

Recommended for beginning and advanced students of Jewish and comparative mysticism, Jewish thought, modern Jewish history, post-Holocaust theology, and American Jewish culture. Includes a bibliography of select publications by Katz.

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Zer-Zion, Shelly. *הבימה בברלין = Habima in Berlin: The Institutionalization of a Zionist Theatre*. Jerusalem: Magnus Press, 2015. 282 pp. 79.20 NIS (978965493844). Hebrew.

Habima (“the stage”) was first established as a Russian-Jewish-Hebrew theater in Moscow in 1917. It was innovative and bold from the start. Not only in its language but also in terms of what it defined as its goals. Habima’s members were idealistic and went far beyond practical and economic considerations. Habima traveled and performed all over the world and was seldom far away from financial crisis. While in Berlin between 1926 and 1931, however, it firmly developed its Zionist character.

Zer-Zion divides Habima in Berlin into three distinct periods: 1. The first visit in 1926 with a Jewish repertoire – HaDibuk, Jacob’s Dream, The Eternal Jew, and HaGolem. 2. The years 1927-1928, during which Habima was established as a Zionist-Jewish Theater. A “Friends of Habima” was also created; among the organizers were: Sami Groneman, Wilfrid Israel, and Margot Klauzner. 3. Habima’s last stay in Germany during the years 1929-1931. A separate conclusion evaluates Habima’s German heritage once it settled in Palestine in 1931.

Habima in Berlin ends with an elaborate multilingual (Hebrew, Yiddish, English, German, Russian) List of Sources. Photos dispersed throughout the book lend a personal quality to the work. *Habima in Berlin* is a research-reference book that should be in any academic library, especially in theater departments.

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