The Ethics, Hermeneutics, Politics, and Theology of Hebraica Translations - The Cases of Shir HaShirim, Akedat Yitzhak, Isaiah's almah vs. parthenos, Michaelangelo's mistranslation of keren, and kelei zemer in Tehillim Across History in the Targumim, Septuagint, Peshita, Vulgate, Tafsir (Arabic), Yiddish, Ladino, Biur of Mendelssohn, and Rosenzweig's Die Heilige Schrift und ihre Verdeutschung

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Description: We will consider translations from the perspectives of library science, philosophy (epistemology), philology, theology, linguistics, and politics. We will look at some of the differences between the Tanakh (Hebrew), Targumim (Aramaic), Septuagint (Greek),Vulgate (Latin), Tafsir (Arabic), Peshita (Syriac), Judeo-Spanish (Ladino), Judeo-German (Yiddish), Beur (German of Mendelsohn), and Die Schrift und ihre Verdeutschung (Rosenzweig and Buber). We will consider theological choices in translation and we will explore the politics of collecting translations and the difference between literal and poetic translations.

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 Are all Translations[1]
Interpretations[2]- Is the Library a
Tower of Babel?: The Politics,
Hermeneutics, Theology, and Ethics of
Translations Across History in the
Targumim, Septuagint, Vulgate, Tafsir,
and Beur
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 Walter Benjamin remarks regarding the "Art of the Translator"[3] set the
question of "translation" as it relates to book culture and libraries
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[1] With regards to the term and concept, etymologically, "*translation*" is a "carrying across" or "bringing across." Latin "translation" derives from past participle "*translatus*" of "*transferre*" (to transfer)- from "*trans*," "across" + "ferre," "to carry" or "to bring"). "Traducere" means to bring across or "to lead across." The Greek term "*metaphrasis*" ("a speaking across"), gives English "*metaphrase*"- a literal translation," or "word for word" translation versus "paraphrase" ("a saying in other words," from the Greek *paraphrasis*.

[2] The author on translation in the Wikipedia entry distinguishes between translation and interpretations, a boundary I hope to suggest is not so clear cut with regards Biblical texts and the Rabbinic history of perushim. They write, "Interpreters, by contrast, are trained in precise listening skills under taxing conditions, memory and note-taking techniques for consecutive interpreting (in which the interpreter listens and takes notes while the speaker speaks, and then after several phrases provides the version in the other language, taking turns, not speaking at the same time), and split-attention for simultaneous interpreting (in which the interpreter, usually in a booth with a headset and microphone, listens and speaks at the same time, usually producing the interpreted version only seconds after the speaker provides the original). The industry expects interpreters to be more than 80% accurate; that is to say that interpretation is an approximate version of the original. Translation should be over 90% accurate, by contrast." See http://en.wiipedia.org/wiki/Translation, accessed 6/4/2007 1:17 pm As we will see with Shir HaShirim Rabbinic interpretation of the Song sees itself as the true essence of the text's hidden and secret meanings as mushal and nimshal. With regards to the Targumim, Septuagint, Vulgate, Peshita, Tafsir, Beur, etc. certain liberties were taken when translating particular words which clearly give what Benjamin calls an "afterlife " of the text whereby new meanings are given birth.

[3] See, Benjamin, Walter, Illuminations: Essays and Reflections, edited and with an introduction by Hannah Arendt, N.Y.: Schocken book, 1968; In Illuminationen, Benjamin penned these thoughts as an introduction to the translation of Baudelaure's *Tableaux Pariesiens*.; This work should be read also in light of Benjamin's ""The work of Art in the Age of Mechanical Reproduction." Seen thusly, translation strives to

out as a major topic for modern philosophy. So too in Israeli culture
thoughts regarding translation and book culture abound. Agnon comments,
that "anyone who translates is a liar, but anyone who doesn't translate
is a thief" כל מי שמתרגם הוא שקרן אבל כל מי שאינו מתרגם הוא גזלן
As well as Bialik's humorously remarks, that "reading a translation is
like kissing the bride through a veil, etc." ללמד תרגום זה כמו לנשק את
הכלה דרך צעיף In this article I hope to show that translations are
often interpretations and the important ramifications this has for the
library as the home of memory for the translations of different
cultures. The library is not a tower of Babel that will collapse in its
quest to serve as a gateway linking patrons closer with divinity, but
rather the libraries offering of sanctuary to the translations of
different and diverse cultures makes the library stronger, more
fortified, and enriched as a castle of memory shedding light on the

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transmit some of the unfathomable, the mysterious, and the poetic as opposed to a computer program like "Babelfish" which mechanically renders a dictionary translation inattentive to syntax or more importantly to that spirit of the work that cannot be mechanically generated and reproduced by a machine. Benjamin's distinction is between essential and inessential translation when referring to those done by a person with a soul versus those churned out by a machine. For Benjamin translation is not a mechanical act but a mode of being. "A translation issues from the original- not so much from its life as from its afterlife… translation marks the stage of continued life." Every work of art and its translation across history is an expression of the spirit of its age. Benjamin sees translations as "afterlife" or transformations and renewals of something living- making the original undergo a change. Benjamin writes, "While a poet's words endure in his own language, even the greatest translation is destined to become part of the growth of its own language and eventually to be absorbed by its renewal. Translation is so far removed from being the sterile equation of two dead languages that of all literary forms it is the one charged with the special mission of watching over the maturing process of the original language and the birth pangs of its own" (p. 73). " Benjamin refers to the kindredness of languages that grow until the end of their time, and it is the translations of works of art which 'catches fire on the eternal life of the works and the perpetual renewal of language" (p.74) Thus Benjamin is not only offering an abstract theory of translation but a philosophy of language, philosophy of history, and philosophy of art simultaeneously. Benjamin anticipates Derridean Deconstruction by drawing on a biological metaphor when he writes, "The transfer (of a translation) can never be total, but what reaches this region is that element in a translation which goes beyond transmittal of subject matter. This nucleus is best defined as the element that does not lend itself to translation. Even when all the surface content has been extracted and transmitted, the primary concern of the genuine translator remains elusive…(p.75) Benjamin states, "the task of the translator consists in finding that intended effect [Intention] upon the language into which he is translating which produces an *echo of the original (p.76)."* Benjamin reveals that more than just "fidelity and license" are at stake in translations- no mere game of hermeneutics. Rather he writes, "a translation instead of resembling the meaning of the original must lovingly and in detail incorporate the original's mode of signification, thus making both the original and the translation recognizable as fragments of a greater language, just as fragments are part of a vessel… (p.78)… as regards the meaning, the language of a translation can- in fact, must- let itself go, so that it gives voice to the *intention* of the original not as a reproduction but as harmony, as a supplement to the language in which it expresses itself, as its own kind of *intentio* (p.79). Benjamin notes, "A real translation is transparent, it does not cover the original, does not block its light, but allows the pure language, as though reinforced by its own medium, to shine upon the original all the more fully" (p.79). Benjamin further sees the task of the translator to release in his own language that pure language, and vital force, which is under the spell of another, to liberate the language imprisoned in a work in his re-creation of that work in the freedom of linguistic flux. The translator must seek to convey the spirit of the original language by returning to the primal elements of language itself and penetrate to the point where work, image, and tone converge. The translator must deepen their language by drawing on the spirit of the original language of the work of art. Benjamin signs his thoughts on translation with a turn to religious texts by writing, "For to some degree all great texts contain their potential translation between the lines; this is true to the highest degree of sacred writings. The interlinear version of the Scriptures is the prototype or ideal of all translation" (p.82)."

