Global Day of Jewish Learning
Curriculum: Creating Together

Rise & Shine
A Challah-Day Tale

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www.theglobalday.com
A Project of the Aleph Society
“Grandchildren are the crown of their elders, and the glory of children is their parents.”

– Proverbs 17:6

In honor of my grandchildren and great-grandchildren: their lives burnish the glory of those who perished in the Shoah.

For my parents, Benjamin and Charlotte Gottesfeld z”l, these children are the greatest reward…

▷ Chana Hanina
▷ Galia Hanina
▷ Sarah Rose Warren
▷ Joseph Nathan Warren

Children of Shira and Steve Stein
▷ Simcha Meir
▷ Tamara Yocheved
▷ Eliyahu Aryeh
▷ Eitan Yosef

Children of Aliza and Zev Ganz
▷ Shmuel Yoel
▷ Atara Rina
▷ Daniel Yomtov
▷ Yosef

Children of Tamar and Josh Heller
▷ Yakira Eliyana
▷ Gaviella Talia
▷ Yehuda Meir

Children of Laura and Adam Hanina
▷ Samuel Azriel
▷ Charlotte Eliora

And in tribute to Rabbi Adin Steinsaltz, whose work has opened the doors of Jewish learning to our generation and those to come.

– Fanya Gottesfeld Heller
Curriculum 2013: Creating Together

Overview........................................................................iv–ix

FOR ADULT PARTICIPANTS
1. Creating Friendship: Acquire for Yourself a Friend
What is the essence of friendship? Can true friendship ever be consistently one-sided? This session explores friendships in the Bible, the Talmud and the ancient world. How do we learn to trust another person? What must we do to earn friendship?
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2. Creating the Amidah: How our Defining Prayer Came into Being
This session begins with stories of the origin of the Amidah (silent standing prayer) and explores the communal and personal significance of prayer. Can a prayer be created by committee or must it be the result of individual expression? Can one person speak for all Jews?
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3. Creation and Creativity
In this class we look at the structure and creativity in God’s creation of the world along with humankind’s responsibility to the world. We are not only caregivers but we are partners in creating and sustaining the planet.
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4. Creativity and Torah Study
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5. Creating Shabbat: Rest as a Creative Act
The Torah tells us that God rests when the six days of creation are completed. Thus, Shabbat is created. We have the chance to emulate God and shape the world as well, both by being creative and by instituting meaningful rest in our lives and our societies. Is it ever possible to be unplugged?
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God chooses Bezalel to build the sanctuary in the desert because he was filled with “the spirit of God.” In this session, we will explore God’s role as creator and its implications for humankind, as we are created “in the image of God.” Can an appreciation for artistic creativity bring us closer to the divine? How can art be used as a medium for spiritual development?
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FOR MIDDLE SCHOOL AND ELEMENTARY SCHOOL PARTICIPANTS
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Creating the World (Elementary School)
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Preface

Rabbi Adin Steinsaltz has laid down a challenge to Jews everywhere: “to take a step ahead in Jewish learning and commitment.”

The Global Day of Jewish Learning is the collective response—a most successful one—by over 400 communities around the world.

Initiated in 2010 to celebrate the completion of Rabbi Adin Even-Israel Steinsaltz's monumental translation and commentary on the Talmud, the Global Day has quickly become an internationally recognized annual event. As the study of Torah is one of the few things that the entirety of our people can share, the Global Day is a day for all Jews to celebrate and cherish.

The Global Day is the work of many hands, internationally and in communities large and small. We appreciate the work being done on the ground to organize events in synagogues, JCCs, Hillels, Federations, and other community organizations all around the world. The success of the Global Day is due to all of your collective efforts. Thank you.

The Aleph Society, which spearheads the Global Day of Jewish Learning, is an affiliate of the Shefa Institute, which promotes the work of Rabbi Adin Steinsaltz. We are grateful to Rabbi Menachem Even-Israel, Shefa’s Executive Director, for his guidance and creativity.

Several agencies and individuals were instrumental in the planning and outreach for the Global Day. Our deepest thanks go to our key international partner, the American Jewish Joint Distribution Committee, and our organizing partners the Jewish Federations of North America (JFNA) and Hillel: The Foundation for Jewish Campus Life. We are excited to again have JAFI’s Partnership2Gether join us as a community partner. We are grateful to our 20+ supporting partners, including the rabbinic bodies of all the denominations, for promoting the Global Day to their constituencies. This is truly a collaborative effort.

Thank you to Dov Abramson (artist), Rabbi Yitzchak Blau, Erica Brown, Yaffa Epstein, Devorah Katz, and Sara Wolkenfeld for contributing pieces to this curriculum. And a special thank you to Devorah Katz for the dedication, passion, and creativity she brought to her role as Curriculum Editor. We greatly appreciate our special partnership with the PJ Library and its work to prepare this year's early childhood family programming unit—Creating Intergenerational Community Together.

We wish you a wonderful day of learning on Sunday, November 17th and hope that the study of “Creating Together” will inspire our creativity and further unite us.

Margy-Ruth Davis and Karen Sponder
The Aleph Society
Aleph Society’s Mission & Ventures

The Aleph Society was founded in 1990 to further Rabbi Steinsaltz’s mission of “Let My People Know.” The Rabbi’s network of publishing ventures, scholarly work and schools span the globe. After completing a 45 volume Hebrew translation and commentary on the Talmud, he oversees translations of this masterwork into English, French, Russian and Spanish. He has written more than sixty other books that have been translated into a dozen languages. Over 1,000 youngsters—from kindergarten to those in post-army advanced studies—study in his Israeli institutions. All of the Rabbi’s affiliate organizations are under the umbrella of the Shefa Institute; its website, www.hashefa.com, offers a wealth of digital classes and lectures by the Rabbi and his colleagues.

The American-based Aleph Society sponsors informal education programs that reach a world-wide audience. The Global Day of Jewish Learning, now in its fourth year, is celebrated in over 400 communities, from Singapore to San Francisco and from Dallas to Djerba. Many, many thousands of Jews join together to study the same foundational texts and to be inspired to “take a step ahead,” as Rabbi Steinsaltz has challenged us. (www.theglobalday.com).

Complementing the Global Day with in-depth study opportunities, we’ve launched the Talmud Circle/Aleph Fellows initiative. This ten month study program is designed to encourage group study of the Talmud using the Steinsaltz lens. Articles by the Rabbi and more information on his North American activities can be found at www.steinsaltz.org.

Through social media, the Big Questions campaign reaches an international audience each month. We ask questions about the issues that matter to the Jewish people, provide Rabbi Steinsaltz’s perspective and invite readers to submit their own responses. To see more about the Big Questions, please visit www.theglobalday.com/big_questions.

Rabbi Adin Even-Israel Steinsaltz is internationally regarded as one of the greatest rabbis of this century and of the last. Teacher, mystic, scientist, and social critic—and hailed by Time magazine as a “once-in-a-millennium scholar”—Rabbi Steinsaltz founded the Institute for Jewish Studies in the Former Soviet Union, comprising Melamedia College, Lamed, the national Jewish teacher’s organization, and an extensive publishing program. In 1985 he established the acclaimed Mekor Chaim network of schools in Israel, which attracts students from across the spectrum of Israeli society.

Rabbi Steinsaltz recently completed his monumental 45-volume translation of and commentary on the Talmud. This historic achievement was commemorated in November 2010 by the inaugural Global Day of Jewish Learning. In 2012, Koren Publishers released the Steinsaltz English edition of the Koren Talmud Bavli. In spring 2012, PBS broadcasted a profile of the Rabbi featuring the new English Talmud edition on their Religion and Ethics Newsweekly program.

Rabbi Steinsaltz received Israel’s inaugural Israeli Presidential Award of Distinction in early 2012. Previous honors include the Israel Prize and the French Order of Arts and Literature. The author of many books, including the contemporary classic The Thirteen Petalled Rose, Rabbi Steinsaltz is widely known throughout the world as an extraordinary champion of Jewish literacy.
Introduction for Facilitators & Educators

The theme of Creating Together offers important material for any Jew to explore. At the same time, we do not expect every Global Day participant to feel the same way about these ideas. Therefore, facilitators are challenged to approach the text with nuanced perspectives and to lead a pluralistic conversation, allowing participants to express their ideas. How can a facilitator manage this?

- Opening the text for conversation, rather than offering an authoritative interpretation.
- Allowing for different ideas to co-exist in the classroom, including different understandings about creativity and collaboration.
- Encouraging all involved to keep an open mind and allow themselves to be challenged by the ideas in the room and on the page.
- Encouraging participants to learn from each other.

The facilitator will also benefit from:

- Asking questions of participants, opening up questions for conversation; after reading a text, asking participants for “reactions” and “questions.”
- Stepping back, and calling on participants, rather than continually offering ideas.
- Allowing silence, letting people sit with ideas and mull over their thoughts.
- Ensuring that those in the room know each other’s names and use them; attributing ideas to those who first raise them.

Leading Global Day conversations requires a balance between facilitation and teaching. Those leading these conversations “facilitate” when they make room for participants to speak their minds, ensuring that the conversation has order. Teaching is also necessary. Through the Global Day, we hope that participants develop a commitment to and interest in Jewish texts, as well as an understanding that such texts are relevant to us today. We hope that they see that Jewish text-based conversations can enrich community work, that any of us can access texts—that they are not so frightening—and that Jewish study links each of us to the Jewish people as a whole. Facilitators are responsible for conveying these ideas to participants.

Facilitators can convey these ideas in a variety of ways:

- Facilitators can begin conversations by asking: Has anyone studied texts like this before? What is it like? What are our associations with Jewish text study? What would it mean to study more? Facilitators can also close conversations in this way, helping participants to debrief the experience and to validate each other’s positive experiences or concerns.
- Particularly if the group has relatively little experience studying Jewish texts, the facilitator can say directly: Studying Jewish texts is not so scary!
- Facilitators should feel comfortable sharing their own experiences with text study.
- If the group includes community agency leaders, or individuals who are leaders in their own synagogues, the facilitator might lead a conversation about how each person might introduce more text study into their different organizations.

Facilitators should keep in mind these educational goals, asking participants questions and challenging them in ways that will help them think about these ideas. The hope is that these goals will be realized and that the Talmud and Jewish texts will have gained thousands of students as a result of this great day.

Editor’s Note: Terminology
Throughout the curriculum we refer to God as “He.” We refer to the Sabbath as Shabbat. We transliterate certain Hebrew words. Please feel free to adapt these and any other terminology to that which is most fitting for your community.
The Classes

To delve into the theme and to help participants see both Creating Together and Jewish texts as relevant to their lives, the classes address significant questions related to Creating Together.

Each class reviews primary ideas in different areas, and the classes complement each other.

We have chosen texts that will challenge participants, raising key questions and helping us to develop a richer understanding of Creating Together, in ways that were relevant to the rabbis and will be relevant to us today. Each class contains a variety of texts that shed light on the theme— including texts from the Bible, Talmud, Midrash, Medieval and Modern commentators, and Rabbi Adin Even-Israel Steinsaltz.

This year we are excited to note that the units containing texts from the Babylonian Talmud, Tractates Berakhot and Shabbat, include excerpts from the new Steinsaltz English edition of the *Koren Talmud Bavli*.

Class format:

- Facilitators’ guides contain background information, texts, conversation questions and directions to help you structure and frame each class.
- This year, in an effort to make the curriculum more user-friendly, the materials for the participants—sourcesheets and any related supplementary material—immediately follow each facilitator’s guide unit (within this book).
- A breakdown of the classes’ timing is provided to facilitators. While we outline 60 minutes for the adult sessions, we expect the facilitator to have the flexibility to abridge or lengthen these classes based on time allotted and/or the participants’ interest.

As you put together your outline for the conversation that you will lead, keep in mind:

- Don’t feel compelled to use each text and activity. Rather, use what makes sense and feels natural to you.
- Connect one text to the other. Often, the hardest part of these conversations is making the links between texts. Before leading the conversation, create a mental outline of how one text leads to the next, and of the points you are trying to make in teaching/leading.
- Feel free to share some of your own ideas and personal stories. Bringing yourself into the conversation helps participants see you as a genuine role model.
- Don’t be afraid to share your own questions about the texts. By sharing our questions, we assure students that one can live a rich Jewish life even with—and maybe only with—questions.

These texts have been chosen for their relevance to human experience, but in the end, the true purpose of the day is to increase students’ familiarity with and appreciation for Jewish text study and Creating Together, their role in Jewish tradition, and their role in our lives. Each text is rich with nuance, and a serious reckoning with the text will certainly yield new perspectives and meaning.
Beyond a text-by-text class discussion, here are some alternative formats you might consider:

- Have the students prepare together in pairs, discussing the texts with questions you provide. Give them 20 to 30 minutes to prepare the sources and then bring them back together to share their insights. Monitor their progress so you know how many sources they have covered. Often you will find that they say they didn’t have enough time to review all the sources (this is a good thing!).
- Divide the class into small groups and assign a source or two to each group. Give each group 10 to 15 minutes to work together and then reconvene the entire class and ask each group to share their insights.
- Divide the class into small groups and have the entire class learn one or two sources (depending on the length) for 5 to 7 minutes. Then bring them back for a debriefing which will also be five minutes at most. Do that for all the sources, leaving time for a five to seven minute summary at the end.

We hope you will consider other creative presentations using different media, which can be beneficial to understanding the text and finding it meaningful (for some ideas of different supplemental resources you may use, visit the Toolbox section of the Global Day website).

Video Class:
In addition to the classes contained in this book, there will be one video class taught by Rabbi Steinsaltz that will be available for download/online viewing. The topic is Creativity. The class is approximately 15 minutes long and supplemental discussion questions will be provided. The video will pair well with the unit Creation and Creativity. It will be available in early October in the Toolbox section of the Global Day website.

24x24
24×24 will be 24 hours of learning from 24 global locations, broadcast live via Google Hangouts On Air and YouTube. It will include an hour with Rabbi Steinsaltz. To learn more and check out the latest list of broadcasting communities, visit http://www.theglobalday.com/24x24/

Using the Curriculum Guidebook for All Levels

Beginning Adult Learners

- Study the unit Creation and Creativity, as the content of this unit is intended to be especially helpful for use with beginning learners.
- Base a class on Rabbi Steinsaltz’s essay, “What is the Talmud?” (in the Supplemental Reading section). You might want to split the paragraphs up among participants—give a few paragraphs to each two participants. After they read and parse the paragraphs, go around the room and create a summary of the essay from the participants’ feedback.

Use the following discussion questions.

1. What is unique about the Talmud, according to Rabbi Steinsaltz?
2. How does the Talmud work?
3. Why are the Torah and Talmud central to Jewish tradition? What do you learn from this essay?
4. What is interesting or challenging to participants about text study?

Close by asking participants about their experience of text study, debriefing and helping participants look forward to studying again.
**Middle School Students**

We are pleased to offer again this year a unit for middle school students (grades 6–8). This unit includes activities to help these students explore collaboration. Middle school students vary by age and educational needs, so this unit will need to be tailored to best fit the group of participating students.

**Elementary School Students**

We are pleased to offer again this year a unit for elementary school students (grades 1–5). This unit includes a worksheet to help these students explore creativity and creation. Elementary school students vary greatly by age and educational needs, so this unit will need to be tailored to best fit the group of participating students.
Facilitator’s Note:
This class can be taught in either a 60-minute or 90-minute session, depending on your time limitations. For a 60-minute class, omit Part 1. For a 90-minute class, include Part 1 and allow more time for discussion.

Introduction (10 minutes)

Welcome to the Global Day of Jewish Learning. This year our theme is “Creating Together.” Today we’re going to be exploring the idea of creating friendship.

We do not often think of friendships as relationships we create, but most of our rewarding relationships are the result of creative effort. We invest in people, change and improve ourselves to be worthy of good friends and learn to adapt over time to the changing conditions of friendship that arise when individuals within friendships move, change jobs, get married, begin families, and age. Certain challenges may force us to re-think or re-evaluate the friends we have or force us to make new friends.

If you have never thought of friendship as a creative act, listen to The Bard, William Shakespeare: “A friend is one that knows you as you are, understands where you have been, accepts what you have become, and still, gently allows you to grow.”

Ask these opening questions:

1. What are the three most important qualities you look for in a friend?
2. What are three qualities you bring to relationships as a friend?
3. If you have lost a friend, what was the reason for the “break-up”?
4. How have your notions of friendship changed as you’ve gotten older?

What is the nature of friendship?

Text #1: Rabbi Adin Even-Israel Steinsaltz: Simple Words

What is the essence of friendship? It is the voluntary sharing with another of things that are important for me, whether it is sharing my possessions or my persona, my time or my secrets. In fact, this sharing does not always mean giving, but rather it is the will to allow somebody else to participate in something that is dear to me.

Ask:

1. What do you consider to be the essence of friendship?
Part 1: Biblical Sources: Can There Ever Be “Even” Friendships? (15 minutes)

Compare these two famous Jewish Biblical texts on friendship from the books of Ruth and Samuel.

The first is a passage from the book of Ruth that expresses Ruth’s friendship for her mother-in-law, Naomi. Note that Naomi does not even respond to Ruth’s beautiful call for companionship.

Text #2: Ruth 1:16–19

Do not urge me to leave you, to turn back and not follow you. For wherever you go, I will go; wherever you lodge, I will lodge. Your people will be my people, and your God, my God. Where you die, I die, and there I will be buried. Thus and more may the Lord do to me if anything but death parts me from you. When [Naomi] saw how determined she was to go with her, she ceased to argue with her; and the two went on until they reached Bethlehem.

Discuss:

1. What does Ruth consider true friendship?
2. What is Naomi’s response?
3. What should we make of this lopsided exchange?

When we turn to the relationship of Jonathan and David, we find Jonathan making more overt gestures of friendship than David. When Jonathan’s father Saul tried to kill David, Jonathan put his own life in danger to protect him and reaffirmed the commitment of these two men to each other.

Text #3: I Samuel 20:17, 23

Jonathan, out of his love for David, persuaded him again, for he loved him as himself…As for the promise we made to each other, may the Lord be witness between you and me forever.
Creating Friendship: Acquire for Yourself a Friend

Ask:

1. What kinds of conflicts arise when your parents don’t like your friends? Or, as parents, what if you don’t like your child’s friends? Why does this matter?
2. Why do friends need to state their friendship in times of crisis?
3. Does friendship always mean comparable levels of commitment and devotion? Can a consistently one-sided relationship be a true friendship?

Text #4: Rabbi Steinsaltz: Simple Words

Although the exchanges in friendship are not measured, friendship is mutual. Friends have to maintain a sense of equity. A parasite is not a friend. One party may be stronger, or the friends may rely on each other for different things, but there must be mutuality in the relationship; friends have to be able to lean on each other.

Ask:

1. How does this passage illuminate the passages from Ruth and Samuel?

Part 2: Friendship in the Talmud (15 minutes)

Ask the group to read texts 5 and 6 and then discuss.

Text #5: Babylonian Talmud Ta’anit 23a

Either friendship or death.

Text #6: Ecclesiastes 4:9–10

Two are better than one because they have a good reward for their labor. For if they fall, the one will lift up his fellow; but woe to him that is alone when he falls, for he has not another to help him up.

Ask:

1. The Talmudic quote sounds very harsh. How do you understand it?
2. How might the quote from the Bible help explain the quote from Talmud?
Continue by reading texts #7 and #8, either with a partner or as a group.

Text #7: Babylonian Talmud Berakhot 31a

One should not part from a friend without exchanging words of *halakha* (Jewish law).

Text #8: Babylonian Talmud Ta’anit 7a

I have learned much from my teachers, but from my friends I have learned more than from my teachers, and from my students most of all.

Ask:

1. What is the relationship between friendship and study that is captured in these two Talmudic statements?
2. Why should you part with a friend through words of study? How does that change the friendship or the act of study?

Part 3: What to Seek in a Friend: Cicero and Maimonides (25 minutes)

Note: If you are limited in time, skip text #9 and move straight to text #10.

The Role of Loyalty in Friendship: The View of a Roman Statesman

Marcus Tullius Cicero (106 BCE– 43 BCE) was a Roman philosopher and statesman whose works have had an enduring influence on Western civilization. His political career was influential, but he picked the wrong side of history and was considered an enemy of The State when political power shifted to Mark Anthony. He was murdered. He wrote widely on many important subjects, including friendship. The following excerpt is from *De Amicitia* (On Friendship):

Text #9: Marcus Tullius Cicero: *De Amicitia* (On Friendship)

Now the support and stay of that unswerving constancy which we look for in friendship, is loyalty; for nothing is constant that is disloyal. Moreover, the right course is to choose for a friend one who is frank, sociable, and sympathetic—that is, one who is likely to be influenced by the same motives as yourself—since all these qualities conduce to loyalty; for it is impossible for a man to be loyal whose nature is full of twists and twinings; and, indeed, one who is untouched by the same influences as yourself and is naturally unsympathetic cannot be either loyal or steadfast. To this observation should be added a requirement tending to produce that steadfastness, which I have been discussing for some time: a friend must neither take pleasure in bringing charges against you nor believe them when made by others. And so, the truth of what I said in the beginning is established: “Friendship cannot exist except among good men.”

Creating Friendship: Acquire for Yourself a Friend

Ask:

1. What do you think Cicero looked for in a friend?
2. How does Cicero define loyalty?
3. What do you think the expression “Friendship cannot exist except among good men” means?

Texts #10 and #11

Contrast Cicero’s understanding of friendship to that of Maimonides in his commentary to Mishna Pirkei Avot (Ethics of the Fathers) 1:6. Maimonides, the famous physician and philosopher (12th Century, Spain), was a staunch advocate of many Aristotelian values. Here he is intrigued by the verbs used in this mishna: to make and to acquire. These are active verbs and for Maimonides, they denote commitment to craft friendship with intention rather than assume it. Note: in Cicero’s view, the highest level of friendship comes between those who have similar values. With similar values in place, loyalty presents little challenge, since the person you love is like you. In Maimonides’ view, friendship becomes a creative endeavor precisely because you should seek out people to befriend who are not like you but better than you and earn their friendship.

Text #10: Ethics of Our Fathers 1:6

Joshua ben Perahyah taught: Make for yourself a teacher; acquire for yourself a friend; judge everyone with the scale weighted in his favor.

