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JOURNAL OF SYNAGOGUE MUSIC, Volume XII Number 2

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WHO BECOME CLERGYMEN?

Jack H. Bloom

Introduction

hlonseigneur E. Robert Arthur, the tall, baldish Canon lawyer who was one of Cardinal O'Boyle's closest advisers, put his fingers in the stiff, white collar around his neck and said, "As long as I'm wearing this collar, people will listen to what I say, but without it in two weeks I'm just another guy."

The idea that clergy are different from the rest of the population is strongly held in Western religion. A clergyman is a different kind of person, "a member of the third sex."¹ Religions affirm this difference by requiring celibacy, or at least a different kind of sexual morality from that of the laity; by ordaining instead of invariably requiring graduation of their trainees; by suggesting that poverty may be a blessing and worldly goods a temptation; by asking them to be prophets; and by affirming that the ministry is basically different from all other callings in that those in it are there because they have heard a divine call. "The medical doctor may have greater status, the attorney

* The Rev. Thomas J. Fleming, "Confrontation in Washington-The Cardinal versus the Dissenters." New York Times *Magazine*, Nov. 24, 1968. Copyright © 1968 by The New York Times Company. Reprinted by permission.

JACK H. BLOOM, who served as rabbi of Congregation Beth El, Fairfield, Conn., for ten years, is a candidate for a Ph.D. in clinical psychology at Teachers College, Columbia University. He recently returned from a year spent at the Hadassah Medical Center in Jerusalem. He has written on the role of the rabbi and on his own participation in the civil rights movement.

may be more feared, but the clergyman is expected to be more wholly other. His motivations are expected to be more noble, his calling more sacred, his thoughts more pure, his life more dedicated, his sacrifices more generous.“*

Rubenstein has pointed to this sense of differentness: “Religion abounds in paradoxes not the least of which is the peculiar combination of arrogance and humility which so frequently marks the religious leader. He is in his own eyes privy to secrets unavailable to the multitude. He is also depressed by his own infinite lack of worth for the high charge that rests upon him. Above all, he is lonely and set apart as are no other men. As a Catholic priest he may never know the most important single role available to men, that of father of a family; as a rabbi the clergyman is frequently forced to fulfill expectations of ritual behavior demanded by his community as binding upon him but not upon them. Seldom, if ever, is the clergyman able to relax and feel that he can be himself with his people.“³

That the clergy are a deviant group in American culture has been suggested by a great many observers.⁴ Booth says that “it is a priori unlikely that the psychodynamics of the well functioning secular population would be the same as those of the well functioning clerical population.“⁵ Though there has been a tendency in our society, often on the part of ministers and clergymen themselves, to deny any differentness and to affirm the normality and the undeviant nature of the clergy,⁶ the evidence seems to point in the other direction. Bier tried to show the normality and adjustment of the clergy in his well controlled work with the MMPI but his conclusions read in the opposite direction. He has since then affirmed that the clergy are “the most deviant portion of an already deviant population [college and graduate school men] .“⁷ Though clergymen most vociferously object to “being treated as different from other people; being placed on a pedestal; expected to do things not expected of others; or being restricted in behavior; and to the general feeling of being something different . . . of being men of the third sex,“¹ yet the fact remains that they have placed themselves in a situation where they are seen in exactly this way. This sense of differentness and otherness has endless references in the literature. It is a part of the underlying cultural orientation of

Western religions toward their clergy. If this is indeed so, the question that we must ask is: Why do men choose such roles, and what is there unique about them that makes them decide to become clergymen?

That vocational choice is to a significant degree determined by personality and may represent a means of conflict resolution is a theory held by both those whose main work has been in the psychology of occupations,⁸ those whose emphasis has been in direct work with the clergy,⁹ and those who have tried to relate the two.¹⁰ It is hypothesized that there is a relationship between personality and occupational choice. This relationship may be expressed consciously or unconsciously. It may be seen as the implementation of the self-concept¹¹ or the choice may be made because of the need to resolve certain drives.¹² Booth has pointed out that "what Freud observed about the relationship between infantile trauma and neurosis holds equally true for the relationship between childhood milieu and vocation."¹³ No matter whether we are speaking of self-concepts, needs, or unresolved infantile traumata, we are speaking about personality, and so one might expect that certain specific types would be attracted by different vocations. Indeed, not only are different personality patterns found among those in various occupational groups, but persons of specific personality types seem to be attracted to certain vocations.

Religion has also been seen as related to personality needs. Since Freud, many have seen religion as a phenomenon based on neurotic security needs within the individual. Freud suggested that religion is an attempt to resolve some of the traumata and insecurities experienced in childhood.¹³ It does this by recreating man's childhood father on a higher level. The God who is created is thus a fantasy father figure who helps us out with many of the problems of guilt and aggression, sex and ego. Religion is seen as one response to a variety of frustrations. These frustrations may be natural, destructive forces from the outer world, decay of the body or the suppression of instinctive desires such as sex, aggression, and ego needs by the civilization. The internalization of these restraints, with the help of the superego, has created problems that man resolves through the medium of religion. Others have picked

up on Freud's idea of the conflict between the superego and the instincts and emphasized particularly the sexual and aggressive drives." Flugel pointed out that this conflict is relieved by projection of the superego, which now appears as God.¹⁵ Ranck, Broen, Rokeach, and others have pointed to the relationship of personality and religious positions of various sorts.¹⁶ "Which-ever theory one adopts, religion and personality seem to be deeply involved. Religion may be seen as one of the most direct expressions of the way in which man resolves many of his ultimate conflicts.

Certainly between them, vocation and religion both would seem to have a great deal to do with personality. One might then hypothesize that the men who become religious professionals, who enter a world of differentness and otherness, do so because of some strong personality determinants that may differentiate them from the rest of the population. If this is so, if this is not a myth, then there is something different about these men.

The purpose of this paper will be to try to review the literature investigating personality dimensions of the clergy. Both the theories and the research done on the personality correlates and other work that may shed light on them will be reviewed to see if there are differential personality characteristics. Such leads may suggest future directions for investigation and hypotheses worth checking out. We may begin to clarify whether this differentness is a myth or has some basis in the personality of the men who become our clergy.

