

HAVRUTA

חברותא

A PARDES
LEARNING
COMPANION

PARDES NAMES DIRECTOR

RABBI DANIEL LANDES of Los Angeles has been named Pardes' new director. Rabbi Landes, 44, comes to Pardes from his position as spiritual leader of B'nai David-Judea, an Orthodox synagogue in Los Angeles which has grown under his leadership into a dynamic and spiritually vibrant congregation of four hundred members. A man of many achievements, Landes is noted for his openness and accessibility to all branches of Judaism, his commitment to finding creative halachic solutions to social and personal problems, the range and extent of his scholarship, his dedication to the full education of women, and for his recognition of the importance of personal autonomy and self-fulfillment amid the communal obligations of the Jewish world.

A senior member of the Simon Wiesenthal Center since its inception,

Landes has been director of its educational projects for the past twelve years. He was a founding faculty member of Yeshiva of Los Angeles, and for the past three years has been a visiting professor of Jewish Law and Ethics at Loyola Law School. Rabbi Landes has served on the faculty of the Wexner Heritage Foundation, which sponsors advanced studies for Jewish lay leadership, and the Wexner Graduate Fellowship Institute, which locates and trains future rabbis and Jewish educators. Pardes' new director has edited *Genocide: Critical Issues of the Holocaust*, and *Confronting Omnicide: Jewish Reflections on Weapons of Mass Destruction*, and has written many articles and studies, both popular and scholarly in the field of Jewish ethics. He is married to Sheryl Robbin, author and psychologist. They have two children, Hannah and Isaac. ♦



"I see Pardes as standing on the cutting edge, the interface between various worlds, drawing energy from the very points of contact. We stand between the yeshiva with its concern for textual study and search for meaning, and the university with its rigorous academic and critical criteria. We stand between the reality of Israel, a secular state with great religious significance, and a vibrant but sometimes alienated diaspora Jewry. We stand at the edge of the struggle between the secular and religious worlds. We stand between religious denominations. Always on the cutting edge, Pardes must continue to transcend particularist concerns and seeming divisions, find unifying approaches emanating from halacha, and create a highly literate and spiritual professional and lay leadership. By setting a standard of religious sensitivity and textual study, the impact of Pardes will be felt far beyond its walls."

— Danny Landes

COMMENT

The big news is Pardes' new director, Rabbi Danny Landes who, with his wife and children, is taking on Pardes, Israel and aliya all at once. We wish him a hearty welcome and look forward to the New Year with feelings of great expectation and joy.

Also in the news is the Forchheimer matching grant (see story on page 16). Some of you about to make your annual contribution to Pardes may wish to consider earmarking your gift specifically for this fund, the income of which is to be used exclusively to provide scholarship assistance to Pardes students.

Our new feature, **STUDENT SPECTRUM**, acknowledges the diversity of talents and the range of accomplishments to be found among Pardes students. **SERVING THE COMMUNITY** is a sampling of the dedication and caring students invest in their community service projects.

PARDES PEOPLE takes a look at creative expression and Jewish values, by

focusing on three individuals with careers in the performing arts. One can see the central importance of Judaism in their lives and the dynamic interplay between creative process and halachic imperative. While a theatrical career may not always be reconcilable with an observant lifestyle, Walter Herzberg, in **PARDES REVISITED** shows that dramatic techniques can be creatively applied to a better understanding of Torah. Finally, because it speaks directly to the contradictions involved in creating a Jewish art form, we've decided to break with **HAVRUTA** tradition and reprint an article that appeared in these pages nine years ago—"In the Shadow of God by former Pardes student Daniel Taub.

A reminder as we enter the New Year: Please keep the mail coming, your news items and letters to the editor. Also, note our new E-mail address.

Wishing all of you a Shana Tova.

— Jane Kimchi

IN THIS ISSUE

PARDES PEOPLE: Creativity and Jewish Values2
PARDES REVISITED4
STUDENT SPECTRUM, Profiles in the Beit Midrash8
COMMUNITY SERVICE IN ACTION12
NEWSBRIEFS15
THE PARDES CONNECTION, News of Classmates and Staff16



YEDIDYA FRAIMAN '78-'81 (left front) is from the Boston area. He has a B.A. from Harvard in Political Science and an MBA from Hebrew University. Assistant director of Pardes from 1984-1988, he left Pardes to found Kol HaKavod Ensembles (music groups for various occasions). He lives with his wife Susan '80-'81, and their five children in Jerusalem.

I enjoy and play many different kinds of music but mostly I enjoy playing music with other people. The key element is the connection I feel among the players and between the players and the audience.

I always enjoyed playing. From the age of 13 or 14, I went to an intensive music camp, played classical and loved it. In high school I began experimenting with popular, folk and blue grass. I played a number of different instruments—piano, clarinet, string bass, guitar, tuba and trumpet—never really mastering any one. Though I'm only a fair-to-middling player, I've had the great honor of playing with really talented musicians. In high school I played with the Greater Boston Youth Symphony, traveling with it to South America and England. I also had a blue grass band in high school and college and played at clubs, festivals and fairs.

I never really thought of music as a career. In fact I didn't even bring my string bass when I first came to Israel because performing didn't seem consonant with my perception of the religious way of life I was embracing. I felt that there is a side to any performance that is potentially in conflict with the value of modesty which I believe is essential to the religious personality and integral to the Jewish way of life.

I don't want to give the impression that being observant means you can't perform. But it does pose an issue with which one

Creativity & Jewish Values

has to contend. I've learned over the years that being religious, one should always be in a state of becoming. It ought to be a constant process of learning, growing and developing. Looking back, I think that the most fragile stage of that process is at the beginning. It was important for me to set aside certain ways of being in order to protect and nurture what I was newly cultivating.

Nevertheless, during that early period, an acquaintance called and asked if I wanted to get together with a few other guys and play some Hasidic music. I said yes, even though I didn't have much of a repertoire in this area. By this time I had brought over a guitar and string bass and was playing for my own amusement. Our first performance was for a friend's wedding. It was fun. Playing for a *simha* was consonant with the values of the Jewish world I was becoming part of.

Then I met flutist Akiva ben Horin who was using acoustic instruments (flute, mandolin, and violin) to create a traditional Jewish folk sound. He had an important influence on me. It was exciting. I played and performed on string bass and made a tape with him. The quality of the musicians and the music, and the context in which we played made it feel alive and

appropriate. Gradually I started organizing and playing in small professional ensembles for weddings, still not thinking of this as a career, but something that I just did for fun.

In 1987 I was given the opportunity to go to the Soviet Union with my good friend Jeff Friedman to make contact with Jewish communities; the vehicle of communication was Jewish music. This was a key experience. I was very moved by the effect playing Jewish music had on people and how it served to connect us without a common language. This reinforced my growing sense of being able, with my limited musical talents, to reach people.

When I returned, I began expanding my circle of musical acquaintances, including Russians, Israelis, and Americans, individuals from different backgrounds and with different musical styles. I saw I was good at organizing them and responsive to the needs of couples planning their weddings.

People often ask me, "Don't you get tired of playing at all those weddings?" I think if I ever do, I should stop. But I regard it as a privilege to be involved in a *simha* at that level, and after all, music is a

Continued on page 14



MARCIA TILCHIN, '94-'95 grew up in Detroit, received her B.A. from Wesleyan University in 1984, and spent the following year in Israel on kibbutz. She is currently a cantorial student at The Jewish Theological Seminary. (JTS).

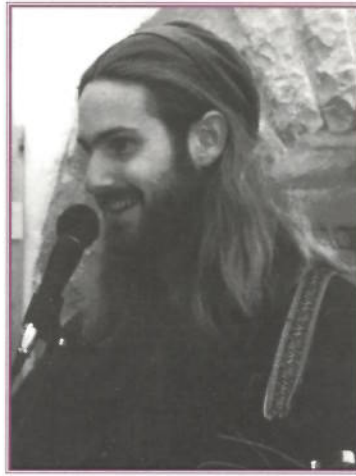
For a long time I didn't know what I

wanted to do. I had been politically active since the age of 11 when I canvassed for the McGovern/Shriver campaign, and in my early teenage years toyed with the idea of a career in politics. Towards the end of college, I became interested in learning sign language and working as the hearing actress with The National Theatre of the Deaf (NTD), a two-year rotating stint. Acting had been a hobby of mine in high school and college. By the time I contacted NTD in 1984, they had hired an actress for the next two years, so I decided to spend a year in Israel since I had never been here and did not know when I would again be free to travel. In the fall of 1985, I moved to Washington, D.C., and planned to audition for NTD in the spring of 1986. In the meantime, I auditioned for a local production of *Agnes of God*, and received the role of Agnes. To prepare for the role, I attended church with some regularity and, in the process, found myself drawn back to

STEPHEN DANIEL ARNOFF '94-'95, is from Cleveland, Ohio. In 1990, after two years at Connecticut College as a Religious Studies major, he came to Israel and spent three months on kibbutz ulpan. In between picking olives, he composed, sang and played guitar with a music group. Stephen graduated from Brandeis in 1994 with a Jewish Studies major. He is currently laying the foundations for a musical career.

Being in Israel in 1990 was a moving experience, but after three months I was ready to return to the States. I was feeling a sense of panic. I still didn't understand what Israel was about and my connection to Judaism lacked grounding and detail. My involvement with music, however, did provide me with a focus. Music is connection with others, a way of communicating without speaking the language.

Performing on kibbutz I was able to relate to people from all over the world. I was halfway across the planet, playing music that I had written and feeling true to myself. Nevertheless I decided I needed time in the States to re-evaluate what I was doing musically and Jewishly. I returned and spent two years traveling, working and performing with various bands. I felt a strong connection at that time with American popular music. It was my textbook. The world of music bears a structural resemblance to Judaism. It provides a family of musicians with whom to connect. We share a common language and express similar emotional themes, musically and lyrically. I rely on



musicians as my mentors. In music, there are traditional guidelines regarding style, writing, and composition. By learning the guidelines, one gains the freedom to create, a realization I've arrived at only in the last two or three years. Music primed me for becoming Jewishly observant. It developed my religious imagination and my religious soul, but Judaism doesn't function without a Jewish structure. Developing this structure has been a gradual process.