Text #11: Maimonides, commentary on Ethics of Our Fathers 1:16

אֶרֶםָר רַקִּיָּה לְחַבַּר - הַצֵּיאָה בֵּלַשׁ קְנוּיָה, דָּלָא אָמְרָה: שֶׁנֵּשְׁהָל לְחַבַּר, וַאֲשֶׁר לְחַבַּר, וַאֲשֶׁר לְחַבַּר. בְּלִשׁוֹן הַמִּשְׁמַשׁ לְחַבַּר, וּבְלִשׁוֹן הַמִּשְׁמַשׁ לְחַבַּר. וַאֲשֶׁר לְחַבַּר, וַאֲשֶׁר לְחַבַּר, וַאֲשֶׁר לְחַבַּר. בְּלִשׁוֹן הַמִּשְׁמַשׁ לְחַבַּר, וּבְלִשׁוֹן הַמִּשְׁמַשׁ לְחַבַּר. וַאֲשֶׁר לְחַבַּר, וַאֲשֶׁר לְחַבַּר. בְּלִשׁוֹן הַמִּשְׁמַשׁ לְחַבַּר, וּבְלִשׁוֹן הַמִּשְׁמַשׁ לְחַבַּר. וַאֲשֶׁר לְחַבַּר, וַאֲשֶׁר לְחַבַּר. בְּלִשׁוֹן הַמִּשְׁמַשׁ לְחַבַּר, וּבְלִשׁוֹן הַמִּשְׁמַשׁ לְחַבַּר. וַאֲשֶׁר לְחַבַּר, וַאֲשֶׁר לְחַבַּר. בְּלִשׁוֹן הַמִּשְׁמַשׁ לְחַבַּר, וּבְלִשׁוֹן הַמִּשְׁמַשׁ לְחַבַּר. וַאֲשֶׁר לְחַבַּר, וַאֲשֶׁר לְחַבַּר. בְּלִשׁוֹן הַמִּשְׁמַשׁ לְחַבַּר, וּבְלִשׁוֹן הַמִּשְׁמַשׁ לְחַבַּר. וַאֲשֶׁר לְחַבַּר, וַאֲשֶׁר לְחַבַּר. בְּלִשׁוֹן הַמִּשְׁמַשׁ לְחַבַּר, וּבְלִשׁוֹן הַמִּשְׁמַשׁ לְחַבַּר. וַאֲשֶׁר לְחַבַּר, וַאֲשֶׁר לְחַבַּר. בְּלִשׁוֹן הַמִּשְׁמַשׁ לְחַבַּר, וּבְלִשׁוֹן הַמִּשְׁמַשׁ לְחַבַּר. וַאֲשֶׁר לְחַבַּר, וַאֲשֶׁר לְחַבַּר. בְּלִשׁוֹן הַמִּשְׁמַשׁ לְחַבַּר, וּבְלִשׁוֹן הַמִּשְׁמַשׁ L

The Global Day of Jewish Learning
“Make for yourself a teacher”: That is to say, even if he is not suited to be your teacher put him in the position of being your teacher until it seems to you that he is indeed teaching. Thus you shall acquire wisdom, for learning from another is of a different quality from learning on one’s own. Learning on one’s own is good but learning from another endures longer and is more clearly understood. This holds true if he is your equal or even your inferior in wisdom.

“Acquire for yourself a friend”: Note the language of acquisition. It does not say, “Make for yourself a friend”, or, “Become friendly with others”. The point is, a person must acquire someone who will love him, who will correct his deeds and all of his matters. As the saying goes, “Either friendship or death” (BT Ta’anit 23a). And if he does not find a friend, he must persevere with all his heart, even to the point of seducing the other person to love him until he wins his love. He should not cease from bowing to his will until his love is strong. As the teachers have said: When you love, do not love on your own terms but rather on the terms of your beloved.

And when both friends act according to this principle, each will seek to fulfill the will of the other and they will share a single intention. How fitting are Aristotle’s words in this regard: “A friend is a second self.”

There are three types of friends: 1) a useful friend; 2) a pleasant friend; 3) a friend who ethically inspires and instructs.

Useful friends are like two partners; theirs is like the friendship between a king and his army.

There are two kinds of pleasant friends: the delightful friend and the trusted friend. The love of men for women is characteristic of the relationship with the delightful friend. A trusted friend inspires full confidence so that you feel it unnecessary to be reserved with him in action or in speech. Rather you will be able to reveal to him all your concerns, the good and the ugly, without fear that you will be hurt either by him or anyone else. When one achieves this level of confidence in another person he will discover deep pleasure in speaking with him and loving him.

When both friends yearn for and are directed toward one goal, namely, the good, they are to each other ethically inspiring friends. Each one will want to be helped by his friend in achieving that good for both of them together. And this is the kind of friend that we are commanded to acquire. This kind of friendship is similar to the friendship that a teacher feels for a student and a student feels for a teacher.
Ask:

1. Restate in your own words the three levels of friendship presented here.
2. Think to yourself of your own friends and place them within these three categories: the useful friend, the delightful friend and the ethically instructive friend. Do you think that these categories overlap?
3. There are two levels of delightful friends in this passage. What are they?
4. How would you move a friend from one type to another? Can you?
5. How does Maimonides use this framework to understand his original dilemma about the word “acquire” when it comes to friendship?
6. How do we learn to trust another person?

Conclusion (5 minutes)

Ask:

1. How has this Jewish view of friendship helped shape or challenge your own thinking on friendship?
2. What must we do to earn friendship?
3. How can you identify and create more meaning in your friendships?
4. What can you do to be a better friend to others?
Opening and Introductions

Text #1: Rabbi Adin Even-Israel Steinsaltz: Simple Words

What is the essence of friendship? It is the voluntary sharing with another of things that are important for me, whether it is sharing my possessions or my persona, my time or my secrets. In fact, this sharing does not always mean giving, but rather it is the will to allow somebody else to participate in something that is dear to me.

Part 1: Biblical Sources: Can There Ever Be “Even” Friendships?

Text #2: Ruth 1:16–19

Do not urge me to leave you, to turn back
and not follow you. For wherever you go, I will go;
wherever you lodge, I will lodge. Your people will be my people,
and your God, my God. Where you die, I die, and there I will be buried.
Thus and more may the Lord do to me if anything but death parts me from you. When [Naomi] saw how determined she was to go with her, she ceased to argue with her; and the two went on until they reached Bethlehem.

Text #3: I Samuel 20:17, 23

Jonathan, out of his love for David, persuaded him again, for he loved him as himself...As for the promise we made to each other, may the Lord be witness between you and me forever.

Text #4: Rabbi Steinsaltz: Simple Words

Although the exchanges in friendship are not measured, friendship is mutual. Friends have to maintain a sense of equity. A parasite is not a friend. One party may be stronger, or the friends may rely on each other for different things, but there must be mutuality in the relationship; friends have to be able to lean on each other.
Part 2: Friendship in the Talmud

Text #5: Babylonian Talmud Ta’anit 23a

Either friendship or death.

Text #6: Ecclesiastes 4:9–10

Two are better than one because they have a good reward for their labor. For if they fall, the one will lift up his fellow; but woe to him that is alone when he falls, for he has not another to help him up.

Text #7: Babylonian Talmud Berakhot 31a

One should not part from a friend without exchanging words of halakha (Jewish law).

Text #8: Babylonian Talmud Ta’anit 7a

I have learned much from my teachers, but from my friends I have learned more than from my teachers, and from my students most of all.

Part 3: What to Seek in a Friend: Cicero and Maimonides

Text #9: Marcus Tullius Cicero: De Amicitia (On Friendship)

Now the support and stay of that unswerving constancy which we look for in friendship, is loyalty; for nothing is constant that is disloyal. Moreover, the right course is to choose for a friend one who is frank, sociable, and sympathetic—that is, one who is likely to be influenced by the same motives as yourself—since all these qualities conduce to loyalty; for it is impossible for a man to be loyal whose nature is full of twists and twinnings; and, indeed, one who is untouched by the same influences as yourself and is naturally unsympathetic cannot be either loyal or steadfast. To this observation should be added a requirement tending to produce that steadfastness, which I have been discussing for some time: a friend must neither take pleasure in bringing charges against you nor believe them when made by others. And so, the truth of what I said in the beginning is established: “Friendship cannot exist except among good men.”

Joshua ben Perahyah taught: *Make for yourself a teacher; acquire for yourself a friend; judge everyone with the scale weighted in his favor.*

**Text #10: Ethics of Our Fathers 1:6**

よりושנו בך פרותינו ונתנו עמליך קבלך ממנו ורוח部副תי אחר עשה לך בר חכמו לך חכם ויהי לך אח כל

**The Teachers have taught:**

"Make for yourself a teacher; acquire for yourself a friend; judge everyone with the scale weighted in his favor."

**Text #11: Maimonides, commentary on Ethics of Our Fathers 1:16**

"Make for yourself a teacher": That is to say, even if he is not suited to be your teacher put him in the position of being your teacher until it seems to you that he is indeed teaching. Thus you shall acquire wisdom, for learning from another is of a different quality from learning on one’s own. Learning on one’s own is good but learning from another endures longer and is more clearly understood. This holds true if he is your equal or even your inferior in wisdom.

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When both friends yearn for and are directed toward one goal, namely, the good, they are to each other ethically inspiring friends. Each one will want to be helped by his friend in achieving that good for both of them together. And this is the kind of friend that we are commanded to acquire. This kind of friendship is similar to the friendship that a teacher feels for a student and a student feels for a teacher.
Today we are part of the Global Day of Jewish Learning and this year’s theme is Creating Together. Our particular session will be focused on a piece of Talmud that deals with how the Amidah—also known as the silent meditation and perhaps the most important prayer the Rabbis created—came into being. The Amidah has always been a project of collaboration. Today we are going to follow its development.

The Amidah prayer is the backbone of every single Jewish prayer service, whether on weekdays, Shabbat, or holidays. On weekdays it contains 19 blessings, although originally it contained only eighteen blessings, and was thus given the name “Shemonah Esreh” which means eighteen. The word Amidah means to stand—because it is recited standing up, unlike the Shma prayer which is recited sitting/reclining.

It is a matter of great debate how and when it began.

Today’s lesson will look at three options:

1. The Forefathers
2. The Men of the Great Assembly
3. The Rabbis after the Destruction of the Second Temple

Each option here stresses different elements and aspects of what and why we pray.

Ask:

1. Think about something that you created with other people. What was that process like?
2. What is meaningful and special about working together? What is difficult about working together?
3. Can a work of art or a work of great religious meaning be created in a group? Doesn’t an artist need to work alone in conceiving his/her vision?

Text #1: U.S. Supreme Court Justice Sandra Day O’Connor Quote (5 minutes)

Ask one of the participants to read Text #1 aloud.

We don’t accomplish anything in this world alone and whatever happens is the result of the whole tapestry of one’s life and all the weavings of individual threads form one to another that creates something.

Ask:

1. According to Justice O’Connor, what is essential for the creative process? Do you agree/disagree and why?
2. What does “alone” mean? Can someone accomplish something “alone”?
All people create things in a context of both their experiences and their relationships. There is a tension here. On the one hand, the individual voice is necessary and important—“the individual threads.” On the other hand, the individual voice is not enough, we need to recognize the significance of our personal relationships.

**Part 1: The Development of Prayer** *(25 minutes)*

In this section, we will look at a selection of Jewish sources from the Talmud that explore the authorship of the Amidah.

*Facilitator’s Note: Explain the concept of Chavrutah*

- **Partnered learning**
- **Turn to the person or two people next to you**
- **Usually one person reads the text out loud and the other listens and then switch. Then they should discuss the questions on their sourcesheets for further reflections.**
- **Why?**
  - Allows you to come to an understanding of the text on your own first
  - Allows you to hear the multiplicity of perspectives that exist in the text
  - Throughout the chavrutah study, there are guided questions for the pairs to consider within their source sheets. You may choose to use some of those questions to direct your conversation throughout.

*Text #2: Babylonian Talmud Berakhot 26b*

The dispute between the Rabbis and Rabbi Yehuda with regard to the times beyond which the different prayers may not be recited is rooted in a profound disagreement, also manifest in a later amoristic dispute. *It was stated: Rabbi Yosei, son of Rabbi Ḥanina, said: The practice of praying three times daily is ancient, albeit not in its present form; prayers were instituted by the Patriarchs. However, Rabbi Yehoshua ben Levi said that the prayers were instituted based on the daily offerings sacrificed in the Holy Temple, and the prayers parallel the offerings, in terms of both time and characteristics.*

This source represents a fundamental debate about the essence of prayer.

*Ask:*

1. According to this source—who created the daily prayers?
2. Rabbi Yose claimed that the Patriarchs created prayer. What does this teach me about prayer?

By stating that the three daily prayer services correspond to the Forefathers (Abraham, Isaac and Jacob), the Rabbis are attempting to teach us that prayer is as old as Judaism itself and serves as a personal expression. Prayer is modeled after three forefathers and not a single individual.

R. Yehoshua Ben Levi takes this idea in a different direction. He believes that the prayer service corresponds to the daily sacrifices offered in the Temple. He is trying to teach us that prayer is communal in nature (the sacrifices were offered on behalf of the entire community).
Some background information:

- There are three daily prayers every day—Shacharit (morning), Mincha (afternoon), and Maariv (evening).
- The word Tamid means constant as this sacrifice was offered every single day.

**Text #3: Babylonian Talmud Berakhot 33a**

Regarding this, Rav Shemen, Shimon, bar Abba said to Rabbi Yoḥanan:

Now, since the eighteen blessings of the Amida prayer and the other prayer formulas for prayer were instituted for Israel by the members of the Great Assembly just like all the other blessings and prayers, sanctifications and kaddalot; let us see where in the Amida prayer the members of the Great Assembly instituted to recite kaddala.

Some background information:

**Wikipedia—Great Assembly**

The Great Assembly (כְּפֹת הַכֹּהֹן בְּנֵי יִשְׂרָאֵל, “The Men of the Great Assembly”), also known as the Great Synagogue, was, according to Jewish tradition, an assembly of 120 scribes, sages, and prophets, in the period from the end of the Biblical prophets to the early Hellenistic period (approximately 500-200 BCE).

Among the developments in Judaism that are attributed to them are the fixing of the Jewish Biblical canon, including the books of Ezekiel, Daniel, Esther, and the Twelve Minor Prophets; the introduction of the triple classification of the oral law, dividing the study of the Mishnah (in the larger sense) into the three branches of midrash, halakot, and aggadot; the introduction of the Feast of Purim; and the institution of the prayer known as the “Shemoneh ‘Esreh” as well as the synagogal prayers, rituals, and benedictions.

According to this source, prayer was the product of an eclectic group of people; the Men of the Great Assembly were scribes, sages, and prophets. In addition, the daily prayer was established as law by the judicial body of the time.

**Ask:**

1. According to this source—who created the prayers?
2. Do you think this source supports or contradicts the debate we saw earlier about the forefathers vs. the sacrifices?
Facilitator’s Note:
This conversation is understood to have taken place soon after the destruction of the Second Temple (70 C.E.). As such, it is very probable that this is actually the creation of the Amidah. Once the Temple was destroyed, we were no longer able to bring daily sacrifices. The Rabbis see prayer as a replacement for the daily sacrifices.

Shimon Hafakuli is not well known in the Talmud. In fact, he is only found in two places, in both places as the creator of the Amidah.

Ask:

1. According to this source—who establishes the eighteen blessings (i.e. the Amidah)?
2. What does it mean to “arrange” the eighteen blessings?
3. How does this source contradict what we have already seen?
4. What is the significance of a relatively unknown person, possibly a flax merchant, being credited with the creation of the Amidah?

Perhaps the Rabbis wanted this prayer to come from one of the people, more grassroots, and less top down. However, the prayer is still stated in front of the entire court of Rabban Gamliel, i.e. there is still legislative and judicial approval of the individual’s presentation.

Shmuel Hakatan’s role is also a significant one. There was a request for something that the entire Sanhedrin was missing, and an individual was necessary to create this specific prayer.

Some background information:

The prayer about the Apostates is a blessing that requests that our enemies be destroyed. In the context of the Destruction of the Second Temple, it is understandable why we would need a blessing like this. It also emphasizes how prayer is, and should be, a reaction to actual events going on around us.
Creating the Amidah: How our Defining Prayer Came into Being

Text #5: Babylonian Talmud Megillah 18a

But, since the one hundred and twenty elders (i.e. the Men of the Great Assembly) and within them some of the Prophets, formalized the order of prayer. What did Shimon the Fakuli arrange? They forgot them, and he went back and arranged them.

Ask:

1. How does this source resolve the conflict we have seen about who created the Amidah?
2. Why does this source stress the Prophets creating the Amidah? What does this teach us about how the Rabbis see the creation of the Amidah?
3. What does it mean that a prayer can be forgotten? What does this teach you about the Rabbis’ perspective on Prayer?

This source contradicts both Text #3 and Text #4.

This is not uncommon in Rabbinic Literature—and represents the fact that the Rabbis have inherited different versions and traditions. A large element in the Rabbinic project is the reconciliation of differing traditions. There are several interesting points that are brought up in this source. We point out that prophets were involved in the creation of the Amidah. This is interesting because it involves a claim that God was involved in the creation of the Amidah. In other words, perhaps the Rabbis here are attempting to claim that God has informed us how to pray and exactly what to say.

There is a difference between creating and arranging the Amidah. According to this version, Shimon Hafakuli was not necessarily the original creator of the Amidah, but he was involved in its arrangement. We also are introduced to the idea that traditions and prayers can be forgotten.

To recap, there are several Rabbinic perspectives on who created the Amidah prayer. The way we describe who created the Amidah prayer directly reflects how we understand the purpose of Prayer.

Part Two: Prayer and Community (10 minutes)

Text #6: Rabbi Adin Even-Israel Steinsaltz: A Guide to Jewish Prayer

Ask one of the participants to read aloud.

Moreover, private prayer by its very nature is based upon the “I”. True, this “I” is confronting the divine “Thou,” yet even so it still retains a considerable amount of egotism. “I need something,” “I want, “I request,” and sometimes even “I thank,” are all different expressing of the “I” as the center of all else. Communal prayer blurs this egotistic attitude by making the communal collectivity the subject offering up prayer, in which the individual is merely one component.
Moreover, the very fact that communal prayer includes such a large variety of requests and supplications, which by their nature do not express the immediate needs of the worshipper himself, in itself makes him more conscious of the problems of others. One who is not ill is reminded of others suffering from illness, while one who is unconcerned with rain becomes conscious of those for whom rainfall is a vital necessity. This very sharing of concerns with others adds another dimension to prayer—the link with and relationship to other people.

The fixed prayer text admittedly restricts self-expression. But for most people the problem lies not in the limitations imposed by the prayer text but, on the contrary, in the difficulty of finding a channel for expressing their innermost thoughts. A person surely does not need flowery phrases or a grand style to address God; “God wants the heart” rather than polished rhetoric. The main issue, therefore, is not the formulation of words, but the definition and clarification of concepts. What prevents man from expressing himself properly in prayer is not the lack of beautiful words and well-turned phrases but the lack of words altogether. The fixed prayer text thus serves as a means of expressing thoughts that man cannot think clearly for himself or of feelings that are so blurred and confused that they do not even assume to form of thought.

Ask:

1. What does Rabbi Steinsaltz think about the importance of community in prayer?
2. How does the way prayer is structured and phrased affect the person praying?
3. What is the ultimate purpose of communal prayer according to Rabbi Steinsaltz?

Text #7: Moshav Band Lyrics for “Wake Up” (5 minutes)

Ask someone to read aloud.

Wake up your own soul
And wake up your friend’s
Shoo off the devil
And stay out of harm’s way

There’s a pain that’s been aching and it keeps getting stronger
There’s a hungry young child with a tear in his eye

When it all gets revealed, there may be nothing left here
You see most of my heroes, they’ve faded away.
It’s clear from their last note that tells us goodbye
And I’m sure there’s a way to undo the thread of sorrow
And cut the lines that let us this far.

Wake up your own soul
And wake up your friend’s
Shoo off the devil
And stay out of harm’s way

There’s a secret that’s written all over your soul
If you wanna detect it, that shouldn’t be hard
There’s a mystical song and it hums in your mind
And a flag to declare that you stand on your feet.
Ask:

1. What is the message in this song?
2. Do you agree with the idea that we have the power to awaken other people's spiritual lives? What does it mean to help create a spiritual community?
3. In what ways do you see a connection between the song and Rabbi Steinsaltz’s ideas that prayer allows us to connect to community?

Conclusion (5 minutes)

The Amidah has always been a project of collaboration. Prayer becomes both a collaborative project and a builder of community, as it allows us to have a shared voice, and project. Not only was the creation of prayer a collaborative process but the way that we often choose to pray, communally, is also recognizing the importance of collaboration within prayer itself. Communal prayer is a mechanism to move beyond thinking only of ourselves and to include the needs of our entire community.

Facilitator’s Note:

You may want to end this unit by inviting the participants to compose their own prayer, either together or individually. Create several groups of 3–4 people. Leave some people to work on their own. Ask them to share their prayers with the entire group. What differences do you see between a prayer written by an individual and a prayer written collaboratively?
Creating the Amidah: How our Defining Prayer Came into Being

Text #1: Sandra Day O’Connor, Supreme Court Justice

“We don’t accomplish anything in this world alone and whatever happens is the result of the whole tapestry of one’s life and all the weavings of individual threads form one to another that creates something.”

Text #2: Babylonian Talmud Tractate Berakhot 26b

The dispute between the Rabbis and Rabbi Yehuda with regard to the times beyond which the different prayers may not be recited is rooted in a profound disagreement, also manifest in a later amoraic dispute. It was stated: Rabbi Yosei, son of Rabbi Hanina, said: The practice of praying three times daily is ancient, albeit not in its present form; prayers were instituted by the Patriarchs. However, Rabbi Yehoshua ben Levi said that the prayers were instituted based on the daily offerings sacrificed in the Holy Temple, and the prayers parallel the offerings, in terms of both time and characteristics.

Questions to consider:

1. According to this source—who created the daily prayers?
2. Why would I want to claim that the Patriarchs created prayer? What does this teach me about prayer?

Text #3: Babylonian Talmud Tractate Berakhot 33a

Regarding this, Rav Shemen, Shimon, bar Abba said to Rabbi Yoḥanan: Now, since the eighteen blessings of the Amida prayer and the other prayer formulas for prayer were instituted for Israel by the members of the Great Assembly just like all the other blessings and prayers, sanctifications and havdolot; let us see where in the Amida prayer the members of the Great Assembly instituted to recite havdala.

Questions to consider:

1. According to this source—who created the prayers?
2. Do you think this source supports or contradicts the debate we saw earlier about the forefathers vs. the sacrifices?
Questions to consider:

1. According to this source—who establishes the eighteen blessings (i.e. the Amidah)?
2. What does it mean to “arrange” the eighteen blessings?
3. How does this source contradict what we have already seen?

Questions to consider:

1. How does this source resolve the conflict we have seen about who created the Amidah?
2. Why does this source stress the Prophets creating the Amidah? What does this teach us about how the Rabbis see the creation of the Amidah?
3. What does it mean that a prayer can be forgotten? What does this teach you about the Rabbis perspective on Prayer?
Moreover, private prayer by its very nature is based upon the “I”. True, this “I” is confronting the divine “Thou,” yet even so it still retains a considerable amount of egotism. “I need something,” “I want, “I request,” and sometimes even “I thank,” are all different expressing of the “I” as the center of all else. Communal prayer blurs this egotistic attitude by making the communal collectivity the subject offering up prayer, in which the individual is merely one component.

Moreover, the very fact that communal prayer includes such a large variety of requests and supplications, which by their nature do not express the immediate needs of the worshipper himself, in itself makes him more conscious of the problems of others. One who is not ill is reminded of others suffering from illness, while one who is unconcerned with rain becomes conscious of those for whom rainfall is a vital necessity. This very sharing of concerns with others adds another dimension to prayer—the link with and relationship to other people.

The fixed prayer text admittedly restricts self-expression. But for most people the problem lies not in the limitations imposed by the prayer text but, on the contrary, in the difficulty of finding a channel for expressing their innermost thoughts. A person surely does not need flowery phrases or a grand style to address God; “God wants the heart” rather than polished rhetoric. The main issue, therefore, is not the formulation of words, but the definition and clarification of concepts. What prevents man from expressing himself properly in prayer is not the lack of beautiful words and well-turned phrases but the lack of words altogether. The fixed prayer text thus serves as a means of expressing thoughts that man cannot think clearly for himself or of feelings that are so blurred and confused that they do not even assume to form of thought.

