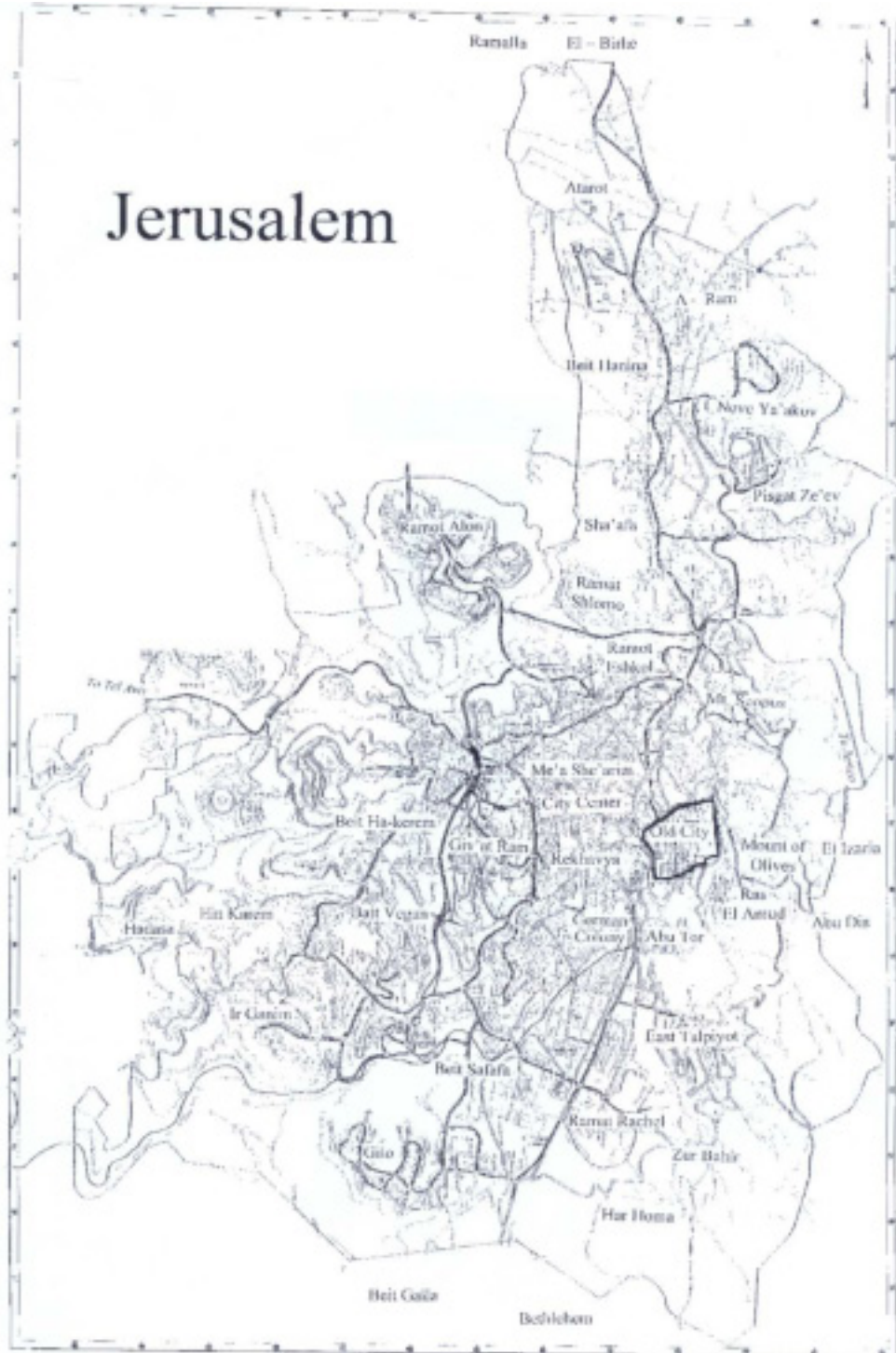


Jerusalem



Jerusalem, an incomplete essay, in several parts, by the painter Ellen Lapidus written in the sixty-fourth year of her life.



oil on canvas "Café Scriff in Jerusalem" 210 x 170 cm 1994 Ellen Lapidus

Prelude and fugue

Jerusalem ... URBAN – ES – ZION

Prelude

Jerusalem, the city, is a work of art. (1) She is an installation built into the Judean hills (2) which when seen from an aerial perspective or even from the distance when approaching the city; and assuming that the observer is aware of her as an installation of Contemporary Art, becomes one. (3) The true city of Jerusalem is in the heavens waiting for its proper time to descend, upon command, to Earth, to Zion. Meanwhile, we build, we live, we go to work, we rejoice. (4)

This is not, precisely, a paper on urbanization, although it will include roads, water supply, electricity, architecture, demography, etc... Rather it is about urban-es-cansion; Jerusalem as a Zionist entity. (5)

Jerusalem! High in the mountains, separate in time, Jerusalem you were abandoned for centuries. You are being rebuilt now. How it is being rebuilt and why it is being done so, is the subject of this paper. (6)

Jerusalem, as an abstract concept, is like love when you are not in it. (7) Jerusalem, desert hills and wind.

Just as a symphony has no cohesive sound when each instrument plays its part as a solo, so the streets of Jerusalem have meaning as crescendos or diminuendos in the lives of the people who live there. One street, while it might be a cadenza, is no more important to the whole than any other. (see street map)

So also, the architecture of the city, the modern city, is humble in its façade. White stone, white Jerusalem stone is a legal requirement for all façades. (8) There are several trumpet blasts of colored glass and hollow archways but the strong resonance is a harmony of white.

Comparing the gardens that sing throughout the city to a choir, our symphony includes the human voice. Our city made up of neighborhoods housing families (all of which are awaiting the heavenly city to descend, fulfilling the promise given by the prophet Isaiah), and their dogs who romp in the gardens.(9)

The total installation can be seen on a diskette, a work of Contemporary Art. Meanwhile, we shall attempt to analyze the passages from major to minor in this Be-t'-oven's great 10th symphony, so that you, who have never been there can visualize her in your mind's eye. (10)

The point in time is not an accident. We are no longer a Babatha (11), able to hide our documents in a leather pouch. Modern Israel, and therefore modern Jerusalem can be designed (12) in a computer. Enormous stones are transported in a day from the Negev quarries to a new construction site in Jerusalem. The highways are dotted with open air trucks

that carry the stones. During the regular traffic jams one can meditate on the various colors and dimensions of the giant cube like boulders.

Greyish white stone mizi yehudi piedra Pollença

Reddish white stone mizi achmar piedra Avellanado

In earlier days the color of the stone buildings was excavated from the very spot. Transportation was not what it is today. An aerial view would thus repeat the natural colors of the Judean hills. (13) Today, thanks to careful planning, thanks to "city planning", thanks to the concept of the city as a work of Contemporary Art, we remember to consider color in our plans.

What were the popular songs that Babetha heard? (14)
What did she sing? (15) I picture her riding her beautiful horse, wearing fine Midianite cotton. It is a short bright hour on a dark November day. The fig leaves have all fallen. She stops at one bare fig tree that looks absolutely like a huge candelabra. The dunams of date palms descend to the Salt Sea. The song of the Sea Wind is her song. The song that we sing today, every Passover.

The abstract concept falls short of perfection, or "justice" in terms of Greek philosophical thought. (17) Falling short is a British understatement. (18) For the learned Greek citizen, Jerusalem, the Jewish City was an abomination. Jerusalem had to be destroyed, not as a punishment to those uncooperative Jews who would not bow to the Greek Gods as well as worshipping their own G-d. But abstract Jerusalem, "incarnate", had to be wiped away, irradiated, because it was in no sense comprehensible to the political philosophy on which Greek civilization, and later Roman, was based. (19)

It has been historically valuable to teach the generations that the victim, the Jew, was in some way responsible for his own dispersion. This point of view would lend credence to the motivation for repeated injustices. (20) Even Jews themselves, not all, not whom we refer to as the fanatics, certainly, teach that had we only done such and such, history might have gone another way. We shall, with the help of professionals (21) in this field, attempt to validate this point of view thus vindicating the Jewish people of a guilt (and therefore the release from constant observance – i.e. U.N. observers, international newspapers, etc.) which is not apt. (22)

"Lost is how you found me," my sweet Jerusalem.
Yud, Resh, Vav, Shin, Lamed, Yud, Mem. The names of the letters that

spell the name of the city. What kind of a city is going to be built by a nation that believes that their alphabet was created before even the world? (23) We will discuss "cultural zionism".

The Sabbath is announced by a sound in this modern city. A kind of long horn sound that tells us that the Sabbath will begin. A theatrical last call before the curtain goes up.

THE GUION BEGINS.

Enter Hippodamus, Patrick Abercrombie, (25) Baron Haussmann and the prophet Isaiah. (26)

Fugue

Soprano....Hippodamus
Alto.....Abercrombie
Tenor.....Haussmann
Bass.....Isaiah

The fugue begins in A minor and goes through a development using climactic changes to find itself in E major. There is a short section of the music in which it is apparently self-conscious or aware of its key change. Without further subtlety it changes back to A minor. Like much of the music of the Near East, the finale is simply a repeat and another repeat with some trills and embellishments along the way.

The words of the fugue concern the water of the Holy City. The Gion Spring is not going to be adequate for the population of the modern city. We will have to bring water from the Hermon, from the Dan and from the Kinneret. We will have to lay pipes, divert streams, build reservoirs and install lots of plumbing in our glorious Jerusalem.

And it was done.

The words of the fugue concern the air of the Holy City. The Old City and the few neighborhoods around it will not be enough to house our population, in the modern Jerusalem. Where and what are we going to build for housing. Air, space, playgrounds, local markets, shopping, schools and yes, beauty, will be tossed and weaved in our imaginary and symbolic fugue.

And it was done.

The words of the fugue concern the fire of the Holy City. It is cold in Jerusalem during the winter months. Heat, hot water, cable T.V. , internet, telephone, electricity. How much? From whence? To where? How soon?

And it was done.

The words of the fugue concern the earth, the land of the Holy City. Jerusalem is spiritually from "sea to shining sea", from the Mediterranean to the Euphrates. It is not done. Every bit of land is up for international discussion. The fugue has become a cacophonous jumble. The separate voices cannot find their "counterpoints". We cannot stand to listen to it. We cover our ears. Only the explosions are heard. We weep again and mourn. The bass voice of the prophet Isaiah echoes through the Judean Hills once again and temporarily quiets the din. A harmony emerges from the confusion.

In the twinkling of an eye the music returns to A minor. The fugue is resolved. The land is whole once again. It is 1967.

And it was done.

Passachalia Intermezzo Alegre dolce Continuo

The inspired Jew is the work of art.

The Jew in Jerusalem who is living a "cultural Zionism", (27) is the work of art. The human being who plans the pattern of the streets, who designs the library, is the object to be valued. Let's play a passachalia in which I introduce you to the Jerusalemites, the citizens, the choir.

Galia...Baruch...Sylvia...Aaron...Ruchal...Nonny...Maya...Guy...Shula

The scene opens on an intense climactic occurrence in the city. A heat wave or a heavy snow fall, for example. The person is obliged to succumb to the forces of nature, temporarily.

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PRINTS and DRAWINGS



Yossef Zaritsky,
Israeli, 1891-1985
View of the Tower of David, c. 1925
Verso: Houses and Trees, c. 1925
Watercolor over pencil,
35 x 33.6 cm (13.75 x 13.25 in)



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View of the Tower of David



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Footnotes 1...DR.MICHAEL LEVIN and TAMAR GOLDSCHMIDT, "The City As A Museum, Modern Art and Architecture in Jerusalem", Jerusalem, 1980. op. cit., p.1. "The city of Jerusalem abounds in works of art and buildings that are both unique and artistically important. Our museum without walls also comprises sites illuminated at night. The floodlights reveal a Jerusalem different from the day-light city. The beauty of these sites is further enhanced by their being cut off from their day surroundings. This museum-city is open day and night and no admission ticket is required."

Footnotes 2...DAVID H.K. AMIRAN and ARIE SHACHAR and ISRAEL KIMHI, "Urban Geography of Jerusalem", Jerusalem; 1973. op.cit., p.9. "The special character of Jerusalem poses a particular challenge to the urban geographer. Jerusalem is distinguished by a unique scenic setting in the central part of the Judean Mountains."

Footnotes 3...Israel Museum read-out on painting interpreting the distant view of the city.

Footnotes 4...TEDDY KOLLEK, "For Jerusalem, A Life", New York, 1978. op.cit., p.230. "The most serious reconstruction problem is still before us – the plaza of the Western Wall. We have tried to do away with the name 'Wailing Wall'. I don't know who first changed that adjective in English, but it has always been referred to as the Western Wall in Hebrew. In addition, the very fact that the Wall is ours again for the first time in two thousand years should stop the customary wailing, although many Jews believe that the mourning will only stop when the Temple is rebuilt. Incidentally, I receive about twenty or thirty letters a year, mainly from Fundamentalist Christians of various churches, urging us to build the Temple, because they regard this as a prerequisite for the return of Christ. At press conferences I am often asked whether we plan to rebuild the Temple. I usually reply that according to Jewish tradition, the Temple already exists and will come down from heaven to its proper place when the Messiah comes - and that's a chance everyone has to take."