Some methodological problems and assumptions

Concern with personality factors of men in the clergy has grown greatly in recent years. McCarthy in **1942** noted that there was no literature to speak of on the subject. "The writer is unable to locate any competent study of the problem of personality testing among Divinity students."¹⁷ Most of the information he obtained came from letters that deans and heads of theological schools all over the country were kind enough to send him. At that time he reports that there was only one personality study of divinity school students that had been made by a large Protestant church group anxious to test its

applicants for places in the foreign mission field. Those first results suggested that applicants for mission work tended to be more emotionally unstable than the average person. What there was of the early work seems to have been motivated polemically; it either attacked or defended the clergy. The writing of that genre may be best characterized by two articles that appeared in 1936. Abrams, in an article satirical at best and hostile at worst, pointed to the "sickness" of the clergy on the basis of evidence "compiled from a Who's Who." Entitled "Psychic Satisfaction of the Clergy," the article pointed to such satisfactions as "selected by committee of Tennessee preachers to affirm the scripturalness of instrumental music in church worship in a debate lasting five nights" or "gospel singer since the age of 5, preacher since the age of 9."¹⁸ What this proved beyond the author's hostility is questionable. Strange to say, the Abrams article was dignified by appearance in the *Journal of Abnormal and Social Psychology*. The second 1936 article, by Thomas Verner Moore, which achieved only a place in the *American Ecclesiastical Review*, made a serious attempt to investigate the incidence of the rate of insanity and the possibilities of detecting pre-psychotics among priests and religious brothers and sisters.¹⁹ In 1964, the U.S. Department of Health, Education, and Welfare *Bibliography on Religion and Mental Health* reported that during the four years before there were at least sixty-three references to the psychological screening and mental health of the clergy alone."²⁰ Among the more than 700 articles listed in this bibliography, many of the others dealt in a roundabout way with personality correlates of the clergy.

The field has not been without problems. One of the first of them is the question: Who is a clergyman? It seems self-evident that a clergyman is anyone in religious work. But it is not so simple. "The clergy" includes a rather broad spectrum of people who in truth are doing quite a variety of jobs. A clergyman can be a teaching brother in a high school, a full-time rabbi, a weekend minister in a Revivalist Church, a religious educator, a missionary, a writer of books on prayer, a seminary registrar, a principal in a religious school, a cloistered nun, or a brother in a monastic order. This list includes a much too wide range of people who actually are in rather different professions. A

surprisingly large number of works have ignored these rather significant distinctions. Many have merged these groups into one, presenting a single set of data for them all and describing them as one group.²¹

In this paper we shall be interested in the personality correlates of the pulpit clergy. But this too presents a problem. The amount of work done on the pulpit clergy has been too limited to be significant. So, for our purposes we will include work done on the pulpit clergy and those who are in seminaries that directly lead to pulpit work. (In the case of Catholics this means diocesan seminaries.) It is recognized that not all the men who are in the seminaries will end up in the pulpit; nor will they necessarily end up in another form of religious life. It will be the assumption here that for these men in such seminaries the pulpit life is a real option and that there may be personality factors at work causing them to give significant consideration to pulpit work.

Even if we narrow our concern to pulpit clergy and pulpit seminarians, we are not quite out of the woods. A great variety of men fill pulpits. Lenski has pointed out differences between Protestant and Roman Catholic clergymen in terms of their socioeconomic background, class of origin, and their influence on their congregations.²² Harrower affirms that "One of the conclusions we are able to draw [from a comparison of Rorschach test scores for a group of medical students and candidates for the Unitarian Universalist ministry] is that on the basis of these two scores, the Unitarian population contains persons who show. . . greater individuality or less likeness one to the other than do medical students."²³ If this is true within the Unitarian Universalist ministry, we certainly cannot ignore the differences that would obtain between Southern Baptist ministers and Northeastern rabbis. Recognizing that this problem helps confuse the issue, we shall nevertheless try to look for common personality correlates that might apply to most groups of clergy.

What are we looking for? A great deal of the research over the years has been looking for psychopathology or for tendencies leading toward mental health, whatever that may mean. It was hoped that mental health or better adjustment would lead to more effective functioning of the clergy. That better mental health and more effective functioning are not related has been as-

served by Woodroffe. "Is it not possible that the most persuasive preachers are those with temperamental, egotistical personalities; that the most helpful pastors are those who have struggled with some moral or spiritual problem of their own; and that the best teachers are those whose intellectual powers have not led them away from the popular mind into the abstractions of clerical culture? Is it not at all unthinkable that God may use cracked and imperfect vessels. . .?"²⁴ Argyll has shown that most of this research in terms of adjustment and mental illness has run into a blank wall. He lists a good many of the studies that have been done and says rather hesitantly that "there may be a tendency for Catholic ordinands to be neurotic while the reverse is generally true of the Protestants. . . . All these studies use questionnaire measures of personality, some of which are known to be of very low validity; particularly the Bernreuter and Bell Inventories have poor validity, while little is known about some of the other tests. The most valid are probably the MMPI, the California Personality Inventory, and the Guilford Martin Inventory. However, the three studies using them still give contrary findings."²⁵ Our concern here will not be with better mental health or more effective functioning. Perhaps the contrary findings that Argyll reports are due to the fact that we are not quite sure what we are looking for when we use on clergy some of the standard tests that apply to general populations. What may, if anything, differentiate the clergy may be something that has not been clearly defined until now.

We shall not be making the assumption that because there are unconscious motivations for one to enter the clergy or that the clergy may represent a resolution of certain intrapsychic conflicts, there is anything wrong or unusual about this. With Booth, we are interested in finding out more about the psychological dynamics that allow an individual to maintain mental health in spite of being a cultural deviant. We assume with him that "The coexistence of private psychopathology and vocational soundness is a practically very important phenomenon"²⁶ and that as a matter of fact this (psychopathology) would be no bar to an effective ministry.

Dittes pointed out some of the significant methodological problems that have plagued the research in this field. Pointing to the absence of "theo-

retical concern, conceptual labor,” and poor design, he questioned what the research was looking for and what it found, if anything. He pointed out that there are many reports of research that uses clergymen as subjects but that investigates nothing of unique significance concerning clergymen. “The findings in effect prove that what is true for other people is also true for clergymen, namely their academic grades are related to their scores on tests of intellectual ability, or that students with strongly deviant scores on the personality scale are more likely to have emotional difficulties in the ministry.”²⁷ Some research (he was commenting on the research done on ministerial effectiveness) measured what made a successful clergyman without having any clear idea as to what “success” means. Is it salary, prestige, swaying people, increased spirituality, or what? Much of the research may have been answering questions that no one has really asked.

