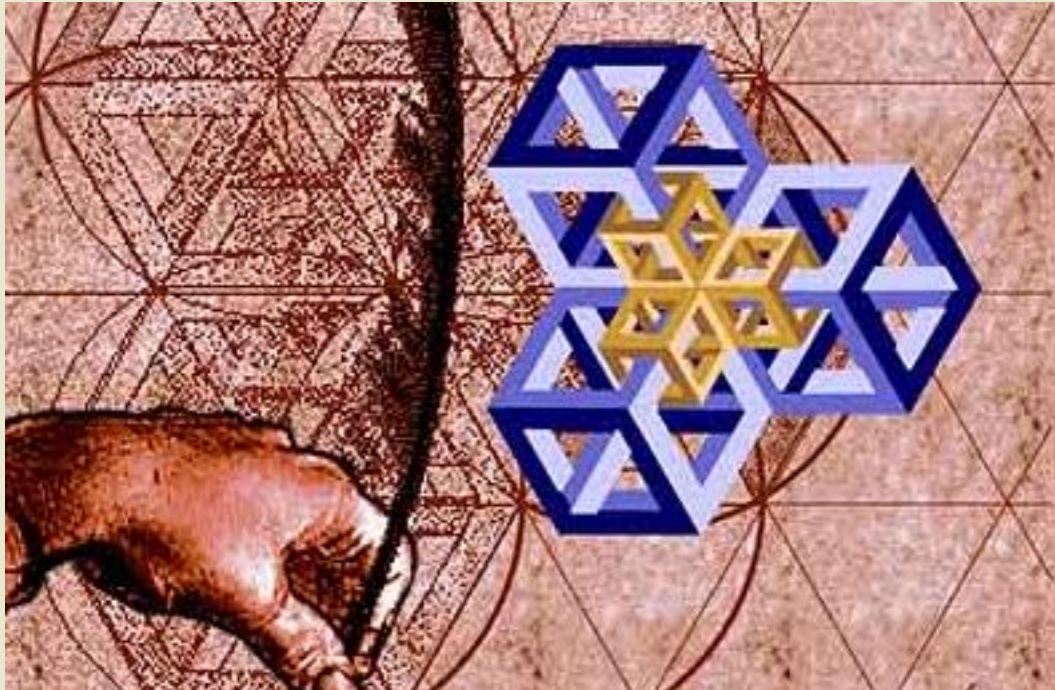


FrameWorks SpiralNotes Series
The Sukkot Ushpizin
Part Three: Ya'akov



Aesthetic Scents

transcribed and edited **by Geoffrey Dworkin**
based on The Ushpizin Series shiurim, 2001

In this essay, we are greeted with the aesthetically pleasing ריח of גן עדן that accompanies יעקב, the third of the distinguished אושפיזין. With יצחק, we discovered that the tree of אברהם was limited and that it needed to be expanded to include dimensionality, it needed space. But the space that יצחק provides us is an outgrowth of an internal awareness – it contains no foreign elements. With the advent of יעקב, however, we discover that יצחק's awareness can be expanded upon through the awareness of aesthetics, which deepens our connection to our environment, a connection whose roots run as deep as the foundation of Creation itself – גן עדן.¹

סוכת יעקב – Aesthetic Scents –

Attempting to go from דין יצחק's דין to סוכה יעקב's סוכה is, in a sense, the same journey we take as we go from the סוכות ימים נוראים to סוכות. Indeed, the זוהר sees this pattern in the story of יצחק and the giving of the ברכות and suggests it to be an allegory to this very season of going from the דין of the ימים נוראים to סוכות.