The American Judaism I knew was boring, lacking in texture and color. I found my albums and books more inspiring. I was disappointed that a tradition with so much color, life and majesty, and which claims to possess the tools needed to dialogue with the Eternal, was so unimaginative and static. My best experiences along the way were with Habad, but I wouldn't, or couldn't, embrace it as my path.

Judaism and music overlap in my

imagination so that when I write, I'm often inspired by Jewish themes and characters. I find the aggadic/halachic mind a highly imaginative synthesis and regard Judaism as a spiritual discipline that enables me to center my life. Both Judaism and music are constant and demanding masters, requiring total commitment. I find these two spheres difficult to balance at times.

Unlike friends with whom I started out in college, I had made a conscious decision to get off the track when I began my cross-country journeying. But I had always stayed in touch with my peer group. In 1992 I went back East, entered Brandeis and knew that the only thing I wanted to do was Jewish Studies. I graduated Magna Cum Laude, got the Hebrew award, and won a Dorot scholarship that enabled me to come to Pardes. I had always hoped my Jewish learning would enrich my musical imagination. I'm happy to see that the more Jewish study I do, the more substance I can convey musically; and the more I convey, the more I need to sharpen my learning tools. Right now I'm working on a cycle of songs about Jerusalem and performing them here.

Finding a mentor is essential, a *rav* in the world of music. I have found a teacher here, a guitarist, a former American who made *aliya*. He's an excellent musician, someone who has the talent and opportunity to be an international recording artist, but who has chosen to be in Israel as teacher and performer. His sense of humor, stamina, musicianship, and the sacrifices he has made, inspire me.

Continued on page 14

Judaism—to prayer, to synagogue, and to the intensity of Jewish life I had known in my strong Conservative upbringing.

After Agnes, I earned a living as a comedienne and impersonator, doing political comedy and satire with groups such as Gross National Product. I also worked on Capitol Hill as a fundraiser for the Democratic Senatorial Campaign Committee. I was hired by NTD in 1988, and moved back to Connecticut to join the company in June of that year. On the road for two years with NTD pulled me over the edge of my Jewish awareness. I began to resent having to perform on Shabbat and Jewish holidays. I found it difficult to compromise myself Jewishly and realized I wanted a career where I could be fully Jewish. It was clear that show business was not it. I also came to another realization during this time. Within the deaf world I was meeting a large number of Jewish people, many of whom were alienated

from Judaism simply because much of it had always been inaccessible to them. I felt it unfair that the majority of deaf Jews lacked memories I had of Jewish tradition and ritual, and began to think that by becoming a Jewish leader, perhaps I could effect some change in this area.

To back-track a bit, in 1987, while still in Washington, I made a trip to Libertyville, Kentucky to visit a friend that I had met in a sign language class. She was teaching at the Galilean Home, a Christian ministry that was the brainchild of a Mennonite couple whose lives are devoted to adopting abused and severely disabled children, providing them with a loving, nurturing and stable environment. They were parenting 30 children when I was there. During a discussion one night as we were throwing in the 15th load of laundry, the wife revealed that she sensed that I was seeking a professional outlet that would grant me greater spiritual

satisfaction. Never having met a Jew before, she asked whether Jewish people had ministers. It was then that the seed was planted. Two months later I visited JTS and discovered the Cantors Institute. While I found the idea of becoming a *hazzan* very stimulating, I was not yet ready to leave the performing arts.

In 1990, upon finishing my contract with the National Theatre of the Deaf, I knew a career in professional Judaism was right for me. I enrolled in the summer interpreter training program at Gallaudet University in Washington, D.C., and used the year to learn about deafness and American deaf culture. I also had the opportunity to become involved with the deaf Jewish community in the greater D.C. area. In the spring of 1991, I applied to JTS and was no sooner accepted, than the Milwaukee Repertory Theater contacted me about being the assistant director of a

Continued on page 14

In the Shadow of God: Thoughts on Judaism and Creativity

DANIEL TAUB '85-'86, an attorney in the office of the Legal Adviser to the Israel Foreign Ministry, has been intensively involved in the peace process. Originally from London, Daniel has degrees from Oxford and the University of London. He lives with his wife, Zahava and their four children in Jerusalem. Following is an updated version of an earlier essay which appeared in Volume #5 of HAVRUTA (1985).

The weekly Torah portion Pikuday brings the building of the *mishkan* (sanctuary) and the book of *Shemot* (Exodus) to a close. There is a midrash on the first verse of the portion which begins: "These (*eleh*) are the details of the *mishkan*:"

"The gold of the *mishkan* was an atonement for the gold of the golden calf. God said: "When you made the calf you provoked me with the word *eleh*, but now that you have built the *mishkan*, I have become reconciled with the same word *eleh*." *Shemot Rabba* 51:4

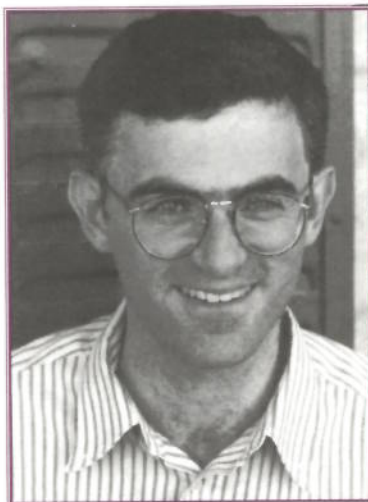
If you remember, when the children of Israel made the golden calf they cried out in front of it: "These (*eleh*) are your gods O Israel" (Exodus 32:4). The midrash explains that the *eleh* of "these are the details of the *mishkan*" was a remedy for that idolatry.

What then was so fundamentally different between the *mishkan* and the calf? Both were man-made, ornate, national symbols; both the foci of worship; both built out of the contributions of the people. What was so different that one should be sin and the other atonement, one the disease and the other the cure?

On one level, the difference is simple—the *mishkan* was built in accordance with the commandment of God, and the calf was built in defiance of it. On another level, however, the contrasts are less obvious, yet they seem to tell us something about Jewish attitudes to creativity.

I would like to indicate some of the differences that speak to me most clearly from the text, and then to consider what these contrasts might indicate about a Jewish attitude to artistic expression.

The first striking difference is that in the building of the *mishkan*, we're presented with a powerful sense of coming together, of a growing unity. The portion starts with Bezalel alone doing the work of the *mishkan*, but very soon "he made"



imperceptibly changes to "they made," until by the end of the portion we read, "all the children of Israel (acting together) made." The contents of the *mishkan* themselves reflect this unity: stones representing each of the twelve tribes are placed together in the breastplate; uniforms are made to unify the priests; and gradually the whole *mishkan*, assembled from the contributions of the children of Israel, is brought together in its proper

In the building of the golden calf, which occurred earlier, a very different picture emerges, one of division and disorder. True, the people may have acted together in demanding the calf be built, but even that seems to have been a false unity. From the very outset when we are told "and the people broke off their golden earrings," the words and images indicate breaking off and disconnecting. When Moses comes down from Mount Sinai, he sees that the people are in chaos, "for they were in disorder," and a whole series of antagonistic divisions ensues: the Levites against the rest of the people; Moses arguing with Aaron; and finally, men slaying their neighbors in punishment. The making of the calf ended with the people divided, the building of the *mishkan* ends with the people united.

The contrast between the *mishkan* and the golden calf exists not only with regard to relationships among the people, but also in the relationship between the people and God. The *mishkan* is a place for God to live in the world—a spatial point of contact between the children of Israel and the Almighty. The calf, on the other hand, is not a connection but a disconnection, taking the children of Israel farther away

from God. At the sight of the calf, Moses smashes the tablets, breaking the commandments into pieces and severing the relationship between the people and God. Conversely, at the end of Pikuday, Moses puts the new tablets in the *mishkan* and rebuilds that relationship.

This contrast between connecting and disconnecting, among the children of Israel, and between the people and God, is perhaps the most marked difference between the *mishkan* and the calf. But I think there's a second contrast, equally important, in the actual objects themselves.

The *mishkan* is a box, a tent, an intricate series of layers and coverings. Above all, it is a container. And within the courtyard and all the layers are the tablets of stone, the word of God.

The calf, on the other hand, isn't a container—it's a content. It doesn't adorn a thing, it is the thing itself. The *mishkan* is a means, and the calf is an end. The *mishkan* is a home for God in the world and the calf is a replacement for Him. Standing in front of the golden calf, the Israelites cried "these are your gods." Atonement came, the midrash tells, with "these are the details of the *mishkan*"—beautiful, but peripheral. So in contrast to the calf, the *mishkan* stands for making connections, and for housing content.

There is one more difference that seems significant—the commitment that each represents. Building the *mishkan* is an enormous act of faith. Two phrases recur repeatedly throughout the account of its building—"willingness of heart," used to describe how all sections of the people willingly offered their services to help in the building, and "as the Lord had commanded Moses," to show the commitment of the volunteers to the smallest details of God's commands.

In the building of the calf, the picture is reversed. It isn't the people who willingly step forward to do the work. On the contrary, they demand that Aaron do it for them. And rather than building according to God's plans, they build a god according to their own, demanding: "Make a god for us." Their concern is not as it is with the *mishkan*—what the people can do for God; rather it is what a god can do for the people.

A midrash tells that one man cried out to try to stop the building of the calf. His name was Hur, and it was his grandson

Bezelel ben Uri ben Hur who was chosen to build the *mishkan*. The same commitment that fought against building the calf was needed to build the *mishkan*—every detail as commanded, and all built, as the name Bezelel implies, *betzel El*, (in the shadow of God).

From our comparison, it seems there are contrasts between the *mishkan* and the calf in terms of connection, content, and commitment. What do these contrasts say about the attitude of Judaism towards creativity and towards artistic expression? Or, to ask the question another way, how can we know whether, by expressing ourselves creatively, we're building a *mishkan* or a golden calf?

I think that in a way these three areas of contrast are guidelines or pointers as to what Judaism has traditionally seen as valid creative expression: it must connect, it must have content, and it must spring from commitment.

It must connect: I think Judaism values art as a unifying force, bringing disparate elements together. In fact, in the religious world an author is called a *mehaber*, literally "a connector," from the word *hibur* (connection). The artist himself must be involved, connected. Not the classical ideal of the detached observer, or the rebel, but an individual within the community, representing the community.