Dittes points to the work of Stern, Stein, and Bloom²⁸ as a hopeful sign, despite the very small sample of six, because the measures used were well conceptualized and thought through. The attempt there was to predict effectiveness, but personality factors were a by-product. In their work a model of the ideal student clergyman was determined and then an analytic study of the theological students was done. Using the Wechsler-Bellevue, Rorschach, TAT, Sentence Completion Test, and an autobiographical questionnaire, they constructed a model of the successful student clergyman. Following similar procedures with physicists and teachers, they compared the three groups. Some of their findings will be referred to in the coming pages.

A similarly well-thought-out methodology was used by Sigelman and Peck²⁹ in comparing differential personality patterns of sixteen student ministers, sixteen student chemists, and sixteen career military officers. They constructed a set of predictive personality dimensions based on job role requirements and satisfactions and then tested their hypotheses using the Activities Index of Stern, Stein, and Bloom, a Sentence Completion Test, a personal interview, and a biographical form. From these they constructed a personality model for each career, compared it to their predictions and the groups to one another. Their results are most interesting.

Notwithstanding the difficulties, we shall try to see if the literature, theo-

rizing, and research that have been done shed some light on the personality correlates of the clergy.

Minnesota Multiphasic Personality Inventory

No review of the research in this area would be complete without mentioning the MMPI. It has been perhaps the most widely used of all personality inventories with theological students. Some have questioned whether it reveals anything of significant interest about “normal” clergy, yet as Dittes has also pointed out, though “one must be extremely careful not to draw conclusions from it,” it may reveal some suggestive leads.²⁰

Though one of the best instruments around, it is subject to variables of age, environment, and mood that create problems in drawing conclusions about personality. Bier’s work has been devoted to correcting such problems for testing Catholic seminarians by omitting items referring to sex and religious beliefs and thereby creating his own MMPI. The MMPI is often given to a captive group, which usually means seminary students, and as with other research in this field, the number of pulpit clergy who have systematically taken it is limited. Despite these difficulties, profiles are available on a variety of populations. Davis, Jalkanen, Kanai, Morse, Kobler, and others have worked in this field.³⁰ Lucero’s and Currens’ work has been with a limited sample of psychologically interested Lutheran ministers.³¹

One of the significant lacks in the reporting of some of the data has been the omission of any of the validity scales.³² These scales L, F, and K are crucial to any interpretation of the profiles. If our concern is with defensiveness, awareness of inner conflict, dissimulation, and the like, then their omission seriously hampers our work.

Seminarian and pulpit profiles tend to peak on *Mf*. The lack of validity of this scale makes one hesitate to offer any definitive statement, aside from its not being counterindicative of the sensitivity to others, the need to succor and nurture, and the dependency-passivity syndrome to be described later, all of which in our culture are accounted as “feminine” traits. College and

graduate school students also tend to have peaks on Mf, but those of clergymen are consistently higher and almost always their highest peak.

Clergy MMPI profiles are consistently higher than profiles of other similarly educated groups,³³ though within what are considered to be normal limits. This may suggest some support for the idea of psychological otherness, which has been mentioned earlier, and for Bier's assertion that "clergy are the most deviant portion of an already deviant population."

High "K" scores as a clergy tradition have been pointed to by many.³⁴ They have been taken to be indicative of both defensiveness and ego strength. Kanai³⁰ found that the high K scores of his seminary students correlated positively with defensiveness as measured on Heilbrun's Adjective Check List. Morse³⁰ found that those who persisted in completing their seminary education were significantly higher on K than were college men. This may suggest defensiveness toward intrapersonal difficulties, a hypothesis that should be further investigated. It may also be due to age, greater maturity, being in graduate school and consequently having greater ego strength.

Much fruitful work can probably be done with the MMPI in this area, especially if we are not looking for pathology. The relationship of the L, F, and K scale, the Ego Strength scale and the information given by the Dominance and Dependency subscales, and those that measure anxiety should be checked into further to see if any differential information on pulpit clergy is available from them.

"In, but not of"

In a medieval Benedictine monastery. . . a wooden screen was placed between the nave where ordinary Christians sat and the choir with the holy table where the monks sat. This symbolized the double standard of the holy life: that there are two classes of men and only the separated can achieve maximum holiness.³⁵

"In, but not of, the world" should be the creed of every Christian, but it is often the peculiar burden of the minister."³⁶ Set-apartness as a psychological

fact appears and reappears in the literature on clergymen. The strongest proponents of this idea have been those who have done extensive work with clergy in analytically oriented psychotherapy and in testing with a variety of projective techniques. Margaretta Bowers, who seems to have coined the word "set-apartness" as a psychological term, has been working for twenty years with "religiously dedicated persons" in psychoanalytically oriented psychotherapy and group therapy. Gotthard Booth has had over thirty years of experience with Episcopal and other Protestant seminarians and clergy, having given (as of 1962) more than 500 psychological examinations and having been involved in therapy with 223 clergymen. He used the Rorschach classically and in light of work done in France, Italy, Hungary, and the U.S.A.³⁷ This new approach reveals "the basic identification of the individual in meeting other individuals and his collective environment." He and Molly Harrower have also made extensive use of the Szondi Test, which has had a mixed reception in the literature, and the Machover Draw-A-Person. Dr. Harrower has been the chief psychological tester of the Unitarian Universalist denomination and has created a special booklet that includes the Rorschach, the Szondi, the verbal Wechsler-Bellevue, the Miale-Holsopple Sentence Completion Test, several drawing tests including the man-woman, the house-tree, and the most unpleasant concept, and four cards from the TAT. In addition to these, many others have affirmed this idea of psychological set-apartness of the clergy. Most of these have themselves been clergymen with analytic training and orientation.³⁸ There is some question whether there is a predisposition among this group to see this kind of set-apartness.