**Text #7: Moshav Band—Wake Up**

Wake up your own soul  
And wake up your friend’s  
Shoo off the devil  
And stay out of harm’s way

There’s a pain that’s been aching and it keeps getting stronger  
There’s a hungry young child with a tear in his eye

When it all gets revealed, there may be nothing left here  
You see most of my heroes, they’ve faded away.  
It’s clear from their last note that tells us goodbye  
And I’m sure there’s a way to undo the thread of sorrow  
And cut the lines that let us this far.

Wake up your own soul  
And wake up your friend’s  
Shoo off the devil  
And stay out of harm’s way

There’s a secret that’s written all over your soul  
If you wanna detect it, that shouldn’t be hard  
There’s a mystical song and it hums in your mind  
And a flag to declare that you stand on your feet.
Welcome to the Global Day of Jewish Learning. Today, Jews from 400 communities around the world are dedicating their time to Jewish learning. By learning together at the same time we are creating a new community.

The book of Genesis outlines the way that God created the world. Today we will explore the world God created, while also looking into the smaller worlds that each and every one of us creates.

Take this opportunity to have everyone in the group introduce themselves by asking if they consider themselves to be creative people. Have them share with the group one thing they are proud to have created (their child, a piece of art, a gourmet meal, etc.).

At the start of the book of Genesis, God sets out to create the world. It is a thoughtful creation.

Part One: Creation

Take a few minutes to read the text below. It outlines what God created each day.

Text #1: Genesis 1:5–2:3 (selected verses)
5. And God called the light Day, and the darkness He called Night. And there was evening and there was morning, one day...
8. And God called the firmament Heaven. And there was evening and there was morning, a second day...
11–13. And God said: ‘Let the earth put forth grass, herb yielding seed, and fruit-tree bearing fruit after its kind, wherein is the seed thereof, upon the earth.’ And it was so. And the earth brought forth grass, herb yielding seed after its kind, and tree bearing fruit, wherein is the seed thereof, after its kind; and God saw that it was good. And there was evening and there was morning, a third day...
16–21. And God made the two great lights: the greater light to rule the day, and the lesser light to rule the night; and the stars. And God set them in the firmament of the heaven to give light upon the earth, and to rule over the day and over the night, and to divide the light from the darkness; and God saw that it was good. And there was evening and there was morning, a fourth day. And God said: ‘Let the waters swarm with swarms of living creatures, and let fowl fly above the earth in the open firmament of heaven.’ And God created the great sea-monsters, and every living creature that creeps, wherewith the waters swarmed, after its kind, and every winged fowl after its kind; and God saw that it was good...23-25. And there was evening and there was morning, a fifth day. And God said: ‘Let the earth bring forth the living creature after its kind, cattle, and creeping thing, and beast of the earth after its kind.’ And it was so. And God made the beast of the earth after its kind, and the cattle after their kind, and everything that creeps upon the ground after its kind; and God saw that it was good. 27. And God created man in His own image, in the image of God created He him; male and female created He them... 31. And God saw every thing that He had made, and, behold, it was very good. And there was evening and there was morning, the sixth day...
2:3 And God blessed the seventh day, and hallowed it; because that in it He rested from all His work which God in creating had made.

Ask:

1. Draw a connection between day 1 and 4, 2 and 5, and 3 and 6. Why did God choose to create the world this way?
2. Creating the world can be seen as the ultimate act of creativity. God is creating something from nothing. If that is the case, it is interesting to note the level of structure in the world’s creation. What is the benefit of adding structure to the creative process?

God took six days to create the world. If you look closely, you will discover that on the first three days, God creates the infrastructure of the universe and the next three days God adds to his initial creations. Each day brings something new.

It is a noteworthy point that only on the sixth day did God create humans.
Text #2: Genesis 1:26-27

26 And God said, “Let us make man in our image, after our likeness. They shall rule the fish of the sea, the birds of the sky, the cattle, the whole earth, and all the creeping things that creep on earth.” 27 And God created man in His image, in the image of God He created him; male and female He created them.

Ask:

1. Why do you think God waited to create people until after the rest of the world was created?
2. What jobs are the first people given? What parallels might there be in terms of modern day expectations of humankind?

Part Two: Taking Care of Our World (20 minutes)

Think of your most prized possession. How do you care for it and protect it?

We take special care with how we treat our prized possessions. God feels the same way about the world He created.

Read the following text. It describes God’s command to Adam instructing him to care for and about the world that God created.

Text #3: Ecclesiastes Rabbah 7:13

When God created Adam, God led him around all the trees in the Garden of Eden. God said to him, “See how beautiful and praiseworthy all of My works are? Everything I have created has been created for your sake. Think of this, and do not corrupt or destroy my world; for if you corrupt it, there will be no one to set it right after you.”

Ask:

1. Why does God take Adam on a tour of the Garden of Eden? What does God point out to Adam? What is the underlying message God gave to Adam?
2. God’s creation is important and meaningful to Him. Have you ever created anything that is meaningful to you?
After God created the world, He told Adam that everything was created for the sake of humankind. God tells Adam that it is his responsibility to take good care of the earth.

Read this story about Honi the Circle Drawer and the old man.

**Text #4: Babylonian Talmud Ta’anit 23a**

One day he [Honi the Circle Drawer] was journeying on the road and he saw a man planting a carob tree; he asked him, How long does it take [for this tree] to bear fruit? The man replied: Seventy years. He then further asked him: Are you certain that you will live another seventy years? The man replied: I found [ready grown] carob trees in the world; as my forefathers planted these for me so I too plant these for my children.

★ Ask:

1. Why is the old man planting fruit? Why do you think Honi is surprised to see the old man planting fruit?
2. What else can we learn from this story?
3. The passage also deals with the concept of legacy. What does legacy mean to you? What would you like your legacy to be?

**Part Three: Our Role as Creators** (15 minutes)

While God created the world, it is humankind that is given the responsibility for taking care of the world.

★ Ask:

1. If God’s creation is such a thoughtful one, why doesn’t He just create a self-sustaining planet? What is the value in creating a universe that needs our constant care and attention?

**Text #5: Adapted from Rabbi Adin Even-Israel Steinsaltz’s video class on “Creativity”**

God created the world in order for man “to do”. We are basically driven and, in a way, obliged, to be progressive. Progress is something that we have to do. Not only are we never fighting against God when we are creative; in fact we are fighting with him. There are silly people—in fact, very intelligent people—who say that if God wanted us to fly he would have created us with wings. No. He created us without wings but with the ability to outfly any bird. He created us without all kinds of parts but we can outrun any animal, we can outdo any fish in the water. This is called the drive to do better.
Rabbi Steinsaltz gives importance to progress. We are given structure and limitations specifically because God wants to challenge us to find creative and innovative ways to progress in the world. A world with no challenges would give us no opportunity to partner with God in creating and developing the world. Our final source today really drives this point home.

**Text #6: Midrash Tanhuma, Parashat Tazriah 7**

This *midrash* speaks of the encounter between Turnus Rufus (the Roman governor) and Rabbi Akiva.

> The evil Turnus Rufus asked Rabbi Akiva: What is better, the creation of God or that of flesh and blood? He responded: That of flesh and blood.

The evil Turnus Rufus said to him: Can you make the heavens and the earth? Rabbi Akiva answered: Don’t give me an example of something that is above mankind, and out of their control; but of things that are common among people.

He said to him: Why do you circumcise? He responded: I knew you were going to ask me that; this is the reason I immediately said the deeds of man are better than those of God. Bring me wheat and bread...he said to him: these are the creation of God and these are the creation of man; aren’t these better?

The evil Turnus Rufus said to him: “If God wanted man to be circumcised, then why does he not emerge circumcised from the womb of his mother? Rabbi Akiva said to him: And why does the placenta emerge along with the baby? Should the mother not cut the umbilical cord? Rather, God has provided the commandments for the nation of Israel so that they may improve themselves, as David said, “The word of God is flawless” (Prov. 30:5)

**Ask:**

1. What message is Rabbi Akiva trying to give to Turnus Rufus?
2. Define the creative collaboration between God and humankind.
3. Does this somehow make us partners in creation?

**Conclusion (3 minutes)**

God created the world thoughtfully, and with great care. Part of that care was to entrust His creation to humankind. Our duties to protect the world and create within it are still evident in today’s world. By progressing, creating and caring, we work and exist in partnership with God.
Text #1: Genesis 1:5-2:3 (selected verses)

Genesis 1:5
And God called the light Day, and the darkness
He called Night. And there was evening and there
was morning, one day.

Genesis 1:8
And God called the firmament Heaven. And there
was evening and there was morning, a second
day.

Genesis 1:11-13
And God said: ‘Let the earth put forth grass, herb
yielding seed, and fruit-tree bearing fruit after its
kind, wherein is the seed thereof, upon the earth.’
And it was so.
And the earth brought forth grass, herb yielding
seed after its kind, and tree bearing fruit, wherein
is the seed thereof, after its kind; and God saw
that it was good.
And there was evening and there was morning, a
third day.

Genesis 1:16–21:
And God made the two great lights: the greater
light to rule the day, and the lesser light to rule the
night; and the stars.
And God set them in the firmament of the heaven
to give light upon the earth,
and to rule over the day and over the night, and to
divide the light from the darkness; and God saw
that it was good.
And there was evening and there was morning, a
fourth day.
And God said: ‘Let the waters swarm with swarms
of living creatures, and let fowl fly above the earth
in the open firmament of heaven.’
And God created the great sea-monsters,
and every living creature that creeps, wherewith the
waters swarmed, after its kind, and every winged
fowl after its kind; and God saw that it was good.
Genesis 1:23-25:
And there was evening and there was morning, a fifth day.
And God said: ‘Let the earth bring forth the living creature after its kind, cattle, and creeping thing, and beast of the earth after its kind.’ And it was so.
And God made the beast of the earth after its kind, and the cattle after their kind, and everything that creeps upon the ground after its kind; and God saw that it was good.

Genesis 1:27:
And God created man in His own image, in the image of God created He him; male and female created He them.

Genesis 1:31:
And God saw everything that He had made, and, behold, it was very good. And there was evening and there was morning, the sixth day.

Genesis 2:3:
And God blessed the seventh day, and hallowed it; because that in it He rested from all His work which God in creating had made.

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Welcome to the Global Day of Jewish Learning. This lesson will focus on the place of individuality and creativity in the world of Jewish practice, in general and regarding Torah study in particular.

Part One: Structure and Creativity (18 minutes)

Ask:

1. Does commitment to a tradition curtail individuality? Do you have a recipe that you make exactly how your grandmother made it? Do you ever adapt it or add a personal touch?
2. Do rules and structure inhibit or facilitate individual expression? What’s an example of this in your life?

People often think that tradition contradicts creativity and that fixed structures impinge upon individuality. Such a perspective may see religion with its rules and customs as the enemy of innovation. The many laws and regulations of Judaism seem to exacerbate the problem. This lesson helps illuminate the fallacy of the assumed clash between tradition and personalization. Tradition leaves plenty of room for individuality and rules can actually encourage creativity.

In other areas of life, we appreciate how structure still allows room for personal expression. The rules of Basketball do not prevent individual players from developing their own style. Even activities which confine people to certain words or to a particular musical score do not stop participants from finding ways to place their personal stamp on the endeavor. Note how different actors portray Hamlet in varying ways, or how different musicians play the same song.

Ask:

1. Can you think of a song you like that you have heard performed by different artists? What was the same and what was different? What is “fixed” and what can be personalized? What happens when you sing that song?

Text #1: Leon Wieseltier: Kaddish

A contemporary author musing about reciting Kaddish (the mourner’s prayer) for a year says it well, while using the imagery of practicing dance moves:

I watch the dancers in class and it strikes me that I can learn something about the shul from the studio. What these men and women are doing is not rote; it is practice, and there is nothing stultifying about practice. The purpose of practice is to repeat the elements of movement over and over until they are absorbed into the body, until they precede reflection, so that they may be combined and recombined, as the result of reflection, into the dance. The formal and spiritual breakthroughs of the dance are these combinations and recombinations. Might this also be the case with study and prayer? Day after day, week after week, month after month, year after year, the same words, the same symbols, the same themes. It is often objected, against the view, that creation cannot take place without tradition, that tradition frequently usurps creation, and so the diligent souls fail to fly. In the studio, however, I observe the diligent movements of these turning dancers, and yet they fly. I see that tradition must be an absorption, a second nature, for creation to occur.
Ask:

1. What does Wieseltier notice about practicing dance moves? How does practice encourage creativity or self-expression? Does his insight apply to prayer?

2. Do you agree with Wieseltier? If you were watching the dancers, would you see it in the same way?

3. Can you think of an example in which rules or structure helped spur your creativity? When it comes to religion, how can we express ourselves while remaining confined within certain rules? Which aspects of Jewish life encourage such self-expression?

Text #2: Rabbi Adin Even-Israel Steinsaltz: Teshuvah

A whole romantic world subsists on the supposition that one should cultivate spontaneity of feeling and reject all rigid or clearly defined anticipation of spiritual or emotional experience. This attitude is not restricted to the religious life and is applied to other realms of feeling as well, such as romantic emotion and artistic creativity. It informs such concepts as “love at first sight” or “artistic inspiration.” In fact, it is precisely in these other realms that one can see the illusory quality of this romantic approach. Inspiration as the primary source of artistic creativity is no more than an attractive fiction, for spontaneity plays as relatively minor a role in art as it does in philosophical and scientific thinking. Creative action generally results from a combination of many factors, including subjective preparation, professional training, and a considerable amount of hard work.

Ask:

1. Wieseltier spoke of the practice of dancers. This text speaks of “a considerable amount of hard work.” Are you a romantic about things like “artistic inspiration”? Or are you more practical in your outlook? Which approach do you think best fosters creativity?

2. Is there any context where hard work could be considered romantic?

Part Two: Individuality and Torah Study (25 minutes)

The ability to express oneself within a structured system applies to the entire Jewish tradition but it may find its most powerful expression in the world of Torah study. Many have stressed how Judaism calls on each individual to study Torah rather than restricting the pursuit of religious knowledge to a priestly class. We encourage all Jews to study certain basic texts. Everyone can choose a specialty, be it Bible, Talmud, Jewish Law, Jewish History, or Kabbala. Furthermore, a myriad of approaches exist within each discipline. For example, those studying Bible can utilize various techniques, from rabbinic stories and literal readings to modern literary interpretation.

Text #3: Babylonian Talmud Avoda Zara 19a

The following Talmudic text highlights the need for finding one’s place in the world of Torah study. The second verse in the book of Psalms speaks of Torah and of personal desire. This leads to two explanations regarding success in Torah, which is only possible when stemming “from his heart’s desire” (משהו שלמה תפן), and in correlation “with his heart’s desire” (שלב תפן ביום).
"But whose desire is in the law of the Lord" (Tehillim 1:2). Said Rabi (Rabbi Judah the Prince): A man can learn [well] only that part of the Torah which is his heart’s desire, for it is said: “But whose desire is in the law of the Lord”….

Rava likewise said: One should always study that part of the Torah which is his heart’s desire, as it is said, But whose desire is in the law of the Lord. Rava also said: At the beginning [of this verse] the Torah is assigned to the Holy One, blessed be He, but at the end it is assigned to him [who studies it], for it is said, “Whose desire is in the Law of the Lord and in his own Law doth he meditate day and night.”

**Ask:**

1. This source says that study works best when the student chooses the subject. Do you agree? Why or why not?
2. What limitations could apply to this principle?

**Text #4: Maharsha, Avoda Zara 19a**

The Maharsha (Rabbi Shmuel Edels), a 16th Century Rabbi and Talmudist from Poland, comments on the passage from Avoda Zara. He explains that one phrase (m’makom vs be’makom) refers to the subject or work a student is interested in and the other to the teacher and institution the student wants to learn from. He alters the choice of words, reflecting the importance in both the choice of subject and the choice of the teacher. In both cases, we see the significance of following one’s inclination in the world of educational choices. Apparently, academic flourishing depends upon excitement and enthusiasm for the material in question.

Rabi already said above “from a place where his heart desires,” meaning which tractate and work but here it says “be’makom” with a bet, meaning with the teacher his heart desires.

According to the Maharsha, the personalization of Torah relates to students selecting both a teacher they connect to and subject matter that speaks to them.

**Ask:**

1. How does choosing your teacher affect how you learn?
Levi and Rabbi Simeon the son of Rabi were once sitting before Rabi and were expounding a part of Scripture. When the book was concluded, Levi said: “Let the book of Proverbs now be brought in.” Rabbi Simeon the son of Rabi however said: “Let the Psalms be brought”; and, Levi having been overruled, the Psalms were brought. When they came to this verse, ‘But whose desire is in the Law of the Lord’, Rabbi offered his comment: “One can only learn well that part of the Torah which is his heart’s desire.” Whereupon Levi remarked: “Rabi, You have given me the right to rise.

Levi, having lost out on the choice of text, cleverly points out to Rabi that the teacher’s explanation of the second verse in the entire book justifies Levi leaving the class. After all, Rabi says that study works best when a student focuses on the subject matter of his desire and here Levi sits in a lesson about Psalms when he wants to study Proverbs. The story does not say what happened next and I imagine that Levi did not actually storm out of the room; rather, they all chuckled and continued on to the third verse in Psalms. However, the story does reiterate the need to connect learning and personal desire by finding one’s own place in the world of Torah study.

Ask:

1. Have you ever been in a situation where you were asked to study something that did not interest you? Once you studied that material, did you wish you had spent your time on something else or were you happy to have learned it?

Part Three: Torah Study, Creativity, and Novel Insights (7 minutes)

Until now, we have discussed finding one’s place in Torah study in terms of subject matter, interpretative approaches, and teachers. Another prominent way to personalize Torah is to strive towards creative interpretations and novel insights. Indeed, much of Jewish traditional learning culture highly values the hiddush, the innovative idea. In the following story, R Elazar ben Hasma refuses to accept the idea that his disciples could only listen to him and could not tell him some new idea that emerged in the academy’s study.

Text #6: Babylonian Talmud Hagiga 3a

Text #5: Babylonian Talmud Avoda Zara 19a
The rabbis taught: Once Rabbi Johanan son of Broka and Rabbi Elazar son of Hasma went to visit Rabbi Jehoshua in the city of Pekiin, and he asked them: What is new today in the house of learning? They answered him: We are your disciples, and we drink your waters. He rejoined: Nevertheless, it is impossible for a college session to pass without some novel teaching; tell me whose Sabbath was it? And they said: Rabbi Elazar son of Azariah’s. And on what theme did he lecture? On the portion of the Assembly.

**Ask:**

1. Why did the students think they have nothing to offer? Why does Rabbi Elazar disagree?

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**Part Four: The Difference between Creativity and Originality** (7 minutes)

This celebration of creativity need not refer only to ideas never said before. Even serious thinkers rarely come up with an idea with no precedent whatsoever. Yet this does not mean that they lack the chance for creativity. Firstly, we can often add a new perspective to an older idea. More importantly, the creative gesture does not depend on unprecedented novelty. Rabbi Shalom Carmy outlines a helpful distinction between creativity and originality.

**Text #7: Shalom Carmy, Tradition (Winter 2000)**

Being original means saying something never said before. Originality is essential when patenting an invention; it must be exhibited, or feigned, for academic advancement; and it is, of course, useful in attracting attention to oneself. Creativity, by contrast, reflects the inner experience of the individual overcoming a challenge. Creativity is not diminished when one achieves, “by strength and submission,” what has already been discovered, “by men whom one cannot hope to emulate.” To contend with a sugyá [Talmudic passage] or a passage of Tanakh [Bible] and forge in the smithy of one’s consciousness the same understanding that animated Ramban or Seforno or Rabbi Shimon Shkop, is a triumph of human creativity.

**Ask:**

1. Think of someone whose creativity you admire. In what ways is s/he creative? Is s/he also original?
2. Are there ways in which you are creative in your approaches to Jewish tradition? Ways in which your approaches are original?

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**Conclusion** (3 minutes)

The Talmud in Avoda Zara spoke of taking God’s Torah and making it yours. Some of us may do so by suggesting a novel insight. Others will deepen their own understanding and internalize significant ideas. Both reflect authentic creativity and the personalizing of religious experience. Though many Jews share the identical mitzvah (commandment) of Torah study, each Jew can find a place for individuality and creativity within this commandment.
Part One: Structure and Creativity

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Part Two: Individuality and Torah Study

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Part Three: Torah Study, Creativity, and Novel Insights

Text #6: Babylonian Talmud Hagiga 3a

The rabbis taught: Once Rabbi Johanan son of Broka and Rabbi Elazar son of Hasma went to visit Rabbi Jehoshua in the city of Pekiin, and he asked them: What is new today in the house of learning? They answered him: We are your disciples, and we drink your waters. He rejoined: Nevertheless, it is impossible for a college session to pass without some novel teaching; tell me whose Sabbath was it? And they said: Rabbi Elazar son of Azariah’s. And on what theme did he lecture? On the portion of the Assembly.
Part Four: The Difference between Creativity and Originality

Text #7: Shalom Carmy, Tradition (Winter 2000)

Being original means saying something never said before. Originality is essential when patenting an invention; it must be exhibited, or feigned, for academic advancement; and it is, of course, useful in attracting attention to oneself. Creativity, by contrast, reflects the inner experience of the individual overcoming a challenge. Creativity is not diminished when one achieves, “by strength and submission,” what has already been discovered, “by men whom one cannot hope to emulate.” To contend with a sugya [Talmudic passage] or a passage of Tanakh [Bible] and forge in the smithy of one's consciousness the same understanding that animated Ramban or Seforno or Rabbi Shimon Shkop, is a triumph of human creativity.
Welcome to the Global Day of Jewish Learning. The very first story in the Torah is the account of God’s creation of the world. When God completes the work of the six days of creation God rests, thereby creating something called Shabbat. This unit examines that moment of creation, and allows participants to reflect on how we, as individuals and as a community, create a Shabbat experience.

Part 1: The Creation of Shabbat—God’s role

Text #1: The Biblical Source (10 minutes)

Genesis 2:1-3

1. The heaven and the earth were finished, and all their array.
2. On the seventh day God finished the work that He had been doing, and He ceased on the seventh day from all the work that He had done.
3. And God blessed the seventh day and declared it holy, because on it God ceased from all the work of creation that He had done.

Ask:

1. According to this text, when did God finish the process of creation?
2. What did God do on the seventh day?
3. What do you think it means for a day to be “blessed” or “holy”? What would that feel like for you in your life?

Notice that although the first verse states that God finished creating the heavens and the earth (presumably, in the six day period that precedes these verses), the second verse records that it was only on the seventh day that God finished creating. This might lead one to conclude that God’s act of creation on the seventh day was, in fact, the act of resting; creating a model of a day of rest for us to follow. The sanctification and blessing of the day, then, may be linked to the idea of having a special day set aside for rest; for pausing to contemplate all that we have accomplished, as well as contemplating God’s creation.
Text #2: Rashi’s Commentary, Genesis 2:1-3 (8 minutes)

Rashi (Rabbi Shlomo Yitzchaki) was an 11th Century Torah commentator who lived in France.

Another idea: What was the world missing? Rest. Shabbat came, and with it came rest. The work was completed and finished.

**Ask:**

1. How is real rest created?
2. Is there a difference between simply doing nothing and real rest? What is the difference between Saturday and Shabbat?
3. How does rest, as time away from work, contribute to our day-to-day lives?

