1	1 2	0 1
Drinking wine	2 1	0 0	0 0
Washing hands	0 1	0 0	0 0
Cutting Challot (Hamotzi)	2 2	1 1	0 0
Dipping in salt	2 2	0 0	0 0
Eating meal	0 0	1 2	0 0
Zemirot	- 1	- 1	- 0
Birchat Hamason	- 0	- 0	- 0

PESACH - PREPARATIONS

The Rambam ⁽¹⁾ lists six commandments ⁽²⁾ which are connected with not eating or possessing Chametz during the Passover period. To observe these commandments extensive preparations must be performed in the house in the weeks preceding Pessach.

Filmstrips

- 1) "Passover Preparations" Torah Umesorah 1974. Colour, photography, accompanying cassette (& narration) TU
- 2) "Mah Nishtanah Halayla Haze" Sirtoney Binuch 1964. Colour, cartoon (for part dealing with this subject), captions (in Hebrew), (also accompanying booklet in Hebrew) S.H.
- 3) "The Story of Passover" Jewish Education Committee of New York, 1952. Black & White, photography (for part dealing with this subject), accompanying narration. JEC.

(1) Rambam, Hilchot Chametz uMatzah - under heading.

(2) Exodus xii 15, 19, 20, xiii 3, 7, Deuteronomy xvi 3
Sefer Hachinuch, Commandments 9, 11, 12, 19, 20, 485.

Cleaning house before Pesach

Before the night of 14th Nisan, the entire house should be cleaned⁽¹⁾ to remove all Chametz. The pockets of garments⁽²⁾ must also be cleaned and books which are used on the table⁽³⁾ must be checked for crumbs of Chametz. TU devotes eleven frames to this cleaning which includes bedroom, drawers, couch, books, pockets, car, kitchen cupboards etc.

Koshering utensils for Pesach

Utensils that cannot be Koshered or those which one does not want to use on Pesach should be cleaned well⁽⁴⁾ and put away where they cannot be reached.⁽⁵⁾ TU illustrates this point by showing a toaster being cleaned, put away and finally the locked cupboard into which it was put.

Hagolo

Certain vessels can be koshered for Pesach and this is performed by immersion of the article in boiling water.⁽⁶⁾ After removing it from the boiling water, it is customary to rinse it in cold water.⁽⁷⁾ If the vessel should have a dent or knob which cannot be cleaned, this part of the vessel must be heated until it becomes red hot.⁽⁸⁾ TU shows this process including the heating of a knob of a vessel with a flame. It also shows utensils which have been soldered or welded (e.g. two-piece knives). Since they would require heating with a flame which would spoil these utensils, they cannot be Koshered for Pesach.⁽⁹⁾

People usually have utensils especially set aside for Pesach and TU, SH and JSC each devote a frame to the unpacking of these utensils.

Gas Stoves

There is a dispute in the Rabbinic literature⁽¹⁰⁾ whether the Koshering of a gas stove for Pesach requires burning or if it is sufficient to pour boiling water over it. However, the usual custom today⁽¹¹⁾ is to take out the movable parts

(1) S.A. Orach Chayim 433 : 11, gloss of Rema, and Mishnah Brurah 433 : 46

(2) S.A. Orach Chayim 433 : 11 gloss of Rema

(3) Sternbuch Rabbi M. Hagada Shel Pesach. 2nd edition Jerusalem 1967 p 5
see also footnote 3.

(4) Mishnah Brurah 451 : 2

(5) S.A. Orach Chayim 451 : 1

(6) ibid 452 : 1

(7) ibid 452 : 7

(8) ibid 451 : 5, gloss of Rema & Mishnah Brurah 451 : 44

(9) c.f. S.A. Orach Chayim 451 : 1

(10) Yoseph Rabbi D. Chason Ovadiah 2nd edition Jerusalem 1967 p75 Note 12

(11) "Kashrus News for Pesach" Kashrus Information Bureau, London 1975. p4 ;
"Pesach Preparations" Lubavitch, Manchester 1974 p4.

and heat them in an open fire; the top frame is thoroughly cleaned and covered with aluminium foil. TU devotes several frames to illustrating this process.

Refrigerators

These must be thoroughly cleaned and the shelves covered.⁽¹⁾ TU describes this in narration and shows the shelves being covered.

Sinks

Stainless steel sinks can be Koshered by pouring boiling water all over them.⁽²⁾ Some say that it is preferable to then line the sink with foil.⁽³⁾ TU shows this process.

Tables and Working Tops

Tables which are used for food and working tops with which food comes into contact should have boiling water poured over them.⁽⁴⁾ If the Boiling water will spoil them, they should be covered during Pesach.⁽⁵⁾ Some cover them in any case.⁽⁶⁾ TU shows a table being thoroughly cleaned and also a working top after it has been covered.

Sale of Chametz

Chametz which one does not wish to destroy or nullify must be sold to a non-Jew.⁽⁷⁾ Since this sale is a complicated procedure, it is customary for the Rabbi of the town to arrange it and the inhabitants each give him a power of attorney.⁽⁸⁾ TU shows this document of power of attorney, appointing the Rabbi as agent and the Rabbi selling to a non-Jew.

The Rabbi is shown making a "Kinyan" with the seller. Because the Rabbi is being made an agent, a Kinyan is not legally required but it is still customary to make it.⁽⁹⁾ It is more important for the seller to sign the power of attorney⁽¹⁰⁾ but no frame on this is shown.

(1) Kashrus News op. cit. p4 ; Pesach Preparations op. cit. p4

(2) Kashrus News op. cit. p4 ; Pesach Preparations op. cit. p4.

(3) Pesach Preparations op. cit. p4.

(4) S.A. Orach Chayim 451 : 20

(5) Chazon Ovadiah op. cit. p61 ; Kashrus News op. cit. p4 ;
Pesach Preparations op. cit. p4.

(6) Mishnah Brurah 451 : 115

(7) S.A. Orach Chayim 448 : 3

(8) Zevin Rabbi S.Y. Hamosdim Bahalachah. 10th edition. Abraham Tzioni
Tel-Aviv 1963 pp 252 & 255

(9) Rabbi Sternbuch op. cit. p 15 and footnote 4

(10) ibid footnote 4 on p 16

From the narration to one frame of TU, it would appear that one can specify in the sale-contract that the non-Jew must return the Chametz after Pesach but this is not correct.⁽¹⁾ However the narration to another frame correctly makes the point that the sale is unconditional.

Search for Chametz

On the night of 14th Nissan, the entire house must be searched for Chametz by the light of a candle.⁽²⁾ Before beginning this search a Blessing is recited⁽³⁾ and immediately after the search a declaration of nullification of Chametz is made⁽⁴⁾ in a language which one understands.⁽⁵⁾ TU, SH, JEC and "The Jewish Home" show this search taking place with JEC explaining about the blessing and TU about the blessing and declaration. Only SH and "The Jewish Home" show the candle. In TU, a candle is not mentioned in the narration and it would appear from the frames that an electric torch is being used. The use of an electric torch instead of a candle is discussed by later Rabbinical authorities⁽⁶⁾ who, whilst permitting it, prefer the use of the traditional candle.

It would also appear from this filmstrip that the electric lights in the room are switched off during the search. Rabbinical opinions⁽⁷⁾ differ as to whether this is necessary or not. Also from the window it seems to be daytime when in fact it should be night!

The narration to TU mentions the custom of putting down pieces of hard bread⁽⁸⁾ wrapped in paper⁽⁹⁾ in various parts of the house before beginning the search and these are shown in a frame, but it is very unclear.

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- (1) S.A. Orach Chayim 448 : 3
 (2) ibid 433 : 1
 (3) ibid 432 : 1
 (4) ibid 434 : 2
 (5) ibid 434 : 2 gloss of Rema
 (6) Shiurim Metsuyanin Bahalachah op. cit. 111 : 4 ; Chazon Ovadiah op. cit. pp 23-24
 (7) Rabbi Sternbuch op. cit. p 3 ; Chazon Ovadiah op. cit. p 24
 (8) S.A. Orach Chayim 432 : 2 gloss of Rema and Mishnah Brurah 432 : 12
 (9) Chazon Ovadiah op. cit. P22

Burning of Chametz

On the morning of 14th Nissan, any remaining Chametz must be disposed of⁽¹⁾, preferably by burning.⁽²⁾ After it has been burnt, another declaration of nullification of Chametz is made.⁽³⁾ TU shows this burning and recitation of the declaration. However, from the narration it would seem that the identical declaration is made as on the previous evening, whereas in fact it is differently worded.⁽⁴⁾

Storage of Pesach foods

TU shows and explains that Pesach foods which have been arriving in the house during the last few days should be kept well away from the kitchen⁽⁵⁾ (until it is ready cleaned for Pesach). In contrast to this, JEC shows the Pesach food arriving and being unpacked in the kitchen on 13th Nissan. This is not very wise, since at this time there is still usually Chametz in the kitchen.

(1) S.A. Orach Chayim 445 : 1

(2) ibid 445 : 1 gloss of Rama

(3) ibid 434 : 2

(4) ibid 434 : 3

(5) Chazon Ovadiah op. cit. p 52 "and especially when there are young children about".

Numerical Analysis

	TU		SH		JEC	
Cleaning house before Pesach	2	2	0	0	0	0
Kashering utensils :						
Utensils which cannot be Kashered	2	2	0	0	0	0
Hagolo	2	2	0	0	0	0
Libun (burning)	2	2	0	0	0	0
Gas stoves	2	2	0	0	0	0
Refrigerators	1	2	0	0	0	0
Sink	2	2	0	0	0	0
Tables and Working Tops	2	2	0	0	0	0

Numerical Analysis (ctd)

	TU	SH	JEC
Sale of Chametz :			
Appointing Rabbi as agent	1 1	0 0	0 0
Sale to non-Jew	2 2	0 0	0 0
Search for Chametz :			
Blessing	2 1	0 0	0 1
Candle	1 0	2 2	0 0
The Search	2 2	1 1	1 1
Declaration of nullification	2 2	0 0	0 0
Burning of Chametz	2 1	0 0	0 0
Second declaration of nullification	2 1	0 0	0 0

HAND BAKED MATZOT

On the first night of Pessach, it is a commandment to eat Matsot⁽¹⁾ (unleavened bread). A number of people perform this commandment with hand baked Matsot whilst others use specially baked machine Matsot.

Films

- 1) "The Making and Baking of Hand Matsot". Torah Umesorah 1971. Colour, photography, accompanying cassette (& narration). TU
- 2) "Mah Nishtanah Halayla Hase". Sirtoney Minuch 1964. Colour, photography (for part dealing with this subject), captions. (Also accompanying booklet in Hebrew). SH

Flour

It is best that the flour which is used to make Matsot for the Seder nights be supervised from the time of the harvesting of the wheat.⁽²⁾ Only SH shows sacks of flour which have been "specially supervised for Matsot".

Water

The water used for the baking of Matsot must be "Mayim Shelanu" i.e. water which has been drawn from a well or brook and allowed to stand all night.⁽³⁾

(1) Exodus xii 18 ; Sefer Machinuch, Commandment 10.

(2) S.A. Orach Chayim 453 : 4

(3) Ibid 455 : 1 and Mishnah Brurah 455 : 4

A container of such water is shown only by TU.

Mixing Flour and Water

It is important to keep the flour at a distance from the water before they are mixed.⁽¹⁾ In practice they are kept in separate rooms and mixed in a third room situated between these two rooms. Speed must be used during the entire process and the dough must not be left ever for a moment.⁽²⁾ Both TU and SH devote several frames to showing these various rooms and the mixing of the dough.

Rolling dough

The dough is immediately divided into portions and each piece given to a different person to roll.⁽³⁾ This rolling must be performed speedily.⁽⁴⁾ TU and SH both show this process. The narration to TU also states that the people rolling must say "Leeshem Mitzvat Matzah"⁽⁵⁾

In both TU and SH, the table on which the dough is rolled is covered with paper (according to the narrations). However, some say that it is better not to roll on paper.⁽⁶⁾

Making holes in dough

It is proper then to make with a suitable instrument, small holes in the Matzah so that it will not blister during the baking process.⁽⁷⁾ This is shown by both TU and SH, although in the latter not too clearly.

Baking the Matsot

The unbaked Matsot are then immediately put into the oven to bake.⁽⁸⁾ The oven should be very hot⁽⁹⁾ and should be situated a long way from the kneading process.⁽¹⁰⁾ Both TU and SH show the Matsot being carried to the oven on long poles, although in the latter one can barely see the Matsot. Both show the Matsot being placed in the oven with the former devoting several frames to the baking process.

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- (1) Kaf Hachayim, Orach Chayim 459 : 62
 (2) S.A. Orach Chayim 459 : 2
 (3) Kitzur Shulchan Aruch 110 : 8
 (4) Ibid 110 : 9
 (5) Ibid 110 : 15
 (6) Aruch Hashulchan, Orach Chayim 459 : 13
 (7) Ibid 460 : 6
 (8) Kitzur Shulchan Aruch 110 : 10
 (9) Rabbi Sternbuch op. cit. p 24
 (10) S.A. Orach Chayim 459 : 1

Examining the Matsot

After baking the Matsot, they should be examined to see that they are not doubled or blistered.⁽¹⁾ Only TU explains this but it is not clear from the corresponding frame.

Cleaning of apparatus

A mixture of flour and water will, if unattended become Chametz after 18 minutes.⁽²⁾ Since even a small amount of Chametz dough will make Matsot Chametz, between the making of each batch of Matsot (i.e. every 18 minutes), everything must be thoroughly cleaned.⁽³⁾ The mixing bowl must be washed,⁽⁴⁾ the table covering changed⁽⁵⁾, the rolling pins scraped or cleaned⁽⁶⁾, and the hole making instrument⁽⁷⁾ and the long rods⁽⁸⁾ thoroughly cleaned. Everyone concerned with the making of the Matsot must also wash their hands⁽⁹⁾. The kneaders should also check under their nails and their outer garments for traces of dough.⁽¹⁰⁾ TU devotes eight frames to showing details of this cleaning. SH however shows nothing of this except mentioning that the paper covering the table is changed between batches.

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- (1) ibid 461 : 5, gloss of Rema
 (2) ibid 459 : 2
 (3) Mishnah Brurah 459 : 33
 (4) ibid
 (5) ibid
 (6) ibid
 (7) Chaye Adam 128 : 24
 (8) Kaf Hachayim, Orach Chayim 459 : 23
 (9) Mishnah Brurah 459 : 33
 (10) Kaf Hachayim, Orach Chayim 459 : 62
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Numerical Analysis

	TU		SH	
Flour	0	0	1	1
Water	1	2	0	0
Separate rooms for flour and water	2	2	2	2
Mixing flour & water	2	2	2	2
Rolling dough	2	2	1	2
Making holes in dough	2	2	1	2
Baking Matsot	2	2	1	1
Examining the Matsot	1	2	0	0

Numerical Analysis (ctd)

	TU	SH
Cleaning :		
Mixing bowls	2 2	0 0
Table covering	1 2	0 2
Rolling pins	2 2	0 0
Hole making instrument	2 2	0 0
Long rods	2 2	0 0
Hands	2 2	0 0

SEDER - PREPARATIONSFilmstrips

- 1) "The Seder - its Laws and Customs" Torah Umesorah 1974. Colour, photography, accompanying cassette (& narration) TU
- 2) "Our Seder Table" Bureau of Jewish Education of Los Angeles 1951. Black & White, photography, captions. LA
- 3) "The Story of Passover" Jewish Education Committee of New York 1952. Black & White, photography (for part dealing with this subject), accompanying narration. JEC

Matzot

Three Matzot are placed on the Seder table⁽¹⁾ and they are covered with a cloth.⁽²⁾ It is better to use hand baked Matzot for the Seder but one can perform the Mitzvah with machine baked Matzot.⁽³⁾ Only TU and LA show Matzot being put on the table and covered with a cloth although in the latter the Matzot themselves can hardly be seen!