diversity of different ages, cultures, and histories of the reception history of texts.

The following six examples demonstrate that translations are often interpretations:

(1) In Rav Sadia Gaon's Arabic translation of the Hebrew Bible on Genesis 22 (the Akedah), the rabbi changes the tense of a verb with theological consequences. The Akedah raises the question of predestination and G-d's foreknowledge (*yedidah/* ידידה and *hashkihah pratit/* השגחה פרטית) and free will (*bihira/* בחירה חפשית) which is encapsulated in the mishnaic dictum, "Everything is foreseen but freedom of will is given (*HaKol Tzophuyey veReshut Nitanah*). The Hebrew texts include the verse after Avraham passes the test (*nisiyon/*נסיון) something to the effect, "Now I know that you fear HaShem" ואמר אל תשלח ידך אל -הנער ואל-תעש לו מאומה כי עתה ידעתי כי-ירא אלקים אתה ולא חשכת את-בנך את יחידך ממני
Rav Saadia is uncomfortable with the suggestion of this Hebrew construction that there was any lacunae or absence in Hashem's knowledge/omniscience and therefore uses the verb in Arabic _ARAFTU_ which suggests that G-d already knew Avraham would pass the test before the angel said "do not sacrifice Isaac" (al *tishlach yadchah el hanaar*). The *Degel Yehudah* is comfortable with the original Hebrew and suggests that the test was meant to educate Avraham himself and the world that Avraham is a "knight of faith" (Kierkegaard) despite Louis Jacob's objections to Kierkegaard's Christological underpinnings. However Rav Saadia changes the tense in the translation from Hebrew to Arabic so as to suggest that indeed "Everything is foreseen (*Hakol Tzephuyey/* הכל צפוי והרשות נתונה) since G-d knows the past, present, and future simultaneously although paradoxically we must act as if we have free will so that there is human accountability and responsibility for moral actions. The translation is clearly an interpretation.

(2) In the Septuagint or Greek translation of the Hebrew Bible the text draws on an opinion in *Midrash Rabbah* that clearly changes the meaning of the original Hebrew text. In the Hebrew text Batya, or Pharoah's daughter is said to extend her own hand (amahtah) to retrieve Moses in the basket on the Nile (ותשלח (את ידה = ותשלח את אמתה). However in the Rabbinic Midrash on which the Septuagint draws, Batya is said to send out her maidens who retrieve Moshe. Clearly the translation is again another interpretation.

(3) In the third example the discoveries of archeology shed light on the translation of the word for "harp/stringed instrument" in the Hebrew Bible, Greek *Septuagint*, and Latin *Vulgate*. In the Hebrew text King David is said to play the *kinur* to cure Saul of his meloncholy and in the Talmudic Tractate *Maseket Berachot* 3b-4a[4] we are told the *Aggadic* tale that King David hung his harp above his bed and at midnight a

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[4] Ber. 3b-4b; "At midnight I will rise to give thanks unto Thee" (Ps. 119.62). A harp was hung above David's couch, across his window. When midnight arrived, the north wind blew upon the harp and made it swing to and fro, so that it played of itself. David would immediately rise and occupy himself with Torah until the break of dawn. And after dawn's break, the sages of Israel would come in to see him and say, "our Lord king, your people Israel require sustenance." He would reply, 'Let them go out and make a living one from the other." They would answer, "a handful cannot satisfy a lion, nor can a cistern be filled by rain failing into its surround." So he said, "Go forth in troops and help yourselves to the enemy's possessions. The sages took counsel with Ahithophel , sought advice from the Sanhedrin, and inquired of *the Urim and Tummim*. After that, they would go forth to wage war. And the proof that David was awakened in such a way and at such an hour? The verse, so said R. Isaac bar adds, "Wake up my royal glory, let he psaltery and harp wake it, and I then wake the dawn" (Ps. 57:9)

magical breeze blew upon the harp making magical music which woke King David, who would play music until the sun rise (literally sparkling of the dawn.) Biblical archeologists have found Mosaics, vase paintings, oil lamp illustrations that show the word for harp in Hebrew "*kinur*" to be 2-3 cubits long. So too in the Greek period (310-160 B.C.E.) the word for harp is transliterated "*lyre*" and again the archeological record testifies to an instrument roughly 2-3 cubits long.[5] However when we move into the Roman and Byzantine period up until the 18th century where Latin was the academic language of learning in the western world, the word for harp is "*psallere*" and the archeological evidence in mosaics, paintings, etc. represents such an instrument to be over 5 feet tall, the size of a Celtic Harp, etc. Thus the translation is an interpretation again.

(4) In the fourth example we find controversy with regards to the translation of the word "*almah*" in Isaiah 7:14. In Hebrew _almah_ can refer to either a virgin (*betullah*/בתולה) or maiden. On can translate Isaiah 7:14 as, "*Lakhain yitain Adonai hu lakhem ot. Hinei haalmah harah viyiledet bein vikarat shemo Emmanuel*" לכן יתן אדני הוא לכם אות הנה העלמה הרה וילדת בן וקראת שמו עמנואל

The Septuagint translation uses the Greek word _parthenos_ which means *betullah,* and Christological exegesis saw this as a foreshadowing of the birth of *Yeshka* by the Virgin Mary, while Rabbinic commentary *insinuates* that she was not a virgin or was impregnated in a bath in which someone named Jeremiah had ejaculated. Both Ibn Ezra and Redak refute the Christological inferences from this verse. Since the sign was given to Ahaz to allay his fears of Israel and Aram, it does not make sense that he should be given a sign of something to occur over four hundred years later. Moreover, verse 16, which foretells the defeat of Aram and Israel before the child knows to reject evil and choose good, proves conclusively that the child was to be born in the immediate future. Likewise the translation "virgin," for *almah* is completely erroneous. The word is used for a young woman, regardless of whether she is a virgin or not. As proof, the masculine, *elem*, which, obviously is not related to virginity.