It must have content: Judaism values art as a container rather than as an end in itself. The traditional Jewish art forms are vehicles: Music conveys words; illuminated manuscripts adorn a text; synagogue architecture beautifies a place of worship, and all ritual objects—Torah covers, pointers, crowns, bells—surround the Torah, but none change the scroll itself. Perhaps this is one reason why Jews generally haven't produced great art in certain self-contained art forms, such as paintings or novels. There is no concept in Judaism of art *lishma* (art for art's sake); it must always be for something higher.

It must spring from commitment: The Jewish artist cannot be a "free soul." There is no exemption from the requirements of praying *shaharit*, *minha* and *maariv*; no allowances are made for the stereotypic artistic temperament. Jewish art is creativity through discipline, not untempered self-expression. And ultimately, it is a commitment by the artist to express something beyond himself, something greater than his own ego.

Ideas like these are not easy for us to accept. With our western view of art, we look at Bezelel and see an artisan, not an artist. And the qualities we value most: individuality, initiative, spontaneity—seem

to be present more fully in the calf than in the *mishkan*.

I think that traditionally Judaism has been very wary of art; and the more tangible the art form, the more wary it has been. Perhaps this is due to fear that if we become too concerned with externals, we will never see beyond the superficial; or, that if we direct our creativity outside ourselves, we will lose sight of our mission—"to make our own life one great work of art called our existence" (A. Heschel). Also, traditional Judaism may simply have feared that we would become so influenced by the Greek idea that "beauty is truth" that we would lose sight

of the Jewish idea that truth is beautiful. In fact, the Hebrew word *shapir* is used to describe something true or correct, but the word itself means beautiful.

Consequently, I think that people who feel a need for creative expression outside the traditional Jewish forms, may experience a real sense of conflict. Asher Lev, the gifted young painter in the book by Chaim Potok, has to leave his hasidic community because he sees he will never be fulfilled designing New Year cards. Nevertheless, I do believe that this tension can in fact be constructive, even creative,

Continued on page 6

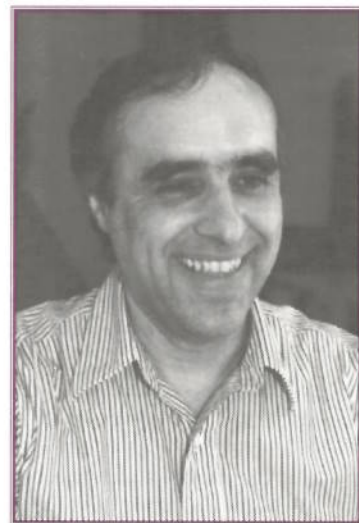
PARDES REVISITED

All the World's a Stage: Drama as Parshanut

WALTER HERZBERG has been teaching Bible and Biblical commentaries at Pardes for the past eight years. He has a B.A. from Yeshiva University, an M.A. from Columbia University and a Ph.D. in Bible and Near Eastern studies from New York University.

For centuries, the rabbis and commentators in their close reading of the biblical text have noted the inherent ambiguity, or rather multivalence, of the words of the Torah, reflected in such phrases as, *שבעים פנים לתורה* ("there are seventy faces to the Torah") (Numbers Rabbah). This same process of close reading and interpretation also takes place in the world of theater. The director and actor begin with a text and must then decide how to interpret the written words in order to translate them into emotionally appropriate speech and action. The same phrase may be interpreted in varying fashion by different directors and actors. One actor's Macbeth may bear little resemblance to another's.

Similarly, by attributing variant motivations, one biblical commentator's Moses may be different from another's, based on differing explanations of a phrase or verse in the Bible. Integrating the use of dramatic techniques with a reading of the biblical text can help one understand the traditional commentators' diverse approaches to the text, thereby sensitizing readers to nuances in the text itself. For example, I will sometimes begin a lesson by asking students to look at translations and commentaries on a difficult text and then prepare dramatic readings of the differing interpretations. Usually a dramatic reading entails nothing more



than reading a few words or a single verse. My idea for this exercise derives in part from a similar technique employed by my teacher, Professor Nechama Leibowitz. She will sometimes ask students to punctuate a verse based on their understanding of the commentators' interpretations. Just as punctuation of the verse returns the students from the commentator to the text itself, so too, dramatization of a verse focuses attention on the text and indicates the level of understanding of the words of the text.

In Exodus 32, after the People of Israel sin by building the golden calf, Moses tells them that he will attempt to attain God's forgiveness (Ex. 32:30). In Exodus 32:31-32, we hear Moses' words to God:

ועתה אם תשא חטאתם ואם

אין מחני נא מסדרך אשר כתבת

in the new JPS translation, "now, if you forgive them [well and good], but if not, erase me from the record you have written." Note the brackets around 'well

Continued on page 6

TAUB

Continued from page 5

and that there are more ways of living fruitfully with this tension than ever before. The State of Israel in particular, I think, has enormously broadened and deepened the possibilities for Jewish art. But I suspect that ultimately there remains a conflict that can never be resolved, not one of expression but of ideals, between the Hebrew and the Greek ways of looking at the world.

To a great extent the difference between Hebrew and Greek thinking is a difference between the dynamic and the static. In Jewish thought the world is constantly moving and changing; in Platonic thought it is at rest and harmonious. Jewish descriptions are generally active; Greek ones detached and passive. In the Greek way of thinking, things are described as they are. In the Bible objects or people are almost never described with this passive detachment. Instead, we know what the ark or the *mishkan* or the Temple looked like because of the commandment to make them, or because of the accounts of their being built—but never because someone stood still and tried to record what they looked like. The Greek ideal is of a stable world made beautiful through aesthetics; the Jewish ideal, a developing world made better through ethics.

In considering this conflict of ideals, it seems that the calf was Greek and static. Having built the calf we read, "And the people sat down to eat and drink." At this point it seems that the whole journey of the exodus has ground to a halt and all the momentum has been lost. But when the *mishkan* is built, collapsible and portable, it is a vehicle, and the dynamic aspect reappears. It is only then, that God returns to the tabernacle to accompany the children of Israel as they continue their journey.

POSTSCRIPT (JUNE 1995):

I wrote this *dvar Torah* as a Diaspora Jew on a year of study in Israel. Today, ten years later, the last five here in Israel, I wonder whether, for Jews in Israel the *mishkan* is the most suitable paradigm of creativity that Judaism has to offer. In fact, if when preparing the *dvar Torah*, I had looked at the weekly *haftara*, I would have found an alternative paradigm of creativity, which took place in Israel itself—the building of the *beit hamikdash* (The Temple).

Like the *mishkan*, the *beit hamikdash* served as a unifying force, as a "container" and a vehicle for religious practice, and as

an expression of Jewish commitment. However, in the description of the building of the *beit hamikdash*, two elements that were present in the building of the *mishkan* are missing: the first, the sense that this was a communal effort, with the participation of the entire people, and the second, the recurring assurance that every detail was executed "as the Lord had commanded."

It seems that, unlike the *mishkan*, which was required to be an expression of communal unity and of scrupulous obedience to detailed instructions, the *beit hamikdash* was allowed to reflect greater

freedom of expression and individualism. And indeed, the account of the building of the *beit hamikdash* indicates that Hiram of Tyre, who decorated his handiwork with carvings of leaves, palm trees, flowers and angels, was allowed an artistic liberty his predecessor Bezalel was never permitted.

Living in Israel, it makes sense to me that the role of creativity for the Jewish people living in their own land is different—and broader—than the role it serves in the Diaspora. In the Diaspora, surrounded by an alien society, the

Continued on page 15

HERZBERG

Continued from page 5

and good', indicating a translation problem with the Hebrew original. A word-for-word translation seems problematic to most commentators and translators: "And now if you forgive them or not, blot me out from the book you have written." It does not seem likely that Moses would have asked God to blot him from His book whether or not He forgives them. Rashi senses the problem in such a reading and therefore proposes a reading similar to that of the JPS, "If you forgive their sin [good], and if not..." Rashi even describes the literary device he employs: *מקרא קצר* an elliptical reading. In other words, the reader needs to fill in the blank for Moses' missing words. Perhaps the old JPS translation reflects Rashi's comment better than the new JPS: "Yet now if thou wilt forgive their sin _____; but if not, blot me out..." As we shall see, the sixteenth century Italian commentator, Obadiah Sforno, suggests the words be explained as they are written: "And now, whether or not you forgive their sin, blot me out..."

The students, having seen the way in which two traditional commentators and two translations interpret the verse, will then be asked to read verse 32 according to each of these different interpretations, keeping in mind Moses' mood or state of mind. Some students, basing themselves on Rashi, interpret Moses' mood as defiant and read their lines in strident tones, pausing where the old JPS leaves a break in the middle of the verse. Others suggest that Moses' tone is respectful, hesitant because he is gambling that God will not blot him from His book.

However, according to Sforno's understanding, "whether or not you forgive them, blot me..." Moses' mood is one of despair, of one who, having given up on the Israelites' behavior, dejectedly asks God to blot him from his book.

Enacting the different dramatic readings based on Rashi's and Sforno's interpretations brings us back to the text and allows us to re-examine the verse anew.

In this example, the students' dramatic readings were based on their understanding of the commentators. Very often, however, it is more appropriate to ask students to read a text carefully, and suggest dramatic readings *before* they examine the commentators. In this exercise I find that students inevitably anticipate interpretations of many of the commentators.

For example, I will first ask students to read Ex.2:1-10, the birth of Moses, and try to identify questions and problems in the text. Usually someone notices that no one is called by his or her proper name. Moses' parents are not called by their names, Amram and Yocheved, but rather: "A man from the house of Levi and a daughter of Levi" (Ex.2:1). Following are some of the epithets of the characters in these ten verses:

- verse 2: the woman, son, he, him
- verse 4: sister, him
- verse 5: daughter of Pharaoh, handmaids
- verse 6: the boy, lad
- verse 7: sister, daughter of Pharaoh, woman
- verse 8: daughter of Pharaoh, maiden, mother of the boy
- verse 9: daughter of Pharaoh, boy, woman
- verse 10: boy, she, him, daughter of Pharaoh, son, Moses

No one is referred to by name until verse 10 when Moses is named. This question about the absence of names is noted by some of the commentators, among them the 13th century Nachmanides (Ramban). The lack of names is all the more obvious, because the previous chapter is replete with names, beginning with, *אלה שמות* "these are the names" of all of Jacob's children who went down to Egypt. Even the two midwives, Shifra and Puah, are named. However, in the beginning of chapter 2, no one is named, not even Moses' parents or sister.