Both the narration to TU and LA state that the top Matsah is called Cohen, the middle one Levi and the bottom one Israel.⁽⁴⁾

(1) S.A. Orach Chayim 473 : 4

(2) Chaye Adam 130 : Seder 1

(3) Chazon Ovadiah op. cit. p 104

(4) see Aruch Hashulchan, Orach Chayim 460 : 6

Maror

The Mishnah⁽¹⁾ quotes five vegetables which can be used to fulfill the Mitzvah of Maror on the Seder nights. Pictures of these vegetables are shown by Rabbi Dvorkes.⁽²⁾ In practice, only two of these vegetables (lettuce and horseradish) are used. TU, LA and JEC all show horseradish. LA shows it on the Seder table not only unpeeled but even unwashed!

Lettuce often has little insects in it and must be checked thoroughly to remove these insects.⁽³⁾ TU shows this checking.

Seder Plate

In addition to the Maror, the following things are placed on the Seder Plate: Charoset - made from apples, nuts, spice and wine⁽⁴⁾. Two cooked dishes - a bone as a reminder of the Paschal lamb sacrifice,⁽⁵⁾ (and it is customary to roast this bone on the fire⁽⁶⁾) and an egg as a reminder of the Chagiga;⁽⁷⁾ (the egg is cooked and then roasted.⁽⁸⁾) Karpas - a vegetable⁽⁹⁾ which is dipped into salt water.⁽¹⁰⁾ Both TU and JEC show these foods on the Seder plate all cluttered up together and it is hence difficult to see the individual foods clearly. On the other hand LA, in addition to showing all these foods on the Seder Plate devotes six frames to showing each of them individually.

Both LA and JEC state that the reason for Karpas is that it is a symbol of Spring. This in fact does not appear to be the correct reason.⁽¹¹⁾

Wine

During the course of the Seder ceremony, everyone must drink four cups of wine.⁽¹²⁾ If it is difficult to drink wine, one may use grape juice instead.⁽¹³⁾ Only TU

(1) Pesachim 2 : 6

(2) Rabbi Dvorkes, op. cit. pp 868 - 874

(3) Mishnah Brurah 473 : 42; see also Shimmusha Shel Torah op. cit. p 178 for method of washing lettuce.

(4) S.A. Orach Chayim 473 : 5, gloss of Rema

(5) ibid 473 : 4

(6) ibid

(7) ibid

(8) ibid and gloss of Rema

(9) ibid

(10) ibid gloss of Rema

(11) Magen Avraham. Orach Chayim 473 : 4

(12) S.A. Orach Chayim 472 : 8

(13) Chazon Ovadiah op. cit. pp 125-126; (see also Mishnah Brurah 272 : 5)

and LA specifically show the wine when laying the table - TU also shows grape juice.

There is an unresolved question as to whether one must drink four or five cups of wine at the Seder. When Elijah comes he will resolve this question. A cup known as the "cup of Elijah" is therefore placed on the Seder table and this is filled towards the end of the Seder.⁽¹⁾ Only LA shows it being placed on table. TU and JEC however show it at the appropriate part of the Seder ceremony. No-one gives the reason for it.

Reclining

Pesach being the season of freedom, all the men⁽²⁾ should recline⁽³⁾ to the left⁽⁴⁾ when drinking wine and eating Matzah during the Seder ceremony.⁽⁵⁾ Ideally one should use an armchair for reclining, but one can use a chair with a pillow.⁽⁶⁾ TU, LA (Part 2), JEC and "The Jewish Home" all show a chair with a pillow but only TU gives details of the laws of reclining and actually shows reclining during the Seder service. JEC states that the pillow is being put on Grandpa's chair - what about the chairs of all the other men and boys?

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- (1) Ta'amei Haminhagin op. cit. p 236
 (2) S.A. Orach Chayim 472 : 4
 (3) ibid 472 : 2
 (4) ibid 472 : 3
 (5) Chaye Adam 130 : 13
 (6) Rabbi Sternbuch, op. cit. p 41
-

Numerical Analysis

	TU	LA	JEC
Matzah	2 2	1 2	0 0
Maror	2 2	1 1	1 2
Charoset	1 2	2 1	0 1
Egg & Bone	1 2	2 2	1 2
Karpas & Salt Water	1 2	2 1	0 0
Wine	2 2	1 1	0 0
Reclining	2 2	1* 1	1 0

*Part 2

SEDER

On the night of 15th Nisan, it is a commandment to relate the going out of Egypt.⁽¹⁾ The ceremony at which this relating takes place is known as the Seder.

Filmstrips

- 1) "The Seder - its Laws and Customs" Torah Umesorah 1974. Colour, photography, accompanying cassette (& narration). TU
- 2) "The Seder" Bureau of Jewish Education, Los Angeles, 1951. Black & White, photography, captions. LA
- 3) "The Story of Passover" Jewish Education Committee, New York, 1952. Black & White, photography (for part dealing with this subject), accompanying narration. JEC
- 4) "Mah Nishtana Halayla Hase" Sirtoney Himuch 1964. Colour, cartoon (for part dealing with this subject), captions (in Hebrew), (also accompanying booklet in Hebrew). SH.
- 5) "Israel Holidays and Festivals. 3. Purim and Passover" American Zionist Council, New York. 1961. Colour, photography, accompanying narration. AZC

Record

- 1) "Selections from the Seder Service" United Synagogue Publications Committee 1969. US

Kadesh

The first cup of wine is poured out and Kiddush is recited over it⁽²⁾ and the wine is then drunk reclining.⁽³⁾ Only TU, LA and JEC show this recitation whilst the US record gives a recording of it. As mentioned above TU shows the reclining during the appropriate parts of the Seder.

It is preferable for the wine to be poured out by someone other than the person making Kiddush⁽⁴⁾ and this is shown by TU.

(1) Exodus xiii 8 ; Sefer Hachinuch Commandment 21.

(2) S.A. Orach Chayim 473 : 1

(3) ibid 473 : 2

(4) Chason Ovadiah op. cit. p 127

Urchatz

The hands are now washed in preparation for the dipping of the Karpas which follows.⁽¹⁾ TU, LA and JEC all show this washing.

Karpas

The Karpas is then taken and dipped into salt water. The blessing is recited and the Karpas is then eaten.⁽²⁾ TU, LA and JEC all show this although it is not too clear in JEC.

Yachatz

The middle Matzah is then broken into two⁽³⁾ and the bigger⁽⁴⁾ portion is "hidden" away to be eaten later as the Afikomen.⁽⁵⁾ This is shown by TU, LA and JEC. It is customary for the children to "steal" it surreptitiously and not to return it until they have been promised a prize!⁽⁶⁾ This custom is well illustrated in TU, LA, JEC, SH and "The Jewish Home". The last named however shows the Afikomen as a whole Matzah instead of a half.

Maggid

This begins with the recitation of "This is the bread of affliction...."⁽⁷⁾ and the youngest child then asks the Mah Nishtanah.⁽⁸⁾ The latter is shown by TU, LA, JEC, SH and AZC, and the US record gives the singing of it.

The narration then continues with Avadim Hayinu⁽⁹⁾ and the relating of the going out of Egypt. TU, LA, JEC and AZC all show frames on the recitation. When reciting the ten plagues it is customary to spill a little wine using the finger⁽¹⁰⁾ or to pour it from the cup.⁽¹¹⁾ In TU however the family seem to be using a fork. The US record gives a number of selections from Maggid in song and chant form.

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- (1) S.A. Orach Chayim 473 : 6
 (2) ibid 473 : 6
 (3) ibid
 (4) Mishnah Brurah 473 : 58
 (5) S.A. Orach Chayim 473 : 6
 (6) Rabbi Sternbuch op. cit. p 59
 (7) S.A. Orach Chayim 473 : 6
 (8) ibid 473 : 7
 (9) ibid
 (10) ibid , gloss of Rema
 (11) Sha'ar Hatziyun 473 : 81 ; Chason Ovadiah op. cit. p 152

At the end of Maggid, the second cup of wine is drunk⁽¹⁾ and this is shown only by TU.

Rachtsah

The hands are then washed and the blessing recited.⁽²⁾ This washing is shown only by TU.

Hotsi Matsah

Two blessings (Hamotzi and Al achilat Matsah) are recited over the Matsah⁽³⁾ and two pieces of Matsah, one from the upper and one from the middle Matsah are then eaten by each person.⁽⁴⁾ This is shown only by TU and LA. In TU, the father is putting a piece of Matsah directly into the hand of the mother when in fact he should put it (on the table) in front of each person.⁽⁵⁾

Maror

Bitter herbs are then taken and dipped in Charoset. The blessing is recited and the bitter herbs are then eaten.⁽⁶⁾ This is shown only by TU, LA and AZC but in none of these cases is it too clear.

Korech

A "sandwich" is then made⁽⁷⁾ with the bottom Matsah and the bitter herbs and is then eaten. TU, LA and JEC all show this, but in JEC one cannot see what is being eaten.

Shulchan Orech

The meal is then eaten joyfully⁽⁸⁾ and it is customary to eat eggs at this meal⁽⁹⁾. Only TU shows the eating of the meal although LA and JEC refer to it in the narration.

Tsafun

At the end of the meal, the Afikomen is eaten.⁽¹⁰⁾ This is shown only in TU although it is mentioned in the narration to LA.

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- (1) S.A. Orach Chayim 474 : 1
 (2) ibid 475 : 1
 (3) ibid
 (4) ibid
 (5) ibid 167 : 18 (and Mishnah Brurah 167 : 89)
 (6) ibid 475 : 1
 (7) ibid
 (8) Chazon Ovadia op. cit. p 175
 (9) S.A. Orach Chayim 476 : 2, gloss of Rema
 (10) ibid 477 : 1

Borach

Grace after Meals is then recited.⁽¹⁾ This is shown only in TU although it is mentioned in LA and JEC.

The third cup of wine is then drunk⁽²⁾ and this is shown only by TU.

Hallel

A cup known as the "Kos Shel Eliyahu" is then filled,⁽³⁾ the door is opened and "Shefoch Hamatcha" is recited.⁽⁴⁾ TU, LA, JEC, SH and "The Jewish Home" all show this.

Hallel is then recited⁽⁵⁾ and this is shown in TU and LA. Extracts from Hallel are sung on the US record.

The fourth cup of wine is then drunk⁽⁶⁾ which again is shown only by TU.

Hirtzah

The Seder Service concludes with Chasal Siddur Pesach, Leshanah Haba'ah bi'Yerushalayim and the songs.⁽⁷⁾ TU, LA and JEC all show this. The US record gives extracts from the various songs.

Kittel

It is a custom for the person conducting the Seder to wear a Kittel.⁽⁸⁾ This can be seen in TU, LA and SH, although it is only mentioned in the narration to TU.

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- (1) ibid 479 : 1
 (2) ibid
 (3) Kaf Hachayim, Orach Chayim 480 : 17
 (4) S.A. Orach Chayim 480 : 1 gloss of Rema
 (5) ibid
 (6) ibid
 (7) Ozer Dinim uMinhagin op. cit. p 283
 (8) Chaye Adam 130 : Seder 2.

Numerical Analysis

	TU	LA	JEC	SH	AZO
Kadesh	2 2	2 2	2 2	0 0	0 0
Urchatz	2 2	2 1	2 1	0 0	0 0
Karpas	2 2	2 2	1 2	0 0	0 0
Yachatz	2 2	2 2	2 2	0 0	0 0
Afikomen (hiding, taking, redemption)	2 2	2 2	1 2	1 2	0 0
Mah Nishtanah	1 2	2 2	2 2	2 1	2 1
Maggid	2 2	2 2	2 2	0 0	1 1
2nd Cup of Wine	2 2	0 0	0 0	0 0	0 0
Rechtsah	2 2	0 0	0 0	0 0	0 0
Motzi Matsah	2 2	2 2	0 0	0 0	0 0
Maror	1 2	1 2	0 0	0 0	0 1
Korech	2 2	2 2	0 1	0 0	0 0
Shulchan Orech	2 2	0 1	0 2	0 0	0 0
Tsafun	2 2	0 1	0 0	0 0	0 0
Borech	2 2	0 2	0 2	0 0	0 0
3rd Cup of wine	2 2	0 0	0 0	0 0	0 0
Kos Shel Eliyahu	2 2	2 2	2 2	2 2	0 0
Hallel	2 2	2 2	0 0	0 0	0 0
4th Cup of wine	2 2	0 0	0 0	0 0	0 0
Hirtzah etc.	2 2	2 2	2 2	0 0	0 0

Quantities at Seder

At the Seder, certain minimum quantities of Matsah, Maror and Wine must be consumed. Although these quantities are often quoted by weight e.g. 30 gms of Matsah,⁽¹⁾ quantities actually depend on volume and not weight.⁽²⁾

A pictorial aid "Do it Right on Pesach night" has been produced by Torah Umesorah⁽³⁾ which gives these minimum quantities and how to measure them. This is similarly illustrated in a number of frames in the TU filmstrip "The Seder". Frames are devoted to the size of Matsah, quantities of horseradish and lettuce and volume of wine that must be consumed at the Seder. No other aid even mentions these quantities.

SHOFAR

It is a positive commandment⁽⁴⁾ to hear the sound of the Shofar on Rosh Hashanah.

Filmstrips

- 1) "Kol Shofar - The Sound of the Shofar" Torah Umesorah 1974. Colour, photography, accompanying cassette (& narration) TU
- 2) "Israel Holidays and Festivals - 1. Sukkot and Simhat Torah" (includes Rosh Hashanah). American Zionist Council, New York. 1961. Colour, photography, accompanying narration. AZC
- 3) "The Story of Rosh Hashanah" Jewish Education Committee of New York, 1952. Black & White, photography (for part dealing with this subject), accompanying narration. JEC

Origin of horn

A Shofar should ideally be made from the horn of a ram,⁽⁵⁾ but in fact, the horn of any Kosher animal⁽⁶⁾ (with the exception of the cow and wild beasts which have solid bone horns⁽⁷⁾) can be used. TU devotes a number of frames showing the horns on various animals which can be used for making a Shofar. The horns of a cow

(1) Shiurei Hamitzvot op. cit. p 12 ; Rabbi Sternbuch op. cit. p 42

(2) Rabbi Sternbuch op. cit. p 42

(3) this is produced in the form of a spirit master stencil and also as p4 of the student review sheet to the TU filmstrip "The Seder".

(4) Numbers xxix 1 ; Sefer Hachinuch, Commandment 405

(5) S.A. Orach Chayim 586 : 1

(6) ibid, gloss of Rama

(7) ibid.

(which cannot be used) are also shown with the narration explaining the reason why.

Bone in Shofar

While the horn is attached to the animal, a bone from its head fills the hollow horn and when making the Shofar this bone must first be removed.⁽¹⁾ This is accomplished by boiling the horn, then pulling out this bone with chisel and pliers.⁽²⁾ TU devotes three frames which show the horn with bone, being boiled and after the bone has been removed.

Making of Shofar

The horn is then heated and straightened out, the mouth piece drilled and shaped and finally the Shofar is polished.⁽³⁾ Eleven frames of TU depict all these stages.

Cracks and holes

In many cases, a crack or hole in a Shofar can disqualify it for use on Rosh Hashanah.⁽⁴⁾ Although the laws regarding such cracks and holes are very complicated, TU devotes only one frame to it. In this frame, a hole is being pointed out, but this hole is not at all clear in the picture.

Number and Type of Notes

The quality and quantity of the notes that one must hear on Rosh Hashanah to fulfil the commandment of Shofar is discussed in the Talmud⁽⁵⁾ and it is concluded that one must hear each of the following orders three times⁽⁶⁾; Tekiah, Shevarim Teruah, Tekiah (TSRT); Tekiah Shevarim, Tekiah (TST); Tekiah, Teruah, Tekiah (TtT). TU gives five charts to explain the above. The impression is given that the Tekiah in the TSRT order is the same length as in the TST and TtT orders. This is incorrect and it must be lengthened and equal Shevarim Teruah together.⁽⁷⁾ One can hear these three orders blown on the accompanying cassette.