Part 2: Joining with God in the Creation of Shabbat

Text #3: Rabbi Adin Even-Israel Steinsaltz: The Thirteen Petalled Rose (8 minutes)

The Sabbath, with its severe prohibitions against all work, is actually connected with the process of Creation.

Just as the creation of the world took place in six stages, six days of forming the things that comprise the physical world, so are the six days devoted to working on the material world, repairing it, building it up, raising it to a higher level. The Sabbath that follows is again a return to the life within oneself—a return, like that of the Creator himself, to the higher worlds, the spiritual essences, the changeless source of all change.

For being in the image of God, man must continue to carry or to supplement and to repair the original Creation and then retreat into himself, withdrawing from physical creativity and renewing the holiness that comes from rest and complete peace.

The **Halakhah**, the formal structure defining the order of **mitzvot**, prescribes in great detail the many things one is forbidden to do on the Sabbath. All of them, however, are derived from the same basic idea: that the Sabbath is the day when one ceases to be a creator in the domain of the outer world and turns inward toward holiness...

**Ask:**

1. Building off the previous text, and our discussion of how to create rest, what is Rabbi Steinsaltz saying about what constitutes true rest?
2. Rabbi Steinsaltz describes two types of creativity. What are they? What experiences have you had with each type?
Rabbi Steinsaltz points to a role for humans in the process of creation, both in the work of the six days, and in the rest of the seventh. Explore what it means for humans to be involved in creation and in elevating the world in both of these ways.

**Text #4: Babylonian Talmud Shabbat 119b (10 minutes)**

Rava said, and some say it was Rabbi Yehoshua ben Levi who said: Even an individual who prays on Shabbat evening must recite the passage: “And the heavens and the earth were finished [vaykhullu]” (Genesis 2:3), as Rav Hama nuna said: Anyone who prays on Shabbat evening and recites the passage of vaykhullu, the verse ascribed him credit as if he became a partner with the Holy One, Blessed be He, in the act of Creation. As it is stated: “And the heavens and the earth were finished [vaykhullu].” Do not read it as: Were finished [vaykhullu]; rather, as: They finished [vaykhullu]. It is considered as though the Holy One, Blessed be He, and the individual who says this become partners and completed the work together. Rabbi Elazar said: From where is it derived that speech is like action? As it is stated: “By the word of God the heavens were made, and all of their hosts by the breath of His mouth” (Psalms 33:6).

**Facilitator’s Note:**

Make sure that participants are aware that the verse quoted here (which comes from the passage in Genesis quoted above) is a part of the traditional version of the text of Kiddush, the sanctification of Shabbat that is recited on Friday night over wine.

**Ask:**

1. What reason does the Talmud give for the importance of even a single individual (let alone a congregation) reciting this verse on Friday night?
2. How does this partnership with God work? What have we accomplished by reciting this sentence?
3. What does man do for God when he rests? Does God need our rest?
4. How is this “Kiddush” itself an act of creation?

The Gemara says that by reciting Kiddush, we join with God in creating the world. By making a space for Shabbat, we are partners in creation. Speech is equated with action, and simply reciting these words is considered like an act of creation. By pausing to sanctify Shabbat; by recognizing that one needs to make space for rest; by stopping to appreciate what the world has to offer instead of moving forward relentlessly at every moment; we join with God in creating a day of rest. The implication is that without that moment of rest, without a time to sit back and contemplate, the work of the other six days would be rendered meaningless.
Creating Shabbat: Rest as a Creative Act

Text #5: Babylonian Talmud Shabbat 69b (8 minutes)

Rav Huna said: One who was walking along the way or in the desert, and he does not know when Shabbat occurs, he counts six days from the day that he realized that he lost track of Shabbat and then observes one day as Shabbat. Hiyya bar Rav says: He first observes one day as Shabbat and then he counts six weekdays. The Gemara explains: With regard to what do they disagree? One Sage, Rav Huna, held: It is like the creation of the world, weekdays followed by Shabbat. And one Sage, Hiyya bar Rav, held: It is like Adam, the first man, who was created on the sixth day. He observed Shabbat followed by the six days of the week.

Ask:

1. How do you understand the idea of almost randomly picking a day and designating it as Shabbat? Why and how does this work?
2. The two models presented at the end represent two different ways of experiencing a day of rest. One takes place at the end of a week’s worth of days, and can be seen as a restorative time ceasing from the creativity of the week. The other occurs before the week begins, and offers Shabbat as a starting point from which all other moments follow. Which would you prefer? What are the advantages and disadvantages of each?

Notice that this source indicates that people have the power to create Shabbat anytime and anywhere. The implication is that our own subjective experience can be enough to create Shabbat, at least in dire circumstances. This can be understood from God’s point of view—it is so important to stop and recognize God's creation of the world, that we must do so even if it is objectively the wrong day of the week. It can also be understood from a more human point of view—we need a day of rest, and it is so crucial to our existence that we must set aside such a day even if it is not the correct day.

Text #6: Pachad Yitzchak (12 minutes)

Rabbi Isaac Hutner was a 20th Century rabbi and thinker (Poland and United States) who incorporated philosophical and mystical elements into his writings.

We are now ready to learn and fully understand the words of the rabbis, who explained the blessing of the Sabbath (and God blessed it), that “God blessed it with the light of a person's face” (Midrash Genesis Rabbah 11:2)...the face is the only place in all of a person's body where one can really see the nullification of a person's physicality and see the light of a person's character...

...The light of a person's face is created because one's character shines with force in rays of light, to the extent that it breaks through the “flesh-sinews-bones” structure of the body...and therefore, this place merits being called “panim” (face, but literally: that which is internal)...
...And from this we can consider the power of rest on Shabbat in the creation of the light of a person’s face. Resting on Shabbat is the revelation of the power of the character to break through the physicality of the world and show its light...just as a person’s character breaks through, by way of the rest on Shabbat, the “externality” of the world in order to reveal the internal “face” of the world, so too, by way of rest on Shabbat, a person’s character breaks through that which is “external” to a person, in order to reveal the internal “face” of the person.

Discuss:

1. Rabbi Hutner speaks about seeing past that which is external and having internal qualities shine through. Is this an experience that resonates with you? When, if ever, does this occur in your life?
2. How do you think Shabbat, or the experience of rest, allows a person to better appreciate and develop that which is internal?
3. Do you think it is possible to unplug?

This is a complex passage; it may be necessary to read it over more than once.

Based on a midrashic source that seeks to define the “blessing” with which God imbues Shabbat, Rabbi Hutner develops a theory about the power of resting on Shabbat. According to Rabbi Hutner, Shabbat allows people to focus internally. Shabbat is a time to develop one’s character, and it is this character that animates a person’s face and shines through in their eyes and expression. So too, Shabbat is a time to focus on the “internality” of the world; to see past the physical and appreciate the internal meaning of the world. Resting on Shabbat, then, gives us this unique opportunity to appreciate and develop the internality of people and of the world.

Conclusion (2 minutes)

Conclude by summarizing the different messages that have emerged from the texts:

- God’s creation of Shabbat brought rest into the world.
- We have the chance to emulate God and shape the world as well, not only by being creative, but also by instituting meaningful rest in our lives and our societies.
- Rest allows us to reflect, regroup, and potentially discover something deeper in our selves and in our world.
Part 1: The Creation of Shabbat – God’s role

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Another idea: What was the world missing? Rest. Shabbat came, and with it came rest. The work was completed and finished.

Part 2: Joining with God in the Creation of Shabbat

Text #3: Rabbi Adin Even-Israel Steinsaltz: The Thirteen Petalled Rose

The Sabbath, with its severe prohibitions against all work, is actually connected with the process of Creation.

Just as the creation of the world took place in six stages, six days of forming the things that comprise the physical world, so are the six days devoted to working on the material world, repairing it, building it up, raising it to a higher level. The Sabbath that follows is again a return to the life within oneself—a return, like that of the Creator himself, to the higher worlds, the spiritual essences, the changeless source of all change.

For being in the image of God, man must continue to carry or to supplement and to repair the original Creation and then retreat into himself, withdrawing from physical creativity and renewing the holiness that comes from rest and complete peace.

The Halakhah, the formal structure defining the order of mitzvot, prescribes in great detail the many things one is forbidden to do on the Sabbath. All of them, however, are derived from the same basic idea: that the Sabbath is the day when one ceases to be a creator in the domain of the outer world and turns inward toward holiness...
We are now ready to learn and fully understand the words of the rabbis, who explained the blessing of the Sabbath (and God blessed it), that “God blessed it with the light of a person’s face” (Midrash Genesis Rabbah 11:2)...the face is the only place in all of a person’s body where one can really see the nullification of a person’s physicality and see the light of a person’s character...

...The light of a person’s face is created because one’s character shines with force in rays of light, to the extent that it breaks through the “flesh-sinews-bones” structure of the body...and therefore, this place merits being called “panim” (face, but literally: that which is internal)...
...And from this we can consider the power of rest on Shabbat in the creation of the light of a person's face. Resting on Shabbat is the revelation of the power of the character to break through the physicality of the world and show its light...just as a person's character breaks through, by way of the rest on Shabbat, the “externality” of the world in order to reveal the internal “face” of the world, so too, by way of rest on Shabbat, a person’s character breaks through that which is “external” to a person, in order to reveal the internal “face” of the person.
Introduction (10 minutes)

Rabbi Avraham Yitzchak HaCohen Kook, the first Chief Rabbi of Palestine and the spiritual father of Religious Zionism, found himself trapped in Europe for the duration of the First World War. He settled in London and became the rabbi of the Machazikei Adass congregation in London’s East End. He would often visit the National Gallery to enjoy the masterpieces. His favorite artist was Rembrandt whom he called a tzadik, a righteous man (see Text #5 below). The Rabbi especially enjoyed visiting the gallery to examine Rembrandt’s works, drawing spiritual inspiration from them. The painting to the left, entitled Belshazzar’s Feast, is housed at the National Gallery to this day and would have been one of those paintings.

Information on this painting: Rembrandt’s source for this painting, the Old Testament book of Daniel (Chapter 5), tells of a banquet Belshazzar, King of Babylon, gave for his nobles. At this banquet he blasphemously served wine in the sacred vessels his father Nebuchadnezzar had looted from the Temple in Jerusalem.

Rembrandt shows the moment when a divine hand appeared and wrote on the wall a phrase only Daniel could decipher. When transliterated the inscription reads: MENE, MENE, TEKEL, UPHARSIN. This is the interpretation: ‘God has numbered the days of your kingdom and brought it to an end; you have been weighed in the balances and found wanting; your kingdom is given to the Medes and Persians.’ That very night Belshazzar was slain.

Rembrandt derived the Hebrew inscription from a book by his friend, the learned rabbi and printer, Menasseh ben Israel. Yet he mistranscribed one of the characters and arranged the letters in columns, rather than right to left, as Hebrew is written. The picture, painted circa 1635, is an example of Rembrandt’s attempt to establish himself as a painter of large-scale Baroque historical paintings.

Request that participants spend a few minutes looking at the painting.

Ask:

1. Do you think art has a role to play in Judaism? How so?
2. What do you think Rabbi Kook saw when he spent time looking at Rembrandt’s masterpieces such as Belshazzar’s Feast?

We will revisit Rabbi Kook and his relationship to art a little later on, but in the meantime it is time to meet the first recorded Jewish artist: Bezalel.
Part 1: Introducing Bezalel (15 minutes)

These two sources present for us the biblical character of Bezalel, who was commissioned by God to be the creative inspiration behind the Mishkan, the portable sanctuary that accompanied the Israelites in the wilderness until they settled in the Land of Israel.

Text #1: Exodus 35:30-35

30 And Moses said unto the children of Israel: ‘See, the LORD hath called by name Bezalel the son of Uri, the son of Hur, of the tribe of Judah.
31 And He hath filled him with the spirit of God, in wisdom, in understanding, and in knowledge, and in all manner of workmanship.
32 And to devise skillful works, to work in gold, and in silver, and in brass,
33 and in cutting of stones for setting, and in carving of wood, to work in all manner of skillful workmanship.
34 And He hath put in his heart that he may teach, both he, and Oholiab, the son of Ahisamach, of the tribe of Dan.
35 Them hath He filled with wisdom of heart, to work all manner of workmanship, of the craftsman, and of the skillful workman, and of the weaver in colors, in blue, and in purple, in scarlet, and in fine linen, and of the weaver, even of them that do any workmanship, and of those that devise skillful works.

Ask:

1. What gifts does God give to Bezalel? How do these attributes help Bezalel become an artist?
2. What attributes surprise you on this list? Are any attributes missing?
Bezalel’s Creativity: Art as an Expression of the Divine

Text #2: Babylonian Talmud Berahkhot 55a

Rabbi Shmuel bar Nahmani said that Rabbi Yonatan said: Bezalel was called by that name on account of his wisdom. When the Holy One, Blessed be He, said to Moses: Go say to Bezalel, “Make a tabernacle, an ark, and vessels” (see Exodus 31:7–11), Moses went and reversed the order and told Bezalel: “Make an ark, and vessels, and a tabernacle” (see Exodus 25–26). He said to Moses: Moses, our teacher, the standard practice throughout the world is that a person builds a house and only afterward places the vessels in the house, and you say to me: Make an ark, and vessels, and a tabernacle. If I do so in the order you have commanded, the vessels that I make, where shall I put them? Perhaps God told you the following: “Make a tabernacle, ark, and vessels” (see Exodus 36). Moses said to Bezalel: Perhaps you were in God’s shadow (betzel EI), and you knew precisely what He said. You intuited God’s commands just as He stated them, as if you were there.

It seems clear from both sources that while Bezalel was chosen because of his talent and ability, these gifts came directly from God (דָּוִד אֶלֹהָיָם).

Ask:

1. While the texts make clear that Bezalel's talents are from God (דָּוִד אֶלֹהָיָם), does this mean that because our talents are God-given we cannot claim any credit for them? Can we claim credit for our achievements? What is the difference between not using a talent that you have and using a talent that you have to accomplish great things?

2. What do you think being “in God’s shadow” could mean? How does this affect the quality of Bezalel’s work?

Text #3: Rabbi Adin Even-Israel Steinsaltz: Opening the Tanya

Each soul has a specific role, unique to it alone, which it should set as its highest priority and to which it should devote itself with an extra measure of diligence and care, with the awareness that he is absolutely indispensable to this role—no other soul could possibly take his place in regard to it.

Rabbi Steinsaltz encourages us to consider our own gifts and abilities. There is a uniqueness and individuality that we each possess and our job is to carve out our own paths. Certainly that is what we are seeing with Bezalel.

We will now turn to three contemporary thinkers whose thought encourages us to see three models of how art can be seen as a medium for the spiritual development of man: Art and Imitatio Dei (Rabbi Soleveitchik); Artist as Prophet (Rabbi Kook) and Art as a Path to Understanding God (Rabbi Sacks).
Part 2: Art and *Imitatio Dei* (10 minutes)

**Ask:**

1. Most people have a hobby or a passion that helps their spiritual development. For some it may be listening to a great piece of music. Others may find a hike inspiring. How do you nurture your spirituality? Does art play a role?

**Ask participants to read texts #4 and #5.**

**Text #4: Genesis 1:27**

> בראשית א פז
> וַיַּכֵּץ אֱלֹהִים אֵלֶּה בְּצֵלָם, בְּצֵלָם אֱלֹהִים כָּאָדָם, קָרָא אֵלֶּה אָדָם אֶחְיָה.

And God created man in His own image, in the image of God created He him; male and female created He them.

**Text #5: Rabbi J. B. Soloveitchik, *The Lonely Man of Faith***

(Bolded added for emphasis)

What is Adam the first out to achieve? What is the objective toward which he incessantly drives himself with enormous speed? The objective, it is self-evident, can only be one, namely, that which God put up before him: to be ‘man’, to be himself. Adam the first wants to be human, to discover his identity which is bound up with his humanity...

The brute's existence is an undignified one because it is a helpless existence. Human existence is a dignified one because it is a glorious, majestic, powerful existence...

Man of old who could not fight disease and succumbed in multitudes to yellow fever or any other plague with degrading helplessness could not lay claim to dignity. Only the man who builds hospitals, discovers therapeutic techniques, and saves lives is blessed with dignity. Man of the seventeenth and eighteenth centuries who needed several days to travel from Boston to New York was less dignified than modern man who attempts to conquer space, boards a plane at the New York airport at midnight and takes several hours later a leisurely walk along the streets of London. The brute is helpless, and, therefore, not dignified. Civilization man has gained limited control of nature and has become, in certain respects, her master, and with his mastery he has attained dignity as well...

Adam the first is not only a creative theoretician. He is also a creative aesthete. He fashions ideas with his mind, and beauty with his heart. He enjoys both his intellectual and aesthetic creativity and takes pride in it.

The Talmudic source above (Text #2) described Bezalel as being “in God’s shadow”, hence having Divine inspiration in his creative work. This is a play on his name, Bezalel = *B’zel Ei*, in the shadow of God. The words that are used to describe the creation of mankind in Genesis, are *Bezalem Elohim*, “in the image of God”. The word *Bezelem* is both etymologically and thematically linked to *B’zel*. When the Torah describes man as having been created in the image of God, it cannot be referring to a physical likeness, because this is philosophically problematic. There must be some other likeness between man and his creator.
Rabbi Soloveitchik, a 20th century Rabbi and philosopher (Russia and United States), notes in his important work of Jewish philosophy, *The Lonely Man of Faith*, two paradigms of what it means to be a human. The two paradigms reflect the two versions of creation of mankind found in the first two chapters of Genesis. The first paradigm, which he terms Adam One, or Majestic Man, is a creative genius. He himself is created in the image of God and is like Him in many profound ways. Who is the God we encounter in the first chapter of Genesis where the narrative of the creation of Adam One is found? He is the God of creation. And thus, so too is Adam One a creator of worlds. And in the act of creation, man is fulfilling the critical task of *Imitatio Dei*—the philosophical concept of imitating God. In contrast to Adam One, who is seen as the creator, Adam Two, who was created from the dust of the ground, has a profound sense of humility as he realizes he is but a small part of creation. Rather than the majestic striving to create and dominate the world of Adam One, Adam Two, the Lonely Man of Faith, is commanded to serve and protect the world, and embarks on a perpetual quest to find meaning in the universe.

Thus, the artistic process is a fulfillment of God’s expectations for man, that man should be creative as God is creative. Art and creativity can and must be utilized as a form of divine worship and spiritual growth.

➤ Ask:

1. This discussion comes in a place where we are watching God create the world (Genesis chapters 1 and 2) and seeing a creative process unfold. It is interesting to note that Adam is part of the creative process but is the only creation described as being in the image of God. How might that be significant? What might being created in the image of God mean?
2. According to Rabbi Soloveitchik, how can art be seen as a form of divine worship and a medium for spiritual growth?

Part 3: The Artist as Prophet (10 minutes)

➤ Ask participants to read texts #6 and #7.


When I lived in London I used to visit the National Gallery, and my favorite pictures were those of Rembrandt. I really think that Rembrandt was a Tzadik. Do you know that when I first saw Rembrandt’s works they reminded me of the legend of the creation of light? We are told that when God created light, it was so strong and pellucid, that one could see from one end of the world to the other, but God was afraid that the wicked might abuse it. What did He do? He reserved that light for the righteous when the Messiah should come. But now and then there are great men who are blessed and privileged to see it. I think that Rembrandt was one of them, and the light in his pictures is the very light that was originally created by God Almighty.
Text #7: Rabbi Avraham Yitzchak HaCohen Kook: Ein Ayah

The true talent of a visual artist, when he is at the peak of his abilities—and especially one whose talent has been sanctified by the Spirit of God—is to be able to see the depths of existence, both in their physical and spiritual dimensions….

All these things which are said generally of the Creator—as we value the wonders of the creative wisdom altogether, we must find a model in a wise and whole man devoted to purposeful creation. The highest and most blessed of all artists was Bezalel, who created with the Spirit of God. He completed a real picture, which demands a great wisdom of positioning the physical parts in it, positioning its lights and shadows, its buds and flowers, etc., the intention and extreme attention to detail to reach the essence of the purity of existence.

When Rabbi Kook saw art, he felt he was looking at an expression of the divine light in the world. He believed an artist has the spiritual skills to see the light of the divine in this world, and the artistic skills to translate what he sees into an aesthetic expression that those without these skills and abilities can benefit from. When Rabbi Kook would visit the National Gallery to admire the work of Rembrandt “the tzadik” he felt that he was experiencing the world of a prophet who could see things that Rabbi Kook couldn’t see himself. Bezalel was chosen because he had both these skill sets. He could understand what Moshe could not (as reflected in the way he corrected Moshe’s relaying of the divine injunction to build the Mishkan, which he understood through spiritual intuition, or prophecy) and had the ability to translate it into the work of the Mishkan using his creativity.

Ask:

1. Rabbi Kook made a point of visiting the National Gallery regularly. Are there any places you visit regularly where you feel inspired?
2. Why do you think he described Rembrandt as a tzadik? Is there an artist you have found inspiring? Who? Why?
3. Do you think, according to Rabbi Kook, there is some link between Rembrandt and Bezalel? What is it?

Part 4: Art as a Path to Understanding God (10 minutes)

Text #8: Rabbi Jonathan Sacks, Future Tense

We can now state the difference between the two modes of knowledge. Chokhmah is the truth we discover; Torah is the truth we inherit. Chokhmah is the universal heritage of humankind; Torah is the specific heritage of Israel. Chokhmah is what we attain by being in the image of God; Torah is what guides Jews as the people of God. Chokhmah is acquired by seeing and reasoning; Torah is received by listening and responding. Chokhmah tells us what is; Torah tells us what ought to be. Chokhmah is about facts; Torah is about commands. Chokhmah yields descriptive, scientific laws; Torah yields prescriptive, behavioural laws. Chokhmah is about creation; Torah is about revelation…

We can now state the following: Chokhmah has an honourable place within the Jewish worldview. It has religious dignity. It is the gift of God. It is available to everyone, because everyone is in the image of God. We can also hazard the following definition: Chokhmah is what allows us to understand the world as God’s work (science) and the human person as his image (the humanities).
Rabbi Sacks (born 1948) is the former Chief Rabbi of the United Hebrew Congregations of the Commonwealth. In his book *Future Tense* he presents his approach to the relationship between secular culture/knowledge (which he terms *Chokmah*) and Torah. He says truth is contained in both. *Chokmah* is a universal truth available to all of mankind, and Torah is the truth that God gave through the Torah to the People of Israel.

*Chokhmah*, according to Rabbi Sacks, is both Science and the Humanities. The Humanities are a way of understanding the human person as created in the image of God, and are available to all humans as all are created in this way. Art, as a discipline of the humanities, is therefore a path to understanding mankind. Bezalel, our paradigm artist, was not only created *B’tzelem Elokim*, but his very name (and the narrative of the story in Talmud about him) attests to his understanding of the world, as he is someone who is in the shadow of God.

Rambam says in his Mishneh Torah (Laws of the Foundations of Torah 2:1–2), that the path to love of God is through knowledge of His work (because we can’t truly know an infinite God, but we can know and understand the things He does). This, both Rambam and Rabbi Sacks agree, is through exposure to both Torah and *Chokmah*. Art, as a human science, is a path to understanding God’s creation, and therefore God, and thus a path to love and relationship with God.

**Ask:**

1. What is the relationship between *Chokmah* and the image of God within all of humanity?
2. How can understanding humanity help us understand God? Do you think art can play a role in this process?