I will next ask students what the

absence of names implies. Invariably someone suggests that since this section is dealing with the birth of Moses, the future redeemer, we do not want to focus too long on anyone other than Moses. Mentioning another's name would remove the focus of attention from him. Therefore no name is mentioned until verse 10 when Moses is finally named.

The final step is considering a dramatic portrayal, including stage setting, for these ten verses. Following are some of the suggestions that students have proposed:

1. The characters (all nameless) should move about the stage in the shadows, without the audience being able to see clearly the actors' faces.
 2. And/or a spotlight should focus on baby Moses, growing increasingly brighter until the moment he is named.
 3. And/or background music should build to a crescendo for the naming of Moses.
- Another possible explanation for the lack of names might be to intimate the secrecy surrounding the marriage of Moses' parents, his birth and the attempt to hide him. Moshe Alshikh, the 16th century commentator, actually suggests that no names were mentioned because

These four phrases contain the word הילד (the child) as direct object. In Hebrew, the direct object is usually preceded by the direct object indicator, a two-letter word, the untranslatable particle את *ET*. In the first three instances, the את *ET* precedes the direct object הילד (the child) as expected. However, in the final example ותקח האשה הילד (And the woman took the child), the particle *ET* is missing. A close reading of the text insists that this missing *ET* be considered.

One may assume that *ET* is not arbitrarily missing. The mother originally gave up her child to try to save him. When her child is returned, ותקח האשה הילד she takes him [to her]. Nothing can come between the woman and her child, not even an *ET*. The missing *ET* allows the reader to empathize with the mother and vicariously experience the rejoining of mother and child. Dramatically, I would have the mother excitedly grasp hold of the child and place him on her breast so they would be as one. The missing *ET* in the text would indicate for the actors both immediacy of action and close physical connection. A dramatic portrayal of the

assignment was to read one verse (37:23) closely in *havruta* (in pairs) and prepare a dramatic presentation of the verse before looking at the commentators. The assignment is a difficult one because the verse is solely narrative and does not contain any dialogue. The verse reads as follows:

ויהי כשאר בא יוסף אל אחיו ויפשט את יוסף את כתנתו את כתנת הפסים אשר עליו
 "And when Joseph came to his brothers, they stripped *ET* Joseph, *ET* his cloak (*ketonet*), *ET* his many colored cloak (*ketonet passim*) that was upon him."

In their analyses, the students noticed three important technical details: 1) repetition of the word *ketonet* (cloak) twice; 2) threefold repetition of the word *ET*; 3) the absence of dialogue. Not surprisingly, their dramatizations reflected some of the commentators' interpretations and highlighted difficulties inherent in understanding this verse. Upon viewing the students' dramatizations, Teirstein noted the importance of taking into account the reactions of a character that has neither voice nor dialogue. In our verse, we are told only of the brothers' action in stripping Joseph; we are not told of his response. In fact, we see that Joseph has no dialogue in the entire section. Dramatizing the text forces us to consider how to understand Joseph.

Five chapters later, (Gen.42:22), after Joseph's brothers have gone down to Egypt to buy food, Joseph unbeknownst to them, takes one brother hostage and tells the remaining ones that he will not release their brother unless they return with their youngest brother (Benjamin). This situation causes the brothers to recall their affliction of Joseph some 20 years earlier: "...but we are guilty concerning our brother for we saw the suffering of his soul when he cried out to us, and we didn't listen." Ramban, commenting on this verse (42:22) which states that Joseph cried out, notes that the text in our chapter (37) is reticent concerning Joseph's reaction.

Ramban does exactly what should be done when dealing with a silent character such as Joseph, i.e. urges us to consider what his response might have been, given the circumstances in which he found himself. Ramban suggests that the text is reticent in Chapter 37 because it is "...naturally understood that a person would implore his brothers, when falling into their grip, when their intention is to harm him, swearing by the life of his father and doing all that is possible to save himself from death."

"JOSEPH HAS NEITHER VOICE NOR DIALOGUE...DRAMATIZING THE TEXT FORCES US TO CONSIDER HOW TO UNDERSTAND HIM."

— WALTER HERZBERG

Moses' parents were married in secret. Dramatically, one might require the actors to walk around stealthily, look behind them, and speak in hushed tones.

Integrating dramatic staging with study of the commentators leads to a heightened sensitivity to literary devices operative in the Torah. In this instance, the lack of proper names points to various possible understandings.

A year ago, while focusing on this section dealing with the birth of Moses, I noticed a minute technical point that might lend itself to a new appreciation of the text. I have not seen this detail singled out by any of the many commentators I examined. Note the following four phrases in Exodus, chapter 2:

- (Ex.2:6) ותפתח ותראה את הילד (1) And when she opened it she saw *ET* the child
- (Ex.2:7) ותיניק לך את הילד (2) That she may nurse *ET* the child
- (Ex.2:9) הליכי את הילד הזה (3) Take *ET* this child away
- (Ex.2:9) ותקח האשה הילד ותיקוהו (4) And the woman took the child and nursed it

mother-child relationship should clarify how focusing on a seemingly insignificant grammatical anomaly can result in a deeper understanding of the text. This is a fine example of Martin Buber's insistence that biblical "content" cannot be separated from "form." In our example, the content, or interpretation, was informed by the structure of the phrase containing the missing *ET*.

A final example that illustrates the similarity of approach of commentators and dramatists is one I presented for the first time during the Fall 1994 semester while teaching a course in Medieval Commentators at Hebrew Union College-Jewish Institute of Religion (HUC-JIR), New York. When I realized that Andy Teirstein, a friend and former student, who happens to be a playwright and composer, was visiting my class, I especially prepared the exercise in order to gain his input into the dramatic-biblical interpretive process.

I began the class by asking the students to read Genesis 37 where Joseph's brothers plot to kill him, and are then convinced to throw him into a pit instead. The specific

Continued on page 15

Profiles in the Beit Midrash

NIGEL STEPHEN SAVAGE

NIGEL STEPHEN SAVAGE grew up in Manchester, England. He has a B.A. in American Studies from the University of Sussex and an M.A. in History from Georgetown University, Washington, D.C. In 1985, he joined the merchant bank N.M. Rothschild in the City of London, where he managed investments in the British stockmarket. In 1990, he moved to John Govett & Co. where he was head of Govett's United Kingdom equities team and manager of a \$600 million closed-end investment fund. Immediately prior to learning at Pardes, he was executive producer of a British feature film, *Solitaire For 2*, which was released in the U.K. in February 1995.

I'm not exactly sure when I first decided I wanted to go to Pardes. I think the idea had been bubbling up ever since my last year at university, but I'd taken off

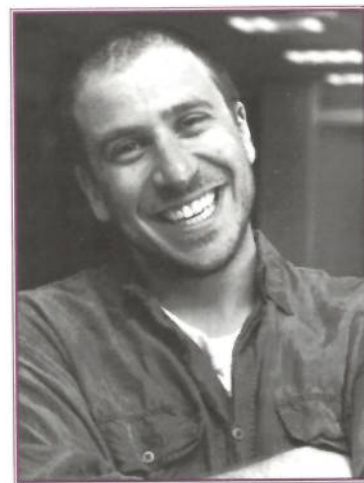


NINA BRUDER is at Pardes on a Wexner Graduate Fellowship for development of Jewish professional leadership in North America. She got her B.A. from Brandeis in Jewish Studies and Sociology in 1987 and her M.A. in Public Policy from Harvard in 1994.

Between Brandeis and Harvard I spent four and a half years working at the Jewish Community Federation of San Francisco, first on a demographic study of the Bay Area Jewish community, and then as director of the Jewish Community Information and Referral Service. These experiences helped me to understand the

two or three years already and I thought it was time I got a job. That was why I ended up at Rothschilds. The City (London's financial district) imposes a momentum of its own. One gets caught up in career and advancement, and before you know it, it's hard to stop. But parallel with my City career I was becoming steadily more religiously observant. I was very involved in the Jewish community and interested also in co-counseling, men's groups, and the whole arena in which personal development and social values intersect. So I would drive to work in a BMW convertible with *tfilat haderekh* (travelers' prayer) on the dashboard and bumper stickers that said "Free Tibet!" and "Yesh mandat l'shalom" (There is a mandate for peace).

I used to teach a workshop for young Jewish leaders called "Sustaining Our Vision" in which I quoted an old Chinese proverb that if you didn't change the way



you were going, pretty soon you'd end up where you were headed. Of course one day as I was teaching I realized that if I didn't change the way I was going, I was going to end up spending most of the years of my working life wearing a suit and running investments in the

NINA BRUDER

population trends and organizational makeup of the American Jewish community.

A large number of Pardes students will be returning to the United States after this year. Many of them often hear doomsday forecasting about the future of American Jewry—that assimilation and intermarriage will bring about the extinction of the American Jewish community within a couple of generations. I'm personally not convinced that the future is quite so bleak. I am inspired by the level of enthusiasm and commitment to Jewish life with which students leave Pardes. Nevertheless, most are unaware of the options and resources for staying involved Jewishly that are available to them back in the States. I wanted to serve as a resource to share the knowledge I had acquired and to help people stay connected both professionally and personally—in short, to build Jewish community. I posted a sign asking "We're the next generation of American Jewry, so what are we going to do about it?"

The outcome is a group that has met several times. At the first two sessions I provided an overview of the workings of the structure and function of American Jewish organizations. The third session

was devoted to a briefing of topics currently under debate in the States—Jewish continuity, education, intermarriage, religious pluralism, feminism, and young adult outreach. Now we're splitting into two tracks, one geared toward job search strategies and the other a think tank for further brainstorming and development of ideas.

My own optimism about the future of American Jewry stems simply from my resistance to giving up. We're 5-1/2 million Jews in America. If we want to maintain a vibrant Jewish community, we have to rethink our needs, priorities and institutions. The present infrastructure is decades old and may not be a perfect fit for the current generation. Our task is to carry forth the momentum we build at Pardes and apply this energy toward developing the Jewish community in the directions we want. It is thrilling for me to see so many people at Pardes interested in working in Jewish community service and in staying involved on a personal level. It's proof that commitment to Judaism is not dying. The challenge is finding a way to channel it toward positive communal outcomes. ♦

stockmarket. My boss was very sweet, pillar of the British establishment, son of a Lord. I went in quoting Hillel and saying that I wanted to go off to learn in Israel. Of course he wasn't at all surprised, and that was that. It was vaguely assumed that I might come back after a year, but I've just decided to stay in Jerusalem for a second year and it now seems most unlikely that I'll return to Govett.

Living in Jerusalem is exhilarating. I've visited here many times over the years, but never with a sense of really being here—breathing the air, soaking up the atmosphere. Little things continue to give me extraordinary pleasure: walking to Pardes each day, shopping in local shops, acquiring a real sense of neighborliness. It's a deep pleasure feeling oneself in sync with both the Jewish calendar and the natural world. The rains begin at Sukkot. Tu B'Shvat marks the start of spring. Adar is truly a happy month, not just because of Purim but because the sky is blue and the sun is shining and suddenly everyone's out on the streets again. Sometimes I'll walk along at night and figure out the Hebrew date by looking up at the moon. Judaism could never have had its origins in England. The moon is hardly ever visible. And the prayer for rain we say

each day from Sukkot to Pesach has little meaning in England where it hardly rains any less in summer than in winter.

The relationship between a modern state and an ancient religion continues to provoke in everyday ways. During Sukkot the Burger Ranch on Emek Refaim built a *sukka* on the sidewalk so you could fulfill the *mitzva* of sitting in a *sukka* while eating your meals. Such a simple thing, but startling, and complicated. Is this a good thing—eating fast food and still keeping kosher, or a bad thing because it symbolizes the development of a consumerist Israel?

Of course, one of the highlights of the year as a whole is being in the Pardes environment with so many people I admire and like. I suspect I may have made as many friends this year as in the five years I spent at university. There's a subtle interaction between learning at Pardes, spending Shabbat and *hagim* in Jerusalem, and simply living in Israel.

All of this has been further enhanced by my having been able to form a Jewish men's group. I led the first group from October to January, and a second from January to May, both of them as co-counseling workshops. We share time with each other; we don't interrupt each

other; and we treat sessions as confidential. We've created a space in which it has been possible to share our own experiences in a way that is supportive of one another. While a majority of us are Pardesniks, the groups also include men from outside Pardes. Roughly half the men at Pardes this year have been in one or both groups. Certainly for me, and I think for most of the men, this has been an important experience. Sessions work on many different levels. They have deepened our relationships with each other; they breathe life into Judaism in a way which complements traditional textual learning; and they give us some sense of which issues are individual and which are more systemic.

In summary, this year has seen a deepening of my Jewish understanding and commitment, probably the combined outcome of all of my impressions and experiences. I don't know where this will lead. I may end up in England, America, or here; in business, academics or Jewish affairs. Though it's sometimes slightly scary, I have a strong sense that as Jews we should engage the tradition seriously and prepare to be challenged by it. For the moment, at least, this is what I'm doing and it feels well-rooted and good. ♦

RUTH CUMMINGS SORENSEN

RUTH CUMMINGS SORENSEN has worked as both an arts administrator and art consultant for non-profit arts organizations, leasing art to corporate clients. She has served as a Board Member of several organizations, including The National Foundation for Jewish Culture, and has worked extensively in philanthropy as a trustee of the Nathan Cummings Foundation.

One advantage of being a single parent is the freedom to decide where one wants to live, including living abroad. For the past seven years I was working in the family foundation, including serving as the first chair of my generation. The foundation programs were running smoothly. I felt it was a good time to leave and realize my dream of living in a foreign country with my children. I looked forward to a refreshing break from the work routines and lifestyle we enjoyed. I was ready for an adventure and my kids were also game.

I first thought about being in a place where my children could learn Spanish, a language that could be useful to them living in America. I even went to Madrid to look into the possibility of going there. When time came to make a decision, I

thought about how it would be to spend the High Holidays without family or Jewish friends, and when I visualized how our lives would play out day by day, Israel became the obvious choice.

I come from an assimilated Reform background. I think it was more of a surprise to my family that I was choosing to live in Israel than if I had decided upon Spain. Nevertheless, once I was oriented towards Israel, it was as if this was the plan all along. It was exciting to think of all the benefits we would reap in addition to living in a foreign land. Here we were really going to be living out our Jewish identities with the prospect that they might also become radically transformed.

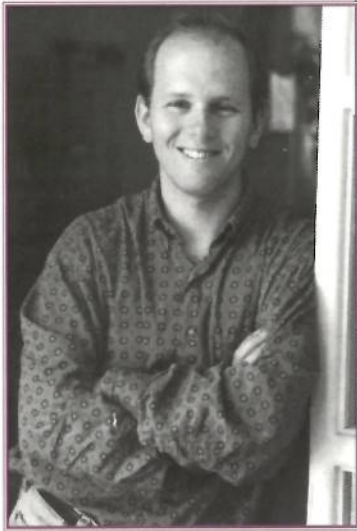
In April 1994 I came on a five-day reconnaissance trip. I found our apartment, chose a school for the children, and made contact with Pardes. I was able to see the shape of our lives here and I really liked it. Now I could fill in the specifics for the children as well as convey the enthusiasm I was feeling.

Before coming to Pardes, being Jewish was important but I didn't concern myself too much with the "why's" or "how's". Studying at Pardes provides me with almost daily insights that illumine all parts



of my life—understanding past relationships among my brothers and parents, encouraging me as a parent, causing me to think seriously about my future. When I see sources in the texts, I gain a fuller appreciation of how one should strive to live one's life, something I had intuited all along, but now see as part of an organized system of Jewish law. This knowledge I'm gaining is powerful. It makes me feel as if I now have an organized file from which to draw the values and explanations I want to pass on to my children.

Continued on page 11



DAVID SHAPIRO '94-'95, Summer '93, is from Hamilton, Ontario. He grew up in the Reform movement and Young Judea, graduated from Brandeis in 1985 with a B.A. in English and American Literature, and spent his junior year at Hebrew University. David completed a Master's Degree of Philosophy program at Oxford University in English Studies. Upon graduating from Columbia Law in 1990, he worked in commercial litigation for Dewey Ballentine law firm, interrupted by a year clerking for a Federal Judge in Brooklyn. His stay at Pardes was an "extended vacation" before returning to his law firm.

When I was 16, I came to Israel with Young Judea. A lot of my fellow campers that year were from Toronto Day School. Unlike myself, they were fluent, Zionist, and knew their way around the prayer book. One night while on kibbutz we hitchhiked into town and I overheard them in conversation with the driver. "You're beautiful people," said the driver. "You live in the diaspora yet know and care a lot about Judaism and Israel." The feeling I had at that moment of being left out, combined with awareness that my Jewish observance was not as complete or as vibrant as I wanted it to be, provided the impetus for my coming here. I had to catch up, gain access to the same body of knowledge and tradition as my friends; in short, become a member of the club.

I always had a dream of the kind of person I wanted to be—to talk constitutional law one minute and Tanach the next. This year my text skills and Hebrew have improved, and I have been introduced to the world of rabbinic thought. Though in affiliation and practice I've always been a strident Reform Jew, I'm drawn to certain aspects of Orthodoxy—traditional davening, keeping Shabbat and *kashrut*.

This time in Israel I've experienced my first extended exposure to and involve-

ment in traditional Judaism. It all feels very comfortable, though it is too soon to know what it will mean for me in the long run. I think I believe that one can be an involved Jew anywhere; but as one delves into the texts it's hard not to keep tripping over the idea that living in this country is an integral part of the Jewish experience.

Though I came to Pardes for only one term, I decided to stay on until the end of the school year. I came to this conclusion at the beginning of December when I realized I was nowhere near where I wanted to be. And though I will probably never be there even if I study an entire lifetime, I decided I would probably never have this opportunity again. My phone bills were huge in December, calling everyone I knew for advice, but it came down to "David, how could you not?" I also realized how important it is to be here and experience the entire calendar year. You have to talk with your feet.

For me the most important aspect of being here is living in the world of Jewish texts, not just learning in the *beit midrash*, but being part of the world of students, teachers, and ideas. I feel I'm on the team, part of a community with a shared goal.

I'm leaving with one question

Continued on page 15

STUDENT SPECTRUM · ARI BURSTEIN

ARI BURSTEIN grew up in Plainview, Long Island, attended the Solomon Schechter Day School and the Hebrew Academy of Nassau County. He has a B.A. in Political Science from SUNY Binghamton, with a Hebrew minor. Uri deferred attendance at University of Pennsylvania Law School to spend a year at The Jewish Theological Seminary doing a graduate program in Jewish philosophy. He was on the Executive Board of the Law Review at Penn and graduated May 1994. On his return to the States at the end of March, he joined the New York law firm of LeBoeuf, Lamb, Greene and MacRae as litigator.

When I asked to defer the starting date of my new job so that I could come to Pardes for half a year, my bosses were receptive. And when the date of my departure from Pardes was approaching, and I asked them if I could extend my stay another few months, they again agreed. I feel very fortunate because my experience at Pardes has been unbelievably stimulating, in terms of the learning, the

enthusiasm and dedication of the students, and my volunteer project.

I came to Pardes to improve my learning skills and to spend time living here. I had spent a semester of my junior year at Hebrew University, but always felt it wasn't enough of a taste to make a decision regarding *aliya*, something I often think about. The agenda this time, however, was to live and learn.

I've been doing both and feel I've been very fortunate in the way they complement each other. Legal arguments in the Gemara afford parallels to secular law in both argument and method, whereas my legal background has helped me to catch on faster to particular issues in Gemara. Furthermore, Vivien Auerbach, Pardes' Community Service Project Coordinator, arranged for me to assist Menachem Alon, former Deputy Chief Justice on the Israel Supreme Court. I help him by drafting speeches and doing research.

Alon, a giant in Israeli law, is also known internationally. I used his texts for my major paper on a comparison of the



role of precedent in Jewish Law and Common Law. I'm thrilled that I'll be able to continue to work with him when I return to the States, since he holds a chair at New York University Law school and spends part of each year in New York.

Pardes presents material with a lot of respect for tradition, yet individuals with different backgrounds feel comfortable here. In my opinion this is a unique phenomenon within the Jewish world. I'm planning to continue to stay involved. ♦



GREGORY WHITE '94-'95 is from Boston. He graduated from Swarthmore with a major in philosophy and will be entering Harvard Divinity School for a Master's degree in theological studies. He became interested in religion as a result of two courses, one on Buddhism and one taught by Professor Richard Schuldenfrei (BP '82-'83) on Philosophical Problems of Judaism and Modernity. In his junior year he spent six months in India via the Experiment in International Living Tibetan Studies Program.

I began my stay in Dharamsala, heart of the Tibetan exile community in India and location of the Dalai Lama's home

monastery. In the beginning I lived with Tibetan families, enormously impressed by their piety and the extent to which devotion to ritual and the quality of compassion imbue their lives. I saw this too in the monks with whom I later lived, particularly in the way their religious life translates into compassionate involvement with others. On a person-to-person level, the Tibetans also communicate their compassion through the wisdom and understanding they show to others and in the way they teach but never proselytize.

In the Buddhist view, a clear perception of the world is the cornerstone of correct behavior and the basis of the interplay between wisdom and compassion. By contrast, ignorance of the world and the sway of overriding emotional attachments are believed to block one's vision. Study and meditation help overcome these shortcomings and lead to enlightenment. Personally, I've tried to gain peace of mind by using my intellect in order to understand how my attachments and desires influence my behavior. I have also found that by developing greater attention to detail I can often see things from different perspectives which is particularly helpful in the interpersonal realm.

During the first part of my stay I studied

Tibetan language in the mornings and heard lectures from Tibetan political and religious leaders in the afternoons. Later I worked on a month-long independent study project at a monastery where I studied Buddhist logic and debate.

In both its emphasis on debate as a means of understanding and internalizing the text, and in its concern for ritual, I find Tibetan Buddhism comparable to Judaism and to my experience at Pardes. The debate system in Tibetan Buddhism is also carried out in pairs, as one person defends and the other challenges specific positions with reference to sources from the Buddhist canon. In both Judaism and Buddhism learning is never merely academic. Intellectual pursuit is religious pursuit.

My experience in India influenced my decision to come to Pardes. By living with Tibetan people in their homes and monasteries, I saw how Tibetan Buddhism was practised and was confirmed in my belief that what you study with your mind should influence how you behave in the world. I was attracted to Pardes because my lack of religious background predisposed me to want to gain an inside

Continued on page 15

SORENSEN

Continued from page 9

When we arrived, my kids and I were all on the same playing field. None of us had Hebrew, friends, or really knew the lay of the land. We truly had to depend on one another and help each other out as we learned our way. This was also part of what I was seeking from the experience abroad. You never know just what your strengths are until you stick your neck out. The first day when I dropped the kids off at school, I had a certain amount of anxiety about what I was doing to them and I prayed for them to survive the day. Happily, they never seemed to look back. They dug in, made friends and now have a sense of belonging. I tell them how proud I am at how they met the challenge of being here. It's my greatest pleasure to turn to them for help in saying something in Hebrew or in finding my place in the *siddur*.

Once we were actually living here, experiencing what it means to be a Jew among Jews, living Jewishly started to seem like a natural process. Although it

was more difficult at first for Phillip and Amy to accommodate to a Shabbat without driving or telephone calls, we are now into the rhythm of it and they recognize it as special, a time for R&R — rest and relationships. How different from the Saturdays in the States where we were out on the soccer field for 8 a.m. practice, a day full of errands and everyone running in a different direction. Here Jewish education is acquired not only in the classroom. Just by living our daily lives we effortlessly learn to love the land, its history and people, quite a difference from relying on once-a-week religious school to do the job.

The richness and intensity of life in Jerusalem contrasts sharply with our lifestyle in rural Westchester, New York. This experience has fostered our interdependence as a family as well as our independence from one another. From living in a large 1799 farmhouse, each with our own room, to negotiating use of limited space in a Jerusalem apartment where the children share a small bedroom, has made our being together more intense and interconnected.

I came to stay for one year but by the second month I realized it was too short a

time to find our own way of being here. As I plan year two, I intend to continue my study at Pardes and also work in connection with North American Jewish communities. I find through living here that there is much in terms of resources and understanding that Israeli and American individuals and institutions need from each other. We really cannot succeed in our goal of continuity if we do not engage Israel and its people in helping us answer our questions, and the same is true for Israelis seeking what they need from diaspora Jews, whether economic partnerships, institutional systems, or model social justice programs. Whatever it is that I take on in the following years I know my commitment is to give back some of the energy and richness of understanding I have gotten from living and studying here. I am eager to play a role in bridging Jewish communities in the States and Israel. I am proud to have a new Jewish voice as a conscious, creative resource to bring to my work. In all humility, I am encouraged by the story of Rabbi Akiva who began to study at the age of 40. It makes me feel I still have a lot more time, and obviously a lot more to do. ♦

MIKE MISHKIN from St. Louis Missouri, received his B.A. in American history from the University of Pennsylvania in 1993. He volunteered with a family of olim from Russia, as big brother to four-year-old Leonia. When Mike met Leonia, the boy's mother was suffering from terminal cancer, his father was spending nearly all his time taking care of his wife, and his maternal grandmother was his primary caretaker. Leonia spent most of his time playing inside a hotel room.

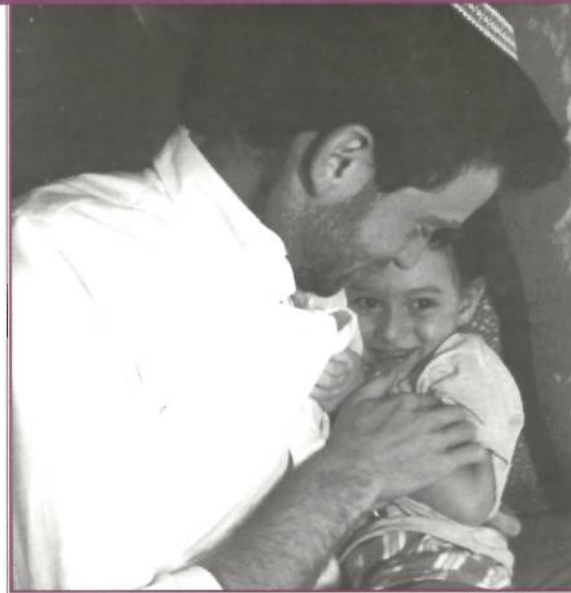
"I was drawn to the family from the moment I heard about them. I hit it off immediately with Leonia. We played catch, then we built things with legos and finally we made up songs together. By my third visit, Leonia's father told me Leonia was saying 'Mike, Mike, Mike,' all week. But, it was not until much later that I realized how much I fill Leonia's week, beyond the actual time I spend with him.

"Like most four-year-olds, Leonia has a lot of energy and loves to run around outside. One of our favorite activities is to kick a soccer ball back and forth. Over a period of several months, Leonia improved his soccer skills and began interacting with some of the other kids outside the hotel as I involved them in our games.

"One of the most fulfilling moments for me came about a month and a half after I started playing with Leonia when I met his mother who was confined to a bed in the adjoining room when she wasn't in the hospital. His mother, with a huge smile on her face, said to me, 'my son loves playing with you.' When I started playing with Leonia, I did not know how cognizant she was of things going on around her. The fact that her son had a friend with whom he loved to play meant a lot to her, and the fact that I could see how happy this made her meant a lot to me.

"A month later, Leonia's mother passed away. I visited often to play with Leonia, which provided his father and grandmother time to themselves. With the help of Pardes students and individuals from the local synagogue we assembled *minyanim* so Leonia's father could say *Kaddish*. I look forward to continuing my relationship with Leonia when I return to Israel in the Fall to pursue further study."

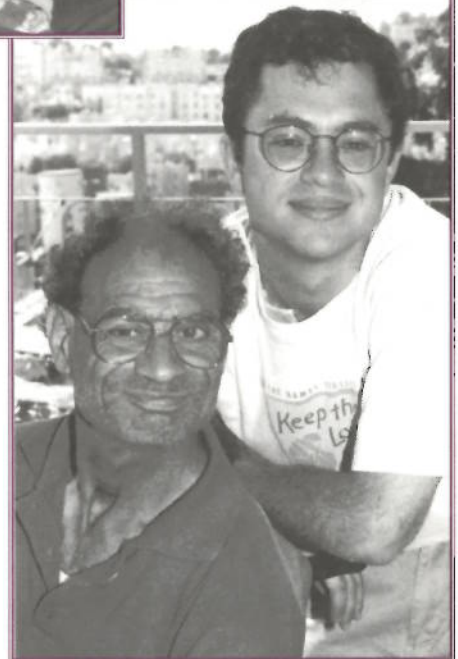
MICK WEINSTEIN is from Wilmington, DE. He received a B.A. in English Literature from the University of Michigan. Mick visits and travels around town with Reuven, a 55-year-old man with



cerebral palsy (c.p.) who came to Israel with his family in 1947 from Baghdad, Iraq. His parents have since died and his only remaining family is a sister (who also has c.p.) living in Ashkelon. Reuven lives alone in an apartment, receives visits from his social worker about once a week and only occasionally from neighbors in his apartment building.

"I was curious and anxious at first about spending time with someone whose culture and life experience were so different from mine. But as soon as I saw Reuven, I recognized in his eyes the look of a lonely person. Despite his debilitating illness (Reuven is in a wheelchair and moves on his feet only with great difficulty), loneliness, and financial difficulties, he is filled with sheer love of being alive. He has a very strong connection to the State of Israel and an even stronger connection to *Am Yisrael* in the global sense. He weeps over the spilling of Jewish blood, and has strong opinions about the Arab/Israeli conflict.

"My visits to Reuven have been intensely rewarding for me and a very important part of my overall experience of Jewish learning this year. Since Reuven doesn't speak any English, we converse only in Hebrew and I let him know he is helping me advance, which besides giving him the all-important sense of being needed, is absolutely true. I ask him about Israeli history, which he recalls passionately, read the weekly Torah portion aloud to him for our discussion, and travel around town occasionally, with Reuven as the Jerusalem tour guide. The 'helper' thereby becomes Reuven himself.



"My time with Reuven and his neighborhood have helped me to understand another side of the Israeli populace. I am constantly amazed that I share so much with this man of another generation, another culture and citizenship, and another attitude toward religion. We assume a bond as Jews, but might be hard-pressed to identify our points of commonality. Whatever it is that connects us, however, is what connects the Jewish people.