(1) Mishnah Brurah 586 : 66

(2) Olomeinu, The Shofar - A picture biography; reprinted by Torah Umesorah in Student Introduction and Review Folder to Kol Shofar - The Sound of Shofar.

(3) ibid

(4) S.A. Orach Chayim 586 : 7 - 10

(5) Rosh Hashanah 33b - 34a

(6) S.A. Orach Chayim 590 : 2; Olomeinu op. cit.

(7) S.A. Orach Chayim 590 : 3

Blowing Shofar

To assist the Ba'al Tokeah, a man known as the Makri (Announcer) reads out aloud the name of each Shofar sound before it is blown.⁽¹⁾ TU, AZC and JEC all show the Ba'al Tokeah blowing the Shofar with TU also showing the Makri calling. This is the entire contribution of AZC and JEC to the subject of Shofar.

In the TSRF order, the Makri should call Shevarim-Teruah together without any break.⁽²⁾ However the narration to JEC incorrectly states that he calls them separately and TU also gives this impression.

If possible the Ba'al Tokeah should put the Shofar to the right side of his mouth and have it pointing upwards.⁽³⁾ This is specifically shown and mentioned in TU.

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- (1) ibid 585 : 4, gloss of Rema
 (2) Mishnah Brurah 590 : 21
 (3) S.A. Orach Chayim 585 : 2, gloss of Rema.
-

Numerical Analysis

	TU	AZC	JEC
Origin of horn	2 2	0 1	0 1
Bone in Shofar	2 2	0 0	0 0
Making of Shofar	2 2	0 0	0 0
Cracks & holes	1 1	0 0	0 0
Number of notes	2 2	0 0	0 0
Description of notes	- 2	- 0	- 2
Blowing of Shofar :			
The Blowing	2 2	1 1	1 1
Makri	2 1	0 0	1 1

SUKKAH

It is a commandment⁽¹⁾ to dwell in a Sukkah during the seven days of the Festival of Sukkot.

Filmstrips

- 1) "The Mitzvos of Sukkos" Torah Umesorah 1972. Colour, photography, accompanying cassette (& narration) TU.
- 2) "Israel Holidays and Festivals. 1. Sukkot and Simhat Torah". American Zionist Council, New York. 1961. Colour, photography, accompanying narration. AZC
- 3) "The Story of Succot and Simhat Torah" Jewish Education Committee of New York. 1951. Black & White, photography, accompanying narration. JEC.

Walls of Sukkah

All materials can be used for making the walls of a Sukkah⁽²⁾. Only TU specifically shows walls of Sukkot made of various materials. Some of these frames show walls made of canvas and plastic which will possibly sway in the wind. The Rabbinic literature⁽³⁾ states that walls which sway in the wind cannot be counted as walls of a Sukkah. Hence some say⁽⁴⁾ that if one wants to utilise material for walls, one needs to put up poles all along the walls, with a spacing of no more than three tephachim from each other. Others, however, state⁽⁵⁾ that it is sufficient to firmly tie walls which are made of material and this is in fact done in practice by a number of people.

Siting of Sukkah

A Sukkah must not be built under a house or (generally speaking) a tree⁽⁶⁾ but under the heavens (i.e. outside)⁽⁷⁾. TU devotes several frames to showing where a Sukkah can be placed (porch, balcony, roof top) and AZC shows a Sukkah on a balcony (its walls are made of sheets).

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- (1) Leviticus xxiii 42 ; Sefer Hachinuch, Commandment 325
 (2) S.A. Orach Chayim 630 : 1
 (3) Mishnah Brurah 630 : 48
 (4) Ibid 630 : 50
 (5) Kaf Hachayim, Orach Chayim 630 : 70
 (6) S.A. Orach Chayim 626 : 1, gloss of Rama
 (7) Mishnah Brurah 626 : 1

Size and Shape

There is a minimum size for a Sukkah⁽¹⁾; however there is no maximum size⁽²⁾. With regard to height, however, there is both a minimum and maximum⁽³⁾. Only TU deals with this subject and shows both the minimum width and height (but not the maximum height) of a Sukkah. There is also a frame which shows a section of a Sukkah which is able to seat hundreds of people.

Although in practice a Sukkah usually has four sides, there is no reason why a Sukkah should not be round⁽⁴⁾ or have more than four sides⁽⁵⁾ (provided that a square of side 57.2 cms can be drawn inside it⁽⁶⁾). TU shows an eight sided Sukkah !

Number of Walls

Ideally one should have four complete walls for a Sukkah⁽⁷⁾. However, the minimum number of walls is two walls adjacent to each other and a bit (at least 8 cms wide) of the third, provided one "completes" this third wall with "Tsurat Hapetach" (a door frame)⁽⁸⁾. TU illustrates such a "minimum wall Sukkah", although Tsurat Hapetach is not mentioned.

These walls need not be solid and one can use the principle of "lavud" in which a space of less than 24 cms is regarded as a solid wall⁽⁹⁾. Hence one can make walls consisting of a number of thin strips of wood either vertically or horizontally, which are less than 24 cms apart and such walls are shown by TU. JEC shows the putting up of a wall of a Sukkah but nothing is stated about the number of walls, the quality etc.

Materials for Schach

For a material to be fit for use as Schach, it must grow from the ground, be detached and not be able to become ritually unclean⁽¹⁰⁾. Although the narration

(1) Shiurei Hamitsvot op.cit. p 11 - (according to Rabbi No'eh 57.2 x 57.2 cms)

(2) S.A. Orach Chayim 634 : 1

(3) Siddur Minchat Yerushalayim op. cit. p 348 - (according to Rabbi No'eh : minimum 81.7cms, maximum 9.4 metres)

(4) S.A. Orach Chayim 634 : 2

(5) Mishnah Brurah 634 : 4

(6) S.A. Orach Chayim 634 : 2 & Mishnah Brurah 634 : 4

(7) Chaye Adam 146 : 3

(8) S.A. Orach Chayim 630 : 2

(9) Eider Rabbi S.D. Halachos of the Eruv. Lakewood U.S.A., 1968 p 4

(10) S.A. Orach Chayim 629 : 1

to TU gives these conditions, the only example of Schach shown throughout this filmstrip are bamboo (?) sticks. Other materials such as leafy Schach which are commonly used are not shown nor is non-Kosher Schach. AZC shows people in the Streets of Israel buying open palm branches to use as Schach. The narration incorrectly states that they are buying them for lulavim, but this is not so since palms for lulavim must be closed.⁽¹⁾ JEC shows a family finding reeds near a highway, cutting them down for Schach and putting them on the roof of their Sukkah. The narration states that the father "gave permission" to his son to cut down these reeds. In fact, one may not cut down Schach from a public place without permission, unless a general permission has been given to the inhabitants to cut down trees etc.⁽²⁾

Thickness and Spaces in Schach

The thickness of the Schach must be such that the Sukkah is more shady than sunny.⁽³⁾ Only TU purports to show this, but it is not obvious from the picture. There are rather complicated laws regarding non-Kosher Schach, and spaces which may be found amongst the Schach⁽⁴⁾. The case regarding a space in the middle of the Schach is shown by TU.

Dofen Akuma (the bent wall)

The law of dofen akuma (i.e. up to about 2 metres of invalid Schach between the wall of the Sukkah and the Kosher Schach) is unique to the laws of Sukkah.⁽⁵⁾ and TU devotes several frames to illustrating this principle.

Starting the building of Sukkah

It is customary to begin building the Sukkah immediately after the termination of Yom Kippur⁽⁶⁾ and this is shown by JEC.

Decorating Sukkah

It is customary to decorate the Sukkah with fruit and other decorations⁽⁷⁾. TU, AZC, JEC and "The Jewish Home" show frames of this decorating with the JEC

(1) ibid 645 : 2
 (2) Mishnah Brurah 637 : 11
 (3) Chaye Adam 146 : 18
 (4) S.A. Orach Chayim 632 : 1 - 4
 (5) Ramoedin Bahalachah op. cit. p 94
 (6) S.A. Orach Chayim 624 : 5, gloss of Rema
 (7) Mishnah Brurah 638 : 11

devoting eight frames to it. The frame in the filmstrip "The Jewish Home" which is in cartoon form is poorly drawn and it seems that the Sukkah is being built in a garage !

Cover to Sukkah

Some people have a cover to protect the Schach during rain⁽¹⁾ and such a covering is shown by TU.

Dwelling in Sukkah

It is a Biblical commandment⁽²⁾ to live in the Sukkah for the seven days of the Festival of Sukkot. This dwelling⁽³⁾ consists of eating, drinking, sleeping (in suitable climates!⁽⁴⁾) etc. TU, AZC and JEC all devote frames to eating in a Sukkah.

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- (1) ibid 639 : 41 ; Chaye Adam 147 : 11
 (2) Leviticus xxiii 42 ; Sefer Hachinuch Commandment 325
 (3) S.A. Orach Chayim 639 : 1
 (4) ibid 639 : 2 gloss of Rama
-

Numerical Analysis

	TU	AZC	JEC
Walls :			
Materials	2 2	1 1	1 0
Number	2 2	0 0	0 0
Siting of Sukkah	2 2	1 1	0 0
Minimum and maximum size	2 2	0 0	0 0
Schach :			
Permitted materials	1 2	1 0	1 1
Forbidden materials	0 0	0 0	0 0
Thickness; spaces	1 2	0 0	0 0
Dofen Akumah	2 2	0 0	0 0
Decorations	2 2	2 2	2 2
Dwelling in Sukkah	1 1	1 1	2 2

PURIM

The Men of the Great Synagogue decreed⁽¹⁾ that the Book of Esther (the Megillah) should be read and various other commandments performed on the Festival of Purim.

Filmstrips

- 1) "Purim Joy. Its Laws and Customs." Torah Umesorah 1974. Colour, photography, accompanying cassette (& narration). TU.
- 2) "The Story of Purim." Jewish Education Committee of New York 1950. Black & White, photography (for part dealing with this subject), accompanying narration. JEC.
- 3) "Israel Holidays and Festivals. 3. Purim and Passover." American Zionist Council. 1961. Colour, photography, accompanying narration. AZC.

Writing of Megillah

The laws regarding the writing of the Megillah⁽²⁾ are similar to those of writing a Sefer Torah. None of the filmstrips shows anything about this writing. However TU mentions a few of the laws and JEC states that it is handwritten. Some Megillahs begin (almost) every column with the word "Hamelech" and this is shown by TU.

The writing of the ten sons of Haman must be done in a special way⁽³⁾ and this is only illustrated by TU.

Reading the Megillah

The Megillah is read on both the evening and morning of Purim.⁽⁴⁾ TU, JEC and AZC all devote several frames to this reading in the Synagogue. TU also shows this reading elsewhere.

There is a cassette tape produced by Torah Tapes Inc. of New York which gives the reading of the entire Megillah. The production of this tape, however, is rather amateurish. Also, with the exception of the verses which are traditionally sung to the tune of Eicha⁽⁵⁾, the various other traditional melodies⁽⁶⁾ are not incorp-

(1) Megillah 2a

(2) S.A. Orach Chayim 691 : 1 - 6

(3) ibid 691 : 3

(4) ibid 687 : 1

(5) Weil A. Practical Manual on the Scroll of Esther. London 1961 p 29

(6) ibid pp 30-31

erated into this recording. (This tape correctly begins by pointing out that listeners cannot perform the Mitzvah of hearing the Megillah on Purim by listening to this recording⁽¹⁾).

It is customary to fold up the Megillah like a "letter" before reading it⁽²⁾ and this is specifically shown in TU.

It is customary to make a noise (using "Greggers"⁽³⁾) when the name of Haman is mentioned during the reading of the Megillah⁽⁴⁾. This is shown by both TU and JEC, although the greggers cannot be seen too clearly in the latter one.

Blessings

Before and after the reading of the Megillah, blessings are recited⁽⁵⁾ and TU devotes a couple of frames to this. They also state that after the Megillah, praises (i.e. Asher Heini⁽⁶⁾) are said. However, the corresponding frame shows the morning reading, (as evidenced by Tephillin on hand) and in the morning these praises are in fact omitted.⁽⁷⁾

Mishloach Manot

On Purim, there is the commandment of Mishloach Manot, to give a friend two food presents.⁽⁸⁾ TU devotes several frames to this and also correctly points out that it is better for a messenger to deliver these presents⁽⁹⁾ and it shows messengers dressed up as Arabs, ghosts, Texan cowboys etc ! JEC mentions this commandment but does so incorrectly by showing parents handing out Purim presents to the children but making no mention of two food presents.

Matanot Laevyonim

Two presents (usually money) must be given to two poor people on Purim.⁽¹⁰⁾ This is only shown by TU, who also show the custom of giving three half "shekels" just before Purim.⁽¹¹⁾

(1) Shiurim Metsuyanim Bahalachah op. cit. 141 : 6

(2) S.A. Orach Chayim 690 : 17

(3) Rabbi Sperling op. cit. p 368

(4) S.A. Orach Chayim 690 : 17, gloss of Rema.

(5) ibid 692 : 1

(6) ibid, gloss of Rema ; S.P.S. op. cit. p 374

(7) ibid, but also see Luach L'Eretz Yisrael by Rabbi Tukachinsky, Jerusalem. Section on Purim.

(8) S.A. Orach Chayim 695 : 4

(9) Mishnah Brurah 695 : 18

(10) S.A. Orach Chayim 694 : 1

(11) ibid, gloss of Rema

Purim Meal

Another commandment performed on Purim is the eating of the Purim meal⁽¹⁾ and it is customary to eat such a meal during the late afternoon of Purim.⁽²⁾ TU, JEC and A2C all devote frames to this meal and TU also points out that we drink more than usual at this meal.⁽³⁾

Dressing up

It is customary to dress up on Purim⁽⁴⁾ and put on masks.⁽⁵⁾ TU devotes over twenty frames to this dressing up including a visit to a Purim carnival and JEC also allocates several frames to it. In A2C, a number of frames show dressing up in the Adloyada parade which is held on Purim in Israel.

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- (1) ibid 695 : pre 1, gloss of Roma
 (2) ibid 695 : 2, gloss of Roma
 (3) ibid 695 : 2 and gloss of Roma
 (4) Rabbi Sperling op. cit. p 382
 (5) S.A. Orach Chayim 696 : 8, gloss of Roma
-

Numerical Analysis

	TU	JEC	A2C
Writing of Megillah	0 1	0 1	0 0
Ten Sons of Haman	2 2	0 0	0 0
Reading Megillah	2 2	2 1	2 1
Folding Megillah like letter	2 2	0 0	0 0
Banging for Haman	2 2	1 2	0 0
Blessings over Megillah	2 2	0 0	0 0
Misloach Manot	2 2	0 1	0 0
Matanot Laevyonin	2 2	0 0	0 0
Purim Meal	2 2	2 2	2 2
Dressing up etc.	2 2	2 2	2 2

KOSHERING OF MEAT

The Torah prohibits⁽¹⁾ the eating of the blood of both animals and birds. It is therefore necessary to remove the blood before eating of meat and this is done by the process of salting.⁽²⁾ This process is commonly referred to as "Koshering".⁽³⁾

Filmstrips

- 1) "Koshering Meat and Chicken" Torah Umesorah 1971. Colour, photography, accompanying cassette (& narration). TU
- 2) The filmstrip "Kashruth - The Jewish Dietary Laws" produced by Kol R'ee Associates, U.S.A.⁽⁴⁾ is not obtainable.

