

Etrög

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A Word from the Chair

Andrea Torres



As summer has drawn to a close, August proved to be a busy and encouraging month for our community's connections across Scotland. I'd like to share a few highlights of my work as Chair over the past weeks and give you a preview of what's ahead.

At the beginning of August, I was invited by the Edinburgh Hebrew Congregation (EHC) to attend their Annual Civic

Service Day. As the only official representative of ELJC present, I had the chance to meet leaders of other faiths and Jewish organisations, as well as introduce myself to the incoming leadership of the Jewish Council of Scotland (JCoS), whose AGM was held the following day. Through my time as Chair, I have made it a mission to coordinate more closely with EHC. As two active

communities in Edinburgh, our intracommunal relationship is one of the many ways we can continue to create a lively Jewish life for Jews in Auld Reekie.

In the past year, SCoJeC and the Glasgow Jewish Representative Council merged into the new organisation, JCoS. Many of you may know of JCoS' work through the phenomenal work done by Sydney Switzer, their Senior Community Worker. At the JCoS AGM, I took on the role that has long been held by Gillian Raab, as the ELJC representative in the JCoS (formerly known as SCoJeC) and took on the role of Secretary for the Executive Team. In the coming months, the work carried out by JCoS will not only bring benefits through their programming, but also in their advocacy for Jews in Scotland.

Through the relationship developed with EHC, I was asked to contribute an article to the *Edinburgh Star*, EHC's annual magazine, which will be published for Rosh Hashanah.

My piece is a call to action for young leaders in Jewish communities across Scotland and the UK. Drawing from my own journey, I share why being a younger person in Jewish leadership is not a weakness but an asset. We need new voices, perspectives, and energy to ensure our communities remain vibrant, inclusive, and relevant for the future.

Throughout the second half of August, I have been working to strengthen our partnerships with other communities. In my new role with JCoS, I have attended meetings with their leadership, as well as with members of Glasgow Reform Synagogue (GRS). I met with Paul Ginsberg, who is launching the "West End Project," an initiative to bring together Jews in their mid-20s to early-40s for Shabbat gatherings in the west of Glasgow. I see real potential here for Sukkat Shalom members who live in or near Glasgow. I also spoke with new trustees in the GRS community. I am looking forward to exploring how our

congregations might share ideas and work together on this front.

It has been an honour to represent our community in conversations with other Jewish communities but also with interfaith leaders. In early September, I met with the director of the Edinburgh Interfaith Association and joined the summer outing of the Edinburgh Women's Interfaith Group. Both of these are just part of a well-established relationship our community has with interfaith groups in our city. My plan is that in the near future we don't just continue to join interfaith events but join in on helping lead and coordinate them.

As I write this piece, we are at the eve of 5786. I'll close by

sharing a line from my *Edinburgh Star* article, which I believe captures the heart of our work together: "Community isn't something we inherit — it's something we build." My hope is that Sukkat Shalom will continue to be a place where every generation feels empowered to contribute, lead, and shape the future. If you have been waiting for a sign to get more involved, please don't hesitate to contact me (chair@eljhc.org)! Together, we can keep building a strong, welcoming, and enduring Jewish life here in Edinburgh and across Scotland.

Anyada Buena!

Andrea

Shana Tova!

A High Holy Days Photo Album

Sue Bard

A multitude of members, friends and visitors gathered at St. Mark's for our Rosh Hashanah and Yom Kippur services, led respectively and beautifully by our own Rabbi Mark Solomon and by Rabbi Elli Tikvah Sarah (Rabbi Emeritus of Brighton and Hove Progressive Synagogue). Some of their sermons are available on our website now. As ever, many members participated in the services, a special highlight being Talitha Kearey's rendition of Kol Nidrei. Thank you to Rolando and Farbod for the delicious Rosh Hashanah *kiddush* and to Poppy at Lemontreee Catering for the fantastic Mediterranean break fast meal enjoyed by forty people.

We have had the luxury of reflecting on our peaceful High Holy Days. As Yom Kippur was drawing to a close, we were devastated to hear of the murderous antisemitic attack that our fellow Jews, the congregants of Heaton Park Hebrew Congregation in Manchester had endured. We send the community our deep condolences for the deaths of Adrian Daulby and Melvin Cravitz and pray for the healing of the injured and for the recovery of the community as a whole. We also reject any exploitation of this tragedy to shut down protest against the continuing destruction and ruin of Gaza and the West Bank.



Chag Sameach!

A Sukkot Photo Album



Mazel Tov!

Tristan Del Mar's Bar Mitzvah

20th September 2025 / 27 Elul 5725



20th September 2025 saw the Bar Mitzvah of Sukkat Shalom's Tristan Del Mar, surrounded by family and friends from Scotland and Spain, with others joining us on Zoom. We were privileged to hear Tristan's beautiful *leyning* of his *parasha* once again on Yom Kippur. Thank you Tristan for allowing us to publish your *d'var*.

Shabbat Shalom everybody and welcome to my Bar Mitzvah. First, I would like to

thank you all for coming. I would especially like to thank friends and family who have come from far away, including Australia, Italy, Spain, and even England.

Our *parasha* this Shabbat is Nitzavim from the book of Deuteronomy chapter 29 verses 9 – 14 and chapter 30 verses 11 – 20. The entire book of Deuteronomy consists of Moses, aged 120 and about to die, giving his final speeches to the children of Israel. My reading begins with Moses

calling on this new generation, who are about to enter the promised land, to enter into the covenant which their parents had made with God at Mount Sinai 40 years before. He names various categories of people, including leaders, woodchoppers, waterdrawers, women and children, and even future generations, who are all entering this covenant. He then moves on, in the next two paragraphs, to urge, persuade, and even scare the people to enter the covenant. It is interesting that Moses must try and persuade them, perhaps because of their reluctance (that is at least how I see it).

The section of my portion I have chosen to share with you all is just two words. That may not seem a lot, but they are powerful words and have many interesting meanings that lie hidden behind them. The two words are “choose life” or in Hebrew “בַּחֲיִים וּבְתוֹרַת” I chose these two words because I think they give a powerful message not just to the people of that era but also to us. In my view, the “life” mentioned here is not

merely or even mainly biological life, but rather life as in living the Jewish faith and keeping it alive. Ibn Ezra (12th century, Spain) adds a comment on the meaning of “life” which sparked my curiosity. He said that the meaning of life is, as the next verse says, to love God. In Judaism, loving God goes together with loving your neighbour. There are many ways to interpret this “love”, but I see it as a love that is comforting, understanding and supportive. A love where no matter the situation of the other person you will always be there to help them and guide them. Then, when you add the word “choose” to it, as the 13th-century commentator Ramban mentions, it means that you have the option to choose love, to choose the Jewish faith or not – and thus also to become part of a comforting, understanding, and supportive community. Sforno (16th century, Italy) adds to this and says you should choose life not for the reward but for the gift that you can now keep on

worshipping God: again, perhaps, the gift of being part of a loving, thriving community. So, God gives you choice: even though He is God, He cannot choose for you whether to pick life or death. He can persuade you, steer you and even scare you but even so, you are the one who must make the final decision. Rashi (11th century, France) comments on this and says that it is as if a landlord is urging his son to choose a section of his real estate and guides him to the best plot of land saying, "Choose this!" He does not mention whether it is you who makes the final decision, but I think it is implied. In Rashi's comment, this is also a father trying to give their son something. Rabbi Ishmael, in the Talmud, comments: to choose life is to learn a skill or a profession and thus receive a gift to thrive in the future.

