

# Jewish Literary Supplement

## A Tribute to Dr. Morris Epstein



# Jewish Literary Supplement: A Tribute to Dr. Morris Epstein

## On American Jewish Poetry

by Dan Vogel

[Preamble: The invitation to contribute to the Literary Supplement in memory of Dr. Morris Epstein drove me to look into his edition of *Mishle Sendebar* again. While these stories are obviously in a special category, Dr. Epstein's introduction gave them a more universal relevance. First, there is a long tradition of Jewish secular literature, and, second, saying so is a contradiction in terms. That is, Dr. Epstein maintained, the morality and the humanity that underlie the Hebrew versions of these tales can be traced back to the Torah and to Jewish wisdom literature. Thus, they are not "secular," merely Jewish literature in another guise. Hence, the following paragraphs on American Jewish poetry. It is altogether fitting and normal that Dr. Epstein remains an inspiration to me, though the physical presence is gone and the air waves of his spoken words have ceased to vibrate.]

The bulk of attention paid to American-Jewish literature has centered on fiction. An almost conditional response to the mere mention of the genre equates American-Jewish literature with the famous triumvirate of Philip Roth, Bernard Malamud, and Saul

Bellow. In them is invested publishers' hopes, movie-makers' investments, and the sweat of literary critics and scholars. Undoubtedly, they deserve it, but in their shadow, struggle the poets, and they are obscure indeed. This is a pity, for their work better reflects the "Jewish" part of the label than their colleagues'-in-fiction.

No doubt part of the answer why their work is relatively unknown rests with the general lack of interest in poetry today. But I fear that there is another reason: the themes are too Jewish, the self-recognition of being a Jew (a *sine qua non* of a "Jewish" book, according to Ludwig Lewisohn, who ought to have known) is too obvious, the courage to express experiences of being Jewish is too embarrassing. So, in hope that their work will interest a readership like that of this Supplement, I venture to say a few brief words about a few of these poets.

It was Emma Lazarus (1849-1887) who set the archetypal pattern of experience that produces Jewish poetry in America. A daughter of a liberated Sephardi-German family, Emma began writing poetry under the influence of Victor Hugo, Heinrich Heine, and Greek and German mythmakers. At one point, in imitation of Longfellow, she

wrote a poem called "In the Jewish Synagogue of Newport," where she agreed wholeheartedly that dead nations do not rise again. But in 1877, she was introduced to German versions of poetry of Yehuda Halevi, Ibn Gabirol and Moses Ibn Ezra, and she was infected. With the 1881 pogroms in Russia, the return to Jewishness in the heart of Lazarus reached its climax. From her pen flowed poems and essays of indignation against the Christian betrayal of religion and humanism. She evoked messianic visions of pre-Herzlian Zionism. She insisted upon the resurrection of the Jewish people. For the rest of her life she beat her chest for once saying that dead nations do not rise again.

The Lazarus experience is reenacted by such a poet as Karl Shapiro (born 1913). He attended the University of Virginia where (his poem "University" tells us) "To hurt the Negro and avoid the Jew/Is the curriculum." During the ensuing years, Shapiro "made it" in the world of American culture by becoming editor of *Poetry* and in the world of academe by taking a post as professor of English at the University of Nebraska, like

(Continued on Page 5)

## Jewish Music Is Brought

### Into Contemporary Perspective

by Adina Sullom

While music in the time of the ancient Hebrews was cherished, it was not regarded as a cult. Rather, ancient Jews considered music to be a means to an end — not an end in itself — a means to establish communion between man and G-d. In modern times music is still considered an essential part of Judaism. Our liturgy is composed of psalms and prayers which are constantly being arranged into new tunes.

One can discover a wealth of musicological and historical facts, such as these, as well as biographical information concerning composers and their works in Cantor Macy Nulman's *Concise Encyclopedia of Jewish Music* (McGraw-Hill, 271 pages, 150 illustrations, \$14.95). This work, compiled by one of the world's most honored experts on Jewish music, contains over 500 alphabetical entries which bring the musical practices of Judaism into contemporary perspective. One can find comprehensive entries on such fascinating topics on Israel's music: Kol Nidre, Psalmody, Shofar, Zemir, and Hasidic Song.

Discover and explore the role that music plays in the Bible, the Talmud, the Mishnah, and the many Jewish codes. One can easily grasp the explanations of the expressive vocabulary unique to Jewish music — *scabara, gust, chor, hazzan*, and many others. One can read about the many compositions and songs that utilize the Jewish idiom and are currently being presented in such world wide works as the Jeremiah Symphony, La Juive, "Roghinkes mit Mandlen," and "The Ran's Niggun." *The Concise Encyclopedia of Jewish Music* contains many helpful illustrations and musical notations, both ancient

and modern. Another special feature of this work is the extensive use of cross-referencing. The author makes references not only to books and articles of Jewish music, but to Rabbinical sources of the Talmud, Responsa literature, liturgical works, and modern European, American, and Israeli sources as well.

