

tors of Forest City Enterprises, Inc., a national real estate development firm with interests in retail stores and building materials.

Ratner served a wide variety of community organizations and educational institutions in the United States and Israel. He was a member of the board of overseers of the Jewish Theological Seminary from 1953, a member of the board of the American Committee for the Weizmann Institute of Science in Israel, and former vice president and board member from 1965 of the American Friends of the Hebrew University. He worked for many charitable organizations, including the Jewish Community Federation of Cleveland, the UJA, and the American Jewish Joint Distribution Committee.

**RATNER, MARC BORISOVICH** (1871–1917), Russian lawyer and socialist. Born in Kiev, Ratner was brought up in an assimilated environment. He was expelled from high school because of clandestine Socialist activities. As a law student he was arrested and exiled for two years, but later graduated as a lawyer. In his student days he attracted attention with his articles in *Russkoye Bogatstvo* on the agrarian problem, Marxism, political economy, and labor legislation. He appeared as counsel for the defense in political trials and as civil prosecutor in the pogrom trials. The Kishinev pogrom brought him closer to Jewish affairs. He was among the leaders of the \*Vozrozhdeniye and later the \*Jewish Socialist Workers' Party, in which, with Chaim \*Zhitlowsky, he represented the populist socialist-revolutionary trend. He fought for the inclusion of Yiddish in the curriculum of the \*Society for the Promotion of Culture among the Jews of Russia, and was a candidate to the second \*Duma. As a result of his activities during the 1905 revolution, he was compelled to leave Russia. Ratner was the initiator of the convention of the socialist parties of oppressed nations in Russia (1907). He represented the Jewish Socialist Workers' Party at the Congress of the Socialist International in Copenhagen (1910) and initiated the campaign for the recognition of a Jewish section of the International. The hardships of emigration (Switzerland, Vienna) ruined his health. A short while before his death he settled in Jassy, Romania.

In his works on the national question he rejected assimilationism and supported the idea of a national-personal, extraterritorial, autonomy. Noteworthy are his "*Evolutsiya natsionalno-politicheskoy mysli v russkom yevreytve*" ("The Evolution of National-Political Thought among Russian Jewry," in *Serp*, vol. 2, 1907); "*Natsionalny vopros v svete sotsialisticheskago mirovozzreniya*" ("The National Question in Light of the Socialist Weltanschauung," in *Russkoye Bogatstvo*, nos. 2–5, 1908); and articles on autonomism in *Yevreyskiy Mir*, nos. 6, 9, and 10 (1909).

**BIBLIOGRAPHY:** Rejzen, *Leksikon*, 4 (1929), 187–93; O.I. Janowsky, *Jews and Minority Rights* (1933), index; *Kniga o russkom yevreytve* (1960), index; B. Borochoy, *Ketavim...* 2 (1958), index.

[Moshe Mishkinsky]

**RATNER, SIDNEY** (1908–1996), U.S. economic historian. Born in New York City, Ratner was appointed professor of economic history at Rutgers University, New Brunswick, New Jersey, in 1958. He was active in U.S. civil liberties and civil rights movements. Ratner's major scholarly work concerned the interaction between government and the economy, with particular focus upon American taxation problems.

Among other books, he was the author of *Taxation, Its History as a Social Force in Democracy* (1942), *Taxation and Democracy in America* (1967), and *The Evolution of the American Economy* (with J. Soltow and R. Sylla, 1979).

**RATNER, YOHANAN** (1891–1965), Israel architect and a commander in the \*Haganah and the \*Israel Defense Forces. Born in Odessa into an assimilated family, Ratner completed university studies in Germany and served in the Czar's army during World War I and, despite being a Jew, was employed in planning campaigns on various fronts. Ratner went to Palestine in 1923 and was appointed a professor at the \*Technion in Haifa. He played an important role in establishing the faculty of architecture, which he headed from 1930 until his retirement in 1963. Parallel to his career as a teacher, Ratner worked as an architect and drew up the plans for many public buildings, including the \*Jewish Agency building in Jerusalem, the Eden Hotel, Jerusalem, the aeronautics building for the Technion in Haifa, the Kefar ha-Yarok Agricultural School, and Bet Berl at \*Zofit.