Footnotes 5...ANTHONY SUTCHIFFE, "Metropolis 1890-1940", London, 1984. op.cit., p.7, (first page)

Chapter 7

The Metropolis in Music

DAVID HAROLD COX and MICHAEL NASLAS

NO precise definition of the nature of this chapter is possible. Is it an essay? An observation of the image of the metropolis in music? A discussion on the nature of musical presentation? An analysis of the visual impact of music? The truth is that it is something of all these, without being precisely any one of them. The reader who is looking for profound, scholarly analyses may be disappointed. What he will find instead are fragments of ideas, rough outlines of thinking, suggestions that in many instances may lead to questions which are not clarified. To develop just some of the themes touched on in this chapter would have required a much greater length and, most probably, a different approach.

What we present here then is a dialogue between a Composer and a Listener. No doubt, there are instances of lack of balance, weak points, and gaps, but we did not intend to produce a treatise. Instead, we are suggesting that the device of the dialogue can usefully present the characteristic features of the metropolis, as portrayed and reflected in music. Our Composer is inspired by the metropolis and aware of contemporary trends – in his own music and in popular music. His counterpart – the Listener – is a person active in the fields of planning, architecture, and urban studies in general; he is attached to music, aware of the artistic trends in the eighteenth and nineteenth centuries, but slightly perplexed by the music of the twentieth-century composers.

All the elements necessary for a successful dialogue are present. Both the Composer and the Listener are determined to look for common ground. There is sincerity and mutual respect. The participants enter the dialogue as persons skilled in the art and practice of their respective fields, each ready to listen and learn. It is all this that makes the discussion a real dialogue, and not a search for an impossible synthesis.

The Dialogue

Why is the twentieth-century idiom so much more difficult to understand than the music of previous centuries?

Footnotes 6...AVRAHAM YAARI, "The Goodly Heritage", Jerusalem, 1958. op.cit., p.61.

The pioneer of settlement outside the city walls was Yosef Rivlin, a resident of Jerusalem. His activities are described by his grandson, Josef Yoel Rivlin, a noted Orientalist and Professor at the Hebrew University, and a present resident of Jerusalem. The first Jewish houses outside the wall were put up by the famous Anglo-Jewish philanthropist, Sir Moses Montefiore, in 1857, on a site near the present Railway Station.

Footnotes 7... LEO STRAUSS, "The City and Man", Chicago, 1964. op.cit., p.226.

The "eros" of the Athenian for Sicily is the peak of his "eros" for his city, and that "eros" is his full dedication to his city, the willingness to sacrifice, to forget everything private for the sake of the city, a willingness which finds an appropriate and hence no unambiguous expression."

Footnotes 8...DAYID KROYANKER, "Jerusalem Planning and Development 1982-1985, New Trends", Jerusalem, 1985. op.cit.p.132.

In the Past two years, the subject of the use of stone in building in Jerusalem, has again become a hotly debated topic.

Stone has always been Jerusalem's typical building material, practically a "trade-mark" and a common denominator uniting all the building styles of the various periods from the First Temple to our own. As red brick is to London, glass to New York and mud to Sana'a, so is stone to Jerusalem. Shortly after the British conquered Jerusalem from the Turks in 1917, British Governor Sir Ronald Storrs enacted a bylaw requiring square, dressed natural stone for all Jerusalem construction. This historic bylaw determined the image of New Jerusalem more than any other law, bylaw or program devised by the authorities during the next 70 years.

Footnotes 9...TEDDY KOLLEK, "For Jerusalem, A Life", New York, 1978. op.cit.p.23 |.

Although it is our housing program that has been the subject of headlines, the city administration has also been extremely conscious of the need to plant trees and create green spaces. One of my first actions after assuming office was to begin laying out small green areas and pocket parks all over the city.

Footnotes 10...MATHEW E. BAIGELL, "Jewish Artists in New York During the Holocaust Years", Washington, 2001. op. cit., p.8.

As Hitler's voice grew louder and louder ... , I felt at odds with aesthetics and pure art. I had to express something with my art. (Using current styles were) escapes from my emotional entanglement with the suffering of my fellow men ... a sort of betrayal of my inner self His voice took me back to my childhood and I found no way to ignore these feelings The Jewishness of way, way back somehow finds its way into my living moment now.

Footnotes 11.. J.D. COHEN SHAYE, "The Jewish Family in Antiquity", Atlanta, 1993. op.cit., p.1.

The most important bit of evidence concerning the ancient Jewish family, the Babatha archive, has recently been published.

Footnotes 12...LEONARDO BENEVOLO, "Origenes del Urbanismo Moderno", Madrid, 1992. op.cit., p.149.

En cambio, en las novelas contemporaneas de Disraeli la misma exposici6n tiene una precisa intenci6n politica.

Footnotes 13...DAVID H.K. AMIRAN and ARIE SHACHAR and ISRAEL KIMHI, "Urban Geography of Jerusalem", Jerusalem, 1973. op.cit.,p. 33.

Construction: Forms and Materials

The stones used for building in Jerusalem are various types of limestone, some of which may be quarried on the building site in the process of digging foundations. The colors

range from white through grey or pink. Since the quarries of the pink stone were in parts of the Judean Mountains which from 1948 to 1967 were under Jordanian control (particularly to the south and east of "Solomon's Pools"), new building coated in pink stone demonstrated that the building was in fact erected after 1967.

Footnotes 14... YIGAEEL YADIN, "The Documents

From the Bar Kokhba Period In the Cave of Letters", Jerusalem; 1989. op.cit., p.5.

(yadin's footnote 8) Yadin thought there was even a family relationship with Bar Kokhba, but that is at best only a possibility: (page 25) Relationship assumed by Yadin, a Yehonathan son of Be'aya being attested (Be'aya and Yonathan family of Babatha) (page 24) Judah, her (Babatha's) second husband, owned real estate in Engedi

..

Footnotes 15...BARRY W. HOLTZ, "Back to the

Sources - Reading the Classic Jewish Texts", New York, 1984. op.cit., p. 120.

... in the "Song of Deborah," an ancient victory hymn preserved in Judges 5, we hear the poet, speaking for all Israel, implore:

(12) Awake, awake, **O** Deborah!

Awake, awake, "strike up the chant!"

Take your captives, **O** son of Abinoam!

The reference here seems to be some poem celebrating a spectacular victory of the past, to be sung before the battle and so to inspire confidence or bolster morale. One is reminded of the tradition that in 1066, at the Battle of Hastings, the heroic "Song of Roland" was recited for the benefit of William the Conqueror and his troops.

Footnotes 16 ...BARRY W. HOLTZ, "Back to the

Sources - Reading the Classic Jewish Texts", New York, 1984. op.cit., p.108.

Thus, for example, the crossing of the Sea of Reeds as recorded in the fourteenth chapter of the Book of Exodus is followed in the fifteenth chapter by the "Song of the Sea," more properly an ancient Israelite victory hymn celebrating the deliverance from Egypt.

Footnotes 17... EJ. OWENS, "The City in Greek and Roman World", London, 1991. op.cit., p.61.

The immediate relevance of Hippodamos to the history of fifth-century planning lies in the fact that he introduced a specific system of planning which differed in both detail and overall design from contemporary practice.

Footnotes 18... JOHN J. COLLINS, "Jewish

Identity in the Hellenistic Diaspora", Michigan, 2000. op.cit., p. 31.

The fragments of Manetho include a derogatory account of Jewish origins which is recorded in Josephus's tract "Against Apion" at the end of the first century C.E. as initiating a long line of anti-Jewish polemic.

Footnotes 19... MICHAEL BRENNER, "After the Holocaust", Princeton, 1997. op. cit., p.10.

In early May 1945, the commander of the American Liberation Army announced to the survivors, "Anyone found outside the camp without a permit will be shot."

Footnotes 20 ... JILL and LEON URIS,

"Jerusalem Song of Songs", London, 1981. op.cit., p.76.

During Solomon's reign Jerusalem had been thrown open to all sorts of pagan cults to mollify his foreign wives and sport the sophistication of an international city.

Footnotes 21 ... THE JERUSALEM

COMMITTEE, "Proceedings of the Third Plenary Session - December 16-19,1975", Jerusalem, 1975. op.cit., p.17.

Since 1973, the City Council has passed a regulation that limits the height of building to eight floors. Unfortunately, this is only a decision of the Local Commission and not the District Commission, but since 1973 no license has been issued in Jerusalem for a building above 8 floors.

Now, after giving a framework of our concepts for development of the City, I'll try to

say what really happened in the last two years. Something happened in this country after the Yom Kippur War. I think we are less arrogant, we are more modest and we face reality. I think also that something happened to planning in this City in the sense that we stopped talking in the fashion of grand design and are now speaking more about the process, thinking, evaluating ourselves all the time and trying to see what can be achieved and what cannot be achieved. As far as the Outline Scheme is concerned, we find the existing 1959 Outline Scheme for the core of the City, the 1948 area of the City, an extremely useful tool.

Footnotes 22 ... BARTLEY C. CRUM, "Behind the Silken Curtain", New York, 1947. op. cit., p.8.

"There is one fact facing both the United States and Great Britain, Mr. Crum. That is the Soviet Union. It would be wise to bear that in mind when you consider the Palestine problem." by assuring me that British policy was based on the protection of British interests against Russia, and explaining that it should be in our interests to fall in with that policy.

Footnotes 23 RABBI MOSHE CHIAM

LUZZATIO, "Secrets of the Future Temple", Jerusalem, 1999. op.cit., pA1.

The mathematical system of "Mishkney Elyon" is what in Hebrew is known as "gematria", the "Study of Numbers" (or Torah numerology). The term "gematria" is derived from the ancient Greek word for what we call geometry. It is common knowledge that "gematria" is the study of the numerical values of the letters and words of the Hebrew Torah. What is not generally realized is that "gematria", like geometry, is also that mathematics of space.

Footnotes 24 ... LEO STRAUSS, "The City and Man", Chicago, 1964. op.cit.,p.17-18.

The first political philosopher will then be the first man not engaged in political life who attempted to speak about the best political order. That man, Aristotle tells us, was a certain Hippodamus .

Footnotes 25 ... GORDON E. CHERRY,

"Pioneers in British Planning", London, 1982. op.cit., p.105.

...Abercrombie had a clearer idea of what this involved than did most of his contemporaries: he summarized his views of the subject in his London Inaugural Lecture and in a slim volume called, simply, "Town and Country Planning" that remains as elegantly refreshing and relevant today as when it was first written more than forty years ago.

Footnotes 26 ... ARTHUR KUTCHER, "The

New Jerusalem Planning and Politics", London, 1973. op.cit., p.9.

An old Zionist dictum says: "If you will it, it is so". There is a choice. It lies between building the New Jerusalem according to the principles of Baron Haussmann, or according to the principles of the prophet Isaiah. The one is a city manipulated to achieve certain political and economic ends, the other is the city as an affirmation of human values,

Footnotes 27 ...AHAD HA' AM, "Selected

Essays", Cleveland, 1964. op.cit., p.37-39. introduction by Leon Simon

..... Hence the return to Palestine must precede as well as follow the restoration of Jewish culture to its proper place in the lives of the Jews in other lands. It must be undertaken at once by the remnant in whom the national consciousness has been neither sublimated into a pious aspiration nor crushed by the weight of foreign culture. It will be a work of these pioneers to make Palestine a magnet for larger sections of those yet unborn generations to whom the "spiritual center" will give a true conception of their birthright and their destiny.

VII

Such is, in outline, Ahad Ha-'Am's presentation of the Jewish problem, and the solution which he offers .

...The "mission" postulates a spiritual separateness which can only be maintained if

Jews are spiritually fed on the products of the Hebrew genius;

Part two

oil on canvas "Aliyah" 170 x 90 cm 2000 Ellen Lapidus

Jerusalem! High in the mountains, separate in time, Jerusalem was abandoned for centuries. It is being rebuilt now. How it is being rebuilt and why it is being done so, is the subject of this paper. The city is once again owned and governed by Jews, and the Jews who love their city and have yearned for it for a very long time, are making it beautiful once again. Homes and parks and offices and theatres and halls for working and rejoicing, transportation and communication centres, new all new. And schools, and universities, and shopping malls, and restaurants, and super markets, and museums, a city, a great city.

The self-consciousness is over. We have learned from our mistakes. The great building rush of the late 1960's was an embarrassment suffered. We have learned. We have become best at what we do. Beauty, comfort, space, ecology, innovation, tradition. We've got it all.

The sound of buildings is heard throughout the city. The cranes are an integral part of the skyline.