The first words of Bower's book *Conflicts of the Clergy* are: "The clergy are lonely set-apart people. Even the healthy, fulfilled, successful ones remember the loneliness of their childhood . . . such lonely, set-apart, often quite gifted children usually become ministers, research scientists, or doctors." "Somewhere along the line these children made their basic isolation from the world an integral part of their way of dealing with the environment. It would be this isolation that would involve them later on in work as clergymen. Booth has pointed to the fact that according to his profile of the average

ministerial candidate, “the minister’s ego is characterized by the repression of tendencies to isolate himself and a conscious or unconscious need to become part of a transcendent relation with the world.”⁴⁰ Kildahl, a minister and an analyst, has pointed to the ministry as something set apart and different from all other callings. Blizzard quotes ministers saying of themselves that they are set aside by their people to study and to contemplate. Even ministers’ wives have been seen to share the symbolic role of their husbands. Denton points out that “the minister’s wife shares this symbolic role and, as such, is partly an embodiment of the community conscience. This has the effect of setting her apart and of isolating her.”⁴¹ That such set-apartness is not necessarily counterindicative of success has been pointed out by Ham.⁴² His work, done with 119 Methodist ministers, was an attempt to measure the aspects of personality that went along with ministerial success. Success was defined in this study as a larger church and a greater income. Using the WAIS, Rorschach protocols with both the Klopfer and Beck scoring methods, and laymen’s descriptions of their ministers, he comes to the conclusion that “the high pulpit, formalized ritual, being set apart through ordination and patterns of living, are not chance developments in the church . . . conspicuously successful ministers maintain significantly greater emotional distance from people than do ministerial failures.” In completing the sentence stem “Nothing makes me more furious,” “ministers never mentioned that they were directly provoked by the actions of other people . . . the ministers did not describe themselves reacting with anger because they themselves were directly mistreated by others. They were ‘furious’ at others or at general practices or situations but they did not mention that they were personally involved or annoyed by these people.”⁴³ Such an inability to become involved may be indicative of a distance and a kind of defensiveness toward other people that one might well call set-apartness. MMPI research has found that high K scores seem to be a tradition with the clergy. This has been pointed to by Kanai, Jalkanen, and Morse.³⁴ One of the greatest complaints in terms of job dissatisfaction that Siegelman and Peck found in ministers was the fact that people did not understand them, that somehow people saw them as being differ-

ent. The man who chooses such a role must in some way feel that the role is appropriate for him.

On the surface, this set-apartness and emotional distance would seem strange in view of the kind of life that the clergyman is expected to live in relation to his congregation. He is to care for people; he seeks involvement in the personal problems of people. Strange that such a man should be described as set-apart. Yet the only "research" that seems to contradict this idea is that by Vinton,⁴³ in which an attempt was made to measure the perceptual characteristics of those pastors deemed effective by their bishops. Vinton pointed out that they saw themselves as more involved with people than did ineffective pastors. There are some serious questions as to both the approach and the methodology in this work. Vinton used a Pastoral Problem Response blank that he created, a number of cards of the TAT, and three pastoral incidents from the pastor's own experience. Yet even if these pastors saw themselves as more involved, they might have been compensating for the psychological isolation and set-apartness that they have come to feel. That there is a tendency among ministers to be involved with others and a danger that they sometimes get over-involved in others' lives has been pointed to many times. It has been described by Carrigan as a dangerous and inherent tendency among the clergy to merge with people. "One may lose himself in people to the extent that his identity is completely dependent on others. 'Who I am' becomes 'What others say I am; therefore-I am not really myself, but the reflection of the image others project on me.'"³⁶ Indeed, what Booth has described as the repressed need for isolation may be repressed by this tendency to merge, to see one's self as very closely identified with one's congregants and to be a participant in a kind of parafamilial way with their lives. Many clergy become so closely identified with their church or synagogue that the minister or rabbi becomes the institution. They often become needed participants in a family's life cycle celebrations. though whether they are family or friend or something in between is a clouded issue. The clergyman's "own personal need may become so enmeshed with the program he espouses that one cannot determine where one stops and the other starts."⁴⁴ That this can happen has been pointed

out by Small. In describing the needs for “affiliation and removal” in the job concepts of better-adjusted boys and more disturbed boys, he pointed out that “some” boys attempt to overcome the need to withdraw by selecting an occupation that will force them into contact with people. “You’ve got to sell yourself, that’s what you’ve got to do.” “I’d like to get to know people better; it will help me to get on with them better.”⁴⁴

That one may resolve one’s set-apartness by “merging and/or over-involvement with others” seems strange, but it is plausible. It is also indicated by some of the research that has uncovered personality similarities between ministers and, of all people, research or physical scientists. One is not surprised that there may be a relationship in vocational motivation between ministers and doctors, especially in their role as healers;⁴⁵ but certainly a relationship between ministers and scientists would seem to be a bit “much.” Yet the similarities are often striking. Schroeder, using a group Rorschach with the Munroe Check List and the Allport-Vernon Study of Values, reported that “both groups [physical science students and theology students] experienced difficulty in establishing warm, interpersonal relationships. Theology students were prone to seek refuge in some formalistic way of life or organization. Physical science students may have found this same refuge in the objective and clearly defined rules of scientific procedures.”⁴⁶ In formulating a personality model common to a group of physics students, Stern et al., pointed out that “most important is the physicist’s independence from interpersonal interactions. They are not especially interested in interpersonal affairs and are relatively detached from others in a wide variety of ways. Similarly, emotional stimuli arising out of relations with others do not particularly arouse them.”⁴⁷ If one is to compare this with the description of theology students in Siegelman and Peck, one is struck by the similarity to the statement: “The ministers never mentioned that they were directly provoked by the actions of other people.. . they did not mention that they were personally involved or annoyed by these people.”⁴⁸ Dines, pointing to research done by Bier and Schroeder, noted that both clergymen and scientists show a kind of “observer and commentator role in society which protects them from getting fully involved in active par-

ticipation in life. It might be argued that it is this opportunity for a certain degree of disengagement from the actual process of living in society that is a most important attraction in becoming a clergyman, and that whether a man becomes a clergyman or a scientist is due to somewhat minor incidental factors of interest, aptitude, and background experience.⁴⁸ A position strikingly similar to that of Bowers. It may be that the scientists have made the decision not to resolve their problem of set-apartness by merging with others, but by retreat into the world of science, and so remaining separate, aloof, and intellectual. The clergyman, on the other hand, tries to resolve the problem by the tendency to merge, to be involved, and as so many clergy put it, to help others.

Whatever the evidence shows, this would seem a fertile area for the creation of hypotheses and the attempt to test these hypotheses about set-apartness. It may indeed be a major determinant for those who choose the vocation of pulpit clergy as a way of being in, but not of, the world.