"I've learned that emptying yourself of ego, of that part of yourself that keeps you from being all you can be, and giving your time without expectation of getting anything in return, is a most rewarding experience. The less I expect to receive, the more I seem to get. All the insights and pleasure I've gained from learning can't



OPPOSITE PAGE (left) Mick and Leonia; (top right) Vivien Auerbach; bottom right) Mike and Reuven;

THIS PAGE (left) Rachel helping new Russian immigrant; (right) Mike Shapiro and Yosef; (bottom) Elizabeth with Ethiopian students.



pleasure I've gained from learning can't compare with the feeling I have when I leave Reuven on a Thursday afternoon and realize that the look in his eyes is no longer one of loneliness. This is the jewel in the crown of my year at Pardes."

MICHAEL SHAPIRO is from Montreal, Canada. He received a B.A. (1988) in history and political theory from the University of Toronto and an M.B.A. (1992) from the University of Michigan. Michael spent the last few years as a marketing executive at Procter and Gamble. He plans to combine his business background and his growing involvement with Judaism to open a gallery in Toronto selling beautifully designed and crafted Judaica from Israel and North America. Michael volunteered with Yosef, a 76-year old, single, new immigrant from Rumania, who lives among Russian olim at a hostel for new immigrants.

"When I first met Yosef, he felt isolated because he spoke no Russian and little Hebrew and had no one with whom to talk. Although he was always smartly dressed and went for regular walks in his neighborhood, he seemed quite alone. I

spend about two hours each week with him doing some talking and much listening. We speak Yiddish, our common language. It is deeply satisfying to communicate effectively in a language which I learned at Jewish day school in Montreal. I enjoy connecting with an older man who comes from the same country as my Rumanian grandfather whose Hebrew name I bear. Spending time with Yosef feels like getting a personal guided tour to the birthplace of the grandfather I never knew. Yosef has reached out to the world since we first met. He now play games almost daily with other Rumanians at a golden age club and works in an art workshop three times a week. He is particularly proud of the copper images of Jerusalem he creates which are sold at the club's gift shop."

VIVIEN AUERBACH from Baltimore, Maryland, has completed her first year as coordinator of Pardes' Community Service Programs. A clinical social worker with 25 years experience, Vivien designs community service programs to meet the needs of Pardes students and the people they serve.

"My major satisfaction with this year's community service program is seeing the

exhilaration felt by many of the students at the extent to which they were able to establish relationships with the people with whom they worked. It was hard for them to believe that for many of the people with whom they volunteered, those two hours were often the focal point of the week. In a voluntary framework, it is especially important that both parties feel they are gaining from the experience. My job is to create frameworks, to ascertain people's interests, and to match them to what is appropriate, with the hope that what they do will be stimulating and interesting as well. I feel fortunate to be able to work with young adults who are so dedicated, responsible, intelligent, and committed, many of whom I see as future leaders."

RACHEL LANDSBERG, second year student from Sacramento, CA. and assistant coordinator of the Community Service Program, graduated from Grinnell College (Iowa) in 1992 with a B.A. in Russian and English: "In the *beit midrash* we study Torah. Through our volunteer projects we live Torah."

ELIZABETH GOLDSTEIN, from Wyckoff, New Jersey, received her B.A. in Religion from Dartmouth College in 1994. Here she is helping Ethiopian students with their English studies in a specially designed college preparatory program offered by MaTaN, Women's Institute for Torah Studies. The program provides Ethiopian girls with special training to prepare them to pass exams necessary for entering university. ♦

TILCHIN

Continued from page 3



hearing/deaf production of *Our Town* that would open their 1991-'92 season. I was able to defer my entrance to cantorial school and used the additional time to grow both Jewishly and professionally.

With two years of the Cantors' Institute five-year program behind me, I chose to come and learn at Pardes for a year. When I return to JTS this fall, I will enter my third year of cantorial school; in the fall of 1996 I plan to begin rabbinical studies as well. At present, I am working with Camp Ramah in the Poconos to develop a program that will enable deaf Jewish children to spend their summers there. We hope to be able to invite our first group of campers in the summer of 1996. My professional goals are to create and implement much needed, innovative Jewish programs like the one I am working on with Camp Ramah, and to serve as an educator. I can think of no greater pleasure than to transmit the glories of Jewish texts, and our fabulous musical legacy—a passionate and intricate art form which has all but been wiped out since the Holocaust—to Jewish men and women who have never been exposed to these wonders.

An exciting outcome of my enthusiasm for Pardes is that JTS has just reinstated its one-year Israel program for cantorial students (out of operation since 1990), and has chosen to make Pardes an important part of the new program. I think Pardes offers a unique opportunity for all of us to learn in an open environment. I enjoy davening in an Orthodox *beit kneset* (sometimes), and I think it is important for Conservative Jewish leaders to feel comfortable in such an environment. In fact, I don't feel offended at not being able to use my cantorial skills in a non-egalitarian minyan, but the reality does not go unnoticed. I think I could provide a meaningful prayer experience for anyone, and it would be a privilege to be able to share my "shatzing" with the Pardes faculty, for whom I care a great deal. ♦

FRAIMAN

Continued from page 2

central element. It is often assumed that there are a lot of musicians from whom to choose. But I've found that not everyone is cut out for this craft. It requires a certain temperament and is not really suitable for someone who is primarily an artistic performer. At a wedding, people listen to you, but obviously other more important things are going on as well. You have to be flexible, play various kinds of music, and shift gears a lot.

When I first started playing, I didn't play for mixed dancing as a matter of religious principle. And then, I don't remember whether it was a bride wanting to waltz with her father, or a couple requesting a mixed hora, suddenly it became an issue. I had heard about weddings where the band stopped playing if anyone engaged in mixed dancing. I found this response objectionable because it embarrasses people. As I thought about it, I realized that if I don't play for a couple that wants mixed dancing, they'll almost certainly find someone with less Jewish spirit to play for them. After discussing the issue with a rabbi, I decided that I would play for people who love Jewish music and want it at their weddings but also want other types of music.

I have gradually developed a varied repertoire and enjoy playing for all kinds of people. The occasions are usually Jewish *smachot*, joyous events which we do our

best to enhance. Our range of weddings is from *hesder* yeshiva to non-observant, as long as they want Jewish music. In fact the music we play may be the only moment of connection at the wedding to their tradition and their Jewish identity. The wedding ensemble has become increasingly eclectic in terms of the type of music and the venues at which we play. The most unusual wedding?

Accompanying a couple on a 30-minute walk at Ein Gedi to a waterfall where they had the *huppa*. We've also performed for the opening of new exhibits at the Israel Museum, international conferences, and inauguration of new businesses.

In recent years, a lot of my work is organizing other ensembles, among them The Magic Whoopee Band which plays zany ragtime for street fairs, hospitals and children of all ages. The Magic Whoopee Band doesn't usually play at Jewish occasions and doesn't play Jewish music *per se*, but there's something very Jewish about it. Maybe that's because it seems to generate a lot of *simha*.

A few years ago I found out that my great grandfather Mendel Fraiman (may his memory be for a blessing), was a klezmer musician in Eastern Europe and later in New York. My great aunt sent me a picture of him and his band and told me something of his story. I use that picture on my business card so it's with me all the time. I'd like to think he'd enjoy knowing that his great grandson is playing at weddings in Jerusalem. ♦



ARNOFF

Continued from page 3

Still, I have seen first hand the intense frustrations that a creative person like my teacher faces. It is very tough making a living and finding an audience here.

I would like to live in Israel so now I'm concentrating on creating the building blocks for a career in music. As an international performer, my focus would be on Jewish themes and texts. At the least, I want music to be one of my tools for communicating. I'm pursuing this with as much depth and understanding as I can.

Though I'm disciplined and practice every day, sometimes I don't even call myself a musician in order to relieve the pressure on the creative process and on myself. I love to perform, but a performer must be humble. If you're up there to be the greatest in the world, forget it, but if you want to express something you care about to people gathered to hear your performance, it can work. Striving towards integration and authenticity, I create one world of music and meaning on stage and another in which I live as a Jew, trying not to compromise either one. ♦

HERZBERG

Continued from page 7

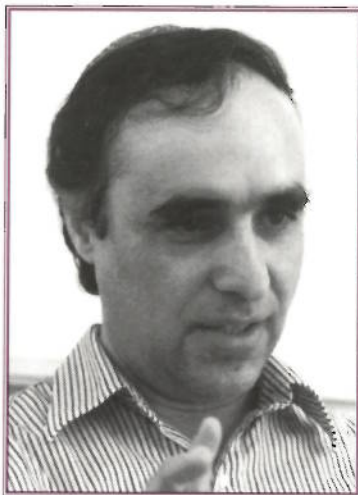
As for repetition of the word *ketonet*, Rashi notes that the first *ketonet* refers to Joseph's shirt or undergarment, while the second refers to the special coat his father gave him. Or Hahayim, the 18th century commentator, points out that, according to Rashi's interpretation, Joseph's two cloaks were not in logical order, the brothers first stripping Joseph of his *ketonet* (undergarment) and then stripping him of his *ketonet passim* (outergarment). To solve the problem of word order, Or Hahayim draws our attention to a small detail, lack of the conjunction "and." The verse does not read "stripped Joseph of *ET* his *ketonet* 'and' *ET* the *ketonet passim*, but "stripped Joseph of *ET* his *ketonet*, *ET* the *ketonet passim*."

Or Hahayim suggests that "the brothers never intended to entirely strip him and leave him naked but to strip him [only] of the hated *ketonet passim*." But because of their extreme anger and hatred they didn't undress him calmly and carefully. Rather, they pounced upon him in such a cruel fashion that the undergarment was unintentionally ripped from him along "with" the *ketonet passim*. Or Hahayim's interpretation requires translating *ET ketonet passim* not as the direct object indicator, its more common usage, but as "with," its less common usage. So they stripped Joseph of his *ketonet* along with his *ketonet passim*, a reading that solves the problem of word order.

In Or Hahayim's interpretation, the actors portraying the brothers would pounce angrily upon Joseph, grabbing wildly at his special garment.