What you don't see has to be built as well. Water systems and high tech underground wiring. Empty spaces are waiting for the money so that the master plan can be brought to life. What is this master plan? In 1918 there was a city plan that General Allenby inaugurated, in 1919 another, in 1922 another. Oh, there were many times that the dream of making a "New Jerusalem" a reality, began to come true. It didn't happen.

Things got in the way. Destiny waited its turn. The "Master Plan".

(page 135 of notes-Jerusalem Master Plan 1968).

(Pragmatic city planning and completion of building projects)

p. 232 notes from Rejoice with Jerusalem and tee shirt from museum names, names, names, names, names, names, names, names, names, names.

What are the popular songs that Babatha heard? What did she sing? Did they still know then, the melodies of the psalms? I picture her riding her beautiful horse, wearing fine Midianite cotton. It is a short bright hour in a dark November day. The fig leaves have all fallen. She stops at one bare fig tree that looks absolutely like a huge candelabra. The "dunams", hectares of the date palms descend to the Salt Sea. Of course Babatha and her staff are on a hill. Ah! How Elizabeth Taylor, even younger than her Cleopatra role, could have developed the character of this beautiful woman! They think that the Jonathan, mentioned in her documents, her second husband might have been Bar Kochba's Chief of staff. And she ran, leaving everything for us to find. She stored it all in the computer leather pouch, each parchment rolled and wrapped to be opened again when we once again opened the land. I heard that they actually did make a television play about her. As it was related to me, I began to mourn her. So distorted was the memory for the woman's rights movement and for contemporary ideology that I could only love her more imagining that she needed me. The original parchments can be seen at the Museum of the Book next to the Israel Museum of Jerusalem in Jerusalem. At last a city in which the government buildings and the Art museum are neighbours. You can see the Knesset right across the highway, from the Museum. And of course, more important, you can see the Museum from the Knesset. It hurt me; it actually hurt my feelings that the official information about Babatha describes her as an illiterate woman. I beg to differ on intuitive grounds. It is not that she could not read or write, but that she could not read or write in the official language for documentation. It is comparable to a woman of today, multilingual, and able to read and write in several languages but unable to manipulate the computer. Babatha could not read and write Aramaic. Surely she

knew Hebrew. Would Bar-Kochba's general have it any other way? The point in time is not an accident. We are no longer a Babatta, able to hide our documents in a leather pouch. Modern Israel and therefore modern Jerusalem can be designed in a computer. Enormous stones are transported in a day from the Negev quarries, to a new construction site in Jerusalem. The highways are dotted with open air trucks that carry the stones. During the regular traffic jams one can meditate on the various colours and dimensions of the giant cube-like boulders. What novel was it that I read in which she, the Austrian actress, our heroine of the 1930's hides her Jewish journalist husband, while she goes to the Austrian Dolomite Mountains? Do you think that I can see "dolomite" without remembering the holocaust? And I, I was never even near Europe in those days. What of all those Israeli's on the road in the mornings that remembers, and remembers and remembers? The stones on those open trucks are the same kind as our dear "Kotel Ma-aravi". The dolomite, a whiter stone sliced in slabs as thick as a brick becomes the facade of our public housing. Allow us; every Jew who lives in Israel remembers the atrocities delivered against us. We remember all the time. Every generation has its evil. The Austrian Dolomite mountains link my thoughts to history, but each Jew has his mnemonic devices to know sub-conscious. Then there is the radio, the car radio as we wait for twenty minutes, stuck in traffic, five minutes from the city. Who listens? Nowadays tape decks and mobile phones offer enough sound. If you do turn on the radio, however, you can get pop music, or fine music, or talk shows, or mostly Israeli pop music and news, all on five or six Israeli stations, some of which come out of Jerusalem. Hebrew! One of the hits that were popular in the 80's sings that just one word in Hebrew, when I am far away from her, causes me to feel a great yearning for Jerusalem. Songs in Hebrew, romantic, sarcastic, love songs and funny songs and children's songs. Israeli life is a continuous concert. Everyone, categorically, listens to music. Everyone's got compact discs and walkman radios and voices to sing in Hebrew.

Hebrew. Well, what about it. An alphabet that was created before the world! Letters that were thrown down to Earth to give Earth energy! Who could believe such a thing? Everyone, that's who. There, on the right, we see it written in Hebrew, mowed into the grass on a hill J-ER-U-S-A-L-E-M. On our left is the valley that told you about before, and in front of us lays the city. You don't see much, a few green glass buildings, the highway. Wait a minute, a few green glass buildings! In former times a Jew could have his clothing torn off him right in the middle of the street, by an Arab if he dared to wear the colour green, a holy colour for Moslems. Just a green glass building. It's Jewish humour, ironic humour, tongue in cheek, a great sigh, laughter upon leaving slavery. A great big green laugh as you enters the city. Not only that the architecture is an understatement of "not very good". The structure has to lead you away from its form to its colour. Stories and stories of green. Taller than everything around it. And you still have to wait for the cars in front of you. The green enters your brain and stays there until your tough soul ousts it and receives the European beauty of Rahavia, just down the road; or the beauty that you personally have designed in your office or, please God, your view. I once got permission from the management of the King David Hotel to go up to the roof with my paints and a meter square canvas. There wasn't much wind. It was late in the afternoon, November again, and the lights of the cars driving down from Mount Zion and around the walls of the old city were already on. In those days the great illumination of the "Homa" was a bit more modest. I rejected the cars, in my painting, but used their lights to guide me through the other forms. Swift strokes parallel the speed of the cars. I could see the tops of the buildings inside the walls, and I knew what they were because

[had lived in the old City for a while. They danced and sang, metaphorically speaking, of course, on the canvas. The color spoke metaphorically. Colors that made you see joy and life. Green, in those days had no political meaning for me. It has since been wiped from my wardrobe with disgust and even my paint box retains its little tube of cadmium green for a longer period of time than do the reds and blue. Orange, we will discuss later when we speak of the Mandate period. Meanwhile, it could be raining. Oh yes, it rains a lot in Jerusalem in the winter. There are two words in Hebrew that I do not know in any other language. The words are found in torah and are used in modern Hebrew as well. I used one of these two words for the title of a large painting that I sold to the cultural center of my town in the desert. It is a large canvas, two meters by almost the same. It is an oil, figurative, descriptive, colorful, especially open and full movement. It is a picture of ibexes. Some of them are lying quietly in the sun while others are running from the rain and still others are never going anywhere because they are (shadows of shadows) painted like wrought-iron statues, bucking their horns together. The painting is called, "ha yorey". Ha yorey means the first rain. Likewise the climate of the middle-east called for a way to express verbally the phenomenon of the last rain. In the middle-east and thus, in Jerusalem, the last rain of the year falls around the end of March or the beginning of April, usually before the first day of the Passover holidays. The first rain falls after the summer during the holiday of grape harvest. We build small huts outside our homes for a week of simplicity and thankfulness, the holiday of Succoth. So the painting is understood by the Jewish community as the announcement of one of the three pilgrim holidays.

(Pilgrimage Festival p. 440 back the Sources-) pilgrimage. That is, to JERUSALEM.

We have talked about two words, two concepts not invented by man's imagination but two concepts based upon weather conditions that repeat themselves year after year, century after century. There are two roads for me now. Literarily I want to tell you all about the letters, the Hebrew writing. The other road, the road of complains, of defence, of explanation has to be crossed before we get to the next intersection which will take us back to the highway. The detour is Poland. The detour is New York. The detour is the "Galut". How can you sing a song of Zion in a strange land! How can you celebrate a holiday that is announced by the dry season while living in a climate like the one in Siberia? But we did. Or the one in Honduras. But we did. Not quite taboo, but certainly unacceptable on religious ground was the admiration of a sunset or dawn or astonishment of the world outside the book on any of its beautiful forms. I'm sure that this natural world of ours, which was created by God, was meant to be enjoyed and hopeful that a new rabbinical decision will be declared one of these glorious days permitting us to thrill at the sun and the wind of Jerusalem. Our new songs as well as the psalms sing of nature. There is another holiday, in the middle of winter, a small holiday that they call the holiday of the trees. Trees are planted then, and pruned. It is around the middle of February. The wind changes from the cold northern winds that blow down to the Arabian Peninsula and Jerusalem, to the softer, warmer wind that comes up from the Red Sea. This phenomenon is mentioned in Torah. Every year I waited for this wind that we call the Sea wind (p.109 back to sources). I counted the time 'till we'd get to the holiday, and every year it came. I'd be walking to buy bread early in the morning and I'd suddenly feel it on me. That warm wind blown across my face. I'd realize that I didn't need the coat. I knew it would get cold again, in short spurts, but the southern wind had won again over the northerlies. And Ofra Chaza, in our beloved memory, sang to us over of the wave lengths, "Ruach Yam", Here comes the Sea Wind! What could this holiday have meant for the seven hundred years

of Jewish Children in Poland? It could only mean history, longing, sadness, a coerced joy, a celebration insisted upon from the intellect to the feelings. Today the descendents of Polish Jews and all the others as well, know the truth of Torah and Hebrew through their flesh. ("In the flesh shall I see God")

I am going to have to give you other examples of the Jewish rightful ownership of Jerusalem. Rain and wind will not be enough to convince you, Spain. I might lie and say that the clouds spell out words and talk to us. Even if this were so it could happen anywhere since God is ever-present. I could lie and say that the birds sing in minor modes based upon ancient music and Hasidic songs. Would that this were true! The truth, however, is that the red legged pigeon, the "holga" also called the "slav" which means the cross, and is described in Torah still lives in the Holy Land? They don't sing. Perhaps they will again (quote from song about Van Gogh). These partridge like birds that are known as "reclamos" in Spain dot the Negev. Isn't it extraordinary that one of the many derogatory words for a Jew, in Castellano, should be a bird that is common to the land of Israel, a word that has been in use for hundreds of years?

The abstract concept of Jerusalem falls short of perfection, or "justice" in terms of Greek philosophical thought. Falling short is British understatement. For the learned Greek citizen, Jerusalem, the Jewish city, was an abomination. Jerusalem had to be destroyed, not as a punishment to those uncooperative Jews who would not bow to the Greek Gods as well as to their own, but abstract Jerusalem, "incarnate", had to be wiped away, eradicated, because it was in no sense comprehensive to the political philosophy on which Greek civilization, and later Roman, was based. Furthermore, a similar relationship between the Jewish population of Turkish Palestine during the First World War, and the people of Israel during the Greek and the Roman conquest of the Middle East. Xerxes was married to Queen Esther. The Biblical history of Esther and Ahaschverosh, who was Xerxes, relates the history of a murderous plot of genocide by Xerxes's Prime Minister Haman that was discovered by Queen Esther's uncle Mordechai who then told his niece and advised her to reveal her Jewish identity to her husband the King, which she did, thereby delivering the Jewish people and giving them "Napoleonic" rights in the one hundred and twenty seven countries belonging to the eastern empire. Greece had to see Israel as allied with the East and therefore dangerous whether or not religious observance was honoured. After all even Sparta was a threat to "the city". The victim was in no way responsible for the horrendous crime of war. Rome was hell-bent as well as Hellenistically-bent on destroying Jerusalem because the city, as an abstract concept, was the politically-philosophic city that Rome thought that it must be.

It has been historically valuable to teach the generations that the victim, the Jew, was in some way responsible for his own dispersion. This point of view would lend credence to the motivation for repeated injustices. Even Jews themselves, not all, not whom we refer to as the fanatics, certainly, teach that had we only, "tal-tal", history might have gone another way. Recently Eli Wesel came out with a categorical statement declaring that the Jewish community was in no way able to

determine its destiny in the eyes of the Third Reich. There was no fault. |

I am taking the liberty of extending this absolution to the community of classical times, to the community of Spain during its Golden Age and to the community of the Pale with its numerous pogroms. We only have to

cheeks to turn. Would that | were Theusydides writing a political history.

| would then say the cameramen are waiting at the top of the stairs, ready

to "take" the government leaders going into council. We, the viewers see that our elected officials aren't show it should they be "a bout de souffle".

Bar-Kochba fought, Babatha hid, the Temple was destroyed to the very last stone. And hundreds of years later a young man studied the numerical value of the Hebrew words for justice, mercy, beauty, lovingkindness and the like and gave us the exact measurements of the Temple, based upon Ezekiel's instructions. How powerful the letters! What are these letters that were created before the creation of the world? These letters are the very same ones that are printed in the daily newspapers of Jerusalem and the rest of Israel, today. There are twenty-two of them and six extra that change when written at the end of a word, letters that is, not newspapers. There are many styles of type. There is script and there is printing. It is not a matter of handwriting, although for religious objects such as door post blessings, mezzuzot and Torah Scrolls there are various regulations, but rather a matter of enlivening the soul of the letter that is being brought to use. Silly, of course it's silly, but a living reality nonetheless. (p.261 "back to the sources). Type-writers, computers, the stock market lit up on boards, soccer scores lit up on boards, magnetic letters for the refrigerator, tee shirts and signs. Signs in the city that indicate which office in which building is the one you wish to go. Signs that indicate clothing sales and political slogans. There you are, standing there on the street, not able to read. What if you actually did believe in the heavenly power of the letters? We embarrassed by the fact that we cannot read. Our insecurity affects our behaviour in the Holy Land. It affects our ability to receive the environment with a great positivism. We are suddenly excluded from a world that we are comfortable in, the intellectual world. What if we were to really believe in the energy of the letters themselves? How then might we relax in front of them and let them wander or dance through our subliminal levels of reception. We would no longer be lost.