Ratner joined the Haganah upon arrival in Palestine, became a member of the Haganah Committee in Haifa, and participated in the defense of Jerusalem during the riots of August 1929. He supported a more efficient and compact organization of the Haganah, and when the decision was made to appoint a head of the territorial command of the Haganah, Ratner was the first to occupy the position, which he held in 1938–39. During the German advance on Egypt (1941–42), he was among the creators of the "Carmel Plan," the main aim of which was to concentrate the Jewish armed forces in the Haifa region to fight the invaders. In 1947 Ratner became a member of the Haganah's high command, and, when the Israel Defense Forces were formed, became head of a department of general headquarters with the rank of *alluf* ("brigadier general"). In 1948 he was appointed military attaché to the Israel embassy in Moscow and filled the post until 1951.

**BIBLIOGRAPHY:** Dinur, *Haganah*, 2, pt. 3 (1963), index.

[Yehuda Slutsky]

**RATOSH, YONATHAN** (originally **Uriel Halperin**; 1908–1981; pseudonym: **Uriel Shelah**), Hebrew poet and journalist. Born in Russia, the son of Yehiel \*Halperin, he was brought up in an exclusively Hebrew-speaking environment. Ratosh went to Palestine in 1921. In the mid-1930s, he worked on the staff of two daily newspapers, first *Haaretz* and then the right-wing *Ha-Yarden*. In 1938 he left the country to avoid imprisonment by the Mandatory authorities for his political activities, but returned with the outbreak of World War II.

Ratosh published several volumes of poetry; the first, *Huppah Shehorah* ("Black Canopy," 1941), caused a scandal because of its sensuality, its innovations of language, and the \*Canaanite motifs intrinsic to the writer's political-cultural thought. He translated many books into Hebrew, including such classics as *Cyrano de Bergerac* (1965) and the *Fables* of La Fontaine. Ratosh founded a political movement, originally called the Young Hebrews, but dubbed the "Canaanites" by its opponents, and he published articles on politics. He coined many new Hebrew words, worked in Hebrew literature and linguistics, and advocated the use of the Latin alphabet for Hebrew.

Ratosh was distinguished by his political-cultural philosophy. His insistence on being defined as a "Hebrew" rather than as a "Jew" reflects his conviction that the population developing an identity in Palestine/Israel is a new nation – as the descendants of immigrants in a country of immigration invariably become. Through its choice of the Hebrew language and culture, the new nation is defining itself as the cultural descendant of the ancient Hebrew-Canaanite nation, indigenous to what is generally known as the Fertile Crescent, which produced such cultural documents as the Ugaritic tablets and the body of literature that, extensively and tendentially edited, has come down as the Hebrew Bible. The terms "Jew" and "Jewish" are, in Ratosh's opinion, to be reserved for the adherents of the religion of that name, developed by a group of Judean emigrés during the Babylonian Exile and imposed on the people of the land when part of them returned there in the time of Ezra and Nehemiah. To apply the term now as a national determinant is in his view a distortion, and the resulting identification between the old-new Hebrew nation and the Jewish communities of different persuasions in the rest of the world runs counter to history. In addition, Ratosh believed that the identification is injurious to the Hebrew nation and to the role that it must play in the national revival of the lands of the Euphrates. Ratosh had considerable influence on contemporary Hebrew poetry. The vicissitude of his early work, which provoked violent opposition when it first appeared, and was accepted ten years later and held up as a standard 20 years later, is perhaps characteristic. Devices and principles which he was the first to use were later taken for granted as part of the Hebrew poet's tools. This is true at all levels, from such purely technical matters as the use of an indention and dash pattern instead of punctuation, to structural techniques such as the near-repetition of phrases and refrains to obtain a counterpoint effect, to the recourse to local mythology as a vivifying poetic element. It seems likely that later works, particularly his verse in *Ha-Holkhi ba-Hoshekh* ("Who Walketh in Darkness," 1965) will, in time, be found to have had a similar influence. His collected poetry was published 1975–77, followed by a number of collections, among them *Shirei Ahavah* (1983), *Huppah Shehorah* (1988), and *Shirei Heshbon* (1988), as well as the letters (1937–80), which were edited by Y. Amrami (1986). D. Laor supervised the publication of Ratosh's essays (1983). Aharon \*Amir edited (with a bibliography) a