I would now like to say how I relate to the portion. One beautiful connection I found was that when Moses is speaking to his people, he is also teaching them some things.

Two amazing Rabbis, who have led me to this journey and beyond have also been teaching me the ways of a Jewish person. Rabbi Yael, in Madrid where my Mum lives and Rabbi Mark, right here, have guided me through the difficulties of preparing for my Bar Mitzvah, which has also been a lot of fun. I would like to take this moment to thank them both for their generous support. Another connection was when I realised the people that Moses is speaking to are entering into the covenant. You could say that is exactly what I am doing today becoming a Bar Mitzvah. The people have also been given a choice, just as I have. I have chosen to do my Bar Mitzvah just as the people back then chose to enter the covenant. We both did it for no reward, though it is a special treat for me that I am able this way to join the Sukkat Shalom community, and that you are here celebrating that with me. On that note, I would like to give a final thank you to you all for coming and sharing this moment with me.

Mazel Tov!

Katherine's Wedding

14th September 2025



Tristan Del Mar's mum and member of Sukkat Shalom, Katherine Del Mar, married Manolo Paz Figueiras in Madrid, Spain, on Sunday 14th September, in a service ordained by Rabbi Yael Cobano from the Or Hadash community. Rabbi Yael helped Tristan prepare for his Bar Mitzvah when Rabbi Mark was on sabbatical. Tristan walked his mum down the aisle to traditional Sephardi music played by a flamenco guitarist. The Jewish festivities incorporated some Spanish traditions, such as the throwing of rice at the married couple after the breaking of the glass and recital of Psalm 137 at the end of the service. And as with all good Jewish and Spanish weddings, there was very good food and far too much of it!

Going Wild: A Yom Kippur Dip in Wardie Bay

Sydney Switzer



On Sunday 28th September, community members from Glasgow, Edinburgh and Dundee gathered at Wardie Bay in Edinburgh to prepare for the New Year together. The ten days between Rosh Hashanah and Yom Kippur are called the ‘Aseret Yamei Teshuva’ or the ‘Ten Days of Return’, a time when we reflect on our past years, plan for the year ahead, and prepare for a fresh start. It’s traditional to visit a *Mikveh*, or ritual bath, prior to

Yom Kippur, as the natural waters of the *Mikveh* are thought to spiritually cleanse and purify us, giving a fresh start to the year ahead.

While Edinburgh has a Kosher indoor *Mikveh*, located at the Edinburgh Hebrew Congregation, one can also cleanse themselves in a natural and flowing body of water, such as the sea. So 14 of us gathered, on a sunny but brisk late-September day, to walk into the waters together and begin the year afresh.

Sukkat Shalom member Lizzie Robertson sounded the Shofar as we waded in, a resounding call to lift our spirits (whilst also alarming the rest of the bathers). Once we were deep enough, participants were welcomed to recite the ritual blessing, and to duck under the water three times, ensuring a full immersion.

Back on shore, we gathered around the campfire for soup, *challah* and tea, and to warm ourselves up. We took turns sharing about our highlights and challenges from the past year, which was a lovely way to reflect and get to know new community members. I found it particularly meaningful to connect with so many new people, from cities, denominations and backgrounds different than my own, over our shared love of swimming in nature, and our desire to connect to our Judaism in a deeper way.

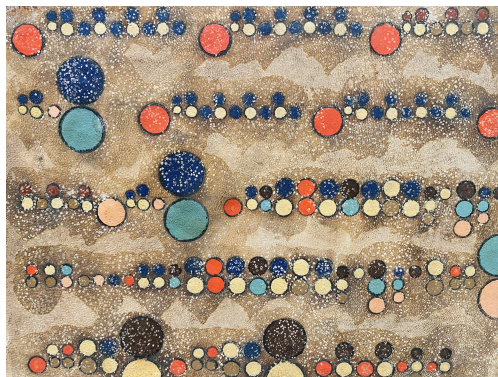
This event was part of an independent series of events, powered by Limmud, which I've been running over the course of this year, and which a number of Sukkat Shalom members have been involved in. Previous events have included a Kayak *Tiyul* in Pitlochry, and Apple Orchard celebrations in Glasgow and Fife. Next up in Edinburgh is a mushroom-growing workshop for Mitzvah Day, coming up on November 16. Full details and booking can be found at www.bit.ly/mitzvahmushrooms.

There's also a lot going on at the Jewish Council of Scotland. For those keen on nature and connecting to ritual, we'll be gathering for our Winter Shabbaton in Rowardennan, Loch Lomond, from February 6-8, 2026, and have lots more planned, in Edinburgh and beyond!

For more details about upcoming programming and to get involved, please contact sydney@jewishscotland.org.

One for the Books: Our Visit to Blackie House Library

Stewart Green



On Sunday 24th August, fifteen members of Sukkat Shalom – Rabbi Mark, Rob, Jonathan, Marjorie, Gillian, Charlie, Maurice, Sue L., Samara, Jo, Gordon, Gina and myself – had the great privilege of visiting the remarkable Blackie House Library and Museum as guests of our longtime community member Bill Zachs, the library's Director.

Housed in a beautifully renovated 17th-century tenement in Edinburgh's Old

Town, just a few hundred yards from Edinburgh Castle, the Blackie House Library and Museum is truly a "cabinet of curiosities celebrating human creativity, ingenuity and folly." This unique research centre and exhibition space contains thousands of remarkable items spanning centuries of human history.

Originally Bill's private collection, assembled since he arrived in Edinburgh in 1983 as a young American scholar, BHLM is now a registered

Scottish charity. The collection ranges from medieval manuscripts to contemporary works, including rare books, paintings, prints, sculpture, photography, antiquities, decorative objects, textiles, furniture and natural specimens. While the main focus covers what Bill describes as the "very long 18th century" (1630-1830), the collection's scope extends from prehistory to the present day.

The "Ring of Truth" Exhibition

Our visit coincided with the fascinating "Ring of Truth" exhibition, featuring six enigmatic illustrated leaves from what are purportedly 5th-6th century Coptic manuscripts sometimes called the "Music of the Spheres" (one example pictured above). Acquired by the Museum in 2024, these mysterious scripts, probably from Egypt, have intrigued and confounded experts since their discovery at the turn of the 20th century.