Keli Yakar, a 17th century commentator, has a different approach to the "two" different garments and their reversed order. He suggests that Joseph, on his way to his brothers, was worried that they might steal his special coat. Thinking his brothers would never leave him stark naked, he sewed the special garment to his regular one worn underneath. Therefore, the brothers had no choice but to strip Joseph of his *ketonet* together "with" his *ketonet passim*. So Keli Yakar, like Or Hahayim, translates *ET* as "with" to solve the problem, thus highlighting Joseph's concerns and making us realize that silent characters must be considered.

According to Keli Yakar, then, a dramatization would require a scene where Joseph strips himself and silently and worriedly sews his two garments together, before approaching his brothers' location.



However, Keli Yakar offers an additional interpretation, this time explaining *ET* in its usual sense, simply as a direct object indicator. Keli Yakar suggests that Joseph switched his garments, wearing the special *ketonet passim* on his body and placing his *ketonet*, normally worn as an undergarment, on top of the usual outergarment, thereby hiding his *ketonet passim* from the view of his brothers. Thus, the problem of word order is solved without reverting to translating *ET* as 'with'. So, the brothers first stripped him of his *ketonet*, and then of the *ketonet passim* which was literally "upon him," as the verse concludes.

These last interpretations are illustrations of how the interplay between dramatization techniques and traditional commentaries enhance our understanding of the text. It is to be hoped that this methodology can be independently applied by the reader when studying other verses and sections of the Torah. ♦

TAUB

Continued from page 6

overriding concern is that Jewish artistic expression should underline the unity of the Jewish people, and stress its common identity. In our own land, our common identity finds expression in every facet of our national life, and so we can allow ourselves—and our creativity—greater latitude to express individualism and pluralism. And, no longer in exile, perhaps we can also be freer to venture into more "static" art forms. In the Diaspora all we had to adorn was holy ritual objects; in Israel we have the land itself. Beautifying it is surely also a *mitzva*. ♦

SHAPIRO

Continued from page 10

unresolved, however. While this has been a successful intellectual journey for me, I feel less humanely involved in social causes than I was before. I believed in college that Judaism was about social action—Greenpeace, marching in Selma, etc. Perhaps because I felt so out of touch with Jewish tradition and ritual (I didn't put on *tefillin* until I was 30), I put all my energy into *tikkun olam* (repairing the world). Now I'm left wondering which is the authentic Jewish act, Schwerner and Goodman trying to register blacks or sitting in a *beit midrash* trying to figure out who wrestled with Jacob. ♦

WHITE

Continued from page 11

perspective, to see how people who are part of the traditional Jewish world speak about religious issues. Much of what I've learned at Pardes, both from teachers and from a close reading of the text, has a direct influence on how I live my life.

I didn't emerge from Pardes ritually observant. But I do feel energized by having been in an environment with faculty who are living their ideals. I know I want to keep some part of my life active Jewishly and believe the best way for me to do this is through education. Perhaps I'll begin by teaching Hebrew to kids when I return.

What attracts me to Buddhism, is the peace of mind it affords and the spiritual-intellectual discipline. From Buddhism I have acquired self-awareness and spiritual consciousness; from Judaism, a sense of responsibility toward my fellow humans and of obligation to my community. The two complement each other. Both summon a wisdom which recognizes the limits to human understanding, teaches personal humility, and becomes the basis for action. ♦

LAST MINUTE NEWS

Pardes has been awarded a student-aid grant by the UJA-FEDERATION of New York. It is available to applicants requiring financial aid who come from the five boroughs of New York City and have been accepted to Pardes' One Year Program for full or half time study.

NEWS OF CLASSMATES AND STAFF...

Arieh Lev Breslow '81-'83, is author of *Beyond the Closed Door, Chinese Culture and the Creation of T'ai Chi Ch'uan*, published by Almond Blossom Press.

Tovah Eisen '78-'79, made *aliya* and is living in the Beit Canada absorption center in Jerusalem.

Jonathan Rosenblum '86-'87, is author of *Copper Crucible, How the Arizona Miners' Strike of 1983 Recast Labor-Management Relations in America*. Jonathan is living in Chicago.

Debbie Taylor Zimelman '85-'86 is the Grand Prize Winner of *Popular Photography's* Great 1994 Picture Contest. The prize, a cruise to the Bahamas, was taken by Debbie and husband Eliot '82-'83. Debbie is finishing a three-year program in photography at the Hadassah College of Technology in Jerusalem.

AND THEIR WEDDINGS...

Deborah Diamond, '87-'88, to Jonathan Block. They are living in Philadelphia. Deborah is a post-doctoral fellow at Columbia University.

Adam Haas '93-'94 and **Amalia Stodolsky** (Summer '89, '95). They are living in Cleveland where Adam is a medical student at Case Western University and Amalia will teach Jewish studies.

Heather Margolis '92-'94 and **Glen Schwaber** '91-'92. They are living in Jerusalem.

Naomi Ottenstein '88-'89, to Rob Eisen. They are living in Washington, D.C.

Meira Rice '93-'95, to Dan Ostrofsky. They were married at Pardes and are living in Jerusalem.

AND THEIR BABIES...

Lisa Bernstein '92-'93, and husband, Shelly Freedman, are parents of a daughter, Ariella. They are living in Jerusalem.

Meir Charash '80-'82, and wife, Debra Roytenberg, are parents of a son, Shachar Ephraim. They are living in Jerusalem.

D'vora Finkelstein '86-'88, and husband, Adam Greisman, are the parents of a daughter, Nava Esther. They are living in Jerusalem.

Cheri Fox '80-'81, and husband, Hayim Goldgraber, are the parents of a daughter, Miryam. They live in Jerusalem and Boston.

Marc Friedman '86-'87, and wife, Batya, are parents of a daughter, Ashira. They are living in Jerusalem.

Paul Goldgeier '85-'86, and wife, Carol Freides, are parents of two children, Hadas (5) and Tamar (2). They are living in Haifa where Paul

is an engineer in fiber optics.

Ariel (Larry) Goldstein '89-'90, and wife, Yiscah, are the parents of a son, Nehemiah Peretz. They are living in Beit El.

Gershom Gorenberg, '77-'79, Pardes Tutor '79-'81 and **Myra Noveck** '82-'83, are parents of a daughter Shir-raz Tehilah. They are living in Jerusalem.

Aviva Janus '93-'94, and husband, David, are parents of a daughter, Talya Leah. They are living in Jerusalem.

Stephen Kurer '92-'93, and wife Aliza, are parents of a son, Ephraim. They are living in Jerusalem where Stephen has opened a dental practice.

Andrea Levitan '85-'87, and husband, Ezra Korman, are parents of a daughter, Shani Idit. They are living in Kfar Adumim.

Zvi Levrán '75-'76 and **Debbi Hirsch** '76-'77, are parents of a son, Yaniv. They live in Jerusalem where Zvi is a tour guide working in informal Jewish education and Debbi is an attorney.

Richard Linhart (Summer '89) and wife, Annie, are parents of a daughter, Toby Natalie. They are living in New York.

Kalman Neuman, Pardes faculty and wife Nomi, are parents of a daughter, Netta Bracha.

Pam Novak '88-'89, and husband, Yehuda Frumkin, are parents of a daughter, Sarah Regina. They are living in Ma'ale Adumim.

Linda Pardes '88-'89, and husband, Ze'ev Friedburg, are the parents of a son, Asher Baruch. They are living in Neve Daniel.

Barak Platt '90-'91, and wife, Amira, are parents of a daughter, Aiden Miriam. They are living in Los Angeles.

Renee Kellner Rothberg '86-'87, and husband, David, are parents of a son, Matan Tsvi. They are living on Moshav Shoshim.

Gail Cohen Schorsch '90-'91, and husband, Jonathan, are parents of a daughter, Michal Ariela. They are living in Berkeley, CA.

Lynn Sussman '80-'81, and husband, Yitzhak Alster, are parents of a son, Hovav Avraham. They are living in Mevasseret Zion.

Daniel Taub '85-'86, and wife, Zahava Goldblum, are parents of a son, Reuven. They are living in Jerusalem.

Pnina Teitelbaum '82-'84, and husband, Jonathan Bordan, are parents of a daughter, Noa Batya. They are living in Toronto.

YESH OMRIM, A Pardes Student Journal of Creative and Critical Writing, is a collective outpouring of talent and energy by this past year's Pardes students. The brainchild of Nicky Diamand and an editorial staff consisting of Rachel Blumstein, Rob Kutner, Daniel Lipstein, Danny Meyer, Mike Mishkin, Djana Paper, Mick Weinstein and Gregory White, the journal, which emerged into printed form just prior to the end of the school year, contains *d'vrai Torah* (by both students and faculty), poetry, humor, personal essays, and fiction.

SHORASHIM a new beit midrash in New York City directed by former Pardes faculty member Regina Stein, opened its doors on October 24. Under the auspices of the Academy for Jewish Religion and the JCC of the Upper West Side, Shorashim is open to any Jewish adult with or without previous Jewish learning experience. For information contact Regina Stein (212) 722-7849 (RESTEIN (a)J TSA.EDV).

The **LEO AND JULIA FORCHHEIMER FOUNDATION** has awarded Pardes a \$250,000 matching grant to establish a scholarship endowment fund (SEF). All contributions received by Pardes through May 31, 1997 and earmarked specifically for SEF will be matched dollar for dollar by the Forchheimer Foundation up to a maximum of \$250,000. The income earned on the funds will be used exclusively to provide financial assistance to Pardes students. ♦

HAVRUTA is published by Machon Pardes — the Pardes Institute of Jewish Studies,

For additional information contact:

In North America: American Pardes Foundation

P.O. Box 926/Avon, CT 06001

Tel & Fax: 203-675-1431

In Israel and elsewhere:

Pardes Institute of Jewish Studies P.O. Box 8575,

Jerusalem, Israel 91084

Pardes is located at 29 Pierre Koenig, at the corner of Rivka.

Tel: 02-735-210 Fax: 972-2-735-160

E-Mail address:

In Jerusalem, pardesinst.@jer1.co.il;

In USA, apfsg@aol.com

If you would like to receive additional copies of **HAVRUTA** or submit articles for publication, contact Machon Pardes at the above address.

Director: Rabbi Daniel Landes

Director of Academic Affairs: Baruch Feldstern

Director of Administration and Finance:

Gail Resnick

HAVRUTA

Havruta Editor: Jane Kimchi

Design: Judith Margolis • Bright Idea Productions

Photographs: Debbi Cooper