"Lost is where you found me", my sweet Jerusalem. Yud, Resh, Vav, Shin, Lamed, Yud, Mem. The name of the letters that spell the name of our city. And how many names are there for our city! Here are a few. What kind of a city is going to be built by a nation that believes that their alphabet was created by God before He even created the world? What will the city planning department be like?

There is a small office in what was once a home, on a lovely tree lined street not far from the Jerusalem theatre, not far from the President's mansion, but completely inconspicuous and unpretentious, in which the decisions for city planning are made. There is a reception hall on the ground floor with an outdoor patio onto which the glass doors can be opened during the many month of good weather. Here, meetings of plenary sessions of The Jerusalem Committee are held. Here, invited guests of international renown meet to discuss how and what and where. (p.27 1975 Proceedings). There is also an office of city planning in the new municipal complex across from the Jaffa Gate but we are going to focus on the work of the Jerusalem Committee because that is where the majority of dreams for the city come to fruition.

After, what we refer to as "the reunification of the city" in 1967 our new mayor Teddy Kollak, took it upon himself to bring the city into the twentieth and even the twenty-first century. Tel Aviv had already become a metropolis. Jerusalem, known throughout the world as the Holy City needed very special care. The best architects, of all denominations, as well as the best of everyone else were called upon to

participate in this great venture. Neighbourhoods were preserved and new ones were built. The only thing that kept the city "ours" throughout the centuries of dispersion were the people who lived in her. The city took on the characteristic of a small town or a neighbourhood. This has been one of the priorities of the specialists in city planning. It was to remain a city in which people lived and raised their children and learned and prayed and welcomed with middle-eastern hospitality, the guests.

You, my readers, are the guests, and I am your hostess welcoming you to see, in these pages the landscape of Jerusalem and the landscape of the hearts of those who live there.

I lived there. In 1979, on Christmas day, the boat, the last one of the season, ported in Haifa having left Piraeus several days before. It was raining very hard as we drove to Tel Aviv, but Tel Aviv was sunny and I took a bus at the central bus station, that same afternoon, to Jerusalem. There are many stories to tell about my first few weeks in that wonderful city. Miracles happen to you all the time. For the time being I want to tell you about the Old City. In those days it was safe. I rented a room on the roof of an Arab Hotel, the Petra, on the square just inside the Jaffa Gate. After the beautiful tiled floors of the first and second floors the staircase going up to the roof was wooden and narrow and very old. When I reached the roof several times a day, I had passed the centuries of time. It was never enough to prepare me for the picturesque panorama of the old city that fell beneath my eyes. I couldn't understand it at all. It made no visual sense to my western sense of order. Arbitrary stones on a mountainside seem to be more formal than this juxtaposition of walls and domes and treeless courtyards.

The Jewish Quarter had been under reconstruction for the past ten years or so. It was a short walk from the hotel down David Street, the street of small Arab vendors selling tourist items, halvah and fabrics from Damascus.

The Jewish Quarter in those days had quite a few American Jewish families living there. My dominion of the Hebrew language was minimal but I made friends amongst the Americans. I was invited for the Sabbath and we talked about Jerusalem all week long. It was not the city planning that we talked about, but rather what we, what I was going to do there. Was I going to study or paint water colors of the city, or become a couple with someone, or not even stay. How religious was I going to affiliate and how much Hebrew was I going to be able to master in how short a time, seemed to be the most important questions. I went to classes for five hours a day, five days a week to learn Hebrew. Believe me, as well as it was taught, I learned very little. Hebrew is an extremely difficult language, and my powers of concentration were minimal. After twenty years, I can read and write on an elementary school level. I can speak well in a market but not good enough to attend university or even to teach art, a non-verbal subject. The words still fascinate me. Learning one new one is like receiving a precious jewel. Here I'm going to give you a present, a word. "i-e-r" the city, ha ir.

Why should I tell you the boundaries of my city when the mystical writers of the bible tell us that Jerusalem will extend on the west out to the sea and on the right at least to the Jordan if not to the Euphrates? And why should I tell you about the population of the city when our mystical writers of the bible tell us that until every Jew returns to Jerusalem the Messiah will not come? Let us pray. For those interested please refer now to the adjoined information concerning the statistics of the city from ancient to modern times to the very present and the

predicted future.

Accepting the fact that the city is people and not architecture, let's look at architecture, let's see what the city looks like. The Wolfson buildings at the western entrance to Rehavia, as you turn off the highway that led you into the city from Tel Aviv, are tall. I saw these my first day in Jerusalem. An apartment in one of these buildings will give you a panoramic view of the entire city. As a New Yorker, I thought this was terrific. It was only recently that it was pointed out to me that if you want to live in Jerusalem and feel the city as it is, you have to discard your New York frame of mind (quotation from Billy Joel song). How many architects of international standing are able to throw away their preconceptions when designing for Jerusalem? A law had to be passed concerning the height of building construction. Now it is no longer legal to build high. The horizon of the city will remain low as Mount Sinai is reputed to be low. In preparation for Messianic times "every valley shall be exalted". In preparation for Messianic times, which the Jewish people pray should come today, that is daily awaited in the hearts and lives of the Jewish people, so just in case ... we do not build the city to the East. Remember that I was telling you about the natural phenomena related to the holiday, well we desert, the Judean desert begins right to the east of the City. The land change, the weather changes, the amount of rainfall, vegetation, heat and winter winds change suddenly to the east of the city. Furthermore we are forbidden, in religious Biblical law to build the city to the east because the Eastern Gate of the Temple is the Pilgrim's exist on days of festival. Civic, secular law still prohibits building to the east of Mount Moriah even though we recognise the right, in these days, for the Moslem community to continue worshipping there, on the Mount. In other words, The Jewish city includes respectful observance of biblical interdictions. So how does our city look today?

All of our international visiting dignitaries are taken to Yad Vashem. This is a memorial for the victims of the Holocaust. It is a park, a large land reserve with outdoor sculpture, memorials, a library building, a research centre, a visitors museum of the Holocaust, a centre for studies and meetings, and a theatre for presentation of awards and honours. It is beautiful. Right in the city itself, this park commemorates the suffering, the senseless suffering of World War Two. I went there to paint one day, with my easel and canvas and my paint box. I painted the last locomotive, the engine car of the last train to take the last trip to Auschwitz which is placed like a sculpture on a hill in the park. There are many parks in the city. These unbuilt land areas give space to the creative architecture. They also permit oxygen to be replaced by the carbon-monoxide emitted during the day by motor vehicles. There is Sachar Park, and the parks along Agron Street, there are small parks in most neighbourhoods and teeny parks between apartment houses that you come upon suddenly, places with benches and shade and air. Yes, it's true, the city is built of white stone. There is off white, slightly yellowish white, pinkish white and more silvery color. They all look golden in the sunlight of the middle-east. The golden city, Jerusalem, has retained the British law of building in white stone. The stones are taken from the Judean land itself. Years ago before transportation was as efficient as it is today, only a generation ago the stones that were cleared away from an area in order to construct there, these very stones were cut on the spot and used in the construction. From an aerial view, therefore, you be surprised by areas of subtle color changes. Pinkish white rocks that were cleared from an area are today reflecting the light on the fa9ades of walls. Due to limited transportation budgets, neighbourhoods were planned for areas in which the rocks were available. Thus, the general spacing of the neighbourhoods follows the pattern of the natural relief between stone and earth. This is very beautiful.

Neighborhoods were designed to serve the needs of the individual communities. For example, a congregation of citizens who do not drive their cars on the Sabbath would not be happy with a major road passing through their streets. A road that could be used by the rest of the city on the Sabbath. These neighborhoods would not need movie theatres either, since their constituents do not go to the movies. On the other hand, a neighborhood built right after the 67 war, when the city rejoiced in its new dunams could permit the luxury of receiving immigrants with pioneering spirits but with money earned in the "old country" to be spent on better quality plumbing and acoustical quiet. The neighborhoods that were built on route to the University on Mount Scopus were designed in this way. They are, for the most part, built with the intention of selling well. Great subsidies and easy payments were given to the buyers of these apartments but even with that, an average Israeli, in the 60's, would have found the level of construction costs exorbitant. These neighborhoods have their parks too. The parks line the edges of the streets, on hills that overlook the rest of the city. Private homes are less common than three and four story apartment complexes but they dot the neighborhoods so that one does not feel a monotony of repeated style. Usually the shopping areas are centralized so that people are not living upstairs from the store. A short walk or two minutes ride in the car will take you to the local branch of your bank, to the super market the community centre and the ever so important for Jewish people, the bakery. The elementary schools and perhaps, if the neighborhood is large enough, a high school as well serves this area. It is not independent of the municipality, but it serves itself as a strong branch of the trunk of the tree. The apartment houses have roses gardens, those wonderful red flowers with long stamen, hedges bordering the entrance and lawns that are cared for by the residents.

Rich living is something else. There are rich people in the city, but ostentation is most definitely not in style. There are too many people on mere subsistence level and just bit above it, as well as those vast numbers of people who give so much of what they have to their religious affiliation, that apparent luxury is frowned upon.

Public housing was constructed in plenty during the 60-s. These long blocks of buildings were built on hills, so that to get to the third floor, where your own apartment is located, for example, you would have to go down several flights of stairs outside the building and then walk up to the third floor actually walking five or six flights of stairs. No elevators are available in these buildings. Once in the apartment you might have a splendid view of Jerusalem. As Leo Strauss tell us that Plato told us (p. 131) the poor have got the strength that make those steps a light burden, an easy yoke to bare. It all looks terribly Bauhaus on the outside, window after window with no break for a balcony or a pillar, God forbid. The staircases are metal and narrow, conserving the space for apartment use. Once you open a door to an apartment, however you are in another world. The starkness of German intellectualism is gone and we

find ourselves in a Sephardic world of feminine comfort and beautiful order, children's toys where they belong and clean kitchens.

These apartments are leased to the eligible tenants with subsidies from the ministry of housing. Since they are highly in demand most people stay put in what is referred to in Israeli slang, as their "grave" apartments. Digging in your heels, or staying put has the great advantage of living in a true neighbourhood. Neighbours become friends, companions in time of need, celebrants in time of joy. "Oh, they are my neighbours", is a comment not to be taken lightly, in Jerusalem, especially since we are commanded to love them.

There is class differentiation in Israel. In Jerusalem this manifests itself in housing, in neighborhoods and in others areas of wealth. Money rather than education or family heritage is the denominator of the modern society, and Jerusalem is no different from the rest of the world in this respect. People who earn also can spend a lot, and good things are expensive. There is a new neighborhood where I went to paint one day. I painted a yellow tractor driven by a man with a moustache (apparently an Arab worker). The buildings under construction had openings for living room windows two stories high. Private homes were being cantilevered into the rocky hills. Lawns, views, narrow space three stories high, one of which is open to the valley but steps down from street level, and solar energy and garages and insulation from close neighbors. These are the same people who were raised in the public housing. Money buys and work pays. The working class in Israel, in Jerusalem, lives as well as it can pay for, or is subsidized for as long as it takes to be free from welfare. Those people who are Jerusalemites will improve their external living conditions surviving the cold winter and hot summers of their childhoods, surviving the Arab boycotts when not much could be purchased, and surviving the talk of dismantlement at the United Nations.

Part three



oil on canvas "Lech Lcha" 80 x 60 cm 1999 Ellen Lapidus

The Sabbath is announced by a sound, In Jerusalem – a kind of long horn- sound that tells us that the Sabbath will begin. A theatrical last call before the curtain goes up. The sun might be descending but the light of Sabbath Bride is on her way (p. 422 “back to the sources”). Roads are closed, but not all. It is a democracy. Entire neighbourhoods forbid any traffic to move through their streets from Friday afternoon (por la tarde) to Saturday night. Newspapers announces the weekly Sabbath time along with the weather reports. The women light the Sabbath candles and pray for the rebuilding of Jerusalem in our own lifetime. No. We pray that we should live to “see” Jerusalem rebuilt in our own lifetime. Jerusalem is no longer T.S. Elliot’s “Wasteland”. The lions in Jerusalem are a new series of outdoor sculptures, dozens of them, scattered throughout the city. Cast cement seated or quietly standing lions and a few even lying down are placed one by one on the sidewalks of Jerusalem. Each lion has been painted by an artist of the city. There is a golden one near the Y.M.C.A., a striped one with wings near the central bus station, a dotted one here and chequered one there. Suddenly, driving past one you see another decorated in an unimaginable new creative way. On Sabbath lions stand patiently on the empty streets. There is no commerce of any kind in Jerusalem on Saturday. You can get a taxi, but all public transportation stops. There are no fast food places, no shopping, no post office, no amusement centres. The city rests. Street lights of Jaffa Road remain lit during the day so that there is light at twilight before the end of Sabbath. People walk, they walk with children, they take their dogs to the park or they walk to synagogue. The hospitals work on Saturday. The architecture of the hospitals is most certainly something to dwell on in a paper of this kind. They are funded from large donations. Hadassah

Hospital, for example has two locations. They are referred to as Hadassah Mt. Scopus and Hadassah Ein Kerem. They are each near two campuses of the Hebrew University of Jerusalem. The Architecture of the University is also a colossal project.