The exhibition brings together the research of Egyptologists, musicologists, scientists and other specialists in ongoing investigations into these captivating pieces. In a beautifully produced catalogue, medieval manuscript expert William Voelkle has written an essay exploring the story of these colourful leaves. Complementing the original artifacts, BHLM Creative Instigator Alan Grieve has assembled a talented team of musicians and visual artists to respond to these fascinating pieces through contemporary interpretations, creating a rich dialogue between ancient mystery and modern creativity.

A Memorable Afternoon

Bill's expertise and passion for his collection was evident throughout our visit, as he shared fascinating insights into the items on display and the broader context of the Library's mission. His generous hospitality extended well beyond the scholarly tour – he

treated our group to a delightful afternoon cream tea featuring his excellent homemade scones, creating a perfect end to an intellectually stimulating and thoroughly enjoyable afternoon.

For more information on the library and exhibition, visit www.blackiehouse.org.



Introducing... Leo Kaminski

Shlomo ben Avraham



Leo Kaminiski converted one year ago and is a regular attendee of Sukkat Shalom services and events. He lives in Glasgow with his partner Jay, effectively my own neighbours. We caught up over coffee, Bissli and challah from Mark's Deli.

Leo, you are known to me as a man of many crafts and practical interests. What are you working on now?

I've been knitting a whole parade of things (socks, gloves, a jumper) to keep me going through thesis-writing season. It's helpful to have something to do with my hands while trying to mentally rearrange bits of my [thesis] chapters!

Ah yes, you're a maths PhD candidate at Glasgow University. How goes the thesis?

A final draft is with my supervisors for a last read-through, so I'm off-duty for a few weeks. After they read it, I'll make the changes they recommend and then submit it; so it's nearly over (until the viva)! In the meantime, I've been building a website for my wedding next autumn. This has sent me on a side-quest to make my own (digital) typeface, so I'm keeping myself busy.

You're *too* busy really. How did you celebrate the High Holy Days?

I managed to make my final draft hand-in coincide with Erev Rosh Hashanah, so it really has felt like a fresh start to the year for me! I think this is the first year that I've made all of the events for the High Holy Days at Sukkat Shalom. This includes the first time that I've taken part in tashlich, which I particularly enjoyed. It's always a great time of year to catch up with people and meet visitors to Sukkat

Shalom, or other members whose paths I just hadn't crossed yet. Talitha, Maurice, and I, as members of Heather Valencia's beginner's Yiddish class [see the Spring 2025 edition of *Etrog*], have been practising to lead the Yiddish Partisans' Hymn on Yom Kippur.

You're my conversion brother, admitted on the same day. What were your favey parts of the conversion process?

At the risk of sounding like a huge nerd, I really enjoyed the process of writing my essays. I've always been someone who has to write things down to properly articulate them (to myself and other people), so it was a good opportunity to look back at my journey and think about my relationship to Judaism. They also make for good milestones, in that I think it'll be interesting to reread them in a few years and see what's changed!

What first attracted you to Judaism?

I first became interested in Judaism as a way to connect with a side of my family that I didn't know much about growing up. When I was living in Birmingham, I started going to the Birmingham Progressive Synagogue; at this time, I was fresh out of undergrad, enjoying my independence from home, and firmly convinced that I wasn't ever going to be religious again. So perhaps starting a search for cultural connection by going to shul was a weird choice, but I think it was the right one! I found the community at BPS to be very welcoming, and I hope to make it back for a visit one day. When I moved up to Glasgow in 2020 and didn't immediately make an effort to involve myself with a new synagogue, I found that I missed going to shul (even if just online at that point). I started attending online services with Glasgow Reform Synagogue and

eventually decided that this was clearly an important part of my life and that I should think about conversion. I asked GRS about this during a brief space of time where they thought they were without a rabbi for the foreseeable future, so they suggested I check out Sukkat Shalom and Rabbi Mark's classes. And here I am!

Which parts of the Glasgow Jewish scene do you currently join in with?

It's been nice getting to know more of the Jewish scene here. I go to, and host, the occasional Friday night dinner through an informal network that's sprung up on the Southside. We even held a seder last Pesach in Glasgow Autonomous Space. You and I made it to Giffnock for the first time for JCoS's Rosh Hashanah fair, and I definitely see myself making the pilgrimage to Mark's Deli again!

Obituary

Ulrich Loening

Gica Loening



Ulrich was the only child of Erich and Lilli (Cohn) Loening. Born in Charite hospital in Berlin on 18th June 1931, he would not have known that two years later on the same date a little girl (Franziska) would be born in the same hospital, and they would meet 22 years later in England and remain together until he died on July 10th 2025 at his home in East Lothian.

He and Francesca (Franziska) moved to

Edinburgh in 1959 when he became a junior lecturer in the Department of Zoology at Edinburgh University. Ulrich made important contributions to the newly developing science of Molecular Biology, always viewing his research through an environmental lens, particularly organic agriculture which he felt passionately about. In 1986 he became director of the Centre for Human Ecology at Edinburgh University.

As part of a respected Jewish family in pre-War Berlin, Ulrich's grandfather and great-grandfather managed the bronze foundry Gladenbeck which cast the equestrian statues on the Hohenzollern bridge in front of Cologne Cathedral. Originally Levi, the family changed their name to Loening before WW1, a step taken by many assimilated Jewish families. Erich, an acclaimed photochemist, developed the technology that was later used for making computer chips. He was also a keen cellist, a talent that was passed on to Ulrich.

Like so many other immigrants, his family arrived in London in 1937, staying in the Waldorf Hotel, Marble Arch. Joining them were three other families who formed the string quartet that Erich played in. They were to remain close friends through three generations. In 1938 Ulrich's grandparents joined the family in Gerrards Cross where they had settled. Grandfather 'Opa' became a great inspiration to

Ulrich in all things technical, and he kept Opa's wooden box of tools his entire life.

When 1940 Gerrards Cross became out of bounds to 'enemy aliens' the family moved again, finding welcome and shelter in the Quaker village of Jordans in Buckinghamshire where they lived throughout WW2 and the post war years.

Ulrich's lifelong interest in nature undoubtedly stemmed from living in Jordans. Having never before used a spade, Erich learnt to grow vegetables and became the Jordans gardening club secretary with Ulrich as his assistant. Living closely with a Quaker community, Ulrich greatly respected the fact that most were conscientious objectors, who made a huge contribution to medical care in the war. He attended many Quaker meetings and was guided by their ethos and morals all of his life.

With a lifelong curiosity for how things work and thirst for learning, Ulrich thrived at school - Gayhurst and

Merchant Taylors. He read biochemistry at Oxford, gaining a DPhil in 1958; it was there there he met Francesca (Franziska) playing violin at a string quartet rehearsal. They were to spend the next almost 70 years together.

