

TETZAVEH 101

Benjamin Klinger '25

At the end of each *parsha*, many *chumashim* state the number of *pasukim* in that *parsha,* providing a word or phrase that can be used to remember that number. The mnemonic device used to remember the number of verses in this week's *parsha*, *Tetzaveh*, is the name of the angel "Michael," the *gematria* of Michael equal to 101.

R' Heschel of Krakow, in his *sefer Chanukat HaTorah*, explains that in next week's *parsha*, after the sin of the golden calf, Hashem wanted to send an angel—according to the *midrash*, Michael—to accompany *Bnei Yisrael* through the desert. Moshe, however, demanded that Hashem Himself lead *Bnei Yisrael* without an intermediary.

Furthermore, after Moshe's death, we read that this same angel appeared to Yehoshua, saying that he had been sent to lead *Bnei Yisrael* in battle. We find, therefore, that wherever Moshe was, the angel could not be; thus, when Moshe was gone, Michael was finally able to reappear, explaining why the angel Michael is alluded to in our *parsha*, for it is the only *parsha* in the three middle books of the Torah in which Moshe's name is not mentioned.

R' Dovid Feinstein *ZT"L* offers another answer: Since most of this *parsha* relates to the garments of the *Kohen Gadol*, Michael, *Chazal* teaches, is the *Kohen Gadol* among the angels serving in the heavenly *Beit Hamikdash.*

Through Hashem being unable to be with both Moshe and Michael at the same time, we see the unbelievable *gadlus* of Moshe—that he, a human, was at the level of Michael, the *Kohen Gadol* of the heavenly *Beit Hamikdash.*

LEGACY IN ACTIONS

Hadassah Fisch '28

In this week's *parsha*, we see that Moshe's name is missing. We know that Hashem is speaking to Moshe, but the Torah still goes out of its way to avoid saying his name. Where the Torah usually says "וַיְדַבֵּר ה' אֶל־מֹשֶׁה לֵאמֹר"—"Hashem spoke to Moshe, saying" when Hashem addresses Moshe, in this week's *parsha*, the Torah simply says, "וְאַתָּה."—"And you" when Hashem addresses Moshe. Furthermore, this *parsha* is always read close to the *Yahrzeit* of Moshe *Rabbeinu*, and yet, his name is not mentioned, even when we should be mourning him?

We learn from this the value of actions over names, as the actions of Moshe are still stated in this week's *parsha*, even if his name is not. Similarly, *Parshat Noach* begins:

"אֵלֶּה תוֹלְדֹת נֹחַ נֹחַ אִישׁ צַדִּיק"
"*These are the generations of Noach, Noach was a righteous man...*"

The Torah then goes on to compliment Noach's character, but not his generation. *Rashi* then explains:

"לְמֶדְךָ שֶׁעִקַּר תּוֹלְדוֹתֵיהֶם שֶׁל צַדִּיקִים מַעֲשִׂים טוֹבִים."
"*It is not a Tzaddik's name that goes on, but their good deeds.*"

Often, we feel the pressure to make a name for ourselves, to leave behind a legacy that people will remember, yet this *parsha* purposely leaves out Moshe's name. The Torah is sending us a message: we should want people not to remember our names, but the acts of kindness that we do and the *Middot* we are striving to develop.

THE ATONEMENT OF THE TZITZ

Golan Aghion '26

In this week's *parsha*, we are introduced to all of the *Bigdei Kehunah*. The *chachumim* teach us that each article of clothing worn by the *Kohen Gadol* is made to atone for a specific sin that the Jews did. The *Gemara Erchin* explains that the *tzitz* repents for brazenness or continued disrespect toward someone. The *Gemara* proves this by connecting the *pasuk* of "והיה על מצח אהרן," which uses the word מצח when telling Aaron to wear the *tzitz* on his forehead (שמות כח:לח), to the *pasuk* of "ומצח אשה זונה היה לך" which also uses the word מצח when Yirmiyahu, in the name of Hashem, rebuked *Bnei Yisrael* for serving idols and disregarding Hashem (ירמיהו ג:ג). Through using the word מצח, we see that the Jews remained stubborn and continued to violate the

Torah by worshipping *avodah zara* even when Hashem warned them to stop multiple times.

In order to understand why the *tzitz* in particular is meant to be מכפר (an atonement) for the sin of brazenness, we must look at the *tzitz* itself, a golden band that the *Kohen Gadol* wears with the words "קודש לה'" pressed on it. We know that the word קודש means to be separated from regular physicality and completely reserved for our creator. Now, we can understand why it is specifically the sin of brazenness that the *tzitz* atones for: because in order to be completely dedicated to serving Hashem, we must put aside our ego and stubbornness. It is impossible to completely serve הקדוש ברוך הוא if we disregard His Torah and refuse to listen to any rebuke. We must recognize that there is someone above us that we must listen to. If we fail to understand that Hashem is all powerful and infinitely superior to us, we will never reach our full potential and connect to Him to the best of our abilities.

