

OHR NET

SHABBAT PARSHAT MIKEITZ-CHANUKA · 28 KISLEV 5765 · DEC. 11, 2004 · VOL. 12 NO. 10

PARSHA INSIGHTS

ARTISTS OF THE SOUL

All of us experience moments of poetry. They may come from events in our personal lives – the re-uniting of long-lost family, a birth, a death. Or these moments of inspiration may spring from marveling at our universe of teeming splendor, from our sense of joy/wonder at the creation. Some of us, however, are not content to leave those moments of inspiration in the realm of the intangible. We feel the need to give them a physical existence, to immortalize them. Perhaps it would more correct to say that we feel the need to “mortalize” them in words, in song, in paint, or as a photograph.

And once we have made this commitment to clothe our inspiration with earthly garb there comes the difficult and frustrating process of wrestling with stubborn charcoal and canvas, obdurate *gouache*, obstinate film and chemicals, to say nothing of the intractable denizens of *Photoshop*®.

Art is inspiration wrestling with constriction; the constriction of the physical doing battle with the idea. For in whatever medium the artist chooses to clothe his muse, he must struggle with the characteristics and the limitations of that medium. After all, he is trying to coax that which is beyond the physical to reside within the physical. It’s no wonder then that good art is rare.

However, without this struggle of vision-constricted-through-media, there is no art. The mind can dance, but there is no dancing partner. Art is a function of constriction, not in spite of it. That dance of the mind and spirit with paper and paint, that exquisite tension between the material and the ephemeral, is where art lives and breathes. Just as a flute produces music only by the constriction of breath through a metal pipe, and without that constriction, that limitation, there is no music, so too all the plastic arts rely on the celebration of limits.

And, ironically, the more constricting the medium, the more poetic the product. To this day, black and white photographs, limited to differing shades and contrasts of light and dark, are esteemed as ‘more artistic’ than less limited color photographs. Is there a more sublime poetry than Haiku in all its starkness?

DIVINE ART

“In the image of G-d, man is created.” This axiom is often misunderstood to suggest that Judaism believes in an anthropomorphic G-d, that G-d has arms, feet, a head and a back. Obviously this cannot be a correct understanding. G-d is a non-physical, non-spiritual Entity, of whose essence we can ultimately know virtually nothing. However, whatever ends up in this world as a hand is but the lowest incarnation of something that starts off at the highest level as an aspect of G-d’s interface with His creation. Thus, to the extent that is possible, G-d gives us the ability to know Him from knowing ourselves. As King David wrote “*from my flesh, I will see G-d.*” Man’s ability to create, the ability to take the material world and make it speak the language of emotion, of inspiration, must be the most distant reflection of some characteristic of G-d. In other words, the fact that art exists reveals some aspect of the Divine.

What is that aspect?

THE ULTIMATE ARTIST

Jewish mystical sources teach that when G-d created the universe, He “constricted Himself” to allow the existence of something other than Himself. This concept is called *tzimtzum*, literally “constriction.” One might say that this world and everything in it is G-d’s Work of Art. It is the place where He constricted His Inspiration by *tzimtzum* to produce a physical incarnation of His Will — the universe. The Ultimate Artist is G-d. However, when an artist of flesh and blood paints a picture on a wall, he cannot infuse his creation with a living spirit, with a soul, innards and intestines. An earthly artist can create only a static world. Show me an artist whose paintings can multiply and proliferate or a playwright whose characters have free choice to make decisions that will influence the course of the play!

The ultimate Artist is G-d. G-d’s artworks move and breathe. His creations are not only alive, but they generate life.

SUBLIME ARCHITECTURE

The Talmud says that “*if you never saw the Second Beit Hamikdash (Holy Temple), you never saw a beautiful building in your life.*” The Beit Hamikdash was called the “eye of the