Love

To many, Jew and Christian alike, religion is love. "Love your neighbor as yourself" (Leviticus **19: 25**) is taken by most men to be the core of their religious faith. The religious person is enjoined to give more love than he gets and to offer it not on the basis of what people do, but just because they are people. The clergyman, when he chooses to be the representative of his faith, is often seen by his constituency as the embodiment of love, and he is expected to give more love than he may get. Indeed, what he gets may often be hostility, disguised and otherwise. That this has its psychological correlates in the ministry and that the desire to love, heal, and succor is a psychological correlate of being a clergyman has been pointed out by many as a strong characteristic of these men. Kagan says that a man who has been denied sufficient love and attention in his childhood may choose to become a clergyman "because in that role he is required to give love and attention generously to other people. Acting out his own childhood frustrations, he sometimes overdoes his attention to his congregation."⁴⁹ This need to take care of others

and the similarity of this need in doctors has been pointed out by Menninger. A hypothesis presented by Loomis is that the ministry represents a special kind of healing commitment: "The minister has a deep inner need to help others. He is a helper who hurts until he can help others." Loomis has also pointed out that "a few thousand years ago the priest and healer were twin identities of one man who was both, and over the centuries there came to be a differentiation of various functions . . ."52 Rabbis Neil Gillman and Israel Silverman, present and past registrars in charge of admission for the Jewish Theological Seminar, have indicated in separate conversations with the author that the overwhelming majority of students, when asked why they wished to become rabbis, respond, "Because I want to help people." This theoretical and personal understanding has been supported by the research. Roth Stern et al., and Siegelman and Peck' found that theologians tended to be somewhat more openly succorant and nurturant toward others. In addition they tended to be more dependent on them for affection. Ministers wanted to be sympathetic **and to help** people when they expressed their troubles, and they expressed the strongest need to support and help others. Bier's data, as interpreted by Dittes, indicated a significant sensitivity toward the world on the part of the clergy. Certainly their continually higher scores would lead one to think in this direction. Among Presbyterian seminarians the same tendency was reported. In responses to the Gough Adjective Check List, the nurturance score was among the very highest scores of those students. As interpreted, it suggested that these men were "helpful, solicitous, attentive to the feelings of others."53

To love is noble. For the minister it is also useful. He loves in order to be loved. It is role appropriate, but more than that, the minister's professional advancement depends on it. Ginzberg points out that the rabbi must worry about his "popularity since his contracts are subject to renewal and advancement depends on a **cdl** from another congregation."54

These are men who **have** a great need to be loved.55 They also need it shown regularly, for their congregants' love and respect often become the measure of their success. A fine home, a raise, and the success of the Building

Fund campaign may rest on how loved the minister is. Siegelman and Peck point out that getting along for future clergymen in high school meant being liked, accepted, and perhaps admired by other students. The minister, as much as he needs to succor, needs succor. His “drive to help others may also be motivated in part by his need to be accepted, liked and respected.” “If I am nurturant, I will be liked.”

Harrower has suggested that the ministry attracts men with inner conflict about their strong affectionate needs.²³ That this is not the only conflict we shall see in a moment.

Sanctuary

That the pulpit or church may be a sanctuary is a thought generally accepted by Western man. It has often been suggested that in religion one can find peace and a resolution of inner conflicts and dilemmas. Even one’s inadequacies do not count for as much in a place where God is the overseer and a man is valued for what he is and not for what he accomplishes. Many psychological investigators have suggested that the pulpit is especially attractive to men who have strong inner conflicts to resolve. Wheelis lists the church as “a profession which has the combined characteristics of being truly knowable only from within and offering promise when viewed from without of alleviation of inner conflict, which promise is insidiously retracted by increasing proficiency in the field.”⁵⁶ He goes on to point out that the church offers particular vicarious gratification of impulse by bringing the minister into contact with evil and the sufferings of parishioners at the same time as it promises to strengthen him against temptation. “The clergy offers an opportunity for satisfying both sides of one or another intrapersonal conflict or ambivalence. The conflict over dependence versus independence, over authority, over the expression or inhibition of hostility would all seem to find particularly successful compromise resolutions in a clergy role where both dependence and independence can be especially well expressed or in which hostility can be condemned and love extolled-in a hostile, prophetic manner.”⁵⁷

That aggression and the feelings surrounding it are a great problem of the clergyman has been suggested by a number of investigators. Dodson, in work done with 50 graduate students from three Southern California universities and compared to 50 seminarians from three interdenominational Protestant seminaries, reported that "seminarians are more guilty and show more discomfort with sexual and hostile feelings and are more intrapunitive in handling hostility and aggression than controls."⁵⁸ Schroeder's data indicated that theology students were marked by "deep-seated feelings of hostility and rebellion."⁴⁶ Long ago, Menninger pointed to "the need to assuage the unconscious guilt arising from long repressed hostility towards various members of the childhood family by the psychological process of undoing. In addition to the pulpit being a search for a solution to the problem of conflict with authority."⁵⁰ Stern's theological students found great difficulty in reconciling impulse expression with the demands of conscience.²⁸ Indeed, one might suggest that the set-apartness of the clergy referred to previously may result from feelings of guilt about deep-seated hostility and rebellion. One way in which these feelings can be handled is by withdrawal from other people and by over-protestation of passivity, conformity, and kindness, something we shall say more about later.

The profile that we reported before, done by Booth and Harrower, suggested that the average candidate for the ministry was a young man with "inner conflict about his strong affectionate needs, and a tendency to sublimate aggression and to keep it under moral control."⁴⁰ One way in which this is done is by keeping "affectionate needs . . . balanced between personal and sublimated objectives, and in the task of maintaining this often difficult balance, he is aided by the tendency to devote his aggressive tendencies to impersonal goals and to subordinate it to the control of conscience and to inhibit the display of personal emotions." Indeed, aggression handled in this way, aggression for the greater glory of God, the church and its ideals, becomes aggression for which one cannot be blamed or punished. One is doing it because one is an idealist, not because one is self-seeking. The clergyman can be as hostile as he wants to. He can express all the aggression he wants to, but

he avoids any kind of direct, open retribution. People expect to be castigated by their minister. For their own reasons, they often seem to enjoy it. They may express their hostility more subtly by being glad when he gives a poor sermon, does something foolish, or fails with his Board of Directors. But the clergy's way of expressing aggression leads to another result: the aggression, because it is so role-appropriate, becomes ineffectual in what is essentially a competitive world. It is suggested that the aggression may be so great that some of it cannot be expressed this way and has to be turned inwards; and intrapunitiveness among the clergy is reported by many investigators.⁵⁹

Bowers questions whether many of these men are not isolating themselves within their self-made prison walls in order to protect their loved ones and their communities from the danger of their destructive powers. Rubenstein, in commenting on Bowers, has pointed out: "If she is correct, most clergymen would rather be hurt than inflict hurt; hence they accept roles which contain the never-ending threat of psychic crucifixion." This is a way in which one can resolve one's aggressive feelings, but at a very great price.

