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**Rabbinic Thesis/Capstone Project Research with an Artistic Expression:**

**Mystical Jewish Practices of Prayer Through Embodying Hasidic Texts: Reflection and  
Creative Process**

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## **Introduction**

My first experience of dance was when I was 8 years old. A close friend invited me to a dance class. I was the only boy in the class. It felt weird, and I remember I asked myself why. Why was it strange for me to be in a studio where it was not what I said but rather how I moved that mattered. Today, I realize that I was conditioned to depend on my mind more so than on my body. It was not only the conditioning but also the awareness and comfort of recalling steps, body patterns, coordination and balancing that helped me better accept myself in my own body. In my teenage years I grew up denying myself as a queer person, fearing being alienated by my friends and loved ones. I channeled that fear into deepening my dance training. By doing so, I improved the endurance of my muscles, making me flexible and strong in my flesh. The first time I felt confident in my body was at a dance performance at the age of fourteen which my family attended. My mother told me she was happy for me, and my father said he was proud of me. The affirming words of my parents and that performance helped me to experience agency and mastery of my body despite my underlying insecurity as a queer person.

In my early twenties, as I continued dancing, I gained greater acceptance of myself as a queer person. I also began to explore the Jewish religion. Since I was brought up in a secular family and in a secular liberal arts high-school, I felt that I had been deprived of experiencing religious Jewish rituals and traditions throughout my upbringing. I wanted to feel connected in some way to the Jewish community in my hometown of Jerusalem. I decided to go study at Machon Meir, an Orthodox Yeshiva in Jerusalem. There I participated in prayer for the first time in my adult life. Even though I understood the meaning of the liturgy I did not feel any mental or physical connection to the act itself.

Since I was still taking dance classes outside the Yeshiva, I sought to connect dancing with my prayer experience. I did not feel comfortable experimenting with dance at an all-male prayer gathering, but I started to search for texts that would enable me to explore prayer and dancing in other contexts. The Yeshiva followed Rabbi Kook's teachings. In one of the classes, we reflected R. Kook's statement – "We have a Holy Body not less than our Holy Spirit".<sup>1</sup> This was the first time I read about the connection between the physical aspect of our being, the body, and the sacred. It invoked my curiosity to search for other Jewish texts that would integrate my physical body, dancing experience and my Jewish identity.

This search led me to reflect on the instruction of Moshe to the Israelites to build "and they make me a sanctuary that I (God) may dwell among them".<sup>2</sup> This verse taken literally or as metaphor, open the possibility that God can dwell among those who wish to connect with Him. I interpreted this as connection mainly through prayer. In relations to this biblical verse, I later discovered a Hasidic text that teaches:

האדם גם כן בחינת מקדש שהבורא מצמצם את שכינתו בתוך האדם...מקדש פרטי  
שהוא האדם הזוכה להיות מרכבה לו יתברך.<sup>3</sup>

That is, God's presence could dwell within the Human Being. Inspired by these insights I began to experiment with dance while praying in other synagogues.

It was in a *Kabbalat Shabbat* service of Navah Tehila, an egalitarian and renewal Jewish community in Jerusalem, that I first began to feel comfortable moving during prayer. The prayer was held in a circle, the Rabbi set an intention before each of the chants, the liturgy was composed to music and there were several musical instruments. By dancing to the traditional texts of

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<sup>1</sup> Rabbi Abraham Hacoen Kook, Orot Hatchiah, p.33.

<sup>2</sup> Exodus 25:8.

<sup>3</sup> רבי מנחם נחום מצ'רנוביל, מאור עיניים, בראשית, עמ יג-יד.

*Kabbalat Shabbat* I related more so to the vibrations of the sounds of the words than the meaning of the words themselves. The melodies and tones, and the people of all genders and sexual orientations made me feel more comfortable in praying with my body. This experience of connecting prayer and dance encouraged me to further explore Jewish rituals, values, and philosophy. I decided to enroll in Jewish philosophy at the Hebrew University. My academic years provided a foundation which enabled me to explore how I approach faith and connect with God through nontraditional ways. One of the ways I explored this inspiring teaching was through experimenting with breath and meditation. In paying attention to my breath, I discovered that my heart rate slowed down which helped me to feel more focused on the present moment. It also taught me to experience the correlation that the Hebrew language does between the words *Neshama* [soul] and *Neshima* [breathing] as they share a common root<sup>4</sup>: נ,ש,א *Non. Shin. Mem.* Learning Jewish texts and philosophy, dancing, meditating, and using different parts of the body (voice, breath, dance) supported my experience of prayer.

In this thesis, I examine the relationship between dance, and my Jewish and spiritual experiences. I mainly explore through Hasidic texts how prayer and dance can be a means to sanctify the body (as a sanctuary for God), access one's higher self and enhance one's connection to God. These texts also portray how the different parts of the body (voice, breath, movement) can be integral components of the prayer experience. Furthermore, I explore Kabbalist and Hasidic techniques of prayer that I would call "embodied Jewish practices." These incorporate movement

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<sup>4</sup> See chapter 3, page 42.

with the mental activity of prayer and include the production of human vocalization<sup>5</sup>, intentional pronunciation<sup>6</sup> and swaying<sup>7</sup>.

My thesis is composed of both an academic analysis of text and a creative expression - an Embodying Prayer workshop. In the written portion, I interpret mainly Hasidic texts that can serve as entry points into alternative Jewish practices through modes of contemplation, sound, intentions (כוונה kavana), and movement. In the creative expression portion (the Embodying Prayer workshop), I integrate live music, breath and vocal exercises, creative writing or doodling and provide intentional movement guidelines inspired by some of the Hasidic practices discussed in the academic part of this thesis. This workshop is part of *MoveMeant-Embodying Sacred Text* workshops I have developed for the last 5 years.<sup>8</sup> Some of the participants in the workshop might be more comfortable and open with their body movement, while others might be more intellectually driven and less comfortable expressing body movement in public. My hope is that the texts I provide excite those who are more physical, and that the movement techniques could invoke curiosity and participation among those who are less inclined to express themselves with others through movement. My wish is that both types of participants will be able to explore the path of Embodying Prayer.

In the first chapter I focus on how the Hasid's act of prayer prepares a way of connection with God. In the second chapter I analyze Hasidic texts of physical activities and movement that have inspired me and the vision for my workshop. In the second chapter I also share my own practices and reflections under the dotted line. In the last chapter, I present my vision for integrating embodied practices into ritual and prayer. I discuss and refer to some of the themes and

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<sup>5</sup> See for example R. Israel Ba'al Shem Tov, *Tzava'at Harivash*, p.55-56.

<sup>6</sup> Idel Moshe, *Hasidism: Between Ecstasy and Magic*, See page 334, footnote 20.

<sup>7</sup> See for example R. Israel Ba'al Shem Tov, *Tzava'at Harivash*, p.54-55.

<sup>8</sup> For further information see chapter 3, pages 33-54

texts from the previous chapters. Lastly, I present an outline of my creative expression -  
Embodying Prayer workshop - and share a vision for the future of my MoveMeant workshops.

## Chapter 1: Hasidism Key Themes

Hasidism developed, among other things, ways to incorporate the physical real – the body of the devout person with God. In this Chapter I focus on how Hasidic masters perceive God. Furthermore, I describe how they instruct the Hasid to use prayer to enhance their connection to God. I also attempt in this chapter to explore different modes of partnership between human being and God that could shed a new light onto one's act of prayer.

### Connection between God and Man

In Hasidism's adaptation of Lurianic Kabbalah, *Tzimzum* – God's contraction, is the precondition that enables God to encounter man and to bring man toward God<sup>9</sup>. As Idel describes it "The withdrawal of the divine was intended to prepare the human soul for a gradual disclosure of the divine brightness, *behirut*."<sup>10</sup> In the words of the Hasidic teacher R. Yechiel Michael Halevi Epstein (1829-1908):

[The] divine decision to withdraw God for human being [is] to receive a little bit of the brightness, [in order] to comprehend the divinity.<sup>11</sup>

God had to conceal part of the divine brightness so human beings will be able to look at that light without being consumed, broken.<sup>12</sup> Prayer is one of the means for the Hasid to connect to this divine light.

### Prayer in Hasidism as a way for Man to connect to God

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<sup>9</sup> Idel Moshe, *Hasidism between ecstasy and magic*, p. 90-91.

<sup>10</sup> Idel Moshe, *Hasidism between ecstasy and magic*, p. 91.

<sup>11</sup> Rabbi Kalonymus Kalman Halevi Epstein, *Maor va-Shemesh I*, fol. 1 lb (appendix 27).

<sup>12</sup> For further reading about the connection between Lurianic Kabbalah and Hasidism see Idel *Hasidism between ecstasy and magic*, introduction pages 13-15.