Together with Francesca, Ulrich utilised his practical skills and knowledge, renovating one of several derelict buildings at Ormiston

Hall in East Lothian which became the family home to this day.

Although not formally religious, Ulrich was always aware of his Jewish roots, and enjoyed the occasional Shabbat evening with his family.

He is survived by Francesca, his 3 children Gica (Angelica Lilli), Adrian, Nicolas, seven grandchildren, and two great grandchildren Aly and Isaac.



Travel

Rosh Hashanah in the Bering Sea

Marjory and Jonathan Broadie



Well, we're nearly 6000 miles from home, far from our precious family, friends, and the Sukkat Shalom community. And instead of being at St Mark's, we've attended a High Holy Day service to celebrate Rosh Hashanah on board a ship, reciting prayers and breaking bread with some fifty strangers (though not "strangers" for long); Jews from across the world sharing this special occasion. We had been delightfully drawn together in this temporary shul on a boat

heading across the Bering Sea bound for Japan. It felt very strange at first, but not for long!

The ship's company organised all aspects, including the printing of the Machzor. The all-embracing and uplifting service was lay led by a wonderful American lady, full of zest, vigour and character. She'd clearly done this before and was a commanding and unifying figure in our midst. The meal which followed the service was traditional, so

perfect for us! It included (personal!) *challahs*, gefilte fish, chopped liver, roast chicken, followed by honey cake. It was all there and washed down with a delicious kosher Cabernet.

That this was a different experience for us is obvious, but more than that, it reminded us

yet again that we are a people with a deeply shared heritage. We may have been far from home at this special time, but we were far from alone.

L'shana tova, from us both.

Jonathan and Marjory



Media

The End of Judaism?

Gillian and Charles Raab

On 2nd August this year the *Tablet*, the Roman Catholic weekly magazine, published an article by Rabbi Dan Cohn-Sherbok entitled “The End of Judaism” in which he argued that, for Jews, “religious commitment has been eclipsed by a new vision.”

He claimed that “more and more Jews worldwide (with the exception of the strictly Orthodox) have come to regard the State of Israel as their only hope of salvation.”

He went on to declare that this has led to making Jews blind to the “suffering and terrible loss of life of Palestinians.”

When a Catholic friend showed us the article we reassured her that it was nonsense. We also wrote to the *Tablet* quoting from the recent

open letter sent by Rabbis Charley Baginsky and Josh Levy on 25th July to members of UK Progressive communities.

Our letter was published in the 30th August issue of the *Tablet* and ran as follows:

Rabbi Dan Cohn-Sherbok claims that “more and more Jews worldwide (with the exception of the strictly Orthodox) have come to regard the state of Israel as their only hope of salvation”. He argues this has led to Jews becoming blind to the “suffering and terrible loss of life of Palestinians”. We dispute both claims, which give a totally misleading picture of Jewish attitudes to Israel and to the war in Gaza. While many Jews have friends and relatives who

live in Israel, this does not mean that they all give unequivocal support to the actions of the Israeli government, or see Israel as “their only hope of salvation”. A survey conducted in mid-2024 by the Institute for Jewish Policy Research found that 76 per cent of British Jews disapprove of Israeli prime minister Benjamin Netanyahu. Many Jewish organisations, such as Jewish Voice for Peace, have campaigned against what is happening in Gaza. Our religious leaders, too, have expressed their concern. In an open letter, Rabbis Josh Levy and Charley Baginsky, the co-leaders of Progressive Judaism in the UK, have taken a clear stand against the suffering of Palestinians in Gaza. They state that: “Our Jewish memory, shaped by exile,

hunger and powerlessness, does not allow us to be silent in the face of humanitarian disaster. And our Jewish identity, shaped by Torah, justice and conscience, calls on us to speak when democracy and integrity in leadership are under threat. We must find a way to say that what is happening now is not in our name, and not in line with the Judaism we teach, live and pass on.” We, along with many other Jews, endorse this view.

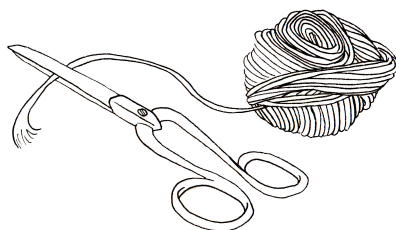
Charles and Gillian Raab
Edinburgh

Our letter was printed along with one from Rabbi Jonathan Guttentag of Manchester and an article from a member of the Israeli rabbinic court. We all disagreed with the original article but in different ways.

Customs

Keyvermestn

Samara Leibner



*K*eyvermestn (grave-measuring) or *feldmestn* (cemetery-measuring) was a traditional Eastern European Ashkenazi women's healing practice of encircling graves or sections of a cemetery with string. It was done during the month of Elul by or with the guidance of the *feldmestrin*, an older woman in the community who provided this service to supplement her or her family's income. In some places, the *feldmestrin* also acted as the cemetery's caretaker. She even sometimes provided pharmacological and religious advice and services.

Grave-measuring was usually done when other

remedies for serious illness had failed, or in times of crisis or plague, as a way to call for help from personal or communal ancestors who had died.

Keyvermestn involved unwinding a ball of string around a cemetery or around particular graves, reciting *brachot* and *tkhines* (women's prayers) as the string unwound. *Feldmestrins* did this alone or in pairs, and were sometimes accompanied by the relatives of recently deceased people. The ritual was informal and tangible, but that's not to say that there weren't strict regional traditions or intentional theological underpinnings to it.

This string was then used to make soul candles (*ner neshama*). A popular women's prayerbook of the 18th century by Sore Bas Toyvim, *The Three Gates*, describes the ritual and *tkhine* for these Yom Kippur candles, and explicitly connects them to remembrance, continuity, and the lighting of Shabbat candles. There is evidence to suggest that modern *yahrzeit* candles are a related tradition.

It's been fascinating to me in the last few years to hear more and more people, not all wearing black eyeliner and goth boots, discussing this previously obscure practice. Writers and Jewish historians like Rokhl Kafrissen, Annie Cohen and others have written about it in publications like *Hey Alma!* and *Vashti*. Someone at Jewish Care Scotland even recently brought it up to me. I feel like this is a natural step as Jews and others around the world explore deassimilation and restoration of suppressed cultural practices (a process Kafrissen calls "re-enchantment"). I also know through my work in death and

dying that there is an enduring human curiosity around death, and this traditional Jewish practice encompasses both of those areas.