The pulpit may be a sanctuary in other ways. As a group, ministers have strong feelings of personal inadequacy. The pulpit may help compensate for this. The Ministry Studies Board of the United Presbyterian Church tells its young ordinands: "You will be taking on in the ministry a very high dignity indeed. The dignity will derive not from you but from your message. Part of it will inevitably affect your own life. In word and gesture you will stand for the most hopeful message it is possible to convey to men."⁶⁰

To the sentence stems "If I only had . . ." and "I suffered most from . . ." ministers overwhelmingly expressed a striving to overcome personal inadequacies. They implied in their comments that they were insecure about certain abilities and personal qualities and were disturbed about this. On the other hand, the officers and chemists involved in the study did not often express this personal insecurity, but saw any lack as due to external circumstances. On the second stem, 13 out of 16 ministers noted personal inadequacy as being most distressful to them while the remaining 3 gave outer circumstances responses.' The same phenomenon of personal inadequacy has been

pointed to by others including Johnson” and Davis.³⁰ This phenomenon is heightened by the fact that the clergyman chooses a role that has aspects of vestigial magic and miracle making. The gap between the expectations and the achievements of the clergy is great. The clergyman may see himself as bringing the Kingdom of God to men and therefore reworking the world. He is aware of men’s limitations and, deep down, of his own limitations, and he becomes painfully aware that the gap is immense. He cannot effectively measure what he does since his effect on people is often so nebulous and he perceives the expectations as so overwhelming. Ham has pointed to the relatively weak ego strength of ministers by using the Beck and Kopler scoring methods of his Rorschach protocols.⁴² He maintains that “the more effective ministers display response patterns indicating a relatively weak ego strength in relation to the general population. Ministerial failures, on the other hand, display scores double to three times higher than their more effective fellow ministers.” It would be interesting to relate this to the work that is being done with the MMPI and to see what the ego strength subscale would indicate about ministers. If, as has been indicated, it correlates highly with the K scale, then ego strength might not necessarily be low in ministers despite Ham’s work.

Eck and LaRere have pointed out that there may be what is called “the super-compensatory vocation in which the psychasthenic, conscious of his inferiority and the inadequacy of his equipment for the battle of life, seeks authority and assurance through the wearing of the uniform for the discharge of some function.”⁴³ These feelings did not begin in adulthood. That they have origins in the childhood feelings of the clergy is strongly suggested. Booth asserts that “the conspicuous social dignity of the [Episcopal] priesthood attracts men who have suffered in their childhood from feelings of inferiority. The church . . . provides security which is by no means of a purely materialistic character. There are **many** candidates who enjoyed very little parental affection as children and for whom being in church meant, from childhood, the only experience of being ‘in my Father’s house’ or ‘being at **home.**’”⁶² Ministers seem to be aware of their unhappy childhood. In the work of Siegelman and Peck, the reporting of an unhappy childhood by min-

isters is a common feature.' On a more analytic level, Rubenstein points out that, "Deeply, more deeply than most men, our Rabbi's life was spent seeking the approval and commendation of his dead father. As he neared the end of his own life, he still sought it and was convinced that he would never be worthy of it."⁶³ That such feelings might lead to a desire to placate the Heavenly Father would, to the analytically-oriented mind, be obvious.

The childhood inadequacy felt by the minister may lead to another consequence. He may avoid competing with the world. He may shun the competitive world because he cannot truly compete in it. In the church, as a clergyman, he is safe for he has answered a call far above men's abilities to avoid or to compete with. He is justified by the very fact of having heard the call. He is not representing or advancing his own cause; he is advancing the impersonal cause of God or some ideal. Anna Freud has described the child's tendency to restrict "its ego" as a defense against pain from external sources."⁶⁴ She describes this defense as avoidance of activities (e.g., competitive ones) that are likely to produce pain; she describes this as a normal stage in the development of the ego. Apparently with some clergy this is carried beyond that stage. Hostie points out that "there is a group of religious who say 'What would I do in the world; how can I survive at the dangers and difficulties; here at least I am safe; why should I change; in the world I should only go under altogether.'⁶⁵ That seminary students are often shaken by the thought that they cannot stand the competitive world of other men has been described by one who has been in close contact with them for many years.⁶⁶ Eck and La Rere pointed out the dangers of what they call "a refuge vocation, when the subject, seized by panic when faced with the responsibilities of life, hurries away from the world because he fears the world, not because he has received a special call to a higher life."⁶⁷ And indeed the very higher life that they speak of and the call to that higher life may be a way of avoiding competing with the world. If one has heard the call, one is then in a league by oneself.

How does one remain in a league by oneself and still be involved with others? One tries to be involved in the active modification of reality to conform

to a private value system, a dimension of personality that Stern *et al.*, called Exocathection-Intracception and that they found to be exceptionally typical of clergy.¹⁷ A private value system is a way of both rejecting the world's **sys-**tern and avoiding the need to compete with it. One rejects the values of the world and therefore does not have to be involved in the pursuit of those things that those values indicate. And yet one wants to be involved in the world and is caught in this dilemma. One therefore says that one is trying to change the world, yet it is hard to believe this, since one of the dominant features of research in the clergy has also been a greater feeling of dependency and passivity. Schroeder,⁴⁶ Roe,⁶⁷ Siegelman and Peck' have noted this tendency toward passivity and conformity on the part of theology students. In some cases it was described as low dominance. The data that Davis reports for Presbyterian seminary students support the fact that dependency is greater than dominance in the population of Presbyterian seminary students. In 1942, Johnson, using the Bernreuter (a questionable test), found that salesmen ranked higher on dominance than theology students, which in itself is not surprising.²¹ Whitlock, in testing for passivity in the personality of 25 candidates for the ministry and using a semi-structured depth interview, a Sentence Completion Test, and the Dominance Scale of the California Psychological Inventory, found that the more passive the person, the higher he scored on the Ministry scale. He suggested that this was related to the popular conception of the ministry as the pulpit ministry. It is likely, he suggests, that a passive individual tends to be easily influenced by such a role concept that may involve a particular idealized self-image. "An idealized self-image is what the subject believes himself to be. It is an unconscious phenomenon but represents the attempts of the person at solving his conflict between what he is and what he wants to be. As long as his idealized itnage remains real to him, he can feel significantly superior and harmonious in spite of the illusory nature of such feelings."⁶⁸ What could bc less passive than to be in the pulpit, called by God to change the world?