Let's go into of the classrooms at the university and learn about the ancient Hebrews. Who were they? Where did they come from? What did they do? And how do we know, this, i.e. what are the Amarna Tablets? (p. 7 origins of the Hebrew people) (Several other pages before as well) (p. 9 and after) (also the El Amarna quotations) (Precisely page 20 of Hebrew Origins relates to my El Amarna quote) Of course you couldn't go into a classroom at the university or in any other school in Jerusalem on a Friday afternoon because no one would be there either to teach or to learn. The only places of learning on the Sabbath are directly connected to the places of religious worship. Well, what about the architecture of Jerusalem's synagogues? Hechal Schlomo contains the seat of the Rabinoot (the highest accepted legal body of Jewish contemporary law). It also contains a large synagogue and a smaller one on the ground floor. The administrative offices are at top of the floor. Perhaps there is an elevator but it wouldn't be working on Saturday anyway. The staircases are beautiful. The right spaces between the steps, the right number of steps before a curve on the staircase, the right width between banisters. The architects did a marvellous job. The ground floor has show case windows that display works of judaica (useful objects such as candelabra, mezzuzas and torah pointers). A lot of money was spent on what looks simple, but not stark. It has a certain beauty. I prefer the more intimate neighbourhood synagogues. I painted one in Ramat Eshkol one morning. It was very early, just after dawn and I was walking with my easel and paint box and a canvas, on my way to a tree in the nearby park when I heard men

praying as I passed an open door. There in a simple room were a minion of men (ten men) saying the weekly, daily prayers. It was summer and already getting warm, but the shadows fell across my easel and I was able to paint the room from the sidewalk. No one else was out yet. The chandeliers had been lit still on crises crossing cays of light from the early morning sun. I painted the old beautifully wrought brass chandeliers illuminating the room, plus the natural light and the men in the prayer shawls. Someone bought the painting. It was the only painting that I ever sold in Jerusalem. If the city is designed for the Sabbath but no one looks at it on that day, then who is it designed for? God can look from any angle. He is omnipresent. But we do imagine Him as looking down from above. I propose a city plan that would include a bird's eye view or a view from the heavens as a priority perspective. It would use the same words, written in Hebrew, of course, that the Ramchal discovered were the geometric proportions of the Temple. The words, namely "din" or justice, "rachamim" or mercy, "chesed" or lovingkindness, "tiferet" or beauty, for example would be blocked out by the shapes of the buildings and the gardens between the buildings, as seen from an aerial view. Going up towards seventh heaven, the overall view of the city would spell out the words as well. Each area, or each neighbourhood would make a word, and would relate in a relative manner to the measurements as well. A once in a life time declaration of faith that God would have to buy.

"Jerusalem, if I hold you not as my greatest joy let my right hand lose its cunning, let my tongue cleave to the roof of my mouth, if I should forget you, oh, Jerusalem."

Did you know that no gas is used in kitchen ovens in the whole country of Israel? I mean one day you are hurrying and someone, a Sabra, is waiting for you and you rush to turn off the gas and you are told that it isn't real gas it's some kind of a synthetic. But that isn't all. The ovens are all electric. It isn't by law; it is merely a unanimous repulsion

of cooking or baking in a gas oven. Do you think that a country with such a strong group consciousness can possibly see "international guidance" as anything but a gross abomination? And why, if I may please dare to reach out in such a far fetched manner, dear reader, is your prayer for remembering Jerusalem threatened with a "lest you forget and lose the cunning of your right hand"? I venture to dare say why! Suppose that Ancient Greece, specifically the City States and the great Jewish Kingdom of King David and King Solomon and of all the kings after them had a strong competitive tie. Something much more active than we ever learn about. Suppose the Greek ideas concerning politics as one of the arts and political science as advanced artisanship is connected to the prayer of the Hebrews; the worst thing that could happen to a person is the loss of his artisanship. As well as the loss of his poetic power. Poetry and the art, the shadow arts, the inferior arts. It works at you as all antiSemitism does, slowly, seeping into your mind century after century.

Perhaps, Plato's greatest gift to civilization was his successful diminishment of the values of the tongue and the hand. If it is merely a "so what" that I should "lose the cunning of my right hand" and that "my tongue should cleave to the roof of my mouth", because they only can produce shadows of shadows and even those people using the tongue and the hand should be banned from the city, from Athens. Then so what if we forget Jerusalem, a little bit. And bit by bit only the non-assimilated Jews were able to daily yearn for the rebuilding of Jerusalem. The west did a good job on our psyches. Greek Jerusalem, ha. Roman Jerusalem, ha. Jerusalem the light unto the nations, has a modest department of city-planning, on a small tree lined street. Dismantle is the cry of the world.

Build is the need of the people of Israel. We endure and survive and create in the face of adversity.

Shadows, Platonic shadows. The nick-name for Dr. Mengele. In Hebrew he is referred as the "tzel", the shadow. There is the darkness of

ignorance and perversion. Not in any poetry.

We have a great big, beautiful architectural statement to secular law in Jerusalem. It is the Supreme Court building. It is much larger and more imposing than The Great Synagogue of Hechal Schlomo. It is on a hill. It has a lawn, a lawn in the desert. It imposes itself upon the landscape. Not only that. It doesn't impose itself upon the landscape. It is perfect. How long we have waited for our court's building! How long we have waited for our "Senate". How perfectly beautiful they are.

It is in the where, not only the how, that creates perfection.

The Jerusalem Committee has made sure that these buildings stand where they should. You cannot doubt or suggest that they should have been built there or over there, instead of where they exist. You yourself, my dear Professor, told us that pictures of architecture do not make us see the buildings. Come, come to Jerusalem. We invite you. Let me tell you my "memoria" as we walk; as we "walk around Jerusalem just like John".

When we get there you are going to see young people who look and dress like your students at the University and older people who look like your friends. We had a movement, in the dispersed Jewish nation called "Haskalá". Haskalá was a movement of assimilation. The Austro-Hungarian Empire permitted the Jew to learn at his schools. Felix Mendelsohn the descendant of a great orthodox Rabbi was a product of the Haskalá. Although he went too far in his acceptance of the teachings that he learned, his music remained Jewish while at the same time it is internationally romantic. Theodore Herzl was a product of the Haskalá. Ahad HaAm was a Jewish philosopher of the Haskalá. He hoped that "Cultural Zionism" would replace "Political Zionism". He looked out from the window of his adopted culture and through his writings gave the Jewish people a new direction, a movement towards individual expression, individual creativity that accepted the sources of its expression as coming from the springs of other nations. Suffering for the loss of Zion was to be replaced by work towards redeeming her. Ahad HaAm was not a city planner. He was not a Hippodamus or a Haussman. (p. 307 sources).

Part four



oil on canvas "Duet" 2 mts x 0,80 cm 1997 Ellen Lapidus

..... to be continued.

Part five



oil on canvas

"Maps"

2 mts square

1998

Ellen Lapidus

JERUSALEM ON THE MAP



ISRAEL KIMHI,
© THE JERUSALEM INSTITUTE
FOR ISRAEL STUDIES

The green line

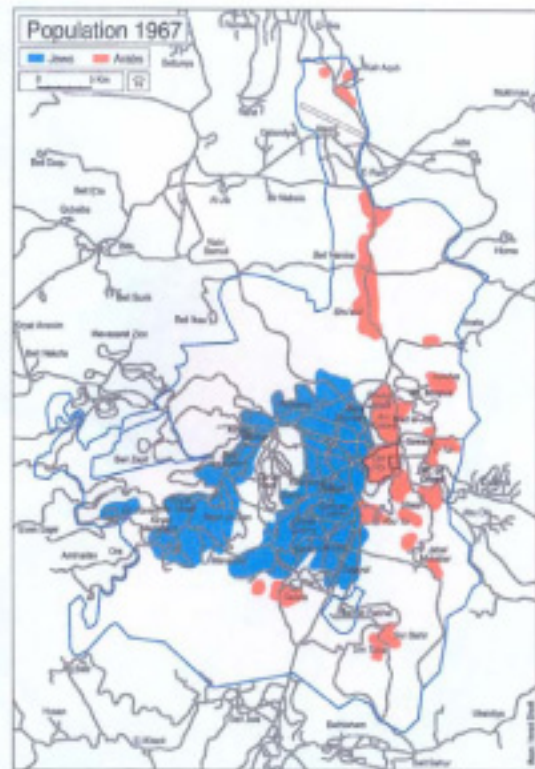
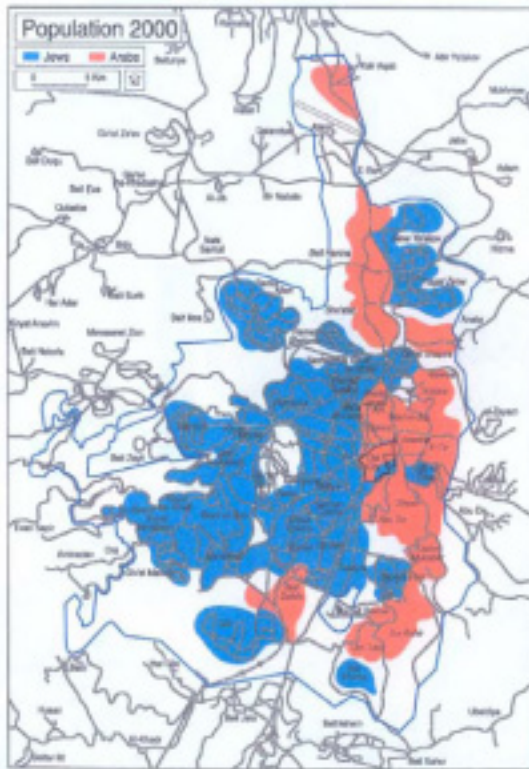
Map: Yehud Shaul

Population Growth in Jerusalem 1967 - 2000 (000)

Year	1967		2000		Growth %
Jews	197.7	74%	442.0	69%	124.0
Arabs	68.6	26%	198.0	31%	197.0
Total	266.3	100%	640.0	100%	143.0

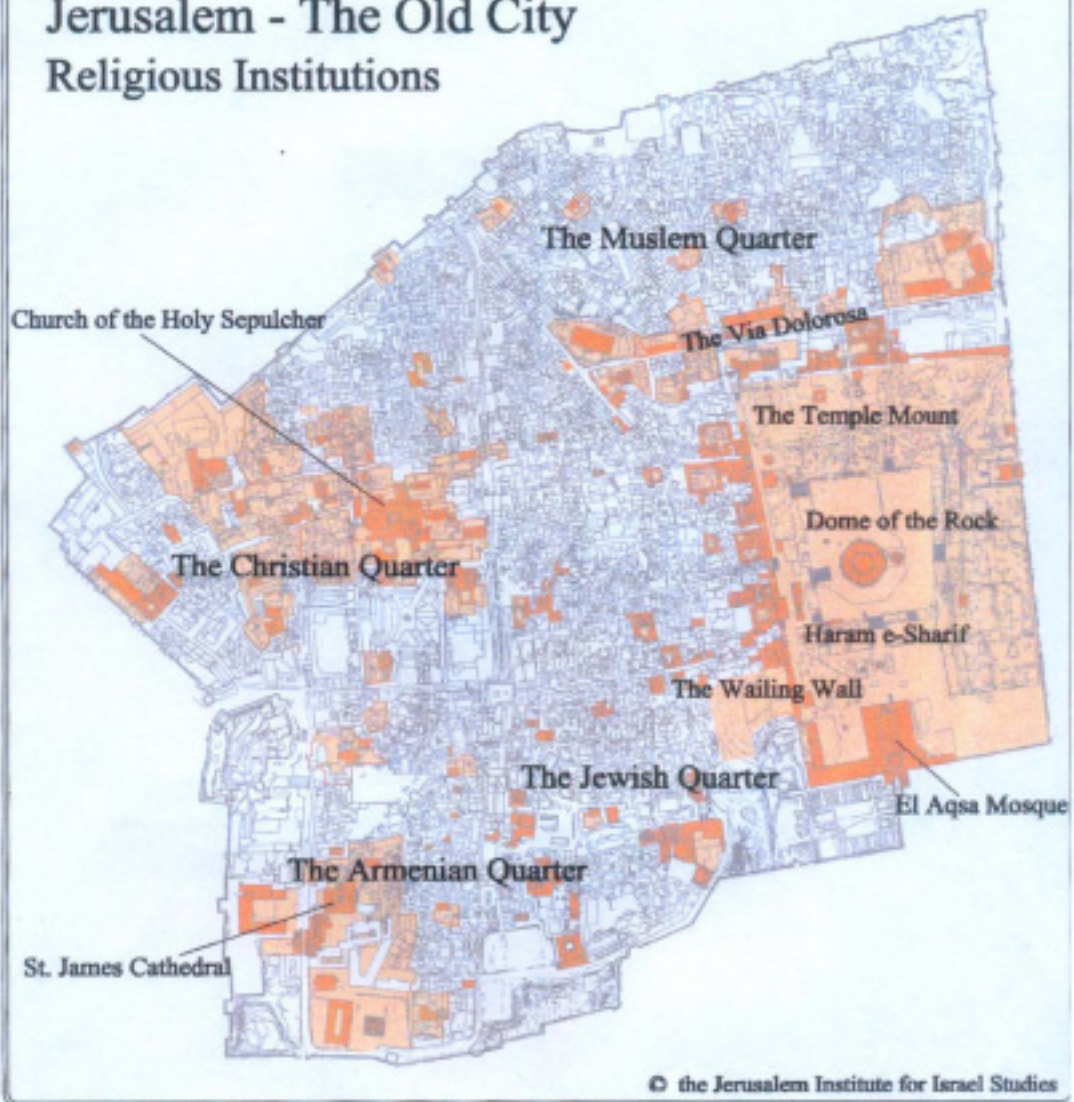
Jerusalem Population Projection (000)

Year	2000	2020
Jews	442 69%	588 62%
Arabs	198 31%	358 38%
Total	640 100%	946 100%



Jerusalem - The Old City

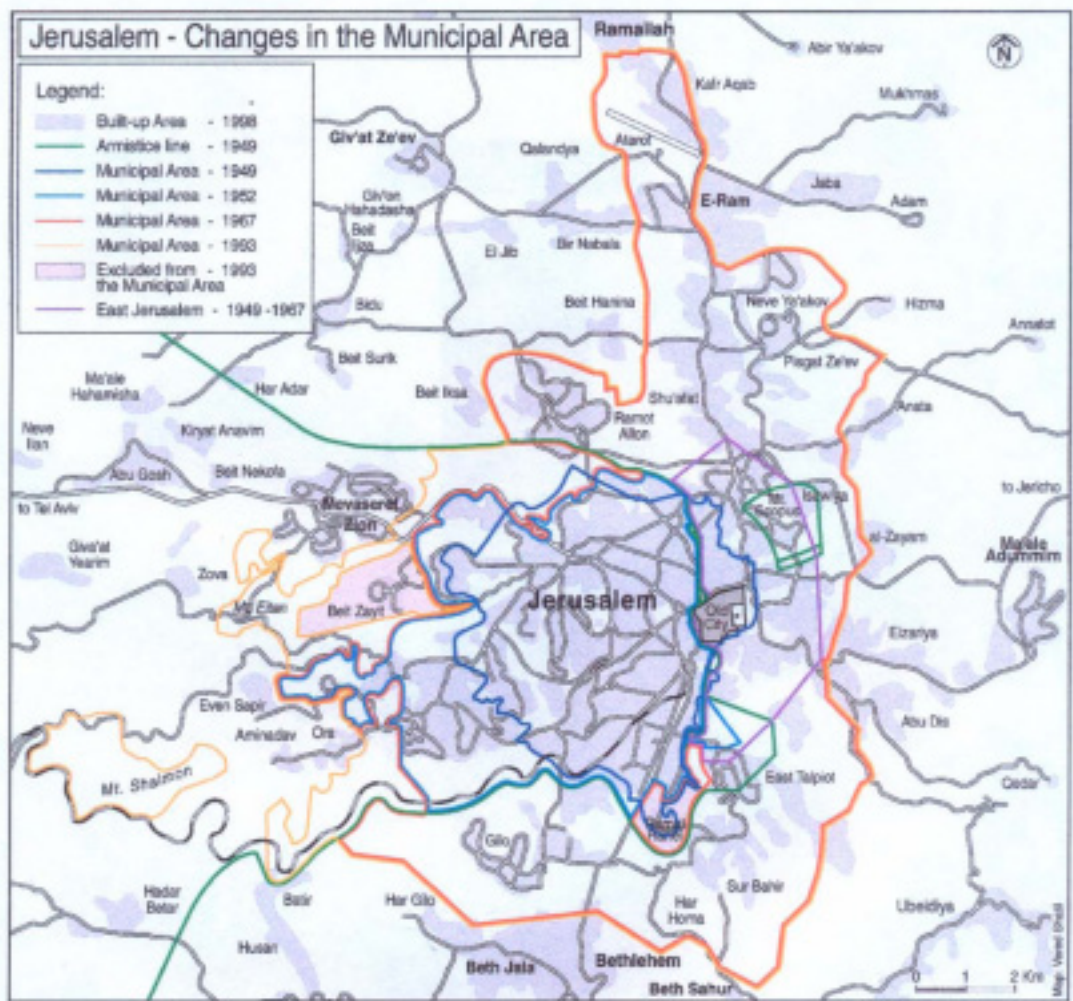
Religious Institutions

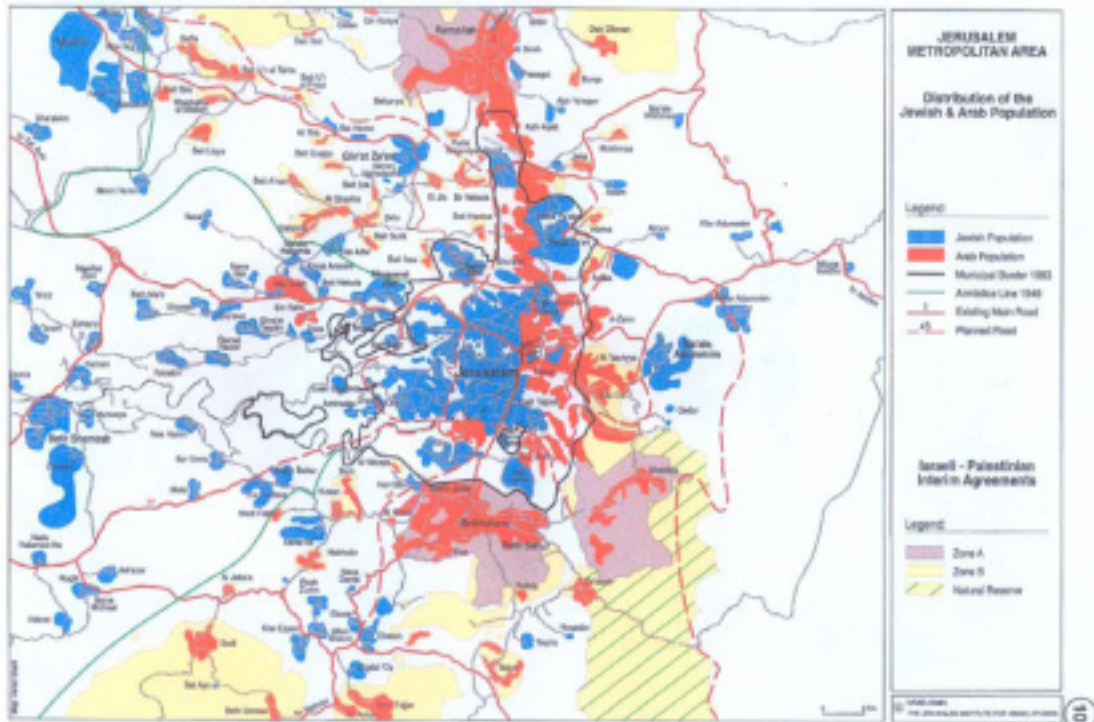


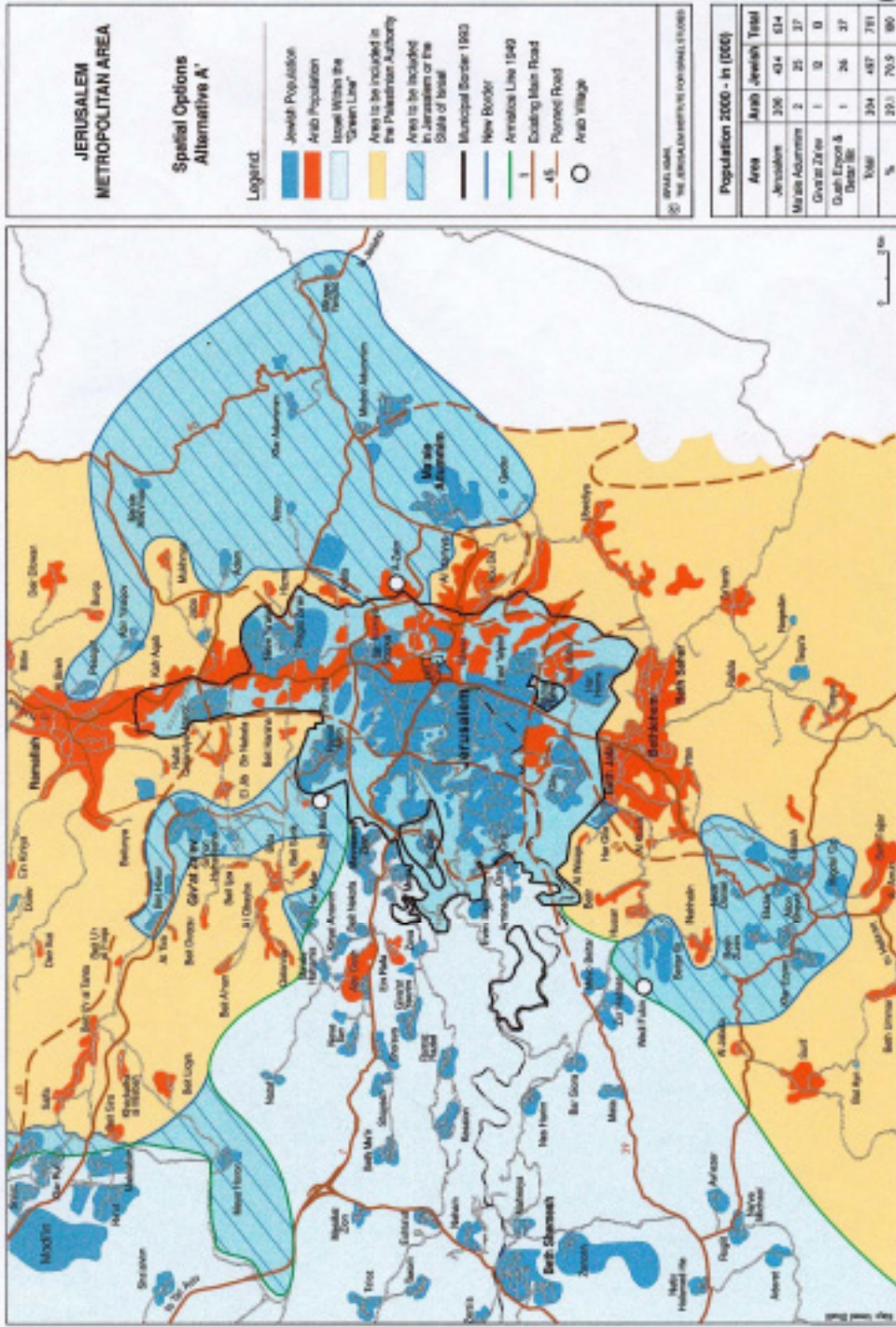


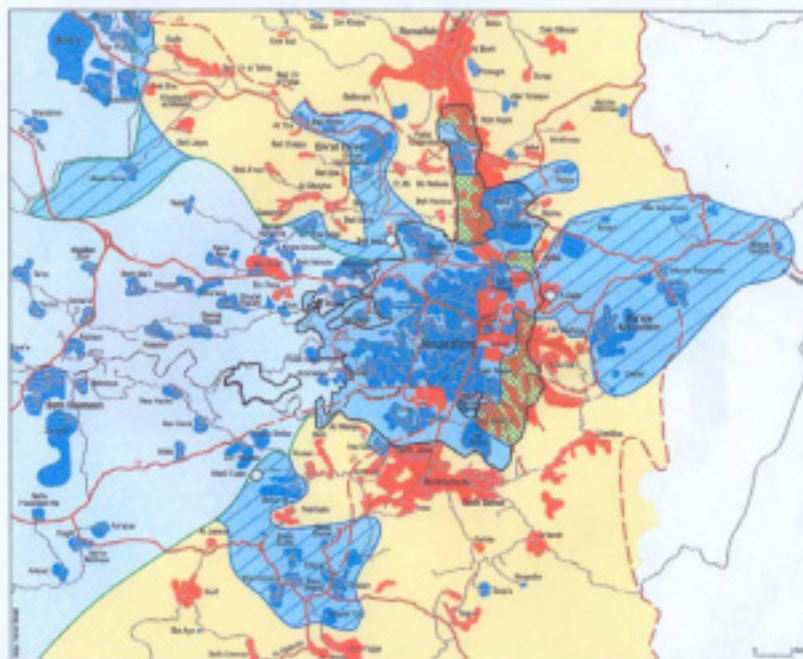
Population in Jerusalem Metropolitan Area 2000