It's important to remember that although these practices aren't mainstream now, at the time they were popular they were not intended to, or seen to, challenge traditional Jewish observance. They instead played a part in it. These activities weren't secret, illicit or esoteric when they were in common use, and the needs they filled were recognised and respected alongside the needs filled by the cycle of shul prayer services and formal Torah study. It was the pressure to assimilate to seem more like civilized white Europeans, not pressure from traditional religious authorities, that brought grave-measuring to a stop, coupled with the extermination of these communities. Rediscovering practices such as *keyvermestn* works best when it's done with respect for their role in the culture, rather than trying to force them into a counter-cultural role they never had.

For those rediscovering *keyvermestn* now, there are a growing number of opportunities to take part in grave-measuring talks or events, normally in the autumn. Scottish Jews are especially well-placed to do this since Annie Cohen of *Pulling At Threads* is now based in Edinburgh, and recently held an event in Glasgow. She's the expert, so take this as only a small introduction. However, to engage fully with the meaning of the practice, and in the spirit of "take something, leave something," I think that learning to say Kaddish with some confidence is an important part of this process of rediscovery. Before symbolically asking our ancestors for anything, it seems only right to honour our obligations to them.

Article links for more information:

Annabel Gottfried Cohen, "Cemetery Measurers and Soul Candle makers – *feldmesterins* and *kneytlekh-leygerins*", *Pulling At Threads*.

Annabel Gottfried Cohen, "The Forgotten Women's Rituals of Yom Kippur", *Vashti*, September 2020.

Zo Jacobi, "Candles in Jewish Magic", *Jewitches*, April 2023.

Guest post by username "Feldmesterin," "Cemetery Measurers and Soul Candle makers – *feldmesterins* and *kneytlekh-leygerins*," *Pulling At Threads*, July 2024.

Rokhl Kafrissen, guest on the Yiddish Book Centre's *The Shmooze* podcast episode "Ashkenazi Folk Magic at the Threshold," August 2024.

Sefaria's page on Kaddish.

Exhibitions

Thread Memory: Embroidery From Palestine at the V&A Dundee

Sue Bard



This *thobe* (above), a traditional embroidered Palestinian dress made for a young girl, was damaged when Israel bombed the Rafah Museum in Gaza on 28th October 2023, destroying the building and the majority of its other collections. The force of the explosion threw the child's dress onto the roof of a nearby partially-destroyed building. Museum staff managed to rescue it eight months later.

Here in Scotland, we can see the surviving dress for ourselves at V&A Dundee on display in its exhibition, *Thread Memory: Embroidery from Palestine*. This exhibition explores the practice of *tatreez*, the beautiful and complex hand-embroidery of Palestine and the Palestinian diaspora, and textiles, from the late 19th century to the present day. Collaboration between V&A Dundee, Art Jameel (based in

Jeddah and Dubai), V&A South Kensington and the Palestinian Museum in Birzeit has enabled not only the bringing together of a magnificent collection of *thobes*, veils, headdresses and jewellery but also, drawing on the Birzeit Palestinian Museum's vast digitalised archive documenting Palestinian life and history, the telling of their stories.

Kirsty Hassard's thoughtful and sensitive curation creates a welcoming and atmospheric space that has expanded on the exhibition of the same name shown previously at Haay Jameel in Jeddah by adding material relating to Dundee's longstanding relationship with the West Bank city of Nablus. The Jeddah exhibition was curated by art historian, curator and writer Rachel Dedman, whose groundbreaking work over the past decade has revealed how the lives of the embroiderers and the production of *tatreez* were affected by and responded to catastrophic events and the social and economic changes that came in their wake and

how *tatreez* became an expression of solidarity and "quiet resistance." The voices of contemporary embroiderers interviewed by Dedman animate the exhibition, emphasising the survival of *tatreez* as a living art and craft.



Its embroidery identifies this dress (above) as made by a woman from Beit Nabala, one of 530 Palestinian villages destroyed during the Nakba catastrophe of 1948. A dress worn for work in the fields and at home, a large patch around the chest panel now sewn closed, tells us how its maker breastfed her babies in an ankle-length garment. Its a

dress that bears witness to the life of the village before its destruction.

The Nakba changed everything, including the way *tatreez* was produced. With exile, the suppliers and industry that had supported traditional dressmaking were lost and the formerly distinctive local differences disappeared as women from different villages mixed in refugee camps. From the 1950s, charities were established across the Middle East to provide employment for displaced Palestinian women through the production of *tatreez*. What had been a labour of love became waged work, and embroidery became a commodity sold for charity.



This photo (left) shows women living in the Qalandiya camp, participating in Handicraft Cooperative Society project in 1958.

The way in which *tatreez* is produced has continued to evolve. Dedman, in her book *Stitching The Intifada-Embroidery and Resistance in Palestine* (2025), discusses the proliferation of embroidery-producing NGOs with the rise of the Internet, many of which claim to enable 'female empowerment' but do not offer embroiderers any security or a living wage or creative agency. At the same time, Dedman says "embroidery's purchase is implicitly posited as a form of resistance of its own, and explicitly as a gesture of solidarity with Palestine," but she also acknowledges – as it emerges from recorded interviews – the economic importance of the work to the women and their families and the pride that most embroiderers continue to have in their work, rooted in its connection to their homeland. We can note that here that in

Edinburgh Hadeel (run by the charity Palcraft UK) is an example of a non-profit Fairtrade shop that aims to provide a sustainable source of income and support for Palestinian craftspeople and artisans.

The Naksa ('setback') of 1967 resulted in Israel's permanent occupation of the West Bank and Gaza. In 1987 the First Intifada began, a non-violent uprising against the occupation that lasted until 1993.



During this time, Palestinian colours weren't allowed in public and flags were confiscated. In response, women started stitching "Intifada dresses" in secret to wear in demonstrations, mixing traditional motifs with new designs and colour

combinations associated with nationhood and resistance.



This dress (above) features birds singing to one another above the sacred golden dome and minaret of the Dome of the Rock in Jerusalem.

Solidarity and resistance are evident also in the innovative application and influence of *tatreez* on contemporary designers and artists whose work is included, such as Aya Haidar's plastic bag embroidery referencing what dislocated people seize when they have to leave in a hurry: from "slippers, candles, blood pressure tablets" to "ruby earrings, emerald necklace,

gold rings" to "family photographs and cigarettes."



The exhibition celebrates and documents Dundee's 45-year twin city relationship with Nablus in the West Bank. In 1980, Dundee was the first UK city to be twinned with a city in Palestine. This came about following a visit to the UK by Bassam Shaka'a, the Mayor of Nablus at the time. In that year he survived an assassination attempt by the Jewish Underground (Makheret), an extreme right wing fundamentalist organisation considered terrorists by Israel. Shaka'a lost both legs in the car

bombing and came to the UK for medical treatment. While here, he was invited by Dundee City Council to visit and consider a twinning agreement to create a formal relationship between the two cities that would foster mutual support, education and awareness-raising. Since that time, the Palestinian flag has been displayed at the City Chambers in Dundee.