Accordingly, it would behoove us to see what it was that יעקב needed to do in order to go from his יו"כ and return back to ארץ ישראל, where he sought to achieve the things he so desperately wanted to achieve, because for some reason, he himself spends a year and a half in a סוכה trying to get there. יעקב spends that time in preparation to return to יצחק. Curiously, a similar pattern occurs with the story of יונה, which we actually read on יו"כ itself. יונה is involved in a דין. There is an opportunity to do תשובה (as on יו"כ) and יונה goes and builds a סוכה for himself. Apparently דין is fundamentally followed by סוכה. In a similar vein, we find the same process occurring for בני"י as they go from a state of freedom to living in כי בסוכות הושבתני את בני ישראל בהוציאי אותם מארץ מצרים.² Clearly, one thing this tells us is that סוכות is an essential transition from going from one level of reality to another. In this light, the מדרש points out that סוכות is called וביום הראשון – the first. Let's start over again. It's taking the בריאה חדשה that we made during the ימים נוראים and begin living life again. And to do this, we need to go through a סוכה. Strangely enough, the מלבי"ם even points out that at the time of מעשה בראשית, the transition of nothing to something, even God built a סוכה for himself.

So on this level, we see that סוכות is a connection of some point. It's not simply limited to יצחק's understanding of *providing for place which is built of consciousness*. Rather, it provides not simply consciousness, but consciousness that can connect different levels of reality, which is a completely different way of looking at the entire enterprise.

To understand this further, let's consider other aspects of הדר. הדר, of course, means that the אתרוג actually needs to be 'beautiful.' Overall, the concept relates to זה קלי ואנווהו, things need to be beautiful, even things that one might normally not think to be beautiful:

בשעת פטירתן מה הן אומרים יופי לך מזבח יופי לך מזבח...
(ירושלמי, סוכה יח:)

*When they would leave [the Altar] they would say, beauty
unto you, Altar, beauty unto you.*

A מזבח isn't typically thought of as something beautiful, as it is a rather messy thing!

הדר is also understood in the context of 'something which remains as it was':

ר' אבהו אמר אל תקרי הדר אלא הדר דבר שדר באילנו משנה
לשנה... (סוכה לה.)

*According to R. Abahu, the term 'הדר' should be understood
as "dwelling on," as in remaining on the tree from
year to year.*

הדר takes us back, also, to the original creation because, as the גמרא suggests, it means 'hydro,' water, the fundamental elements of בראשית, which is the בראשית.³

בן עזאי אומר אל תקרי הדר אלא <הידור> שכן בלשון יווני קורין
למים <הידור> (סוכה לה.)

Ben Azai says read the word as 'הדור,' as in hydro, the
Greek word for water.

And הדר has that other meaning of 'going around in circles': הדרן עליך, we will return to you. Finally, הדר has the general meaning 'to go backwards' as well.

UNDERSTANDING YA'AKOV AND תפארת (THIS SECTION IS COMPLEX AND CAN BE SKIPPED IF NECESSARY)

הדר, as it relates to יופי, has a different meaning. The concept of יופי is very much related to יעקב because his attribute, kabalistically, is תפארת. Let's analyze what we mean by יופי and תפארת. The truth is, when we talk about something that is beautiful, somehow or another, the nature of the aesthetic experience allows us to discover in a particular aspect of things some expression of a totality which we previously were unaware of. That is, it is never the instant, *per se*, or the item, *per se*, that matters to us when it comes to aesthetics, but rather what that item does to our awareness. The consciousness that יצחק refers to is one that comes from within, it's purely an *aware relationship*. But a consciousness that is triggered by something beautiful, we view that as being an *aesthetic relationship* as opposed to merely an aware relationship. So on this level, it takes the awareness of יצחק but does something to it that is experientially very clear to us, so that we know the difference between "being aware" and being aware of the aesthetics of that very awareness.

How do we define the difference between consciousness itself and the consciousness that is part of aesthetics? Indeed, they are so intertwined that it is almost impossible to have one without the other, and yet, we still identify one uniquely as part of an aesthetic experience and the other as an awareness of mental or existential phenomena (i.e a pure sense of existence). At the crux of this difference is that when we talk about something that is beautiful, if it's on the level of הדר, then what it does to us is bring us face to face with existence itself. The הדר element as an experience of existence is indeed not really distinguishable from the experience of awareness itself. All awareness is existential. In other words, what we become aware of is always the existence of a thing, or just existence itself. The more pure the awareness, the more it approaches a simple awareness of Being. The closer it is to the pure existence of the Primal Being (Rambam's terminology), obviously, the less specific and complex it will be, the more in touch with just Being it will be. Beauty, on the other hand, does not push us backwards, it pushes us forwards. הדר pushes us through the detailed expressions towards Being. What is added by יופי, by תפארת, is the recognition that I am capable of seeing this detail because there is a universe that provides for this particular expression of itself. Not simply that there is *existence* that provides for this expression, but that there is a wholeness of expression, a universe that provides for this expression.