Passivity, dependency, sensitivity, nurturing and helping others, a noncompetitive view of life are taken by our society to be feminine attributes. Booth

says: "The emotional and aesthetic emphasis of the church services . . . appeals to men who are more interested in the receptive than in the aggressive side of life. In American culture the priesthood represents the only occupation which is socially fully recognized and makes it a man's duty, not an 'escape,' to participate in emotional experiences mediated by aesthetic forms."⁶⁹ For some clergy their own sexuality and their attitude to women may be their greatest conflict. Very high Mf scores, a clergy trademark on the MMPI, although not indicative of homosexuality, may make one want to think about conflict in that area. Roe has pointed to the greater feminine interest pattern of the clergy,⁷⁰ and Schroeder's data suggested great areas of psychosexual conflict.⁴⁶ "Overt homosexuals are sometimes attracted by the fact that celibacy in a dedicated [Episcopal] priest is less likely to be considered suspect as sexual maladjustment than is the case in any other occupation. Unconscious homosexuals sense in the church the possibility of sublimated satisfaction: the aggressive types are made secure in wielding power for the good of the church and of the individual parishioners; the more passive types are able to enjoy affectionate relationships without fear of being exploited by sexually aggressive individuals."⁶⁹

That being a clergyman may be an attempt to resolve this conflict for some Catholics, of whom celibacy is required, has been common knowledge. For some, the problem has become overt. Work with them is described by Bowers⁷¹ and Christensen.⁷² Bowers offers some fascinating theories as to the use of religious rituals and roles as ways of resolving these conflicts.

It might be suggested that this unresolved dependency, the need for warmth and love, with an accompanying distrust of warmth and love, the aggression that accompanies this constant search for and inability to accept love may all be part of one conflict. The minister may have learned through his life experience that he cannot be accepted for who he is but for **what** he does, not what he does for himself, but only insofar as he does for others. The anger that results may so endanger his being accepted and his dependence on others that it must be sublimated in some way. **What** better way to express the anger so that it cannot hurt. to love and yet at a distance, than by setting

oneself apart, becoming an exception, a projection and a paradigm of what man should be, and by so doing to serve both God and man well?

The pulpit is a paradox. It both is and is not a sanctuary from these conflicts. Yet for many men it offers a way to live, an unspoken deal between what one is and what the environment needs. People need clergy; they need some men to be different, to be "wholly other," to be exceptions. Some men choose to do just that. For some it is a sanctuary in which they can live and be useful. Others find that they have fled into a trap.

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SAMUEL VIGODA'S LEGENDARY VOICES*

Max Wohlberg

Dear Reader: I have just finished reading Samuel Vigoda's "Legendary Voices" and I am anxious to share my impressions with you. But before doing so permit me to indulge in the performance of a *mitzvah*, for our sages have taught us that if a *mitzvah* is at hand we are not to delay and permit it to sour. So, before I begin my dissertation let me do you a favor and urge you to stop reading these lines and go about ordering the book in question, then in a relaxed mood you can come back and read my comments.

If you regularly read this Journal, you have already, without doubt, heard of Samuel Vigoda the excellent cantor. However, you may not have known that he is also a gifted writer and that most of the articles contained in this volume appeared some years ago in the Yiddish "Daily Forward".

As a matter of fact, I just realized that under the spell of Vigoda's infectious style, I, too, have adopted the *hey mish* habit of addressing my readers *panim el panim*, in second person, *k'dabeyr ish el reyeyhu*. I also find myself partial to his frequent resort to a *ma'amar hazal*, an apt quote, a novel interpretation or an oblique reference. He is ready to quote at the drop of a *yarmilke* and culls quotables *meyarba kanfot ha'aretz*. To the best of my recollection, I have never before encountered a paragraph containing side by side such divergent characters as Luther, Voltaire and R. Tarfon (p.5). There is no doubt in my mind that Vigoda is fully deserving of an MLS, "Master of the Leisurely Shmoos."

Of course, he may digress, change the subject, exaggerate somewhat, speculate a bit, indulge in homiletic excursions and decline the use of one word when four will do, but withal he will inform, entertain, illuminate and delight. So, if you are unable to invite the author to visit you at home, regale you with *bon mots* from his inexhaustible supply, do the next best thing: read this book (I assume that you have followed my advice above and ordered it) and enjoy.

In preparation for these articles the author must have interviewed hundreds and consulted countless sources because in them he acquaints us with not merely the bare facts but also with the circumstances, the causes and effects, the rumors and the legends.

Dr. Max Wohlberg is a distinguished scholar, an encyclopedia of Hazzanut. He has been a member of the faculty of the Cantors Institute for the past quarter century serving as Professor of Hazzanut.

*"Legendary Voices" by Samuel Vigoda, New York. N.Y., 1981, 610 pp.

Using his fertile imagination and liberally applying padding where needed to fill out the lacunae he is able to relate verbatim a private conversation of a century ago, describe the intimate process of one's thoughts or recall the minutes of detail of a dream. Not content with a thorough retelling of a historic or fictional episode he also gives an exhaustive treatise on the locale involved. History and geography are in his employ and his ability to name a modest shoet, an arrogant gabbai or **our** autocratic president is simply flabbergasting.

The era dealt with here encompasses approximately a century (1850-1950) and the personae include such illustrious names as: Vilner Balebeisel, Kashtan, Betzalel Odesser, Nisi Belzer, Nisi Blumenthal, Zeidel Rovner, Yerukhom Hakoton, Rozumny, Minkowsky, Karniol, Bachman, Shlepak, Kalechnik, Sirota and others. Briefer appearances are made by Feinsinger, Lomzer, Kahan, Cooper, Meisels, Hershman and Rosenblatt.

Unfortunately, the chapters do not appear in chronological sequence and thus some overlapping and repetition is unavoidable. But, in the meantime the reader is offered an astounding number of (skeptics will say apocryphal) but fascinating details and revealing vignettes involving such unexpected guests as Rubinstein, Tchaikowsky, Caruso and the Tzarina.

It should be noted that while Aaron Friedman (in "*Lebensbilder Beruhmter Kantoren*") and Elias Zaludkowsky (in "*Kulturtreger Fun Der Yidisher Liturgie*") have provided us with biographies of most cantors represented here. The current volume covers an incomparably wider canvas, encompassing both fact and fiction, history spiced with sociology, events enlivened by reportage and intervals filled with interludes thus enhancing immeasurably the charm of the book.

Candor compels me to observe that since, at times, similar or identical adjectives are applied to a number of cantors treated herein it would be fallacious to claim for the reader a clear understanding of the specific qualities associated with each. However, in a number of cases (pp. 262, 269, 270, 289, 290, 315 for example) a clearer characterization is attempted.