Dundee City Councillor Nadia El-Nakla wore this embroidered thobe (above) at the Scottish Parliament in 2023, for the swearing-in ceremony of her husband, Humza Yousaf MSP, then First Minister of Scotland.



International law requires Israel, as the occupier of the Palestinian territories, to protect the cultural and natural heritage of these lands. The planning of *Thread Memory* began before 7th October 2023, its mission being to counter the suppression, erasure and appropriation of Palestinian culture and heritage that has occurred instead of protection. Israel's retaliatory and now genocidal response to the massacre perpetrated by Hamas has taken matters to a different level with the near-total devastation and ruin of such ancient cities as Gaza City,

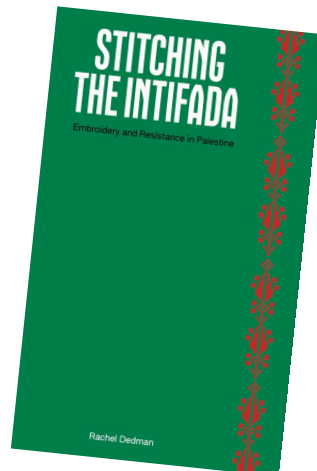
Khan Yunis, Deir al-Balah, Rafah, and Beit Hanun as well as the destruction of agricultural lands. In these tragic circumstances, this exhibition pays special attention to Gaza. For many of us, our only or predominant images of Gaza have been those of destruction and death. The impact of being met with the dazzling, geometric embroidery, singing pinks and reds, and striped silks of the historical Gazan *thobes* (like those pictured above) from villages across the region is immense. It is to learn for the first time (or to be reminded of) the social and



economic context in which such dresses were made, of Gaza's importance as a linen-producing weaving centre whose fine *mejallah* cloth and the looms that were designed to weave it were prized throughout the region. It was a region with a multitude of associated enterprises, a place where people went about their business, living normal lives.

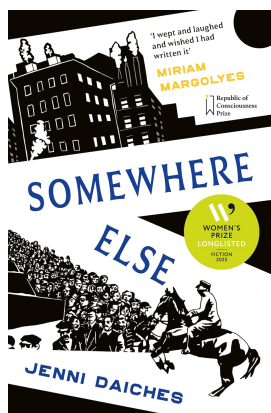
Thread Memory: Embroidery from Palestine is free and on show at V&A Dundee until April 2026.

Stitching The Intifada: Embroidery and Resistance in Palestine by Rachel Dedman is published by Common Threads Press (2025)



Books
Jenni Daiches'
Somewhere Else (2024)

Jen Andreacchi



In October of last year, I was wandering around my favourite local bookshop, Topping & Company in Edinburgh, when I came across an unfamiliar paperback book sitting out on the fiction table upstairs – *Somewhere Else* by Jenni Daiches. Perhaps it's not unusual for most people to come across entirely unknown books when they're browsing in a bookshop, but as someone who works in Scottish publishing, I'm usually aware

of the mainstream new fiction titles coming out each month, especially those by local authors. This book even had a golden round sticker on the cover, declaring that it had been signed by the author, as well as an endorsement quote from well-known British Jewish actress Miriam Margolyes. Naturally, I bought it then and there.

I remember noting when I purchased the book that it was relatively thick and would

likely take me a few weeks to read, but after I first cracked the spine and entered into the world it so beautifully brought to life, I managed to finish it in just one weekend. *Somewhere Else* is, in many ways, the quintessential Edinburgh Jewish book. Jenni Daiches herself comes from a rather prominent Scottish Jewish family, with her uncle Lionel Daiches an eminent barrister and politician and her father David a renowned writer and historian.

Jenni Daiches' acclaimed book spans the long and eventful life of Rosa Roshkin. After almost all of her immediate family is murdered when a violent mob invades their home in a Lithuanian shtetl, Rosa is adopted by a well-to-do Jewish family in Edinburgh. She is only five years old when she has no choice but to leave behind everything she has ever known and travel across Europe to live among strangers. Rosa carries with her the blurry but impactful memories of the trauma she endured in the

pogrom, as well as the only remaining physical manifestation of her birth family as she knew them: her father's beloved violin. *Somewhere Else* can best be described as an intergenerational family epic, as it spans nearly one hundred years. Major world events of the twentieth century – the First and Second World Wars, women gaining the right to vote, the Shoah, the establishment of the State of Israel – are all seen through the eyes of Rosa, her children, grandchildren and great-grandchildren. Though the novel takes place in many different parts of the world — with scenes in Vilna, Mull, Bergen-Belsen, Jerusalem, and New York — the bulk of the story is set in Edinburgh. Rosa's new family, the Solomons, live in Morningside alongside a non-Jewish Scottish family, the Mackintoshes, and the compelling relationship between the two families —and just how intertwined they become over the decades — is

at the heart of the novel. Covering so much ground, with the constant introduction of new characters and far-flung destinations, it would be easy for a book with this breadth to become overblown — too expansive — to hold one's attention. However, Daiches has a tremendous twofold talent for both brilliant character development and immersive prose. The different personalities which emerge in these two families hold everything together, with Rosa the matriarch present for every development in their lives. The book is also incredibly well-researched, and it was especially enriching as a modern Edinburgh-based

reader to recognise the familiar landmarks and well-trodden streets of our beautiful city and to learn just how they have changed over time.

With themes of war, displacement, unexpected love and loss, as well as the ubiquitous — albeit sometimes unconscious — presence of our ancestors in both the tribulations and opportunities we face in life, *Somewhere Else* is essential reading for our times. One of very few independently-published novels to make the longlist for the prestigious Women's Prize for Fiction this year, *Somewhere Else* is nothing short of a triumph.

Food

Yapping About Yaphes

Rolando Trapero



There are times when you don't realize you're on a fool's errand. Asking yourself who invented *yapchik* is like asking yourself who invented challah as we know it today. We simply have no idea. We can narrow it down to somewhere in Central or Eastern Europe, but don't expect the closure offered by

any definitive source. Jamie Geller and other Jewish food people say it could be Polish or it could be Hungarian. But oh well, never mind its elusive pedigree. Never knowing its true origins is actually an advantage, it's freeing! There's no one who can harass you like when someone tweaks something in a carbonara and

riots erupt all over Italy. With few exceptions, everyone has a favourite kind of bagel, everyone prefers either apple sauce or sour cream for latkes, but does everyone have a favourite kind of yapchik? Probably not. I don't blame you, I first saw it on Instagram a few years ago and found out it was popular in the Jewish communities of New Jersey. There are as many variations as there are people who make it. Still, I had never made it until now and I regret the lost time!