(5) Among the most famous translations that resulted in the change of meaning of the exoteric Biblical text, is the translation of the Hebrew word "*Keren/* קרן ," which has several meanings, as "Horn/ שופר ." "*Keren*" in the Hebrew text meant to imply "beam of light." As a result of the Vulgate of Jerome the mistranslation and different meaning came into being so that as a result, artists over the ages have depicted Moshe Rebbenu, the giver of the *nomos*, with horns growing out of his forehead. Michelangelo's sculpture of Moses is one of many depictions. In Europe, Christian anti-Semites need not rely on such recent Renaissance depictions to spread hatred of *Jews*, claiming the Jews were devils with horns, for Joshua Trachtenberg has demonstrated in the _Devil and the Jews_ that there is a long folk tradition associating the Jew with the demonic. Even before these folk tradition we find in the gospel of John the phrase in Greek, "*Ioudais diabolica*," which is often translated that the Jews are "the spawn of the devil" as well as hypocrites, vipers, evil, guilty of deocide, original sin, and transgenerational guilt. Holocaust testimony bears witness that the Nazis made the murder camps into hell by making Jews burn bodies and turn them with pitchforks. Thus The Nazis willed onto the Jewish

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[5] See Braun, Joachim, Music in Ancient Israel: Archaeological, Written, and Comparative Sources, Erdmans Pub. Co., 2002

experience, what for centuries had been represented in medieval iconography and paintings by Bosch and Bruegel of Jews in hell, with tales and horns turning bodies with pitchforks. The Nazis essentially willed onto the Jews the Christological view that Jews are devils. Once a group is dehumanized and demonized then strict logic leads as a slippery slope to their extermination because they are not human.

(6) The sixth example regarding the argument that translations are often interpretations is apparent from the following chart which represents the uses of different words in Hebrew, Greek, Aramaic, and Latin for *kelei zemer* in the Septuagint (G), Peshita (S), Vulgate (V), Targum (T):

כנור (42)

G	S	V	T
κιθάρα (20)	כִּנָּרָא (37)	cithara (37)	כִּנָרָא (21)
κινύρα (17)	omitted (5)	lyra (2)	כִּנוֹרָא (6)
ψαλτήριον (4)		psalterium (2)	חִנְגָא (1)
ὄργανον (1)		organum (1)	

חצוצרה (29)

G	S	V	T
σάλπιγξ (27)	קַרְנָא (15)	tuba (27)	חֲצוֹצְרְתָא (11)
omits (1)	omits (5)	omits (1)	
mistranslates (1)	mistranslates (4)	tuba ductilis (1)	
	conflate readings (5)		

נבל (27)

G	S	V	T
νάβλα (14)	קֵימָרָא (13)	psalterium (17)	נִבְלָא (10)
ψαλτήριον (8)	כִּנָרָא (4)	lyra (4)	נֵבֶל (2)
ὄργανον (2)	נְבְלָא (2)	nablium (3)	כִּנָרָא (2)
κιθάρα (1)	omits (6)	cithara (1)	
mistranslates (1)	mistr. (2)	mistr. (1)	mistr. (1)
σκεῦος ψαλμοῦ (1) = כלי נבל		vasum psalmi (1) = כלי נבל	

Many of these different words for selected three musical instruments are different instruments in shape, sound, and effect of music played, etc. and therefore the meaning of the text undergoes a metamorphosis. The pitch, tone, and harmony, etc. of an earlier period instrument is not necessarily that of its later representative progeny. Not represented in this chart are for instance the *magrepha* which the

mishnah says looks like a shovel and also figures in the NT. Next to each instrument is the frequency of the number of times the word appears.

While many more examples can be supplied to show that all translations are interpretations, we will wrap up this article with the notation in the introduction to the *Zohar* composed by Rabbi Shimon bar Yohai and written down by Rabbi Moses DeLeon, with permission of de Lattes, that anyone who attempts to learn this work composed in Palestinian Aramaic outside of a language of Palestinian Aramaic is an uncivilized person, the likes of someone who might be eating raw "horse feed" i.e. barley or oats. ללמד את הזהר בתרגום זה כמו לאכול מאכל חיות

To learn the Zohar in the original Palestianian Aramaic is like enjoying the cooked *Hallah* of a very fine gourmet grain called a Gluskin (see *Maseket Pesahim*). Thus the Zohar sets up the hermeneutics of esotericism, secrecy, whereby only a few initiates who can learn, understand, and comprehend this mystical text in *Kabbalah* in the original language will be best able to appreciate its secrets, wonders, and delights. Reading the Zohar in a language outside of Palestinian Aramaic the introduction suggests is not only another interpretation, but almost like reading a wholly different text than the original.

As the topic of translation relates to libraries, we must thereby conclude that a library that is open to persons who speak many different languages and come from different language backgrounds should include various works in translation. For example the great translations of a seminal text of the Bible include: the *Tanakh* (Hebrew), *Targimim* (Aramaic),[6] *Septuagint*[7] (Greek), *Vulgate*[8] (Latin), *Tafsir* (Arabic), *Peshita*[9] (Syriac), *Beur*[10] (German translation of

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[6] See Heller, Chaim, *Al HaTargumim HaYerushalmi LiTorah* (A Critical Essay on the Palestinian Targum to the Pentateuch), A Reprint from the Hebrew weekly Haibri, N.Y., 1921 [in Hebrew]; Heller looks at passages such as Isaiah 9:31, Gen 13:6 (*ram vs. morah*), Ex 16:33 (take *a jar vs. take a golden jar*), 2 Kgs 8:26 (*and his mother's name was Athaliah the daughter of Ahab vs. the daughter of Omri*), *lamed vs. lamed aleph* , Gen. 18:17 (*Shall I hide from Abraham vs. Shall I hide from Abraham my servant* [servant added in Septuaginta and Peshitta]

[7] The designation Septuagint, from the Latin *septuaginta* (seventy) is from the greek, *Interpretatio septuaginta seniorum (translation of the 70 elders)* probably owes its name to a story related in the Letter of Aristeas, according to which 72 scholars summoned from Yerushalayim by Ptolemy II Philadelphus (285-244 BCE), achieved the same Greek translation of the Pentateuch, which was deposited in the Alexandrian library. It was maintained that each had worked independently, their finished versions miraculously identical. According to the *Letter of Aristeas*, according to which 72 elders, six from each tribe, translated the Law into Greek in Alexandria. According to a sugya in the Talmud this was one of the saddest days in Jewish history because it caused the Hellenistic Jews not to learn Hebrew, but to rely on a translation. Philo's brilliant allegorical interpretative works for instance do not draw on Hebrew.