This recognition that whatever the detailed elements are, they are experienced by us *only* because there is a universe that provides for their specific expression is what allows even the mundane to be seen as beautiful, even when as banal as an Andy Warhol depiction of a soup can. We recognize that what we're looking at is not the specific existential presence but rather the power of reflecting back that nature of the universe around us.

THE AESTHETIC EXPERIENCE

In Ya'akov's *tiferet*/beauty we discover a world and a heaven whereas in Yizhak's *din*/consciousness we discover being. Consider again the words of William Blake:

*To see the world in a grain of sand,
And a Heaven in a wild flower,
Hold Infinity in the palm of your hand,
And Eternity in an hour...*

(William Blake, *Auguries of Innocence*)

The aesthetic experience aims at the recognition of the broader context within which this detail can be momentous. If we wouldn't know that we were on a planet that relates to a local sun, the beauty of a sunset wouldn't do much for us. It's the fact that suddenly watching a sunset we can *become aware of our place in a universe*. That's what makes it tremendously powerful. It's not because of the geometric image of a ball descending below a curved horizon. It's actually an awareness of a universe that is providing a star and a planet and people on it who can appreciate the fact that this planet is revolving. And that's experienced as an amazing expansion of vision.

All aesthetic experience is like this, and if you analyze it on this level, there may definitely be a greater sense of the context of, say, a tree as I see a painting that presents the tree to me than there may be in an unaware looking at the actual tree itself, which is surprising. The artist places the item in such a way that forces me to recognize that this item not only exists, but it exists also in a broader context, which is universal. Which implies that תפארת means that if anything is taking place it is taking place with the ריח of גן עדן.

This is what יעקב does to יצחק and it totally shocks יצחק's awareness. Because instead of viewing the things in the world as being the self-created fields within which a human being can express himself and achieve himself, all of a sudden, each moment and every סוכה that יצחק has been creating are shaken. To יצחק, anything that will skew the field and insist that it begins with a built-in ריח of גן עדן or anything else, is to destroy the nature of the field, because anything that is put into the field from elsewhere is simply a foreign element, it doesn't belong there and makes no sense in terms of pure דין – it shouldn't be here for I didn't make it. But in terms of יעקב, there is no such thing as an individual who could ever make anything expressive that wouldn't be accompanied with the ריח of גן עדן. Because in so far as every element is also not only expanse (i.e. space) but an aesthetic issue, by definition, *it can only be truly conceived, sensed and experienced within the broadest possible context*. That broadest possible context is גן עדן, Creation's potential in its entirety.

גן עדן represent the sum total of potentiality as actualized in מעשה בראשית.⁴ When we leave גן עדן, we in a sense go backwards in time in order to establish the journey through chaos that allows גן עדן to be there in the first place. Everything that happens in גן עדן is the result of a world that has already taken place but hasn't been experienced. That's the whole nature of גן עדן. It is a world in which there is no mechanical or statistical cause and effect, there is no chaotic development, there is simply the description of will and the reality that comes into being of that will. So that reproduction in גן עדן consists of, as the גמרא says, עלו, למטה שנים וירדו ארבעה,⁵ two went up, four came down. There is no pregnancy and no fetal development – a person apparently "pops into existence." On the level of גן עדן, that's perfectly understandable in the same way in our world, with cause and effect, we can flick a

switch and a light goes on as if the two are somehow fundamentally related as cause-and-effect, though in reality an entire hidden universe beneath the surface, a microcosm, must exist for the apparently mechanical connection to take effect. Though the microcosm is usually transparent to us we recognize that it must exist to provide our perception of macrocosm; in the same way the macrocosmic גן עדן exists because the development takes place elsewhere, transparently to the Garden Dweller, in the universe with which we are personally familiar as "reality." In this sense, the world is completed in גן עדן, so the events that we live through are the events that actually built גן עדן in the first place. So that when we finish our passage through chaos, we find ourselves back in גן עדן, where supposedly the story begins.