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PARSHA OVERVIEW

It is two years later. Pharaoh has a dream. He is unsatisfied with all attempts to interpret it. Pharaoh's wine chamberlain remembers that Yosef accurately interpreted his dream while in prison. Yosef is released from prison and brought before Pharaoh. He interprets that soon will begin seven years of abundance followed by seven years of severe famine. He tells Pharaoh to appoint a wise person to store grain in preparation for the famine. Pharaoh appoints him as viceroy to oversee the project. Pharaoh gives Yosef an Egyptian name, Tsafnat Panayach, and selects Osnat, Yosef's ex-master's daughter, as Yosef's wife. Egypt becomes the granary of the world. Yosef has two sons, Menashe and Ephraim. Yaakov sends his sons to Egypt to buy food. The brothers come before Yosef and bow to him. Yosef recognizes them but they do not recognize him. Mindful of his dreams, Yosef plays the part of an Egyptian overlord and

acts harshly, accusing them of being spies. Yosef sells them food, but keeps Shimon hostage until they bring their brother Binyamin to him as proof of their honesty. Yosef commands his servants to replace the purchase-money in their sacks. On the return journey, they discover the money and their hearts sink. They return to Yaakov and retell everything. Yaakov refuses to let Binyamin go to Egypt, but when the famine grows unbearable, he accedes. Yehuda guarantees Binyamin's safety, and the brothers go to Egypt. Yosef welcomes the brothers lavishly as honored guests. When he sees Binyamin he rushes from the room and weeps. Yosef instructs his servants to replace the money in the sacks, and to put his goblet inside Binyamin's sack. When the goblet is discovered, Yosef demands Binyamin become his slave as punishment. Yehuda interposes and offers himself instead, but Yosef refuses.

ISRAEL Forever

OOPS, SORRY, JUST A LITTLE MISTAKE

What is considered a little mistake for which an apology is sufficient and what is a real whopper deserving dire consequences?

An historical example of both is provided in this week's Torah portion. The Royal Chamberlain of Cupbearing reminds the Egyptian ruler of the trial which he and the Royal Chamberlain of Baking faced a couple of years earlier for crimes committed in their service in the palace. The outcome of the trial was that the cupbearer was pardoned and reinstated, as Yosef had predicted in his interpretation of his dreams while they were together in prison awaiting trial. The baker was less fortunate and was condemned to hanging.

What was the difference between the crimes committed by the two? In the wine served to Pharaoh a fly was found and in the bread prepared by the baker a pebble. Both of them were guilty of negligence but the degree of culpability was not the same. A fly can enter the royal goblet unnoticed at the last moment but it is difficult to avoid detecting a pebble in the dough for the ruler's bread. One could therefore be forgiven with an apology while the other faced

dire consequences.

Israel was shocked the other week by the disclosure of a mammoth goof by the government's highly regarded Central Bureau of Statistics. A while back this office had released a report that the government spends three times as much on pupils in religious schools than on those in secular ones. The anti-religious politicians and media exploited this report to counter the complaints of the religious parties about the budgetary discrimination from which religious schools suffer. Now it has become clear that the government statisticians simply left out from their tallying the salaries of teachers in the secular schools which are paid by local councils through which the government channels those funds. This "little" mistake changes the entire picture and proves that the religious complaints are justified. For the chief statistician to simply say, "Oops, sorry" is not enough. No one is suggesting that he meet the fate of the baker. But perhaps hanging may not be good enough for those who exploited his mistake to do some religious bashing without even bothering to check on such an obvious error.

OHRNET magazine is published by **Ohr Somayach** Tanenbaum College

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PARSHA Q&A ?

1. What did the fat cows being eaten symbolize?
2. How did Pharaoh's recollection of his dream differ from Nevuchadnetzar's recollection of his dream?
3. What was significant about the fact that Pharaoh dreamed repeatedly?
4. What does "Tsafnat Panayach" mean?
5. What happened to the Egyptians' grain that was stored in anticipation of the famine?
6. What did Yosef require the Egyptians to do before he would sell them grain?
7. Did Yaakov and his family still have food when he sent his sons to Egypt? If yes, why did he send them?
8. What prophetic significance lay in Yaakov's choice of the word "redu" — "descend" (and not "lechu" — "go")?
9. Why does the verse say "Yosef's brothers" went down to Egypt (and not "Yaakov's sons")?
10. When did Yosef know that his dreams were being fulfilled?
11. Under what pretext did Yosef accuse his brothers of being spies?
12. Why did the brothers enter the city through different gates?
13. Who was the interpreter between Yosef and his brothers?
14. Why did Yosef specifically choose Shimon to put in prison?
15. How does the verse indicate that Shimon was released from prison after his brothers left?
16. What was Yaakov implying when he said to his sons: "I am the one whom you bereaved?"
17. How did Reuven try to persuade Yaakov to send Binyamin to Egypt?
18. How long did it take for Yaakov and family to eat all the food that the brothers brought back from Egypt? Give the answer in terms of travel time.
19. How much more money did the brothers bring on their second journey than they brought on the first journey? Why?
20. How did the brothers defend themselves against the accusation of theft?

