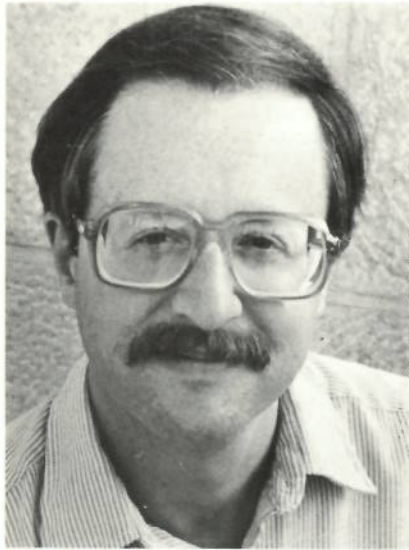


חברותא:

A PARDES LEARNING COMPANION

No. 2 Summer 5745-1985

HAVRUTA



FOUNDER RECEIVES PRIZE

For his role in founding Pardes, Michael Swirsky has been awarded the International Cultural Center for Youth's Dushkin Prize for creative achievement in strengthening ties between Israel and diaspora youth.

In the following, Michael reflects on his founding of Pardes:

"I was trying to respond to the needs of young people I was meeting in the course of my work in Jewish education," recalled Michael Swirsky, of the Hebrew University's Center for Jewish Education in the Diaspora, recounting the circumstances under which he founded Pardes 13 years ago. "These people were coming to Jerusalem on a spiritual search and were prepared to spend some time discovering what it means to be a Jew. But they didn't know where to look.

"They wanted a place where both their Jewish souls and their Jewish minds would be nurtured, but it wasn't to be found. Jewish studies could be pursued at the Hebrew

University's School for Overseas Students, and many of these students were taking courses there. They discovered, however, that university courses on Mishna, Talmud or Midrash could be a pretty dry affair. There simply wasn't room in the academic setting for concerns of a more personal nature. "Some of the men were going to *yeshivot*, a few of which were catering at that time to the newly observant. But the demands made by the *yeshivot* were more than many of these people, as beginners, were ready to comply with. Not only was the atmosphere generally authoritarian, but they were asked to commit themselves to full observance before they even opened a book. In addition, there was almost no opportunity for women to do serious religious study.

"The idea was to give these people, who were seeking entry into the world of Jewish religious ideas and religious life, the best of both worlds — university and yeshiva — while eliminating the drawbacks of each."

Michael came to this task highly qualified to ensure its success. He had done his undergraduate work at the University of Chicago, which he recalls as "an environment where ideas were taken seriously and where there was absolute freedom of inquiry. It was a secular analogue of what I was hoping to create. At the University of Chicago I also encountered Rabbi Maurice Pekar, an extraordinary individual whose philosophy of Jewish education was that one begins with the individual who wants to be a Jew, and not with the *a priori* demands of Judaism. So I had in mind the model of the University of Chicago and of this man."

After the University of Chicago, Michael went to the Jewish Theological Seminary where he received an M.A. in Hebrew Literature, as well

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EDITORIAL

HAVRUTA cannot make a claim to being even "all the Pardes news that's fit to print." For, as this issue illustrates, particularly in our feature on "Bonei Pardes in the Arts," HAVRUTA offers only a partial reflection of the entire Pardes community. We focus almost exclusively on people and news from Pardes' Israeli community, thus failing to reflect the views and achievements of *Bonei Pardes* elsewhere.

While we are proud and happy that a significant number of Pardes alumni have opted to live in Israel and have created a viable and growing community here, the great majority of *Bonei Pardes* continue to live outside the State of Israel.

Unfortunately however, without benefit of an overseas correspondent, we do not have easy access to non-Israeli *Bonei Pardes*. We therefore urge those of you living overseas to keep us informed of major events and accomplishments in your lives. We would like to devote a subsequent HAVRUTA to examination of how Pardes students have integrated their learning in Jerusalem into their diaspora cultures. For this we require, and now ask for, your written contributions of whatever length you think appropriate. Help us to make this newsletter truly reflective of the variety of perspectives and multiformity of experiences that characterize Pardes alumni.

as his rabbinic ordination. One year later he came to Israel and began working in Jerusalem at the Youth and Hechalutz Department of the World Zionist Organization. "It was in this context that I started putting Pardes together. The Department was headed by Mordecai Bar-On, who had been chief education officer of the Israel Defense Force, a man of remarkable intellect and an understanding of diaspora Jews. He liked the Pardes idea, and encouraged my efforts.