What this implies is that יעקב's understanding of the beauty of a thing will always bring him to see it, as he develops, as closer and closer an approximation of an element within גן עדן. The more beautiful it is, the more powerful is its ability to evoke the entirety of creation. The broader one's appreciation of the entirety of creation, the more powerful is each element which now becomes a close-up of the totality of מעשה בראשית. And if one sees everything as a close up of that act of creation, then he becomes capable of literally "seeing heaven in a wildflower," which is exactly what יעקב achieves.

So to יעקב, not only is it not a problem of inserting the ריח of גן עדן in the field, to him, a field without it does not allow any עבודה at all. And it is that recognition which floors יצחק, as the זוהר says, and at that moment, he recognizes a whole level of reality that he has not been aware of and falls deeply in love with the level of יעקב and says, "So who the Gan Eden is this guy—may he be blessed!"

וירח את ריח בגדיו ויברכהו... ד"א (נ"א דא הוא) וירח את ריח בגדיו ויברכהו, דכיון דאלביש לון יעקב סליקו ריחין בההיא שעתא ועד דלא ארח (נ"א דארח) ריחין דלבושיה לא ברכיה דהא כדין (לא) ידע דאתחזי הוא לאתברכא דאי לא אתחזי לאתברכא לא סליקו כל הני ריחין קדישין בהדיה הדא הוא דכתיב וירח את ריח בגדיו ויברכהו ויאמר ראה ריח בני כריח שדה אשר ברכו יי'.

(זוהר כרך א (בראשית) פרשת תולדות דף קמב עמוד ב)

"And he smelled the smell of his garments, and blessed him" (Bereishit 27:27)... Another explanation is that once Ya'akov wore them, they emitted an aroma. As long as Yitzchak did not smell the aroma of the garments, he did not bless him. But then, when they emitted an aroma, he knew that the wearer was worthy of being blessed. For if he did not deserve to be blessed, no holy aroma would be put forth. This is the meaning of the verse "and he smelled the smell of his garments, and blessed him." "And said, See, the smell of my son is like the smell of a field which Hashem has blessed" (Beresheet 27:27).

The שאיבה of יעקב is thus one that goes directly to the actual primal pool of creation and includes the ריח of גן עדן:

וכד הוה לביש לון עשו לא הוה סלקין ריחין כלל, כיון דלביש לון יעקב כדן תבת אבדה לאתרה וסליקו ריחין בגין דשופריה

דיעקב שופריה דאדם הוה, ובגין כך אהדרו בהיהא שעתא
לאתרייהו וסליקו ריחין

(זוהר בראשית, פרשת תולדות דף קמב עמוד ב)

When Eisav wore them, they put forth no scent at all, but when Ya'akov wore them, the lost object was restored as they returned to the aspect of Adam. For the beauty of Ya'akov was the beauty of Adam. They therefore returned to their own space and emitted fragrance.

By the same token, יעקב's vision of סוכה becomes a vision not simply of placement so that things can now have their own space, but his vision of סוכה is that it provides the area in which the person can become connected in that סוכה to his ability to apply what it is that he sees in the picture of totality that is to him, the essence of his aesthetic experience at all moments. And to be able to go into a world that is constructed of very small and apparently meaningless events and to see each and every one of them as being real and meaningful because they are coming from a סוכה in which provides access to the whole picture. So, in other words, the סוכה becomes for him not an aesthetic experience only, but becomes for him actually the creation of aesthetics, it gives him aesthetics. So that means to יעקב, the סוכה provides a totally different function: it is, in fact, a connector, rather than simply place. It's the place that provides for input and output, not just a raw playing field for things to exist.