Prayer, in Jewish mystical traditions, is one of the most intimate experiences for the Hassid to connect with the divine. Hasidism does not have a unified approach to prayer. With that said, the founder of Hasidism, the Ba'al Shem Tov (henceforth: the "Besht" ~1700-1770 ) adopted from the *Book of the Zohar* the teaching: "לית אתר פנוי מיניה" - "And there is no place in the universe devoid of Him."<sup>13</sup> If there is no place devoid of God, then God is found also in the person's actions and more so in praying. As Rabbi David Shlomo of Tulczyn (1755 – 1813) writes:

Only when you (the person praying) come to know  
that you (the person praying) too contain His Presence-  
only then can you begin to pray.<sup>14</sup>

It is through this understanding of prayer, that the Hasid can partner with God. The Hasid partners with God to "repair the world" in the Lurianic meaning<sup>15</sup> – help return the Divine light to its origin. Therefore, Hasidic masters emphasized the embodied and devotional experience of prayer<sup>16</sup> to repair the world.<sup>17</sup> In the following I present a collection of primary texts that shed light on prayer as a means to engage and partner with God. The tradition refers to the first teacher of Hasidism the Besht teachings regarding "Dveikut" (cleaving, attaching, unifying with God) as a possibility that can be practiced specifically via prayer.<sup>18</sup> He furthermore teaches that "a person is where his thought is."<sup>19</sup> Therefore, Dveikut in prayer is manifested through the focusing of the Hasid's thought and through uttering and "prolonging ( a ) word extensively."<sup>20</sup> If the Hasid is prolonging a word and being in full presence with the word, it is as if they "do not want to separate

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<sup>13</sup> 70th homily of Tikunei Zohar.

<sup>14</sup> Rabbi David Shlomo of Tulczyn, *Hitorerut Ha-tefillah 3a-b*, see English translation in <https://www.myjewishlearning.com/article/hasidic-prayers-examples/>.

<sup>15</sup> For further reading about Lurianic Kabbalah See Seventh Lecture: Isaac Luria and His School, Gershom Scholem, *Major Trends in Jewish Mysticism*, 1995.

<sup>16</sup> Idel Moshe, *Hasidism between Ecstasy and Magic*, p. 149.

<sup>17</sup> For further reading about Lurianic Kabbalah See Seventh Lecture: Isaac Luria and His School, Gershom Scholem, *Major Trends in Jewish Mysticism*, 1995.

<sup>18</sup> Idel Moshe. 1995. *Hasidism: Between Ecstasy and Magic*, See p. 334, footnote 20.

<sup>19</sup> R. Israel Ba'al Shem Tov, *Tzava'at Harivash*, p.55.

<sup>20</sup> R. Israel Ba'al Shem Tov, *Tzava'at Harivash*, p.55.

from that word at all.”<sup>21</sup> This teaching emphasizes the Hasid’s capability to connect to the Divine sphere by way of “think(ing) about the Upper worlds” while “utters( ing) the word.”<sup>22</sup> It is incumbent upon the Hasid to focus intellectually but also engage in verbal productions of sound-voice of the words of the prayer. The words themselves become the threshold to enter the Divine sphere. The Besht continues to empower the Hasid to

...comprehend and unify each speech and utterance of your (the Hasid) lips, since in each [pronounced] letter, there are worlds and souls and divinity, and they ascend and combine and unify with each other.<sup>23</sup>

The Besht emphasizes the importance of each syllable, letter, and speech to hold a divine meaning. Moreover, the Hasid carried responsibility of knowing how to channel his lips and utterances in the right way so that his word can ascend and unify.

Following and expounding on the Besht’s teaching, the Maggid of Miedzyrec, the Besht disciple and one of the major pillars of Hasidism, teaches that the person who prays (henceforth: “the practitioner”) should “say each word with great attachment,”<sup>24</sup> and by doing so “all the kavanot (intentions) are by that very fact included, since each and every pronounced letter is an entire world.”<sup>25</sup> The Maggid adds the personal intention of the Hasid to the verbal cleaving to God. Each letter carries an entire world, and therefore if the Hasid knows how to attach himself to each level, then his intentions become part of his prayer.

He continues by stating that:

When he (the practitioner) utters the word with great attachment, surely those upper worlds are awakened, and thus he thereby accomplishes great actions.<sup>26</sup>

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<sup>21</sup> R. Israel Ba’al Shem Tov, *Tzava’at Harivash*, p.55-56.

<sup>22</sup> R. Israel Ba’al Shem Tov, *Tzava’at Harivash*, p.55-56.

<sup>23</sup> Idel Moshe, *Hasidism: Between Ecstasy and Magic*. See page 334, footnote 22.

<sup>24</sup> Idel Moshe, *Hasidism: Between Ecstasy and Magic*. See page 334, footnote 20.

<sup>25</sup> Idel Moshe, *Hasidism: Between Ecstasy and Magic*. See page 334, footnote 20.

<sup>26</sup> Idel Moshe, *Hasidism: Between Ecstasy and Magic*. See page 334, footnote 20.

The Maggid emphasizes that one's attachment and "enthusiasm"<sup>27</sup> to the words awaken the upper worlds. In doing so, it is not only in one's yearning for God but rather their emotional state that can help awaken the text and the celestial realm.

This Hasidic tradition relates to an earlier Kabbalist tradition. We can see this reflected in the words of the Kabbalist R. Nathan Neta of Sieniawa (1584-1633), a student of R. Hayim Vital, in how he expands on the practitioner's emotional state during the recitation of psalms as he writes:

When a person recites the verses of the Psalms, a voice is stirred up for him, [namely] a voice to him, and this is from his [own] soul, for out of his joy a great voice enters him, to *urge the love of lovers*.<sup>28</sup>

The internal voice which is stirred up within the practitioner affects his prayer to such a degree that it cultivates "love of lovers". Moreover, R. Nathan continues by stating that:

This happens sometimes even when the person does not know the intention [kavana— of the words]; his soul knows and is enjoying a spiritual delight.<sup>29</sup>

In this text it is not necessarily the meaning of the word but rather the form, and the way the practitioner says it that enhances their divine consciousness and affects the celestial realm.<sup>30</sup>

Likewise, the text alludes to a deeper knowledge of the Hasid's soul. The soul can enjoy a spiritual delight regardless of the rational understanding of the word.

Rabbi Nachman also speaks to the emotional state of the practitioner. He adds a visceral layer to the experience of prayer; that of shouting as a cry out to God. As he writes

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<sup>27</sup> Idel Moshe, *Hasidism: Between Ecstasy and Magic*. See page 334, footnote 20.

<sup>28</sup> R. Nathan-Neta of Sieniawa, *Olat Tamid I*, fol. 33b.

<sup>29</sup> R. Nathan-Neta of Sieniawa, *Olat Tamid I*, fol. 33b.

<sup>30</sup> Idel Moshe, *Hasidism Between Ecstasy and Magic*, p. 149-155.

These cries are in place of the cries of the Divine Presence—as though she (the Shekhinah<sup>31</sup>) were crying out—and then She gives birth to the mentalities.<sup>32</sup>

The shout helps the Hasid to identify with a higher power. The physical cry out of the practitioner's soul during their prayer represents and reflects the cry out of the Shekhinah<sup>33</sup>.

### **Besht's Approach: All is Godly, An All-Inclusive Approach to God**

It is not only through prayer that the Hasid can direct their awareness toward God but by all their day-to-day activities. The Besht exemplified this by integrating into his teaching<sup>34</sup> the following proof biblical texts:

In all your ways acknowledge Him (God )”<sup>35</sup> [and Isaiah's proclamation] “His (God's) presence fills all the earth!”<sup>36</sup> [to these biblical verses he added the kabbalistic statement we encountered earlier] “And there is no place in the universe devoid of Him.”<sup>37</sup>

The Besht claimed that the Hasid's actions and thoughts can all be godly.<sup>38</sup> By focusing on the Hasid's capability to relate to God, he developed an accessible approach towards God. This approach sought each mundane human interaction with the world as an invitation to come closer

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<sup>31</sup> For further about the Shekhinah please see section 3 “Shekhinah” Lachower Yeruham Fishel Isaiah Tishby and David Goldstein. 1991. *The Wisdom of the Zohar: An Anthology of Texts*. London: Littman Library of Jewish civilization.

<sup>32</sup> R. Nachman of Breslov, Likutei Moharan, 21.7, English translation by Seferia [https://www.sefaria.org/Likutei\\_Moharan.21.7.3?lang=bi](https://www.sefaria.org/Likutei_Moharan.21.7.3?lang=bi).

<sup>33</sup> For further about the Shekhinah please see section 3 “Shekhinah” Lachower Yeruham Fishel Isaiah Tishby and David Goldstein. 1991. *The Wisdom of the Zohar: An Anthology of Texts*. London: Littman Library of Jewish civilization.

<sup>34</sup> אליאור רחל, חירות על הלוחות, עמ' 55-59.

<sup>35</sup> Proverbs 3:6.

<sup>36</sup> Isaiah 6:3.

<sup>37</sup> 70th homily of Tikueni Zohar.

<sup>38</sup> אליאור רחל, חירות על הלוחות, עמ' 55-59.

to the divine.<sup>39</sup> Thus, every event in a human's life can be a means to further deepen their awareness of God. Furthermore, Besht in his teachings used the terms *Klal Israel* (all of Israel), and *Kol Adam* ( every human being ).<sup>40</sup> These terms and concepts emphasized his appeal to engage the everyday person.<sup>41</sup> From the perspective of the ultimate, of the Divine, all is God. The only possible separation is in human's own subjective consciousness. Thus, in fact, even human's thought, occurs in the world that is saturated with God's presence. As Elior states, it is the Hasid's responsibility to experience the spiritual in the material world by shifting their awareness, thoughts, actions, and deeds towards the divine.<sup>42</sup>

### **Dveikut- Yearning for The Divine**

As we saw, Hasidism motivates the human being to connect and unite with God through prayer and worship as well as through thought and deeds. Moreover, it emphasizes the role of the Hasid and their responsibility to partner with God.