"The first thing I did was to try to find the best teachers. I wanted Pardes to be a place of seriousness, depth and scholarly rigor. And I found the very best." Among the faculty that first year were Adin Steinsaltz, David Hartman, Eliezer Schweid, Arie Toeg, Mike Rosenak, Arie Strikowsky and Dov Berkovits. The last three continue to this day to teach at Pardes.

Michael's next task was to construct a curriculum. "Here again I was influenced by the University of Chicago with its tradition of seeking the 'perfect curriculum' for human knowledge. So I sat down and tried to design the 'perfect curriculum' for gaining entry into Jewish knowl-

edge." The plan involved five courses and five teachers, five days a week, with each day devoted to one subject. Each subject was taught by a team consisting of a senior person of stature and erudition who would lecture in the afternoons and a tutor who would sit in the *beit midrash* and help students prepare the texts in the mornings.

"I chose the name 'Pardes', because it suggested to me the richly layered character of Torah study (*pshat, remez, drash, and sod*). The name also intimated the enticing as well as forbidding quality of a mysterious treasure garden. Now I had teachers, curriculum and a name. I relied on the Hillel network to recruit students, and we had 20 that first year.

"As for Pardes today, I sense that it retains most of the distinctive features that I saw as its *raison d'être*. The vision is still very much there. It remains a place of religious seriousness combined with intellectual rigor and openness, where students are taken seriously as human beings. It is still an important part of the Pardes learning experience that students be plunged into the problematics of Jewish community as well as into the study of texts. Above all, it

continues to be a humane place in which to pursue a spiritual quest."

Michael has the impression, however, that the population seeking entry to Jewish learning has changed. He sees greater interest today in being initiated not just into Jewish knowledge, but into a life of Jewish observance from the outset. "Though that is certainly legitimate, I think it would be regrettable if Pardes, in responding to this interest, became just another yeshiva. I don't see anyone else doing what Pardes set out to do, and it is still something that needs doing, perhaps more than ever."

A REMINDER

Tax-deductible contributions to Keren Pardes may be made through P.E.F.-Israel Endowment Funds, Inc. Checks may be made out to P.E.F.-I.E.F. and mailed to either of the following addresses:

In Israel: Keren Pardes —

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PERSPECTIVES ON PARDES

by Dov Berkovits

One of the most enjoyable aspects of my recent trip to the States was meeting with former Pardes students. From these meetings I gained two strong impressions. One is that Pardes students represent a wide spectrum of Jewish community life, ideologically, politically and religiously. That is, Pardes students do not return to just one type of community, but rather to all sectors of the Jewish community, whether Orthodox, Conservative, Reform or Reconstructionist, where many are active as rabbis and professionals or as lay people involved in Jewish affairs. My second impression is that common to all of these former students are a love of learning and an openness to and tolerance of other groups of Jews. For Pardes students, Jewish commitment is founded as crucially on human relationships as on knowledge and wisdom.

Visiting various university campuses also enabled me to learn something about what students are looking for and how Pardes is perceived. The students' primary focus these days is

on becoming professionals. For four years, college students concentrate mainly on developing their intellectual skills, often at the expense of their relational selves. This pattern sets a tone which, for the student who then chooses to study in a yeshiva, influences his notion of what type of Jewish education he wants. And this in turn influences the type of yeshiva he chooses. Yeshivot that present Judaism as a

set of learning skills are high on the list for such students.

Pardes, which is interested in integrating the question of personal meaning along with the skills of learning texts, is viewed as being non-rigorous and soft, and therefore suitable for people whose interest in Judaism is ambiguous. This impression of Pardes is reinforced by the fact that Pardes is frequently intro-



Volunteering in a neighborhood children's center.

duced as “the yeshiva where men and women learn together.” As important as this value is, it by no means fully represents the uniqueness of Pardes. As a result, potential students receive a distorted message. They suppose that Pardes, being a yeshiva, is *halachic*, yet they regard it as lacking in rigor because it treats seriously the question of personal meaning, and they see it as soft on *halacha* because women and men learn together. In other words, it is viewed as a marginal yeshiva for those who are not really seriously interested in Judaism.

In order to dispel this negative impression, I began in my discussions to stress those qualities that characterize the uniqueness of Pardes. I pointed out that Pardes places the text at the center of its



Havruta — learning together in the beit midrash.



Meir Schweiger, Pardes faculty member, on reserve duty.

learning program but understands that the ability to perceive dimensions of personal religious meaning in a traditional Jewish text is a critical skill in the study of Jewish sources. I noted that contact with Israeli society is thought to provide a positive context for Jewish learning, thus the importance of Hebrew in the curriculum, of trips throughout the country, of apartment living as opposed to dormitory living, and of seminars devoted to political and social issues in Israel. I stated that volunteer work in Jerusalem with disadvantaged Israelis is part of the formal curriculum. And finally, offering one model of involvement in modern Israeli society, I indicated that Pardes teachers serve in the Israel Defense Force, an expression of their Zionist commitment.

I also encountered many students interested in Jewish learning who were seeking a Judaism able to provide them with absolute answers to their questions of personal identity and life style. The reason for this became clear to me upon hearing a lecture given by a rabbi visiting the University of Pennsylvania. His presentation consisted of the following points:

1. American college students do not have a clear awareness of personal identity because everything in American society is relative and constantly changing.
2. Many of today's college students are from homes where parents have divorced at least once. Therefore what those students seek is a framework that will provide a stable and unchanging sense of personal identity.
3. The basis for such an identity can be established only by grounding one's life in the one thing that is absolute, God.
4. This is what Judaism and *mitzvot* are all about, offering the only way to overcome personal insecurity.

Hearing the simplified and stark terms of this reasoning led me to highlight yet another dimension of Pardes' educational orientation. Pardes adopts a less monolithic approach to the teaching of Jewish texts and the interpretation of Jewish history. On the one hand, it regards the search for absolute values and belief in God as crucial for the life of a Jew. On the other hand, it understands that in every

matter of consequence to be studied there are significantly differing opinions, each opinion articulating something of what is ultimately valid for the framework of Torah and of Jewish life.

Pardes encourages its students to live a Judaism in which there are no simple, one-dimensional answers to important philosophical and halachic questions. Because of this dialectical sense of the path to the Absolute, Pardes primarily appeals to individuals who are seeking to learn more and sometimes also to live more as traditional Jews, but who do not need to use Judaism to secure a basis of stability for their sense of personal identity.

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PARDES PEOPLE: Bonei Pardes in the Arts

Common to the five Bonei Pardes featured below is their primary vocational commitment to art. In the following interviews they discuss how their work emerges from a Jewish perspective.

JEFF ALLON

Paint because it's a challenge and a necessity," says Jeff Allon ('79-'80). Jeff grew up in Pittsburgh and attended Hampshire College where he majored in printmaking and painting. He next spent a year printmaking in London, and a further year painting in Italy. Then, in 1978, Jeff came to Israel. "My family is Zionist in orientation and I always wanted to come. I really planned to stay for only a few months and to return to the States. I went to kibbutz *ulpan* and there I met Allan Rabinowitz ('79-'80) who told me about Pardes. It sounded interesting, so I decided to leave the kibbutz and try out a year of study.

"I'm the youngest of four kids in a family that has always been supportive of each of us, and they were happy about my choice. In fact,



they're thrilled that I've now settled in Israel. Nevertheless Pardes presented a real challenge to me in that I had to reorient my thinking almost exclusively into Jewish categories. I was also fighting with the desire to do my own art work and feeling a conflict of priorities. But the experience of being at Pardes was well worth it and affected me deeply. I didn't come out a *talmid hacham*, but I glimpsed a whole new world of thought. It gave me an appreciation of Jewish values and a reverence for Jewish tradition that has added a spiritual dimension to my life, enabling me to put down deeper roots into Israeli society and making life here more fulfilling. It also enhanced my appreciation and observance of Shabbat and made it somewhat central to my Jewishness."

As an artist, Jeff describes his primary interest as "developing my own strength of vision, of how I perceive the world around me. My approach is personal and expressionistic. I work from life, painting portraits, landscapes, still life. It's when I'm painting that I experience the greatest high, the keenest insight and the most pleasure from living."

For Jeff, the big struggle as an artist in Israel is "to balance my time so that I can make ends meet and also pursue my calling. I've had various jobs. At one point I decided to create a job that didn't exist — painting wall murals with youths at community centers and schools in Baka, Manahat and Kiryat Hayovel. The Ministry of Education bought the idea and paid my salary for the year. I also taught graphics, working in poster design at the Educational Resource Center. Teaching was satisfying, but I really always wanted to be working in the studio full time."

"Several years ago I started making *ketubot* and wedding invitations for friends. Soon I realized this could be a way to make a living while doing creative work. I began to concentrate on developing my calligraphy skills and familiarizing myself with the traditional Jewish motifs that are part of the lexicon of *ketuba* art. Traditionally the *ketuba* is a legal text and the illustration secondary, an embellishment, but I prefer to approach the *ketuba* as a painting, a total work of art, where the text is a part of the overall design. The *ketubot* I do now are

very personalized, inspired by what is important to the couple or by the Israel landscape. I get great joy from doing a *ketuba*. There's an element of painting in it and of craftsmanship in the sculpting of the letter forms. I think it is also fair to say that settling on a traditional Jewish art form was due in part to interests cultivated at Pardes."

Jeff is still trying to find the balance — enough time and enough money to be able to paint. "I don't want to work at a boring job which deadens my creativity, so I have to be prepared to accept the fact that my time is very limited and that every minute I can devote to painting is very precious."

One of Jeff's paintings that hangs in his Jerusalem living room is of his wife Shulamit (Shelly) ('81-'82), a Pardes alumna and art therapist.

DEBBI COOPER

I don't describe myself as an artist because my primary interest is documentary work," says Debbi Cooper ('76-'77) whose prize-winning photos on Jewish life have been exhibited at the Israel Museum and the Museum of the Diaspora and whose work has appeared in *The Jerusalem Post* and *Moment* magazine. "Although I feel that photographs should be artistically compelling, primarily they have to tell a story." The stories told in her photographs are mainly of Jewish life.

Debbi began photographing during her junior year abroad at the Hebrew University. "It provided me with a way of relating to people on the street, and created opportunities for trying out my Hebrew. I discovered that photography enabled me to be attentive to detail, to focus on the ordinary and be moved by it. When I went back to Harvard I took some photography courses and learned how to work in a darkroom."

Debbi grew up in Memphis, Tennessee where she was educated both in a Jewish day school and a yeshiva high school. "Yeshiva education leaves a lot of gaps. It doesn't deal with Jewish life comprehensively. One doesn't talk about life style. The yeshiva assumes that all students accept the traditional Orthodox viewpoint and tends to regard all



others as illegitimate. There is very little room for open discussion of personal religious concerns. When I left to go to college I was warned by the yeshiva not to take courses in Judaism at a secular institution. I had always been observant, and continued to be so in college, but I kept my Jewish and my academic worlds separate by not taking any formal courses in Jewish Studies."

After graduation from Harvard in 1976, where she majored in the politics of education, Debbi came to Pardes. "It was only then that my academic and Jewish worlds came together. At Pardes I was able to find room to question from within, to figure out what place Judaism would have in my life. I could ask, 'what's the point', or 'why do we do what we do'. It's important not just to have a set of rules to go by and not to think that questioning is heretical. I think the real way to learn is to question. It gives depth to what one is doing. I certainly have an easier time living within a system if there is room within it to question."

After Pardes, Debbi went back to America for a year, "partly to appease my parents who were not happy about my decision to make Israel my home, and partly to earn some money." She worked in Washington as a legislative assistant for a Tennessee Congressman, and didn't do much photographing that year. "I had come to realize that photography for me involved creat-

ing a relationship with my immediate environment. I felt detached, however, from the Washington scene. I wasn't able to photograph again freely until I moved back to Israel where I felt connected to the country and the people and free to interact with my camera."

Back in Israel she began working as a photographer with the World Zionist Organization's Educational Resource Center, which develops audio-visual educational materials for diaspora communities. There she worked with post-high school age students from around the world, teaching them to use media and documentary techniques for Jewish community education. She remained there for four years. "It gave me a framework to be out photographing and enabled me to get used to the image of myself as a professional photographer.

"One of the most satisfactory projects I've done is a collaborative slide show on Yerucham, a development town settled by North African Jews. Using interviews and oral history together with visual images, we tried to show the different ethnic communities that live there, people's reactions to life in a development town and the lives they left behind in their countries of origin. Another was photographing programs in which Jews and Arabs come in contact with each other, either living or studying together."

Her most ambitious project came about through her work at the Educational Resource Center. "I was intrigued by students I'd met who had come from small European communities where the ties with tradition had worn thin, and yet who had strong Jewish identities. We discussed why they came to Israel, how their parents survived the Shoah, why they were active in a Jewish community and why they had not become complacent or assimilated in spite of their lack of Jewish education. I wanted to immerse myself in a full-time project to find out more about the lives of these people, and where they came from, so I developed the idea of photographing the communities from which they had emerged."

After several months of preparation, Debbi took a leave of absence from her job, and began a solo journey that took her through both Eastern and Western Europe in quest of fragments of Jewish existence as refracted through the lives of individuals whom she interviewed and photographed. "I found, even in the absence of major Jewish institu-

tions, that their consciousness as Jews was strong, scarred by the memory of recent history. Hearing of the persistence of these people in holding onto their Jewish identity somehow strengthened my own Jewish commitment and connectedness. The camera was my opening. As people gave me access to their lives, I realized that the stories went much deeper than a collection of photographs."

As a result of this experience, Debbi envisions establishing a documentary center where interviews and oral histories could be combined with photographs to create an ongoing document of the contemporary life of various ethnic groups. In the meantime, she continues to freelance, capturing special moments on film, and exhibiting and selling her portraits of people.

KADISH GAIBEL

For Kadish Gaibel ('72-'73), a student at Pardes during its first year, "Pardes was created just when I needed it, a one-year program that would give me a concise introduction to Jewish sources and tradition." Kadish came to Israel on his own after high school in 1970 and entered the Hebrew University's college preparatory program. Deciding that he wanted to study graphic design, he enrolled at Bezalel Art School but soon felt that he wasn't ready to study anything "until I first learned what it meant to be a Jew, a question I had been concerned with most of my life. I also knew I didn't want to study my tradition in a university as if I were an outsider learning what the Jews do. The questions were not only academic, they were intensely personal, and I wanted a chance to experiment within a community. So I decided to postpone my course of study at Bezalel and go to Pardes.

"I grew up with a Conservative, Zionist background and went to Hebrew school and Camp Ramah. Even so, I knew far too little about Judaism, and had internalized many more ideas that were Christian and Western than Jewish. At Pardes I was given my birthright. Mike Swirsky (see article on page 1) created a place that was home, made available teachers and resources and warmly encouraged us to participate. Not knowing how to live as a Jew, I chose Pardes because there were personalities there who could serve as models. I learned what Jewish belief

and observance could be. And although I have chosen not to be observant, it is not foreign to me. I love it and feel less of an outsider.

"The next question I had to solve was how I could be an artist and a Jew. I had always believed that the tendency of Jewish civilization was



antithetical toward art, that to be an artist was not Jewish. I could see that modern society was characterized by the breakdown of forms and that the artist, as one who changes old forms and creates anew, participates in this process. In some ways this seemed diametrically opposed to traditional Judaism, which values maintaining preexisting forms. At Pardes, however, I learned that I don't have to live with everything resolved at each moment. To be human is to be in conflict, to have something to resolve. I decided after Pardes to return to Bezalel and finish what I had started."

In 1982, Kadish established Spectrum, a graphic arts partnership specializing in catalogs, packaging and brochures. Despite the success of his business, Kadish finds the isolation of graphic design problematic. "Graphics is a lonely profession. I sit alone, design alone, and only then consult with people. The creative part takes place in isolation." Thinking beyond the limits of his business, Kadish says, "sometimes I imagine solving major social problems by applying aesthetics and principles of design to problems of everyday life."

ALLAN RABINOWITZ

The most important thing to me is creative writing. It always has been and it always will be, and although that has included journalism at times, creative writing is what I do daily, with the infinite and loving patience of my wife." Allan Rabinowitz ('79-'80) started writing in junior high school in New Jersey and has been writing ever since.

A history major at the University of California, Berkeley (B.A. 1974), he began working in journalism while in college. "I started out as a reporter on a daily in Berkeley and became City Editor, working at the same time as an intern on *Ramparts* magazine in San Francisco. During that period I also wrote for a Jewish paper which I approached as a journalist and not as a Jew in that particular incarnation. If anyone had told me then that I would later develop strong ties to Judaism, I would have laughed aloud.

"What changed things Jewishly? It was a process that was brewing for a long time. A major factor was a course at Berkeley on 'The History of American Racism'. It was a big class, with only 10 white kids, and all of a sudden I learned how it felt to be a minority. The approach of the course was to look at minorities through first-hand literary sources. We kept returning to the realization that one of the best ways to control a minority group is to undermine their roots and their culture. I was looking at Blacks, at Indians, at Chicanos, all looking at themselves. All of a sudden I realized, here I am, a liberal or radical Jewish kid seeking identity through other ethnic groups, but not examining my own. My roots were not in the dominant American culture, nor in the fashionably oppressed culture. So the question arose, where do I belong? I felt like a billiard ball being bounced around. This was right around the time of the Yom Kippur War. Though I felt the shock waves of the war, I still had developed no strong link or personal concern with Israel or Judaism.

Emergence of that concern accelerated after graduation. "Everything was going fine, or so I thought. I was living in Denver and had a job as co-editor of *Mountain Gazette*, a national magazine that was creative, innovative and won lots of awards. I was living in a funky house with good friends. And yet I felt something wasn't complete and that it

had something to do with being Jewish. With a friend, I tried to start a magazine for Jews as restless and groping as ourselves. Though it never got off the ground, we found ourselves the center of a *hevra* that began to meet Friday nights. These were people who were also reaching out toward something. It was like being part of a movement without even knowing what name to give it.

"Motivated by this feeling of disquiet and a more general urge to get out into the world, I quit my job and went to Europe with a vague idea of going to Israel for a few months. I felt that I wanted to write but didn't know what about. After all, what is a young suburban liberal absorbed in except the fact of not being absorbed? I wanted a place of my own, a way to look at the world. It was this that made me want to explore Judaism, and writing would be a way to keep a pulse on who I was, a way of expressing and measuring the change.

"To make a long wandering short, I went to Europe, hurt myself in a hiking accident and was about to return to the States, when on the way back I visited the Anne Frank house in Amsterdam. It was a shattering experience. Down the street from the house was a Jewish book store where I spent hours reading and thinking and it was then that I decided to turn around and go to Israel. I went first to kibbutz *ulpan*. During that time, I also traveled to



Safed and met Aharon Botzer, an observant Jew who was restoring a house in the old city, and he invited me to help him. After finishing *ulpan*, I went up and lived in Aharon's house, a house as old as the United States, and helped him work on it. I wandered the Galilee and wrote a lot, including a piece about the house which was published in *The Jerusalem Post*. Feeling that I still didn't know very much about Judaism or about being religious, I decided to confront this fact and looked around for a place in Jerusalem to study. I learned about Pardes and decided to attend.

"I felt like a rocket at Pardes, with each stage pushing me higher. My mind took off in a way it never had before. I became fascinated with words that we use and often take for granted, like *kadosh* and *baruch*. To understand the yearning implicit in these concepts is like reliving the birth of religious consciousness.

"At Pardes I began to question many concepts that I had taken for granted such as the nature of ownership, man-woman relationships, the value and place of marriage. A sense of mystery and of organic connectedness in the world was awakened in me. For example, one of the most important realizations I acquired at Pardes, and which I hope in my own way I am nurturing, is the awareness that not only do I have a lot to be grateful for but that gratitude itself is a precious gift. I feel deeply that it is a gift from God enabling us to extract meaning and wisdom from a moment and endowing us with a special gracefulness. I take this from the prayers which awaken me and bring me back on course — prayers of potential, such as '... did not make me a slave ...' or *Havdala*, '... who creates the lights of fire ...' which gives me a sense of the light of Shabbat glowing through my hands, carrying something special into a week of creative labor.

"Before Pardes, prayer meant nothing to me, but when I left, it was a powerful part of my experience. Although my commitment to the discipline of the *mitzvot* has diminished somewhat, there is not a single time I *daven* that I don't get something from it. Nevertheless I don't feel comfortable with the external signs of Jewishness such as always wearing a *kipa*."

Allan is working at present for the Settlement Department of the Jewish Agency, writing their English materials. He hopes to become a tour guide and combine that with his

writing. "My current project is to pour all those feelings that started at Pardes having to do with Judaism and with the land and people of Israel into a novel."

RUTH STOLL

For Ruth Stoll ('81-'82, '82-'83), "to live fully as a Jew I feel I must be here in Israel. Growing up in a non-Jewish area of North London I had little Jewish background and no strong sense of Jewish identity. I feel it is here that I have become Jewish." Ruth first visited Israel after graduating from the Birmingham School of Art where she earned a B.A. in Fine Art and Painting. "I thought it would be nice to visit Israel for a few months. I never dreamed that I would stay."

After six months as a volunteer on kibbutz, Ruth decided to join the "To Build and be Built" program in Safed. There she spent three months working half of each day restoring old houses and the other half studying Jewish history, religion and Zionism. "At that point I sold my return plane ticket and stayed in Safed doing *Sherut La'am* by helping art teachers in schools throughout the North. I had become somewhat observant during this period but didn't altogether know why. That's when I decided to go to Pardes. After a short trip back to England, I made *aliyah* and started at Pardes."

"Though of course the learning at Pardes was extremely rich, I also took the opportunity at that time to think a lot about career options. I considered teaching, but this didn't fully interest me. Larry [Director Levi Lauer] gave me a lot of encouragement to go ahead and try painting professionally. I returned a second year to Pardes, painting part-time and also working part-time in an orphanage.

"I first exhibited my art in Jerusalem at an exhibition of works by new olim at Artists' House. Encouraged by having sold a painting from this show, I decided to join the Artists Association of Israel. Soon after, I was invited to take part in another exhibition of olim as part of the World Zionist Congress." After her second year at Pardes, Ruth returned to Safed to paint for a year.

Now back in Jerusalem, Ruth spends her mornings painting. "I would like to have my whole day to paint. I want to earn a living at it but I don't want the pressure of *hav-*



ing to. I'm afraid it would compromise me. So every afternoon I work as a secretary in the Department of Immunology at The Hebrew University-Hadassah Medical School. I enjoy going out to work, as it allows me to mix with people. The problem is that I don't have enough time to develop my art as much as I would like."

As a landscape painter, Ruth is ambivalent about the role of her Jewishness in her art. "I look at my paintings and try to see in them some Jewish influence. But if I am painting what I see in nature, to speak about its Jewishness feels somehow forced and unnatural. I think of art as being more universal.

"Pardes has enabled me to realize the possibilities of being both modern and religious. This realization has freed me to feel relaxed as a painter and comfortable with Jewish observance. I still perceive a tension between art and religion which is not completely resolved for me. In art, one has to be spontaneous, whereas religion imposes the discipline of a time frame. I don't know where all this will lead me. If I see something beautiful I'm reminded of the Creator, and in this sense, art and religion come together for me. Spiritually I feel most fulfilled when I'm out of doors painting. And if I am able to reflect a little of this beauty in a painting, emphasizing some special aspect of creation, I feel that in my small way I am taking part in creation."

THE COMPANY WE KEEP

■ **DAVID WEISS**, Professor and Chairman of the Department of Immunology, Lautenberg Center for General Tumor Immunology, The Hebrew University-Hadassah Medical School, has been a member of the Board of Directors of Keren Pardes since its inception. Author of over 200 scientific papers and books and 20 articles on Jewish subjects, Dr. Weiss brings his scholarly expertise and administrative experience as head of a major research institution to Keren Pardes. Active in seeking new sources of financial support for Pardes, he has often spoken to interested individuals in North America and in Israel. His concern for those in need led to his founding of a widely used Free Loan Society. Dr. Weiss is a frequent visitor to Pardes where he lectures on the relationship between religious and scientific truths. His wife Judith is a social worker at a Jerusalem educational and therapeutic residential center for adolescent girls. Their home has always been open to teachers, friends and students of Pardes. The Weisses are parents of three sons, Hillel, Joshua and Jeremy.

■ **DAVID AND BARBARA HOFFMAN** are active members of Congregation Beth El at North Shore, Highland Park, Illinois. Their concern for Jewish education in the Chicago area led to their involvement in the development of the Solomon Schechter High School. David, graduate of De Paul University Law School, is a builder and real estate developer. Barbara recently received her M.S.W. and is now working as a psychiatric social worker. From its founding, the Hoffmans have been devoted friends of Keren Pardes, hosting meetings at their Highland Park and Jerusalem homes.

ARIE TOEG MEMORIAL SCHOLARSHIP AND LECTURE

Beginning with the 1985-86 academic year, Keren Pardes and Machon Pardes will honor the memory of one of Pardes' first teachers, Arie Toeg (of blessed memory), killed in battle at the Suez Canal in 1973, by awarding an annual student scholarship of \$1,500 and inaugurating a memorial lecture in his name. Author of *Lawgiving at*

Sinai (Magnes Press 1977), Arie Toeg had been a doctoral candidate with Professor Moshe Greenberg at The Hebrew University where he was considered a promising biblical scholar. His widow Ruth, a librarian at The Hebrew University, and his two daughters, Ayelet and Naomi, live in Jerusalem.

ALUMNI LEARN WEEKLY

Bonei Pardes (Pardes Alumni) in Jerusalem has inaugurated its new learning program — a long-term study of halachic decision-making. The first topic addresses the halachic status of Ethiopian Jewry, examining rabbinic *responsa* from the fourth century until today, as well as Ethiopian social and religious practices. The learning consists of weekly *havruta* study together with talks by

academics, *poskei halacha*, and Ethiopian rabbis.

EVENING CLASSES TO BEGIN

Beginning in the fall, the resources of Pardes will be available to those unable to avail themselves of daytime learning. Pardes will provide instruction every evening from 7:30-9:00, in guided individual *havruta* study and basic text *shiurim*.

PARDES SUMMER PROGRAM

The *beit midrash* at Pardes will be open from June 30th to August 21st for individual, *havruta* and small group study from 9:00—1:00 and from 2:30—5:30. Classes will be offered in *Gemara*, *Humash* and *Hagim*. Anyone interested in summer learning should contact the Pardes office.

THE PARDES CONNECTION

news of classmates and staff . . .

Zipora (Fern) Allen '81-'82, '82-'83, the Israel correspondent for the *Jewish Week* newspaper in New York, recently received honorable mention for distinguished feature writing in the American Jewish Press Association's annual competition. She won the Simon Rockower Memorial Award for her article on the 10th anniversary of the Yom Kippur War.

Lynn Sussman-Alster '80-'81, is finishing her fourth year of Law School at the Hebrew University and is working for Luz Industries in Jerusalem, an American-Israeli firm producing solar technology.

Joan Leegant '79-'80, had a *dvar Torah* on Ruth published in *New Traditions 2*, a new journal of the National Havurah Committee. She is an attorney in Boston.

Ronnie Mink '84-'85, Vice Principal of King David High School in Johannesburg, South Africa, is the author of "Education", an article in *South African Jewry, A Contemporary Survey*, Oxford University Press, 1984.

. . . and their weddings . . .

Hannah Freedman '81-'82 to Philip Ganezer. They are living in California where Hannah is working towards a teacher's credential in Jewish education.

Kadish Gaibel '72-'73 to Caroline Worms. Kadish is co-owner of Spectrum, a graphic arts firm in Jerusalem. Caroline is a music teacher of children.

Ronnie Gundelfinger '80-'81, to Rochelle Allebes. Living in Zurich, Ronnie is in the third year of a residency in pediatric psychiatry and Rochelle is a social worker.

Rissa Simon '79-'80 to Alfred Calman. They are living in Montreal.

Joanna Stark '81-'82 to Jay Abramson. Both lawyers, they live in Detroit

where Joanna is interning in the UAW legal department.

Bracha (Brenda) Stein '80-'81, to Baruch Heskell. They are living in Mevaseret Zion where Baruch is in yeshiva. Bracha is an authorized tour guide.

. . . and their babies . . .

Linda Cherkas '74-'75 and **Chaim Dworkin** '73-'74, are the parents of a son, Bension Yisrael Cherkas Dworkin. They are living in Philadelphia.

Susan '80-'81, and **Yedidya Fraiman** '78-'79, '79-'80, '82-'83, are the parents of Deena Tiferet, little sister to Orah Bat Zion. They are living in Jerusalem.

Ncoom Gilbar (Gilbert) '80-'81, '82-'83, and **Chaya Kaplan** '81-'82, are the parents of a son, Yibaneh M'col. They are living in Jerusalem.

Edithe Kahn-Wyler (Wyler) '81-'82 and husband Alain are the parents of a son, Jona, born on Rosh Hashana. They are living in Basel, Switzerland.

Yehudit Landau '84-'85 and husband Tzvi are the parents of a son, Aharon. They are living in Tekoa, a settlement in the Judean desert.

Julie Schubot '79-'83 and Zvika Haimon are the parents of a daughter, Vered Roselyn. They are living near Tel Aviv.

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Director: Levi Lauer
Assistant Director: Yedidya Fraiman
Havruta Editor: Jane M. Kimchi