Preliminary Preparations

Before a fowl can be Koshered it must be opened, the inwards removed and some further preparations performed on it.⁽⁵⁾ A number of these preliminaries are shown by TU. These include removing the vein from the neck⁽⁶⁾, cutting off the lower leg⁽⁷⁾, opening the chicken, opening of gizzard and peeling off lining containing grit bag⁽⁸⁾ and cutting into wall of gizzard to ensure that no stone has entered it⁽⁹⁾. One frame, according to the narration shows the checking of the lungs. In fact only the lungs of domestic and wild animals have to be checked.⁽¹⁰⁾ Nothing is shown regarding the preliminaries done on the heart.⁽¹¹⁾ Three frames are also shown on the cutting of meat so that one "can salt each part thoroughly".

Soaking the meat

Before salting the meat it is soaked in water⁽¹²⁾ for half an hour⁽¹³⁾ and this soaking is shown by TU for both meat and chicken.

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- (1) Leviticus vii 26-27, xvii 10-12 ; Deuteronomy xii 23-25 ;
Sefer Hachinuch, Commandment 148
 - (2) S.A. Yoreh De'ah Chapters 69 - 78
 - (3) Wageschal Rabbi S. Practical Guide to Kashruth. Gateshead Foundation for Torah. Gateshead. 1972 p 57
 - (4) Filmstrips and allied audio-visual materials op. cit. p 3
 - (5) Rabbi Wageschal op. cit. pp66-68 ; Kashrut Directory & Religious Services Guide, Office of the Chief Rabbi, London 1972 pp 4-5
 - (6) S.A. Yoreh De'ah 65 : 3 gloss of Rema
 - (7) ibid
 - (8) Chochmat Adam 34 : 21
 - (9) Rabbi Wageschal op. cit. p67 - reason is because of the possibility of Terephah. S.A. Yoreh De'ah 49 : 3
 - (10) S.A. Yoreh De'ah 39 : 1
 - (11) ibid 72 : 1
 - (12) ibid 69 : 1
 - (13) ibid, gloss of Rema

After removing the meat from the water it is left for a short while until most of the water has dripped off⁽¹⁾. TU shows this in the case of meat but it is not shown or even mentioned in connection with chicken.

Salting the meat

Medium grain⁽²⁾ salt is then sprinkled on all the surfaces⁽³⁾ and it is left on a solid sloping board or a board with holes⁽⁴⁾ for one hour⁽⁵⁾. TU shows both the salting of meat and chicken. The board used for Koshering both the meat and chicken in this filmstrip has holes and is also sloping. In fact only one of these criteria are necessary.⁽⁶⁾

Washing the meat

The salt is then washed off⁽⁷⁾ and the meat is washed three times⁽⁸⁾. There are three methods of performing this washing⁽⁹⁾. TU shows this washing both by means of a hose-pipe and by water being poured from a big cup.

Liver

There is such a lot of blood in liver that it cannot be Koshered by salting; instead it requires roasting.⁽¹⁰⁾ During this roasting, the liver must be held over a flame on a spit or fork or placed on a grate⁽¹¹⁾ and it is roasted until it is fit to be eaten.⁽¹²⁾ By custom, the liver is washed before and after roasting and sprinkled with salt immediately before roasting, but the absence of these things does not disqualify the process⁽¹³⁾. TU devotes two frames showing the roasting of liver on a grate. In the latter frame it is a much darker brown, the sign of a liver fit to be eaten.

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- (1) ibid
 - (2) ibid 69 : 3
 - (3) ibid 69 : 4
 - (4) ibid 69 : 16
 - (5) ibid gloss of Rama
 - (6) ibid
 - (7) ibid 69 : 7
 - (8) ibid gloss of Rama
 - (9) Rabbi Wagschal op. cit. p 65
 - (10) S.A. Yoreh De'ah 73 : 1
 - (11) Rabbi Wagschal op. cit. p 71
 - (12) S.A. Yoreh De'ah 76 : 2 gloss of Rama
 - (13) ibid

Note

In the TV filmstrip, the (cow) meat is being Koshered by the butcher but the chicken by the housewife. Rabbi Wagschal⁽¹⁾ states that "...where customers lack the knowledge of how to do the Koshering, it may well be the duty of the butcher to Kosher all meat before selling it." This could quite well be the situation in a lot of places today.

(1) Rabbi Wagschal op. cit. p 18

Numerical Analysis

	TU
Preliminary preparations :	
General	2 2
gizzard	2 2
heart	0 0
Soaking meat	2 2
Allowing meat to drain	1 1
Salting meat	2 2
Salting board	1 1
Type of Salt	0 2
Washing meat	2 2
Roasting liver	2 2
Apparatus for roasting liver	2 2
Washing liver and sprinkling with salt	0 1
Koshering eggs found in chickens	0 0

SEFER TORAH - WRITING

The tape accompanying *Vesot HaTorah* (by Sha-Al) begins by stating that we learn from the book of Deuteronomy⁽¹⁾ "that it is the duty of every Jew to participate in the writing of a Sefer Torah". The *Shulchan Aruch*⁽²⁾ states that it is a commandment⁽³⁾ for every Jew to write a Sefer Torah. The Rabbinic literature discusses whether this commandment can be fulfilled by a group of people together writing one Sefer Torah⁽⁴⁾ and also whether this commandment applies today.⁽⁵⁾

Whether or not this commandment applies today, the Sefer Torah is an integral part of the Synagogue Service and there are *Sofrim* who write such Scrolls.

Filmstrips

- 1) "Vesot Ha Torah" Sha-Al, Tel-Aviv 1971. Slides, colour, photography, accompanying tape in English. Sha
- 2) "The Book that cannot be Printed - The Story of a Sefer Torah". Bureau of Jewish Education, Los Angeles 1955. Colour, photography, captions. LA

Parchment

Although ideally a Sefer Torah should be written on the "Gvil" part of the parchment⁽⁶⁾, today it is customary to write it on the "Klaf"⁽⁷⁾. All the other rules appertaining to the preparation of the parchment are the same as for Tephillin.⁽⁸⁾ Sha shows the parchment with the hair still attached and after it has been burnt off, but does not mention the soaking in lime.

Incising

For a Sefer Torah, incising is obligatory⁽⁹⁾. This is shown only by Sha.

Ink

The same ink is used as for Tephillin.⁽¹⁰⁾ In both Sha and LA, the black ink can be seen (in the writing) and the narrations specifically mention its colour.

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- (1) Deuteronomy *xxxi* 19
 - (2) S.A. *Yorah De'ah* 270 : 1
 - (3) *Sefer Hachinuch*, Commandment 613
 - (4) *Pitchei Teshuvah*, *Yorah De'ah* 270 : 1
 - (5) *ibid* 270 : 10 ; *Shach* 270 : 5
 - (6) S.A. *Yorah De'ah* 271 : 3
 - (7) *ibid* gloss of *Rama*
 - (8) *ibid* 271 : 2 - 3
 - (9) *ibid* 271 : 5
 - (10) *ibid* 271 : 6

Quill

This is the same as for Tephillin⁽¹⁾. Both ShA and LA show a quill pen and the narration to the former states that it is customary for the quill "to come from a feather of a Kosher bird or a reed especially sharpened for this purpose."

Letter Formation

This is the same as for Tephillin⁽²⁾. Both ShA and LA show close-ups of a Sefer Torah. ShA shows both an Ashkenazi (Bet Yoseph style) and a Sepharadi (Valish style) Sefer Torah. LA specifically shows the seven letters which have Tagin. ShA states this and goes on to say that the Sepharadi Torah has "many many more Tagin than the Ashkenazic scroll." This last statement is in fact not accurate. The Sepharadi Torah might appear at first sight to have more Tagin due to their different positioning on the six letters which only have one Tag.

Format of writing

In the Torah there are open and closed portions and these must not be altered when writing a Sefer Torah.⁽³⁾ Only ShA shows and explains what is meant by open and closed portions.

The length of each line must be sufficient to write thirty letters on⁽⁴⁾ and this is only mentioned by LA.

Certain portions of the Torah, such as the Shirah⁽⁵⁾ and Ha'azinu⁽⁶⁾ are written in an unusual manner⁽⁷⁾. Both ShA and LA show the Shirah in a Sefer Torah. The latter states that it is written in a special form "like bricks in a wall." This expression comes from the Talmud⁽⁸⁾ which says that certain songs in the Bible (including the Shirah) are written in the format of "half a brick over a brick" and "a brick over half a brick".

Writing

Before writing a Sefer Torah, the scribe must say that he is writing it for the

(1) Aruch Hashulchan. Yerah De'ah 271 : 38

(2) S.A. Yerah De'ah 274 : 5 - 6

(3) ibid 275 : 1

(4) ibid 272 : 2

(5) Exodus xv 1 - 19

(6) Deuteronomy xxxii 1 - 43

(7) S.A. Yerah De'ah 275 : 4 - 5

(8) Megillah 16b

Holiness of the Sefer Torah.⁽¹⁾ This is only illustrated by ShA which shows these words in Hebrew.

Every word must be copied from a Chumash and nothing may be written from memory⁽²⁾ and each word must be pronounced before writing it.⁽³⁾ Both ShA and LA show a scribe copying from a Chumash and the narrations state that he must not write from memory. ShA also shows a youngster writing a Sefer Torah. It is difficult to tell the exact age of the boy, but if he is under 13, it is definitely wrong⁽⁴⁾ and even if he is a little above 13 it is to be frowned upon⁽⁵⁾.

Sewing up Sefer Torah

After finishing the writing of a Sefer Torah, the individual sheets of parchment are sewn together using Gidim⁽⁶⁾. The narrations to both ShA and LA state this but in neither case is it clearly illustrated.

The parchments at the two ends are then sewn onto wooden poles known as Atzei Chayim.⁽⁷⁾ Both ShA and LA show this. Although a ball of Gidim is shown in ShA, it is not referred to and hence one could easily think that it is a ball of ordinary thread.

ShA also shows the Sepharadi custom of placing the Sefer Torah in an elaborate wooden case or a silver case⁽⁸⁾.

Siyum Sefer Torah

On finishing the writing of a Sefer Torah, a Siyum is made. The Sofer either leaves out the last few lines or just writes in the outlines of the letters and people are honoured at the Siyum to write or fill in these letters as the case may be⁽⁹⁾. LA shows these last few lines with just the outlines of the letters of all the words (except the Divine name) and also their being filled in at the

Siyum.

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- (1) S.A. Yerah De'ah 274 : 1
 - (2) ibid 274 : 2
 - (3) ibid
 - (4) S.A. Orach Chayim 39 : 1 and Mishnah Brurah 39:1 ; S.A. Yerah De'ah 281 : 3
 - (5) Mishnah Brurah 39 : 3
 - (6) S.A. Yerah De'ah 278 : 1
 - (7) ibid 278 : 2
 - (8) Omer Dinim u-Minhagin op. cit. p299
 - (9) ibid p288

Numerical Analysis

	ShA	LA
Parchment	2 1	1 1
Incising	2 2	0 0
Ink	2 2	2 2
Quill	2 2	2 1
Letter Formation	2 2	1 1
Tagin	1 1	2 2
Open & Closed Portions	2 2	0 0
Length of lines	0 0	1 2
Example of portion written in special way (e.g. Shirah)	1 0	2 2
Writing Sefer Torah:		
Declaration before writing	2 2	0 0
Copying from Chumash	2 2	2 2
Sewing up sheets of parchment	1 1	1 2
Atzei Chayim	2 2	2 2
Siyum Sefer Torah	0 0	2 2

MEZUZAH

It is a commandment⁽¹⁾ to affix a Mezuzah to the doorposts of one's house.

Filmstrips

- 1) "The Story of Mezuzah" Torah Unesorah 1972. Colour, photography, accompanying cassette (& narration) TU.
- 2) "Three sacred objects of Judaism" Bureau of Jewish Education, Los Angeles. 1959. Colour, photography, captions. LA

Materials

A Mezuzah should ideally be written on the "Duchsustas" part of the parchment⁽²⁾ although today one writes it on the "Klaf"⁽³⁾. The laws regarding the ink and

(1) Deuteronomy vi 9, xi 20 ; Sefer Hachinuch Commandment 423.

(2) S.A. Yerah De'ah 286 : 6

(3) Aruch Hashulchan. Yerah De'ah 286 : 2

other materials are the same as for Tephillin.⁽¹⁾ TU shows a piece of parchment cut to size for the Mezusah. The narration however does not mention "duchsustas" but only "Klaf". It also shows a quill and a bottle of ink, although the narration only calls it "special ink" not mentioning that it must be black. LA devotes one frame to showing the materials used.

Writing

Incising is obligatory.⁽²⁾ Only TU shows this incising. The laws regarding the writing and the tagin are the same as for Tephillin.⁽³⁾ TU shows the Sofer writing the alphabet and the narration specifically points out the Tagin. Like Tephillin, a Mezusah must be written in its correct order.⁽⁴⁾ TU shows the checking of a Mezusah and the finding of an error - a letter omitted. The narration points out that the letter cannot be added since it would then be written out of order.

Both TU and LA show the completed Parashiot. From the narration in TU it would seem that the "Ayin" of Shema and "Dalet" of Ehad are written larger than the other letters only in the Mezusah. In fact according to the Massorah these letters are always written larger than the other letters.⁽⁵⁾

A Mezusah is written on 22 lines.⁽⁶⁾ Although the number of lines can be counted from the appropriate frames in both TU and LA, only the former mentions it in the narration.

Back of Parchment

On the back of the parchment⁽⁷⁾ is written Sh-dai exactly opposite the space between the two Parashiot.⁽⁸⁾ It is customary to write fourteen more letters which represent other names of G-d.⁽⁹⁾ TU specifically shows all these words whilst LA shows and mentions Sh-dai and the other letters can just be partially seen.

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- (1) S.A. Yorah De'ah 288 : 7
 (2) ibid 288 : 8
 (3) ibid 288 : 7
 (4) ibid 288 : 3
 (5) Talmudic Encyclopedia op. cit. vol.1 pp 190-191
 (6) S.A. Yorah De'ah 288 : 11
 (7) ibid 288 : 15
 (8) ibid gloss of Rema
 (9) ibid

Rolling Mezuzah

The Mezuzah is rolled from the end to the beginning (i.e. from left to right)⁽¹⁾. The direction of rolling is shown only by TU.

It is then put into a cover⁽²⁾ before being fixed to the doorpost. Both TU and LA illustrate the Mezuzah being put into its case. A whole selection of cases of various materials and designs is shown by TU and a few are shown by LA.

Affixing the Mezuzah

A Mezuzah should be fixed one-third down from the top of the doorpost, on the right hand side as one enters⁽³⁾. It is usual to affix the Mezuzah at an angle with the top of the Mezuzah pointing inwards.⁽⁴⁾ TU shows the fixing of a Mezuzah. Although the narration states that the Mezuzah is being hung "at the bottom of the upper third of the doorpost", the frame in fact shows it being fixed much higher than that. It should be mentioned that by fixing a Mezuzah in the upper third, the commandment is fulfilled.⁽⁵⁾ LA shows a Mezuzah on a doorpost, which is not very clear. The narration which states "upper part" is not accurate since this could imply from half-way up.

Blessing

Before affixing a Mezuzah, a blessing is recited⁽⁶⁾ and this is only shown by TU.

Rooms requiring Mezuzot

A fairly long chapter of the Shulchan Aruch⁽⁷⁾ is devoted to listing the places which are liable for and those which are exempt from Mezuzot. This is covered only by TU which devotes no fewer than ten frames to showing rooms which are liable for a Mezuzah. There are, however, no frames showing rooms which are exempt from Mezuzot (e.g. Synagogues⁽⁸⁾, bathrooms⁽⁹⁾), although this is briefly mentioned in the narration.