In Exodus God wants the partnership to be physically close. God instructs Moshe to “let them (the Israelites) make me ( God ) a sanctuary that I may dwell among them”.<sup>43</sup> It is for the Israelite's need of validation of God's partnership that God instructs the building of a tangible sanctuary. This teaching echoes previous concepts among distinguished rabbis, including Kabbalists as we can see reflected in the Maor Einayim (R. Hayim ben Atar, 1696-1743), an interpretation of this biblical verse through a Hassidic lens by teaching that:

האדם גם כן בחינת מקדש שהבורא מצמצם את שכינתו בתוך האדם... מקדש פרטי  
שהוא האדם הזוכה להיות מרכבה לו יתברך.<sup>44</sup>

<sup>39</sup> אליאור רחל, חירות על הלוחות, עמ' 56.

<sup>40</sup> אליאור רחל, חירות על הלוחות, עמ' 55.

<sup>41</sup> אליאור רחל, חירות על הלוחות, עמ' 55.

<sup>42</sup> אליאור רחל, חירות על הלוחות, עמ' 134.

<sup>43</sup> Exodus 25,8.

<sup>44</sup> רבי מנחם נחום מצ'רנוביל, מאור עיניים, בראשית, עמ' יג-יד.

The presence of God is not only “among the (Israelite’s)” but rather in the physical body of each human being.<sup>45</sup> Like the Lurianic *Tzimzum* contraction<sup>46</sup> - God contracts His presence to dwell within the human being. This text corresponds with the uniqueness of every human being who is born in God’s image.<sup>47</sup> If every Human being is a sanctuary for God, then God’s image is manifested also in the human body. Each human being has the potential of *Dveikut* - of partnering with God as well as the capacity to experience God within. Being a sanctuary for God also requires a devotion to God. As Idel writes, it is through the Hasid’s devotion that he can become an active vessel for drawing down Divine influx.<sup>48</sup> Therefore, the Hasid’s devotion through prayer, through good deeds and through their awareness that he potentially can serve as a sanctuary for God and can eventually help the Hasid draw Divine influx to this world. The Maggid of Mezerich elaborates on this by teaching that the Hasid is the “channel who allows the abundance to flow down for his entire generation”.<sup>49</sup> The Hassid becomes an active vessel for drawing down divinity through an array of forms and modes of transformations.<sup>50</sup>

## Conclusion

Hasidism offers the Hasid a tangible way to connect with God. Through outward expressions of prayer such as uttering,<sup>51</sup> pronouncing,<sup>52</sup> and prolonging<sup>53</sup> words the Hasid can attach themselves to God. Dveikut- clinging to God, yearning, partnering, is accomplished through

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<sup>45</sup> For more information see Margolin Ron, *Mikdash Ha-Adam*, Chapter 2.

<sup>46</sup> For further reading about Lurianic Kabbalah See Seventh Lecture: Isaac Luria and His School, Gershom Scholem, *Major Trends in Jewish Mysticism*, 1995.

<sup>47</sup> Genesis 1, 27.

<sup>48</sup> Idel, *Hasidism between ecstasy and magic*, chapter 3.

<sup>49</sup> Rabbi Dov Ber the Magid of Mezritch, *Or Torah*, p. 12.

<sup>50</sup> For further information see Jonathan Garb, *Shamanic Trance in Modern Kabbalah*, chapter 4 esp. p.82-87.

<sup>51</sup> R. Israel Ba’al Shem Tov, *Tzava’at Harivash*, p.55.

<sup>52</sup> Idel Moshe, *Hasidism: Between Ecstasy and Magic*. See page 334, footnote 20.

<sup>53</sup> R. Israel Ba’al Shem Tov, *Tzava’at Harivash*, p.55.

cultivating God awareness in the Hasid's thoughts, and mundane deeds. Furthermore, the Hasid is required to instill in himself an emotional state of joy and excitement to awaken and delight the celestial realm. The Beshet emphasized that God is an all-encompassing, imminent presence that can be found in everyday activity.<sup>54</sup> This approach made Hassidic texts and practices more accessible to the everyday person to believe in God.<sup>55</sup>

In the next chapter I explore specific Hassidic themes and texts that integrate prayer with physical activity while sharing my own reflections and vision.

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<sup>54</sup> אליאור רחל, *חירות על הלוחות*, עמ' 55-59.

<sup>55</sup> אליאור רחל, *חירות על הלוחות*, עמ' 56.

## Chapter 2: Analysis of Texts

Hasidic masters instruct the Hasid to utilize his voice, breath and body while praying to enhance his connection with God. The Hasid is instructed to shift his thoughts and day-to-day actions to a God consciousness state of mind. In this chapter, I shed light on the physical aspects of prayer. By doing so, I demonstrate that embodied Jewish practices have a traditional grounding in Hasidism. To do so, I explore embodied practices, such as swaying and verbalizing, both as they appear in the thought of rabbinic and Hasidic sources, as well as how they manifest in my own physical experiences. Through this I hope to move the conversation to the question how embodied practices can enhance God consciousness in prayer.

### Shaking & Trembling

Physical shaking, bouncing, and trembling is a means to release physical tension from the body and enter a different state of being. The *Shulchan Arukh* records and instructs the practice of swaying and trembling in order to enter into the proper state of mind in prayer. The *Shulchan Arukh* notes that “those who are exacting (in prayer) have practiced to shake during prayer.”<sup>56</sup> This text appears in the context of the additional Tamid offering on Shabbat of Rosh Chodesh.<sup>57</sup> The text continues by stating that the practitioner should pray: “as an illustration of the Torah that was given with trembling, and so too at the time that we (they) pray.”<sup>58</sup> Here, the *Shulchan Arukh* implies that the way the practitioner should feel about the giving of Torah at Sinai (Matan Torah) is connected with a physical trembling. The *Shulchan Arukh* integrates physical gestures—shaking

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<sup>56</sup> Rabbi Yosef Karo, *Shulchan Arukh, Orach Chayim Siman 48*, English translation Seferia [https://www.sefaria.org/Shulchan\\_Arukh%2C\\_Orach\\_Chayim.48?lang=bi](https://www.sefaria.org/Shulchan_Arukh%2C_Orach_Chayim.48?lang=bi).

<sup>57</sup> The additional Tamid Offering is part of the Temple ceremonies in biblical times where the priest’s offered morning and evening burnt offering. During contemporary prayer services it received additional Torah readings. For further information see Exodus 29:38–42; Numbers 28:3–8.

<sup>58</sup> Rabbi Yosef Karo, *Shulchan Arukh, Orach Chayim Siman 48*, English translation Seferia [https://www.sefaria.org/Shulchan\\_Arukh%2C\\_Orach\\_Chayim.48?lang=bi](https://www.sefaria.org/Shulchan_Arukh%2C_Orach_Chayim.48?lang=bi).

and trembling—in prayer thereby replicating and embodying the pivotal collective moment of *Matan Torah*. Moreover, the *Shulkahn Arukh* connects between the Torah scroll and the practitioner's physical body.

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The above exemplifies my preparation for my prayer practice. I prepare my body to pray and dance by shaking and bouncing. I start with a soft tremble to vitalize, then build up to a stronger rhythm. Shaking, swaying, and bouncing help me rejuvenate and be more aware of all the parts of my body. I leave my mouth and jaw open to welcome the release of any noises that my body might be open to create. These movements help me let go of tension in my bones and muscles. In my workshops, I also guide practitioners through such a physical practice.<sup>59</sup>

## Partnership

Prayer is intimate. It is a Body-mind act of yearning to connect and reunite with something bigger than us, with the Divine realm. *Dveikut*, as we saw in chapter one,<sup>60</sup> is a means not only of partnering with and yearning for God, but, also, of feeling the presence of God dwelling in one's physical body.<sup>61</sup> Partnering and dwelling with the presence of God is a common motif in Hasidic teachings. One way of dwelling is praying through physical swaying, as the Besht teaches:

Prayer is *zivug* (coupling) with the Shekhinah.' Just as there is motion at the beginning of coupling, so, too, one must move (sway) at the beginning of the prayer.<sup>62</sup>

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<sup>59</sup> For further information see chapter 3, pages 33-54.

<sup>60</sup> See chapter 1 pages 11, 16-18.

<sup>61</sup> For further reading see Margolin Ron, *Mikdash Hadam*, chapter 2.

<sup>62</sup> R. Israel Ba'al Shem Tov, *Tzava'at Harivash*, p.54-55.

The Besht compares the physical movement of the practitioner's body in prayer to "coupling with the Shekhina," the feminine aspect of God, during prayer.<sup>63</sup> He continues by stating that prayer is like "*motion at the beginning of coupling, so, too, one must move (sway) at the beginning of the prayer.*"<sup>64</sup> Through the metaphor of coupling, the Besht demonstrates how the physicality of coupling—the sounds, the movement, the rhythm of the body—can be a means of connecting with the feminine aspect of God. The practitioner is requested to visualize, feel, and experience a unification with the feminine aspect of God during prayer. Like the physical connection to Matan Torah (the *Shulkhan Arukh* text above), so is the Besht teaching - the practitioner physicality plays an integral role in connecting with and influencing God through his physical being. One's swaying and trembling not only enlivens the text and context of the prayer but, draws the feminine aspect of God closer to him. Partnership is also manifested through "*Hitlahavut*" which can be translated as excitement, exhilaration, passion, or being inflamed.<sup>65</sup> *Hitlahavut* is discussed by the Hasidic masters as an entry point to attaching to God. As we will see in other text below, the practitioner act of *Hitlahavut* in working to serve God, is reciprocated by God. R. Dov Baer of Miedzyrec writes that the practitioner should:

...pray with great attachment and enthusiasm [*Hitlahavut*]...for each pronounced letter awakens [things that are] above.<sup>66</sup>

He proclaims that attention towards the resonance of one's vocal cords can awaken the letters and thus the realms above.

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<sup>63</sup> The besht's teaching is an elaboration of the central idea in Jewish mysticism of the tension and unification between the masculine and the feminine aspect in God - Please see section 3 "Sechina" Lachower Yeruham Fishel Isaiah Tishby and David Goldstein. 1991. *The Wisdom of the Zohar : An Anthology of Texts*. London: Littman Library of Jewish civilization.

<sup>64</sup> R. Israel Ba'al Shem Tov, Tzava'at Harivash, p.55.

<sup>65</sup> For further information see Garb Jonathan, *Shamanic Trance in Modern Kabbalah*, chapter 4 esp. 82-87.

<sup>66</sup> Idel Moshe. 1995. *Hasidism: Between Ecstasy and Magic*, See page 334, footnote 22.

Another approach to *Hitlahavut* is that of God “delight” from the practitioner. R. Maggid of Międzyrzec expresses God’s delight in the practitioner’s actions:

הנה העולם לא נברא רק בשביל שעשוע הקב"ה ותענוג כביכול במעשה המצוות  
שאמר ונעשה רצונו. פירוש שעיקר התענוג הוא מה שאדם חושב ומתלהב לעשות  
נחת רוח לפניו יתברך, והוא למלאות רצונו כי העבדות עצמו איננו עיקר. כי לפעמים  
אדם לומד מפני טבעו שיש לו חשק ללמוד וגם כן אדם עוסק בסחורה שיש לו חשק  
לזה ומה ההפרש ביניהם כ"א ממלא תאוותיו. אלא עיקר התענוג של הקב"ה הוא  
מהחשק שלו לעבודתו יתברך, כמו שנאמר "כי ה' אש אכלה הוא (דברים ד, כד)  
פירוש עיקר אכילתו ותענוגו ממעשה המצוות הוא האש של ההתלהבות.<sup>67</sup>

The practitioner’s intentions, actions, and immersion in God’s Torah causes even God to delight in the practitioner’s service. By the Maggid stating that God’s delight is like a fire, he expresses the energetic movement within God. This movement is explained when the Maggid writes “The fire of the *Hitlahavut*.” God’s movement can either excite or consume the practitioner in their inclusion with the divine<sup>68</sup> as it is embedded in the Hebrew word for fire. The text brings forth an embodied element within God. The use of the word *taanug*, meaning delight or pleasure, in the Maggid’s text denotes either physical or spiritual pleasure. This adds an additional layer to the *Hitlahavut* as tangible and physical—as well as spiritual—pleasure.

Partnering with God, as we saw in chapter one, is also a form of *Dveikut*.<sup>69</sup> If the practitioner partners with God, it means that His presence can also appear in the practitioner’s body and be manifested through their movement. I feel the divine presence in my body during prayer when I am interconnected with all that surrounds me. It is being aware of the room

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<sup>67</sup> הרב דוב בער בן אברהם ממזריץ, מגיד דבריו ליעקב, סימן צ, עמ' 169 מהדורת שץ.

<sup>68</sup> For further information see Garb Jonathan, *Shamanic Trance in Modern Kabbalah*, chapter 4 esp. 82-87.

<sup>69</sup> רבי מנחם נחום מצ'רנוביל, מאור עיניים, בראשית, עמ' יג-יד.

<sup>69</sup> For more information see Margolin Ron, *Mikdash Ha-Adam*, Chapter 2.

temperature, the liturgy, the light, the ambiance, the sounds, the friction between my flesh and skin, between my feet and the floor. In this way I am present with all that is and not in my own separate self. Therefore, prayer teaches me to be more mindful not only to my personal petitions and gratitude's but rather to all the mundane wonders surrounding me in the present moment. In my prayer practice, I experience *Hitlahavut* from the performative aspect of my prayerful dance in public. On the one hand, dancing in community during a service like Kabbalat Shabbat exposes my body to others. Yet, on the other hand, I feel moved to improvise and connect through my body to the chants and songs, the liturgy, and the collective energy of the community assembled.

## Desire

The desire to be seen, felt, and physically wanted is fundamentally human. In my experience, navigating energy through dance, or physical exercise can help contain sexual desire. Hasidic masters teach that physical inclination can be rerouted into a spiritual desire towards unification with God. The prevalence of physical desire as conveyed in the following texts suggests the timelessness of the struggle of humans (or of men, in particular) with sexual impulsivity—a force that they wished to channel into the worship and service of God. Hasidic masters saw the practitioner's physical desire as both a challenge and as an opportunity to be in the service of God.

The idea of “*Heshek*” (desire) of the practitioner to serve God as expressed in the Maggid's text that was cited above, “מהחשק שלו לעבודתו יתברך,”<sup>70</sup> can be seen as a spiritual and a physical (or sexual) component. The Maggid teaches that the practitioner should channel their physical desire

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<sup>70</sup> מגיד דבריו ליעקב, מהדורת ש מגיד דבריו ליעקב, סימן צז, עמ' 169 מהדורת שץ.

to a place of serving God with passion. One of the ways to do so, as R. Levi Yitzhak of Berditchev (1740-1809) proposes, is:

When one has materialistic desire, one should remember that more pleasure can be derived from desiring God since God is the Source of all things.<sup>71</sup>

R. Levi encourages that the spiritual desire to know God should be stronger than worldly desires.

The practitioner should therefore reroute their sexual and physical desire into a desire for God.

God should be the focus for the practitioner, as He is the source of all desire. This reminds the practitioner of their place in the scheme of life. Another way to navigate compulsive physical energy is taught by R. Elimelech of Lizhensk (1717-1787). He emphasized the importance of using visualization and sound vibration to navigate physical pleasure as a force of devotion to God. He writes:

Whenever you begin to feel any physical pleasure, picture (that) your mind and lips declare that you would have more joy and delight from observing the commandment of 'I shall be sanctified' (Lev 22:33-34).<sup>72</sup>

This text teaches the importance of using one's visualization of the mind and utilizing one's lips by declaring "I am holy" to navigate and sublimate one's physical desire. It is through the practitioner's physical utterances that they can refocus on the sanctification commandment. It is with the same tool- one's body- that the practitioner should move away from the "physical pleasure". The practitioner is not only requested to redirect their sexual energy to the worship of God but also cultivate a more compassionate relationship towards their own body. This aspect is expressed in the teaching of R. Nachman from Breslev (1772-18110) that:

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<sup>71</sup> Kedushat Levi: tr. by Kaplan, 1984, p.76.

<sup>72</sup> Tzetel Katan. N. pag.; tr. by Kaplan, 1984, 63.

Every person must show great compassion for the flesh of the body illuminating it with every insight and perception that the soul perceives.<sup>73</sup>

The term compassion in Hebrew means *Rahamim*. The term *Rahamim* derives from the Hebrew root Rehem-a womb. The use of “womb” in this context teaches that the practitioner should not only be compassionate towards their own body but also take motherly care for it. He continues that:

Every person should take good care of their body as the body itself knows, understands and holds a higher imprint of one's soul.<sup>74</sup>

R. Nachman does not shy away from the physical and primordial elements of one's body- he does not want to suppress it, but rather wants to elevate the body and create a synergy between body and soul. Nachman continues by stating:

Do not hide your eyes from showing compassion for your flesh- the flesh of your body... For it is necessary to show great compassion for the body, to see, to purify it, so as to be able to inform it of all the insights and perceptions which the soul perceives.<sup>75</sup>

Once the soul is in an elevated state, it can cultivate a higher connection to the body. The practitioner's body therefore becomes an element through which to enter a higher state. The practitioner should know how to work with their body by:

Purifying it (the body) so the soul will be able to inform it of all that she is always seeing and comprehending.<sup>76</sup>

The soul can uplift the body while the body if purified (and cleansed) can be informed by the soul. Thus, the body also helps to uplift the soul. By purifying the practitioner's body, the soul would

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<sup>73</sup> Rebbe Nachman of Breslov, Likutey Moharan volume 3, Lessons 17-22.

<sup>74</sup> Rebbe Nachman of Breslov, Likutey Moharan volume 3, Lessons 17-22.

<sup>75</sup> Rebbe Nachman of Breslov, Likutey Moharan volume 3, Lessons 17-22.

<sup>76</sup> Rebbe Nachman of Breslov, Likutey Moharan volume 3, Lessons 17-22.

be able to return to the pure imprint before one's physical inclination as Nachman continues to teach:

When (the body) is clear and illuminated, the soul is capable of picking herself up and returning to her level because of the body...(the body) should know the pleasures of the body ( and thus ) will be able to recall and ascend to her own pleasures.<sup>77</sup>

Nachman's teaching about the relations between the body and the soul empowers the practitioner to explore navigating and sublimating their own physical compulsion to the service of God.

The desire of the soul to elevate itself through and from one's body is found in the *Tanya*<sup>78</sup> by Rabbi Shneur Zalman of Liadi (1745-1812). In the *Tanya* he compares the physical "swaying" to a wick, like a flame's uncontrollable and flickering flame. The soul wishes to free itself from the body. He writes that the:

Soul is analogous to the light of a candle which continuously flickers upward by its very nature. For the light of a fire desires by its nature to separate from the wick and cleave to its supernal root ... So too with the Soul of Man whose Ruach and Nefesh yearn and desire by nature to separate from and leave the body to cleave to its Root and Source, G-d.<sup>79</sup>

The "wick" is a metaphor for one's physical body, and the flickering flame- the soul which desires to uplift, let go and release from the physical body. As we saw with the Maggid's text about "The fire of the Hitlahavut,"<sup>80</sup> here too the uncontrollable flame can either uplift or consume the practitioner. The physical desire can burn the soul whereas the yearning for a spiritual uplifting can help the soul rise from the physical desire.<sup>81</sup>

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<sup>77</sup> Rebbe Nachman of Breslov, Likutei Moharan volume 3, Lessons 17-22.

