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PESACH THOUGHTS DWELL ON A TALE
(Cont. from page 7)

sprang full-formed from the brain of the man who wrote it down. It has in its form and spirit too much of the folkway. It is like one of those songs which have taken centuries to grow, and in which countless anonymous contributions are imbedded. It is at once too wise and too artless to have been thought up by somebody. The wisdom of the sage who incorporated it in the ritual lay more in the selective than in the creative.

YEMENITE JEWS NEVER HEARD OF US
(Cont. from page 11)

the hand, they escape from Yemen in the dead of night, heading for the British colony of Aden, 300 miles away. For fifteen days they travel over shifting desert, fighting heat, thirst, hunger, marauding Arabs — the thousand and one dangers that beset the traveller. They walk the entire distance, for they are forbidden camels and donkeys. No one can tell how many thousands have died on the way.

When they arrive in Aden they still have more than 1300 miles before them until they can see the gates of Israel. They settle down to await the Israeli settlers' certificate to be issued so that some of them may enter, to join the 30,000 already in Israel. In the last twenty years about 20,000 Yemenite Jews have entered Israel. All this was done without outside help of any kind. The Yemenites never sought outside aid, relying on their own members to do what little financing was necessary. This fact, together with the lack of communication with the interior of Yemen, has kept the world from knowing the true state of the Jews there.

Now, however, things are much different. As more and more families crowd into Aden, awaiting the cherished immigration certificates, the problem has become acute. Starvation has become a leading cause of death, with 32.6 per cent death rate among 2-year-olds. Orphans sleep naked in the streets of both Yemen and Aden. Even the little food they need for subsistence — usually a bowl of rice and an orange a day — is becoming more and more difficult to obtain.

JEWISH CHILD IN ART
(Cont. from page 10)

numerous representations of the Virgin and Child — one of the greatest traditional themes of the Christian Church — not infrequently show the naturalistic features of a Jewish boy.

During the Middle Ages, scenes illustrating the Old Testament, the life of the home and the synagogue figure as pictures or in the margins of the Haggadah. We find at least them, for example, Isaac blessing Jacob, the youngest son asking the traditional questions, or the worshippers and their sons leaving the synagogue. The religious emphasis remains during later periods, and is found in the 19th century in the popular naturalistic description of "Friday Night" and "Bar Mitzvah" by Moritz Oppenheim.

It is only with growing assimilation of the Jews to their surroundings that the portrait developed into the predominant feature which

represents in Jewish art at the present time, when paintings and sculptures are found in profusion. We would only mention Liebermann,

Jules Pascin, and Isaac Grunewald as portrait painters and Jacob Epstein as a sculptor, who are fully aware of the rewarding theme of the

child in art, including both boys and girls.

The traditional spirit of Judaism was, however, brought to new life not in naturalistic portraiture, but in a prophetic vision of the anxiety of the future. In the painting, "Awakening," by Josef Budko (1888-1940) the boy is formally, and from the point of view of content, the centre of the composition: he is the embodiment of redemption.

In recent years, the horrors of the concentration camps were made poignant and, at the same time, illuminated by the moving figures of children leading a ghost-like life among the doomed. Such scenes are depicted in the haunting work of Bedrich Frita, drawn between 1941 and 1944 in the Terezin con-

centration camp.

It is not only as a subject that the Jewish child appears in modern art, but the boy or girl as an exultant frequently expresses visual images, religious aspects, and sincere emotion, freely developing ancient themes. Among refugee children who have settled in South Africa, we find moving examples of this

kind, while in Palestine, boys and girls give joyful local color to their pictorial creations, as for example, when Zipporah, aged eight, a Sephardi, paints Jacob's Dream in a desert full of stones, or Gershon, aged 13, reveals a friendly corner of the Kvutza Mishmar haEmeq (cf. the examples collected by Gitl Majzil in Palestine).

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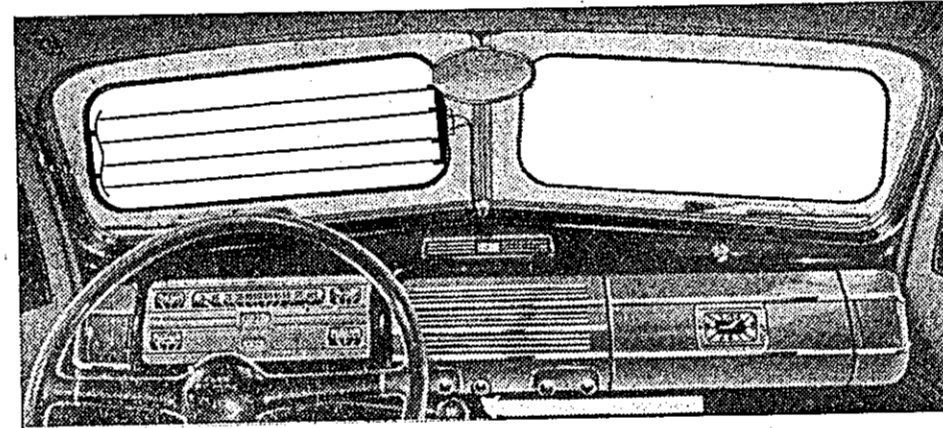
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