(1)	ibid	268 : 14
(2)	ibid	269 : 1
(3)	ibid	269 : 2
(4)	ibid	269 : 6, gloss of Rema
(5)	ibid	269 : 2'
(6)	ibid	269 : 1
(7)	ibid	266 : 1-23
(8)	ibid	266 : 3
(9)	ibid	266 : 4

Numerical Analysis

	TU	La
Parchment	1 2	1 1
Incising	2 2	0 0
Ink	1 1	1 1
Quill	2 2	2 1
Writing Parashiot	2 2	0 0
Tagin	2 2	0 0
Checking Parashiot	2 2	0 0
Completed Parashiot	2 2	2 2
Back of parchment	2 2	1 1
Rolling the Mezuzah	2 2	1 1
Affixing Mezuzah	2 2	1 1
Blessing	- 2	- 0
Rooms requiring Mezuzot	2 2	0 0
Rooms exempt from Mezuzot	0 1	0 0

ERUVIN

The laws regarding the subject of "Eruv" are very complicated and it is very difficult to understand them fully without the use of diagrams. The book "Halachos of the Eruv" by Rabbi S.D. Eider⁽¹⁾ explains these laws in a clear manner and illustrates them with simple diagrams.

A filmstrip entitled "An Introduction to the Laws of Eruv" was produced by Torah Umesorah in 1974. The introduction to the narration clearly states "that we have by no means covered all the Halachos of Eruvin (in this filmstrip)".

This filmstrip begins by stating that there are "Four areas of Shabbos"⁽²⁾ and it shows a chart listing these areas. However, it shows frames of only the public domain⁽³⁾ and the private domain.⁽⁴⁾ No frames are devoted to the other two, the

(1) published in Lakewood N.J. U.S.A. 1968.

(2) S.A. Orach Chayim 345 : 1

(3) ibid

(4) ibid

carmelit⁽¹⁾ and the exempt domain⁽²⁾ and they are not even mentioned in the narration, although they are explained in the student review sheet.

A private domain must be surrounded by partitions conforming to certain specified requirements⁽³⁾ and several frames are devoted to showing examples of these partitions.

Partitions need not be solid and spaces of up to 3 tephachim are considered as filled in (Levud)⁽⁴⁾. This principle is illustrated in a number of frames. There are rather complicated laws regarding breaches in the partitions⁽⁵⁾ and several frames are devoted to introducing some of these principles.

Tsurat Hapetach

An eruv can also be made around an area by means of "Tsurat Hapetach" (door frame). This consists of two "lechis" (side posts) topped with a "Kaneh" (horizontal bar)⁽⁶⁾. Part 2 (29 frames) of this filmstrip is devoted to the construction of such an eruv. Since it is only an Introduction to the laws of Eruv only some of the laws regarding tsurat hapetach are shown. Diagrams of some of the laws and problems connected with tsurat hapetach are given by Rabbi Eider⁽⁷⁾.

Analysis

Since this filmstrip deals only with an introduction to this subject, it is not possible to make a numerical evaluation on it. However, as an introduction to the subject, it is very good.

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- (1) ibid
 (2) ibid
 (3) ibid 345 : 2
 (4) ibid 365 : 5
 (5) Rabbi Eider op. cit. pp 12-16
 (6) S.A. Orach Chayim 362 : 11
 (7) Rabbi Eider op. cit. pp 31-33

ARBA'AH MINIM

It is a positive commandment⁽¹⁾ to take the Arba'ah Minim on the (first day of the) Festival of Sukkot. There are numerous laws dealing with these Arba'ah Minim, many of which are very complicated. A small book⁽²⁾ was published some years ago, which gives these laws in a clear simplified format - however there is not one diagram in this book !

Both Torah Umesorah and the Agudas Israel Education Department, London, have produced charts (almost identically worded!) which list the various features of each of the Arba'ah Minim when they are Mehudar and Pasul.

Aryeh Levkovits of Bnei Brak, Israel, has brought out a wall chart, which, using graphic pictures in colour, illustrates the laws of Arba'ah Minim. Amongst other things it gives labelled (in Hebrew) diagrams of each of the Arba'ah Minim when they are Mehudar, Kasher and Pasul. In some cases, however, the diagrams are not too clear.

There are no filmstrips which fully illustrate these laws and even TV which consistently produces excellent material, falls short of its usual standard on this topic. The Neot Kedumim filmstrip "The Four Species of Sukkot" shows the trees and bushes (as appropriate) on which these species grow.

Filmstrips

- 1) "The Mitzvos of Sukkos" Torah Umesorah 1972. Colour, photography, accompanying cassette (& narration) TV
- 2) "Israel Holidays and Festivals. 1. Sukkot and Simhat Torah" American Zionist Council New York. 1961. Colour, photography, accompanying narration. AZC
- 3) "The Story of Succot and Simhat Torah" Jewish Education Committee of New York 1951. Black & White, photography, accompanying narration. JEC.

(1) Leviticus xxiii 40 ; Sefer Hachinuch, Commandment 324
 (2) Weissfish H. Arba'at Eiminim. Jerusalem 1959 64pp.

Eitrog

To understand the laws concerning the Eitrog, one must know its constituent parts⁽¹⁾. This can only be done effectively by looking at the cross-section of an Eitrog sliced in two longways. No filmstrip shows such a cross-section. Amongst the things which can disqualify an Eitrog from use are : it is dried up⁽²⁾, has a hole⁽³⁾, is cracked⁽⁴⁾, has a missing Pitom⁽⁵⁾ (under certain conditions⁽⁶⁾), has a missing stalk⁽⁷⁾, has a blister⁽⁸⁾, is round shaped⁽⁹⁾, is green as grass⁽¹⁰⁾, is too small⁽¹¹⁾. Both TU and AZC show a crate of Eitrogim. JEC shows a frame of a person buying an Eitrog and checking that it is "without a blemish" without specifying what is meant by blemish. TU illustrates an Eitrog with a hole and one with a broken Pitom although this is not at all clear from the frame.

Lulav

A lulav is a branch of a date-palm tree before the leaves have separated from each other⁽¹²⁾. These leaves grow in pairs which are joined at the back.⁽¹³⁾ Amongst the things which can disqualify the Lulav from use are : splitting of the centre double leaf⁽¹⁴⁾ or the majority of the other double leaves⁽¹⁵⁾, that the top is cut off⁽¹⁶⁾, that it is dry⁽¹⁷⁾, that the leaves have separated⁽¹⁸⁾, that it is bent⁽¹⁹⁾. TU only shows a bundle of lulavim and a lulav with a split centre leaf which is not too clear. However some of the other laws are

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- (1) see Arba'at Haminim op. cit. pp 14-15
 (2) S.A. Orach Chayim 648 : 1
 (3) ibid 648 : 2
 (4) ibid 648 : 5
 (5) ibid 648 : 7
 (6) Mishnah Brurah 648 : 30
 (7) S.A. Orach Chayim 648 : 8
 (8) ibid 648 : 9
 (9) ibid 648 : 18
 (10) ibid 648 : 21
 (11) ibid 648 : 22
 (12) Ramban, Hilchot Lulav 7 : 1
 (13) S.A. Orach Chayim 645 : 3
 (14) ibid, gloss of Rema
 (15) S.A. Orach Chayim 645 : 3
 (16) ibid 645 : 6
 (17) ibid 645 : 5
 (18) ibid 645 : 1
 (19) ibid 645 : 8

mentioned in the narration. In its narration to a frame, AEC incorrectly states that the people are inspecting palm branches, the leaves of which are trimmed and pressed close to the branch. In fact, the people are buying Schach for their Sukkot!

Hadassim

The "bough of thick trees" mentioned in the Torah refers to the myrtle whose leaves cover its stalk.⁽¹⁾ At every point where the leaves grow, at least three must be connected at the same point, otherwise the hadas is not permitted for use.⁽²⁾ Amongst the things which disqualify the hadassim from use are: most of the leaves have fallen off⁽³⁾, there are more berries than leaves⁽⁴⁾, that it is dry⁽⁵⁾, preferably the top of the stalk should be unbroken⁽⁶⁾. Three twigs of Hadassim are taken.⁽⁷⁾ TU shows a bundle of Hadassim and a single Hadas, the details of whose leaves are not clear. Some of the laws are referred to in the narration. JEC mentions that three twigs of Hadassim are taken.

Aravot

Amongst the things that disqualify the willows from use are: most of the leaves have fallen off⁽⁸⁾, the top of the stalk is broken⁽⁹⁾, that it is dry⁽¹⁰⁾. Two twigs of willow are taken⁽¹¹⁾. TU shows a willow tree and in particular a twig - details of which are not too clear. Again some of the laws are found in the narration. JEC states that two willow branches (!) are taken.

Binding the Arba'ah Minim together

The lulav, three hadassim and two aravot are bound together⁽¹²⁾ or put into a holder made of dried out lulav leaves⁽¹³⁾. The aravot are put on the left of the lulav and the hadassim on its right⁽¹⁴⁾, the hadassim being slightly higher than

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- (1) Rambam, Hilchot Lulav 7 : 2
 (2) ibid
 (3) Mishnah Brurah 646 : 18
 (4) S.A. Orach Chayim 646 : 2
 (5) ibid 646 : 6
 (6) ibid 646 : 10, gloss of Rema
 (7) ibid 651 : 1
 (8) ibid 647 : 2
 (9) ibid
 (10) ibid
 (11) ibid 651 : 1
 (12) ibid
 (13) Mishnah Brurah 651 : 8
 (14) ibid 651 : 12

the aravot.⁽¹⁾ TU shows such a holder and together with AZC and JEC show the species bound together, although in the latter two filmstrips the arrangement in the holder is not at all clear.

Performing the Mitzvah

To perform the Mitzvah, the lulav with hadassim and aravot are taken in the right hand and the etrog in the left.⁽²⁾ TU shows a not very clear frame of a boy taking the Arba'ah Minim and AZC shows a painting by Isidor Kaufman of a boy with the Arba'ah Minim. JEC shows the little girl of the family taking the Arba'ah Minim but she is holding them in the wrong hands. The narration states that "because she is the youngest, father gives her the privilege of being the first to say the benediction over the Ethrog and Lulav". However it is incorrect for children to take the Arba'ah Minim before all the grown ups on the first day of Sukkot.⁽³⁾ The filmstrip "The Jewish Home" also has a frame on the taking of the Arba'ah Minim. However apart from their being held incorrectly, it seems from the frame that they are being taken at night! (-when in fact they must be taken during the day).⁽⁴⁾

Arba'ah Minim during Synagogue Service

During the morning service on Sukkot, the Arba'ah Minim are waved during the Hallel⁽⁵⁾ and are taken in a procession around the Synagogue during Hoshanot.⁽⁶⁾ Only JEC shows these wavings and the procession.

Analysis

Due to the complexity of the laws on this subject and since no filmstrip deals with them anywhere near fully, only a qualitative rating of the filmstrips on this topic can be given :

TU Fair

AZC Poor

JEC Poor.

(1)	S.A. Orach Chayim	651 : 1,	gloss of Rema
(2)	ibid	651 : 2	
(3)	ibid	658 : 6	
(4)	ibid	652 : 1	
(5)	ibid	651 : 8	
(6)	ibid	660 : 1	

MACHINE BAKED MATZOT

The introduction of machines to make Matzot for Pesach caused a big Rabbinical dispute as to their acceptability⁽¹⁾ but today they have become the accepted way to make Matzot for almost everybody.

Machines which are used for the baking of Matzot are shown by Rabbi Feldman⁽²⁾. These include a machine for mixing the dough, a machine for rolling, making small holes and cutting to size, and a conveyor belt to take the Matzot to the oven. He also shows pictures of more modern machines manufactured by Vicars⁽³⁾ - namely a machine for mixing, one for kneading and one for the remainder of the process.

The only filmstrip specifically devoted to machine baked Matzot is Torah Umesorah's "Machine made Matzos" (1974). (TU) The Sirtoney Hinuch filmstrip "Mah Nishtanah Halayla Haze" (SH) devotes seven frames to this process.

TU shows the special flour arriving at the factory and both TU and SH show the mixing of the flour and water, the former doing so in greater detail. TU then shows the dough going through a forcing roller where it comes out as a thick ribbon of dough. From there the thick dough passes through several rollers to make it thinner and thinner. This process is shown by both TU and SH. It then passes through a machine for cutting the Matzot to size and a pinning wheel to make small holes in it. Both TU and SH show this process.

The Matzot then pass through a long oven which bakes them. Although TU devotes a frame to this, the oven does not seem very clear.

Both filmstrips also devote frames to the separation of Challah⁽⁴⁾ and the parcelling up of the Matzot. An integral part of the process of machine baking of Matzot for Pesach is the regular cleaning of the machines.⁽⁵⁾ TU devotes several frames to this cleaning using air blowers, brushes etc. SH, however, only devotes one frame to it.

(1) Rabbi Sternbuch op. cit. p 21 ; Shimmusha Shel Torah op. cit. p 50

(2) Shimmusha Shel Torah op. cit. pp 51-55

(3) ibid pp 59-61

(4) S.A. Orach Chayim Chapter 457

(5) Kaf Hachayim, Orach Chayim 499 : 76

A general comment on these filmstrips is that it is difficult to show machine processes clearly in photographs - one needs to make an actual visit to such a factory.

Analysis

In a subject of this type involving commercial-size machinery, it is very difficult to produce a quantitative analysis table. However a qualitative assessment would give :

TU	Very good
SE	Fair

MISCELLANEOUS TOPICS

The following topics are only covered in outline in an aid and hence no analysis has been made of them.

Work on Shabbat

The Torah prohibits ⁽¹⁾ the performance of work on Shabbat but in general does not state what the term "work" includes. The Mishnah ⁽²⁾ lists thirty-nine headings of work (Avot Melachah) and the various Rabbinical works ⁽³⁾ give details of what is included under each of these headings. A study of these headings show that they "form a cross-section of all the main types of human productive activity". ⁽⁴⁾

There are no audio-visual aids which deal directly with this subject. The closest to it are some charts ⁽⁵⁾ which tabulate these 39 headings of work together with examples. However, they do enter indirectly into various other aids dealing with Shabbat. For example, in SHA, the mother covers the gas top with a Shabbat cloth, ⁽⁶⁾ and it also shows a saucepan and kettle on a special Shabbat hotplate. ⁽⁷⁾ One might note here that a kettle of the size shown seems inadequate to last throughout Shabbat for the family of five, and it is usual to

(1) Exodus xx 10

(2) Shabbat 7 : 2

(3) e.g. Chaye Adam, Hilchot Shabbat Chapters 10-53; Zilber Rabbi Y. Brit Olam 2nd edition Bney Brak 1965 pp 29-104

(4) Grunfeld Dayan Dr. I. The Sabbath. 3rd edition. Feldheim New York 1959 p 15

(5) The 39 Forbidden Labors of Shabbos, Torah Umesorah 1966 - Poster and notebook size; Kitzur Shulchan Aruch, Rabbi Feldman op.cit. ppl29-130;

Kitzur Shulchan Aruch, Rabbi Bresslaver op. cit. ppl76-185.

(6) because of the prohibition of cooking and making a light on Shabbat.

(7) no cooking or even warming up of food is permitted on Shabbat.

use an eruv.

The question of carrying⁽¹⁾ also enters into a number of filmstrips, and there is a serious error in "The Jewish Home" filmstrip where the father returns home from Synagogue on Friday night carrying something under his arm - there is no Eruv in New York. Sha also shows the family carrying on Shabbat in the Street. Although this filmstrip is made in Israel, where there is an Eruv in the cities and carrying is hence permitted, this filmstrip is also sent to the Diaspora where there is invariably no Eruv. It would therefore be better not to show people carrying in the street on Shabbat in Israel.

JEC shows children Hebrew word-building on Shabbat. Since they are not fixing the words inside a frame, this is permitted on Shabbat⁽²⁾ and is not classed under "writing".

Blessing of the Priests (Duchaning)

It is a positive commandment⁽³⁾ for the Cohanim (Priests) to bless the people - this is known as Duchaning.

