

Summary by Aliyah:

1. The Torah instructs us on how to properly make the purest of oils to be used in the menorah. Afterward, it begins with a description of the Kohen Gadol's garb. First, it describes the ephod and then shoulder straps.
2. Next, it describes the choshen mishpat (breastplate of judgement) which contained four rows of precious stones, each row containing three stones. Artisans engraved the names of the Twelve Tribes of Israel upon these twelve stones.
3. The third aliyah talks about the final two articles of clothing that are exclusive to the kohen gadol: the Me'il and the tzitz. The me'il was a blue robe which was adorned with golden bells and cloth pomegranates. The tzitz was a golden band worn on the forehead. Finally, it talks about the garments worn by the Kohen gadol and regular kohanim: tunics, turbans, sashes and pants.
4. The fourth aliyah describes the process of Moshe consecrating Aharon and his sons, who immersed in a mikvah and dressing in the clothes of Kohanim. Finally, Moshe offers inaugural korbanos.
5. The Torah continues describing the procedure for the korbanos, and the consumption of the inaugural sacrifices. G-d commands Moses to repeat this inaugural service for 7 days.
6. G-d instructs the Jews to offer two burnt offerings daily: a lamb in the morning and one in the afternoon. G-d promises to dwell in the Mishkan.
7. Finally, the Parasha closes by describing the Incense Altar which stood in the sanctuary. The kohanim are commanded to burn incense upon this altar twice daily.

Rashi (France, 1040-1105) Commentary on 20:6

an ephod: I did not hear (that it was a garment) [i.e., I have no tradition concerning the ephod], and I did not find the explanation of its pattern in the Baraitha [Melecheth HaMishkan]. My heart tells me that he [the Kohen Gadol] was girded with it [the ephod] from behind, its width being like the width of an [average] man's back, similar to a kind of apron called porzent [or pourceint], [a kind of] belt, [like an] apron [back to front] that princesses wear when they ride horseback. So it was made from below [i.e., for the lower part of the body], as it is said: "and David was girded with a linen ephod" (II Sam. 6:14). [Thus] we learn that the ephod was a belt. It is impossible, however, to say that it was only a belt, because it is said: "and he put the ephod on him," and afterwards, "and he girded him with the band of the ephod (בִּתְּשֻׁבַּת הָאֶפֹּד)" (Lev. 8:7), which Onkelos renders: בְּהִתְּשֻׁבַּת אֶפֹּדָא. [Thus] we learn that the תְּשֻׁבַּת was the band and the ephod was a separate decoration. It is also impossible to say that because of the two shoulder straps in it, it is called ephod, for it is said: "the two shoulder straps of the ephod" (verse 27). [Thus] we learn

that the ephod was a separate entity, the shoulder straps were a separate entity, and the band was a separate entity. Therefore, I say that because of the apron below it is called ephod because he decorates and adorns himself with it, as it is said: “and he decorated him with it” (Lev. 8:7); the חֹשֶׁב is the band above it, to which the shoulder straps were attached. Moreover, my heart tells me that there is evidence that it is a kind of garment, for Jonathan rendered “and David was girded with a linen ephod” (II Sam. 6: 14) as כְּרָדוּט דְּבוּץ and he renders likewise כְּרָדוּטִין as מְעִילִים, in the narrative of Tamar, Absalom’s sister, “for in this manner the king’s virgin daughters dressed, in robes (מְעִילִים)” (II Sam. 13:18).

ואפוד: לא שמעתי ולא מצאתי בברייתא פירוש תבניתו, ולבי אומר לי שהוא חגור לו מאחוריו, רחבו כרוחב גב איש, כמין סינר שקורין פורציינ"ט בלעז [חגורה] שחוגרות השרות כשרוכבות על הסוסים, כך מעשהו מלמטה, שנאמר (שמואל ב' ו' יד) ודוד חגור אפוד בד, למדנו שהאפוד חגורה היא. ואי אפשר לומר שאין בו אלא חגורה לבדה, שהרי נאמר (ויקרא ח' ז) ויתן עליו את האפוד, ואחר כך ויחגור אותו בחשב האפוד, ותרגם אונקלוס בהמ"א אפודא, למדנו שהחשב הוא החגור, והאפוד שם תכשיט לבדו. ואי אפשר לומר שעל שם שתי הכתפות שבו הוא קרוי אפוד, שהרי נאמר (פסוק כז) שתי כתפות האפוד, למדנו שהאפוד שם לבד, והכתפות שם לבד. לכך אני אומר שעל שם הסינר של מטה קרוי אפוד, על שם שאופדו ומקשטו בו, כמו שנאמר (ויקרא ח' ז) ויאפוד לו בו, והחשב הוא החגור שלמעלה הימנו, והכתפות קבועות בו. ועוד אומר לי לבי, שיש ראייה שהוא מין לבוש, שתרגם יונתן (שמואל ב' ו' יד) ודוד חגור אפוד בד, כרדוט דבוץ. ותרגם כמו כן מעילים, כרדוטין, במעשה תמר אחות אבשלום (שמואל ב' יג יח) כי כן תלבשנה בנות המלך הבתולות מעילים:

Analysis: What intrigues me about this is the ambiguity of the description of the Ephod, and how Rashi breaks it down historically to elaborate on its design. To me this exemplifies Rashi's purpose as a commentator- to help the readers fully understand what the Torah is talking about and gives us a much more cohesive understanding of our core text. For me, the reason I like this Rashi is not so much the context of this Rashi itself. Though interesting, it is more so the way it epitomizes Rashi's style of helping us understand the Torah in a simpler way.



Painting by... you guessed it: Yoram Raanan, who takes inspiration from living in Israel, where he can fully explore and express his Jewish consciousness.

What I like about this painting is its straightforward, yet abstract and elegant approach. As per usual, Mr. Raanan utilizes lots of streaks and blotchy subjects within his works to allow analysis by the consumer. While this is clearly depicting the Kohen Gadol, there is also somewhat of a face, perhaps of a cat sort of within the Kohen's head wrap. Alongside the stark contrast of the blue and yellowish-gold background also brings out the importance of these colors, both of which are prominently featured in the Kohen Gadol's outfit.



Double down: lucky week for y'all!!! Yoram Raanan 2.0

I simply could not resist his sheer talent, thus I chose to use another piece of Yoram Raanan art to analyze. While the previous work tackles the main part of the Parsha, this one depicts the important, often overshadowed parts of this parsha. This piece, on the other hand, shows both the Menorah and the Mizbeach, both of which are included in this parsha. This shows off his attention to all parts of a parsha and his dedication to representing all aspects of each week's portion. Alongside, this is simply a beautiful work that is enjoyable to feast your eyes on.