<sup>78</sup> Tanya, Part I; Likkutei Amarim 19:3 English Translation in Seferia  
<https://www.sefaria.org/sheets/305756.1?lang=bi&with=all&lang2=en> .

<sup>79</sup> Tanya, Part I; Likkutei Amarim 19:3 English Translation in Seferia  
<https://www.sefaria.org/sheets/305756.1?lang=bi&with=all&lang2=en> .

<sup>80</sup> הרב דוב בער בן אברהם ממזריץ, מגיד דבריו ליעקב, סימן צז, עמ' 169 מהדורת שץ.

<sup>81</sup> See chapter 3 pages 49-51.

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When I immerse myself in dance as I pray, I feel a connection to all the environment surrounding me. My desire is to be interconnected with it. When I pray and dance in nature, I viscerally take in the leaves, the breeze of the wind, the sun, and the natural sounds. Being in nature reminds my body that everything outside of me has a unique way to connect with their surroundings. For example, the trees connect through tiny threads of a fungal organism. While dancing I viscerally experience how my body can be influenced by all the vegetation surrounding me. In my workshops I aspire to channel the participants physical energy to that of a spiritual energy. I do so by integrating mind provoking texts while guiding them through metaphors of breath and movement.

### **Stillness**

After moving comes stillness. Contemplation and physical stillness help zoom out from the day-to-day activities and the chattering mind. Stillness also helps to realize one's interconnectedness with the universe around them. It helps calm the breath and digest one's physical movement, thoughts, and feelings. It is an opportunity to be more open, receptive, and sensitive to what the prayer invokes in the body and in the unfolding moment. The Beshet teaches that after "one's swaying of prayer," one should "stand still, without motion, attached to the Shekhinah with great *Dveikut*."<sup>82</sup> Here, the stillness offers the practitioner a time to observe and reflect on the ripple effect of their swaying. In the stillness the practitioner is capable of being receptive and "attached" (to a spiritual force outside or inside him) and to the feminine aspect of

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<sup>82</sup> R. Israel Ba'al Shem Tov, *Tzava'at Harivash*, p. 54-55.

God.<sup>83</sup> With the attachment, the stillness also offers the experience of *Dveikut*.<sup>84</sup> By being still the practitioner can sense how their prayer affected their internal and spiritual state of mind and brought them closer to Shekhinah.<sup>85</sup> In the same vein, Menahem Mendel of Vorki (1787-1859) states that the passion for worshiping God should be concealed and not externalized. As he quotes the midrash where God said to Aaron that the highest prayer is still and silent.<sup>86</sup> What can the practitioner learn from praying in stillness and in silence? By being still the practitioner centers their awareness on the breath and their physical sensations. The practitioner might be caught up in thoughts and feelings, yet, in listening to the stillness, they can be fully present with what is true to their physical being in the unfolding moment. Like Elijah, the prophet who finds God in קול דק *the small still voice*<sup>87</sup> so too can the practitioner. The practitioner can search for God outside like Elijah- in nature, in the wind, noise, fire or earthquake<sup>88</sup> but they can also sense the Divine in the stillness and quietness within them.

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I too believe in the power of stillness after prayer. Stillness not only helps me catch my breath after moving in prayer but also helps me digest. Whether it is my words, my body, or my emotional state. As a facilitator of MoveMeant workshops, I bear witness to practitioners' movements and stillness with their eyes closed. It is viscerally powerful to sense the energy that exists between people when they are not looking at but rather feeling each other through their

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<sup>83</sup> R. Israel Ba'al Shem Tov, Tzava'at Harivash, p. 54-55.

<sup>84</sup> See chapter 1 pages 11, 16-18.

<sup>85</sup> R. Israel Ba'al Shem Tov, Tzava'at Harivash, p. 54-55.

<sup>86</sup> Ha-Tzaddik ha-Shotek, n. d., 67; qtd. in Buxbaum, 65.

<sup>88</sup> 1 Kings 19, 11-12.

breath and presence. Somatically, stillness helps me and as I witnessed others too, to reflect on what they received from their body's movement.<sup>89</sup>

## **Conclusion**

This chapter focused on the physical activities and mental insights that can enable the practitioner to pray more intensely and devotionally. The practitioner's body becomes a source, an aide, for *Dveikut* to God. Moreover, the body plays an integral role to cultivate the connection of the practitioner to their soul and to the Divine presence. I aspired to exemplify how the Hassidic insights also correlate to my personal experiences in prayer and dance. In the next chapter I connect Hasidic themes and practices into my own vision.

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<sup>89</sup> See chapter 3, pages 44-45.

## **Chapter 3:**

### **Embodying Sacred Texts: An Integration of Jewish Texts, Prayer, and Physical Movement**

The Hasidic themes of shaking and trembling, partnership, desire, and stillness help me to deepen my practice in prayer and dance. For example, when I prepare to pray, I shake and bounce my body to let go of the physical tension I may be carrying. This action also smooths my transition to a mindful state of praying. It helps me depart from the previous moment and be present with the moment that unfolds. When I then open a prayer book (siddur), I am more empowered to choose words that help me partner with God.

In this chapter I attempt to share my vision of embodying prayer. It is through embodied practices (voice, breath and movement) that I want to widen the entry point to a visceral experience of the Divine. I want the practitioner to feel comfortable in moving their body to the words of liturgical texts. Through this I hope to instill a sense of joy and healing that dance can grant the practitioners. In a later part of this work, I share an outline for the creative expression of this thesis—a workshop called *Embodying Prayer*. This workshop is inspired mainly by themes and texts I learned in the academic part of this thesis. Lastly, I share the vision for my *MoveMeant-Embodying Sacred Text* workshops I developed for the last 5 years. These guided workshops consist of physical activities such as breathing, engaging in vocal work, movement, and contemplation. Every workshop is also accompanied by live music.

#### **My vision: A Prayerful body**

Prayer consists of three components: the person who prays, the text of the prayer, and to whom or to what one is praying. In my vision, I see the person praying with their body. Their body parts communicate with another body through movement. An example of this would be to guide participants to shift weight from one foot to another while swaying their hands from one side to

another. After some time, I invite them to explore how the shifting of weight influences the movement of their knees and the torso. I then encourage them to sense the dialogue between the swaying of their hands and the lower part of their body. This dialogue creates a unique body language. A physical language that is not only inspired by liturgy or music but rather creates a movement and sound of its own. The practitioner's body becomes a sanctuary<sup>90</sup> and the movement an expression of the divine presence within<sup>91</sup>. This is also inspired by R. Nachman's text that emphasizes the internal knowledge of the practitioner's body as a sacred container for the soul when he writes:

Every person should take good care of their body as the body itself knows, understands and holds a higher imprint of one's soul.<sup>92</sup>

If the expression of one's body language holds the imprint of their soul, it can correlate to or complement their prayer experience.

In my workshop, I aspire the practitioner to express with their body what their soul yearns for. In that way, when the practitioner dances, they are subconsciously revealing, and are revealed to a higher imprint of their soul. I want to give an example that might clarify from a liturgical text of the priestly blessing (ברכת הכוהנים)<sup>93</sup>. This text is known as a customary ritual where the priests lift their hands (נשיאת כפיים) to bless. When guiding participants through this text I want them to imagine blessing their *body as a sanctuary* with their hands. The guidance of the *body as a sanctuary* is inspired by the following two texts: the biblical verse "let them make me a sanctuary that I may dwell among them,"<sup>94</sup> and by the Hasidic text of *Maor Einyaim* (R. Menahem Nahum

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<sup>90</sup> For more information see Margolin Ron, *Mikdash Ha-Adam*, Chapter 2.

<sup>91</sup> אליאור רחל, *חירות על הלוחות*, עמ' 55-59.

<sup>92</sup> Rebbe Nachman of Breslov, *Likutey Moharan* volume 3, Lessons 17-22.

<sup>93</sup> Numbers 6: 24.

<sup>94</sup> Exodus 25:8.

of Twersky of Chernobyl – 1730-1787),<sup>95</sup> where God's presence is not only “among the (Israelite's)” but in the physical body of each human being (Israelite)<sup>96</sup>. In sharing these two texts, I hope to mentally prepare the participants to see their body as a form of worship. I then invite them to imagine anointing their body with their fingertips releasing a soothing oil that purifies their body. In this way their touch sanctifies their body and thus helps them to perceive their body as their own sanctuary. By this guidance participants who do not know the customary hand blessing of the priests can still embody the ritual themselves. I then guide participants to think about how they can instill a sense of peace in their body. The word *peace* is part of the text of the priestly blessing. If participants do not understand the meaning of the Hebrew word, they are still enacting it through my physical guidance. This concept is inspired by the text of R. Nathan-Neta who teaches that one does not need to know the “intention of the words (of prayer) to enjoy a spiritual delight.”<sup>97</sup> I want participants to partner with their body rather than to understand the intention of the liturgical word. In exploring the array of motions that might grant their body peace I hope to instill in them a “spiritual delight “through movement.

## **Embodying Joy and Healing Through Prayer & Dance**

Another lens that I adapt to my workshops is spontaneous movement and prayer. Prayer in Judaism, as Louis Jacobs writes, “was originally conceived as spontaneous and personal.”<sup>98</sup> In my workshop I integrate spontaneity and improvised movement. I do so by encouraging participants to explore parts of their body that they have not moved or touched lately. Furthermore,

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<sup>95</sup> רבי מנחם נחום מצ'רנוביל, מאור עיניים, בראשית, עמ יג-יד.

<sup>96</sup> For more information see Margolin Ron, *Mikdash Ha-Adam*, Chapter 2.

<sup>97</sup> R. Nathan-Neta of Sieniawa, *Olat Tamid I*, fol. 33b.

<sup>98</sup> Louis Jacobs, *Hasidic Prayer*. 1993. P.55.

I invite them to put a hand on that body part, to breathe into it and to take out a sigh or a sound from it. In being playful with the movement and the sound I attempt to instill a sense of joy among my participants. Rabbi Nachman of Bratslav adds another layer to joy — that of healing. As he writes:

Dance (is a) remedy for healing and increasing Joy. Thus, in the Future, all sickness will be remedied through joy. And then God will head the *ChoLeh* (circle)—i.e., be head of the *maChoL* (circle dance)—because joy is the remedy for the *ChoLeh* (one who is ill). This is the reason that joy and dance are called *ChoLeh* because they are the remedy for *ChoLaat* (illness).<sup>99</sup>

Nachman suggests a correlation between a circle of dancers and the individual's healing. It is in a community that the practitioner can be healed.

I too believe in the healing of the circle—therefore I begin and close my workshops with a circle. The circle not only creates an equilibrium among participants but also requires them to be vulnerable to one another. It might feel uncomfortable for certain participants to be exposed in their movement to one another. But, in my workshops most of the guidance is done with participants' eyes closed. In this way I have witnessed participants discover their own body languages while becoming more open to moving with other bodies in a shared space. In this manner participants can release their possible negative body images.

## **Overview of My Artistic Expression: Embodying Prayer workshop**

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<sup>99</sup> R. Nachman of Breslov Likutei Moharan, Part II, Torah 24:2, English translation by Seferia [https://www.sefaria.org/Likutei\\_Moharan%2C\\_Part\\_II.24.2?lang=bi](https://www.sefaria.org/Likutei_Moharan%2C_Part_II.24.2?lang=bi).

My workshop integrates some of Hasidic themes and texts discussed in previous chapters. I lead movement guidelines through metaphors that inspire me and that I have experienced as a dancer. An example for a movement guideline through a metaphor would be the following: “imagine your tailbone as a seaweed floating on the ocean water. From the torso down, you feel pulled down to the ground of the ocean. Your upper body (torso and up) wishes to float and rise. I invite you to explore this tension and dialogue of the lower body pulling you down and the upper body pushing you up”.

By these guidelines, I do not instruct participants to do specific movements but rather to be inspired by the metaphor of the seaweed to discover their own movement. Some of the contemplative practices and dance methodologies include breathing and vocal exercises, contemporary dance, contact dance, and authentic movement. I attempt to cultivate a safe space where participants can feel more at ease in their body. I do so by telling them there is no right or wrong movement, and by asking them to either be with their eyes fully closed or gazing softly down. During the workshop I model the guidelines and exercises and tell them, if needed, to open their eyes to see my movement to get inspired. I also encourage participants not to talk throughout the workshop but rather communicate in their body language. The usage of physical gestures and dance can bridge the gap between participants who do not share the same verbal language. An ideal length of a workshop would be 90 minutes. Under more limited circumstances the workshop will be tailored and shortened to 45 min.

## **An Outline of Embodying Prayer workshop**

### **Stage 1: Welcoming To The Space**

In this stage I guide participants to find their place in a standing circle while one of the musicians utters and sings the word “Shalom” through the lyrics of the priestly blessing. I ask the musician to “*prolong the utterance of the word (Shalom is another name for God)*” to help participants “*attach” and cling to it*”<sup>100</sup>. In clinging I mean sensing the vibration, the sound, and the effect the word has on their body. By doing so I hope to invoke in the participants a sense of yearning for the Divine that the Hasidic masters discussed about.

## **Stage 2: Circle**

I invite participants, in their turn to share their name and a nonverbal prompt. The nonverbal prompt is inspired by the verse “All my bones shall say...”<sup>101</sup> I invite participants to connect with their current feelings in their own body. I ask participants the following question – “If one body part of yours would be able to talk, what would it say? Please share your answer to the text in a non-verbal way- through a physical movement, a breath, or a sound”. In this exercise, I lead participants to recognize and appreciate their different body parts and the diverse range of their physical movement.

## **Stage 3: Personal Reading and Hevruta Time:**

In this stage participant are asked to read Hassidic texts and choose one that speaks to them.<sup>102</sup> Then I ask them to write down an intuitive feeling or insight about the text without writing down their name on the paper. I mention to them that their notes will be exhibited on one designated part of the space (possibly one of the walls). After the personal writing, I ask

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<sup>100</sup> Idel Moshe, *Hasidism: Between Ecstasy and Magic*, See page 334, footnote 20.

<sup>101</sup> Psalms 35: 10.

<sup>102</sup> See appendix.

participants to find someone they do not know in the group and share in Hevruta their chosen text.

The guiding questions in Hevruta are

- In what way does the text, or fragment of the text speak to your body?
- In what way are the texts relevant to your practice of prayer?
- In what way do you feel more connected to your Jewish heritage and to your body after reading these texts?

#### **Stage 4: Grounding in The Physical Being**

##### **The Text: The Priestly Blessing<sup>103</sup>**

In this stage I invite participants to close their eyes to attune and be mindful to other senses. By doing so, I hope they would be more mindful of the physical sensations of their body. The musician will begin with a soft chant of the Priestly Blessing (continuing with the same musician from the opening stage of the workshop). Throughout the song I would guide them with their eyes closed to sanctify their bodies to connect with the divine presence in them. To do so, I guide them with the metaphor of *anointing their body with oil* as a means to purify and cleanse their body and hope that they can shed off metaphorically and physically what they came with and be more in touch with the unknown of the present moment. Once I get the impression that the participants enter a different state of mind then I invite them to be more attuned and intuitive with what unfolds in their body. Then, I instruct participants to start shaking<sup>104</sup> and bouncing very slowly. After a

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<sup>103</sup> Numbers 6:24-26.

<sup>104</sup> Rabbi Yosef Karo, *Shulchan Arukh, Orach Chayim Siman 48*, English translation Seferia [https://www.sefaria.org/Shulchan\\_Aruk%2C\\_Orach\\_Chayim.48?lang=bi](https://www.sefaria.org/Shulchan_Aruk%2C_Orach_Chayim.48?lang=bi).

few movements I invite them to move a bit faster, bouncing with their jaws open to release any physical tension that they might hold in their body. Afterwards, I invite participants to ground themselves by different breathing techniques. Before introducing these techniques, I would introduce the concept of the Hebrew words that come from the same root *Neshama* [soul] and *Neshima* [breathing] share a common root: *נ,ש,נ* *Non. Shin. Mem*. Then I guide the participants in the following breathing techniques:

- Move one hand onto your belly and one hand on your heart. Breath to your belly. Inhale in 4 seconds, hold 4 seconds and exhale for 6 seconds.
- With one hand still on the belly and the other hand on the heart continue to breathe only through the mouth. One inhale breath to the belly, one inhale breath to the heart. The invitation is to make whatever sound of exhale comes out from their mouth. Then I invite them to increase the energy of their bouncing and start letting out spontaneous cry-outs or shouts to unleash any tension or suppressed feelings that might need a release.

I invite participants to explore the ebb & flow of their breath<sup>105</sup> By inviting participants to shift awareness to the natural breathing cycle I invite them to feel the expansion and contraction of their lungs as they inhale and exhale.

## **Stage 5: From the Breath to the sound**

### **The Text: Tzava'at Harivash<sup>106</sup>**

In this stage I emphasize the important role of sound, resonance, and utterances.<sup>107</sup> The participants are invited to use their vocal cords and sounds from their body (tones, resonance, musical notes) as a way to release subconscious tension and focus on the present moment.

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<sup>105</sup> See Scholem's comparison between the ebb and flow of the divine Lurianic act of creation to the inhale and exhale of a human being's breath in Gershom Scholem, *Major trends in Jewish mysticism*, p.263.

<sup>106</sup> R. Israel Ba'al Shem Tov, *Tzava'at Harivash*, p.55-56.

<sup>107</sup> R. Israel Ba'al Shem Tov, *Tzava'at Harivash*, p.55-56.

Moreover, the sound of participant's voice and recitation of words<sup>108</sup> would be a means for spiritual elevation. These exercises are preparation tools for the dance stages of the workshop. The following exercises would move the circle to what I call a "harmony circle."

Participants are invited to slowly open their eyes and gaze down without a particular focus (not towards one another). The participants are asked to start making sounds that dialogue with the sound and rhythm of the musician. Through the repetition of utterances and words, the participants might enter a state of trance and focus as I guide the participants to create a harmony through the collective sound of the word "Shalom". I invite participants to be playful with the tune and the rhythm of the word. As the participants engage in the exploration of their own voice, I invite them to explore what sounds help their body move. When I feel that the harmony circle has accomplished what I intended to, I invite participants to be in silence and physical stillness.<sup>109</sup> I invite them to feel the resonance and ripple effect of their body after singing. By doing so participants would be able to feel the echo of their voice, their body and the sound led by the musician leading it<sup>110</sup>.

### **Stage 6: From Sound to a Chant (Wordless Melody)**

In this stage I invite participants to move their body in correspondence to the sound and vibrations from the previous stage. One of the musicians starts with a wordless melody (a *niggun*) and then I guide the participants to sway their body and hands to and fro, raising hands up with the sound and movement and bringing their hands down as they are exhaling the breath and the sound. Incorporating a *niggun* makes it easier for participants to join in to chant and hymn with the

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<sup>108</sup> R. Nathan-Neta of Sieniawa, *Olat Tamid I*, fol. 33b, Found in Moshe Idel 2022. "Hidden Intercourse: Eros and Sexuality in the History of Western Esotericism Idel Moshe. 2022 In *Ta'anug: Erotic Delights from Kabbalah to Hasidism* 111.

<sup>109</sup> R. Israel Ba'al Shem Tov, *Tzava'at Harivash* p. 54-55.

<sup>110</sup> For further information about stillness see chapter 2 pages 30-31.

musician. I guide them to integrate between the breathing, the chanting and the movement accompanied by the live music.

### **Stage 7: From Chant To Songs**

**The Song: Blessed We Are<sup>111</sup> / Paia**

**The Text: Zohar<sup>112</sup>, Lech Lecha<sup>113</sup>**

#### **My guidelines:**

Before the song is played by the musician, I offer the following guidelines :

“This song “Blessed We Are” is about blessing ourselves. The Hebrew word for blessing, Bracha - comes from the same root as “Berech”- knee. So, during this song I am inviting you to explore the array of movement of your knees- be it kneeling, prostration, whatever comes up for you. While exploring your knee movements, imagine a river flowing from above your head. Your fingertips like drops of rain coming down from the “river of Eden<sup>114</sup>”- a waterfall above your head, energetically showering all the parts of your body with your fingers. you are “*peeling off all that has collected in you that is not part of you*”<sup>115</sup>. Try to awaken parts of your body that you might not have used or touched lately”.

### **Stage 8:**

**The Song: Shirat Hasabim<sup>116</sup>/ Naomi Shemer**

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<sup>111</sup> See appendix.

<sup>112</sup> See appendix.

<sup>113</sup> See appendix.

<sup>114</sup> See appendix.

<sup>115</sup> See appendix.

<sup>116</sup> See appendix.

## **The Text: Likutei Moharan<sup>117</sup>**

### **My Guidelines:**

Before the song is played by the musician, I offer the following guidelines: “inspired by Nachman’s invitation to go out to a field in nature, I invite participants to close their eyes and visualize a fresh field with a stream of water in nature. – Imagine your body as a weed in the field. I invite you to slowly feel how your body can blossoming like a weed. Explore in this song which body part “bears fruit” and which body parts are still dormant. Create a dialogue between the blossoming and the dormant parts of your physical being while being aware of how others in the space affect your movement and vice versa”.

### **Stage 9: Instilling Self-Compassion in The Body by A Guided Meditation**

Inspired by Rabbi Nachman of Breslev teaching that the practitioner should show “compassion for your (the practitioner’s) flesh- the flesh of your ( the practitioner’s ) body... so as to be able to inform it ( body ) of all the insights and perceptions which the soul perceives.”<sup>118</sup> The guided meditation is aimed to cultivate self-acceptance and compassion of participants to their body. It comes as a preparation before being able to open and connect with other participants in the workshop.

My guidelines – Bring your attention to the present moment, let the shoulders drop, eyes and face be soft, breathe easily and spontaneously, trust yourself seated on this earth. Say to yourself “Just

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<sup>117</sup> See appendix.

<sup>118</sup> Rebbe Nachman of Breslov, Likutey Moharan volume 3, Lessons 17-22.

as I have caused pain and hurt to others so do I cause harm to myself, abandoned my own values and love, I judged myself in so many ways- let yourself feel all the ways you caused suffering to yourself- heart, body, and mind as I caused others, I remember those now too.” Feel the sorrows you carry from this. Say to yourself “I harmed myself and caused myself suffering in body and mind in so many ways, out of my pain and frustration and hurt. In this moment I offer myself forgiveness, I hold myself with mercy and tender forgiveness”.

Following this part, I instruct the participants as follows:

- Breathe gently.
- Breathing in say to yourself “I am aware of the suffering”.
- Breathing out, say to yourself “I forgive myself; I forgive myself. Like a mother holding her only child, (Say to yourself) I hold myself in tender compassion and forgiveness. I hold myself; I embrace myself in mercy and forgiveness. I forgive myself”.

## **Stage 10**

**The song: Shir (Ayala)<sup>119</sup>** / Yona Volach, composed by Alma

**The Text: Tzava’at Harivash<sup>120</sup>**

### **My guideline:**

Before the musician plays the song, I give the following guidelines:

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<sup>119</sup> See appendix.

<sup>120</sup> R. Israel Ba’al Shem Tov, Tzava’at Harivash, p.54-55.

“Imagine that you are in the vastness and bareness of the desert. You see a doe. Imagine this animal is the beloved that your soul is yearning to unite with in this bare desert. With your eyes half open, softly gazing down, not focusing on one specific person, orient yourself in the space. I invite you to look through your hands, your feet, and your peripheral sight – through the corner of your sight. By looking towards the sides, with your eyelids half open and half closed, or softly gazing low I invite you to be in dialogue with others in the space. Throughout this song explore movements of intimacy and love between you and the beloved you are yearning to be with or unite with.

- How does the environment of the desert affect you? Find a flow of give and take in movement between you and your beloved.
- How does the tone, intonations, vibration of the Hebrew words, even those who you might not understand their meaning, affect your body?”

## **Stage 11**

**The song: Kol Kuli Or<sup>121</sup> / Yinon Darwish**

**Text: The Tanya<sup>122</sup>**

### **My guideline:**

(The facilitator lights up candles especially for this song) Before the musician plays the song, I give the following guidelines:

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<sup>121</sup> See appendix.

<sup>122</sup> See appendix.

“In this song I ask you to see your body as a wick of a candle. Inspired by the proverb “the candle of G-d is a human’s Soul” and the Tanya text.<sup>123</sup>

Depending on the openness and energy of the group assembled the facilitator chooses some of the following guidelines:

- Look towards the flickering light of the candle:
- How are you inspired by the light of the candle?
- What does it spark within you?
- Which part of your body yearns like a flame to rise?
- How can your body be in an uncontrollable movement?
- Yearning like a flame to rise, elevate- how can your body express What that which you are yearning for?”

### **Towards the end of the song: Closing Circle:**

Towards the end of this song, I invite participants back to stand in a circle. The participants are invited to answer the musician in a call and response while singing the words “*kol kuli or.* “

As the musician ends, I invite participants to inhale together and let out a sounding sigh while exhaling. Afterwards, I invite them to be still. I thank participants for making space and time for being in a prayerful state with their body. I ask participants to take their time before speaking with one another. I designate the space of the circle as a silent space.

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<sup>123</sup> See appendix.

## **MoveMeant's Vision**

MoveMeant- Embodying Sacred Texts workshops stem from my dancing experiences and my facilitation of spiritual and educational programs. One of the programs that left a meaningful impact on me was leading a birthright trip for Columbia University students in 2015. The program took place in the Arava desert in Israel. I co-facilitated an experiential program of the “Shema” prayer together with a singer/guitarist. The participants were in a circle facing the vastness of the desert. I invited them to divide the word “Shema” – (to listen) into three syllables: “Sh”, “M” and “Aa”. I guided them to “Sh” (deriving from the word “Sheket,” or quiet) quiet their voices down; to “M,” find comfort and stability in their body, and “Aa,” let out a sigh, a voice, an outcry [“or to cry out”].

After some quiet time, the musician started singing a niggun. I invited participants to internalize the guidelines of the “Shema” and to start moving their body in dialogue with their surroundings- the darkness of the horizon, the stars, and the wind. Participants started sighing out, screaming, laughing, and moving their body. The cacophony of voices, sounds and noises made participants feel even more open with their body. While participants did not share eye contact, they felt connected to one another by their sounds and their shared energy.

Ruth, one of the participants in this program wrote a testimonial of the experience in the feedback form of the trip. She wrote: “it was a mesmerizing experience, pushing me (her) out of my (her) comfort zone and making me (her) feel fully present in my ( her ) body while playfully shouting and moving to the Shema”. <sup>124</sup> Her words made me shiver with tremendous joy. It

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<sup>124</sup> Ruth Goldberg, a birthright participant in the Columbia/Barnard Hillel trip of summer 2015.

empowered me to think about integrating more physical activities and site specifics into my programming as an educator and later as a facilitator of MoveMeant workshops.

This program inspired me to incorporate visceral, embodied, and alternative prompts into further educational programs I led. It was when I bore witness to these participants' vulnerability and openness in the desert that I could realize my own strength as an experiential facilitator.

By founding MoveMeant- Embodying Sacred Texts I wanted to elaborate on creating such experiences accessible to the larger non-affiliated Jewish community. In working with nonaffiliated Jews throughout the last 10 years- I realized that they are in search of new, creative, and technologically accessible ways to engage with spirituality. I believe that by reinvigorating Jewish ritual and liturgy, MoveMeant workshops can engage a wide range of Jews who might have low Jewish literacy or feel alienated by the synagogue and by their Jewish communities. I aspire to create a methodology that can be adjusted to serve different Jewish settings, inviting clergy and lay leaders to become trained in mindful, non-verbal, and movement techniques that can enhance their congregational settings and communities. My intention is to expand the choices available for non-affiliated Jews to connect with Jewish traditions such as prayer, ritual, music and liturgy.