[8] Old Latin Versions (OL) abounded before the Vulgate, and excerpts from them can be found on Jewish catacombs in Rome which bear Bible verses in Latin. By the end of the 4rth century accumulated textual corruptions and alterations gave rise to a need for a uniform and reliable Latin Bible text. This task was entrusted to Jerome (345-420 CE), secretary of Pope Damasus I. Through his work Jerome became aware of the many instances where the Septuagint diverged from the Hebrew Tanakh, and he thus decided to prepare an entirely fresh Latin translation from "the original truth of the Hebrew text," the *Hebraica veritas*.

[9] Peshita (Eastern Aramaic)- the term Peshitta means "simple, straightforward, direct." The term was first used by Moses b. Kefa (d. 913) and then by Gregory Bar Hebraeus. Christian tradition ascribes the origin of the Peshitta to Abgar, king of Edessa, who is said to have sent scholars to Palestine. Wichelshaus argues that Abgar is identical with King Izates II of Adiabene who with his family converted to Judaism. Other

Mendelsohn), *Die Heilige Schrift und Ihren VerDeutschung* (German translation of Buber and Rosenzweig), *L'Ecrit Sacre* (French).

The question of offering literal versus poetic translation is another matter, and a comprehensive library should make an effort to collect many types of translations. For example Marvin Fox's English translation of the Bible prides itself on literality. For example Fox translates the word, "*Rakiah*" not as firmament as the JPS and King James editions do, but rather as "copper beaten dome" directly from the cognate Semitic language of *Akadian*, where the term *Rakiah* suggests that this ancient people believed that G-d put a "copper beaten dome" as a *capula* on the earth that constitutes the outlines of the sky as if the earth is a astrological planetarium.

Translations also reveal ideologies and politics. For example the Reform Movement's translation of the Hebrew Bible of Plaut, will differ from the Conservative Movements *Etz Chaim* edition, which will differ from the Orthodox movements editions such as the Stone edition, Judaica Press edition, and Aryeh Kaplan's _The Living Torah_ edition. One Orthodox reviewer of the *Etz Chaim* Edition of the Conservative movement

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traditions assign the work to the time of Solomon, and ascribe the translation to an order of Hiram, king of Tyre, or to the priest Assa sent by an Assyrian King to Samria (II Kgs. 17:27-28)

[10] Mendelssohn's collaborators were Solomon Dubno, Hartwig Wessely, Naphtali Herz Homberg and Aaron Jaroslaw. The translation printed in Hebrew characters, appeared under the title, Netivot ha-Shalom, together with the original Hebrew and a commentary, designated *Be'ur (Biur)*. In contrast to Luther's *Biblia, das ist: die gantze Heilige Schrifft Deudsch* (6 vols. Wittenberg, 1534), which used God's name as "der Herr" based on the Greek kyrios of the Septuagint and the Latin dominus of the Vulgate, Mendelssohn wrote "*der Ewige*" (the Eternal), a term which was accepted by German speaking Jews and influenced Rosenzweig's concept of *der Ewige Jueden*." Luther's work was intended to wean the Jews off of Yiddish. Yiddish glosses of Biblical texts appear from the 13th century. Prose translations of various biblical books were written from the 14th century onward, and these were designed often for women. Such "Teitsch" versions include a 14th-15th century translation of Proverbs, Job, and *Tehillim*. Rhymed Yiddish translations also abound. For example the Shemuel Bukh, a rhymed paraphrase of I and II Shmuel appeared before 1400. Three 14th century paraphrases of Esther, one of Shoftim, and paraphrases of the Megillot by Rabbi Abraham b. Elijah of Vilna (15th-16th C.), paraphrases of Shoftim and Isaiah by R. Moses b. Mordecai of Mantua (before 1511), and poetic renderings of the Akedah and the death of Moshe embellished with Aggadata exist. Literary works in the late 15th century known as, Ma'asiyyot (tales), abound on topics such as the Akedah, Yonah, and Shlomo. Yiddish glossaries of the Bible such as Sefer R. Anschel (Cracow, 1584), Moses Saertels' Be'er Moshe (Prague, 1605), Lekah Tov (Prague 1604). A summary of Rashi's commentary in Yiddish appeared in Basle (1583). Elijah Levita did a Yiddish translation of Tehillim (Venice 1545) which followed that of Moses b. Mordecai of Brescia (before 1511) and Joseph Yakar (siddur, Ichenhausen, 1544). Two further Yiddish translations of the 16th century were Shalom b. Abraham's Judith and Susanna (Cracow, 1571) and an edition of Isaiah with extracts from Kimhi's commentary (Cracow, 1586). Toward the end of the 17th century two complete Yiddish Bibles appeared one by Jekuthiel b. Isaac Blitz (Amsterdam, 1678), and antoher by Josef Witzenhausen (Amsterdam, 1679). Rhmyed translation of stories form the Humash and Megillot were done by David b. Menaham ha-Kohen. A version of the Humash, Joshua, and Judges written by Jacob b. Isaac ha-Levy of Roethelsee (Kehillat Ya'akov, 1692) also appears. The Lange Megile (Cracow, 1589) and the *Teutsch-Khumesh* by Isaac b. Samson ha-Kohen of Prague (Basle 1590), and the *Ze'enah u-Re'enah* (Tsenerene) by Jacob b. Isaac Ashkenazi (Lublin, 1616), a reworking of the Humash filled with edifying and instructive material drawn from the Talmud, the Midrash, and folklore, and the Sefer ha-Maggid by the same author (Lublin, 1623), and adaptation of the *Neviim and Hagiographia* with Rashi's *pirush. Ze'enah u-Re'enah* appeared in many editions and served as a second Bible in the 19th century among East European Jews. It was translated into French by A. Kraehhaus in 1846 and a German version with introduction by A. Marmorstein was serialized in 1911. Mendel Lefin (of Satanow), produced a Yiddish version of Mishle (Tarnopol, 1817). I.L. Peretz (the 5 Scrolls, 1925) and Yehoash (Yiddish Bible, 1910) also were made. In 1929 Yehuda Leib (Zlotnick) Avida translated *Koheleth* into Yiddish.