PARSHA Q&A!

Answers to this Week's Questions!

All references are to the verses and Rashi's commentary unless otherwise stated.

1. 41:4 - That all the joy of the plentiful years would be forgotten. (Not that the good years would provide food for the bad years.)
2. 41:8 - Pharaoh remembered the contents of his dream but didn't know its meaning. Nevuchadnetzar forgot even the contents of his dream.
3. 41:32 - It showed that the seven good years would start immediately.
4. 41:45 - He who explains things that are hidden and obscure.
5. 41:55 - It rotted.
6. 41:55 - Become circumcised.
7. 42:1 - Yes, but he sent them because he did not want to cause envy in the eyes of those who did not have food.
8. 42:2 - It hinted to the 210 years that the Jewish people would be in Egypt: The word "redu" has the numerical value of 210.
9. 42:3 - Because they regretted selling Yosef and planned to act as brothers by trying to find him and ransom him at any cost.
10. 42:9 - When his brothers bowed to him.
11. 42:12 - They entered the city through 10 gates rather than through one gate.
12. 42:13 - To search for Yosef throughout the city.
13. 42:23 - His son Menashe.
14. 42:24 - Because he was the one who cast Yosef into the pit and the one who said, "Here comes the dreamer." Alternatively, to separate him from Levi, as together they posed a danger to him.
15. 42:24 - The verse says Shimon was bound "in front of their eyes," implying that he was bound only while in their sight.
16. 42:36 - That he suspected them of having slain or sold Shimon, and that they may have done the same to Yosef.
17. 42:37 - He said, "Kill my two sons if I fail to bring back Binyamin."
18. 43:2, 10 - Twice the travel time to and from Egypt.
19. 43:12 - Three times as much, in order to repay the money they found in their sacks and to buy more even if the price had doubled.
20. 44:8 - They said, "We returned the money we found in our sacks; can it be that we would steal?"

חג חנוכה שמח
Happy Chanukah

THE SEVEN SOUNDS

While the ram is alive, points out Rabbi Yehoshua, it emits only a single sound. When it is dead its bodily parts can be utilized for instruments that can produce seven sounds.

Two of those instruments which were made from the horns were the trumpets blown in the *Beit Hamikdash*.

This raises a problem because G-d commanded Moshe "Make for yourself two trumpets of silver" (*Bamidbar 10:2*) and we find in *Mesechta Menachot (28a)* that they can be made only from silver. How then can the horns of the ram qualify?

A number of resolutions are offered by the commentators:

The trumpets mentioned in the Torah refer to those which were used by Moshe to assemble the people for their travels in the wilderness. Only those had to be made strictly from silver, a limitation which did not apply to the trumpets used in later generations in the Sanctuary.

There were two sets of trumpets. Those used by the *kohanim* had to be of silver, while those used by the *levi'im* to serenade the offering of the sacrifices could be made of ram horns as well.

The trumpet mentioned here is actually the shofar which was blown on Rosh Hashana and had to be from the horn of an animal. It is called a trumpet because the *gemara* elsewhere (*Succah 34a*) points out that people became accustomed to calling a "trumpet" a "shofar".

• *Kinim 25a*

HONOR GUARDS OF THE HOLY PALACE

The *kohanim* and the *levi'im* had a very special responsibility in the *Beit Hamikdash*, which is the subject of the first part of this *mesechta*. In addition to their duties such as offering sacrifices and playing music they had to serve as guards.

"And they will join you," said G-d to Aharon, about the members of his tribe, "and they shall stand guard at the Sanctuary." (*Bamidbar 18:4*)

What were they guarding against?

Sefer Hachinuch explains that they were not guarding against any enemy threat. Their mission was to add dignity to the *Beit Hamikdash*. Reiterating a concept on which he elaborated in his discussion of the mitzvah of building a Sanctuary, the author stresses the impact which this House of G-d would have on a Jew who enters it if it is guarded in the manner that the palace of an earthly king is guarded. Here is how he puts it:

"When we enter it to pray and beg for forgiveness from the Master of All, our hearts will quickly be tempered towards repentance."

He also quotes the words of our Talmudic Sages in explaining the role of honor guards not concerned about an invading enemy.

"A palace without guards cannot be compared to a palace with guards."

• *Tamid 27b*

THE HUMAN SIDE OF THE STORY

PRAYER ON THE ROAD

You are driving along the coastal road in Israel and look at your watch. In a quarter of an hour the sun will set and you have not yet said your afternoon Mincha prayers. The nearest town with a synagogue is more than a half hour away. What does an observant Jew do?

It is not an unfamiliar sight for motorists to see a car parked on the side of the road and its driver fervently shaking next to it as he prays under an open sky. For

those who happen to be in one particular part of that road, this will no longer be a problem. A large sign on the side of the road announces that Mincha and Maariv services starting ten minutes before sunset are available at the Havatzelet Hasharon synagogue only a minute's drive away.

Who knows – perhaps there will be as many such signs informing you how far away a *minyán* is as there are telling you how far away Tel Aviv is.

MOUNTAINS, SALT & APOCRYPHA

From: Julia Denton

Dear Rabbi,

I have read that Mount Carmel, Mount Tavor, and Mount Sinai will all join together to be the site of the 3rd Beit Hamikdash (Temple). How is this possible — aren't these mountains physically some distance apart? Or is this meant on a deeper spiritual level?

Dear Julia,

The deeper meaning of the Midrash you mention (in Yalkut Shimoni) is that these three mountains each symbolize something fundamental about the Jewish People. Mount Sinai is where the Torah was given. Mount Carmel is where Elijah performed a miracle that spurred the Jews to reaffirm their faith in G-d. Mount Tavor was where Sisera's army was routed, thus saving the Jewish people from destruction. The essence of each mountain respectively is Torah, G-d's spiritual protection and G-d's physical protection. The final Temple will reveal each of these three aspects so clearly that it will be as if the three mountains have come together.

From: Herman C. Weinberg M.D.

Dear Rabbi,

Why do we have to salt some meats before we can use them? When did the law start? What is the source?

Dear Dr. Weinberg,

In Jewish Law there is no obligation, per se, to salt meat. Rather, the obligation is to remove the *shechita* blood contained in the meat after slaughtering. The halacha offers several options as to how to do this. For example: roasting the

meat over an open fire, pickling the meat so that no blood comes out, or salting the meat to remove the blood. Salting is the most practical method as it preserves the meat and is necessarily in order to be able to cook it. Seemingly, the method of salting was transmitted by Moses.

From: John Bailey

Dear Rabbi,

How does the Apocrypha relate to the halacha?

Dear John,

Several books have been written at various times that were not included in Tanach (Hebrew Scriptures). For example, "Sefer Hashmonaim", "Igeret Yirmiyahu", "Hochmat Shlomo", "Yehudit", "Ben Sira", "Shoshana", "Baruch" and "Tuvya". These are known in English as Apocrypha and in Hebrew as *sefarim chitzonim*, which means "external books" (Sanhedrin 100b, Yerushalmi Sanhedrin 50b).

These books were not included in Tanach for several reasons: They were not prophetic nor were they written with Divine inspiration (Tosefta Yadayim). As a result, they were not considered holy by the Jewish community and were not preserved accurately. Finally, there are elements of the books that contain ideas contrary to Judaism (Rashi, Sanhedrin 100b). Nevertheless, wisdom in these books that does not contradict the Torah is sometimes quoted, but for the above reasons cannot be used as a source for halacha.

One book which is considered to be original and accurate is "The Scroll of Antiochus". It is printed in the Siddur Otzar HaTefilot in Hebrew and an English translation appears in the Philip Birenbaum Siddur. It is recommended reading for Chanuka. Happy Chanuka!

Sources:

- Thanks to Rabbi Reuven Lauffer

LOVE OF THE LAND - THE LEGENDS Selections from classical Torah sources which express the special relationship between the People of Israel and Eretz Yisrael

TAILOR MADE FOR JERUSALEM

It was on a summer day in 1904 that the famous Jerusalem tailor, Reb Shmuel Shneider, knocked on the door of Rabbi Yitzchak Blazar, the renowned rabbi of Petersburg, Russia who had recently settled in the Holy City. He had been summoned by this giant of Torah and Mussar to measure him for a new suit in the style of Jerusalem Jews.