### **Closing Remarks**

Dance and Jewish texts help me deepen my connection to the sacred. I was a fragile queer adolescent searching to belong to traditional Jewish communities. As I grew older, I learned to appreciate Jewish texts and integrate them with my own passion for dance, culminating in a new way of Jewish spiritual expression. It is a visceral layer to prayer, which includes spontaneous sounds, sighs, range of movements, meditation, breathing and use of imagination. It is an

expression which welcomes people of all Jewish literacy backgrounds, gender identities and spiritual awareness.

Hasidism perceived mundane actions as well as sacred deeds to partner with God. The Hasid's religiosity compelled them to explore physical movement as a component of prayer. I am not religious. I am, however, a believer. My personal experiences shared in this thesis, taught me that my MoveMeant workshops can also be an act of faith. It adds another dimension to Jewish tradition. As a spiritual leader

it is incumbent upon me to reimagine how ancestral Jewish lineage can be honored and reinvigorated. By facilitating an Embodying Prayer workshop, I created a space that enlivened Hasidic texts. Perhaps, reading Hasidic texts or praying have alienated you from Jewish life. What medium can help you find a complementary way to better relate to Jewish text and to God? Movement and dance are my mediums and I wonder if in any part they could be yours?

My MoveMeant workshops are an opportunity to explore new mediums that can help you find creative expression, awaken your heart, and connect to the presence of the Divine.

## Appendix

### Stage 3

#### Chavruta Texts of Embodying Prayer workshop

##### Physical Movement of prayer

Prayer is zivug (coupling) with the Shechinah.' Just as there is motion at the beginning of coupling, so, too, one must move (sway) at the beginning of the prayer. Thereafter one can stand still, without motion, attached to the Shechinah with great dveikut..For you to think to yourself: "Why do I move myself? Presumably it is because the Shechinah surely stands before me. This will affect your state of great hitlahavut.<sup>125</sup>

##### Recitation of Words

When a person recites the verses of the Psalms, a voice is stirred up for him, [namely] a voice to him, and this is from his [own] soul, for out of his joy a great voice enters him, to urge the love of lovers.<sup>126</sup>

Say each word with great attachment"<sup>127</sup> and by doing so all the kavanot (intentions) are by that very fact included, since each and every pronounced letter is an entire world<sup>128</sup> ...“When he (the practitioner) utters the word with great attachment, surely those

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<sup>125</sup> R. Israel Ba'al Shem Tov, Tzava'at Harivash, p.54-55

<sup>126</sup> R. Nathan-Neta of Sieniawa, *Olat Tamid I*, fol. 33b

<sup>127</sup> R. Dov Baer of Miedzyrec, Or- ha'Emet, fol 77b;

<sup>128</sup> R. Dov Baer of Miedzyrec, Or- ha'Emet, fol 77b;

upper worlds are awakened, and thus he thereby accomplishes great actions.”<sup>129</sup>

## **Body-Soul connection**

For it is necessary to show great compassion for the body, to see, to purify it, so as to be able to inform it of all the insights and perceptions which the soul perceives. This is because the soul of every human being is continuously seeing and comprehending very exalted things, But the body knows nothing of them. Therefore, every person must show great compassion for the flesh of the body. He should see to purify the body so the soul will be able to inform it of all that she is always seeing and comprehending.<sup>130</sup>

## **Songs and Texts of Embodying Prayer workshop**

### **Stage 7**

#### **Blessed We Are/ Paia**

Blessed we are to dance on this ground with the rhythm of saints to carry the sound.

We hold a prayer for the Earth, for the ones yet to come.

- May you walk in beauty and remember your song.
- Remember why you came here. Remember your life is sacred.
- Remember why you came here, remember this life is sacred.

#### **Zoharic Text:**

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<sup>129</sup> R. Dov Baer of Miedzyrec, Or- ha'Emet, fol 77b;

<sup>130</sup> Likutey Moharan, Volume 3 (Lessons 17-22) by Rebbe Nachman of Breslov edited by Moshe Mykoff and Ozer Bergman

And that river which issues and flows is called the world that is coming, for it comes continuously and does not cease. continually watering the garden, never ceasing. About this it is written, “like a spring whose waters do not fail.”<sup>131</sup>

### **Contemporary Israeli poem:**

Go to yourself, to the land of your body, peel off all that has collected in you that is not part of you<sup>132</sup>.

## **Stage 8**

### **Shirat Ha'asabim/ Song of the grasses**

Da l'kha shekol ro'eh ve ro'eh yeish lo nigun m'yuchad mishelo.  
Da l'kha shekol eisev v'eisev yeish lo shirah m'yuchedet mishelo.  
Umeishirat ha'asavim na'aseh nigun shel ro'eh.  
Kamah yafeh, kama yafeh vena'eh k'sheshom'im hashirah shelahem.  
Tov me'od l'hitpaleil beineihem uv'simchah la'avod et Hashem.  
Umeishirat ha'asavim mitmalei haleiv umishtokeik.  
Ukh'shehaleiv, min hashirah mitmalei umishtokeik el erets yisra'el.  
Or gadol azai nimshakh v'holeikh mikdushatah shel ha'arets alav.  
Umeishirat ha'asavim, na'aseh nigun shel haleiv.

Translation:

Know that each shepherd has his own tune.  
Know that each grass has its own song.  
And from the song of the grasses the tune of the shepherd is made  
How beautiful, how beautiful, and pleasant to hear their song.  
It's very good to pray among them and to serve Hashem in joy.  
And from the song of the grasses the heart is filled and yearns.  
And when the heart is filled by the song and yearns for the Land of Israel

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<sup>131</sup> *Isaiah 58:11*

<sup>132</sup> Inspired by the poem “El Atzmi” by Yehezkel Rahmim

a great light is drawn forth and goes from the Land's holiness unto it.  
And from the song of the grasses the tune of the heart is made.

**Text: Nachman Breslov**

Know! when a person prays in the fields, all the floras enter into the prayer, helping him and strengthening his prayer. This is the reason prayer is called *SiChah* (conversation), the concept of “*SiaCh* (shrub) of the field” (Genesis 2:5). All the shrubs of the field empower and assist his prayer.<sup>133</sup>

## **Stage 10**

**Shir/ Yona Volach (Israeli poet) composed by Alma**

Benakik nistar betsukim, Ayala shota maim

Ma li vela? Ela tsukei libi

Ela ma'aiyan khaiyai, Ela hanistar.

Ayala Ma li vela? Ma li vela? Ma li vela?

Ayala Ma li vela? Ela ahavati..

## **Free translation**

On a hidden crack on a cliff a doe drinks water

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<sup>133</sup> Likutei Moharan, Part II 11:1:1  
[https://www.sefaria.org/Likutei\\_Moharan%2C\\_Part\\_II.11.1.1?lang=bi&with=SHARE&lang2=en](https://www.sefaria.org/Likutei_Moharan%2C_Part_II.11.1.1?lang=bi&with=SHARE&lang2=en)

What is it for me but the yearning of my heart?

But the spring of my life but the vastness

A doe what am I to it.

What am I to it?

A doe what are you to me

But my love

### **Text: Prayer**

### **The Besht**

Prayer is *zivug* (coupling) with the Shechinah.' Just as there is motion at the beginning of coupling, so, too, one must move (sway) at the beginning of the prayer. Thereafter one can stand still, without motion, attached to the Shechinah with great *dveikut* (cleaving) .. For you to think to yourself: "Why do I move myself? Presumably it is because the Shechinah surely stands before me." This will affect your state of great *hitlahavut* (enthusiasm; rapture).<sup>134</sup>

### **Stage 10**

### ***Kol Kuli Or***

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<sup>134</sup> R. Israel Ba'al Shem Tov, Tzava'at Harivash, p.54-55

*Ma Tedami Benafshek bat hamelech*

*Umi Yedama Ben Hagfanim*

*Al ale hatzlil emtza bi et haderach*

*Lrega ehad ehye kol kuli or*

*Kol Kuli Or, Kul Kuli, Kul Kuli Or*

What shall you envision?

in your soul, daughter of a king,

And who will see your vision amidst

the vineyards,

May the song rise up so I can find in me

the path

To become for one moment Light

All of me, All of me becoming Light

**Text:**

**Tanya**

The candle of G-d is the Soul of Man' (Proverbs 20:27). Here Israel is referred to as Man. Their Soul is analogous to the light of a candle which continuously flickers upward by its very nature. For the light of a fire desires by its nature to separate from the wick and cleave to its supernal root in the Foundation of the general fire beneath the orbit of the moon as referred to in the Chasidic Text Etz Chaim.

And by way of this natural tendency of the flame to ascend and depart from the wick, it will become extinguished and no longer give light below (in our world). Similarly, above (that is in the Heavens where it attempts to return to its Source) its light will be nullified within the general fire which is its source. In other words, the light and energy of the flame will be united with the light and energy of

the general fire above. Paradoxically, it is in the nature of the light of the flame to desire to disappear and be consumed or join to the general fire above.

So too with the Soul of Man whose Ruach and Nefesh yearn and desire by nature to separate from and leave the body to cleave to its Root and Source, G-d. Even if the Soul completely disappears, with no remaining physical evidence of its being, still this is the Soul's wish and desire by its very nature.<sup>135</sup>

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<sup>135</sup> Tanya, Part I; Likkutei Amarim 19:3 <https://www.sefaria.org/sheets/305756.1?lang=bi&with=all&lang2=en> .

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