in Commentary magazine raised the question of whether an Orthodox Jew's reading from this edition would be the equivalent of eating a "ham sandwich!". So too the JPS Torah Commentary largely done by scholars with an Ancient Near Eastern Studies background such as Tigay, Millgrom, and Sarna also represents a certain method, approach, and has its own biases. The JPS 5 volume commentary prides itself on forging traditional commentary with modern Biblical scholarship, including higher Biblical criticism which Solomon Schechter called the "higher anti-semitism" (See Levy, David B., The Making of the Jewish Encyclopedia (1901) and the Encyclopedia Judaica (1972), AJL Proceedings, Denver Conference; http://www.jewishlibraries.org/ajlweb/publications/proceedings/proceedings2002/levy.pdf).

   The use of the word "wall" in *Shir HaShirim* 9-10:10 also reveals the politics of translation. The Stone edition renders the Hebrew according to Rashi as, "If her faith and belief are as a wall withstanding incursions from within, we shall become her fortress and beauty, building her city and Holy Temple, but if she waivers like a door, succumbing to every alien knock, with fragile cedar panels, shall we then enclose her. My faith is firm as a wall, and my nourishing synagogues and *Beit midrashim* are strong as towers! Then, having said so, I become in His eyes like a bride found perfect." The Hebrew text reads: . אם-חומה היא נבנה עליה טירת כסף ואם-דלת היא נצור עליה לוח ארז אני חומה ושדי כמגדלות אז הייתי בעיניו כמוצאת שלום Gersonides understands the metaphor of the walls and doors to that relating to the proper scientific method that the soul must employ in moving in logic and rhetoric from accepted premises to true premises only i.e. a mushal of intellectual cognition which is most ultimately attained by metaphysics which the Rambam equates with *ma'aseh merkavah* and requires many prerequisites.[11] Rabbi Moshe Alshekh interprets the *pesukim* according to an allusion to the walls of *Yerushalayim* and the *Beit Hamikdash*. Thus the rich olfactory metaphors (כרכום, קנמון, נרד ,קנה) and allusion to spice aromas in *Shir HaShirim* are allusions to the *keturet samim* shehikteru avotanu in the *beit HaMikdash/* קטורת הסמים שהקטירו אבותינו בבית המקדש . The Malbim notes that a person should make their own body like a holy temple so that the *Shekhinah* can dwell within. The JPS translation is more literal and does not plumb the depths of these veiled hints at esotericism. It renders the verses as,

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[11] Gersonides writes, "In this art (of rhetoric) one uses generally accepted premises, a characteristic of which in most cases is that one may find demonstrations on their basis for both a thing and its opposite, and it is therefore fitting that the mind of the researcher in it be so settled that it takes from these generally accepted premises true premises only. It is also proper that he not delve as deeply into this as he delves into the other sciences which may be delved into, for it is proper that the way of research in each science accord with the level of confirmation achievable in each. "If she be a wall/We will build upon her a turret of silver/ And if she be a door/ We will enclose her with boards of cedar (8:9)." They said that if she is enclosed with the enclosures fitting for one who wishes to commence the investigation of this science, then we will build upon her the building we are trying to build in the most perfect of ways. And if she be a door, that is, if she is broken open, without a wall, then we will enclose her with boards of cedar, that is, we will strengthen her and seal her breach with boards of cedar. "I am a wall/And my breasts like the towers thereof/Then was I in his eyes/As one that fund peace (8:10)." She said that she is a wall, that is, that she is enclosed, with no breach, and no going forth (Ps.144:14); her breasts, with which she emanates what she emanates, are like the strong towers of a city, which add considerably to its security. The meaning of this is that she will prepare from these premises only that which will guide to that which is correct in this science. (see Levi ben Gershom (Gersonides), *Commmentary on Song of Songs*, translated from the Hebrew by Menachem Kellner, New Haven: Yale University Press, Yale Judaica Series, p.92)

"We have a little sister whose breasts are not yet formed. What shall we do for our sister when she is spoken for? If she be a WALL, We will build upon it a silver battlement; if she be a door, We will panel it in cedar. I am a wall, My breasts are like towers. So I become in his eyes as one who finds favor..." The JPS was commissioned by HUC and JTSA at a time when they eliminated from their *siddurim pesukim* wishing for a restoration of the *Beit Hami*kdash which is the ultimate longing of every Orthodox Jew expressed in phrases such as *"VeHasheiv et haAvodah LeDevir Betechah (Amidah)" and "Kail Boneh Kail Boneh Boneh Betchah Bikarov (Pesah Haggadah)*, etc. The *pusek "Shuvi Shuvi HaShulamit"* further refers not to the woman Shulamit who should return to her lover Shlomo, but the Jewish people who should do collective teshuvah so that the *mashiach* can come if they observe two *shabbatot*. *Shir HaShirim* over the last 2000 years has been interpreted as a *mushal*. Rashi sees the beloved *Shulamit* as representing the Jewish people.

Philosophers like Alamono in Italy have interpreted the Song as a *mushal* for longing for union of the active intellect with HaShem. This Maimonidean and Gersonidean mode of rationalist interpretation has a long tradition. Joseph ben Judah ben Jacob ibn Aknin wrote a commentary in Arabic in North Africa with this theme,[12] and Samuel ibn Tibbon (d. c. 1232) in the introduction to his unpublished commentary on Koheleth, maintains that all of Solomon's books "expound the problem of the human soul and the *sekel hapoal.*"[13] Samuel was followed in this approach by his relative Jacob Anatoli, and by his son Moses ibn Tibbon of Montpellier whose writings date from the period between 1244 and 1274 who further describes *Shir haShirim* as the love of the human intellect for the Active intellect.[14] A similar approach is taken by Immanuel ben Solomon of Rome (c. 1261-1328), and older contemporary of Gersonides.[15] Joseph ibn Kaspi (b. 1279/80), who wrote a very short introduction to Shir Hashirim based on Maimonides' comments in the *Moreh Nevukhim* 3:51, reads the text as an allegorical account of the conjunction (*devekut*) between the material intellect and the *Sekel haPoal.*[16] Menachem Kellner notes, "In Gersonides (Provence, 1288-1344) *pirush* the text is not a dialogue between two physical lovers, nor as the Talmudic rabbis had read it, as a dialogue between HaShem and the House of Israel, but as two dialogues. In Gersonides' view the first dialogue is between the human material intellect and the Active Intellect, a kind of conjunction with which is a human being's highest perfection and

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[12] The Arabic text of that commentary with Hebrew translation was published by Halkin under the title *Hitgalut ha-Sodot ve-Hofa'at ha-Me'orot*. On ibn Aknin, a contemporary of Rambam, but not the Joseph ben Judah to whom Rambam addressed the Guide, and on his commentary on *Shir HaShirim* see Halkin, "Ibn Aknin's Commentary on the Song of Songs"; "The Character of R. Yosef ben Yehudah ibn Aknin"; and "History of the Forcible Conversion during the Days of the Almohades."