This is shown only in the filmstrip "Shacharit shel Shabbat"⁽⁴⁾ which devotes three frames to it and hence can only show a few of the laws. The accompanying tape first explains that outside Israel, there is only Duchaning on Festivals and only in Israel does it take place every day⁽⁵⁾. (Actually, countries close to Israel e.g. Egypt, also have Duchaning every day⁽⁶⁾).

The tape then states that "the Priests mount the platform⁽⁷⁾ before the Holy Ark,⁽⁸⁾ place their Tallit over their heads⁽⁹⁾, stretch forth their hands⁽¹⁰⁾ and bless the assembled congregation⁽¹¹⁾". A frame shows a priest going up in front of the Ark and two frames are devoted to showing them blessing the congregation.

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- (1) it is forbidden to carry in the street on Shabbat unless the town has an Eruv (i.e. been "fenced in")
 (2) Neuwirth Rabbi J.I. Shemirat Shabbat K'hilchata, Jerusalem 1965, 15 : 17 (page 105).
 (3) Numbers vi 23-27 ; Sefer Hachinuch Commandment 378
 (4) "Shacharit shel Shabbat" op.cit.
 (5) see Sefer Eretz Yisrael by Rabbi Y.M. Tukachinsky, Jerusalem 1955 p 21
 (6) Mishnah Brurah 128 : 164
 (7) S.A. Orach Chayim 128 : 8
 (8) ibid 128 : 9 gloss of Rema
 (9) Aruch Hashulchan, Orach Chayim 128 : 43
 (10) S.A. Orach Chayim 128 : 12
 (11) ibid 128 : 13

Each word of the Priestly blessing is first said by the Cantor and then repeated by the Priests and the latter are not permitted to begin a word until the cantor has finished saying it⁽¹⁾. Part of the Priestly blessing is given on the tape and although this is performed correctly, no specific mention is made of this point.

Two frames show a congregant who appears to be looking at the Priests whilst they are Duchaning which is in fact not correct⁽²⁾.

Nothing else of the many laws concerning Duchaning is given in this aid.

Chanukah

This Festival is only dealt with in outline by the filmstrips "The Story of Hanukkah" (JEC) and "Israel Holidays and Festivals. 2. Hanukkah and Tu Bi-Shevat" (AZC).

The special commandment appertaining to Chanukah is the kindling of the Chanukah lights each night⁽³⁾. Both JEC and AZC devote a few frames to this kindling, but we can learn almost nothing from them about the laws connected with this commandment.

The best place to light the Chanukah candles is in the doorway or by the window⁽⁴⁾. However, both JEC and AZC show the Menorah being lit on the table, although JEC also shows two frames with a lighted Menorah in the window. "The Jewish Home" shows the lighting of Chanukah candles by the window.

Before the lighting on the first night, three Blessings are recited⁽⁵⁾ and two on the subsequent nights⁽⁶⁾. The words of these blessings are shown by JEC.

It is best for every (male⁽⁷⁾) member of the family to light his own candles every night.⁽⁸⁾ Hence the JEC narration which states "Mr. Gordon will light the candles tonight, but David will get his turn tomorrow" is not at all good.

It is customary for children to play with a special spinning top known as a "dreidel" on Chanukah⁽⁹⁾ and this is shown by JEC, AZC and in "The Jewish Home".

(1) *ibid* 128 : 18 .

(2) *ibid* 128 : 23 .

(3) *ibid* 671 : 1 .

(4) *ibid* 671 : 5 .

(5) *ibid* 676 : 1 .

(6) *ibid* 676 : 2 .

(7) *Mishnah Brurah* 671 : 9 .

(8) *S.A. Orach Chayim* 671 : 2, gloss of Rema

(9) *Orar Dinim u-Minhagim* op.cit. p 141 (but also see *Biur Halachah* on *S.A. Orach Chayim* 670 : 2)

Prayers

Prayers come from the mouth and hence do not lend themselves to filmstrips.

There are however a number of records and tapes which give extracts from prayers and hymns⁽¹⁾.

Extracts from the Friday night service (including Lecha Dodi) according to the Sepharadi rite, are given on the tape "Kabbalat Shabbat"⁽²⁾. Unfortunately there is no spoken commentary to explain the differences in the service according to the Sepharadi rite. Other tunes to Lecha Dodi can be heard on the sound accompaniment to "Leil Shabbat"⁽³⁾ and "Sabbat und Synagoge"⁽⁴⁾.

There is a filmstrip with accompanying tape entitled "Shacharit Shel Shabbat"⁽⁵⁾ which gives extracts from the Shabbat morning service (including Reading of the Law). During the course of this service, the worshippers perform certain actions and some of these are shown in this filmstrip.

A frame shows the cantor bowing when reciting Borachu⁽⁶⁾ and the tape explains that the cantor and then the congregation bow at this part of the service. The bowing which is done several times during the Amidah⁽⁷⁾ is not shown or even mentioned.

It is customary to cover the eyes with the hand when reciting the first line of the Shema in order to provide maximum concentration⁽⁸⁾ and this is shown in a frame.

It is customary to gather the Tzitzit together towards the end of the blessing "Ahava Rabba"⁽⁹⁾ and hold them in the hand during the recitation of the Shema⁽¹⁰⁾.

(1) The numerous records of cantors and choirs singing extracts from the liturgy are outside the scope of this work.

(2) Sung by pupils of the Ecole Normale Hébraïque of Casablanca, the Teachers Training College of the Alliance Israélite Universelle in Morocco and presented by "Community Service".

(3) Produced by Sha-Al Audio Visual, Tel-Aviv and presented by the World Zionist Organisation, Dept. for Torah Education and Culture in the Diaspora.

(4) Judaica II, produced by Konrad Schilling and published by Cotta, Germany.

(5) Produced by Sha-Al Audio Visual, Tel-Aviv in collaboration with the Israeli Ministry of Education and Culture.

(6) S.A. Orach Chayim. Biyur Halachah on 113 : 3

(7) ibid 113 : 1

(8) ibid 61 : 5

(9) Aruch Hashulchan, Orach Chayim 60 : 9

(10) S.A. Orach Chayim 24 : 2

They are kissed several times whilst saying the third paragraph (which deals with Tzitzit)⁽¹⁾. A frame shows a man kissing his Tzitzit and the narration states that only when reaching the third paragraph does one take the Tzitzit in ones hands. However, if one knows where to look, one can just see a man already holding his Tzitzit between his third and fourth fingers⁽²⁾ when beginning the Shema.

(1) Arach Hashulchan, Orach Chayim 24 : 3

(2) Mishnah Brurah 24 : 4

(2) IDEOLOGICAL ACCEPTABILITY

Some filmstrips attempt to put over ideas which are alien to traditional Judaism. Since the purpose of traditional Jewish religious instruction is to instil into the pupils a Torah way of life, an audio-visual aid deviating from this course would be unacceptable. Broadly speaking, non-acceptable elements fall into three categories as follows :-

- (a) Reform influences
- (b) Christian influences
- (c) Secular Zionist influences

For each of these categories, reasons for the non-acceptability of these influences will be given together with a survey of filmstrips which contain such influences.

Reform influences

The Reform movement started in Germany at the beginning of the nineteenth century. Its first actions were the reforming of the Synagogue Service by abbreviating prayers, introducing the organ and so on. This style of worship was adopted by the Hamburg Temple which was opened in 1818 and was the first regular Synagogue established on a Reform basis.⁽¹⁾ As time progressed, more and more deviations from traditional Judaism were adopted by this movement which spread to the United States, England, Hungary and France. Today, the strongest constituent of the Reform movement is the United States.

Judaism is based on the Revelation at Mount Sinai (Torah Min Hashamayim) whereas the Reform reject the view of a Revealed Torah⁽²⁾. In his book Revelation, "Ben Levi" writes⁽³⁾ that "A view of Judaism which disagrees with Torah Min Hashamayim can obviously not be termed orthodox - which means correct belief - for it contradicts the basic belief of Judaism. It cannot be termed traditional, as it contradicts Jewish traditional concepts. More than this, such a view does not represent Judaism".

(1) Encyclopaedia Judaica Keter Publishing House Ltd. Jerusalem 1972 14 : 23

(2) Citron Thesis op.cit. p 169

(3) "Ben Levi" Revelation Manchester 1964 p 7

An excellent article⁽¹⁾ by Rabbi E. Rogosnitzky of Cardiff clearly explains the completely objectionable nature of the Reform and other deviationist movements. This article states inter alia ".... The Reform Movement, however, under its various names, is an organised movement to abolish the Torah and its binding laws.... The late Rabbi Herzog, the Chief Rabbi of Israel, described Reform as "Christianity without the Cross"..... Each member does what is right in his own sight and still considers himself a strictly conforming member of his religious group. This applies even to such important principles in Judaism, as the Sabbath, belief in Israel's return to Zion, the Dietary Laws, the marriage laws etc. In fact, this Reform movement does not even reform anything. It merely abolishes the Jewish Laws one by one..... These German Reform leaders may have discovered a new religion, but it is a new religion and nothing else. Reform Judaism is not an interpretation of Judaism; it is not even a misinterpretation of it. It has simply nothing to do with Judaism as we know it....."

Rabbi Rogosnitzky also quotes⁽²⁾ from the writings of a Christian Priest, Father Paul Weiman on the 'Progressive Movement in Judaism', "They, the reformers, deny that the Torah is itself a Divine revelation; they will uphold that part of it which fits in with their opinions and suits their convenience..... They seek to be the rulers of their religion, rather than be ruled by it."

In his "Dear David" letters, the late Rabbi Dr. Kopul Rosen writes a letter entitled "A note on Reform Judaism"⁽³⁾ in which he states "...if you read some of the writings of the late Chief Rabbi, Dr. J. Hertz, as well as those of other champions of traditional Judaism, you will know the unanswerable indictment of Reform Judaism.... A number of exponents of Reform Judaism have in the past months tried to persuade audiences and readers that their Judaism too is traditional, or if not quite as attached to the details of the Shulchan Aruch as orthodoxy, at least well within the stream of traditional Jewish observance. This, David, is blatant dishonesty, and these reform propagandists know it full well."

(1) Rogosnitzky Rabbi E. Preservation of Judaism. Hamoreh. December 1973. London. pp 15-16

(2) ibid p 14

(3) "Dear David" by Kopul Rosen. Second part of book "Memories of Kopul Rosen" edited by Cyril Domb. London 1970. Letter No. 26 p 264

Influence on filmstrips

From the above, we can see that any aid containing Reform practices would be completely unacceptable in the teaching of traditional Judaism. This problem mainly arises with aids produced in the U.S.A., where the Reform movement is stronger than elsewhere in the world. The various American producers of audio-visual materials will now be considered in turn.

Union of American Hebrew Congregations : This is a Reform Organisation to which Reform congregations in the U.S.A. are affiliated. They have produced a set of filmstrips on the festivals⁽¹⁾ entitled "Sukkos and Simchas Torah, Festival of Harvest and Joy", "Chanukah, Festival of Lights", "Passover for Little Children", "Shovuos, Festival of Torah and Confirmation" and "Purim for Little Children".

These filmstrips portray the present-day observance of the holidays by Reform groups, including their own innovations, such as the confirmation ceremony.

Needless to say, all these filmstrips are non-acceptable to observant Jews.⁽²⁾

Bureau of Jewish Education of Los Angeles : This is a communal organisation and where appropriate produces both a traditional and a Reform version of the same item. This is done in the case of the filmstrips "The Seder" and "Shavuos", and Citron⁽³⁾ reports that the traditional and Reform versions are almost the same except that the men participants in the Reform religious ceremonies are bare headed. They have also produced a filmstrip "The Sabbath - Reform" which has no traditional counterpart. All the above Reform version filmstrips are non-acceptable. On a more minor key, two captions in their filmstrip "The Book that cannot be Printed" contain the expression "Synagogue or temple". The term "temple" is used by Reform and some Conservative groups to describe their place of worship.⁽⁴⁾ However, all the frames in this filmstrip are completely acceptable.

(1) Filmstrips and allied audio-visual materials op. cit. p 27

(2) Citron. Book. op. cit. pp 59-60

(3) Ibid p 60

(4) see The Jewish Travel Guide, Jewish Chronicle Publications London 1974 edition section on U.S.A. pp 114 et seq.

Jewish Education Committee of New York : This is also a communal organisation and some criticism can be made regarding frames depicting Synagogue Scenes (see below).

American Zionist Council : No criticism on this subject but see under "Secular Zionist influences".

Torah Umesorah : No criticism.

Gotta - (German production). The accompanying record to "Judaica II - Sabbath und Synagoge" also briefly explains some Reform practices (e.g. use of organ in prayers, men not covering head) but there is nothing objectionable in the frames.

Construction of Synagogue

The Bimah should be situated in the centre of the Synagogue.⁽¹⁾ About the year 1810, some reformists wanted to alter the position of the Bimah from the centre of the Synagogue to the front and this was violently opposed by the great Rabbis of the time⁽²⁾. There are however some Orthodox Synagogues in England which have the Bimah at the front of the Synagogue, although a number have recently moved them to the centre.

A number of the filmstrips produced by the Jewish Education Committee of New York have frames showing Synagogue scenes with the Bimah at the front of the Synagogue. The filmstrip "The Story of Purim" states at the beginning "The co-operation of the Park Avenue Synagogue is gratefully acknowledged". This Synagogue is Conservative⁽³⁾. "The Story of Sabbath" and "The Story of Shavuoth" both show the reading of the Torah from the front of the Synagogue, instead of the centre. A special place is set aside in the Synagogue for the women to sit, known as the Ezrat Nashim, and they are forbidden to sit together with the men.⁽⁴⁾ It is even forbidden for men to sit in one block and women in another if there is no partition between them.⁽⁵⁾ However, completely mixed seating is much worse than

(1) S.A. Orach Chayim 150 : 5, gloss of Rema

(2) Siach Hatephillah op. cit. p 133

(3) The Jewish Travel Guide, op. cit. pp 151, 155.

(4) Siach Hatephillah op. cit. p 118

(5) Feinstein, Rabbi Moshe. Igrot Moshe. Orach Chayim, New York 1959. Volume 1. Chapter 39 (p95) and Chapter 41 (p101)

the sitting in separate unpartitioned blocks and hence if the congregation is mixed one should try to persuade them at least to sit in separate blocks.⁽¹⁾

The Ezerat Nachim is either in the gallery or at the side⁽²⁾ with a partition separating the women from the men.⁽³⁾

Non-Orthodox congregations have dispensed with separate seating and the men and women sit together in their Synagogues.⁽⁴⁾

In the filmstrip "The Story of Sabbath" by the JEC of New York, there are scenes of a youth service in progress. In it teenage girls are sitting in one block of the Synagogue and teenage boys in another without a curtain separating them.

According to Citron⁽⁵⁾, men and women are shown sitting together during the reading of the Book of Esther in the filmstrip "The Story of Purim" (JEC of New York). It is, in fact, difficult to see this seating clearly but it would seem that it is only (young?) girls in the men's section of the Synagogue.

The filmstrip entitled "The Story of Sukkos & Simhat Torah" (JEC of New York) shows a "Consecration ceremony" in which all children who begin their Hebrew studies are called to the pulpit. The frames show boys and girls who appear to be about nine years old together on the pulpit. Traditional Judaism has no such ceremony.

Christian influences

Christianity can be defined as "a general term denoting the historical community deriving from the original followers of Jesus of Nazareth."⁽⁶⁾ Although it began as a Jewish messianic sect, its followers soon abrogated Jewish law and Paul made Christianity into a new religion.

Harris⁽⁷⁾ lists a number of very basic differences between Judaism and Christianity :

"Christianity declared the law abrogated; Judaism called it religion's keystone.

Christianity declared that the Messiah had come; Judaism maintained he had not.

(1) *ibid* Chapter 44 (p104)

(2) *Osar Dinia u-Minhagim* op. cit. p 41

(3) c.f. *Mishnah Brurah* 315: 5 ; *Igrot Moshe* op.cit. pp 95 et seq.