Now this has tremendous implications for the nature of עבודה as well because in יצחק's terms, the nature of עבודה was to take a world which was essentially chaotic, insert in it the patterns that a man sees, that becomes his תפילה, that becomes the לעבד אֶת-הָאָדָמָה, that becomes the שִׁיחַ of the שְׂדֵה itself. And from this, we can see how beautifully these words fit. Because while שִׁיחַ הַשְּׂדֵה means the greens of the field, it also suggests 'that which the field is able to speak of,' which is essentially the same thing. Because that is what יצחק is saying, it's the fact that the field is capable of speaking which provides him his עבודה. He's the one who provides the speech for the שִׁיחַ הַשְּׂדֵה. אדם becomes the speaker for the earth. This is what אדם himself was, he was called אדם from אדמה, his identification of himself was that of 'Mr. Earth.' But יעקב goes totally beyond שְׂדֵה. Consider this in light of the following:

בנפשותן של צדיקים נמלך, הדא הוא דכתיב (ד"ה א ד): המה
היוצרים ויושבי נטעים וגדרה עם המלך במלאכתו ישבו
שמה. המה היוצרים, על שם וייצר ה' אלהים את האדם
עפר מן האדמה. יושבי נטעים, על שם ויטע ה' אלהים גן
בעדן מקדם... וגדרה, על שם (ירמיה ה) אשר שמתי חול
גבול לים. עם המלך במלאכתו ישבו, עם המלך מלך מלכי
המלכים הקדוש ברוך הוא ישבו נפשות של צדיקים, שבהן
נמלך הקדוש ב"ה וברא את העולם: (בראשית רבה ח:ז)

[When God contemplated creation] He consulted with the souls of the righteous, as it says, "These were the potters, and those that dwelt among plantations and hedges; there they dwelt occupied in the King's work." "These were the potters" is an allusion to meaning 'they were creators,' as it says "God fashioned man out of the dust of the earth." "those that dwelt among plantations" [alludes to their

involvement in creation], as it says, "and he planted a garden in Gan Eden, eastward." "and hedges" [also alludes this] as it says, "who have placed the sand for the bound of the sea." And "there they dwelt occupied in the King's work" the king of kings, the Holy One, who sat with the righteous and created the world.

So this means that the creation of the world, with its two contradictory stories of the creation, as seen in the first and second chapters of בראשית, represent the input into the סוכה.

ויאמר אלקים, תדשא הארץ דשא עשב מזריע זרע, עץ פרי עשה פרי למיננו, אשר זרעו-בו על-הארץ; ויהי-כן. ותוצא הארץ דשא עשב מזריע זרע, למינהו, ועץ עשה-פרי אשר זרעו-בו, למינהו; וירא אלקים, כי-טוב...

...וכל שיח השדה, טרם יהיה בארץ, וכל-עשב השדה, טרם יצמח: כי לא המטיר ה' אלקים, על-הארץ, ואדם אין, לעבד את-הארדמה. ואד, יעלה מן-הארץ, והשקה, את-כל-פני האדמה. (בראשית א:יא-יב, ב:ה-ו)

And God said: 'Let the earth put forth grass, herb yielding seed, and fruit-tree bearing fruit after its kind, wherein is the seed thereof, upon the earth.' And it was so. And the earth brought forth grass, herb yielding seed after its kind, and tree bearing fruit, wherein is the seed thereof, after its kind; and God saw that it was good...

...No shrub of the field was yet in the earth, and no herb of the field had yet sprung up; for the Lord God had not caused it to rain upon the earth, and there was not a man to till the ground; but there went up a mist from the earth, and watered the whole face of the ground.

The אד, the cloudy mist which itself was the סוכה,⁶ is what brings the two stories together. One of the stories is the output of the סוכה in terms of what is it that's created from the אד in the end. What's created is בראשית ברא אלקים. It doesn't mean it has to be there first – there is no "first," we're not talking about a temporal order here. We're talking about nested levels of reality. In exactly the same way that to יעקב, the moment that exists now is experienced aesthetically as a moment that is part of the vision of גן עדן, what הקב"ה is saying is that the moment of תולדות השמים והארץ in which the שיח השדה now requires the existence of אדם is experienced as part of בראשית ברא אלקים which on that very day it is expressed as למינהו זרע, למינהו עשב מזריע זרע, ותוצא הארץ דשא עשב מזריע זרע, למינהו. Now the fact that that only happens because there are נפשות של צדיקים to discuss it with, and the fact that that only happens because ואד יעלה מן-הארץ goes ahead and discovers that שיח השדה, and that the מן-הארץ becomes now the סוכה that יצחק is able to create, so what? That's a solution, that's not a problem. To יעקב, that is the whole essence of סוכה – it's a transition. It doesn't have to be a transition in space or time, it's a transition in terms of dimension. So that the vision of the totality of the thing and its application or vice versa, the vision of the detail of the thing

that allows to come out of it, the totality, makes really no difference to us in which direction we're going when we're looking at the סוכה.