To keep matters short, yapchik is the brawnier cousin of the ubiquitous potato kugel and the much rarer potatonik. It is basically succulent meat, slow cooked between two layers of kugel-like potato mix. Many recipes call for flanken or brisket, which are fantastic Jewish cuts that deserve to be celebrated at every opportunity. It is delicious and it deserves to be distinguished from regular potato kugel. Potato kugel is a mainstay of Pesach and it's satisfying enough most of the time that I

am happy to have it as a side. It's way too bland to have as a main dish in my opinion. It's too square, too peppery, too much like a potato cake forced to live its life as a meatloaf. I'm sorry if potato kugel is your favourite food, because your colon honestly deserves better. In fact, *we* deserve better. The Greeks, continuing their long tradition of genius, came up with the potato moussaka after the introduction of the potato from the New World (you're very welcome). Jews have been historically wary of Greek thinking, with the perfect example being our word for heretic in Mishnaic Hebrew: *epikoros*. This word comes from the Greek word for "Epicurean", which means a follower of Epicurus, a Greek philosopher popularly regarded as hell-bent on enjoying life. Maybe we got the moussaka idea from the Greeks and turned kugel into yapchik. Don't waste your time trying to prove me wrong. But anyway, we deserve to enjoy life too, especially in this most recent wave of tumultuous anxiety

determined to sap us of Jewish joy. Stand up against sadness with Yapchik!

If cholent is too stew-y for you, then this will satisfy every Shabbat craving you have, provided you're not craving fresh greens. But what if you're craving something else? Think bulgogi beef or beef in bibimbap. We can make a seamless Jewish-Korean fusion, why not? We just have to be patient. Let's start with some boneless beef shin, which like flanken and brisket, take to slow cooking very well. What kind of a base can we use to flavour the beef? The answer is *gochujang*, a thick fermented red pepper paste, which is the base for many South Korean recipes and flavouring meats and stews. It's super versatile and provides tang, spice, sweetness, and umami all in one. We'll get some of that and layer on numerous other good things: pungent green onion, earthy mushrooms, nutty sesame seed oil, refreshing ginger, vibrant apple cider vinegar, sharp pressed garlic, savoury soy sauce, and some

brown sugar to tie everything together. This is how we get a *gochujang*-marinated beef perfect for snuggling into a yapchik. The potato layers will slowly absorb the flavours and they'll spread the lovely Maillard reaction smells all over your flat. Get ready for that Shabbat sleep!

Gochujang Beef Yapchik (12-15 servings)

Gochujang beef layer:

- 1 kg boneless beef shin, cubed or other similar slow cooking cuts (meatless alternative suggestion: seitan chunks)
- 125 g chestnut mushrooms, diced
- 1 bundle (6-8) green onions, sliced
- 4 tbsp gochujang (I used Chung Jung One kosher medium-hot gochujang, but there is anything from Mild to Extreme Hot available)
- 3-4 garlic cloves, through a garlic press or minced
- 1 tbsp freshly grated ginger
- 1-2 tbsp brown sugar (to balance salt, spice, and

savouriness)

- 1 tbsp toasted sesame oil
- 1 tbsp apple cider vinegar
- ¼ cup soy sauce
- Cracked black pepper to taste

Potato layers (done in 2 half-batches, i.e., 1 kg potatoes, 1 yellow onion, 3 eggs, etc. per layer):

- 2 kg Maris Piper or similar potatoes, avoid waxy potatoes
- 2 medium yellow onions
- 6 eggs
- ½ cup EVOO or whichever other oil/schmalz you prefer
- ½ cup water
- Cracked black pepper to taste
- Kosher salt (sprinkle some when mixing the ingredients if you'd like)

Note: If you love salty foods, you can add a sprinkling of kosher salt to the potato layers when mixing in the bowl after grating the potatoes, keeping in mind that between the soy sauce and gochujang, there may be enough salt in the dish to suit your tastes.

Instructions

Cut the meat layer ingredients as indicated and mix in a large bowl.

Let the meat marinate while you make the other layers or make it ahead of time if you prefer,

Cut the potatoes and onion in half or quarters, grate them through the grating blade on a food processor and do NOT drain their moisture.

Dump them in another bowl, mix in the eggs, oil, water, and pepper (salt optional).

Lightly oil a deep oven dish (I used a 7 litre rectangular [33.02 x 27.94 x 7.62 cm] oven dish).

Put in the first potato layer, spread evenly.

Put in the gochujang beef layer, spread evenly.

Put in the second potato layer, spread evenly.

Apply a double layer of aluminium foil over the oven dish.

Preheat to fan 120C.

On the middle rack of the oven, put in for 8 hours and 30 minutes.

Take off foil after the initial bake and put back in the oven. Put oven at fan 180C for 20-25 minutes to brown.

Let it rest 20 minutes and serve.

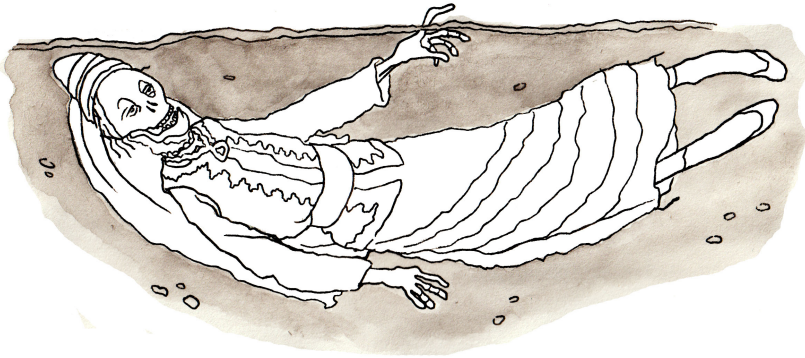
Wine suggestion:

Since this dish is super savoury and savouriness can take away some of the fruitiness from wine, I suggest picking a chillable, fruity red like a Beaujolais or a Lambrusco. However, an aromatic, fruity white wine that goes well with spices and roasts like an off-dry German Riesling or a Vouvray demi-sec would also be a great choice.

Folk Stories

The Finger

Introduced and illustrated by Samara Leibner



Folktales are designed to entertain, but also to teach and encourage cultural norms. Jewish ethics places a lot of importance on spoken vows, promises and contracts, and on honest dealings with others. To reinforce this, there is a wide range of Jewish stories about frightening supernatural occurrences resulting from a human being wronging or misleading a *sheyd*, ghost, or other supernatural entity by flippantly or maliciously making a deal with them. In

these stories, the horror goes both ways. “The Finger” is one of the best-known.

If this story seems familiar, it’s because Tim Burton used Howard Schwartz’s version from his anthology *Lilith’s Cave* as the plot of the film *The Corpse Bride*, though he wiped off the Jewishness and originally claimed to have written the story himself. He has since acknowledged being “inspired” by the story in Schwartz’s book.