Unfamiliar with the tailor who was himself a very learned Torah scholar, Rabbi Blazar welcomed him into his home assuming that this man with such a distinguished



countenance was one of the Torah greats of Jerusalem who had come to greet him. After a long discussion between the two on subjects of Torah and Mussar, the tailor rose and said:

"Pardon me, but I would like to take your measurements for the suit you ordered."

"This is the Yerushalmi tailor," exclaimed Rabbi Blazar, "and I was not even aware! O Yerushalayim, how privileged you are to have a tailor such as this in your midst!"

HONORING THE OLD BOOKS

Question: As the *gabbai* of my synagogue it is my responsibility to see that there are *siddurim* and *chumashim* for the use of the congregants. After a while these holy books become very worn and must be rebound. The problem is that it is cheaper to buy new ones than to bind the old ones so that it is common practice in synagogues to discard the old ones by placing them in the *geniza* collection box for proper burial. What is the right thing to do?

Answer: In response to such a question Rabbi Yitzchak Zilberstein, the rabbi of the Ramat Elchanan community in Bnei Brak, ruled that it is preferable to bind the worn books even at a greater cost than purchasing new ones.

This was based on the obligation to honor sacred books in the manner that we honor a Sefer Torah.

The problems which you and other synagogue trustees face is that congregants are eager to donate new books in memory of deceased relatives but will not pay for binding old ones. This inevitably creates a crisis of sufficient space for both the old and new. Nevertheless, an attempt should be made to create a “*Tikun Sefarim*” fund in your synagogue to restore these books which have provided so much service, and to offer the rebound ones to a synagogue or yeshiva in need of them before giving up and putting them into the *geniza*.

PUBLIC DOMAIN _____

Comments, quibbles and reactions concerning previous Ohrnet features

Parsha Q&A – The Book

I like your parsha questions and answers very much. Are they available in a book form?

- R. L.

Ohrnet replies:

Thank you for your interest. The material has not been published (excepted in limited editions in certain locales) but there are plans to publish Parsha Q&A in book form when resources are available.

Chanuka in South Africa With Ohr.edu

I have contacted you in the past for permission to use some of your articles in the festival issues of the SA Jewish Report.

Again we ask for permission to use two articles for our Chanuka edition:

- 1) Elimination or illumination - Rabbi Yaakov Asher Sinclair
- 2) My Yiddishe Tatte - Rabbi Yaakov Asher Sinclair

We will, of course, include the attribution:

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- Lara G., SA Jewish Report

Ohrnet replies:

You are certainly welcome to use the article. Please quote the original source, and the Web page. Chanuka Somayach!

Re: Ethics — The Uninvited Guest

If the person making the simcha was such a good friend why did he not ask outright if there was an oversight. This then gives his friend the opportunity to say “I am sorry it was an oversight” or alternatively say “I am so sorry but I could not invite all I would have liked. Please don’t take it amiss.” That way the matter is out in the open air and friendship can still rule.

- Dr. Jack B., England

Ohrnet replies:

Your suggestion depends on the degree of the friendship, and in certain cases your proposal is ideal.

CHANUKA SPECIAL

It's That Time of the Year Again

BY RABBI REUVEN LAUFFER

Everybody loves Chanuka. The smell of the burning candles mixed with the aroma of frying latkes is quite intoxicating. The thought of the presents that will be unwrapped and the looks of glee on the faces of the children (and sometimes the adults too) is enough to make any parent smile with anticipation. In fact, one of my childhood memories of Chanuka is that I and my siblings all chipped in together to buy an enormous box of assorted chocolates for our parents (a kind of role-reversal, I suppose, children buying presents for parents). Of course, we had our own agenda – together with wanting to give a special present we also wanted to be able to help eat it together with them!

But what is it that makes Chanuka so popular? After all, the chance to gorge on oil-saturated foods doesn't seem to be such a compelling reason (please don't misunderstand me, I am just as keen on latkes as the next person), and there are many other occasions in the year when we can both give and receive gifts. So what is it about Chanuka that has everyone so filled with anticipation and excitement?

Perhaps the answer can be found in a statement of the Rabbis: "When a person comes to perform a mitzvah he should do so with a joyful heart". The message is simple. If we want to connect to G-d, if we want to feel a spiritual awakening we must do it with verve and energy – we must *want* to do it, not feel that we *have* to do it. And, maybe, that is what makes Chanuka so unique. We wait for this time of the year to light the Chanuka lights (and, yes, eat the latkes too) and to see the looks of joy light up our childrens' faces as they also perform the mitzvah.