So when יעקב is coming from the world of לבן and he's coming into ארץ ישראל, in a sense, he's going from the detailed work of his life that was so miserable into the vision that he was hoping to create. When we go from Egypt and everything that we learned from that, we go from the pain of the 400 years of subjection into a world where we actually become free. This is a transition whose connectedness is achieved only through a סוכה. It's not simply a transition in which we leave one and come to the other, it's in which the investment in one provides the other. But this is also true in the opposite direction. When we come from a world of understanding and achievement, which is our יוה"כ, and we want to enter into a world of detail and pain, we must go through a סוכה. So that there needs to be a vision that allows me to be able to relate my day-to-day life – the details of my life – in a way that provides יופי, beauty. And that element of the beauty of סכות is drawn directly from יעקב, so that the שמחה is the שמחה of this awareness. This is brought out powerfully by רבנו בחיי in his introduction to נשא:

אבל במעלת נפש הצדיק הזכיר ישמח והוא השכר, כי לשון שמחה
תוספת השגה ורוח הקדש וזהו (תהלים קד) אנכי אשמח
בה', וכן (שם) ישמח ה' במעשיו, ולפי שהצדיקים עובדים
להקב"ה בשמחה על כן זוכים למעלת השמחה לעוה"ב כי
מדת השמחה תחול עליהם ושואבת נפשם ומקיימת אותם
לנצח. (רבינו בחיי הקדמת נשא)

These are the two interrelated elements. So the אנכי אשמח is my ability to take the instant and the aesthetic and to see it essentially as my connection to הקב"ה himself, but הקב"ה has the same שמחה in the act of creation, where he is במעשיו, where the smallness and details of creation function according to the vision of בְּרָא אֱלֹקִים, despite the fact that they have to manage that on their own. These two שמחות are essentially multi-directional, they're symbiotic. And that multi-directional element is what the סוכה will always provide, it's the כלי for that transition, it provides an actual transmission.

This, by the way, is the element in which God creates רָקִיעַ and calls it שמים. But the day before he already created שמים!

בְּרֵאשִׁית, בָּרָא אֱלֹהִים, אֶת הַשָּׁמַיִם, וְאֶת הָאָרֶץ... וַיֹּאמֶר אֱלֹהִים, יְהִי
רָקִיעַ בְּתוֹךְ הַמַּיִם, וְיְהִי מַבְדִּיל, בֵּין מַיִם לְמַיִם. וַיַּעַשׂ
אֱלֹהִים, אֶת-הַרְקִיעַ, וַיַּבְדֵּל בֵּין הַמַּיִם אֲשֶׁר מִתַּחַת לְרָקִיעַ,
וּבֵין הַמַּיִם אֲשֶׁר מֵעַל לְרָקִיעַ; וַיְהִי-כֵן. וַיִּקְרָא אֱלֹהִים לְרָקִיעַ,
שָׁמַיִם; וַיְהִי-עֶרֶב וַיְהִי-בֹקֶר, יוֹם שֵׁנִי. (בְּרֵאשִׁית א:א-ח)

In the beginning God created the heaven and the earth... And God said: 'Let there be a firmament in the midst of the waters, and let it divide the waters from the waters.' And God made the firmament, and divided the waters which were under the firmament from the waters which were above the firmament; and it was so. And God called the firmament Heaven. And there was evening and there was morning, a second day.

Besides, how is this a שמים, it's just a small local layer? In what sense is this a שמים? But that is the whole point of ויקרא אֱלֹקִים לְרִקִיעַ, שָׁמַיִם. Define this potentiality in which it is possible to have an access to a שמים by looking at some reflective layer in the atmosphere. That's an unbelievable change. So in having achieved that – I tell you we will call this שמים! – because in doing so, I have created art, I have created יופי. That's what that ויקרא is. And it's a ויקרא that changes all of the בריאה, it changes the nature of what was achieved on the second day. So the second day which, on the one hand appears to be a breakdown in the unity, in which we're going to create a distinction between a world that exists למעלה and a world that exists למטה, by telling me nonetheless ויקרא, I now completely change that breakdown and make it more easily accessible.