This story has many variations, but it always takes place in Safed (Tzfat) in then-Palestine, which as a centre of Kabbalistic scholarship in the Middle Ages, was seen as a little bit magical in the Jewish world. This version has been shared by maggid Rachmiel Tobesman.

One night long ago, in the ancient city of Safed, three young men went out for a walk. Reuven, the eldest, was to be married the next day to a beautiful and wealthy maiden, and his companions laughed and joked and teased their friend. The moon was full that night, and the young men decided to leave the beaten path and walk through the thick forest that surrounded the city.

The moonlight cast its light into the darkest parts of the forest, and they passed through it fearlessly. At last they reached the riverbank and rested on large rocks near the shore, while they watched the river below. Here they

continued to make merry, for they were very lighthearted. It was during this time that one of them noticed something strange nearby. It was a protrusion the size of a finger that stuck out of the earth. They got up to examine it, assuming it was a root. But when they came closer, they saw to their amazement that it was indeed a finger that emerged there.

Now on a different night the young men might have felt pity for one buried so near the surface. But filled with high spirits, they joked about it instead. One of them said, "Who among us will put a wedding ring on this finger?" And Reuven, the groom-to-be, quickly replied that it must be he, because he was to be the first one to marry. Then, as his friends looked on in amusement, Reuven took off his ring and slipped it on that finger, pronouncing as he did the words *Harai at m'kudeshes li* - "You are betrothed to me" - three times, as the law requires. But no sooner had he finished speaking than the

finger began to twitch, much to the horror of the young men, who jumped back at the sight. Suddenly the whole hand reached out from the earth, twitching and grasping. And as they stared at it in horror, frozen in place, the ground began to rumble, as if the earth were about to open. Suddenly the body of a woman, wearing a tattered shroud, rose out of the earth, her dead eyes staring directly into those of Reuven, her arms open as she cried out, "My husband!" in a terrible and terrifying voice. Hearing this, the three friends screamed in horror and took to their heels, running through the forest as fast they could go. But this time the way was dark, for the moon had slipped behind a cloud, and as they ran they tore their clothes on thorns and branches, but never did they stop running or even dare to look back until they had reached their homes in the city. For all the time they ran they heard the unearthly wail of the dead woman close behind. Only when they were safely in their own homes, with the doors

locked and the windows shuttered, did they dare breathe a sigh of relief and tend to the many cuts they had acquired in their wild dash through the forest.

The next morning the three friends met together, still pale and shaken. They agreed to keep the horrible events of the night a secret, for they were deeply ashamed of their jest and its terrible consequences. Then Reuven went to the mikveh to prepare for the wedding and left his friends alone with their confused thoughts.

Now a great many people had gathered, for Reuven and his bride belonged to two of the most distinguished families in Safed. But just as the ceremony was about to begin, a bloodcurdling shriek came from the back of the crowd, followed by the screams of many others, provoking a panic. For there stood the corpse of a woman wearing only a worm-eaten shroud. Most of the crowd - including the bride and the families of the bride and groom - ran away when they saw her,

until none were left there except for Reuven and the rabbi, who had been about to pronounce the wedding vows. The rabbi, alone among all of those present, retained his composure. He addressed himself to the corpse and said, "Why is it, woman, that you have left your final resting place and returned to the living?" And the corpse replied, in her unearthly voice: "What blemish does the bridegroom find in me, that he should want to wed another? For cannot all the world see that he is wed to me?"

And she held up her hand, on which the ring of the bridegroom could be seen, with his initials engraved on it. Then the rabbi turned to the bridegroom, who was crouched in terror behind him, and asked if what the woman said was true. In a trembling voice the young man told of his walk through the forest with his friends and of the jest they had played when they had found the finger sticking out of the earth. And the rabbi asked, "Did you pronounce the vow

three times?" The young man meekly nodded. And the rabbi asked, "Was it done in the presence of two witnesses?" Again Reuven nodded. Then the rabbi looked very grave and said that the *Beit Din*, the rabbinic court, would have to be convened to discuss the matter, for in the eyes of the law it appeared that the young man had indeed bound himself to that corpse in matrimony. When the bridegroom heard these terrible words, he fainted dead away and had to be carried home.

In the days that followed, the city of Safed was in an uproar. Who had ever heard of a living man marrying a corpse? The parents of Reuven begged the rabbi to find a way to free their son from the terrible curse. As for the rabbi, he immersed himself in meditation and in the study of responsa, searching for a precedent. But there was none; instead, one would have to be set. On the day the *Beit Din* was convened, the rabbi called upon the corpse to appear, and she did so, still wearing the

worm-eaten shroud in which she had been buried. Under oath she told what young Reuven had done in the forest. Then the rabbi called upon the two friends, who reluctantly confirmed what she said. At last the rabbi called upon the bridegroom, who also confessed that the vow had been made, but pleaded with the court to annul the marriage, for he had never intended for it to happen. Then the court addressed the dead woman and asked her if she would relinquish her claim, but the corpse was adamant that the marriage must be consummated. For while she had lived, she had never married and had thus been denied her hour of joy. And she was determined to receive after death what she had been denied in life.

Then the rabbi called upon the parents of the bridegroom, who testified that the betrothal of their son to the daughter of the wealthy man had been made even before the birth of the children. The two couples had vowed that if one had a boy child and one a girl, then they

were to be wed. And the parents of the bride confirmed this vow.

Finally, when all the testimony had been taken, the court gathered together to discuss the case, while young Reuven trembled, his eyes avoiding the terrible corpse that also stood waiting among them. At last the court reached a decision, which the rabbi announced. He said, "It is true that in the presence of two witnesses, Reuven unwittingly made a vow of marriage that appears to be valid." Here the rabbi paused, and the young man and his parents were filled with terror. Then the rabbi continued, "There are, however, other factors that must be considered. First, the wedding vow would deny the betrothal, and it is widely known that one vow may not be permitted to negate an earlier one. Second, the vow of the bridegroom was not made with intention. Finally, there is no precedent for a claim on the living by the dead. Therefore the vows cannot be accepted as valid, because the bride is not

from among the living. The marriage is thus declared null and void!”

Now when the rabbi uttered these words, young Reuven fainted again, this time from relief. But the corpse, having lost her chance to wed either in life or in death, let forth an ear-shattering shriek, which pierced the souls of all those assembled there and filled their hearts with horror. Then she collapsed upon the ground and became again as one of the dead.

When those assembled had at last calmed down, the rabbi gave orders to have the corpse reburied, with proper ritual

and at a greater depth, so that such a tragedy would never happen again. And after her burial, the rabbi called upon the parents of the true bride to fulfill the vow they had made before their daughter had been born and to complete the wedding ceremony, which had been so terribly interrupted. This was done and at last the wedding of Reuven and his true bride took place. May all your tales end with *Shalom*.

[www.projectshalom2.org/
StoryTour/the-finger](http://www.projectshalom2.org/StoryTour/the-finger)

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