**Conclusion** (5 minutes)

Much like Rabbi Kook’s appreciation for Rembrandt’s art, Judaism gives us a true sense of the beauty and creativity found in the world of art. Bezalel is the paradigm for a creative artist in Judaism. The Talmud describes him as being “in the shadow of God”. In this session three models for using art as a vehicle for spiritual development were encountered. Each of the three models plays on the notion of Bezalel being in the shadow of God, and/or man being created in the image of God. Rabbi Soloveitchik says that God expects man to be a creative aesthete because he is created like God, and should strive to be like God (*Imitatio Dei*). Rabbi Kook says that Bezalel could see the world in a way that few others could, and he also had the skills to translate that into his art. These are the skills of the prophet-artist. Finally, Rabbi Sacks sees art as an element of the humanities, which is the way that man can understand humanity as a creation of God, and therefore understand the creator, and grow to love Him. Man has this ability because he is created in the image of his creator.
Rembrandt’s Belshazzar’s Feast

Information on this painting: Rembrandt’s source for this painting, the Old Testament Book of Daniel (5: 1–6, 25–8), tells of a banquet Belshazzar, King of Babylon, gave for his nobles. At this banquet he blasphemously served wine in the sacred vessels his father Nebuchadnezzar had looted from the Temple in Jerusalem.

Rembrandt shows the moment when a divine hand appeared and wrote on the wall a phrase only Daniel could decipher. When transliterated the inscription reads: MENE, MENE, TEKEL, UPHARSIN. This is the interpretation: ‘God has numbered the days of your kingdom and brought it to an end; you have been weighed in the balances and found wanting; your kingdom is given to the Medes and Persians.’ That very night Belshazzar was slain.

Rembrandt derived the Hebrew inscription from a book by his friend, the learned rabbi and printer, Menasseh ben Israel. Yet he mistranscribed one of the characters and arranged the letters in columns, rather than right to left, as Hebrew is written. The picture, painted circa 1635, is an example of Rembrandt’s attempt to establish himself as a painter of large-scale Baroque historical paintings.

Part 1: Introducing Bezalel

Text #1: Exodus 35:30-35

ל רצואת משא על כל בנים ישראל ואת אלהים בּשָׂמִי מִשְׁפַּטָּה בּוֹדֵית ובּכָל יָמֵיה.  
לא יְשֵׁהוּ מתושבת לַשָּֽׁאָבָּה בֵּית בֵּיתתי ובֵנֵי בֵּיתם.  
לְגֵרְשֵׁה לֵעָלָּֽיָבָה לְפָרָהָה בֵּית בֵּיתתי.  
לְגֵרְשֵׁה אַל לָשֵׁהוּ בֵּית בֵּיתתי לֺעָלָֽיָבָה בֵּית בֵּיתתי.  
לְגֵרְשֵׁה שֵׁם כָל לָשֵׁהוּ בֵּית בֵּיתתי לְפָרָהָה בֵּית בֵּיתתי. 
לְגֵרְשֵׁה שֵׁם כָל לָשֵׁהוּ בֵּית בֵּיתתי לְפָרָהָה בֵּית בֵּיתתי. 
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לְגֵרְשֵׁה שֵׁם כָל לָשֵׁהוּ בֵּית בֵּיתתי לְפָרָהָה בֵּית בֵּיתתי. 
לְגֵרְשֵׁה שֵׁם כָל לָשֵׁהוּ בֵּית בֵּיתתי לְפָרָהָה בֵּית בֵּיתתי.
30 And Moses said unto the children of Israel: ‘See, the LORD hath called by name Bezalel the son of Uri, the son of Hur, of the tribe of Judah.
31 And He hath filled him with the spirit of God, in wisdom, in understanding, and in knowledge, and in all manner of workmanship.
32 And to devise skillful works, to work in gold, and in silver, and in brass,
33 and in cutting of stones for setting, and in carving of wood, to work in all manner of skillful workmanship.
34 And He hath put in his heart that he may teach, both he, and Oholiab, the son of Ahisamach, of the tribe of Dan.
35 Them hath He filled with wisdom of heart, to work all manner of workmanship, of the craftsman, and of the skillful workman, and of the weaver in colors, in blue, and in purple, in scarlet, and in fine linen, and of the weaver, even of them that do any workmanship, and of those that devise skillful works.

Text #2: Babylonian Talmud Berakhot 55a

Rabbi Shmuel bar Nahman said that Rabbi Yonatan said: Bezalel was called by that name on account of his wisdom. When the Holy One, Blessed be He, said to Moses: Go say to Bezalel, “Make a tabernacle, an ark, and vessels” (see Exodus 31:7–11), Moses went and reversed the order and told Bezalel: “Make an ark, and vessels, and a tabernacle” (see Exodus 25–26). He said to Moses: Moses, our teacher, the standard practice throughout the world is that a person builds a house and only afterward places the vessels in the house, and you say to me: Make an ark, and vessels, and a tabernacle. If I do so in the order you have commanded, the vessels that I make, where shall I put them? Perhaps God told you the following: “Make a tabernacle, ark, and vessels” (see Exodus 36). Moses said to Bezalel: Perhaps you were in God’s shadow [betzel El], and you knew precisely what He said. You intuited God’s commands just as He stated them, as if you were there.

Text #3: Rabbi Adin Even-Israel Steinsaltz: Opening the Tanya

Each soul has a specific role, unique to it alone, which it should set as its highest priority and to which it should devote itself with an extra measure of diligence and care, with the awareness that he is absolutely indispensable to this role—no other soul could possibly take his place in regard to it.
Part 2: Art and Imitatio Dei

Text #4: Genesis 1:27

וַיַּכְרָתָה אֱלֹהִים אֶת-הָאָדָם בָאֵשׁ בִּשְׁלֹשָׁהָ דֶעָמִים וַיַּכְרָתָה אֱלֹהִים אֵת הָאִשָּׁה אֵת שְׂדָם אֱלֹהִים חֲרוֹבֶה בָאֵשׁ וַיַּכְרָתָה אֱלֹהִים אֵת שְׂדָם אֱלֹהִים חֲרוֹבֶה בָאֵשׁ.

And God created man in His own image, in the image of God created He him; male and female created He them.

Text #5: Rabbi J. B. Soloveitchik, The Lonely Man of Faith

(Bolding added for emphasis)

What is Adam the first out to achieve? What is the objective toward which he incessantly drives himself with enormous speed? The objective, it is self-evident, can only be one, namely, that which God put up before him: to be 'man', to be himself. Adam the first wants to be human, to discover his identity which is bound up with his humanity...

The brute’s existence is an undignified one because it is a helpless existence. Human existence is a dignified one because it is a glorious, majestic, powerful existence...

Man of old who could not fight disease and succumbed in multitudes to yellow fever or any other plague with degrading helplessness could not lay claim to dignity. Only the man who builds hospitals, discovers therapeutic techniques, and saves lives is blessed with dignity. Man of the seventeenth and eighteenth centuries who needed several days to travel from Boston to New York was less dignified than modern man who attempts to conquer space, boards a plane at the New York airport at midnight and takes several hours later a leisurely walk along the streets of London. The brute is helpless, and, therefore, not dignified. Civilized man has gained limited control of nature and has become, in certain respects, her master, and with his mastery he has attained dignity as well...

Adam the first is not only a creative theoretician. He is also a creative aesthete. He fashions ideas with his mind, and beauty with his heart. He enjoys both his intellectual and aesthetic creativity and takes pride in it.
Part 3: The Artist as Prophet


When I lived in London I used to visit the National Gallery, and my favorite pictures were those of Rembrandt. I really think that Rembrandt was a Tzadik. Do you know that when I first saw Rembrandt’s works they reminded me of the legend of the creation of light? We are told that when God created light, it was so strong and pellucid, that one could see from one end of the world to the other, but God was afraid that the wicked might abuse it. What did He do? He reserved that light for the righteous when the Messiah should come. But now and then there are great men who are blessed and privileged to see it. I think that Rembrandt was one of them, and the light in his pictures is the very light that was originally created by God Almighty.

Text #7: Rabbi Avraham Yitzchak HaCohen Kook, *Ein Ayah*

The true talent of a visual artist, when he is at the peak of his abilities—and especially one whose talent has been sanctified by the Spirit of God—is to be able to see the depths of existence, both in their physical and spiritual dimensions.…

All these things which are said generally of the Creator—as we value the wonders of the creative wisdom altogether, we must find a model in a wise and whole man devoted to purposeful creation. The highest and most blessed of all artists was Bezalel, who created with the Spirit of God. He completed a real picture, which demands a great wisdom of positioning the physical parts in it, positioning its lights and shadows, its buds and flowers, etc., the intention and extreme attention to detail to reach the essence of the purity of existence.

Part 4: Art as a Path to Understanding God

Text #8: Rabbi Jonathan Sacks, *Future Tense*

We can now state the difference between the two modes of knowledge. Chokhmah is the truth we discover; Torah is the truth we inherit. Chokhmah is the universal heritage of humankind; Torah is the specific heritage of Israel. Chokhmah is what we attain by being in the image of God; Torah is what guides Jews as the people of God. Chokhmah is acquired by seeing and reasoning; Torah is received by listening and responding. Chokhmah tells us what is; Torah tells us what ought to be. Chokhmah is about facts; Torah is about commands. Chokhmah yields descriptive, scientific laws; Torah yields prescriptive, behavioural laws. Chokhmah is about creation; Torah is about revelation.…

We can now state the following: Chokhmah has an honourable place within the Jewish worldview. It has religious dignity. It is the gift of God. It is available to everyone, because everyone is in the image of God. We can also hazard the following definition: Chokhmah is what allows us to understand the world as God’s work (science) and the human person as his image (the humanities).
Introduction (10 minutes)

Begin by dividing the class into pairs. Ask each pair to make a list of groups to which they belong: family, sports, extra-curricular, friends, etc.

Activity:

Give each student a piece of paper and some markers. Have them draw a big circle on their page then make a pie chart by dividing up the circle into wedges. Have them label the wedges with the names of groups to which they belong.

Ask:

1. Ask students to share their lists with the class.
2. How do you feel about being part of a group?
3. Are there limitations with belonging to specific groups?
4. Give some examples of what you have accomplished as part of a group.

Part One: Groups in the Bible (25 minutes)

Ask your students to split back up into their original pairs. Together, they can read the text below from Exodus while trying to get a sense of the storyline.

The Jewish people were nervous. They expected Moses to come down from the mountain after forty days, but he had yet to appear. Instead of calming each other down they actually did the opposite, feeding off of each other’s nervous energy. Eventually, in a frenzy, they asked Aaron to build them a new god to worship, so Aaron made a golden calf.
Text #1: Exodus 32:1-4

1 When the people saw that Moses was so long in coming down from the mountain, the people gathered against Aaron and said to him, “Come, make us a god who shall go before us, for that man Moses, who brought us from the land of Egypt— we do not know what has happened to him.” 2 Aaron said to them, “Take off the gold rings that are on the ears of your wives, your sons, and your daughters, and bring them to me.” 3 And all the people took off the gold rings that were in their ears and brought them to Aaron. 4 This he took from them and cast a mold, and made it into a molten calf. And they exclaimed, “This is your god, O Israel, who brought you out of the land of Egypt!”

Ask:

1. Why do you think Bnei Yisrael (Children of Israel) reacted so strongly when Moses didn’t come down from the mountain?
2. Can you remember a time when you were afraid? How did you deal with your fears?
3. Why do you think Bnei Yisrael wanted to replace Moses with a golden calf?
4. Are you surprised that many of Bnei Yisrael demanded a golden calf?

Text #2: Dr. Seuss: Oh, the Places You’ll Go!

You have brains in your head. You have feet in your shoes. You can steer yourself any direction you choose. You’re on your own. And you know what you know. And YOU are the one who’ll decide where to go...

Dr. Seuss is teaching us a valuable lesson. He’s letting us know that we, as individuals, get to make our own choices. We choose the direction we’re headed in. Is this always the case? Or do we sometimes follow the path of others like parents, teachers, and friends? Yet, if each one of us makes our own decisions, how do we explain a story like that of the Golden Calf where all together a big group of people took the path of fear and irrationality?

Ask:

1. Is it possible that group mentality can lead us down the wrong path?
2. Have you ever found yourself following a group of your friends even when you think they are making the wrong decision? What happened?
3. How can we make good decisions for ourselves when our friends are making bad decisions?
The Lord spoke unto Moses, saying:
1 Tell the Israelite people to bring Me gifts; you shall accept gifts for Me from every person whose heart so moves him.
2 And these are the gifts that you shall accept from them: gold, silver, and copper;
3 blue, purple, and crimson yarns, fine linen, goats’ hair;
4 tanned rams’ skins, dolphin skins, and acacia wood;
5 oil for lighting, spices for the anointing oil and for the aromatic incense;
6 lapis lazuli and other stones for setting, for the ephod and for the breastpiece.
7 And let them make Me a sanctuary that I may dwell among them.

We’ve looked at a time when Bnei Yisrael banded together to create the Golden Calf. Let’s take a look at when they worked together towards a positive outcome. God commands the Jewish people to bring donations to help build the Mishkan (Sanctuary). Bnei Yisrael are given a list of materials needed to complete the task at hand. They band together to bring the best of the best to Moses.

Mishkan, The (Sanctuary): a) the temporary Sanctuary in which the Divine Presence dwelled during the Jews’ journeys through the desert; b) the portion of the tabernacle and the Temple building before the Holy of Holies which contained the inner altar, the table for the showbread, and the menorah. (adapted from www.chabad.org)

Ask:
1. What sort of materials are Bnei Yisrael asked to donate to the building of the Mishkan?
2. What is the benefit of donating your own possessions to a cause?
3. Think of a time when you’ve given away a precious toy or game that you loved. How did it feel to part with something that you loved?

Text #4: Sforno, commentary on Exodus 39:32

The entire action was completed by all of Israel; for some volunteered money, and some volunteered to work, all generously eager to perform the will of their Master.
Creating Together: Fear and Splendor

Sforno (Rabbi Obadiah Sforno), a 16th century Italian commentator, wrote that because the Jewish people wholeheartedly donated the materials to build the Mishkan, they shared in its actual construction. Even if one was physically unable to do the work of creating the Mishkan, he argued, providing support for its construction allowed each individual to share in it completely.

Even if Bnei Yisrael arent the ones picking up the hammers and nails and actually building the Mishkan, their donations are responsible for building the Mishkan. In that way, Bnei Yisrael actually take part in building the Mishkan.

Being part of the process adds to the overall experience and feeling of interconnectedness.

Part Two: Working Together to Change the World (15 minutes)

Facilitator’s note: If you are running short on time, or do not have the appropriate resources, this section may be omitted.

Introduction

Today we learned that working together as a group is always going to be a powerful experience. At times being in a group can be dangerous, leading to negative group experiences like we saw with the Golden Calf. But at its best, a group working well together can accomplish great things! Now it’s time for us to work together as a group and do something wonderful.

Think, Pair, Share

Using the think-pair-share process, ask your students to imagine some things they could accomplish as a group. Pose a question to the students as a group and give them a few moments to think on their own. After they’ve had a chance to think by themselves, have the students brainstorm together in pairs, then have them share their ideas, as partners, with the whole class.

Here are some examples of group accomplishments:

- Organize a park clean up
- Take part in planting a garden at your school
- Run a clothing drive in your classroom
- Run a class-wide bake sale and raise money for charity
- Organize a class run to stay healthy and raise money for a good cause

As a class, decide on one idea that you can work together as a group to successfully accomplish and make it a class activity for the future.
Final Activity (5 minutes)

You will need one balloon for every 8-12 students.

Have your students stand in circles with 8-12 students per circle.

Toss the balloon in the center of the circle. Without moving, students are asked to keep the balloon afloat using only their heads and noses.

After allowing mild chaos for a few minutes, point out the power of a group working together to accomplish its goal.

Conclusion (5 minutes)

Text # 5: Babylonian Talmud Sanhedrin 99b

אמר רבי אבנה: כל המעשה אביו煙ר מעשה. מעתה עליה המ חשבון מייל משה

He who causes his friend to do a mitzvah (commandment) is regarded by Scripture as though he had done it himself.

The Talmud makes an important point. We are all individuals, but if we can inspire others then we can multiply our impact! We began by looking at all the different types of groups to which we belong. If we use those groups and our roles in those groups well, we can harness tremendous positive energy and accomplish wonderful things in the world.
Text #1: Exodus 32:1-4

1 When the people saw that Moses was so long in coming down from the mountain, the people gathered against Aaron and said to him, “Come, make us a god who shall go before us, for that man Moses, who brought us from the land of Egypt— we do not know what has happened to him.”

2 Aaron said to them, “Take off the gold rings that are on the ears of your wives, your sons, and your daughters, and bring them to me.”

3 And all the people took off the gold rings that were in their ears and brought them to Aaron.

4 This he took from them and cast a mold, and made it into a molten calf. And they exclaimed, “This is your god, O Israel, who brought you out of the land of Egypt!”

Text #2: Dr. Seuss: Oh, the Places You’ll Go!

You have brains in your head. You have feet in your shoes. You can steer yourself any direction you choose. You’re on your own. And you know what you know. And YOU are the one who’ll decide where to go...

Text #3: Exodus 25:1-8

1 The Lord spoke unto Moses, saying:

2 Tell the Israelite people to bring Me gifts; you shall accept gifts for Me from every person whose heart so moves him.

3 And these are the gifts that you shall accept from them: gold, silver, and copper; blue, purple, and crimson yarns, fine linen, goats’ hair; tanned rams’ skins, dolphin skins, and acacia wood; oil for lighting, spices for the anointing oil and for the aromatic incense; lapis lazuli and other stones for setting, for the ephod and for the breastpiece.

4 And let them make Me a sanctuary that I may dwell among them.

Text #4: Sforno, commentary on Exodus 39:32

The entire action was completed by all of Israel; for some volunteered money, and some volunteered to work, all generously eager to perform the will of their Master.

Text #5: Babylonian Talmud Sanhedrin 99b

He who causes his friend to do a mitzvah (commandment) is regarded by Scripture as though he had done it himself.
Welcome to the Global Day of Jewish Learning. Today, Jews from around the world are all setting aside some time to learn.

The book of Genesis outlines the way that God created the world. Today we will explore the world God created while also looking into the smaller worlds that each and every one of us creates.

At the start of the book of Genesis, God sets out to create the world. It is a thoughtful creation. He takes six days to create the world. Each day brings something new.

Ask your students to share their knowledge of what was created.

Part One: Creation (15 minutes)

Take a few minutes to read the text below. It outlines what God created each day.

Text #1: Genesis 1:5–2:3 (selected verses)
5. And God called the light Day, and the darkness He called Night. And there was evening and there was morning, one day...
8. And God called the firmament Heaven. And there was evening and there was morning, a second day...
11–13. And God said: ‘Let the earth put forth grass, herb yielding seed, and fruit-tree bearing fruit after its kind, wherein is the seed thereof, upon the earth.’ And it was so. And the earth brought forth grass, herb yielding seed after its kind, and tree bearing fruit, wherein is the seed thereof, after its kind; and God saw that it was good. And there was evening and there was morning, a third day...
16–21. And God made the two great lights: the greater light to rule the day, and the lesser light to rule the night; and the stars. And God set them in the firmament of the heaven to give light upon the earth, and to rule over the day and over the night, and to divide the light from the darkness; and God saw that it was good. And there was evening and there was morning, a fourth day.
And God said: ‘Let the waters swarm with swarms of living creatures, and let fowl fly above the earth in the open firmament of heaven.’ And God created the great sea-monsters, and every living creature that creeps, wherewith the waters swarmed, after its kind, and every winged fowl after its kind; and God saw that it was good…23-25. And there was evening and there was morning, a fifth day.
And God said: ‘Let the earth bring forth the living creature after its kind, cattle, and creeping thing, and beast of the earth after its kind.’ And it was so.
And God made the beast of the earth after its kind, and the cattle after their kind, and everything that creeps upon the ground after its kind; and God saw that it was good. 27. And God created man in His own image, in the image of God created He him; male and female He created them… 31. And God saw every thing that He had made, and, behold, it was very good. And there was evening and there was morning, the sixth day…2:3 And God blessed the seventh day, and hallowed it; because that in it He rested from all His work which God in creating had made.

Activity #1: Seven Days of Creation Worksheet

Distribute the worksheet and crayons/markers. Ask your students to fill in their worksheets to show what was created each day. If they have some time, they can color in their worksheet.

It is interesting to learn that it is only on the sixth day that God creates people.

Text #2: Genesis 1:26-27

And God said, “Let us make man in our image, after our likeness. They shall rule the fish of the sea, the birds of the sky, the cattle, the whole earth, and all the creeping things that creep on earth.” And God created man in His image, in the image of God He created him; male and female He created them.

Ask:

1. Why do you think God waited to create people until after the rest of the world was created?
2. What jobs are the first people given?
Activity #2: Anything to add?

It took God six days to create the universe. He filled it with light and darkness, water and dry land, plants and trees, animals and humans. Anything missing? Perhaps a unicorn or two? Turn to the person sitting next to you and come up with a new creation for the earth. It could be a new animal, a new type of tree—anything that you think would be a great addition to our planet! Share your idea with the class.

Part Two: Taking Care of Our World  (15 minutes)

Imagine your favorite toy. How do you take care of it? Perhaps you play with it very carefully. Maybe you make sure to keep it clean and safe. Things that are very important to us are treated specially. God feels the same way about the world He created. Read the text below and learn about how God wants humankind to take care of the world.

Text #3: Ecclesiastes Rabbah 7:13

When God created Adam, God led him around all the trees in the Garden of Eden. God said to him, “See how beautiful and praiseworthy all of My works are? Everything I have created has been created for your sake. Think of this, and do not corrupt or destroy my world; for if you corrupt it, there will be no one to set it right after you.”

Ask:

1. Why does God take Adam on a tour of the Garden of Eden?
2. What message does God give Adam?

After God has worked creating the world, He then tells Adam that everything that was created was created for the sake of humankind. God warns Adam to take good care of the earth.

Ask:

1. God’s creation seems to be important and meaningful to Him. Can you relate? What do you create? What is meaningful to you?
Creating the World

Activity #3: What makes up your world?
While God created the universe, each of us lives in our own very special and unique world. We are surrounded by friends and family and community. Come up with a list of what makes your world so special. You can include the people you love, places you love to visit and things you love to do. All of those pieces come together to create Your World. Share your world with your class.

A Story taken from Babylonian Talmud Ta’anit 23a
The Talmud tells a wonderful story of a wise man named Honi. One day, Honi was out taking a walk when he saw an old man planting a carob tree. Honi was intrigued and walked over to the old man. Honi asked him, “How many years will it take for this tree to produce fruit?” The man answered him, “It will take seventy years.” Honi was surprised, “You are already an old man! Are you so healthy that you think you will live seventy more years and be able to eat the fruit from this tree? The man answered, “I found a world full of fruit when I was born because my ancestors planted it for me. So now I’m planting fruit for my children.”

Ask:
1. Why is the old man planting fruit?
2. Why do you think Honi is surprised to see the old man planting fruit?
3. What message can we learn from this story?

Conclusion (8 minutes)
God creates the whole world before adding people. It is as though God is giving the earth to Adam as a special gift that needs to be treasured and looked after. It seems that the things that we value the most need to be taken care of carefully and lovingly. We’re warned that it is our job to look after the earth and take care of it.

Ask:
1. What are some ways that we can help leave the world a better place?
Text #1: Genesis 1:5–2:3 (selected verses)

**Genesis 1:5**
And God called the light Day, and the darkness He called Night. And there was evening and there was morning, one day.

**Genesis 1:8**
And God called the firmament Heaven. And there was evening and there was morning, a second day.

**Genesis 1:11–13**
And God said: ‘Let the earth put forth grass, herb yielding seed, and fruit-tree bearing fruit after its kind, wherein is the seed thereof, upon the earth.’ And it was so.
And the earth brought forth grass, herb yielding seed after its kind, and tree bearing fruit, wherein is the seed thereof, after its kind; and God saw that it was good.
And there was evening and there was morning, a third day.

**Genesis 1:16–21:**
And God made the two great lights: the greater light to rule the day, and the lesser light to rule the night; and the stars.
And God set them in the firmament of the heaven to give light upon the earth, and to rule over the day and over the night, and to divide the light from the darkness; and God saw that it was good.
And there was evening and there was morning, a fourth day.
And God said: ‘Let the waters swarm with swarms of living creatures, and let fowl fly above the earth in the open firmament of heaven.’
And God created the great sea-monsters, and every living creature that creeps, wherewith the waters swarmed, after its kind, and every winged fowl after its kind; and God saw that it was good.
Genesis 1:23–25:
And there was evening and there was morning, a fifth day.
And God said: ‘Let the earth bring forth the living creature after its kind, cattle, and creeping thing, and beast of the earth after its kind.’ And it was so.
And God made the beast of the earth after its kind, and the cattle after their kind, and everything that creeps upon the ground after its kind; and God saw that it was good.

Genesis 1:27:
And God created man in His own image, in the image of God created He him; male and female created He them.

Genesis 1:31:
And God saw everything that He had made, and, behold, it was very good. And there was evening and there was morning, the sixth day.

Genesis 2:3:
And God blessed the seventh day, and hallowed it; because that in it He rested from all His work which God in creating had made.

Text #2: Genesis 1:26-27

And God said, “Let us make man in our image, after our likeness. They shall rule the fish of the sea, the birds of the sky, the cattle, the whole earth, and all the creeping things that creep on earth.” And God created man in His image, in the image of God He created him; male and female He created them.
Text #3: Ecclesiastes Rabbah 7:13

When God created Adam, God led him around all the trees in the Garden of Eden. God said to him, “See how beautiful and praiseworthy all of My works are? Everything I have created has been created for your sake. Think of this, and do not corrupt or destroy my world; for if you corrupt it, there will be no one to set it right after you.”
Creating the World

Draw a line from the day of the week to what God created on that day.

Day One

Day Two

Day Three

Day Four

Day Five

Day Six

Shabbat
Teaching it to our children means also making them partners in what is so very important.

— Rabbi Steinsaltz

Creating Intergenerational Community Together
Introduction and Three Book-Based Intergenerational Family Programs

Say Hello, Lily
Red, Blue and Yellow Yarn
Rise and Shine: A Challah Day Tale
2013 Theme

Inspired by this year’s Global Day of Jewish Learning theme, Creating Together, PJ Library has put together resources for creating intergenerational community together with seniors and families raising young children. By bringing together seniors and families we are creating opportunities to:

- Fulfill the mitzvah of honoring elders (kibud zekeinim)
- Foster connections, learning and fun between young and old
- Engage in artistic, creative projects, young and old hands together

In encouraging communities to plan an intergenerational program, we are adding a collaborative dimension to the thematic book-based family programs we have offered in past years.

Contents

The following information and guidance has been gathered from PJ Library communities with experience running intergenerational programs.

- Benefits of Intergenerational Programming
- Guidance for Intergenerational Programming
- Age-Appropriate Considerations for Intergenerational Programming
- Examples of programs based on PJ Library books featuring elder-children relationships:
  - Say Hello, Lily Book-Based Intergenerational Family Program
  - Red, Blue and Yellow Yarn Book-Based Intergenerational Family Program
  - Rise & Shine: A Challah Day Tale Book-Based Intergenerational Family Program

Benefits of Intergenerational Programming

1. Opportunity to fulfill the mitzvah of honoring elders (kibud zekeinim)
   Very often grandparents and grandchildren live far away from each other. By hosting programming at a senior location, families are offered an opportunity to interact with elders. Whether you design a completely interactive program or all you do is hold a play date, you have enriched your program with a significant mitzvah opportunity.

2. Enjoyment for young and old alike
   As long as you keep the elders and families’ needs, interests and abilities in mind, all ages can totally enjoy the music, crafts, and storytelling. For the seniors, just the presence of young children and their families is often an enjoyable experience.

3. Increased comfort of family members to engage with elders
   Many people are not always comfortable around seniors. Intergenerational programming gives parents a chance to feel more comfortable with people the age of their parents (or often grandparents) and to pass that sense of ease on to their children.

4. Shared resources between programming partners
   Senior locations often have knowledgeable activity and program directors eager to create intergenerational programming together with partnering organizations.

5. Increased visibility of PJ Library and the senior facility
   Though some seniors may have PJ Library grandchildren, more grandparents will hear about this wonderful opportunity for their grandchildren. Similarly, families have an opportunity to visit an assisted living facility or senior center in their area.
Guidance for Intergenerational Programming

1. Find an interested partner.
A Jewish or secular assisted living facility or senior center that sees the benefits to its residents of hosting an intergenerational program is the kind of partner you’re looking for. Reach out to find a place that recognizes the win-win nature of collaborative programming.

2. Build a relationship and consult closely with the activity director.
The activity director of the senior center, nursing home, or assisted living facility needs to be your event planning partner. You bring your knowledge of families with young children; they bring their knowledge of their seniors. Combining your expertise, you can design an inclusive, successful program, paying attention to: time, duration, planned activities, food, set-up, etc. Additionally, the activity director can encourage residents to attend, and may be equipped with decorations, paper goods, custodial support, music and other good ideas.

3. Plan with both PJ families and residents in mind.
Be honest about the needs and abilities of the residents and the families. In consultation with the senior center activity director, plan a program and choose activities in which everyone can participate at their appropriate level.

Often seniors arrive first to a program. If sitting at tables, there should be room in between the seniors for families to join the tables and maximize the mingling of generations.

5. Articulate the value of being at the senior center.
We know this is a mitzvah, but families and their children might not really know unless you consciously point it out. Even if all you are planning is a simple play date, the residents will be happy watching, parents will walk away feeling good, and everyone gets mitzvah points.

6. Find the seniors that love storytelling and interacting with children.
Some residents really interact with the children and others just seem to soak up the atmosphere. Take the time to identify and recruit one or two seniors as dynamic storytellers.
Age-Appropriate Considerations

1. Be conscious of timing and transitions.
Both children and seniors benefit from programs in which there is little “down-time”. Plan to have participants begin working as soon as they arrive. Seniors may enjoy having materials to read or visuals to explore as they wait for children to arrive. The youngest of children (infants to 3 year-olds) may need toys to play with and/or an area of the room to play in during transitions and/or during some of the longer, more involved parts of the program.

2. Capitalize on the power of music.
Most seniors and children adore music and song. Plan on singing songs at every program. Be sure to provide song sheets so that seniors, parents, and older children will be able to join along.

3. Design activities to encourage conversation.
Many seniors and children may initially find it hard to communicate with one another. Each may have trouble imagining what the other would like to discuss. To help conversation flow more smoothly, plan activities that require seniors and children to chat and share information with one another: ask children to interview seniors; raise questions to prompt seniors to describe how things were done in the past and to prompt children to describe how they are done today; encourage children and seniors to share their areas of expertise with one another.

4. Avoid placing seniors or children “on the spot.”
Not all seniors (or children) can always access the information they need to engage in conversation. It is recommended to pair individual families with several seniors or have 2–3 families work with several seniors instead of forcing individuals to engage in one-on-one conversation. Always provide graceful “outs” for those who may not be ready to talk or share information.

5. Pay attention to cleanup.
Many children and seniors dislike getting their hands messy. Be sure to have wipes and/or damp paper towels readily available.

6. Be mindful of physical limitations.
Most seniors will need to remain in one location throughout the program. (Many seniors have limited mobility). Children can engage in additional acts of kibud zekeinim (honoring elders) by passing out snacks, art materials, song sheets and other materials to the seniors.
Creating Intergenerational Community Together

Examples from PJ Library Communities

PJ Library & Philip Benjamin Tower Present:

BUBBES & BUBBELAHS

Bring your children for an awesome intergenerational PJ Library event! We’ll read, do crafts, & nosh! PJ Library story read by special Lion of Judah guest reader, Marilyn Benjamin. All ages Welcome!

DATE: THIS SUNDAY, June 23, 2013

TIME: 1-3pm

LOCATION: Philip Benjamin Tower- 250 58th Street N St. Petersburg, FL 33710

www.theglobalday.com
Creating Intergenerational Community Together

Celebrate Hanukkah with

PJ Library

Sunday, December 11
Hanukkah Cookie Time
2:00-3:30 p.m.
Jewish Home Assisted Living
685 Westwood Avenue, River Vale

Join us for a special intergenerational event including Hanukkah stories from The PJ Library, cookie decorating, dreidel spinning, and lots of fun. No charge but RSVPs are requested. Contact PJ Library coordinator Linda Ripp for more information.

Making Connections: PURIM

jkidphilly

Looking for something fun to do with your kids on Presidents’ Day?

Join jkidphilly as we bake hamentaschen in Bubbie’s Kitchen!

Monday, February 18th
10:30am - 12:00pm
Abramson Center for Jewish Life
1425 Horsham Road
North Wales, PA 19464
Appropriate for all ages!

For more information please contact
Amy Schwartz: aschwartz@jewishlearningventures.org / 215.320.0967

...for families just like yours!
Creating Intergenerational Community Together

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Join us for a.....

PJ (Story) Walk in the Park
Tuesday, August 30 @ 6:30 pm
Aidekman Jewish Community Campus
901 Route 10 East, Whippany

EVERYONE is invited to attend this walk through our backyard and we hope you can join us!

Read the PJ book All of Me! A Book of Thanks! on an outdoor path with your child. Join other PJ families for activities based on the book, and then enjoy a round of Simon Says, music, and a bedtime snack. A musical Intergenerational PJ Library Story Time is served in our garden. Like Varsity, the grandpa and grandma at Tender Senior Housing.

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Creating Intergenerational Community Together

THE GLOBAL DAY OF JEWISH LEARNING

www.theglobalday.com

November 17, 2013

YAD BYAD @ CS PARK
Jewish Music for Every Generation
with Kim Falembus

Come Join Us
Along with the residents of Cedar Sinai Park, share in the joy of Jewish music and language. Explore the Jewish life cycle with songs, movement and instrumentals. Class ends with an early welcoming of shabbat.

Fridays, 10:00 - 10:45 am

Fall Session (5 classes): October 25 - December 7
Winter Session (5 classes): January 13 - March 2
Spring Session (5 classes): April 20 - May 25

Rose Schnitzer Manor at C.S.P. (Zidell Hall)
6140 SW Boundary St, Portland OR 97221

To register for classes please visit www.jewishportland.org/yadbyad
or call facnel at 503-892-7413.

4-class Session: $55 ($45 for PJ Library Subscribers)
5-class Session: $75 ($65 for PJ Library Subscribers)
50% off for second and subsequent child
Drop-ins: $10 ($5 for each additional child)
When a shy girl named Lily asks to accompany her mother on her weekly trip to Shalom House, an assisted living facility for seniors, Lily has no idea of the rich rewards and personal growth that will result from this visit. At first, Lily is overwhelmed by the talkative, outgoing residents of Shalom House. Lily, however, insists on returning to Shalom House week after week. Gradually, Lily overcomes her shyness and befriends several of the residents. Inspired by a birthday party that is held during one of her visits, Lily decides that she would also like to celebrate her birthday at Shalom House. The story concludes with Lily animatedly laughing, chatting, and thoroughly enjoying her birthday celebration with her newfound friends.

**GOALS**

- Attend a lively, intergenerational party that will enable participants to meet, bond, and socialize with seniors.
- Engage in stimulating party activities, games, and discussions to gain an increased understanding of specific Jewish holiday customs and the underlying value of honoring elders.
- Focus on 2 specific types of parties (Thanksgiving and Hanukkah) that will feature a reading of *Say Hello, Lily*, an art activity, an “ice-breaker”/relationship-building game, a sing-a-long, and a poster project left as a memento at the senior center.

**SUGGESTED LOCATION**

Senior Center, Assisted Living Facility

**Plan in Advance**

**Build a relationship with a Senior Center**

This program’s impact is increased with the engagement of young folks and elders. Find a willing collaborative partner at a local senior site. Use their expertise to plan a program with both PJ families and elders in mind. Alternately, invite grandparents and other seniors to join your family program at the usual location.

**Choose a Party**

**THANKSGIVING PARTY**

- Art Activity: Turkey Herb Planters
- Relationship-Building Activity: Thankfulness Interview
- Snack: “Turkey” Sandwich treats
- Poster Project: Gratitude Turkey

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This book-based Program curriculum was developed by The PJ Library. Submitted by Vivian Newman—Vivian@hgf.org
HANUKKAH PARTY

- Art Activity: Scratch Art Hanukkah Window Decorations
- Relationship-Building Activity: Spinning Dreidels
- Snack: Edible Dreidels
- Poster Project: Hanukkah Symbol Collage

Introduce with activities

Opening Art Activity

*We’re so happy you could join us. We’ve come here today for a very special party. Do you know what kind of party we’re having? In honor of ____________(Name of upcoming holiday) we have something very special for you to make.*

SET UP

Ask seniors to position themselves at the tables. Leave the chairs on either side of each senior empty, so that parents and children will be able to sit in between.

Thanksgiving Turkey Planters

MATERIALS

- Brown, red, yellow, and orange craft foam
- Clay flowerpot
- Tacky glue, Q-tips
- Bowls for holding glue
- Wiggle eyes
- Craft foam stickers and stick-on jewels (optional)
- Potting soil, herb plants/seeds (optional)

ADVANCED PREPARATIONS

1. Place the following materials inside each flowerpot at each seat:
   - 2 semi circles
   - 5–6 colored feathers
   - 1 turkey body
   - 2 wiggle eyes
   - 1 beak
   - 1 waddle (optional)

2. Prepare turkey parts:
   - Cut brown semi-circles (5 inch in diameter) for turkey feather holders
   - Cut 8x1in. yellow, red, and orange rocket-shaped tail feathers
   - Cut brown or red turkey bodies
Cut small yellow or orange triangles for turkey’s beak
Cut red waddles (optional)
Prepare bags of soil or seeds to take home and use as an additional planting activity (optional)

3. Pour tacky glue into bowls

DIRECTIONS
1. Using glue and Q-tip, apply eyes, beak, and waddle to turkey.
2. Spread glue on back of turkey head and body. Attach body to flower pot (requires several minutes to dry and stick).
3. Apply glue to front of one semi-circle. Place several turkey feathers on top of the glue.
4. Apply glue to bottom of the feathers. Stick second semi-circle on top of the feathers, creating a type of 3 layered sandwich, consisting of first semi-circle, feathers, and second semi-circle.
5. Use stickers, jewels, etc. to decorate turkey feathers.
6. Generously apply glue to the top semi-circle. Attach semi-circle and feathers to plant pot; the feathers should go on the back side of the pot. Lie flowerpot on its side, so that the pot presses down on the feathers. Allow glue to bond and dry.
7. Attach names to the bottom of the drying pots with masking tape.

Hanukkah Window Art

MATERIALS
- Scratch art paper (holographic or multi-colored)
- Wooden styluses
- Pipe cleaners, twine, ribbon, or string
- Pony beads
- Hole punch
- Masking tape

ADVANCED PREPARATIONS
1. Cut scratch art paper into dreidel, menorah, and Jewish star shapes.
2. Using a hole punch, punch one hole in each shape.
3. Cut string into 12-inch long pieces.
4. Tie a knot at one end of the string or pipe cleaner—Leave approximately 2–3 inches between the end of string and knot.

DIRECTIONS
1. Using a wooden stylus, draw a design on the Hanukkah shape.
2. String beads onto pre-knotted pipe cleaner or string.
3. Using the section of the string that trails behind the knot, attach bead-decorated string to Hanukkah shape.
4. Tie a loop onto the loose end of the string or pipe cleaner to hang the decoration from a window in the home.
Read the story

Introductory Remarks
Today, we’re going to read Say Hello, Lily written by Deborah Lakritz and illustrated by Martha Aviles. In our story, a shy girl named Lily visits a Senior Living Facility- a center that looks a bit like _________________, the place where we are today. At first, Lily doesn’t like being at the Senior Center. There are so many older people, and they all want to talk to her. But Lily returns week after week, and she slowly begins to make friends and enjoy her visits. Let’s read our story and find out what causes Lily to change her mind about the Senior Center. Let’s also try to pay attention to some of the things that Lily does at the Center, because, in a little while, we may try to do some similar things.

Encourage Participation
➢ Pretend to exercise along with the Shalom House residents.
➢ Encourage children to hide behind a parent or their hands and look like Lily does when she first comes to Shalom House.
➢ Ask participants to sing “Happy Birthday” to Lily.

Post-Reading Discussion Props
Honoring Elders
➢ Small Torah Scroll or Stuffed Torah

Thanksgiving
➢ A few items traditionally eaten on Thanksgiving- cranberries, ear of corn, small pumpkin, squash

Hanukkah
➢ Menorah, candles
➢ Dreidel
➢ Small jar of oil

Post-Reading Discussion
Honoring Elders
➢ Did Lily like going to Shalom House?
➢ How did Lily feel when she first started going to Shalom House? Did her feelings change over time?
   How do you know that her feelings changed?
➢ What did Lily and her mom do at Shalom House? How did they help the seniors who live there?
   Do you think that the seniors enjoyed Lily’s visits?
➢ Through their visits to Shalom House, Lily and her mother were performing a mitzvah. What’s a mitzvah?
   It’s a good deed. A mitzvah is a rule that we’re told about in the Torah (Show a mini or stuffed sefer torah).
   One rule which the Torah teaches is that we must “Stand before those who are hoary headed (those who are old and have white hair), and honor the face of the elderly.”
➢ Why do you think we should stand up when we see an older person? We stand in order to show our elders that we respect and honor them and that we know that they are very wise. Today, we don’t always jump to our feet when an older person enters the room, but we do try to treat our elders with respect. What can we do to show that we honor and respect our older friends and grandparents?
➢ The mitzvah of honoring our elders is called kibud zekeinim. By coming to our program today, you are practicing kibud zekeinim.
Let’s find out if our senior friends are enjoying our visit. Have our young friends been treating you with respect? What have you liked so far about their visit?

Did you know that like Lily you, too, can visit _______ on a regular basis? Just speak with me at some point during our program today and I’ll help you set up a regular visiting time.

Thanksgiving

In our book, Lily went to two parties at Shalom House. Who remembers the types of parties that Lily attended?

Today, we’re having a party in honor of the holiday of Thanksgiving.

Many rabbis say that Thanksgiving is similar to the Jewish holiday of Sukkot. Both holidays are harvest holidays. They are times for saying thank you for the good food that grew or was raised in the land throughout the summer and fall. What kinds of special foods do we eat on Thanksgiving?

Turkey and corn were foods the Pilgrims grew, hunted, and ate when they first came to America. The Pilgrims originally began the holiday of Thanksgiving to offer thanks for their safe arrival in a new land and to say thank you for all of their good food.

Who knows how to say “thanks” in Hebrew? On this Thanksgiving, what are some of the things for which we would like to say “Todah”? 

Hanukkah

In our book, Lily went to two parties at Shalom House. Who remembers the types of parties that Lily attended?

Today, we’re having a party in honor of Hanukkah. What do we do on Hanukkah?

Does anyone know why we are so happy on Hanukkah? We’re happy because many years ago, some wonderful miracles happened on Hanukkah. A miracle is something special and unexpected that happens. Long ago, a mean king with a powerful army tried to stop the Jewish people from being Jewish. This king, Antiochus, said that the Jewish people could no longer observe Shabbat, go to synagogue, or study Torah. Antiochus went into the Jewish synagogue and smashed the menorahs, Torahs, and chairs. He brought in trash and pigs and made a mess of the synagogue. Antiochus shut the synagogue's doors and would not let the Jewish people go inside. The Jews were no longer free to be Jewish! Antiochus had a big, powerful, strong army. He fought with lots of weapons and used elephants in his battles. The Jewish people only had a small, weak army but they were still able to defeat Antiochus: they made Antiochus leave their synagogue. They cleaned it up and repaired their broken menorah. They wanted to light their menorah, but there was a problem. Does anyone know what the problem was? They needed oil to light the menorah, but they could only find one small jar of oil. But then another miracle happened: the little jar of oil lasted for eight nights—long enough for them to prepare more oil!

On Hanukkah we light our menorahs and say “Thank you” for the miracles both large and small that happen in our lives. Can you think of some small, everyday miracles that happen in your life? What are some new or unexpected things that have happened to you recently? Are there any new things that you have learned lately? In Hebrew, all of these special events and happenings are called—nisim she'b'chol yom—everyday miracles.
Follow Up activities and resources

Thanksgiving Activities

Thankfulness Interview—Relationship Building Activity

Intro Words
Thanksgiving is a time for saying “Todah / Thank You” and acknowledging the good that fills our lives. Offering thanks is actually a mitzvah, a commandment that is described in the Torah. Some Rabbis say that we should try to say “Thanks” at least 100 times a day.

Today, we’d like to see what kinds of “thank yous” we can come up with. Right now, we’d like you to act like newspaper or TV reporters. Children, your job is to interview people and ask what they are thankful for. We have a worksheet for you to fill out as part of the interview process. Parents may need to help their children with the writing. We want each family to find a senior friend with whom you can chat. Introduce yourself and ask the friend if they can offer thanks for 3 different things. Ask them to name one person, one place, and one time or moment in their life for which they are thankful. Write down their answers on your sheet.

When you’ve finished your interviews, count up the number of different answers that you have recorded, and receive a prize for each answer. Remember that not everyone enjoys being interviewed. If a senior doesn’t want to answer or can’t think of an answer, remember to thank them and then try to find someone else who might like to answer your questions.

MATERIALS
- Pencils
- Thankfulness interview sheets (attached)
- Small rewards for completing Interview Sheet (raisins, grapes, chocolate coins, chocolate covered raisins, m&m's, etc.)

ADVANCED PREPARATIONS
1. Make copies of Thankfulness Interview

Thanksgiving “Turkey” Sandwich Treat

MATERIALS
- Whole wheat bread
- Sliced Cheese
- Red and yellow peppers
- Baby carrots
- Cheerios
- Raisins and/or craisins
- Circle cookie cutters or jar lids (3-4 inches in diameter)
- Paper plates
ADVANCED PREPARATIONS
1. Cut peppers into strips for turkey feathers.
2. Cut off tips of baby carrots for turkey's beak.
3. Make separate plates for each ingredient.
4. Pass out one empty plate to each participant.

DIRECTIONS
1. Using a cookie cutter or jar lid, cut out one circle of bread and one circle of cheese.
2. Place cheese on top of bread and decorate with peppers, cheerios, raisins, carrot tips, etc.
3. Eat and enjoy!

Thanksgiving Turkey Poster

MATERIALS
- Large poster board
- Brown, red, or black construction paper for turkey body
- Colored construction paper for turkey feathers
- Pens
- Glue Sticks
- Wiggle eyes

ADVANCED PREPARATIONS
1. Cut feathers from construction paper.
2. Cut out turkey body and paste on facial features.
3. Glue turkey body to poster board.
4. Write the following on top of poster board or on a piece of colored paper: This Thanksgiving, we say “Todah” (Thank You) for...

Intro Words
In honor of Thanksgiving, we’ve spent a lot of time today offering words of thanks. Before we leave, we’d like to make a special Thanksgiving poster that will hang in this building and will remind everyone of all that we’ve discussed today. Seniors, as you know, the children and families who have come to our program today enjoy showing honor and respect to their elders. Before the children leave, could you allow them to honor you one last time? Seniors, after you’ve written down your gratitude item, please hand your feather to a nearby child, who will apply glue to its back and then attach it to our poster.

DIRECTIONS
1. Have group leader distribute paper feathers to all participants.
2. Participants jot down the name of a person, place, or thing for which they are grateful.
3. After gratitude item has been recorded, flip the feather over and using a glue stick, cover the back surface with glue.
4. Have children carry the feathers to the poster and attach them to the poster board.
Thankfulness interview

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<th>NAME OF PERSON</th>
<th>A PERSON I AM THANKFUL FOR (AND WHY)</th>
<th>A TIME I AM THANKFUL FOR (AND WHY)</th>
<th>A PLACE I AM THANKFUL FOR (AND WHY)</th>
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TOTAL NUMBER OF ANSWERS

Say Hello, Lily
Hanukkah Activities

Spinning Dreidels—Hanukkah Relationship Building Activity

MATERIALS
- Wooden or plastic dreidels
- Copies of Driedel Score Sheet (see attached)
- Pencils
- Small rewards for point compensation (brightly colored Hanukkah candles, raisins, grapes, chocolate gelt or chocolate covered raisins, m&m’s etc.)

ADVANCED PREPARATION
1. Make copies of Dreidel Score Sheet.

Intro Words
As we’ve said, we do many special things on Hanukkah: we light menorahs, eat latkes, and spin dreidels. Let’s take a look at a dreidel. There are different Hebrew letters on each side of a dreidel. Does anyone know the names of these letters? What do these letters stand for?

What were some of the miracles that happened long ago on Hanukkah? On Hanukkah, to help us remember these miracles, we play games with dreidels. There are many different ways to play dreidel. Today, we’d like to play a game in which we keep track of the number of nuns, gimmels, hays, and shins that are spun. We’re going to give you a score sheet for your game. Each time the dreidel lands, you need to make a note of the letter that stands face up on the dreidel. Each letter will give you a different number of points. In order to play our game, we’d like each family to pair up with one or two seniors. Once you’ve formed your team and written down your team members’ names, you’re ready to start playing. Remember that once you’ve added up your final score, you can come redeem your points for prizes!

Edible Dreidels

MATERIALS
- Pretzel sticks
- Marshmallows (kosher)
- Chocolate frosting or whipped cream cheese
- Hershey kisses
- Plastic knives
- Paper plates

DIRECTIONS
1. Place one kiss, one marshmallow, one spoonful of frosting or cream cheese, and one pretzel stick on each plate.
2. Spread cream cheese or frosting on the flat circular bottom of the Hershey’s kiss.
3. Place the marshmallow on top of the kiss and insert the pretzel stick into the marshmallow. Eat and enjoy!
Hanukkah Miracle Poster

MATERIALS
- Poster board
- Construction paper for Hanukkah shapes
- Pens
- Glue sticks

ADVANCED PREPARATIONS
1. Cut out Hanukkah shapes: dreidel, candles, Jewish star, oil jugs, etc.

Write poster prompt on top of poster board or on a piece of colored paper:
On Hanukkah we give thanks for the large and small miracles in our lives. Our favorite miracles include...

Intro Words
We’ve spent a lot of time today talking about Hanukkah and miracles. Before we leave, we’d like to make a special Hanukkah poster that will hang in this building and will remind everyone of all of the learning and fun that we’ve had today. Seniors, as you know, the children and families who have participated in our program today enjoy showing honor and respect to their elders. Before they leave, could you allow them to honor you one last time? Seniors, after you’ve written down your everyday miracle, could you please hand your Hanukkah shapes to a nearby child, who will apply glue to its back and then attach it to our poster.

DIRECTIONS
1. Group leader distributes Hanukkah shapes to all participants.
2. Participants jot down the name of an everyday miracle for which they are grateful.
3. After miracle item has been recorded, flip the Hanukkah shape over, and using a glue stick, cover the back surface with glue.
4. Children can carry the Hanukkah shapes to the poster and attach them to the poster board.
**Dreidel Score Sheet**

**RULES**
1. Each player will spin the dreidel 4 times.
2. After each spin, note the letter that the dreidel lands on.
3. Make a check in the appropriate letter column.
4. When the chart is complete, tally up the total number of nun’s, hey’s, gimmel’s and shin’s.
5. Score using the following point system:
   - Nun = 1
   - Gimmel = 4
   - Hey = 2
   - Shin = 0
6. Claim your prize!

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<tr>
<th>NAME OF PLAYER</th>
<th>NUN</th>
<th>GIMMEL</th>
<th>HEY</th>
<th>SHIN</th>
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Thanksgiving Songs

Did You Ever See A Turkey?

Author Unknown
Tune: “Did you ever see a Lassie”

Did you ever see a turkey a turkey a turkey.  
Did you ever see a turkey go this way and that?

*(Bob head, crouch down, and strut like a turkey)*

Go this way and that way and this way and that way.  
Did you ever see a turkey go this way and that?

Hello Mr. Turkey

Author Unknown
Tune: “If You’re Happy and You Know It”

Hello, Mr. Turkey how are you? Hello, Mr. Turkey, how are you?  
His feet go wobble, wobble. And his head goes Gobble, Gobble.  
Hello, Mr. Turkey, how are you?

Albuquerque Turkey

Author Unknown
Tune: “My Darlin Clementine”

Albuquerque is a turkey. And he’s feathered and he’s fine.  
And he wobbles and he gobbles. And he’s absolutely mine!  
He’s the best pet you can get yet. Better than a dog or cat.  
He’s my Albuquerque turkey. And I’m awfully proud of that!  
And my Albuquerque turkey is so happy in his bed  
‘Cause for our Thanksgiving Dinner, we have spaghetti instead!
Kobi’s Lullaby

Words and music by Rick Recht
Listen: http://www.rickrecht.com/music/index.php#album-18
Sheet music: http://rickrecht.com/resources/Kobi.pdf

Before I close my eyes at night and sleep before I drift into my dreams,
I give thanks for the blessings in my life for the people who care for me.
Thank you G-d for my family thank you G-d for my friends, thank you G-d for the earth and sea
Thank you G-d for the trees and the air I breathe and thank you G-d for me.
When I open my eyes to the new daylight, before I rise and start my day
I give thanks for the music and love in my life for the freedom I have to say
Thank you G-d for my family, thank you G-d for my friends, thank you G-d for the earth and sea
Thank you G-d for the trees and the air I breathe and thank you G-d for me.

Thank you G-d for my hope, thank you G-d for my heart,
Thank you G-d for the strength to know wrong from right
Thank you G-d for the faith I have in myself and thank you G-d for me.

Sh’ma Yisrael Ad-nai El-heinu Ad-nai Echad

Thank You

Words and music by Rick Recht
Listen: http://rickrecht.com/music/
Songbook: http://jewishrockrecords.com/resources/LAM_Songbook.pdf

Yai dai dai dai yai dai dai dai dai Yai dai dai dai yai dai dai.
yai dai dai dai yai dai dai dai dai yai dai dai dai dai.
Thank you, thank you, thank you for this special time.
Thank you thank you to walk and dance and run and climb
Thank you for my heart and my mind.
Thank you thank you for my life.
I Give Thanks

Words and music by Sheldon Low
Listen: http://rickrecht.com/music/
Songbook and sheet music: http://jewishrockrecords.com/resources/LAM_Songbook.pdf

I (I) I give thanks (I give thanks) I give thanks (I give thanks) to you (to you)
Thank you for my parents we love love love
Thank you for the trees we hug hug hug
Thank you for doggies we pet pet pet
Thank you for the water so wet wet wet
Thank you for chocolate we eat eat eat
Thank you for the soil that tickles our feet
Thank you for the flowers we sniff sniff sniff
Thank you for this life we live live live
Hanukkah Songs

I Have A Little Dreidel

I have a little dreidel I made it out of clay
And when it’s dry and ready, then dreidel I shall play!

Oh dreidel, dreidel, dreidel I made it out of clay
And when it’s dry and ready, then dreidel I shall play!

It has a lovely body with legs so short and thin
And when my dreidel’s tired, It drops and then I win! (Chorus)

My dreidel’s always playful, it loves to dance and spin
A happy game of dreidel, come play now, let’s begin! (Chorus)

Hanukkah, Oh Hanukkah

Hanukkah, Oh Hanukkah, come light the Menorah
Let’s have a party, we’ll all dance the hora
Gather round the table, we’ll all have a treat
Sivivon to play with, and latkes to eat.

And while we are playing, the candles are burning bright
One for each night, they shed a sweet light To remind us of days long ago.
One for each night, they shed a sweet light To remind us of days long ago.

Eight Little Candles
(to the tune of “Ten Little Indians”)

One little, two little, three little candles,
Four little, five little, six little candles,
Seven little, eight little pretty candles,
Burning, oh so bright.
**Yodle-lay-do Po-ta-to**  
*Words and Music by Ellen Allard*

I like to eat potato latkes, I like to eat them all day  
And when I eat potato latkes, this is what I say

Yodle-lay-do po-ta-to, Yodle-lay-do po-ta-to,  
Yodle-lay-do po-ta-to, latkes for me Yodle-lay-do po-ta-to,

Yodle-lay-do po-ta-to, Yodle-lay, Yodle-lay po-ta-to.

Additional verse ideas:  
I like to eat them with applesauce....  
I like to eat them with sour cream....  
I like to eat them on Hanukah....

I like to eat them in my kitchen....  
I like to eat them with my family....

**Chanukah Bamba**  
*Words and Music by Shira Kline*

CHORUS: Chanukah Chanukah! (X 4)

We’re gonna eat some latkes, a whole lota lota latkes,  
Fry up some crispy latkes, I can’t get enough latkes! (Chorus)

We gotta light the candles, add a new one every night, First you light the sha-mash, menorah!  
Let’s play a game of dreidel, spin around ‘till you get dizzy, Nun Gimel Hey Shin, Nun Gimel Hey Shin! (Chorus)

We gotta tell the story, you got your macca-macca-bees, They were so brave, a true miracle!  
Now it’s time to do some dancing, shake it all around, Boogie woogie shake your tushy, we’re about to have some fun! (Chorus)

We eat suf-ga-ni-yot, yummy yummy jelly doughnuts, We make the doughnuts in oil, I got the jelly in my belly!
GOALS
A major goal of this program is to use family stories as a means of strengthening bonds between seniors and children. The program can be run as an intergenerational event with family or at a senior center. During the program participants will engage in a variety of projects and activities involving yarn. Each yarn-based activity is designed to generate an increased appreciation for the many unique talents and abilities of grandparents and older friends. In addition to teaching about the value of honoring elders, this program is designed to address the theme of forgiveness and ways of saying “I'm sorry.”

SUGGESTED LOCATION
Senior Center, Assisted Living Facility

Plan in Advance

Build a relationship with a Senior Center
This program’s impact is increased with the engagement of young folks and elders. Find a willing collaborative partner at a local senior site. Use their expertise to plan a program with both PJ families and elders in mind. Alternately, invite grandparents and other seniors to join your family program at the usual location.

Prepare “Follow the Yarn Trail” Game

MATERIALS NEEDED
- Foam containers (e.g. from Michael's) or recycled containers
- Balls of different colored yarn
- Masking tape

Synopsis
When his grandmother comes to visit, Donny feels as if he's constantly getting into trouble. His grandmother seems to have so many rules, and Donny inadvertently breaks almost every one of her rules. When Donny accidently tangles his grandmother’s yarn, his grandmother abandons her stern demeanor and lovingly comes to his aid. While helping Donny untangle the yarn, Donny’s grandmother recounts stories from her own childhood, gently teaching Donny that all children make mistakes, and those who love them (especially their grandparents) are always willing to forgive children’s errors and help them grow through their mistakes.

This book-based Program curriculum was developed by The PJ Library. Submitted by Vivian Newman—Vivian@hgf.org
DIRECTIONS
1. Prepare a container for each anticipated attendee (older and younger).
2. Attach a long piece of yarn to each child’s container.
   ➤ Weave the attached yarn across the room, going under tables, around chairs, etc.
3. Place 2–3 large balls of the yarn on each table.
4. Cut small pieces of different colored yarn to hand out to children.

Prepare “Cozy Container” Craft Project

MATERIALS NEEDED
- Tacky type glue with good adhesive qualities
- Foam or recycled containers
- Q-tips for spreading the glue
- Pieces of yarn of varying lengths
- Gem stones, sequins, foam shapes—interesting items to glue onto “cozy containers”
- Small plates
- Scissors (optional)
- Masking tape
- Pens

ADVANCE PREPARATIONS
1. Pour glue into individual bowls.
2. Dilute slightly with water if glue is very thick and difficult to spread.
3. Place small collection of gem stones, foam shapes, sequins, etc. on small plates.

Prepare Song Sheet

Prepare Snacks

MATERIALS NEEDED
- Cheese sticks
- Sliced fruits or vegetables (optional)

Prepare Storytelling Props

MATERIALS NEEDED
- Blanket (ideally, knitted afghan) for children to sit on as they listen to the story
- Optional:
  ➤ Flannel board
  ➤ Flannel board cut-outs made from poster board or card stock from attached patterns
  ➤ Self-adhesive Velcro
Introduce with activities

Follow the Yarn Trail

Intro Words
Today we’re going to read a story about a boy named Donny who tries to juggle/play catch with his grandmother’s yarn and ends up creating a huge mess. To help us picture Donny’s yarn mishap, we’ve spread some yarn all around this room. How does the yarn look? Do you think it will be easy to clean this yarn up? Right now, I’m going to give you a small piece of yarn. Your job is to find the strand of yarn that matches the color of the small piece in your hand. Follow your yarn trail all the way to its end. At the end of the yarn you’ll find a special container/ can that you’re going to decorate as part of today’s program.

DIRECTIONS
1. Ask seniors to position themselves at the tables. Leave empty chairs by each senior to make room for parents and kids to sit by them.
2. Hand child a small piece of yarn.
3. Ask each child to find and follow the yarn trail that matches the color of their piece of yarn.
4. After the child has located the can/container at the end of the yarn trail, ask the child to look on top of the tables and locate a large ball of yarn that matches the color of his/her yarn trail.
5. Ask child (and parent) to sit at the table with the matching ball of yarn.

Make “Cozy Containers”

Intro Words
Yarn plays an important part in the story that we’re going to read today. Based on our story, we’re going to use yarn in many different ways. Right now we’d like you to use yarn and collage materials to decorate this multipurpose can/container. As you work, or perhaps once you get home, you’ll need to decide how you’re going to use your container. Will your container hold pencils, pens, or paper clips? Will it serve as a toothpaste and toothbrush holder; or as a container for coins and spare change? The possibilities for your container are endless. I can’t wait to see how you’ll decorate your container, and to learn how you’ll use it at home.

DIRECTIONS
1. Everyone, young and old, is welcome to decorate a container.
2. Detach long yarn trail/strand from can.
3. Optional: Cut the strand into many small pieces.
4. Using a Q-tip, cover a small portion of can/container with glue.
5. Attach yarn, jewels etc. to can/container.
6. Apply glue to a new area and add more pieces.

ADAPTATION FOR YOUNGER CHILDREN
Younger children and some seniors may find the yarn a bit frustrating to work with. It's hard to get the yarn to adhere to the can. Encourage younger children to use just a few pieces of yarn in their project and to rely more heavily on the other collage materials that can be applied using just a dab of glue.

Conversation: Children and Seniors
As children and seniors work at their tables, the group leader can raise a few questions and encourage everyone at the table to answer:

- What's your favorite color?
- What will you do with your container?
- Did your grandparents ever teach you a special skill?
- What else do you do with yarn?

Read the story

Hints for Sharing the Book

Introductory Remarks
The book that we’re going to read today is called Red, Blue and Yellow Yarn by Miriam Kosner, illustrated by Valeri Gorbachev. Our book describes what happens to a young boy named Donny when his grandmother comes to visit for a week. The first thing that happens is that Donny needs to let his grandmother sleep in his room. Do you think Donny’s going to like that? Let’s read and find out.

ADAPTATIONS FOR YOUNGER GROUP
Consider using a flannel board and cut outs (see attached) to tell the story if there are children ages 2–5 in the group. The story is long; it will work best if it’s substantially shortened and condensed.
Post-Reading Discussion:

Honoring Elders Discussion

- Donny had a special name for his grandmother. Do you remember what he called her?
  - What names do you use for your grandmother and grandfather?
- At first, was Donny happy that Bubby came to spend a week at his house? Why or why not?
- What were some of the rules that Donny needed to follow when Bubby was visiting?
- Did Donny argue with his Bubby? Did he say “I can bounce my ball inside if I want to”, or “I won’t wash my hands and you can’t make me”?
- Donny practiced a special mitzvah, a special rule of the Torah called—Kibud Zekeinim, honoring elders. The Torah tells us that we need to treat all older people with respect. Do you know what the words “honor” or “respect” mean?
- Can you describe ways to show respect to your grandparents and other senior/older friends?
  - What are some of the ways in which your grandparents help you?
  - What do you like to do with your grandparents?
  - Can you remember to say thank you the next time you find yourself having a good time with your grandparents?

Forgiveness & Say Sorry Discussion

- Did Donny do something wrong in our story? What did he do?
- Who else in the story, besides Donny, made a mistake? What kinds of mistakes were made?
- Have you ever made a mistake? Can you describe your mistake?
- If you make a mistake what should you do?

Judaism and the Torah teach us that saying sorry is very important. We even have one Jewish holiday where we spend most of the day saying “I’m sorry.” (Does anyone know the name of that holiday?) I like to think of Yom Kippur as the Jewish “I’m sorry day.” Some grown-ups are so busy saying “I’m sorry” on Yom Kippur that they don’t even take a break to eat or drink.

According to Judaism there are certain steps that we need to follow if we want to offer a sincere apology. There are certain things that we need to do in order to let someone know that we are truly sorry.

1. First, we need to describe exactly what we did wrong. For example, Donny, according to this rule would need to say, “Bubby I’m sorry I played with your yarn and tangled it.”
2. Next, we need to try to come up with a way to undo the wrong. How did Donny fix his mistake? (He helped clean the balls of yarn that he had unraveled.)
3. The last step of apologizing (saying “I’m sorry”) involves being careful not to repeat the mistake when you find yourself in similar circumstances. What should Donny do the next time he walks into his room and sees the balls of yarn on the bed?

Questions for Seniors

If program is being held in a Senior Setting, the following questions can also be raised:

- Do you know that just by coming to our program today, you practiced the mitzvah of Kibud Zekeinim? Today, you did a kind act, you helped to bring happiness and joy to some senior friends.
  - Let’s ask our senior friends if they are happy that we came to visit today. “Seniors, what part(s) of today’s visit (so far) have made you feel happy and respected?”
Follow Up activities and resources

Yarn Web Sharing Circle: Appreciation and Forgiveness

Intro Words
By the end of our story, Donny has learned some new things about his grandmother. What did he learn about her? Right now we’re going to play a yarn game that will help us learn a little about each person who is here with us today. When I toss/hand this ball of yarn to you, you need to say your name and then answer the question that I’m going to ask. After you’ve answered your question, keep your hands on the strand of yarn in front of you and pass/toss the ball of yarn to someone else. Whoever receives the ball of yarn must introduce her or himself and answer our question.

Notes:
- The group leader can ask everyone the same question or ask different questions to different people. Even if the leader is asking the same question of everyone, he/she will need to repeat the question each time the yarn ball is passed.

Sample Questions—Senior / Grandparent Focus:
- Can you describe a lesson or skill that you learned from one of your grandparents?
- What do you (did you) like to do and/or where do you (did you) like to go when you’re spending time with your grandparents?
- What names do you (or did you) use for your grandparents?

Sample Questions—Forgiveness Focus:
- What is something you might need to say sorry for?
- What is something you’d like to do better?
- When was a time when you felt sorry for something you did?

Yarn Bracelets
To close, you can take a piece of yarn from the balls on the table and tie it as a bracelet to remember your new friends or to remind you of what you’d like to do better.

Eating and Sharing Snack

Intro Words:
Today we’re going to be serving string cheese and fruit for snack. Does anyone want to guess why we’re going to eat string cheese? In order to practice Kibud Zekeinim, I’d like to ask every child to come up to the main table and pick up 2 sticks of cheese—one stick is for you and one is for the senior friend who is sitting near you.
Singing Songs:

Let's Be Friends (Yom Kippur)

Let’s be friends — make amends.  
Now’s the time to say I’m sorry.  
Let’s be friends — make amends.  
Please say you’ll forgive me.

The ten days of Tesh-u-vah,  
Time to make up, time to pray.  
Shake my hand and I’ll shake yours.  
Let’s be friends for always.

La......la......la.....la......

I'm Sorry for What I Did Wrong

Tune: Avinu Malkeinu

I’m sorry for what I did wrong,  
I’m sorry for what I did wrong.  
I’ll try to be better, no matter whatever  
I’m sorry for what I did wrong.

I’ll try, I’ll try to be,  
The best that I can be.  
I’ll try, I’ll try, to do what is right  
And be the best that I can be.

I’m sorry for what I did wrong;  
I’m sorry for what I did wrong;  
I’ll try to be caring, more loving and sharing,  
Forgive me for what I did wrong!

I’ll try, I’ll try to be,  
The best that I can be,  
I’ll try, I’ll try with all of my might  
To do what I know is right.
Red, Blue and Yellow Yarn

**Bubbie, Bubbie, When Are You Coming to Visit Me?**

Tune: My Bonnie Lies Over the Ocean

My bubbie is also my grandma, my savta, my omma, my nana. (2X)
Bubbie, Bubbie when are you coming to visit me?
Bubbie, Bubbie when are you coming to play?

My zaydie is also my grandpa, my saba, my poppa, my gramps (2x)
Zaydie, Zaydie when are you coming to visit me?
Zaydie, Zaydie when are you coming to play?

**Teshuva Song**

Words and Music: Lisa Litman

I wanted to do right, 
but things came out all wrong.
So to do *teshuvah*
I will sing you a song.

I didn’t mean to hurt you,
I won’t do it again.
I hope that you feel better
and you’ll still be my friend.
After the program, contact the families and thank them for coming. If possible, e-mail one or two photos which you may have taken at the program.

Send a few pertinent links to families

- Grandparents and their Families
  PJ Library Blog Post
- Beyond the Words “I’m Sorry”
  PJ Library Blog Post
- Asking Bubbe: Honoring Elders by Seeking Advice
  PJ Library Blog Post
Red, Blue and Yellow Yarn
Red, Blue and Yellow Yarn
**Rise and Shine: A Challah Day Tale**

By Karen Ostrove • Illustrated by Kimberly Scott

**CENTRAL VALUE:** Honoring Elders (Klubud Zekeinim) • Learning Yiddish culture • L’Dor V’Dor (Passing Customs from Generation to Generation)  
**GOALS**

This program will examine the beauty and power of L’ Dor Va Dor—the act of passing an object or custom (or language or song) from one generation to the next. Families will reflect on customs and traditions which have been passed down in their families for years. This program can be run as an intergenerational event with family or at a senior setting. Seniors will teach families words in Yiddish and other languages, engaging the whole family in a meaningful l’dor v’dor experience. To expand on the book’s Shabbat theme, participants will make challah covers, shape challah rolls, and learn some fun Yiddish/Shabbat songs.

**SUGGESTED LOCATION**

Senior Center, Assisted Living Facility

**Plan in Advance**

**Build a relationship with a Senior Center**

This program’s impact is increased with the engagement of young folks and elders. Find a willing collaborative partner at a local senior site. Use their expertise to plan a program with both PJ families and elders in mind. Alternately, invite grandparents and other seniors to join your family program at the usual location.

**Prepare for Making a Challah Cover**

**MATERIALS NEEDED**

- White cloth napkin, handkerchief, or white cotton cloth square or rectangle cut or torn from a pillow case
- Spray bottles
- Watercolor crayons

**Synopsis**

While playing in the attic, Sammy and Sophie discover a crumpled piece of paper with strange writing on it. Confident that Grandma Gert will be able to decipher their new-found treasure, the siblings bring it the senior center where Grandma lives. Grandma and her friends identify the writing as a Yiddish recipe for challah. With laughter, determination, and teamwork, the children, their grandmother, and their grandmother’s friends prepare a delicious challah for Shabbat.

**This book-based Program curriculum was developed by The PJ Library. Submitted by Vivian Newman—Vivian@hgf.org**
Rise and Shine: A Challah Day Tale

- Washable magic markers
- Masking tape
- Permanent marker (Sharpies)
- Freezer paper or foil or parchment paper (optional)
- Clothesline and pins for hanging (optional)

**ADVANCED PREPARATIONS**
1. Using permanent marker, outline the word “Shabbat” in English, Hebrew or both languages on the cloth.
2. Tape a piece of freezer or parchment paper to the back of each cloth square, or tape the cloths securely to the table, to keep the cloth in place as the children draw.

**Prepare for Challah Shaping Activity**

**MATERIALS NEEDED**
- Challah dough
- Eggs
- Plastic spoons
- Small aluminum loaf containers
- Oil (for greasing pan)
- Aluminum foil (to protect the challah inside of the loaf pan)

**ADVANCED PREPARATIONS**
- Use the recipe below to prepare a large batch of challah, or purchase challah dough from a local kosher bakery.

**Refrigerator Rise Challah Recipe**

- 2 packages dry yeast
- 2 cups warm water
- 1 cup oil
- 6 eggs beaten
- 8 cups flour
- 1 ¼ to 1 ½ cups sugar
- 2 teaspoons salt

Combine yeast and water. Let sit for 5 minutes. Add oil and sugar. Stir. Add flour and salt. Mix ingredients. Cover and refrigerate for 3–24 hours. Knead dough, adding flour if necessary to make dough less sticky. Shape into loaves and rolls. Place in greased pan or on cookie tray. Allow to rise 1 and ¼ hours. Brush with egg. Bake on 350 degrees for 25–35 minutes, or until loaf makes a hollow sound when tapped on bottom. Rolls need only cook for 12–18 minutes.
Prepare Storytelling Props

MATERIALS NEEDED:
- Trunk or large plastic container filled with dress-up clothes (i.e. pirate’s hat, apron with a pocket containing a piece of crumbled paper)
- Piece of crumbled brown paper with Yiddish writing
- Mixing bowl
- Wooden spoons
- Bag of flour
- Challah board
- Challah cover
- Shabbat candlesticks
- Kiddish cup

Prepare “L’dor v’dor” Activities

MATERIALS NEEDED:
- Family Heirloom(s) from group leader’s home (e.g.- challah cover, small blanket, baby booties)
- “New words” activity sheet (see attached)
- Pencils, pens and paper

Prepare Song Sheets

Prepare Shabbat Snacks

MATERIALS NEEDED:
- Challah
- Grape juice
- Fruit or fruit plate

Introduce with activities

Making Challah Covers

Intro Words

Today we’re going to read a story in which 2 children, named Sammy and Sophie, find a very special challah recipe. The children bring the recipe to their grandmother who lives with other seniors in an assisted living facility (similar to the building that we’re in right now). With the help of Grandma Gert and her friends, the children make a delicious challah. Anxious to taste their challah, Sammy and Sophie and their new senior friends decide to celebrate Shabbat together. They need many special things for their Shabbat celebration—grape juice, Kiddish cups, a challah knife and a challah cover. Right now, we’re going to have fun making our own challah covers. Are you ready to see how we can use squirt bottles and crayons to make a challah cover?
DIRECTIONS
1. Ask seniors to position themselves at the tables. Leave the chairs on either side of each senior empty, so that parents and children will be able to sit in between.
2. Select a challah cover to decorate.
3. Decorate with watercolor crayons and markers.
4. Using spray bottles, dampen cloths to blend, merge, and soften the colors.
5. Remove cloth from paper backing or table to help it dry faster.
6. Hang on indoor clothesline.

Read the story

Hints for Sharing the Book

Props
This book works well with props. Consider using props both to tell the story and to expose families to the various objects that can be used to enhance Shabbat.

Intro Remarks
At the beginning of our story Sophie and Sammy are up in the attic playing with dress up clothes that look like the clothes that we have right here. Could everyone pull out one or two items from this box and put it on? Ask the child who has selected the apron with the recipe to put his/her hand in the pocket of the apron and pull out the recipe. Wow, this looks just like the piece of paper that Sophie and Sammy found when they were playing dress-up. I wonder what this piece of paper says. I wonder who might know how to read the strange writing on this paper. Let’s read our story and see what Sophie and Sammy do when they find this mysterious piece of paper.

Encourage Participation
1. Pretend to exercise along with Grandma Gert.
2. Make a grumpy face like Old Ned.
3. Hold up recipe ingredients and ask children to name each item.
4. Show the items Grandma and her friends need to set up for their Shabbat party and ask children to name each item.

Post-Reading Discussion

L’Dor V’Dor Discussion
➢ Who knew what was written on the piece of paper that Sammy and Sophie found?
➢ Why couldn’t Sophie and Sammy read the recipe?
➢ The recipe was written in Yiddish, a language that looks a bit like Hebrew. Do you know any Yiddish words? (What do you call your head in Yiddish, what do you call your bottom, who knows how to say “oh no” in Yiddish?)
➢ Yiddish is a language that blends Hebrew, Polish, German. It’s a language that was first spoken in Europe and then emigrated (travelled) to the U.S. Yiddish is a language that, like the paper that Sophie and Sammy found, has been handed from one person in the family to another for years and years.
Can you think of something that you have in your house that your family has owned for a very long time? What is it? What do you know about the object?

Addition for Older Group Members

- Group leader shows and describes a family heirloom to the group, explaining who it belonged to and who passed it to whom.
- To illustrate passing an object through the generations, pass the object around, stopping every once in a while and asking “What’s this object called? If you had one of these in your house, what might you do with it?

Honoring Elders Discussion

- Was Grandma Gert smart? What did she teach the children?
- Did your grandmother or grandfather ever teach you how to do something? What did they teach you?
- In Judaism, we’re taught that older people are very special. They’ve lived a long time and they know a great deal about the world and we must treat them with honor and respect. One rule that the Torah teaches us is that we should stand up or jump to our feet whenever someone with white hair enters the room. Why should we do that? If someone has white hair, what does it mean?
- When we listen to older people, speak nicely to them, try to help them in whatever way we can, and try to learn from them we are performing the mitzvah of kibud zekeinim—honoring elders. What might you do to honor elders? What is something nice that you can do for your grandparents or for a senior friend?
- Seniors: What is something that makes you feel honored as an elder?

Follow Up activities and resources

Making & Shaping Challah

Intro Words

Today, just like Sophie and Sammy and Grandma Gert, we too are going to make challah. (If using home made dough, you can add: Just like Sophie and Sammy, we’re going to use a recipe that’s been in my family for years. My recipe is written in English not Yiddish. For those of you who are interested, I’ve prepared a copy of the recipe for you to take home.) We’re not going to bake our rolls here. We’re just going to shape our rolls and then bring them home to put in our ovens to cook. But don’t worry, we will have some challah for you to eat later today.

Do you remember what Sophie and Sammy needed to do with their challah? They needed to knead it. Do you know what kneading is? How do we do that?

DIRECTIONS

1. Each participant receives a mound of dough.
2. Sprinkle flour on dough to make it less sticky.
3. Fold and punch and push the dough.
4. Roll dough:
   - Younger children can roll dough into a long snake or two, and then twist or circle snakes to create an interesting mound-like shape.
   - Older children can try braiding their challah.
5. Using a spoon, paint challah with egg.
6. Lightly grease loaf pan.
7. Place challah inside greased loaf pan.

L’dor v’Dor Language Game: Part One

Intro Words
Before we eat our snacks, I have one special game for us to play. This game involves learning a few new words in a different language. Do you remember what language the challah recipe in our book was written in? How did Grandma Gert know how to read and understand Yiddish? Who do you think taught her Yiddish? And who taught Gert’s parents Yiddish? Like objects, languages, words and expressions can be passed “l’dor v’dor” from one person or generation to another.

Are there any seniors in this room who know how to speak a language other than English? Raise your hand if you know another language.
Raise your hand if you know just a few words in another language.

Let’s see if we can learn a few new words in a foreign language from our senior friends. On the activity sheet I’m handing out there is a place to jot down 3–6 new words. I’d like each family to interview one or two seniors, and ask them if they can teach you a new word or two to add to your sheet. Remember that not everyone speaks a foreign language. If a senior tells you they don’t have a word, thank them, and then try asking someone else. Notice that our form asks you to write down a new word, the language of the new word, its English translation, and the name of the person who taught you your new word. Later, when we’re eating snack, I’ll ask each family to choose one word from their list to teach to our entire group.

DIRECTIONS
1. Pass out “new words” activity sheet and pencils.
2. Encourage families to walk around the room, approaching seniors and asking them for a new word to add to their sheet.

Eating Snacks

Snack Intro
Before eating, teach a bit about the ritual of using 2 challot on Shabbat and the custom of covering the challah. Alternately, simply cover the challah with a challah cover, uncover, sing the motzi song, recite a blessing, and pass out the challah.

On Shabbat, traditional Jews use two challot (plural). The two challot remind them of the time when the Jewish people wandered through the desert after the Exodus from Egypt. Each morning, they awoke and discovered small cakes—that looked a bit like dough kneaded with oil (Numbers 11:8)—covering the ground outside their tents. On Friday, there was always twice as many cakes as usual, so that people could gather 2 cakes, enough to last them through Shabbat. Some claim that because the cakes were always covered with early morning dew, we are careful to cover our challot with a beautiful challah cover.
L’dor v’Dor Language Game: Part Two

Intro
As we eat snacks, I wonder if we could have some volunteers who might like to teach us one of the new words that they learned today.

DIRECTIONS:
1. Ask families to choose one new word to teach the group.
2. Family states the language of the new word and the word.
3. Family attempts to pantomime/act out the meaning of the word.
4. Participants try to guess the word’s meaning.
5. After several guesses, the family announces the correct meaning of the word.
6. The entire group repeats the word and it’s meaning aloud.
7. Play continues as long as interest is sustained.
Yiddish & Shabbat Songs

Oy mein keppeleh

Oy mein keppeleh toot mir veh (2X)
Sing this little song if your day goes wrong
Oy mein keppeleh toot mir veh

Oy mien fiseleh toot mir veh (2X)
Sing this little song if you’ve been walking round too long.
Oy mein fiseleh toot mir veh

Oy mien pipikel toot mir veh (2X)
By me this isn’t typical
Oy mien pipikel toot mir veh

Oy mien tushele toot mir veh (2X)
Sing this little song if you’ve been sitting long too long
Oy mien tushele toot mir veh

Oy mien tushele
Oy mien pipikel
Oy mien fiseleh
Oy mien keppeleh
My nerves are gonna sneppeleh
Oy mien keppeleh toot mir veh

If You’re Happy and You Know it

If you’re happy and you know it
✓ Patchin kichlehe (clap your hands)
✓ Nod your keppie (head)
✓ Shake your tuches (your bottom)
✓ Stamp your fiselach (feet)
Az der Rebbe / When the Rebbe

Listen here  
Watch here

Az der rebe zingt, Zingn ale khasidim (sing)  
Az der rebe tantzt, Tantzn ale khasidim (dance)  
Az der rebe shlof, Shlofn ale khasidim (sleep)  
Az der rebe lakht, Lakhn ale khasidim (laugh)  
Az der rebe est, Fresn ale khasidim (eat)  
Un az der rebe redt, Shvaygn ale khasidim! (talk, quiet all the chasidim)

Chiri Bim (A Yiddish niggun)

Listen here to the Barry Sisters  
Listen here

Chiri bim (echo)  
Chiri bom (echo)  
Chiri bim bom bim bom bim bom  
Chiri bim (echo)  
Chiri bom (echo)  
Chiri bim bom bim bom bim bom

Ay chiri chiri chiri bim bim bom (3x)  
Ay chiri chiri bim bim

Lomir zingen kinderlekh a zemerl tsuzamen  
A nigndl a freylekhn mit vertelekh vos gramen  
Di mame kokht a lokshnsup mit kashe un di kneydlekh  
Kumt der yontev dir in feld mir spiln in zikh in dreyd-lekh

More verses here

Put the Chicken in The Pot

(To the Tune of London Bridges)  
Listen here

Put the chicken in the pot, stir it up, nice and hot  
Get it ready for Shabbat, for Shabbat.  
Put the ___________ (carrots, onions, ice cream, matzo balls, etc.)
Bim Bom—Shabbat Shalom Hey

Bim bam, bim bim bim bam, Bim bim bim bim bim bam! (X2)
Shabbat Shalom, hey!
Shabbat Shalom, hey!
Shabbat Shabbat Shabbat Shabbat Shalom (X2)

Shabbat Shabbat, Shabbat Shabbat Shalom (X2)
Shabbat Shalom, hey!
Shabbat Shalom, hey!
Shabbat Shabbat Shabbat Shabbat Shalom
Today, we learned new words!

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An excerpt from *The Essential Talmud* by Rabbi Adin Steinsaltz

If the Bible is the cornerstone of Judaism, then the Talmud is the central pillar, soaring up from the foundations and supporting the entire spiritual and intellectual edifice. In many ways the Talmud is the most important book in Jewish culture, the backbone of creativity and of national life. No other work has had a comparable influence on the theory and practice of Jewish life, shaping spiritual content and serving as a guide to conduct. The Jewish people have always been keenly aware that their continued survival and development depend on study of the Talmud, and those hostile to Judaism have also been cognizant of this fact. The book was reviled, slandered, and consigned to the flames countless times in the Middle Ages and has been subjected to similar indignities in the recent past as well. At times, talmudic study has been prohibited because it was abundantly clear that a Jewish society that ceased to study this work had no real hope of survival.

The formal definition of the Talmud is the summary of oral law that evolved after centuries of scholarly effort by sages who lived in Palestine and Babylonia until the beginning of the Middle Ages. It has two main components: the Mishnah, a book of halakhah (law) written in Hebrew; and the commentary on the Mishnah, known as the Talmud (or Gemarah), in the limited sense of the word, a summary of discussion and elucidations of the Mishnah written in Aramaic-Hebrew jargon.

This explanation, however, though formally correct, is misleading and imprecise. The Talmud is the repository of thousands of years of Jewish wisdom, and the oral law, which is as ancient and significant as the written law (the Torah), finds expression therein. It is a conglomerate of law, legend, and philosophy, a blend of unique logic and shrewd pragmatism, of history and science, anecdotes and humor. It is a collection of paradoxes: its framework is orderly and logical, every word and term subjected to meticulous editing, completed centuries after the actual work of composition came to an end; yet it is still based on free association, on a harnessing together of diverse ideas reminiscent of the modern stream-of-consciousness novel. Although its main objective is to interpret and comment on a book of law, it is, simultaneously, a work of art that goes beyond legislation and its practical application. And although the Talmud is, to this day, the primary source of Jewish law, it cannot be cited as an authority for purposes of ruling.

The Talmud treats abstract and totally unrealistic problems in the same manner in which it refers to the most prosaic facts of everyday life, yet succeeds in avoiding abstract terminology. Though based on the principles of tradition and the transmission of authority from generation to generation, it is unparalleled in its eagerness to question and reexamine convention and accepted views and to root out underlying causes. The talmudic method of discussion and demonstration tries to approximate mathematical precision, but without having recourse to mathematical or logical symbols.

The Talmud is best understood through analysis of the basic objectives of its authors and compilers. What were they aiming at, those thousands of sages who spent their lives in debate and discussion in hundreds of large and small centers of learning? The key is to be found in the name of the work: Talmud (that is, study, learning). The Talmud is the embodiment of the great concept of mitzvat talmud Torah—the positive religious duty of studying Torah, of acquiring learning and wisdom, study which is its own end and reward. A certain talmudic sage who has left us nothing but his name and this one dictum had this to say on the subject: “Turn it and turn it again, for everything is contained in the Torah. Regard it and grow old in it and never abandon it, for there is no greater virtue.”

Study of Torah undoubtedly serves numerous practical purposes but these are not the crucial objectives. Study is not geared to the degree of importance or the practical potential of the problems discussed. Its main aim is learning itself. Likewise, knowledge of Torah is not an aid to observance of law but an end in itself. This does not mean that the Talmud is not concerned with the values contained in the material studied. On the contrary, it is stated emphatically...
that he who studies Torah and does not observe what he studies would better never have been born. A true scholar serves as a living example by his way of life and conduct. But this is part of the general outlook of the Talmud; for the student poring over the text, study has no other end but knowledge. Every subject pertaining to Torah, or to life as related to Torah, is worthy of consideration and analysis, and an attempt is always made to delve into the heart of the matter. In the course of study, the question of whether these analyses are of practical use is never raised. We often encounter in the Talmud protracted and vehement debates on various problems that try to examine the structure of the method and to elucidate the conclusions deriving from it. The scholars invested all this effort despite the fact that they knew the source itself had been rejected and was of no legislative significance. This approach also explains why we find debates on problems that were relevant in the distant past and were unlikely ever to arise again.

It sometimes occurs, of course, that problems or debates once thought impractical or irrelevant gain practical significance in some later age. This is a familiar phenomenon in the sphere of pure science. But this development is of little consequence to the Talmudic student, as, from the outset, his sole objective has been to solve theoretical problems and to seek the truth.

The Talmud is ostensibly constructed along the lines of a legal tract, and many people commit the error of thinking that it is legal in essence. It treats the subjects with which it deals—basic halakhah, biblical verses, or traditions handed down by sages—as natural phenomena, components of objective reality. When a man has dealings with nature, he cannot claim that the subject does not appeal to him or is unworthy of perusal. There are, of course, varying degrees of importance to issues, but all are alike in that they exist and note must be paid to them. When the talmudic sage examined an ancient tradition, he perceived it, above all, as a reality in itself, and whether binding on him or not, it was part of his world and could not be dismissed. When the scholars discuss a rejected idea or source, their attitude resembles that of the scientist contemplating an organism that has become extinct because of its inability to adapt itself to changing conditions. This organism has, in a manner of speaking, “failed” and died out, but this fact does not detract from its interest for the scientist as a subject of study.

One of the greatest historical controversies was that between the methods of the “houses” (schools) of Shammai and Hillel, which lasted for more than a century. It was eventually resolved in the famous dictum: “Both are the words of the living God, and the decision is in accordance with the House of Hillel.” The fact that one method is preferred does not mean that the other is based on a misconception. It, too, is an expression of creativity and of “the words of the living God.” When one of the sages ventured to say a certain theory was not to his liking, he was scolded by his colleagues, who informed him that it was wrong to say of Torah, “This is good and this is not.” Such a view is analogous to the case of the scientist who is not permitted to say that a certain creature seems to him “unappealing.” This does not mean to imply that evaluations (even of appeal) should never be made; they should, however, be based on a consciousness of the fact that no man has the right to judge or to determine that a certain object lacks beauty form the purely objective point of view.

This analogy between the natural world and Torah is ancient and was developed at length by the sages. One of its earliest expressions is the theory that just as an architect builds a house according to a blue-print, so the Holy One, Blessed be He, scanned His Torah in creating the world. According to this viewpoint, it follows that there must be a certain correlation between the world and Torah, the latter forming part of the essence of the natural world and not merely constituting external speculation on it. This way of thinking also engendered the view that no subject is too strange, remote, or bizarre to be studied.

The Talmud reflects so wide a range of interest because it is not a homogeneous work composed by a single author. When several people collaborate on a book, they have in mind a certain specific aim which lends the work character and direction. But the Talmud is the end result of the editing of the thoughts and sayings of many scholars over a long period, none of whom envisages a final written work at the time. Their remarks were inspired by life, growing out of the
we cannot discern a clear trend of a specific objective in the Talmud. Each debate is, to a large extent, independent of others and unique, and each subject is the focus of interest at the time it is being discussed. At the same time, the Talmud has an unmistakable and striking character of its own, which does not bear the imprint of an individual, or of the editors, but is collective, reflecting the quality of the Jewish people over a given period. Not only where the thousands of anonymous views are concerned, but also in cases where the identity of the author or proponent is known, the differences between individuals are blurred and the general spirit prevails. However violently two sages may differ, their shared traits and likemindedness must eventually become evident to the reader, who then discerns the overall unity that overcomes all differences.

Since the Talmud is concerned with subjects, ideas, and problems, there evolved over the centuries the custom of quoting various views in the present tense: “Abbaye says, Rabba says.” This stylistic habit reflects the belief that the work is not merely a record of the opinions of the scholars of past ages, and it should not be judged by historical criteria. The Talmudic sages themselves distinguished between personalities and periods (clarification of such questions is, in fact, an integral part of study), but the distinctions are only cited when strictly relevant and are not employed for evaluation and discussion. For those scholars time is not an ever-flowing stream in which the present always obliterates the past; it is understood organically as a living and developing essence, present and future being founded on the living past. Within this wide-ranging process, certain elements take on more stable form, while others, pertaining to the present, are flexible and much more changeable; the process as such, however, is based on faith in the vitality of each element, ancient as it may be, and the importance of its role in the never-ending, self-renewing work of creation.

This process of renewal is closely connected to the centrality of the query in the talmudic debate. To a certain extent, the entire Talmud is framed by questions and answers, and even when not explicitly formulated, questions constitute the background to every statement and interpretation. One of the most ancient methods of studying the Talmud attempted to reconstruct the question on the basis of the statement that serves as a response. It is no coincidence that the Talmud contains so many words denoting questions, ranging from queries aimed at satisfying curiosity to questions that attempt to undermine the validity of the debated issue. The Talmud also differentiates between a fundamental query and a less basic inquiry, a question of principle and marginal query. Voicing doubts is not only legitimate in the Talmud, it is essential to study. To a certain degree, the rule is that any type of query is permissible and even desirable; the more the merrier. No inquiry is regarded as unfair or incorrect as long as it pertains to the issue and can cast light on some aspect of it. This is true not only of the Talmud itself but also of the way in which it is studied and perused. After absorbing the basic material, the student is expected to pose questions to himself and to others and to voice doubts and reservations. From this point of view, the Talmud is perhaps the only sacred book in all of world culture that permits and even encourages the student to question it.

This characteristic leads us to another aspect of the composition and study of the Talmud. It is impossible to arrive at external knowledge of this work. Any description of its subject matter or study methods must, inevitably, be superficial because of the Talmud’s unique nature. True knowledge can only be attained through spiritual communion, and the student must participate intellectually and emotionally in the talmudic debate, himself becoming, to a certain degree, a creator.

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