Rabbi Eliyahu Dessler, one of the greatest Jewish thinkers from the last generation explains this idea in the following way. The feelings of sanctity and holiness are supposed to grow as the days of Chanuka pass by. That is why we add a new light for every day until we reach the

climax of the holiday on the last night with eight Chanuka lights pouring out their pure and bright message to the world. We are supposed to build and grow and reach a level of understanding of the Divine Providence that will support us and carry us through the travails of the year.

Unfortunately, being human, in reality there is a tendency not to feel like this. We may tend to become somewhat blasé as we repeat the same procedure night after night after night. Prepare the lights... Light the lights... How can we combat those feelings of merely going through motions and perfunctory performance of the mitzvah of lighting that can creep into our spiritual lives? I think that the answer lies with our children.



There is a story told about the son of a famous Rabbi who was rather a boisterous child. Once his father was contemplating the mystical significance of the Chanuka lights and was so distressed at the fact that we no longer have the Holy Temple and the Golden Menorah that he began to cry bitter tears. Where was his son while this was happening? Outside running around wildly, laughing and singing. One of his father's followers came and asked the boy whether he really thought it fitting that while his father was crying his heart out, he was running around without a care in the world.

The boy replied, "Why shouldn't he cry? After all he has a son like me! But I have every reason to be carefree and full of joy – because I have a father like him!"

That exuberance is something that we are sorely in need of. The childrens' enthusiasm doesn't wane. In fact, it is quite the opposite. They wait with bated breath for each new night, and they count the lights with a certain thrill because they know that each new night brings a novelty with it. That is something that we need to try and emulate.

The French have a phrase to describe the thrill of life: "joie de vivre". We also have a phrase that describes the

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world.” The eye is a physical organ but it receives something that is about as non-physical as you can get — light. The eye is the gateway to a non-physical existence called light. The *Beit Hamikdash* was called “the eye of the world” because it was the portal for the Light for the spiritual dimension, for the worlds beyond. The *Beit Hamikdash* was the most beautiful building not because of its dimensions and proportions, or its finishes, but because it represented the *tzimtzum* of G-d in this world. “...*what house could you build me and what place could be My resting place?*”

RESTRICTION AND EXPRESSION

G-d ‘constricted’ Himself to allow the existence of the universe. This act of *tzimtzum* was the first and greatest artwork. As we are created “in the image of G-d”, it must be then that we possess a parallel ability in earthly terms. One aspect we have already discussed. The universe is G-d’s work of art. However, there is more.

THE BOOK OF THE SOUL

Chanuka is the festival that contrasts the artists of the

body with the artists of the soul. If the ancient Greeks “wrote the book” on the art of the physical, the Jews are still learning the Book of the soul.

The Greek view of Judaism goes like this: “How restrictive! You can’t eat scampi. You have to pray at certain prescribed times. You must eat at certain times and fast at others. You can’t gossip. You can’t enjoy the pleasure of the looking at the human body. You can’t even pick up a telephone on Saturday.” The life of a Jew is brim full of constrictions and restrictions. It is these very restrictions, however, that allow our souls to dance. G-d put into this world a mystical song. It is called the Torah. The Torah is the score, the notes and semibreves of existence. The Torah allows us to turn this world into art. The *mitzvot* are the raw material of the artist of the soul. They restrict us — but they are the paint and canvas that allow us to bring down that which is beyond the physical into the physical. They are the media through which we create the ultimate art that can exist, because they allow us to form a partnership with the Ultimate Artist in His Ultimate Artwork.

They are the tools of the artist of the soul.

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It’s That Time of the Year Again

real thrill of living, the essence of life. It is called “*Avodat Hashem*”. The dedication of ourselves, not to hedonistic pleasures, but to closeness to G-d and to trying to become better people. Chanuka seems to be a very apt place to begin the task. Let’s learn from our children. Let’s learn how to overcome our ennui. Let’s relearn how to be enthusiastic about life. Let’s conjure up that feeling of exhilaration that children have



when running around wildly, laughing and singing.

Then let’s apply that to the way we approach our relationship with G-d.

I am not suggesting that when we light the Chanuka lights this year we need to physically dash around the room hooting loudly and driving the “adults” to distraction.

But, perhaps, in your mind, it’s not such a bad idea.

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