(4) Citron. *Thesis* op.cit. pp 293-295

(5) Citron. *Book* op.cit. p 53

(6) *Encyclopaedia Judaica* op.cit. 5 : 505

(7) Harris M.H. *A Thousand Years of Jewish History*. Bloch Publishing Co. New York 1927 p 242.

Christians called Jesus a divinity - Son of G-d ; the Jews spurned this as blasphemy. The Church taught a Trinity; the Synagogue made the indivisible Unity of G-d its cardinal principle."

Influence on filmstrips

The introduction of Christological elements into a filmstrip would obviously render such an aid unacceptable for Jewish education. This problem would mainly arise in connection with those aids on the Bible produced by Christian organisations. For this reason Kol R'ee Associates state⁽¹⁾ that they "have purposely eliminated the early Biblical filmstrips prepared by non-Jewish groups."

A filmstrip entitled "The Story of Hanukkah and Christmas" was produced in 1964 by the Society for Visual Education, (in the U.S.A.). In its evaluative comments, The Jewish Audio-Visual Review stated⁽²⁾ that its suitability for use in a school is rather questionable. "Also, the juxtaposition of the two holidays suggest that they are similar in significance and spirit."

Secular Zionist Influences

The first Zionist Congress took place in Basle in 1897, and was attended by two hundred and four delegates from all over the world.⁽³⁾ Amongst the participants were Rabbi Y.L. Zirelson and Rabbi E.A. Rabinowitz, who were leading Rabbinical figures of their time.⁽⁴⁾ However, after the second congress at which the "cultural programme" was adopted which proclaimed the Jewish religion as a "private matter" of each individual, these two great Rabbis renounced their association with this Zionist organisation.⁽⁵⁾ This in fact was not so surprising since Heral had written in his book Der Judenstaat⁽⁶⁾ "... We shall keep our priests within the confines of their temples.... they must not interfere in the administration of the State...."

(1) Catalogue of Kol R'ee Associates, op.cit. 1967, inside cover.

(2) The Jewish Audio-Visual Review, op.cit. 1973 p 69

(3) Cohen Israel. The Zionist Movement. Frederick Muller Ltd. London 1945 p 71

(4) Friedenson Joseph. A History of Agudath Israel. Agudath Israel of America, New York. 1970 p 10.

(5) *ibid*

(6) Heral Theodore. The Jewish State (Der Judenstaat). (English Translation London 1946 p 71)

The tenth Zionist Congress in 1911, decided to include cultural activities in its programme thus recognising a secular Jewish culture coexistent with the religious. This caused the resignation of more Orthodox Rabbis from the Zionist movement.⁽¹⁾

As time progressed, the strength of the secular Zionists in Eretz Israel increased and when it came to writing the Declaration of Independence, a big argument raged whether to mention G-d's name in it. Dan Kurzman writes⁽²⁾ that "Some wanted to mention 'the G-d of Israel,' others 'the Almighty and Redeemer of Israel.' Some wanted no reference to G-d at all. For two hours, Ben-Gurion mediated a heated discussion on this question, finally suggesting the use of the phrase 'Rock of Israel'. He assured the anti-clerics that this expression did not refer to the deity - and the Orthodox that it did. They both finally accepted this expression." In this connection Kalman Kahana, a member of the Knesset (Israeli Parliament) has stated⁽³⁾ ".....at the opening session of Congress, and at the swearing-in ceremonies of the President, the Name of Heaven is invoked and prayers uttered, whereas with us, where there is no separation, Ministers and Prime Ministers are careful to avoid mentioning the Name of Heaven in their speeches."

During the history of the State of Israel, there have been constant fights between the Orthodox and the secularists regarding the place of religion in the State. Attitudes instilled in school are very important in shaping the future of a country. About two-thirds of the school population in Israel are at non-religious schools, yet the outlook and attitude to Judaism at these schools is of a purely nationalistic secular nature.⁽⁴⁾

The Chief Rabbi, Dr. Jakobovits, has written⁽⁵⁾ under the heading "The Fallacy of

(1) A History of Agudath Israel. op.cit. p 12 ; Encyclopaedia Judaica op. cit. 2 : 421

(2) Dan Kurzman. Genesis 1948. New American Library U.S.A. 1970 pp 289-290

(3) Kahana Kalman M.K. "Separation or Domination of Religion by the State." PAL Views No 33. Sept.1971 p 5

(4) Cohen J.M. "The approach to the child from the non-Orthodox home" Hamoreh op.cit. June 69 pp 11-12

(5) Jakobovits Rabbi Dr. I. The Jewish Destiny - A Critical Reappraisal. Mizpeh Vol.1 No.2 Winter 1975. Meroas Olami of Mizrahi and Eshkol Hamizrahi. Jerusalem. p 20

Secular Zionism" that the early Secular Zionist leaders and their Successors "sought to turn their backs on our past traditions".

A result of this secular Zionism has been its influence on the forms which the Festivals are taking in the Modern State of Israel, with nationalistic innovations being added to, or even replacing the religious observances. In fact, in the non-religious villages, the Festivals have been almost entirely transformed into nature festivals and the religious aspects are given a secular interpretation.⁽¹⁾ Many of these villages have no Synagogue. The Sabbath is not regarded by many as a day of observance and prayer but as a day of rest and recreation.⁽²⁾

Influence on Filmstrips

It is thus quite clear that secular Zionist, nationalistic innovations which might be found in an aid would make such an aid unacceptable for use in the teaching of traditional Judaism. Such practices are to be found in the American Zionist Council filmstrips "Israel Holidays and Festivals" and to a lesser extent in some of the JEO of New York filmstrips.

In all fairness the AZC filmstrips do not attempt to hide this fact and state⁽³⁾ that their aim is to indicate both the traditional and modern forms that the festivals are taking in a developing Israel. However it is unlikely that the pupils will even see this note and they may come to regard these modern folk-customs as part of the religious observances for these Festivals. We shall consider the Festivals in turn and investigate any secular Zionist influence on their observance.

Sukkot

It is a Biblical commandment⁽⁴⁾ to go up to Jerusalem for the three foot Festivals (Aliyat Laregel), but this commandment only applies at a time when the Temple is standing⁽⁵⁾. However, even after the Destruction of the Temple, people continued

(1) Encyclopaedia Judaica op.cit. 9 : 905

(2) Bentwich W. "Fulfilment in the Promised Land". The Soncino Press, London 1938 p182 - although written in 1938, this is every bit as applicable today.

(3) Note to Teachers and Group Leaders, p 2 in narration accompanying the series "Israel Holidays and Festivals".

(4) Deuteronomy xvi 16 ; Sefer Hachinuch, Commandment 489

(5) see Sefer Hachinuch, Commandment 88

to go up to Jerusalem for these Festivals.⁽¹⁾

This Aliyat Laregel takes place today in Israel and a number of frames in the A2C filmstrip "Sukkot & Simhat Torah" are devoted to showing it.

Pesach

It is a Biblical command⁽²⁾ to reap an Omer of barley on the night of the 16th Nisan and to offer it up in the Temple on the following day. This obviously can only apply when the Temple is standing⁽³⁾.

In accordance with their policy of transforming religious observances into nature festivals and giving them a secular interpretation, the non-religious villages in Israel perform the "reaping of the Omer" ceremony on the second day of Passover.⁽⁴⁾ The A2C filmstrip "Purim & Passover" devotes a number of frames to this ceremony.

Shavuot

The commandment⁽⁵⁾ of bringing first fruits (Bikkurim) to the Temple naturally only applies whilst the Temple is standing.⁽⁶⁾ The earliest time in a particular year when one may bring Bikkurim is Shavuot⁽⁷⁾.

Non religious villages in Israel have also transformed this religious observance into a nature festival giving it a secular interpretation. On the eve of Shavuot, they perform the ceremony of bringing the first fruits⁽⁸⁾ (for the benefit of the Jewish National Fund⁽⁹⁾). Both A2C (Lag BaOmer & Shavuot) and JEC (The Story of Shavuot) devote a number of frames to this ceremony.

Chanukah

In Israel, a torch race takes place on Chanukah, but it is in no way connected with the religious observance of this festival.

At the Berlin games in 1936, the Olympic flame, which burns in the stadium throughout the games was ignited by a torch carried from Olympia, Greece, the

(1) Hamoedim Bahalachah, op.cit. p 103 and footnote 13 for references

(2) Leviticus xxiii 10 ; Sefer Hachinuch Commandment 302

(3) Sefer Hachinuch, Commandment 302

(4) Encyclopaedia Judaica op.cit. 9 : 905 ; Moadei Yisrael (Fests & Festivals in Israel) Leam Publishing Co.Ltd. Tel-Aviv 1951 pp 72-73

(5) Deuteronomy xvi 1-12

(6) Sefer Hachinuch, Commandment 606

(7) Rambam, Hilchot Bikkurim 2 : 6

(8) Encyclopaedia Judaica op.cit. 9 : 905 ; Moadei Yisrael op.cit. pp98,100-103.

(9) Fulfilment in the Promised Land op.cit. p 128

site of the ancient games, through the intervening countries by relays of runners. This procedure was followed at subsequent games⁽¹⁾. Today, in Israel, a torch is lit in Modi'in and carried in a relay race to Jerusalem⁽²⁾.

Both the JEC filmstrip (The Story of Chanukah) and A2C filmstrip (Hanukah and Tu B'Shevat) devote a number of frames to this torch race.

Purim

On Purim, it is customary to dress up⁽³⁾ and put on masks⁽⁴⁾.

In Israel, there is the Purim procession (Adloyada) in the streets of Tel-Aviv⁽⁵⁾.

The A2C filmstrip (Purim & Passover) devotes a number of frames to this parade.

However, almost all the dressing up is secular scenes. e.g. Cinderella, Indian with war paint, clown - (there is even a frame of Mrs. Roosevelt, a guest in Israel, signing autograph books at this parade!).

Tu B'Shevat

Surprising as it may seem, it is not a religious observance of Tu B'Shevat to plant trees. The origin is in fact probably the American Arbor Day. This name is applied to an annual tree-planting day which originated in Nebraska in 1871 and is generally observed throughout the United States. It has become an occasion for the planting of thousands of seedling trees to reforest otherwise waste lands.⁽⁶⁾ In Israel "Hamisha Asar bi-Shevat because the arbor day on which trees were planted, and pupils were brought out of their schools to set their young trees in the ground"⁽⁷⁾.

Both the JEC filmstrip (The Story of Hamishas Asar BiShevat) and the A2C filmstrip (Hanukah and Tu B'Shevat) devote a large number of frames to the planting of trees on Tu B'Shevat.

(1) Encyclopaedia Britannica London (1957) Vol 16 p 781

(2) Moadei Yisrael op.cit. pp 42-44

(3) Ta'amei Haminhagin op.cit. p 382

(4) S.A. Orach Chayim 696 : 8, gloss of Rema

(5) Moadi Yisrael op.cit. p 60

(6) Encyclopaedia Britannica (1957) Vol 2 p 226

(7) Elbogen I. A Century of Jewish Life. The Jewish Publication Society of America. Philadelphia U.S.A. 1946 p 608

Lag Ba'Omer

It is customary on Lag Ba'Omer to visit the grave of Rabbi Shimon bar Yochai in Meron (Galilee, Northern Israel),⁽¹⁾ and to eat, drink and rejoice there and also to cut the hair of the young boys there.⁽²⁾

The AZC filmstrip (Lag Ba omer and Shavuot) devotes a number of frames to these celebrations.

Analysis of Customs

The customs performed on the Festivals in the State of Israel, which are given above, fall into three groups :

- (i) Non-religious villages transforming religious observances into nature festivals and giving them a secular interpretation.

i.e. Reaping Omer, Bikkuris.

- (ii) Using of non-Jewish customs

i.e. Torch race, Arbor day.

- (iii) Religious customs

i.e. Aliyat Laregel, Dressing up, Pilgrimage to Meron.

Of the above, only (iii) can be regarded as acceptable when teaching pupils religious knowledge.

Ushpizin

The influence of secular Zionism is also found in the filmstrip "The Story of Sukkos & Sinhat Torah" (JBC of New York), in connection with Ushpizin. By tradition the souls of Abraham, Isaac, Jacob, Joseph, Moses, Aaron and David come and visit the Sukkah, one on each day of the Festival and it is customary to hang up their names in the Sukkah.⁽³⁾ In this connection the JBC filmstrip states in its narration "But why should only the heroes of old be our Succot guests? What of the builders of modern Israel ?.... Can't they be our Ushpizin and be with us too ? ". A frame shows pictures of Hernal, Bialik and Weisman hanging in a Sukkah and the accompanying narration states "...Here are the

(1) Kaf Hachayim, Orach Chayim 493 : 26

(2) ibid

(3) Omer Dinim u-Minhagin op.cit. p 12

builders and heroes of Modern Israel....let them too be our Ushpizin, our Succot guests ! " What is in fact happening is that important Biblical figures are being equated with Secular Zionist leaders ! Also, the producers are trying to change an old established religious tradition connected with the Mitavah of Sukkah. Needless to say, these factors will make this filmstrip unsuitable for the teaching of religious knowledge.

General Problems

There are a number of general religious problems in connection with the production and use of audio-visual aids. These include such problems as photography, playing over recordings which contain the Divine name, or the voice of a woman singing. As will be seen from the following pages, none of these problems will preclude the use of these aids.

Photography

It is stated in the Torah ⁽¹⁾ "Ye shall not make with me - gods of silver or gods of gold, ye shall not make unto you." From this verse the Rabbis learned ⁽²⁾ that it is forbidden to make certain kinds of models and pictures. The laws on this subject depend on the object which is being made or drawn and also on whether it is raised or flat ⁽³⁾.

In this investigation, flat pictures are being considered and the appropriate laws on this subject can be summarized as follows :

Sun, moon and stars - only for the purpose of instruction ⁽⁴⁾

Man - permitted ⁽⁵⁾

Animals, birds, fish, trees and plants - completely permitted ⁽⁶⁾

Does the same law apply to photography ? In a responsum ⁽⁷⁾ written by Rabbi A.I.

Kook regarding the photography of a man, he states that the same laws as for

(1) Exodus xx 20

(2) Eitzur Shulchan Aruch 168 : 1

(3) S.A. Yerah De'ah 141 : 4-7

(4) ibid 141 : 4

(5) ibid 141 : 4

(6) ibid 141 : 6

(7) Kook Rabbi A.I. De'at Kohen. 2nd edition. Mosad HaRav Kook Jerusalem 1969
Responsum no.66 (p 162)

drawing a man apply to photography and hence there is no prohibition on photographing a man. He adds, however, that it is better that the photograph be not of a complete man, but only of the upper part. Rabbi O. Yoseph also states⁽¹⁾ that it is customary to allow the photographing of a man.

Several years ago, a set of photographs (head and shoulders) of the great Rabbis of the last century was distributed by the very Orthodox Agudas Israel organisation.⁽²⁾ Also complete photographs of great Rabbis appeared in their book "Sixty Years of Agudas Israel"⁽³⁾.

On 22nd September 1974, a programme on BBC 2⁽⁴⁾ entitled "Religious America - Lubavitch", showed pictures of Lubavitch Chassidim including the Lubavitcher Rebbe.

In conclusion, although there are some Orthodox people who object on religious grounds to being photographed,⁽⁵⁾ there is no legal prohibition to photography or drawing. Thus there can be no objection to the production of visual material which invariably shows photographs or drawings of humans.

Photography on Shabbat and Yom-Tov

It is forbidden to take photographs on Shabbat⁽⁶⁾ (and similarly on Yom-Tov).

Scenes depicting Shabbat or Yom-Tov are shown in a number of filmstrips. Were they posed for on weekdays or were they taken on the Sabbath or Holy-day?⁽⁷⁾

Some filmstrips state that the photography was taken on weekdays. This is the case with Sha-Al (Leil Shabbat, Shacharit Shel Shabbat and Vesot HaTorah) who at the beginning of each filmstrip devote a frame and state on corresponding tape that "all scenes depicting the Sabbath and its rituals were photographed only on weekdays". Similarly TU in the narrations to the Seder and Kol Shofar state that of course the pictures were not taken on the respective Festivals.