collection of Ratosh's poems (*Yalkut Shirim*), to which he and Dan Miron added essays (1991). For English translations of Ratosh's works see Goell, Bibliography and the ITHL website at [www.ithl.org.il](http://www.ithl.org.il).

**BIBLIOGRAPHY:** D. Meron, *Arba'ah Panim ba-Sifrut ha-Ivrit Bat Yameinu – Iyyunim bi-Yzirot Alterman, Ratosh, Yizhar, Shamir* (1962); S. Burnshaw et al. (eds.), *Modern Hebrew Poem Itself* (1966), 92–105. **ADD. BIBLIOGRAPHY:** B. Evron, "Uriel Shelah and Yonatan Ratosh," in: *Modern Hebrew Literature*, 7:1–2 (1981/1982), 37–40; Y. Bronowski, "Y. Ratosh, Poet and Ideologist," in: *Modern Hebrew Literature*, 9:3–4 (1984), 5–12; J.S. Diamond, *Homeland or Holy Land? The "Canaanite" Critique of Israel* (1986); J. Shavit, *The New Hebrew Nation: A Study in Israeli Heresy and Fantasy* (1987); Y. Porat, *Shelah ve-Et be-Yado: Sippur Hayyav shel Uriel Shelah (Yonatan Ratosh)* (1989); Z. Shamir, *Lehathil mi-Alef: Shirat Ratosh – Mekoriyyutah u-Mekorotehah* (1993); S. Zeevi, *Livtei Ma'avar ba-Poetikah shel Yonatan Ratosh* (1998); E. Rabin, "'Hebrew' Culture: The Shared Foundations of Ratosh's Ideology and Poetry," in: *Modern Judaism*, 19:2 (1999), 119–32; M. Ephratt, *Shirat Ratosh u-Leshono* (2002).

[David Saraph]

**RATSHESKY, ABRAHAM CAPTAIN** (1864–1943), U.S. banker and civic leader. Ratshesky was born in Boston. He became a state Republican leader and was state senator in 1892–94. In 1895 he left career politics and founded the U.S. Trust Company, of which he served as president and board chairman. Subsequently, Ratshesky held numerous civic posts, including Massachusetts food administrator during World War I and U.S. minister to Czechoslovakia (1930–33). He was chairman of the Massachusetts Department of Public Welfare for ten years. Ratshesky served as first president of the Federated Jewish Charities of Boston (1909–19) and was prominent in many civic and Jewish endeavors. He formed the A.C. Ratshesky Charity Foundation in 1916.

[Edward L. Greenstein]

**RATTNER, ABRAHAM** (1893–1978), U.S. painter and sculptor. An expressionist artist who painted many biblical subjects imbued with subjective elements, Rattner was born in Poughkeepsie, New York, to Russian immigrant parents. He studied at George Washington University and the Corcoran School of Art in Washington, D.C., and attended the Pennsylvania Academy of Fine Arts in Philadelphia. His studies were interrupted by service in the army during World War I as a camouflage artist. Upon his return from war Rattner re-enrolled at the Pennsylvania Academy and soon won a fellowship to travel in Europe. After his travels, Rattner lived in Paris (1920–39), only returning to the United States because of Germany's invasion of France. While in Paris, Rattner received additional art instruction at École des Beaux-Arts, Grand Chaumière, and Académie Ranson. He had his first one-man show at the Galerie Bonjean in Paris (1935), from which the French government bought *Card Party* for the Louvre. At this time Rattner exhibited paintings influenced by Cubism and Futurism. Later that year Rattner had a one-man exhibition in New York at the Julien Levy Gallery, establishing the artist as a progeni-