We can see clearly that this is the creation of aesthetics. Here, essentially, is the place of the סוכה, which is why that is the place for water, as distinction between הַמַּיִם אֲשֶׁר מִתַּחַת and the מַיִם אֲשֶׁר מֵעַל לְרִקִיעַ. And that's where we define שמים as שם מים – water is there. But that element that I can relate to fertility, I can bring water, I can turn the world into a place in which it is important that there be a cycle that provides for water, all of that comes from this fundamental vision of יעקב that has allowed there to be, as in his dream, a ladder. The סוכה is that ladder. In other words, ultimately, the fact that there exists a ladder between one level of reality and another, and that this becomes יעקב's discovery of his own existence (in his vision, he sees himself and that's the first time he sees himself) because that's the סוכה – goes both up and down, like the angles who ascended and descended his ladder. And after that vision, he commits himself to build the מקדש, which is the ultimate סוכה. It's the בית that allows for the continued interrelationship of a world above and a world below, and therefore is constructed, as the מדרש says, with the elements of מעשה בראשית. This is the ultimate ויקרא אֱלֹקִים לְרִקִיעַ, שָׁמַיִם. That's the whole point. And that's the whole issue of the מקדש. This is why the various legal measurements pertaining to the סוכה are learned from the מקדש. That מקדש, which is the vision of the ladder is the סוכה of יעקב itself.

So here, even the מזבח, which on a simpler level, on a יצחק level, would never be יופי. The מזבח is 'the great reducer,' it is what turns יצחק into dust. The dust of יצחק never left the מזבח.⁷ But there are two ways to look at the מזבח. It can be looked at simply as the מקומו של, בראתו של אדם, the place where you are created from, so that the elements of its קרבנות, of our dealing with animals, forces us to reconstruct the order of our own evolution, and to go backwards in time so that it's a question of literal הדר, rather than יופי. To יעקב, it becomes יופי, because it leads us to כפרה. Because it takes the details of our life and integrates them, fixes them, makes the go somewhere, gets you closer to the vision of a גן עדן. Forget about where it's coming from, that's the הדר element. The יופי element is the achievement of יעקב. And yet, the funny thing is, that יעקב never managed to get out of his own סוכה. First of all, God was angry with him for spending all of that time in the סוכה (and he was punished for it eventually), but what's worse, when he finally got out of it, he never figured how to "get out of it." Even later, many years later, he still complains about the misery of his life, about how the details of his life never provided him with the type of aesthetic experience that he himself searches for as being the man on the ladder. The achievement of that next level, awaits the next of the אושפיזין.



**This transcription is based upon R.M. Weinberg's discussion of the topic in
Jerusalem, Israel, 5762 (2001)**

endnotes:

¹ Indeed, one might suggest that יצחק's whole life was a superimposition to that of אברהם, from having similar life experiences to actually digging the very same wells, יצחק always seems to ride the coattails of his illustrious father, both entrenching and redefining אברהם's efforts. It is no surprise, then, that even on סכות we find יצחק responding directly to his father's vision (*ed.*).

² ויקרא כד: מג

³ See סוכה מט.

תנא דבי ר' ישמעאל (בראשית א) בראשית אל תיקרי בראשית אלא ברא שית.

⁴ The very name גן עדן suggests this. It is a garden of time, one locale which contains within it all of the possibilities and extensions of time.

⁵ סנהדרין לח:

⁶ See *FrameWorks Spiral Notes Series*, סוכת יצחק – Visualizing Place / Defining Space.

⁷ See רש"י בראשית כב: יד

ומדרש אגדה ה' יראה עקידה זו לסלוח לישראל בכל שנה ולהצילם מן הפורענות, כדי שיאמר היום הזה בכל הדורות הבאים בהר ה' יראה, אפרו של יצחק צבור ועומד לכפרה: