



# Tiferet

ת פ א ר ת



## TIFERET UPDATES

### **A Letter From A Visiting Alumnus**

Thank you so much for the warm welcome you and all the students gave me. I thought it would be weird for me to go back to a new building after 6 years, but about 5 seconds after walking in I realized that Tiferet will always serve as a home to its alumni whether it's 6 years later or 60 years.

Being back today, even for a short time, was a very good reminder of how much Tiferet has shaped decisions I make even today. It was very obvious to me that your dedication to the school and all of the girls has influenced and will continue to influence the lives of your students for many years to come!

### **תורת תפארת**

#### **Two Songs**

**Mrs. Karen Hochhauser ([karen.hochhauser@gmail.com](mailto:karen.hochhauser@gmail.com))  
Parshat B'shalach**

Parshat B'shalach highlights the importance of publicly praising Hashem when He does nissim for Bnei Yisrael. We see two examples of shira in the parsha- that of Moshe and that of Miriam. The pasuk tells us, "אז ישיר משה" and Rashi explains that when Moshe saw the extent of the miracle of Kriyat Yam Suf he felt compelled to praise Hashem and composed the entire Shirat Hayam by himself, teaching it to B'nei Yisrael. To add to this, the Kli Yakar tells us that Moshe understood that B'nei Yisrael were lacking in their emunah until they witnessed the indisputable miracle at Yam Suf. It was then that Moshe felt ready to teach them how to praise Hashem because they were able to do so completely, without hesitation.

In contrast, Shirat Miriam is much simpler and shorter "שירו לה' כי גאה" "גאה סוס ורכבו רמה בימים", but we see it is powerful in its own right. The pasuk tells us that Miriam and the women sang with tambourines and drums. From where did they get these instruments? Rashi tells us that the righteous women knew that Hashem was going to do nissim and niflaot for their generation. Therefore, when they packed their bags to leave Mitzrayim, they included instruments because they were certain that they would have something to sing about! Miriam did not compose a complicated song, she picks one idea for the women to sing, and her shira is recorded with the same importance as that of Moshe.

These two styles of shira highlight two different ways of looking at the world with "G-d colored glasses". Moshe understood that in the face of adversity it can be difficult for us to have a clear picture of Hashem's hand in our lives. It is only when we can look towards a brighter future that we can reflect on the entire story and learn from it. His use of the phrase "אשירה לה'", I will sing to Hashem (in the future tense) shows how Kriyat Yam Suf was a real turning point for B'nei Yisrael. It is after this miracle that they are able to develop a relationship with Hashem as a new nation, culminating in Matan Torah.

## Protected by the Bones

Amy Schwartz (Tiferet 5772)

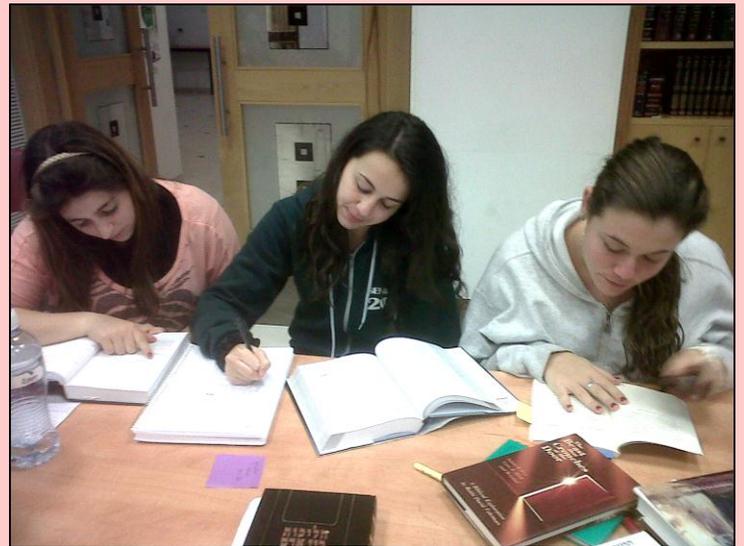
This week's *parasha*, *Parshat Beshalach*, begins to illustrate the story of *Yitziat Mitzrayim*. In *perek 13, pasuk 19*, it mentions that *Moshe Rabeinu* took the bones of *Yosef HaTzadik*. According to the *Kli Yakar*, this *pasuk* is connected to the previous *pasuk* where it says that *Bnei Yisrael* left armed. How are these two connected?

The *Yalkut Shimoni* adds that in the desert, *Bnei Yisrael* travelled with the two *Aronot*. One of the *Aronot* had the *luchot* and the other had the bones of *Yosef HaTzadik*. The *Aron* with the *luchot* protected *Bnei Yisrael* throughout their travels in the desert. However, during *Yitziat Mitzrayim*, *Bnei Yisrael* had not yet been given the *Aseret HaDibrot*. The *Kli Yakar* continues to say that *Yosef's* bones were in place of the *Aseret HaDibrot* at that time, and that *Yosef's* merit protected *Bnei Yisrael* in the desert. *Bnei Yisrael* had the merit of being protected by this precious *Aron*.

*Chazal* further explain that one reason why *Moshe Rabeinu* was told to take *Yosef's* bones was to distract *Bnei Yisrael* from focusing on all the wealth and spoils that they collected from the Egyptians in the previous *parsha*. This was to show *Bnei Yisrael* that as they travelled through the *Midbar* and battled against their enemies, the money and treasures that they took with them would not go with them to their graves.

From this we can learn about the importance of this *mitzvah* that *Moshe Rabeinu* was told to do by *Hashem* – taking care of *Yosef's* bones. Indirectly, this helped *Bnei Yisrael* with the process of *Yitziat Mitzrayim*. Clearly, all of the *Mitzvot* that we perform can be important and can help *K'lal Yisrael* bring the *Geula*.

*Shabbat Shalom!*



## תורת תפארת (המשך)

Miriam's approach highlights that there are some who always have clear understanding that Hashem is running the show, even from the depths of despair. One can only imagine how silly making instruments while enslaved in Mitzrayim must have looked, but Miriam knew that the time for those instruments was coming. Her use of the word "שירו", in the present tense, teaches us that the song was always on her lips. She was just waiting for the right time to open her mouth and sing.

No matter what approach we each have to seeing G-d in our lives, Parshat B'shalach teaches us that it's important to look for Hashem in every event. When we recognize His hand, and use our individual voices to sing to Him, it brings us closer to Him and each other and increases the level of kedusha in the world.

