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A. Total No. copies (Net Press Run)	32,177	30,575
B. Paid Circulation		
1. Through Dealers and Carriers, Street Vendors, and Counter Sales	2,292	3535
2. Paid or Requested Mail Subscriptions	25,805	25,080
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16. Statement of Ownership will be printed in the November 2001 issue of this Publication.

I certify that the statements made by me above are correct and complete.

RICHARD JOHN NEUHAUS
Editor-in-Chief

Judaism and Modernity

It was a pleasant surprise to read the article "Rabbi Weinberg's Agony" (June/July), written by a friend whose work I have admired, David Singer, on an important subject, the unique life and philosophy of a great twentieth-century rabbi, Yehiel Jacob Weinberg. Singer correctly posits that the vast Torah scholarship and piety of Rabbi Weinberg, combined with his receptivity to some aspects of this-worldly culture, may serve as an inspiring model for contemporary Jewry. Lacking, though, in Singer's analysis and in much of "modern Orthodox" theorizing is the recognition that "modernity," although not without some positive aspects, refers in large part to an era in which a combination of religious, cultural, and political forces have moved Western society from a God-centered to a man-centered worldview.

If "modern Orthodox" Jewish leaders are to "work through the modern experience" (an inevitable and, in my view, commendable endeavor), they must be prepared to condemn its evil doctrines and practices with courage, consistency, lucidity, and, of course, theoretical sophistication.

By analogy to Catholicism: the Church was urged by John XXIII towards "aggiornamento." This "modernization" was to "open windows to the world." Yet what has been forgotten in far too many Catholic circles, with disastrous results, is that these "open windows" must still retain the screens provided by the antimodernist writings of Pius IX (*Quanta Cura*, 1864) and Pius X (*Lamentabili* and *Pascendi*, 1907) in order to keep pollutants out.

Orthodox dialogue with the modern world must always remember the grave philosophical errors and immoral practices that undergird it and have produced the desacralized West we know today.

Rabbi Weinberg was, and I'm sure Mr. Singer is, mindful of this fact. Nonetheless, as we proclaim that bits and pieces of modernity should fig-

ure in our Orthodoxy, we must always remember and state that its essential beliefs must not.

Rabbi Meyer Schiller
Spring Valley, New York

The NEA's Culture

After reading Michael Linton's article on the National Endowment for the Arts and cultural rights ("The Blight of Cultural Rights," June/July), I at first found myself in agreement that the NEA should, at long last, be abolished. On reflection, however, I changed my mind.

There seems to be something missing in Professor Linton's argument. He asks if it is legitimate that tax dollars be spent on the work of gay artist David Wojnarowicz. The dilemma, he suggests, is that Wojnarowicz's notion of culture is clearly different from, say, that of an evangelical Christian. The solution to the whole problem is to abolish the NEA, since it can never be the harbor of a particular culture—it would always be offending someone.

On the surface this seems a reasonable solution. Who is to say what culture or set of values is truly American? No matter what work was produced by a government agency, it would be a given that someone would find it against his deepest convictions. What Prof. Linton misses is that the government cannot *not* take a position. He is falling victim to the myth of the center. The myth is that there is some way that a government (or corporation or church or individual) can avoid having a position. They cannot. They all have positions. Granted, it might not be as blatant as when manifested in a work of art, but nonetheless it is there. Whenever a government agency builds a building, or funds a study, or passes legislation, a cultural and moral position is taken. This is unavoidable. The NEA becomes the whipping boy as it is the most public and literally visible example—art is values objectified,