On the other hand, JEC, LA and AZC in their filmstrips to the Sabbaths and

(1) Yalkut Yoseph op.cit. p 126

(2) Such photographs also appear in book "A History of Agudath Israel" op.cit.

(3) pp 31, 32, 34, 36

(4) Radio Times dated 19th Sept. 1974

(5) Da'at Kohen op.cit.

(6) Shmirat Shabbat Kehilchata op.cit. 15 : 19 and footnote 33*

(7) see Shiurim Metsuyanim Bahalachah 80 : 54 regarding non-Jew photographing a Jew on Shabbat.

Festivals make no statement as to when the photography was taken. Naturally, this absence in no way suggests that the photographs were taken on the Sabbath and Festivals themselves.

The 3H filmstrip, Mah Nishtanah Halayla Haze shows some frames on the Seder, but since these are in cartoon and not photographs, no problems regarding photography on Festivals arise.

In Israel only one day Yom-Tov (except Rosh Hashanah) is observed⁽¹⁾ but tourists to Israel from the Diaspora must still observe two days⁽²⁾. It follows that they must observe two Sedarim in Israel and consequently arrangements for a second Seder for tourists are made by a number of hotels and other communal organisations. The ABC filmstrip (Purim and Passover) shows photographs on such a second Seder in progress. Since the photography is obviously done by Israelis who keep only one day Yom-Tov, possibly the same principles as for a non-Jew photographing a Jew on Shabbat apply here⁽³⁾; (the then Chief Rabbi of Israel was present at this Seder). Citron⁽⁴⁾ reports a case of a filmstrip in which the narration relates with glee that he photographed observant Jews in a foreign country on the Sabbath by employing a ruse. He continues that he found such an action to be unacceptable even to non-observant Jews, if not on religious grounds then on ethical grounds because of the deception.

Voice of woman singing

The Talmud states⁽⁵⁾ that a woman's singing voice is a sexual incitement. As a consequence, under Jewish law it is forbidden to listen to any woman singing whilst praying⁽⁶⁾ and to the singing by a woman above the age of menstruation at any time.⁽⁷⁾ However, if one hears such singing on the radio or gramophone it is permitted provided that one does not know the woman (since then the voice will not induce sexual incitement)⁽⁸⁾.

(1) Rambam, Hilchot Yom Tov 1 : 21

(2) Mishnah Brurah 496 : 12

(3) c.f. Shiurim Metsuyanim Bahalachah 80 : 54

(4) Citron, Thesis op.cit. p 464

(5) Berachot 24a

(6) S.A. Orach Chayim 75 : 3 and Mishnah Brurah 75 : 17

(7) Mishnah Brurah 75 : 17

(8) Shiurim Metsuyanim Bahalachah op.cit. 6 : 14 ; Yalkut Yoseph op.cit. p 28 ; Noam, Torah Shelamah Institute, Jerusalem. vol 4 p6 of Sha'ar Halachah.

On the accompanying tape to "Leil Shabbat" (by Sha-Al) there is the voice of a woman singing. Since the listeners to this tape do not know the woman, it would appear to be permitted to listen to this tape.

The records "Sabbath in the Home" and "Selections from the Seder Service" have the mixed choir and girl soloists⁽¹⁾ of the Mathilda Marks-Kennedy school singing. In addition to not knowing the girls who are singing, this school is a Primary School and one can assume that the singers have not yet reached the age of menstruation.

Recording and Playing over of Divine Name

It is forbidden by the Torah⁽²⁾ to say the Almighty's name in vain. Instead one should use expressions such as HaShem, Elokim etc.

One often finds that the Divine name appears in audio aids. Has there been any transgression of Jewish law in recording these aids and is it permitted to play over these recordings? These two questions will now be considered.

Recording.

When learning it is permitted to say the Divine name in verses or even in parts of verses of the Tenach⁽³⁾, but in learning blessings one should not say the Divine Name but HaShem etc.⁽⁴⁾. However, when teaching children one may even say the Divine name in blessings.⁽⁵⁾ One is also allowed to make a tape-recording which includes the Divine name to enable a child to learn.⁽⁶⁾

Playing

A recording containing the Divine name may be played over if it is to assist a pupil to learn.⁽⁷⁾

(With regard to the erasing of a tape containing the Divine name, the Rabbinical authorities are divided. Some permit in order to make other religious recordings,⁽⁸⁾ whilst others forbid⁽⁹⁾).

(1) Jewish Chronicle, London 21st January 1972.

(2) Exodus xx 7 ; Sefer Hachinuch, Commandment 30.

(3) Yalkut Yoseph op.cit. p'36

(4) Ibid

(5) Mishnah Brurah 215 : 14

(6) Noam op.cit. Volume 3 p 331

(7) Shiurim MeTuvyanim Bahalachah op.cit. 6 : 1

(8) Yalkut Yoseph op.cit. p 125

(9) Noam op.cit. Volume 3 p 331

How does the Divine name appear on audio aids in practice ?

On the US record "Selections from the Seder Service" produced in 1969, the expressions Adoshem and Elokeinu appear throughout (with the exception of a few cases of pupils singing the songs at the end of the Seder). There is also a note on the record jacket which states that "in accordance with the Din, the words Adoshem and Elokeinu have been used on this recording...." However on the record "Sabbath in the Home" which was also produced by the US (in 1971), the Divine Name is used throughout, even in Berachot and the expressions HaShem etc. never appear. In the case of recordings accompanying Sha-Al filmstrips or slides, the situation is more complicated. Whenever any form of Berachot are recited, HaShem is used. For verses (or partial verses) from Tenach, the Divine Name is almost invariably used, although there are a few exceptions⁽¹⁾. In prayers, Zemirot etc., which are not taken from Biblical verses (with one exception⁽²⁾), the Divine name is used.

Finally, the North African recording "Kabbalat Shabbat" and the JMF record "Songs for Shabbat" only use the Divine Name in their prayers and Zemirot respectively (there are no Berachot) whereas the TU record "Pesach Holiday Songs" always uses HaShem.

In conclusion, since these aids are prepared and played to enable pupils to learn, it would appear that for teaching purposes, the preparation and playing of audio aids which contain the Divine Name, even in Berachot, is not a contravention of Jewish Law.

Possible holiness of filmstrips

It is forbidden by the Torah⁽³⁾ to erase even one letter of any of the seven names of the Almighty⁽⁴⁾. It is also forbidden to throw away holy books⁽⁵⁾. Holy books or even pages of them which become unusable must be collected together and buried in a cemetery.⁽⁶⁾

(1) Blessing Song - Genesis xlviii 20 (part of); Mi Yemalel Psalms cvi 2

(2) Ehad Elokeinu - when Elokeinu is used.

(3) Deuteronomy xii 4 ; Sefer Hachinuch, Commandment 437

(4) S.A. Yerah De'ah, 276 : 9

(5) ibid 282 : 5

(6) Ozer Dinim u-Minhagin op.cit. p 77

A holiness thus attaches to filmstrips which reproduce pages of holy books, and when they become unusable they must be buried. Although there are a number of filmstrips whose frames include pages of holy books, including the Divine Name, only in the case of the TU filmstrip "The Story of Mesuzah" is this point mentioned.

(3) TECHNICAL CONSIDERATIONS

An important factor in the production of filmstrips is the utilisation of the most effective design variables. The term "design variables" includes the choice of : colour or black-and-white; cartoon or photography; the format of the accompanying narration.

In the early 1960's Citron⁽¹⁾ asked various producers of audio-visual materials their preference regarding design variables in filmstrips. In a number of instances the producers disagreed basically with each other.⁽²⁾ Authorities are still divided on these questions and there are no clear cut answers, only various trends. These problems will now be looked at in turn.

Colour or black-and-white

In a summary⁽³⁾ on production design written in 1956, it was stated that "experimentation has not yet demonstrated any general overall increase in learning as a result of using color in instructional films."

However in his investigation in the early 1960's, Citron⁽⁴⁾ found that 25 producers preferred colour, 1 black-and-white and 36 stated that they would use either, depending on the subject or other circumstances. Other authorities have also held varying view on this question. Coppen⁽⁵⁾ holds that colour is not always an advantage unless it is an essential part of the exposition. She adds that black-and-white gives a crisper image and Smith⁽⁶⁾ states that often a technically inferior black-and-white version may be just as effective in teaching factual knowledge and promoting understanding of the subject matter as a finished colour version of a film.

Kinder⁽⁷⁾ writes (in connection with textbook illustrations) that colour is not always necessary but its psychological effect makes it a valuable asset. This was written in 1965 and since this date colour television has been introduced

(1) Citron Thesis op.cit. pp 596-597. Questionnaire - A-V
Producers Questions 9 - 12

(2) ibid p 550

(3) De Kieffer R.E. op.cit. p 88

(4) Citron Thesis op.cit. p 553

(5) Coppen op.cit. p 112

(6) Smith and Smith op.cit. p 147

(7) Kinder op.cit. p 33

into this country and there are a greater number of colour films. These factors give further emphasis to this psychological fact, making black-and-white filmstrips seem very old-fashioned.

Dale discusses the question of colour in great detail and concludes⁽¹⁾ that it can perform three major tasks; to heighten realism, to distinguish and emphasise, and for aesthetic effects. Similar points are made by Brown et al⁽²⁾ who in the first edition of their book in 1959 wrote that "color is sometimes essential for the building of true concepts and real understanding." From the 3rd edition⁽³⁾ published in 1969 they added that "color adds realism to films and is sometimes essential for accurate communication."

With regard to filmstrips in religious knowledge, the only ones which are in black-and-white are the very early ones - those produced prior to 1952 (JEC Festival series "The Story of..." and the LA Seder filmstrips). Since that date, however, the filmstrips in this field have all been in colour. It would seem obvious that the producers have investigated this question and concluded that colour is to be preferred.

Cartoon (art work) or photography

Citron⁽⁴⁾ found that only five producers preferred cartoon whereas 20 would use a combination of both cartoon and photography and 32 would use either. Several explained that when possible, they preferred photography since it indicates "life" and "truth" for the children.

There seems to be very little in the educational literature on this subject. In comparing photographs and drawings, Coppen⁽⁵⁾ writes that "photographs often include irrelevant material such as the texture of clothes or the colour of the performer's hair, whereas in a drawing the artist can focus attention on what is significant for the task in hand and can excise all else."

(1) Dale E. op.cit. p 571

(2) Brown J.W., Lewis R.B., & Harclerod P.P. AV instruction 1st edition Mc.Graw Hill New York 1959 p 164

(3) ibid 3rd edition 1969 p 266 ; 4th edition 1973 p 181

(4) Citron, Thesis. op.cit. p 554

(5) Coppen op.cit. p 80

Smith⁽¹⁾ states that "for recognition of detail, photographs and shaded drawings were poorer than cartoon-type drawings, although better than line drawings." Some of the JEC series "The Story of" contain both cartoon and photography and "The Jewish Home" made by the same producers in 1953 consists entirely of cartoons. Since that date, however, all filmstrips in this field (with the exception of SH "Mah Nishtanah Halayla Haze") consist entirely of photography.

Accompanying Narration

As stated earlier, an important factor in audio-visual materials is the successful integration of the verbal and pictorial material. This verbal content can come in a number of forms : captions, teacher, narration, accompanying record or tape.

(i) Captions

Citron⁽²⁾ found that the producers had definite but opposing views and the educators' views were not sufficiently conclusive.

Captions have several disadvantages : they need to be short, may mask part of the picture, are sometimes difficult to read, and are limited to an audience understanding the language of the caption.

Only LA and SH use captions in their filmstrips, in the latter case the captions are in Hebrew.

DV explains⁽³⁾ that it is intentional that captions have not been put on their frames. The reason they give is so as not to deprive the pupils of the opportunity to discover for themselves what the frames represent.

(ii) Printed narration

About two-thirds of those questioned by Citron⁽⁴⁾ preferred full teacher narration whilst the remainder would rather provide the teacher with an outline only and let him develop his own narration. The latter method has the advantage of greater flexibility whereas the former will partially compensate for the inadequacy of some teachers.

(1) Smith & Smith op.cit. p 147

(2) Citron, Thesis. op.cit. p 551

(3) Mitsvat Taitait - accompanying booklet op.cit. p 9

(4) Citron. Thesis. op.cit. p 551

JSC, AZC and OP produce full narrations to accompany their filmstrips. In the case of JSC, this narration is often geared to young children and AZC state⁽¹⁾ that their narration is for high school pupils and may require adapting for other age groups. On the other hand, DV gives (in Hebrew) a heading for each frame and also presents a number of questions for the pupil to answer. The teacher will therefore be required to fill in details of the narration.

(iii) Accompanying record or tape

Citron⁽²⁾ found that educators were also divided regarding the use of recorded narrations. About one-third were in favour of them for a variety of reasons which included, that children like a new voice, that there is no possibility of digressing, and the inadequacy of teaching personnel. Those who were against them gave reasons such as the curtailment of the teacher's initiative, that it is too automatic for direct learning and it may stifle comments or questions. A similar comment to the last one is made by Kinder⁽³⁾ who considers that "accompanying tapes or records eliminate student discussion during presentation." But surely such a reason is not really valid, since all one has to do is to stop the recording, have the discussion, and then restart it.

Sha have tapes in both Hebrew and English to accompany their aids and they state⁽⁴⁾ that they have developed an audio-visual programme based on a successful combination of slides/filmstrips with tape-recordings. They do not however produce a booklet with the text of these tapes, thus making preparation by the teacher more difficult.

OOT have long playing records to accompany their sets of slides entitled Judaica. However, these records are in German and would therefore be of very little benefit to English pupils.

(1) Narration booklet accompanying AZC filmstrips. Note to Teachers and Group Leaders.

(2) Citron. Thesis op.cit. p 553

(3) Kinder. op.cit. p 44

(4) Sha-Al, Hapakat Techniyot Or Keliyot. op.cit.

When TU began to produce filmstrips, they made a printed narration to accompany their filmstrips. A few years later they began to produce narration cassettes to accompany these filmstrips whilst still keeping the printed narration. They recommend that the teacher use the printed narration to familiarise himself with the contents but in actual classroom use to utilise the narration cassette. Although their filmstrips are professionally produced, this is not the case with the cassettes and background sounds such as the rustling of paper can sometimes be heard.

An accompanying sound narration can be plain reading, reading with background music or reading with interposed singing and music. A discussion on the relative merits of these types of narration seems to be absent in the literature, except that a summary⁽¹⁾ on production design of 1956, stated that "preliminary experimentation suggests that music does not add to the instructional effectiveness of an informative film." However, to interpose singing and music into a narration would break the possible monotony of hearing the same voice reading a narration. The tapes accompanying SHA interpose the narration with singing and background music. On the other hand, TU have just plain reading, although in a few of their tapes there is a little music, albeit interposed in rather an amateurish way.

Conclusions

Although books and authorities are often contradictory or inconclusive on the question of design variables, filmstrip producers in religious knowledge are moving in the same direction in these questions : towards colour (away from black-and-white); towards photography (away from cartoon); towards recorded narration, often with music (away from captions or printed narrations alone).

Numbering of frames

When using printed narrations, it is most important that numbers be visible on the frames of the filmstrip so that the narration and corresponding frame can be quickly matched up. In the case of a series of slides, it is of course imperative for a number to be written on the outer frame of the slides and on all sets of slides in religious knowledge, a number is written on the outer frames. In the case of filmstrips, TU and OF have numbers on all their frames.

(1) De Kieffer op.cit. p 88

JEC and AEC do not, however, have numbers on the frames of their filmstrips and this accordingly can make it difficult to relate the frames to the printed narration.