

Welcome to

# **Anshe Emet** Synagogue



Use this resource to learn about our history and to gain a better understanding of the Shabbat morning service.

**We are delighted you are here!**

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# Service and Community Etiquette

**While at Anshe Emet** for a Shabbat or holiday service we create a space that is separate from the busy pace of workday life.

We ask you to turn off all phones and mobile devices while with our community, and refrain from taking photographs. We consider the entire building a sanctuary from outside distractions during Shabbat and holidays.

While all are welcome to wear a head covering, men are requested to wear one while in the synagogue.

When the Ark is open, and when the Torah is carried, the congregation stands, if physically able to do so.



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# Synagogue History



## **Anshe Emet Synagogue was founded in 1873...**

...and came to this address in 1929, purchasing the property from Temple Sholom, a Reform Temple, which is now located on Lake Shore Drive.

Rabbinic leadership at that time was Rabbi Solomon Goldman, who served as Senior Rabbi from 1929 until his death in 1953. Rabbi Goldman reached national prominence as an author, scholar and Zionist leader. Under his leadership, Anshe Emet Synagogue established a day school, the first in the Conservative movement, and a Forum, which featured speakers such as Eleanor Roosevelt, Clarence Darrow and Robert Frost.

In 1940, Anshe Emet employed Cantor Moses Silverman, who served the community for 46 years. Cantor Silverman was a leader in the American cantorate throughout his life, and was admired in secular circles by such diverse figures as Danny Thomas, Jan Peerce, Victor Borge, Harry Belafonte and Lionel Hampton.

From 1954-1959 Rabbi Ira Eisenstein, a leader in the Reconstructionist movement, served as Rabbi of Anshe Emet.

In 1961, Rabbi Seymour J. Cohen became Senior Rabbi and he expanded opportunities for women to participate in religious life, and led the congregation to renovate and expand the synagogue building. Rabbi Cohen distinguished himself as a national leader, serving as president of the Rabbinical Assembly and supporting causes including Soviet Jewry and Civil Rights.



**Rabbi Michael Siegel** came to Anshe Emet in 1982 and has served as Senior Rabbi since 1990. During the course of his Rabbinate he has worked to implement a vision of Anshe Emet as a diverse, dynamic, welcoming center for Jewish life, learning, and justice. Rabbi Siegel is recognized nationally for his efforts to reimagine the Conservative Movement, raise awareness of the ethical obligation in the creation of Kosher food, and strengthen the Black/Jewish dialogue, as well as for being a tireless advocate for the State of Israel.



**Hazzan Alberto Mizrahi** became the Hazzan of Anshe Emet in 1990. He is one of the leading Hazzanim in the world today, and is known as an ambassador of Jewish music wherever he goes. Most recently (2015-2017) Hazzan Mizrahi served as president of the Cantors Assembly.

**Our other clergy:**

D’ror Chankin-Gould  
Rabbi



David Russo  
Rabbi

# History of the Sanctuary Windows

**When Anshe Emet began** worshipping in this sanctuary Rabbi Goldman commissioned a series of six stained glass windows, designed by Todros Geller and Raymond Katz, and created by craftsmen in the local firm Drehobl Brothers. This was during the Great Depression, and this commission kept the company in business; it is still thriving to this day.

The six windows -- three on each side of the sanctuary -- tell the story of the Jewish people from the time of God's promise of the Land of Israel, to Abraham, to the creation of the modern State of Israel. They represent both our past and the promise of the future.



**The first window** shows Abraham looking at the land of Israel. The biblical quote on the window follows God's instruction to Abraham to raise his eyes and look out from where he is, to the north and south, to the east and west: "...for I give all the land that you see to you and your offspring forever," (Genesis 13:15). The side panels show the richness of the Land of Israel: Palm branches, pomegranates, grapes, plows and scythes topped by olive branches.



**The second window** illustrates the departure from Egypt on the bottom, and Moses receiving the Ten Commandments at Sinai on the top. The middle portion of the second window shows Pharaoh, in purple, pursuing the Israelites into the sea. The sea divides as the Israelites pass through it, and the waters close back in, drowning the Egyptian horses and riders, as they pursue the Israelites.

The side panels illustrate the story: The pyramids, Aaron making the sign of the priest, the twelve loaves of sacrificial bread on the altar, Moses and the burning bush, the symbols of the Egyptian gods, Miriam dancing after crossing the sea, and tents in the wilderness. The side panel is topped by cherubim blowing shofarim.

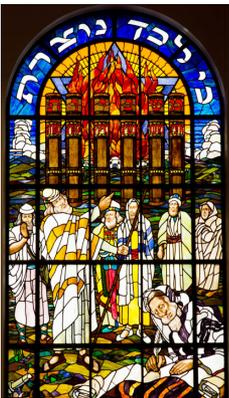
In the upper portion, Moses stands on top of Mount Sinai, holding the tablets and wearing tefillin (tefillin consist of two leather boxes, attached to leather straps, containing scriptures. They are wrapped around the arm and head during weekday morning prayer). He is surrounded by smoke and lightning under the biblical phrase: "I am the Lord your God," (Exodus 20:2). These words mark the beginning of the Ten Commandments.

The Israelites stand at the bottom of the mountain; they are separated by flames from the mountain and from Moses, who stands at the top. The people have heard God's word as is evidenced by the phrase in the middle of the window: "All things that the Lord has commanded we will do," (Exodus 24:3). The word "Truth" appears on the very top of the window. The proclamation refers to the eternal truth of God's word as revealed in the Ten Commandments.



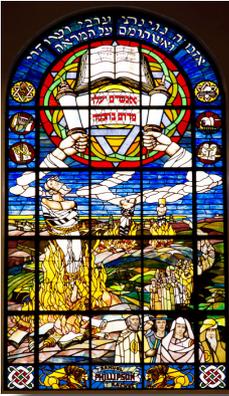
**The third window** on the south side focuses on the Hebrew prophets. The window shows Isaiah with the quote: “And I will bring destruction onto the evil ones,” (Isaiah 13:11). The window shows the destruction of Babylon, with the ziggurat toppled and symbols destroyed, while the prophet, as a shepherd, leads his sheep back to quiet waters.

The sides of the window list the three major prophets (Isaiah, Jeremiah and Ezekiel) and the twelve minor prophets. The phrase on the bottom, in the middle panel, states: “For the work of the righteous shall be peace,” (Isaiah 32:17).



**The fourth window** shows the Rabbinic continuity of Judaism after the destruction of Jerusalem. Under the quote, “It was for this purpose that you were created,” (Ethics of the Fathers, Chapter 2:8), the window shows Jerusalem in flames. This window then presents the six orders of the Mishna -- the codification of the oral law completed after the destruction of Jerusalem.

The Mishna provided the guidance needed during Exile. The window shows Rabbi Yochanan ben Zakkai, a survivor of the siege of Jerusalem, teaching his principles. In the foreground a Rabbi is writing down the Mishna, which allowed Jewish learning to survive without the Temple. Note that the priest is now more in the background. This is because the priest was no longer as important since the Temple had been destroyed.



**The fifth window** conveys Jewish martyrdom in different eras. It presents three martyred Rabbis--Rabbi Akiva, Rabbi Judah ben Bava and Rabbi Hanina ben Tradyon--all of whom were killed for teaching Judaism against the imperial decree, after the unsuccessful revolt against Rome. Torahs are burning beneath them while the Jews march in exile from a medieval city. Their clothing includes a yellow badge identifying them as Jews. Note the wounded lions of Judah, symbolically shot by arrows, on the bottom panels.



**The sixth window** presents the return to the land of Israel in our time, though when it was created it was prior to the establishment of the State of Israel. Under the quote “Fair and lofty, the joy of the whole Earth is Zion’s hill,” (Psalm 48:3), the window shows the early pioneers returning to Israel. Their tents are on the left and an early Kibbutz is on the right.

**The original window at the back** of the Sanctuary was destroyed in an act of anti-Semitic vandalism in 1941. Rabbi Goldman again turned to Chicago artist Todros Geller to design what is now called The Liberty Window. Immigrants peer over the rail as they enter New York harbor from Europe.

On the left Abraham Lincoln is on a background of quotes from the Gettysburg Address, and on the right, George Washington is framed by quotes from the Declaration of Independence. It is unique to have American symbolism in a religious context, but Rabbi Goldman viewed the American Jewish experience on par with the Biblical Jewish experience in creating our story.



**The skylight** was designed at the same time. It states “All men are created equal,” to mirror the Hebrew phrase that humanity is created in the divine image.

These weighty statements are surrounded by both American and Jewish imagery to further strengthen the bond between the mid-20th century congregants and their new country, who were immigrants and first generation Americans.



**In 1948, at the founding of the State of Israel,** Todros Geller was asked to design a window for this momentous occasion, which is on the north side of the balcony. The establishment of the State of Israel was seen in messianic terms, with depictions of the lion laying with the lamb and a blacksmith beating a sword into a plowshare.

Ultimately, it is a beautiful representation of the sentiment included in the prayer for the welfare of the State of Israel we still recite today; that Israel is the first flowering of our redemption, *reishit tzmichat geulateinu*, and the end of the pain of exile.

The middle panel has armed soldiers entering Jerusalem with the Israeli flag overhead, while underneath is the quote recited each time we take out the Torah: “Arise, Adonai! May Your enemies be scattered; may Your foes be put to flight,” (Numbers 10:35).

# The Windows of the Twelve Tribes

**The stained-glass windows** depicting each of the tribes in the Hall of Memories were installed under the leadership of Rabbi Seymour Cohen in 1981. Noted artist Archie Rand designed each of the windows based on interpretations from the traditional Jewish commentaries on two chapters in the Bible: The blessing Jacob gave to each of his sons upon his deathbed (Genesis 49), and the blessing from Moses before he ascended Mount Nebo to die (Deut. 33).



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# Structure of the Service



**The Siddur  
Lev Shalem has...**

...helpful explanations and transliterations throughout the prayer services. On the right-side margin there is historical information, while on the left there are interpretive writings on the themes of the prayers.

The Shabbat and Festival morning services are divided into sections as follows:

- 1** *Birchot HaShachar/Pesukei D'zimra*, (pp. 101-148) – A series of opening blessings and psalms to help us focus our mind on the experience of prayer.
- 2** *Sh'ma uvirchoteha* – *Sh'ma* and her blessings, (pp. 149–158). After the *Bar'chu*, the official call to prayer, we have two blessings prior to the recitation of the *Sh'ma* and accompanying paragraphs. The first is on the theme of light/creation (p. 150), and the second speaks of God's love for us (p.154), and how out of that love we were given the Torah.

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The *Amidah* (standing meditative prayer) follows the *Sh'ma*. A portion of this is done aloud as a congregation and then we have time for private prayer (pp. 159–166 for Shabbat/pp. 306–314 for Festivals).

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On a Festival, or when the beginning of a Jewish month coincides with Shabbat, we insert *Hallel*, Psalms 113–118 (pp. 316–321). These Psalms are often sung to enhance the enjoyment of the day and its celebratory nature.

5

The Torah service (pp. 168–184 on Shabbat/pp. 322–342 for Festivals) is the public-address system of congregational life. The Torah is processed around the sanctuary so people can show deference (we generally turn and face the Torah as it moves around the sanctuary, instead of showing our backs) and often congregants will touch the Torah covering with a prayer book, tallis fringe (*tzitzit*) or even their hand, and then kiss the fingers or object that touched the Torah. The lessons of the Torah have helped us survive and held us together as a people throughout our existence.

During the Torah service individuals or groups are called to the Torah to bless each portion before it is read--these are called *aliyot* (plural), or having an *aliyah* (singular). Through this ritual we learn who is in mourning, who is celebrating, who needs a prayer for healing, etc. There are seven sections read from the Torah on Shabbat (five on holidays), and one additional section at the end reserved for the person who will chant the prophetic reading--the *Haftarah*.



The Torah is read in its entirety during the course of a year, and each week on Shabbat we read the next weekly portion. While the Torah is read you can follow along in the Eitz Hayim chumash, which has translation, commentary, and a variety of essays throughout. Do not feel obligated to keep pace with the reading; you can study and read on your own as the congregation goes through the portion.

**6** After the Torah is put back into the Ark, we continue with the Musaf (which means “additional”) service (pp. 185–192 on Shabbat / pp. 343–354 for Festivals).

This is an additional chance for private meditative prayer that often concludes with singing. Each Amidah in the service corresponds to the sacrifice that used to happen in the Temple in Jerusalem. On Shabbat and Festivals there were additional sacrifices. To recall this today, we have additional opportunities to express ourselves in prayer.

**7** The concluding sections of the service (pp. 203–211 Shabbat and Festivals) include singing and an opportunity for the mourners in the community to recite a final section of the liturgy called the Kaddish.

It is customary for those in mourning to stand.

After some additional singing, we conclude with a blessing over wine or grape juice and challah. Everyone is then welcomed to Blum Community Hall for lunch!

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# Sources

Perlmutter, Hersh. *Communication in Chicago History: The Key to Understanding the Stained Glass Windows of Anshe Emet Synagogue*, 2005.

The Twelve Tribes, *Stained Glass Windows at Anshe Emet Synagogue* [booklet]. (1981) Chicago, IL: Great Northern/Design Printing Co.

Wikipedia contributors. "Anshe Emet Synagogue." Wikipedia, The Free Encyclopedia. 7 Jul. 2017.

# Statement of Inclusion

Anshe Emet Synagogue seeks to encourage involvement and create a special sense of belonging for all those who pass through our doors. We welcome interfaith families, people of all abilities, races, ethnicities, ages, sexual orientations and gender identities. Whether you are an individual or in a partnership, Anshe Emet is committed to meeting your religious, educational, social and cultural needs within the framework of the Conservative Movement. In keeping with the teachings of Judaism and the spirit of Klal Yisrael, Anshe Emet recognizes its responsibility to serve the Jewish community, the wider community and the State of Israel.

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