That is also why the *tzitz* is placed on Aaron's forehead—because it shows that Hashem is on a higher level than us, one we aspire to reach. Similar to the idea of a *kippah*, the *tzitz* represents that there is an omniscient power that we are subservient to, and we must put aside all feelings of arrogance and stubbornness. Unlike Bnei Yisrael in the story of Yirmiyahu, we must accept the rebuke and criticism we are given in order to improve ourselves and move closer to Hashem.

TO LIVE LIKE OLIVE OIL

Emma Harow '27

In *Parshat Tetzaveh*, one of the central themes is the use of olive oil, both for the Menorah as well as for the *Korban Mincha*. Rav Sholom Rasner, quoting the *Shmot Rabah*, lists three ways that *Bnei Yisrael* compare to olives. First, producing olive oil requires the olives to be crushed multiple times. Similarly, the Jewish people have been persecuted countless times throughout history, but, like olive oil, being crushed has only resulted in our becoming better Jews, strengthening our connection to Hashem. Second, just as olive oil does not mix with any other liquids, *Bnei Yisrael* can never assimilate. Finally, just like olive oil rises to the top when mixed with other liquids, we too, when following Torah, will rise above the other nations.

Rav Bernard Weinberger in his *Sefer, Shemen Hatov,* elaborates further, illustrating how each comparison reflects a different type of Jew. While one kind of Jew only identifies with Judaism when we are being crushed and oppressed, other Jews are content with simply not assimilating, never aspiring to elevate themselves. However, as shown by the olive oil, the ideal Jew is one who constantly strives to live a sanctified and growth oriented life, regardless of his or her surroundings.

The *Sefer Kometz Hamincha* points out that there are two specific *halachic* requirements that we learn from the opening *pasuk* of this week's *parsha*—"שמן זית זך כתית למאור להעלות נר תמיד"—the requirement for olive oil to be pure and to be crushed by hand, explaining that since the light of the *Menorah* is the symbol of Torah, the purity of the oil represents that our Torah must be pure. While the second requirement, that it must be crushed by hand, is to prevent the use of easily obtained olive oil collected using an olive press after the initial manual squeezing was complete.

Rav Tzadok explains that as opposed to a king who hands his crown to his son or a wealthy man who leaves his wealth to his heirs, Torah can only be learned and obtained through deliberate, individual effort. Thus, the message of the olive oil is that we must put in the effort and be our own catalyst to achieve any growth in our lives, choosing to do the difficult work necessary in forming a truly pure connection to Torah and Hashem.

THE KOHEN GADOL'S SHOES

Rabbi Akiva Wolk

The *Kohen Gadol* is adorned with eight garments when performing his sacred duties in the *Beit HaMikdash*. However, there is one notable absence in his attire—shoes! Why is it that, despite all the elaborate articles of clothing that he wears, his feet remain bare? Rabbi Label Lam leads us to a fascinating answer by first taking a few steps back in history.

When Moshe was tending Yitro's sheep in the desert, he came upon a remarkable sight—a bush that was burning, but not being consumed. As he approached, Hashem called to him and commanded, "Remove your shoes from your feet, for the ground upon which you stand is holy." Why was Moshe required to take off his shoes? The *Ramban* explains that in places of holiness, shoes are not

permitted, even for *Kohanim*, but why? What is the deeper significance of being shoeless in a sacred space?

Going back even farther, the *Yalkut Shemoni* presents a fascinating discussion about *Adam HaRishon* prior to his sin, with one opinion suggesting he once spanned from the earth to the sky, while another opinion describing him as stretching from one end of the world to the other, so that when he laid down, his head was in the East and his feet were in the West.

This debate touches on an essential aspect of human nature. While some people are explorers, driven by curiosity and the desire to see what lies beyond, constantly traveling and seeking new experiences, whether physically or intellectually—a horizontal traveler, going from location to location—there is another kind of person, one who seeks depth rather than distance. Instead of moving outwards, he looks inwards and upwards, realizing that true growth is not about wandering but about ascending, firmly planted on earth while reaching toward the heavens. When Moshe encountered the burning bush, his journeying stopped. He was rooted to that holy place. Removing his shoes therefore symbolized his commitment to stay, recognizing that this was the place of significance.

Rabbi Lam suggests that the same idea applies to the *Kohen Gadol*. Shoes are for those moving sideways through the world, but the *Kohen*, crowned with a golden plate inscribed "Holy to Hashem," is not traveling outwards—his purpose is to reach higher, drawing closer to the Divine. While we should all definitely continue to wear shoes, we must also remember why the *Kohen Gadol* doesn't wear shoes, focusing on elevating ourselves, rather than simply relocating ourselves.

שבת שלום!

STAFF

EDITORS-IN-CHIEF:

Abby Bienenfeld '26
Avi Harris '26

DESIGN DIRECTOR:

Blimi Farkas '26

EDITORS:

Netanel Rubin '26
Sarra Stein '27
Cobey Nadel '27

FACULTY ADVISOR:

Rabbi Akiva Wolk