The author of this book, Cantor Macy Nulman, is the director of Yeshiva University's Cantorial Institute, and a former assistant professor of music at Brooklyn College. A pioneer in Jewish and liturgical music education, he co-founded the Cantorial Council of



America. The cantor is also a co-founder of the Certification Board for placement for cantors and music educators. He is also a member of the National Jewish Council, and he has written extensively in the music field.

Whether you are a novice, a music professional, a cantor, a Rabbi, or just a knowledgeable layman with a curiosity about our cultural roots, this fascinating piece of work will please you. *The Concise Encyclopedia of Jewish Music* represents twenty years of work by Cantor Nulman, and certainly is an added treasure to the vast legacy of Jewish culture.

## Bubba

by Leah Plonchak

To some, she may be forgotten. To others just a part of the past. But to us, who loved her and lost her.

Her memory will always last. Just a cluster of happy memories Sprayed with a million tears, Wishing G-d would have spared her For just a few more years. G-d gave us strength to fight it And courage to bear the blow. But what was meant by choosing her. No one will ever know.

## My People

by Leah Plonchak

My people were slaughtered From Egypt to Germany. If Pharaoh were re-incarnated He surely would have been Hitler. Egypt enslaved us for their convenience. We put up walls made of sweat. The torture, the pain, the sweat. And the sweet smell of death.

Years passed by. Egypt had passed. Passed but not forgotten. What is it we did wrong That no one can forgive? After we entered our land, We were captured and exiled. Nebuchadnezzar, Persia and many more We never had a friendly border.

Later, much later, would come the greatest pain. Innocence was destroyed and evil remains. Dachau, Buchenwald, Vilna. Germany, Poland, Russia, Europe. All were lead by one man alone. Lead by a heartless genius. What is it we did That my people are slaughtered?



## Morris Epstein Dr. Epstein, My First Teacher of Love and Wisdom

by E.J. Solomon

A young man full of life, aged in experience So bright, his shining eyes a light into what was. What is and what will be. The past we shared, you smiled and cared and taught with a love so deep. You would not have praised this attempt Yet the intention of my heart Is not so much to write well But to write so well of you. You cannot see your students grow wiser And your daughters grow more beautiful But most of all you cannot see that your wisdom and beauty have made us all the more beautiful and wise. You knew when I laughed at your witticisms and criticisms That I learned far more about life, love and dedication Than any book could ever teach me.

Morris Epstein had a truly inquisitive mind, quite rare, in all truth, among intellectuals. He also had humor, which is even rarer. And there was, to the best of my knowledge, no ill will or jealousy whatsoever in him, a noble quality in itself. He had the lovely habit of writing warm notes of congratulation to the authors of things he had seen in print. I was the beneficiary of such notes, which I treasure. Whenever he read a good review of a book by a friend or even an acquaintance he sent him or her the review: "You may want an extra copy." He had a healthy questioning attitude toward much of what passes for learning, for he knew the difference between genuine scholarship and the kind of verbosity, buttressed with footnotes, that pretends to be scholarship. He was a deeply religious man, but all forms of fanaticism disturbed him. He was an excellent educator, he had command of a graceful style, and he was a truly fine Jew. He has left Stern College a joyful legacy.

—Charles Angoff

## Daniel Abse "After the Release of Ezra Pound"

by Laurel Hatvany

Dannie Abse is the only Anglo-Jewish poet of sufficient reputation to warrant inclusion in *The Norton Anthology of Modern Poetry*. (Siegfried Sassoon, born a Sephardic Jew, converted to Catholicism ten years before his death in 1967, while A. Alvarez, perhaps more critic than poet, does not appear.)

Abse, born in 1923, is both a poet and a physician, a Welshman and a Jew, and his poetry captures his own sense of strangeness and "unease." Running against the grain of stern, unembellished formalism associated with "The Movement," an establishment of poets who rejected the prophetic voice of Dylan Thomas, it is a poetry of feeling and commitment, loosely traditional in structure and language and Romantic in responsiveness.

Illuminating because it reflects a vigorous human involvement and because it suggests a nexus between poetry and morality, Abse's poem, "After the Release of Ezra Pound," explores an epigraphical question which alludes to the American poet's sympathy with Italian fascism:

"In Jerusalem I asked the ancient Hebrew poets to forgive you, and what would Walt Whitman have said

and Thomas Jefferson?"

In eight stanzas of unequal length, using a predominantly four-stress line and relying on modulation of sound rather than rhyme, Abse pays both Pound and the larger ethnic their debt. Pound is "Free now (and we praise this)," yet he "did not hear the raw Jewish cry," and Abse cannot absolve him. "He, not I, must answer." But there is only silence, excused by some because "there is so little time between the parquet floors of an institution and the boredom of the final box." (Because Pound broadcast on Rome radio during the war in support of Mussolini's government, he was indicted for treason and ultimately remanded to a hospital for the criminally insane.)

But Abse insists that for spirits of greater magnitude, knowledge of the moral urgency of the moment makes time enough: Why, Paul,\* if that ticking distance between was merely a journey long enough to walk the circumference of a Beisen, Walt Whitman would have been eloquent, and Thomas Jefferson would have cursed.

\*The epigraph is spoken by Abse's friend, Paul Potts.

# Dr. Appel Explores Halachic and Conceptual Components of Mitzvot

by E.J. Solomon

Dr. Gerson Appel: *A Philosophy of Mitzvot*  
**A PHILOSOPHY OF MITZVOT: THE RELIGIOUS-ETHICAL CONCEPTS OF JUDAISM, THEIR ROOTS IN BIBLICAL LAW AND THE ORAL TRADITION.** By Gerson Appel. 195 pages. Ktav Publishing House, Inc. \$3.95.

"Depth in Philosophy Bringeth Men's Minds about to Religion." So in this spirit Dr. Gerson Appel has written panoramic view of the ethical and religious philosophy of Judaism as evolved from the Hinnuk and the classical Jewish philosophers. Dr. Appel's well seasoned background in the field of phil-

osophy has enabled him to write this volume with a deep understanding of and profound love for the halachic and conceptual components of the mitzvot. One of the author's intentions in the writing of this work is to study the commandments within the framework of the historical question for the meaning and purpose of mitzvot based on Hinnuk.

Dr. Appel believes that "an authoritative philosophy must be grounded and structured on the halacha and mitzvot as conceived and expounded in the Old Testament as well as in midrashic, rabbinic and philosophical sources of Judaism." This book presents the ventures of Saadia, Bachya, he Levi and Maimonides as they probe these

fields of inquiry. In effect, it is an exploration of the meaning of mitzvot and the basic contents of Judaism.

Appel's publication is convincing, although I assume his readers need not be convinced about the essence of the halacha as a system of law. I feel this book will have a greater appeal to those with a good Judaic background, although those who have more meager backgrounds will find it quite enlightening. Dr. Appel attributes the success of his work to the growing interest in understanding the role of mitzvot in creating a more meaningful, satisfying and rewarding Jewish life. This has been due to the expanding concern in the search for the identity and greater awareness of the nature

of halacha.

The book is not made up of irrelevancies of evasions. Appel has managed to write about philosophy without slipping into a philosophical abyss. His written works partially because it is done with clarity and insight, and partially because it is a volume of true scholarship and devotion. The author deals well with such topics as man's ethical duties (the individual and society), man's spiritual dimension and moral virtue, the preamble of faith, the Divine Purpose and Perspective on the Mitzvot. If we accept Dr. Appel's premise that "a philosophy of mitzvot can have a profound significance in the contemporary age for the Jew; we can indeed appreciate its very publication. This volume is invaluable as a source book as well; I think it is a work which will endure.

It is interesting to note that *A Philosophy of Mitzvot* began as a dissertation which was presented for Dr. Appel's Ph.D at Harvard. This original work was expanded and developed through the years based on lectures and the author's continued studies in his field. Dr. Appel is Professor of Jewish Philosophy and Chairman of the Department of Philosophy in Stern, and formerly Adjunct Professor of Hebrew Studies on the Graduate Faculty of New York University's Institute of Hebrew Studies. Other books published by Dr. Appel are *Sefer ha-Neyar: A Thirteenth Century Code of Jewish Law*, and the *S.K. Mirsky Memorial Volume: Studies in Jewish Law, Philosophy and Literature*.



## "The Hiding Place" Hides the Truth

by Arnold Roth

"The Hiding Place" is officially rated as "PG" ("May be too intense for very young children.") It also happens to be, from the Jewish point of view, one of the most offensive films this reviewer has ever seen.

Widely billed as a sensitive treatment of the concentration camp experience, and a true story, this film is currently being shown in a large number of theatres in the New York-New Jersey area. And to boost its appeal, the film's distributors have circulated publicity to a large number of synagogues in the area, encouraging Jewish audiences to come along and see a film with special appeal to them.

What appeal! The heroine/author is a Dutchwoman who, with her father and sister, helped Dutch Jews avoid "deportation" at the hands of the Nazis in German-occupied Netherlands. Their efforts ended when, following a tip-off, the Gestapo arrested them and sent them to concentration camps. The greater part of the film deals with the experience of the women in the infamous Ravensbruck camp.

The producers have graphically painted for us a harrowing and all-too-accurate picture of life in that camp. That is not, in itself, the point of the film however.

It purports to show, through the living example of its heroine, how simple and overwhelming faith in Jesus was able to save "believers" from the hands of the German butchers.

The earlier parts of the film were unpleasant but bearable. We Jews in the audience were not expecting such an overtly christian approach to the subject, and this was an irritation. However as the film drew to a close, we received a ruder shock. The heroine is called to the office of the camp Kommandant. Everyone expects that she is about to meet her doom. Her fellow inmates, mainly Jewish, flock around her begging for some illumination as to "how to find him," prior to her final departure. It is the high point of the film... well, almost. It is immediately followed by the discharge from Ravensbruck. (Such things were possible, though rare, for the gentle inmates.) She walks out the gates of hell, and the camera immediately switches to 1975-Holland, where the real heroine, not the actress, delivers her monologue.

Her discharge, it happens, was due to a clerical error. (How does

(Continued on Page 6)

## I Persist, O Lord

by Fredrick Plotkin

I am constantly manufactured, constantly changed by, fashioned to what hands, the woods "our art" am I the mage, the doctor or as it seems my body, the patient I am in turning the light in its variety through the valley?

The Bride is the soul and she waits in her chamber, the body, the woods, for the spiritual word, her husband to take her veils off, the mists, say, from the water

even the thick of these words, these woods have soul in them, made right for the spirit, something from outside a light appearing a distant character infused made ready by affinity and repulsion of opposite natures.

It offers an experiment: place a live spider inside a circle formed by strips of the skin of a unicorn and you will observe that the spider will not be able to pass

gives little encouragement—o courageous who pass into the ring-pass-not The water, the Bride, then The sun, whose warm morning takes the mist up off of it, the husband.

I still have trouble with the wording and who exactly these characters are, what filth's supposed to be why

the flushing of all these mountain toilets put in since last year come running from out of the mountains just when I get up to breathe—

my air is stopped through which I cannot pass but hold to the light that visibly abounds in it like any hunter The clogged air The mountain rises in it as if only through the foggy morning to higher, clearer air above it.

clouds only. — that simple. Sewage passes underneath the house, I hear it with the birds at five a.m.,

earliest and quietest time I am up passing it seems from right under the mountain The fog-brained alchemist says, sees this too:

for the earth is nourished with stinking dung and precious fruits are produced thereby.

The pine light starts breath of the gods collected over the mountain, the wind and the sun now in it make the mist skim the water slide over the cold surface of it, the sunrise

burning tips of the water mist have seen the Bride cleansed of all impurity in the fiery bath which enables her to lie in the bridal bed

with her chosen spouse as honey he says, comes indirectly from the ordure of beasts but in another place, by feces it is clear

he means any precipitate and the light remains uncertain. Dung stays dung then, or does it?

But the brightness, what of the brightness of the universe beyond our own We are told the brightness is in truth that of a universe going at great speed away from here

and the brighter we discover it is as time goes on the closer to not being seen at all. In darkness do I wander the desolation of Thy world the words, the flesh, is weak in Thy sight

and I am become a sinner within the gates of Zion. Those shadows—your white trembling my flapping wings in your belly I walk into your mist you float into mine shadows to my shouts As a rising sun longs to sink at the end of its day so I in my season long to rest in the peace of Thy bosom.

Reprinted from the *Cimarron Review*, Number Eight, June, 1969. © 1969 by the Board of Regents for Oklahoma State University.

# A Philosophy of Mitzvot

The Religious-Ethical  
Concepts of Judaism,  
Their Roots in Biblical  
Law and the Oral Tradition

## More on American Jewish Poetry

(Continued from Page 5)

Malamud at Washington and Leslie Fiedler at Montana, trying to escape for a time from the contamination of Jewish urban life. He once said that he tries to write "one day as a Christian, the next as a Jew." The first is no surprise, the admission of the second is. In *Poems 1940-53*, he signifies his commitment in "Israel," a poem which echoes the accents of HaLevi:

When I think of the liberation of Palestine . . .

My heart leaps forward like a hungry dog,  
My heart is thrown back on its tangled chain,  
My soul is hangdog in a Western chair . . .

The climax of the poem is a stanza of gloating victory.

In *Poems of a Jew* (1958), Shapiro objectifies personal experiences. He is a little boy, alone at home, who sees "Messias" in the figure of a *meshulam* from the Holy Land. In the voice of an ancient Israelite, he gives his own interpretation of the Golden Calf incident ("The Murder of Moses"); with a more immediate anger he rails against Christian hypocrisy in "Jew." Shapiro is unorthodox, even disturbing. But he writes on Jewish themes after all.

Two women poets deserve more space than is offered here. One is Muriel Rukeyser (born 1913), Vassar graduate, teacher at Sarah Lawrence, Marxist, civil libertarian. She is inspired to begin one poem:

To be a Jew in the twentieth century  
Is to be offered a gift.  
The Jew, for her transcends the  
"Torture, isolation" to symbolize  
the accepting wish.  
The whole and fertile spirit as guarantee  
For every human freedom,  
suffering to be free,  
Daring to live the impossible.

The other is the exquisite Denise Levertov (born 1923). Daughter of a Welsh mother and an apostate Russian Jewish father, she was reared in so liberal and avant-garde fashion, that no school could be found to equal the ideal. So she was educated at home. This poet has said, "Hasidism has given me since childhood a sense of marvels, of wonder . . . There was a recognition and joy in the physical world . . . and I think that I've always felt something like that . . ." It is inevitable that in a poem entitled "Illustrious Ancestors" she should begin:

The Rav  
of Northern White Russia  
declined,  
in his youth, to learn the  
language of birds, because  
the extraneous didn't interest  
him; nevertheless  
when he grew old it was found  
he understood them anyway,  
having  
listened well, and as it is said [in  
a Yiddish proverb]  
"prayed with the bench and the  
floor."

Even among the younger generation of American Jewish poets the Lazarus experience provides the central stimulation. Take Robert Mezey (born 1935), for example. He, too followed the fashionable culture trek to Kenyon College, this time, and the University of Iowa; he too tried to be a Jew-in-the-sticks, living in the Sierra Nevada mountains and elsewhere. His poem

"The Wandering Jew" brings us right around to Emma Lazarus again. In this frankly autobiographical poem, Mezey remembers:

When I was a child and thought  
as a child, I put  
The golden prayer shawl tassel to  
my lips  
As if I kissed God's hem in my  
child thought.  
I touched the scroll with burning  
fingertips.  
Now, however,  
I cannot remember when I left  
That house and its habitual old  
men  
Swaying before the Ark. I was  
adrift,  
And much in need of somethin' I  
had seen. . . .

For years I ate the radish of  
affliction  
Till I was sick of it, and all along  
The sparks flew upward, up-  
ward, Crucifixion  
Screamed at my delicacies of  
right and wrong.  
Finally, he realizes,  
The nights are darker than they  
used to be.

A squalid ghost has come to  
share my room  
And every night I bring him  
home with me,  
If one can call my dissatisfaction  
home.

All week long I have read in the  
Pentateuch  
Of how I have not lived, and my  
poor body  
Wrestled with every sentence in  
the book.  
If there is Judgment, I will not be  
ready.

The book I read last night will be  
my last:  
I have come too far lacking a  
metaphysics.  
Live, says the Law — I sit here  
doing my best,  
Relishing meat, listening to  
music.

I wish I had more space to talk a  
bit about Linda Pasten, Charles  
Reznikoff, Hyman Plutzik, and  
others. But enough examples! The  
tendency, I think, is clear. The  
poets have transcended the fiction-  
writers, who after all are chained by  
"Realism." Though their vision  
embraces some sort of positive  
Jewish consciousness, these poets  
are not halachic Jews. No poet who  
lives the halachic life has, to my  
knowledge, made it into the pan-  
theon. But these poets have perhaps  
paved the way for one such. Perhaps  
it will be . . . you.

Biographical Note: Dan Vogel was a member of the department of English at Yeshiva University for many years. He is now professor of English at the Jerusalem College for Women (Michlala). He is the author of *The Three Masks of American Tragedy* (1974) and the forthcoming *Emma Lazarus*.

Reading suggestions:  
*Theodore Gross ed. The Literature of American Jews*, 1973.

Daniel Walden ed. *On Being Jewish*. Fawcett pb. 1974.  
Abraham Chapman ed. *Jewish-American Literature*. Mentor pb. 1974.

## Holiness and Justice

### A Theology of Biblical Interaction

by Metr Havazelet

Biblical terms and concepts have many various dimensions of meaning, like the diamond which has many facets, each facet its own glitter. The Biblical reader has to examine each facet by itself. One of the best tools to understand the Bible is a concordance where each word is quoted with all its contexts.

Two of the most commonly used terms in the Bible are holiness and justice. Very often the two are related and in some places one can even find almost a mathematical formula: holiness equals justice. Through holiness which is the imitation of G-d, one comes to justice. Thus, the Rabbis stated, "As I am holy, you be holy too" (Lev. R. 24) and "As he is gracious and merciful, so be thou." (Tal. Sabb. 133B)

In the following quotations we shall show some example to prove that holiness is synonymous with justice.

The phrase "The Holy One of Israel" is a favorite of Isaiah with whom it originated. Holiness is the essential quality of deity and of places and things to the degree that they are associated with deity. It mirrors the ethical quality of the good to whom it refers. "Woe, Sinful Nation, people laden with iniquity, seeds of evil doers, children that are corrupt . . . They have incensed the Holy One of Israel." (Isa. 1:4)

When G-d reveals himself to his messengers, the Prophets, whom He sends to battle for absolute justice. He reveals Himself as Holy. The Theophany to Moses is a revelation of Holiness (Exodus 3:5) and the holy words the Seraphim know before the presence of G-d are the trisagion. (Isa. 6:3)

The following statement combines the loftiness, distance and difference of The Holy One from men, and His tender condescension to the crushed and abased in spirit. "For thus hath said the high and lofty One Who inhabiteth eternity, whose name is Holy, the high and holy place do I dwell. Yet also with the contrite and humble of spirit, to revive the spirit of the humble, and to revive the heart of the contrite." (57:15) Skinner in his commentary to Isaiah, comments here, "It is the paradox of religion that G-d's holiness, which places Him at an infinite distance from human pride and greatness, brings Him nearer to the humble in spirit . . . Through the discipline of the Exile, Israel had come to know G-d in both characters, as infinitely exalted and infinitely condescending; it has learned that peace with G-d, the high and the lofty One, is reached through humility, which is the recognition of His holiness and majesty."

Holiness anticipates the rise from deepest degradation to loftiest glory among the nations. The fidelity of the Holy One is the basic assurance in His people. "Thus hath said the Lord: The Redeemer of Israel, His holy one, to him who is despised by men, to him who is abhorred by na-

tions, to the servant of rulers, kings shall see it and rise up, princes, and they shall prostrate themselves. . . ." (49:7)

"There are those that say, let Him make speed, let Him hasten His

work, that we may see it, and let draw high and come the counsel of the Holy One of Israel, that we may know it. Woe to those who call evil good, and good evil . . ." (5:19-20) This is the language of the flip-pant skepticism which implies disbelief in the reality of the Holy One; the depravity of those who no longer make moral distinctions, which are as real as the Holy One of Israel. Thus asks Habbkuk in distress of the everlasting Holy One: "Thou art of the eyes too pure to behold evil . . . wherefore looks Thou when they deal treacherously . . . when the wicked swallows up the man who is more righteous than he." (Hab. 1:12-13)

When total victory of the holy and the just over the unholy and the unjust will come, each individual citizen shall be called holy. "And it shall come to pass, that whoever is left in Zion, and he that remaineth in Jerusalem, shall be called holy, every one that is written down unto life in Jerusalem." (Isa. 4:3)

"And the poor among men shall exalt the Holy One of Israel." (Is. 29:19) Holiness will be the response of a people who learned the liberating truth of the Holy One. "Jacob shall not be ashamed . . . when he sees his children . . . how they sanctified My name, the G-d of Israel will they revere." (Is. 29:23) This is the vision of a day when the Holy One would be manifest in a complete transformation, of man and society; the neglected poor will come to their own while tyranny will be silenced forever. "In repose and rest shall ye be helped; in quietness and in confidence shall be your strength." (Is. 30:15)

The moral law which springs from the Holy is surer than the alliances and armaments. "Woe to those that go down to Egypt because they are many, and on horsemen, because they are very strong; but do not turn unto the Holy One of Israel." (Is. 31:1)

Finally, we find holiness and justice related as in a mathematical equation: "And the Lord of hosts shall be exalted in justice and the holy G-d shall be sanctified by (displaying his) righteousness." (Is. 5:16). That which exalts G-d above men is not merely the mysterious power of Deity but the justice which is the essence of His Holiness.

"Justice and righteousness belong to the very nature of Israel's G-d and hence are fundamental in the quality of holiness associated with Him and with His worship. It seems that we could make a rule out of the above: wherever G-d's holiness is emphasized you find also the principle of absolute justice emphasized. The downtrodden, like the stranger, the poor, the widow, the orphan and the people of Israel among the nations, are declared by the G-d of holiness to be protected.

## "The Hiding Place"

(Continued from Page 5)

one learn such things?) It was, she intimates, a reward for her piety. Now in her eighties, she has spent the past thirty years travelling the world and recounting her story. Now, she says, it is on film, and you, ladies and gentlemen of the audience, are witnesses to the remarkable saving powers of her saviour.

Those who stayed behind, only to leave eventually via the gas chambers, were not "saved" through Jesus one immediately infers, and indeed, that is the whole point of the film.

Nothing is new in that particular obscenity of course, other than two things. One: the slickness and cinematic quality of the film enhance the message immeasurably. Two: it is being sold to the Jewish community (extremely successfully by the way, to judge from the number of Jews at the performance I attended) as being of "special interest" to the inheritors of the Holocaust generation.

If you have nothing better to do, then picketing this particular movie at one of its many nearby locations might very well be a positive thing to do.

Dr. Robinson of the psychology Department reminds all students who have not yet submitted completed questionnaires to her concerning study habits to do so as soon as possible.

The Governing Board of the *Observer* extends a hearty *mazel tov* to Ashira Rapoport, Managing Editor, upon her recent engagement to Joe Ozarowski.

The Governing Board of the *Observer* congratulates former editor-in-Chief (70-71) Merle Cherrick Kohn for passing her orals for a doctorate in math.

### RINGS 'N THINGS

Ashira Rapoport '76 to Joe Ozarowski  
Rochelle Yellin '73 to Joel Verstaendig



# The Hatzor Story

continued from last issue

Hatzor is growing, however, with help. The community center is big and beautiful. It includes a "mischakia" — a game room for little children, where mothers can be relieved of their offspring for a while. There is also a game library, where a mother can take out a game or two and receive personal instructions on how to use it with her children. While her children are busy playing, the housewife can have her laundry done in the new laundry room of the "Matnas." for a small fee.

There are gym programs for the older children, chugim in karate (which couldn't have been more popular), guitar (which ran a close second), chail ceramics, accordion and piano, all of which we helped lead. We were constantly teaching English in the library, as well as participating in special educational programs in preparation for the *Bugrut*.

Hatzor is even "growing" a high school! A few years ago, a couple, Mr. and Mrs. Henry Everett, from Brooklyn decided to adopt Hatzor. They funded the building of a modern, lovely junior high school — the "Mukif," which has a *dati* and a non-*dati* section. This year, the first year of high school was added on to the *Mukif*, and the other years should soon follow, making a high school education available in Hatzor. We met quite a few kids who love Hatzor, and do want to remain there. One in particular who comes to mind is Herzl, an adorable twenty year old who is studying in teacher's seminary in Jerusalem under a special army program. He will be assigned to teach in a developmental town when his training is finished. He plans to try his best in order to be assigned to a position in Hatzor.

Herzl can also be remembered for sincerely telling one member of our group, "I very much love you!" There are many stories we can tell about our friends in Hatzor — for instance, about "our" 17 year old twins, Uri and Benny. They were drawn to us originally to learn to read musical notes, but by the end of the summer they were going to *shul* every *Shabbat* and wearing Kippot. They had always had a slight interest in "dat" before we came; now they could sit down and learn with a member of our group

whenever they chose. We could talk for hours about Scheko — the lovely man who looked after the Kioak — and how he would "call-America" for us on his bottle opener. He would give us free gum if we told him that there was going to be a "Chatusna," a wedding in our group — whether it was true or not. Scheko always told us how good life was in America. Yet, when we left, he berated each of us for leaving Eretz Yisrael.

We can tell about the Bar Mitzvahs, weddings, and "cheenas" (an interesting sort of "bridal shower" before a wedding) in which we participated, and we all remember that potent Sephardic beverage — Arak, (all 100 proof of it) that many of us learned to love (it didn't take too much coaxing for some of us, either!)

About midway through the summer, we were so attached to Hatzor, that almost everyone forgot about their plans to leave for Shabbat — or ever! And when it was time to officially end our stay in Hatzor, we promised we would be back again soon.

A few members of our group are still in Israel, and they visit and keep in close contact with Hatzor. But even those of us in the States keep in touch. A week doesn't go by without a few letters, telling us how much they miss our Friday night Oneg Shabbat on the grass, or just all the conversations we had. And we remember our friends then and miss them terribly. We practice our newly improved Hebrew by writing back.

We are continuously amused at the Hatzorniks' efforts at English, especially when we see how the letter to us are addressed with phone numbers instead of zip code on the envelopes, and with totally bizarre addresses. We wonder how they ever reach us! But there were some words in English that most Hatzorniks knew — and also joked about. Our favorite expression of many of them was "thank you very clutch!" And so we thank Hatzor, very clutch, for all that we learned from them, and from all the other special people whom we loved in Israel this summer.

The Stern girls who participated in the Hatzor program were Rita Goldin, Glenda Hirschfeld, Ruthie Marine and Brachy Osofsky.



Stern Play Committee Meeting-Speech Arts Forum

The first play committee meeting will be held on Wed. Dec. 3 at 3:00 p.m. (club hour) in room 505.

All those interested in any aspect of play production including acting, crews, etc. should attend.

Among things to be discussed will be the choice of a script and rehearsal schedules.

If you'd like to see a play at Stern this year, don't leave the responsibility to others. Come to the meeting and give of yourself!

## Classified Ads

Special Birthday Wishes to Debbie love from  
Ruthie, Laurie, Hildy and Barb

Third Year Med Student Willing to tutor students in biology subjects.  
Call Steven Ackerman: 876-9995  
rm. 932

## YC Drama Society to Present

### "Rosencrantz and Guildenstern Are Dead"

With the start of a new semester, besides thoughts of new classes, midterms, and exams, comes the announcement of the next Yeshiva College Dramatic Society production. This semester the play will be "Rosencrantz and Guildenstern are Dead" under the able direction of Dr. Anthony S. Beukas.

This will be the eleventh season under Dr. Beukas, and this production promises to be as enjoy-

able and professional as all the past ones. Work has been going on as the cast is busy memorizing their lines, and "tech" has been preparing the set. All those involved look forward to seeing you there.

Performances are scheduled for Dec. 6th (8:30 p.m.), Dec. 7th (3 p.m. and 8:30 p.m.) and Dec. 8th (9 p.m.) and all tickets are \$2.50. For more information or to buy the tickets Chani in 8E or Gwen in 11B.

## TICTIONS OBSERVATIONS SOBSEF

Would you care to "Dance with Me," right down to the Mayfair theatre? As we descended the steps leading to the 34th Street Station, we felt right at home. (huh!)

The major portion of the play takes place in this familiar scenario during the early sixties.

The setting is very unique. Who would ever think of hiding drums behind a garbage can, or a microphone in a pay phone?

There are a few good lines, but for the most part, overacting is the rule.

The theme is quite relevant, but could have delivered its message more tastefully. The climax of the play comes during the last five minutes when all the pieces fall together.

The play itself is not very enjoyable and the nicest part of the evening was the relaxing walk back to the dorm.

## TEL AVIV UNIVERSITY

offers

### ONE YEAR PROGRAMS SPRING SEMESTER SUMMER & ARCHAEOLOGY PROGRAMS

Information & applications:

**ONE YEAR PROGRAM**  
American Friends of the  
Tel Aviv University  
342 Madison Avenue  
New York, New York 10017  
(212) MU 7-5651

**SPRING & SUMMER PROGRAMS**  
Israel Program Center — AZYF  
515 Park Avenue  
New York, New York 10022  
(212) 753-0236/0282

## Bonne Cleaners Ltd.

FOR QUALITY & SERVICE  
56 EAST 34th ST.  
N.Y.C. Phone MU 9-3629

Now our Dry Cleaning  
Includes  
Dupont

ZEPEL  
Garment Protectors  
For stain and rain protecting  
First in New York City!

## Psychoanalytic Psychotherapy

What is it?  
How does it work?  
How do you find a  
competent therapist?  
For free brochure, write to  
Theodor Reik  
Consultation Center,  
150 W. 13 Street,  
New York 10011. Or call  
924-7440

## TIP TOP GLATT KOSHER DELI & RESTAURANT

491 7th Ave. N. Y. C.  
947-7555 947-7556

specializing in complete lunches and dinners  
free delivery for outgoing orders

catering for offices, homes on premises  
Bring in this ad.  
for free order of  
french fries or soda  
with your Luncheon or Dinner  
(limit one per person)

Open 10:00 AM - 8:00 PM.  
MON - THURS  
Friday 10:00 AM  
1 hour before candlelight.

**There IS a difference!!!**  
PREPARE FOR:

**MCAT** Over 35 years of experience and success.  
**DAT** Voluminous home study materials.  
**LSAT** Courses that are constantly updated.  
**GRE** Small classes  
**GMAT** Center open days evenings & weekends  
**OCAT** Complete tape facilities for reviews of class lessons and for use of supplementary materials.  
**CPAT** Make-ups for missed lessons at our center.  
**VAT**  
**SAT**  
**FLEX**  
**ECFNG**  
**NAT'L MED. B'DS**  
**NAT'L DENTAL B'DS**

LOCATIONS IN  
MANHATTAN, B'KLYN, L.I. N.J.  
& Major Cities in U.S.A

**Stanley H. KAPLAN**  
EDUCATIONAL CENTER, LTD.  
TEST PREPARATION  
SPECIALISTS SINCE 1938  
(212) 338-5300  
(516) 538-4955 • (201) 254-1628  
write 1675 East 10th Street  
Brooklyn, N.Y. 11228

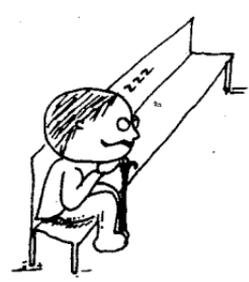
## Reflections HAS A HAIRCUT FOR YOU

CREATIVE HAIRWORK  
FOR MEN & WOMEN  
383 5TH AVE. (36 ST.) N.Y.C.  
— 686-0807 —  
STOP IN OR CALL FOR APPT.

OPEN TILL 8 P.M.  
SPECIAL ATTENTION FOR SOCIAL FUNCTIONS  
LARGE OR SMALL — OVER 100 SEATS  
**ESTHER'S KOSHER DAIRY RESTAURANT**  
165 Madison Avenue (Near 33rd St.) N.Y.C. Telephone MU 5-7280  
Under the Expert and Reliable Management of the Well Known  
Esther & Chaim Ordentlich  
Fully Air Conditioned — Shomer Shabbos  
For Stern College Girls Only: 10% Off on all Maple Quip \$1.50

PRESCRIPTIONS FILLED FILM DEVELOPED  
**Courthouse-Park Drugs**  
2 Park Avenue  
New York, NY 10016  
Phone MU 5-0500  
OPEN MON-FRI 8-6:30 CLOSED SATURDAY

**T & G SHOMER SHABBOS GROCERY  
AND DELICATESSEN**  
Glatt Kosher Frankfurters 4:00-7:30 P.M.  
Open Daily from 6:30 am to 7:30 pm  
Cold Shabbos luncheons and Challahs available  
Thursday morning - Friday 3:00  
18 E. 33rd STREET - BETWEEN MADISON AND FIFTH AVENUES



4 SCORE AND  
7 YEARS AGO...