	Jerusalem		Inner Ring		Outer Ring		Total	
	000	%	000	%	000	%	000	%
Jews	442	69	66*	25	90*	23	598	46
Arabs	198	31	200	75	300**	77	698	54
Total	640	100	266	100	390	100	1,296	100









JERUSALEM METROPOLITAN AREA

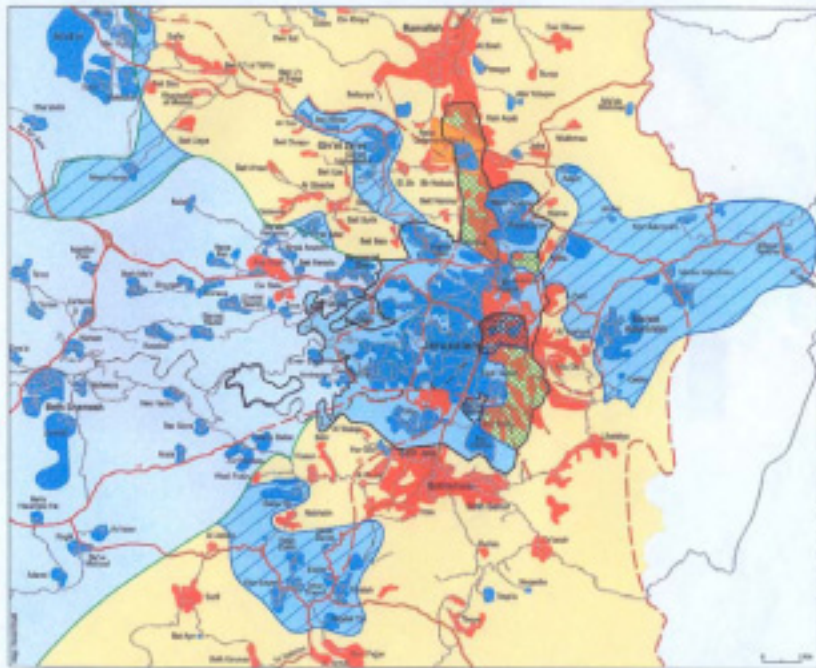
Spatial Options Alternative B

Legend

- Blue: Jewish Population
- Red: Arab Population
- Light Blue: Green Zone
- Yellow: Area to be included in the Palestinian Authority
- Green: Area to be included in jurisdiction of the State of Israel
- Green with diagonal lines: Arab Population areas to be excluded from jurisdiction
- Black line: Municipal Border 1988
- Blue dashed line: New Border
- Red dashed line: Armistice Line 1949
- Red line: Existing Main Road
- Red line with cross-ticks: Planned Road
- Circle: Arab Village

Population 2000 - in 2000

Area	Area (km ²)	Arabs	Jews	Total
Jerusalem	18	214	122	336
West-Jerusalem	7	18	18	36
Green Zone	7	0	0	0
East-City & Near It	1	14	17	31
Total	33	246	157	403
%		61.0	39.0	100



JERUSALEM METROPOLITAN AREA

Spatial Options Alternative C'

Legend:

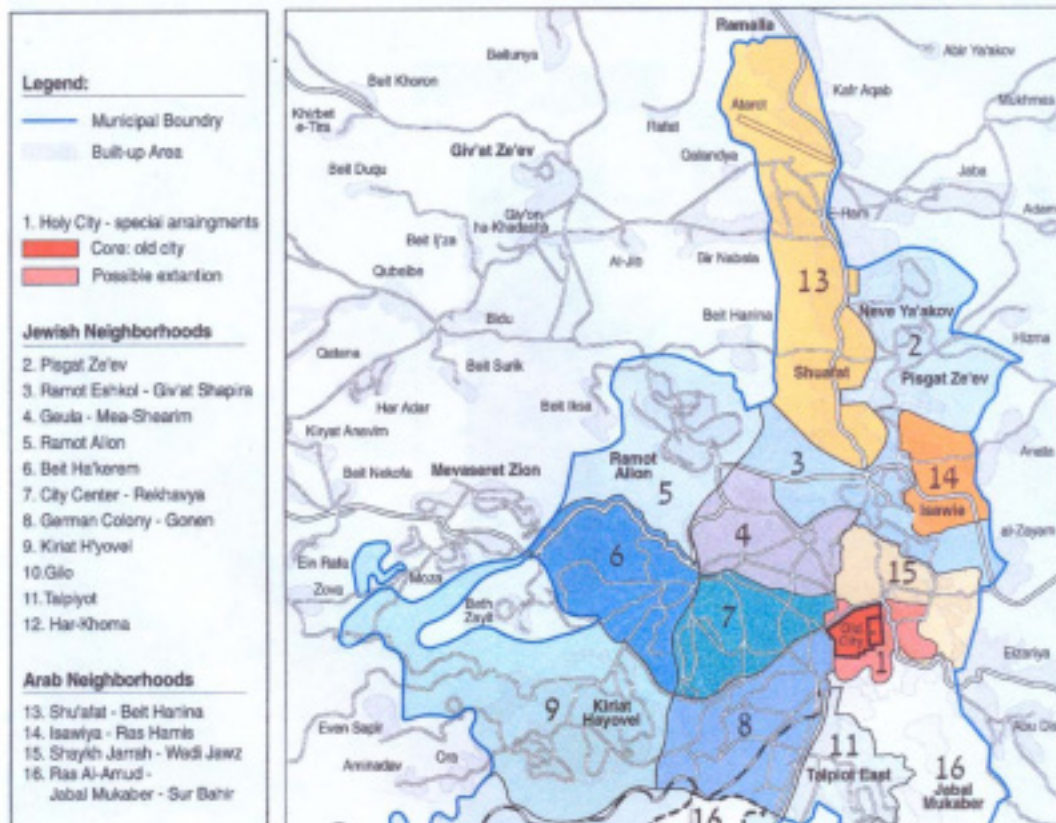
- Jewish Population
- Arab Population
- Area within the "Green Line"
- Area to be included in the Palestinian Authority
- Area to be included in Jerusalem or the State of Israel
- Area Populated Areas to be Excluded from Jerusalem
- The city & its environs "Green Only Area"
- Industrial Area to be Mutually Developed
- Municipal Border 1988
- New Border
- Armistice Line 1949
- Existing Main Road
- Planned Road

Scale: 1:50,000
 The Jerusalem Municipality Planning Authority

Population 2000 - to 2000			
Area	Area	Area	Total
Jerusalem	22	124	146
West Bank	-	17	17
Green Line	-	0	0
East Jerusalem	-	14	14
Total	22	155	177
%	12	88	100

Jerusalem

Self - Governed Neighborhoods (Functional Autonomy)



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Ellen Lapidus



Ellen Lapidus, Painter.

The written language of mountains and people which is drawing, is for Ellen, the overt story of the unseen, the sensory, the intellectual and spiritual side of life. This expression is the tradition of European painting that Lapidus continues in her beautiful oils.

The artist was born in New York in 1938. She is the recipient of a Danforth Fellowship for Women in Fine Arts. Her studies include the Brooklyn Museum Art School of the '50's, Bennington College and W. S. Hayter's Atelier 17 in Montparnasse

Ellen Lapidus is the mother of three young Israeli women. In 1990 the Museum of Art at Ein Harod gave Ellen a one man show as an Israeli artist because her work not only captures the light of the Middle East but it illuminates a light to others.

The Israel Museum of Jerusalem's permanent collection includes the drawings of Ellen "Lapidot"... as she signs her work in Hebrew.



[To artists index](#) | [To artists works](#) | [more images](#)

Ellen Lapidus



[*back*](#)

Mallorquines en Israel. En días sucesivos les ofreceremos un amplio reportaje sobre la vida de dos mallorquines y una catalana de ascendencia mallorquina, convertidos al judaísmo, que viven y trabajan en Jerusalén y el asentamiento judío de Shilo.



PEDRO PRIETO y PERE ROVIRA,
Convertidos al judaísmo en Jerusalén



Judíos empujados cuando el día del Tisha B'Av.

MALLORQUINES POR TIERRAS DE ISRAEL

Populación de Israel
 Judíos: 4.000.000
 Musulmanes: 100.000
 Cristianos: 150.000
 Druas: 100.000
 Religión no especificada: 150.000

TEI AVIV

ISRAEL

Trayecto en coche
SHILO RAMALA

Trayecto en autobús
JERUSALÉN

- En Jerusalén entrevistamos a Hana Canals Durán, nieta del poeta republicano Miquel Durán, y a José Puente, de Manacor, ambos convertidos al judaísmo.
- En Shilo pasamos una tarde con el palmerino Nissan Ben Abraham, nacido Nicolás Aguiló.
- El trayecto entre Jerusalén y Shilo lo hicimos en un autobús blindado.

Mallorquines en la «Tierra Prometida»

Tres personas de la Isla nos narran sus experiencias desde que decidieron hace tiempo instalarse en Israel

REPORTAJE

Tres días antes de que un avión israelí bombardeara un edificio de Gaza, que se saltó, entre las víctimas, con la madre y los niños, educados en Israel, concretamente en Ramat y Shilo. ¿Que a sí fuimos? Desde luego, a estar la guerra que a diario me lugar allí entre judíos palestinos, no, aunque no puedo evitar eludirla, pues te encuentras donde te encuentres tienes la sensación de que puede pasar algo más o menos lo esperas. En más, no sólo tienes esa sensación de que pueda pasar sino que pasa, reorganizas, un atentado palestino originado por dos kamikaze es un zona de extranjeros llegados de Tel Aviv y un acrobático de parte de palestinos convertidos con ropas militares judías en el asentamiento de Etzemaale, al sur de Jerusalén. Aunque en nuestra opinión Israel nunca debe



José Puente, en una calle de Jerusalén.

ria de responder con las mismas armas terroristas con las que los atacan los terroristas de Amal -lo decimos por el bombardeo del lunes, ahí tienes que tomar medidas, pero de verdad, ya que de lo contrario el conflicto va para larga. ¿Que a qué hacemos a Israel? Nuestro objetivo prioritario es

conocer, ver cómo viven, dos mallorquines y una catalana, nieta de mallorquín, de Inca, en Jerusalén y Shilo, personas que no sólo han abrazado el judaísmo con todas sus consecuencias, sino que además uno es rabino, otro va camino de serlo y otro está casado con un rabino, judío ortodoxo-

■
Hana Canals Durán es nieta del poeta Miquel Durán, de Inca, fundador de la Imprenta Durán

■
Nissan Ben Abraham, nacido Nicolás Aguiló, es primo del ex alcalde de Palma, Ramón Aguiló



Hana Canals, con el Muro de las Lamentaciones al fondo.

Manacor, descendiente de judíos conversos y, hoy, judío, estudiante del Talמוד, posiblemente en un futuro rabino -aunque de momento dice que lo único que le interesa es seguir estudiando-, casado con una judía polaca y padre de dos hijos nacidos en Jerusalén; y Nissan Ben Abraham,

nacido Nicolás Aguiló, primo del que fuera alcalde de Palma, Ramón Aguiló, cuya familia sigue en Palma -tienen una tienda de mucha seles en la calle Ismael II-, pero que cansado de recibir golpes a causa de su apellido, marchó a Israel hace algo más de veinte años, donde sigue y seguirá hasta



no de los judíos

se invitó a cenar en su casa para celebrar con ellos el Sabatash tras haber asistido a los rezos en el templo. Aparece Pere Borriñ junto a ellos.



Controles por doquero.

En cualquier lugar aparecen siempre militares o agentes de policía pidiendo la documentación.



na More digital', nos explicó que los dibujos son propios de los judíos llegados desde Rusia.

El tiene una casa de unos 40 años. Se escribe en el coleto y el territorio. 30 kiló-

metros de Ramallah, el santuario palestino, y en frente de Carot, la ciudad donde nació Judas, el apóstol traidor, aunque de él. Pere Borriñ tiene una idea bastante diferente de la que cuenta el Nuevo Testamento y que a lo mejor algún

día explica, sobre todo los motivos que le llevaron a traicionar a Cristo. Nissan, que a través de Última Hora digital se entera de lo que sucede en los illes y esta parte de Europa, dos o tres noches tuvo que tomar el fusil y hacer guardia en el

asentamiento, cosa que a diario, y por turnos, hacen los que viven en él. Con Hana y Nissan recorrimos la ciudad vieja de Jerusalén. Acompañamos a Nissan a rezar ante el Muro de las Lamentaciones el día más triste del año para los judíos:

■
*José Fuster,
nacido en
Manacor, estudia
el Talmud en
Jerusalén*

■
*Con Nissan, en el
Muro de las
Lamentaciones en
el día más triste
para los judíos*

ta Shilo -viaje que hicim en un autobús blindado porque nunca se sabe-, ase tamiento al que se entra p una verja de hierro correa, mas identificamos, q se cierra a nuestras espalda Hana y su esposo nos il varen por los barrios judic cristianos y árabes de Jer salén, sin que ocurriera nac de particular en éste últim ante la presencia de di judíos. Entramos en un te derese, compramos algo y dueño, árabe bereber, n invitó a té aromático dicié donos que es posible la p entre los dos pueblos. viernes por la noche n invitó a su casa, a celebe con su familia el Sabatsh, gran fiesta de los judic. Antes, tocados con la kip o gorrito sobre la coronil pasamos por la sinagoga donde la comunidad rezab

el 18 de julio, aniversario de la destrucción del primer templo que coincide, además, con el del comienzo de la primera guerra mundial. Luego le acompañamos has-

«No es lo mismo matar a un inocente que defenderse de un terrorista»

Hana Canals Durán, nieta del poeta 'inquer' Miquel Durán, está casada con el judío norteamericano Shlomo Simon



Hana con su esposo y sus dos hijos

PEDRO NIETO Y PERE BONNIÀ
Enviados especiales a Jerusalén

Jerusalén: la gran evasión

Donde el conflicto flota sobre la ciudad y la tensión se palpa



En la península que se llama Jerusalén vieja, Jerusalén.



La religión judía consiste básicamente en el estudio de las leyes de Dios para conocer su voluntad y cumplirlas.

Legó a Jerusalén a las cinco de la madrugada tras veinte años de ausencia. No reconoce la ciudad. ¿Cuánto se ha construido desde entonces? Tampoco la reconoce al recorrer a pie el centro histórico junto con Aina Casale, su marido Shlomo Simón y Pedro Nieto. La recordaba como un hervidero de turistas y peregrinos llegados de todos los confines del mundo, avanzando a cruzar por las estrechas calles del casco viejo, del recorrido cristiano o de las sinagogas judías. La vi vacía, fantasmagórica, reclusa. En los seis primeros meses del presente año sólo han llegado a Israel 400.000 turistas, el 42% menos que en el mismo periodo del 2001. El turismo islámico y palestino ha conseguido en parte su objetivo principal de dañar Israel y reducir el flujo de turistas que debía ser el exponente anual de la convivencia pacífica entre culturas y religiones.

Y todavía lo es, porque los comentaristas quieren vender y la gente quiere ganarse la vida lo mejor que pueda. Pero el conflicto flota sobre Jerusalén, la tensión se palpa. Con Aina y Shlomo, cuya indumentaria ortodoxa delata a la legua su fe judía, no nos adelantamos en el casco árabe. Pero en otro momento Pedro Nieto y yo penetramos hasta el fondo. Nuestra intención era ver la explanada de las mezquitas, donde está la cúpula dorada de Omari y la famosa mezquita de Al Aqsa. Allí los palestinos imitan la actual intefada con el pretexto de la visita de Ariel Sharon. No fue esa la causa, Marwan Barghouti, el jefe de la brigada de terroristas suicidas de Al Aqsa, que está siendo juzgado, creyó que llevaban seis meses encerrados en la cárcel de Ofer

la oferta de paz, pero la visita de Sharon les daba la oportunidad de simular una ofensa y rechazar su rechazo a una paz negociada. Me fijé que incluso los árabes turcos en una zona que siempre vivió del turismo. Sentaron la fuerza de sus ojos clavados en el espejo. Un árabe me saludó: «Salom». Le respondí: «Salom». El niño me tendió la mano en señal de amistad. Quería saber de qué lado estábamos nosotros. En cambio otro niño me saludó por Mahoma y los setenta y dos burios que le esperan en el paraíso, porque le pedimos que se retirasen un poco para hacer una foto. Los niños reflexionan a las clases apalpa que los adultos esconden bajo una sonrisa hostil. Pasamos por delante de la tienda de

■
En los seis primeros meses del presente año sólo han llegado a Israel 400.000 turistas, el 42 por 100 menos que en el mismo periodo de 2001

sucretes de Josef Al-Sharvish. Toca en la puerta la fotografía de un joven que yo, al principio, lo confundí con un libanés o palestino de una Operación Triunfo árabe. Era Haido Al-Sharvish, asesinado en 1989 en uno de la casa palestina. Di mi pluma al padre, porque siento realmente un gran pesar cuando la gente mata y muere por cuestiones que, sin odio, podrían resolverse por medio del diálogo.

Al llegar a la puerta que conduce a la explanada de las mezquitas, dos policías nos detuvieron el paso. Nos preguntaron adónde íbamos, de dónde veníamos, qué

nos, respondí: «Sólo los musulmanes pueden entrar ahí». Los musulmanes no quieren que los «infieles», es decir, los judíos entren ahí para rezar en el Monte del Templo. Tampoco los turistas. El Gobierno de Israel accede a sus deseos, sin tener en cuenta que es también un lugar sagrado para los judíos. Por si fuera poco, el Mafk manámente está destruyendo sistemáticamente la memoria judía del lugar, según el arqueólogo Dr. Eilat Mazar, presidente del Comité contra la destrucción de los restos arqueológicos del Monte del Templo.

Tisha be Av es el noveno día del mes hebreo de Av, en que los judíos conmemoran la destrucción del primero y segundo Templo, así como las persecuciones que desembocaron en el estallido de la primera guerra mundial. Las matanzas de judíos en la segunda guerra mundial tienen muchas conmemoraciones, pero están presentes también en la celebración de Tisha be Av. Los sicarios matan al día pronto sus víctimas y ahí tenemos a Sarantago haciendo comparaciones odiosas entre la muerte de 56 combatientes palestinos en Yotín y el holocausto. Los nazis mataron un promedio de 25.000 (veinticinco mil) judíos diarios, no por ser terroristas o combatientes, sino por ser judíos. Eso es muy difícil de olvidar, sobre todo en Israel, un Estado de supervivientes del holocausto.

Una fuerza interior

Cuando pregunté a Aina, a Shlomo, a Pep Nieto, lo mismo que a Nissan ben Abraham (Nicolau Aguiló), qué cosa les impulsó a abandonar Mallorca y establecerse en Israel, todos ellos mencionaron una fuerza interior, un anhelo de encontrar su identidad perdida o desviada en el transcurso de las

últimas décadas. ■



Los judíos nunca han dejado de estar presentes en Jerusalén. Estaban aquí cuando los cristianos y los musulmanes ni siquiera existían.

que uno penetra en la cultura judía, se da cuenta enseguida de la vastedad y profundidad de los conocimientos que se han ido acumulando durante más de cinco mil años en el Talmud. En la Yeshiva, donde estudió Nissan y ahora estudia Shlomo y Pop Puzner, sólo pueden ofrecer el método y la guía para adquirir estos conocimientos. El resto tiene que hacerlo uno mismo leyendo y debatiendo durante doce o catorce horas diarias. Aquí hay estudiosos que han abandonado todo y sólo se dedican a estudiar, estudiar, estudiar. Porque la religión judía consiste básicamente en el estudio, por una sencilla razón: Si uno cree que Dios dio unas leyes y que esas leyes fueron escritas e interpretadas, lo lógico es que se dedique a estudiarlas y a estudiar sus interpretaciones para conocer la voluntad de Dios y cumplirla. La importancia que tiene el estudio para la supervivencia del judaísmo lo explicó con talento Ajad Ha'am en 1891. Los guerreros judíos que luchaban contra el asedio de los romanos en Jerusalén se encerraron contra los famoseos porque éstos, en vez de combatir, estaban debatiendo las normas de la pureza y la impureza (castrut), es decir, trabajaban para la eternidad. Los romanos vencieron. Los hebreos que olvidaron sus vidas conquistaron su gloria, pero no salvaron al pueblo, que fue hecho cautivo y dispersado. En cambio quienes lograron salvarse fueron los fieros pacíficos que pudieron ofrecer al pueblo vencido la esperanza en un mundo nuevo para las nuevas generaciones, obligadas a vivir



Calleja de Jerusalén anteño bulliciosa, con tiendas; hoy está vacía.

en la diáspora. Esa esperanza se hizo realidad en 1948 con la legitimación por la ONU del Estado de Israel.

Todas las ceremonias, todas las fiestas, toda la cultura judía es el resultado de las leyes contenidas en la Torá y su interpretación recogida en el Talmud. No hay dogmas de fe, sino conocimiento y obediencia de la ley. Para los judíos no existe una lectura unívoca, unidimensional, del texto. Saben que la estructura mental y la formación previa de cada persona es diferente y, por tanto, también la interpretación que cada uno pueda hacer del texto. Por esto en la Yeshiva y en todas las escuelas judías los alumnos estudian por parejas, que debaten el verdadero signifi-

cado del texto que leen. Este modo de estudiar se llama jerrut. Los judíos, siglos antes que Platón, descubrieron que la verdad está en el diálogo, no en la interpretación monocrónica e impuesta. Obedece la ley, no al individuo que se arroja su interpretación única y la impone.

Regreso a Sión

El principio fundacional del Estado de Israel es el de ser un hogar para todos los judíos del mundo que deseen establecerse en él. La diáspora o exilio del año 72 llevaba consigo el deseo o la necesidad del regreso a la patria: la Alá o retorno. El sionismo materializó ese deseo. De ahí que Jerusalén y más extensamente Israel

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sean un monarca de etnias, doctrinas y prácticas del judaísmo, que algunos, los más intolerantes, han querido sentir en una ortodoxia prácticamente imposible. Fue tan vasta y dispensa la diáspora judía por el mundo, que hoy existen muy diversas maneras de ser judío. Aquí, en Israel, hemos podido comprobar que los judíos son cualquier cosa menos una raza y que acusados de racistas, como hace la nueva paleofobia, no es menor disparate que acusarlos de comer niños o hacer pasteles con la sangre de niños, como publicó recientemente un periódico egipcio. Los judíos consideran que en la sangre está el espíritu de la persona, por esto entre las normas de la castrut está la de desangrar bien

la carne antes de consumirla. El silencio sepulcral al estilo franco está prohibido. Y las reses, al sacrificarse, se han de desangrar bien y se debe enterrar la sangre pan que nada la consume.

Aparte de las dos grandes ramas, los ashkenazíes y los sefaradíes, existen en Israel múltiples etnias que confluyen en la práctica del judaísmo, pero difieren en la cultura de origen y en determinados rituales. Así, por ejemplo, a judío con levita negra y patilla larga en forma de guadaña, originario del Este de Europa, poco tiene que ver con el judío de Yemen, de Somalia, de la India de Italia, de Marruecos o de China. También existe divergencia entre los judíos ortodoxos y los reformados. Ben Gurión, uno de los fundadores del Estado de Israel se entusiasmó con la idea «craso de razas», pero más exacto y justo habría sido el concepto «crisis de culturas», sin que ninguna prevaleciera sobre las otras y todas contribuyeran al Estado de Israel. Jerusalén, además de centro de tres religiones monoteístas, es el lugar de convivencia de las diversas sectas, etnias o creencias dentro de cada religión. Las distintas ramas de cristianismo, que en otros lugares compiten e incluso combaten entre sí, conviven pacíficamente en Jerusalén: católicos, evangélicos, luteranos, ortodoxos, coptos, armenios, etc. han encontrado aquí la fuente de su inspiración cristiana.

Pero en Jerusalén casi siempre han sido mayoría los judíos. En 1840 había 3.000 judíos, 4.600 musulmanes y 3.300 cristianos. En 1870, con el surgimiento del sionismo, había 11.000 judíos, 6.500 musulmanes y 4.300 cristianos. Después de la segunda guerra mundial, en 1948, cuando la ONU dio carta de legitimidad al Estado de Israel, había en Jerusalén 84.000 judíos, 40.000 musulmanes y 25.000 cristianos. Los judíos nunca han dejado de estar presentes en Jerusalén. Estaban aquí cuando los cristianos y los musulmanes ni siquiera existían. Se mantuvieron aquí bajo dominación cristiana y bajo dominación musulmana. La creación del Estado de Israel con su capital Jerusalén sólo puede compararse al regreso de los judíos a su país después de la destrucción de Babilonia.

Los judíos que viven hoy en Jerusalén se sienten como los exiliados que regresan a casa. La ciudad, la etnia y la ospetán. Se ha construido mucho, pero Jerusalén sigue siendo una ciudad hermosa con abundante vegetación que distorsiona el cemento. Se percibe aquí, en los barrios judíos, un alto grado de limpieza y de civismo. Un pueblo que reza delante de una pared, no echa papeles ni basura en la calle. Un pueblo que cree en la futura llegada del mesías, se esfuerza por adecentar las calles, los edificios y tenerlo todo a punto para ser buen anfitrión. Jerusalén es una ciudad que no se amanceha la exatitud de turistas que está padeciendo. Jerusalén grita paz, clama paz, dice paz.



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