[13] Sirat, Collete, History of Jewish Philosophy, 222

[14] This was published in Lyck in 1874 under the title *Perush 'al Shir ha-Shirim*.

[15] On Immanuel, see the introduction to *Mahberot Immanuel ha-Romi*, ed. Yarden, 11-19. The nonphilosophical portions of Immanuel's commentary were published by Eschwege under the title Der Kommentar zum Hohen Liede. Immanuel's philosophical commentary was published and analyzed, and the subject of philosophic commentaries on *Shir HaShirim* summarized, in I. Ravitzky, "R. Immanuel b. Shlomo of Rome."

[16] Ibn Kaspi's brief comments were published with an English translation by Ginsburg in the Song of Songs, 47-49. Last also published the text in his edition of ibn Kaspi, `*Asarah Klei Kesef*, 183-84. Berlin translated a brief excerpt from Kaspi's commentary on Shir HaShirim in *Biblical Poetry through Medieval Eyes*, 105-7.

greatest felicity. The second is between the faculties of the soul and the material intellect. These discussions relate to the desire of the material intellect to approach the *Sekel HaPoal* and its attempts to enlist the willing aid of the other faculties of the soul in this quest."[17] Gersonides writes that the purpose of *Shir HaShirim* in part is to lead one away from physical lusts, for these perfected individuals will employ stratagems to lead people away from being attracted by their lusts so far as possible, in a way which will cause them to perfect their endeavors and reach human felicity."[18]

Mikubalim see the Song as a *Mushal* for union with the *Sefirot* which are determined in emanation (*azilut*/עצילות) correlating to the astral constellations/ מזלות . Within the cosmos of the *Mikubalim* verses such as "a garden shut up is my sister, my bride/ a spring shut up, a fountain sealed (4:12) refers an emanation of the sefiroth, as it says, "and a river went out of Eden to water the garden/ והנהר יוצא מעדן להשקות את הגן (Gen. 2:10)."[19]

As reported by Rabbi Solomon Rybek, Rav Soloveitchik in oral lectures taught that *Shir Hashirim* as the holy of holies, has no *peshat* but only *Remez, Derosh, and Sod* that make up the *Pardes*.[20] The Rav said, "there is no peshat/ פשט, only remez/ רמז, derash/ דרש, vesod/ סוד" In fact Rav Soloveitchik's monumental work, *Kol Dodi Dofek, brings this pusek from* Shir HaShirim to refer to the new state of Eretz Yisrael as the "beloved who knocks" i.e. requires support from the American Jewish community.[21]

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[17] See Kellner, Menachem (trans.), Commentary on the Song of Songs by Levi ben Gershom (Gersonides), New Haven, Yale Univ. Press, Yale Judaica Series volume xxviii, 1998, p.xxi
[18] Ibid., p. 23.
[19] For rationalist philosophers like Gersonides it refers to the emanation of the material intellect on the other faculties of the soul.
[20] Discussion, 5/21/07, 1 p.m.
[21] This essay originated as an address delivered in Yiddish by the author to the Religious Zionists of America on the occasion of the Eighth Anniversary (May 1956) of Israel's independence. It was subsequently elaborated upon, rewritten in Hebrew and appeared in an anthology entitled "*Torah U-Meluchah*" published in Jerusalem in 1961. As my review of this work indicates, the Rav's metaphor of *Eretz Yisrael* as the beloved who knocks for American Jewish financial support marked the Rav's turn at that time from the *Aggudat Yisrael* Part which at that juncture in Jewish history was not (as) Zionistic. The Rav discusses the religious significance of the creation of the State of Israel and obligation that its existence imposes upon Jews. The Rav refers to six knocks of the beloved- the first knock is political whereby the United Nations approved Israel's right to exist. The second knock was on the battlefield when the small Israeli military miraculously defeated a larger Arab invading attack. The third knock is on the theological dimension and the need of Christians to support the Israeli state. The fourth knock is for the perplexed youth who are confused and suffering from *hester panim*. The fifth knock is the most important and it is one to balance *Hashgehah pratit* with the right of Jews to defend themselves after the Shoah. This is beautifully encapsulated in Modern Hebrew literature in the literary repartee between Bialik in his poem "*the City of Slaughter*" and Agnon's Midrash on it in the story "*Ma'aseh ha-ez*" *(story of the goat). Bialik in his poem, which was commissioned to memorialize the Kishneff pogrom, takes a Maccabean stance that Jews should fight back with weapons, and not "hide like mice" in the face of hate and violence. Agnon qualifies this stance and argues that we also need to outsmart our enemies. The plot of Agnon's story involves a very poor family that relies on a goat for cheese and clothing. The father is out in sleet and snow trying to earn a *parnassa* for his family. For the Bar Mitzvah of the son the mother must knit her own talit for the bar mitzvah out of goat's hair. When the wave of pogrom thugs hit their town the family sacrifices the goat and dips the *talit* into the blood of the goat to use it as a decoy by hanging it on the porch of the house, so the thugs think the house has already suffered violence. Images of the *ketunat passim* in the Yosef story are employed. The family survives through the decoy. In this way Agnon drawing on images from *Had gadya*, corrects Bialik's macho stance that muscle alone will be enough to defeat the enemies of

Catholics have seen the beloved not as the "forsaken Jewish people" but as Christians, the virgin Mary, or *Yeshka* Himself. With the rise of the Reformation, the beloved was seen as the Protestant break off church. Christian scholars like Max Engammar, Ana Matter, Ann Astel, Ulrich Zwingly are juxtaposed to modern Jewish scholarly interpretation of Michael Fishbane, Sholom Rosenberg, Ephraim Urbach, C. David Ginzberg, Sigmund Salfeld, Robert Alter, Ephraim Shmueli, and others who are cognizant of the classic traditional Rabbinic commentaries which have been bibliographically compiled in a collection by Barry Walfish. The *Targumim*, Rashi, ibn Caspi (1 page), ibn Ezra, *Saftei Hakhamim, Seforno, Metzudath Dovid, Metzudath Zion*, Likutei Anshei Shem, Ramban (see Chavel) *Ashkenazi, Alamano, Alshek, see Shir HaShirm* as *mushal*/allegory (ΠάράΒολη) /metaphor which is a vehicle hinting at something else beyond the erotic love poetry between a man and woman of the surface. Indeed Rabbi Akiva's proclamation of *Shir Hashirim* as the *holy of holies* invites the interpretator to equate its significance and meaning with immense importance of all of messianic eschatological redemption in the restoration of the *Beit HaMikdash*. If the poem were just an erotic love song then the "bedroom would be the holy of holies" as enacted by Titus when he had a *ma'aseh biah* with a *zonah* there, and clearly this is not the intention of traditional interpreters for one is to make their own home with a wife like a *beit hamikdash me'at* where Hashem's presence can dwell, as it dwelled in the *Beit Hamikdash* on *har habayit* by creating a relationship of *ahavah*/ אהבה (*gematria*=13) and *akhdut*/אחדות (*ehad*=gematria=13)[13=13=26= *gematria* of *shem hamiphorash*/ שם המפרש] which brings the *shefah* of the *Shekhinah* down to dwell, as it dwelled in the *kodosh kodoshim*. One should approach life in one's own home with the sanctity, kedushah, and purity as that in the Beit HaMikdash. Thus the pesuk from Shir HaShirim (7:3), "*Thy body is a heap of wheat, hedged with roses*" (בטנך ערמת חטים סוגה בשושנים) is seen as a *remez* by the rabbis as an injunction to follow the laws of family purity as *Midrash Tehillim* 2:15 indicates by carrying over the metaphor of the *red rose*: "A man marries a woman. She says to him: I have seen what looks like a *red rose*; and he separates from her. What kind of wall is there between them? What sort of serpent has stung him? What is it that restrains him?- the words of the Torah!". The *Shekhinah* dwells in the marriage *Shir HaShirim* is indicating as it dwelled in the Beit HaMikdash if there is attention to purities. The *pusuk* from *Shir HaShirim* 4:13, "*Your progeny shall be like a pomegranate orchard- Pardes Rimonim* (בניכם יהיו מלאי חכמה כמו הרמון מלא בתרי"ג גרעינים) " is interpreted by the *Metzudas*

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the Jews. The Rav acknowledges the place of muscle however when Moshe saw the Egyptian smite a Jew… he struck down the Egyptian (Ex. 2:11-12) and *lex talionis* is meeted out when the order of Pharoah "every Hebrew male child born shall be cast into the Nile" is reciprocated with drowning of the Mitzrim in the Sea of Reeds. While we do not celebrate the downfall of our enemies, i.e. the halakhah is to pour out a drop of wine when reciting the plaguges in the Pesah Haggadah, Rav Solveitchik affirms in Kol Dodi Dofek, "Jewish blood is not cheap." According to Rashi drawing on the Midrash, Moshe Rabbenu killed the *Mitzri* by utterance of the *Shem HaMephorash al pi Kabbalah*. The sixth knock according to the Rav is the "right of return" that any Jew fleeing persecution can come to Israel and no quotas like those imposed by the English via Bevin, will prevent Jewish immigration and *aliyah*. The Rav notes, "Had Israel been born before the Hitlerian Holocaust, hundreds of thousands of Jews could have been saved from the gas chambers and the crematoria. The miracle of the State tarried somewhat, and in the wake of its delay, thousands and tens of thousands of Jews were taken to the slaughter."

Dovid as, "Your children shall be full of wisdom as a pomegranate is full of (613) seeds." *Pardes Rimonim* is not only the title of a work by the Remak (Rabbi Moses Cordoveros) but a more recent work by HaRav Moshe David Tendler, shlita, on family purity. Thus *Shir HaShirim is again seen as the makor for attaining holiness, sanctity, and purity in marriage on the anology of the Beit HaMikdash where these three principles were the essence of the priestly life.*

As you can *see there is not only politics in translating WALL in shir hashirim* in many modalities, but the deeper understanding of Rabbinic tradition (i.e Rabbi Moshe Alshekh) opens up the redemptive history which fulfills the longing and purpose of Jewish existence i.e. our restored *Beit HaMikdash* on *Har Habayit* (see: Aggadata section in http://student.ccbcmd.edu/~dlevy11/kavka.htm). Obviously the Orthodox believe the rabbinic interpretations of seeing *Shir HaShir* as a *nevuah* for the building of the *beit Hamikdash biyamei Hamashiach* is not just "an interpretation" but the true esoteric hidden ultimate meaning of what looks to Reform and Conservative Jews merely as an erotic love poem between Shlomo and Shulamit. The *Tefilah ahar Shir Hashirim* speaks of the Song as the holy of holies in the merit of its verses, letters, punctuation, meanings, names, forms, hints, secrets, purities, awesome wonders, etc. The prayer enjoins that the reader read the Song for a blessing by interpreting it traditionally in the manner of the *Tzadikim* and Hasidim revealing its wondrous secrets.[22] *Shuvi Shuvi haShulamit* is therefore in Orthodox interpretation not the enjoinder of a call to Shulamit to return to her lover after wandering through the streets of Jerusalem and exchanging dialogue with the gatekeepers, but an injunction upon the Jewish people as *Klal Yisrael*, a 13 petalled rose, to return to *HaShem* in repentance (*teshuvah*). Indeed the Zohar in citing *Shir HaShirim* opens with the metaphor of a rose in the context of the *pesak*, "My beloved is like a rose amongst the thorns."[23] (אהובתי כמו השושנה בין החוחים) Theologically this *pesak* is given practical *halackic* meaning and extra valence by being interpreted as a reason for the *minhag* of holding a *kiddush* cup in the palm of the hand. The rose symbolizes *Keneset Yisrael*, as the rose among thorns is tinged with red and white, so the Community of Israel is visited now with justice and now with mercy, as the rose possesses thirteen leaves, so *Keneset* Israel is vouchsafed with 13 categories of mercy which surround it on every side. The five fingers in which the Kiddush cup

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[22] The prayer is translated as, "The Almighty may be your will, my G-d and my father's G-d, that in the merit of *Shir HaShirim* that we have read and studied, that it is the holy of holies. In the merit of its verses, its subsections, letters, vowels, tropes, names, combinations, hints, secrets, holy secrets, purities, awesomeness that comes out before us. That will be this hour of mercy, hour serious pondering and listening, and will call you and you will answer us. Forgive you and you will forgive us. It should come before you the reading and study of *Shir Hashirim* as if merit the wondrous awesome secrets that are signed in it, and we will be able to find where the spirits/hosts that were created and as if we did what we were supposed to do to achieve reincarnations and the next reincarnations and to be able to raise and be meritorious to *olam habah* together with the *Tzadikim* and Hasidim and fulfill all what my heart desires to goodness and whatever we spoke in the time of our thoughts, and with our hands whatever we are enslaved, and He should send blessing and success, and *osher*, in all the doing of our hands, and He will pick us up from the dust, and He will find us and repair us, and he should return our Shekhinah to our holy city (Yerushalayim) soon in our days. Amen

[23] The Ladino translation of the opening of the Zohar reveals much: "*Comme la roza entre los espinos ainsi mi conpanera entre las duenas.*"

as rose bud is surrounded not only represent 5 petals but 5 *sefirot of atzilut* (emanation) or 5 ways of salvation which are 5 gates. This is alluded to the in the verse "I will raise up my cup of salvation" [כוס-ישועות אשא ובשם ה' אקרא"] (Ps. Cxvi, 13). This example is what Jacob Katz notes is the interplay between esotericism and practical *halakhah*.

   Sometimes translations represent the glory of the reception history of a work and its refraction within the warp of time over historical periods. German philosophy calls this the "destinyladdenness of language (*Schicksalladenkeit des Languesprache*). For example Rambam's *Moreh Nevukhim* was written originally in Arabic as the *dalat al-harin* which Rabbi Yehudah ibn Tibbon translated into Hebrew as the Moreh Nevukhim. An interesting letter exists where the Rambam told Rabbi ibn Tibbon that the only time they could meet to discuss the questions of translating this great philosophical work would have to be on the Sabbath because the Rambam was so busy during the middle of the week with his duties as a court physician in Cairo Fostat. The Rambam confesses that he leaves his home before the sun rises on a donkey and returns after it has set, only to be faced by patients who are waiting for him in the Jewish quarter. The Rambam notes that he is so tired that he must prescribe medicines while lying on a couch from fatigue at night.[24] Nonetheless the life of this text lives long after the Rambam's dates of 1135-1204 and it has seen other Hebrew translations by Bedersi and Rabbi Yehudah Alharizi. A French translation with notes in Arabic has its own special qualities by Shlomo Munk who also discovered the lost text of the *Mikor Hayim* in the *Bibliotheque Nationale* in a Geniza which had only been know in Latin Translation (*Fons Vital*) for much of the Middle Ages. A Latin translation of *the Guide* exists titled _Doctor Perplexus_ and was the edition that St. Thomas Aquinas read from when encountering Maimonides. So too the English translations of Rambam's Guide for the perplexed also reveal interpretations and ideologies and methodologies. Shlomo Pines translation for University of Chicago Press is a very excellent academic translation with an excellent article by Leo Strauss as well. The Friedlander edition was done by an orthodox Jew in England and is unique also. Different editions of the text in Hebrew will also reveal many things about the readers and their audiences. For example the Rav Kook edition includes parallel manuscripts, as does Louis Finkelstein's edition of *Sifre*, or Solomon Schechter's text of *Avot de Rabbi Natan*. However a classic Rabbinic edition of *the Guide* will include the commentaries of the Abarbanel, Efodi, and Crescas, because of the importance of the Rabbinic tradition's emphasis on "an authoritative chain of transmission"[25] and refracted through rabbinic commentaries and super-commentaries. Thus the type of edition or translation of the Guide reveals much about the interpretation of the reader community that might select that particular edition over something else. The many languages into which Rabbi Shneur Zalman of Liadi's *Tanya* has been translated testify to the importance of the work within the

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[24] See fourth to last paragraph for dbl's translation of the famous letter from Rambam to ibn Tibbon at: http://www.h-net.msu.edu/reviews/showrev.cgi?path=214411119645706

[25] See: Sokol, Moshe, Rabbinic authority and personal autonomy, Orthodox Forum (1st: 1989: N.Y., N.Y.) Northvale: N.J.: J. Aronson, 1992; also see Rav Saadia Gaon in *Sefer Emunot veDeot* on "reliable tradition."

messianic trajectory of dispersing the well springs of Torah to the four corners of the world, for according to the Besht, the messiah cannot come until the *Quellen der Torah* are disseminated/permeated everywhere.

In conclusion libraries should include translations of works from diverse time periods and cultures because those translations reveal much light upon the mind sets, methods, cultures, interpretations, and aspects, and modalities of being of their host cultures. Libraries are not a *Tower of Babel* that will collapse by representing texts in the "70 languages of the world." Rather libraries as Rabbi Yehudah HaLevy (ztsl) notes are gardens and orchards with fountains of wisdom, palaces of understanding, and trees of knowledge to delight the mind, illuminate the soul, and bring us closer to divinity. Libraries are the homes of historical memory and as such serve as gateways where we can pursue wisdom, understanding, and knowledge, and this activity which is more than just education, but a striving for achieving the proper balance between intellectual, moral, and spiritual virtue, is so high, so noble, and so worthy a quest for it makes possible the redemptive active of the understanding of understanding, what Aristotle calls *noesis noesis*. May all our patrons enjoy this quest, and may the library serve as a conduit where patrons can "translate" their own longings, hopes, thoughts, feelings, and desire for wisdom, understanding, and knowledge into the reality of cognitive growth and development. Searching for wisdom, understanding, and knowledge may itself be a translation process. Translating oneself to another person is a dynamic process of human relationships. Thus translations are not only texts, but the self is a text itself yearning to be deciphered by others. One sage was regarded as a basket of books, but in reality all of us may be texts in our own right. *Text* is not just a print document, but a field of force, a modality of being, as Jacques Derrida has revealed in his Deconstruction philosophy. At Purim it is certainly humorous that children often dress up as walking Torah scrolls, which indeed suggests that we are all texts waiting to be deciphered, read, and discovered by others. Shakespeare's Prospero in the Tempest, remarks, "My library is not dukedom large enough" and escapes from his library where he created magic and alchemy, and returns to civilization in Italy, because he comes to the realization that human relationships are just as important as learning book texts, and reading the text of others, is ultimately more important than reading book texts only, for we cannot love G-d via intellectual pursuit from books, until one learns to love others.