The serious reader, interested only in a factual, verifiable chronicle may react negatively at the inclusion of certain episodes based on gossip, hearsay, supposition, assumption and hypothesis (such as on pp. 200,206, 267, 303, 426, 455-6 for example).

Objectives of greater validity may be raised at such questionable statementsas: Zeidel was a master of orchestration; the Makatower Rebbe was a musical genius; Machtenberg the musicologist; music too intricate to be rotated. Still, after reading in the Preface, Vigoda's disarmingly modest disclaimer, the flowery language and ornate phraseology utilized

(recalling the ornamental 19th century style of Etinger, Dyk and Mendele in Yiddish literature), the word Legend in the title, the author's predilection for a romanticized view of Hazzanut these statements do not jar and are comfortable "at home". Similarly and not surprisingly we even read with equanimity (p. 455-6) albeit with a smile, of the accommodating souls that were asked to depart in order to relieve the overcrowding in the synagogue.

The author's idealized perception of our profession appears in such passages: "Throughout the dark centuries of the Galut it was the sweet singers of Israel, lifting their voices in the sanctuaries, who carried the message of a new dawn about to break on the wings of their prayerful chants to their hard pressed brethren, strengthening thereby their confident belief in heavenly justice that eventually would prevail."

"At the same time the balmy impetus of their cantor's voice stimulated their steadfast determination and resolve not to sit idly by and wait for it to happen, but rather to strive and work for the day when the visionary dream and coveted goal of ultimate redemption would come to pass." (p. 3-4).

Worshippers were not merely anxious to hear a Hazzan but: "Oh, how they envied their brethren in Kishinev their singular good fortune... How they longed to be given a chance to also ... hear the great master. This was the height of their ambition, day and night they dreamed about it, seeking ways and means which would enable them to bring Rozumny to their town for a guest appearance. No sacrifice would be too great to achieve this end. They were willing to save on their food bills, to pawn their valuables and, if necessary, even their bedding". (p. 279).

And when the beloved Hazzan arrived: "once more the sun was shining brightly in the sky and had driven away the dreary clouds that for so long had hovered over the horizon and had depressed their souls". While hearing the great masters: "The glow on the faces...almost exceeded the brightness of the sun at high noon. They seemed hypnotized" (p. 492) or, at least tears flowed ceaselessly and women fainted.

Needless to say, people didn't simply die but: "the angel of death caught up with him" (p. 452), "his existence on earth was cut short by the scythe of the Angel of Death" (p. 457).

As for the death of Bachman: "The 30th of April 1905 dawned bright and mild with no inkling that anything of particular significance would occur in the course of its reign - but that date was destined to become memorable. For before the sun disappeared from the horizon, plunging the planet into darkness, dark sadness descended on the hearts and souls of all the inhabitants of the Hungarian capital, Jews and Gentiles alike" (p.311).

Speaking of style and language I would note with regret that Gero-witch appears as Gurewitch (160), Leo Low appears numerout times as Loew and, most regrettable, Sulzer is changed to Zultzer! Of course, the misspelling of the names of a number of Hungarian cities (130) by my Hungarian *landsman* is a matter for the highest Hungarian courts - if not higher.

Incidentally, on p. 475 (or before) insert the correct years for Kash-tan, 1781-1829.

For some reason or other a number of archaic linguistic uses were introduced; missives for letters, vestments for robes, devotional for service, chorist for choir singer, pontificate for officiate and accord for chord or harmony. Perhaps to compensate for these we are treated to such a contemporary colloquialism as "great shakes he was not" (214).

An amusing practice of the author (or translator) is the introduction, after a Hebrew or Yiddish word or term, of parentheses in which a translation or, more frequently, an idiomatic equivalent is offered. Here are some of the memorable ones: *nakhas* - contentment; *khas vkhohile* -perish the thought; *takhlis* - essentials; *nigunim* - pious tunes; *borukh sheptorani* - good riddance; *khazon medini* - minstrel of all lands; *tzadik* -ultrareligious; *talis koton* - ritual cloth; *eyn kleynekayt* - no bagatella this; *davke* - jinx fashion; *shelokh monos* -figs and oranges; *borukh habo* -reception; *drong* - whose thick cranium cannot grasp and absorb knowl-edge; *melamed* - heymish Hebrew teacher; *b'ney odom* prayer said on the day before Yom Kippur while turning around the cock over your head; *kayn ayin hore* - knock on wood and *meshuga mayne sonim* - are you off your rocker'? Some of these are worthy of a Sholom Aleikhem.

It was high time for someone to collect and retell the stories, anecdotes, facts and myths associated with the cantorial giants of the past. I know of no one better suited for this task than our friend Samuel Vigoda who has indeed produced a delightful work, one which should - and I am confident will - be found in the library of every cantor and lover of Jewish music.

I have learned much from it and was particularly delighted by what appears on the frontispiece as well as on the binding: Volume I. *Halevay, Ribono shel olom!* (May we live on to read Volume II).

PSALMODY

Joseph A. Levine

Music in Biblical Israel was predominantly vocal.¹ All of Hebrew Scripture cites two possible evidences of music without voice; young David's plucking of the lyre to ease King Saul's depression* and perhaps Saul's earlier encounter of "a company of prophets coming down from the high place with a harp, a tabret, a pipe, and a lyre before them."²

The orchestra in Solomon's temple (dedicated ca. 950 B.C.E.) followed Davidic form in stressing its percussive component.⁴ Shortly before its destruction at the hands of Nebuchadnezzar in 586 B.C.E., King Hezekiah "set the Levites in the House of the Lord with cymbals (*m'tsiltayim*), with resonating harps (*n'bhaiim*), and with hand-held lyres (*kinnorot*)."⁵ Levitical singing over the burnt offering in the first temple was accompanied by an ensemble that sometimes included 128 cymbals⁶ and 120 trumpets (*hatsots'rot*).⁷

By the final century of the second temple (built 516 B.C.E., razed 70 C.E.), the Priestly trumpets and Levitic cymbals were each reduced to a single pair which filled gaps in the musical performance.⁸ The function of both brass and percussion had become punctuational, concomitant with the subjugation of playing to singing in the temple ritual. While the orchestra's role was being reduced, that of the choir expanded beyond its former parameters.

In addition to singing with accompaniment over the sacrifice, the choristers would proceed as a group to *lishkat haggazit* (the chamber of hewn stone), located half in the inner court and half on holy ground.⁹ It served as seat of the Great Sanhedrin which judged the people¹⁰ and also as

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¹Curt Sachs. *Our Musical Heritage*. New York: Prentice-Hall, Inc.. 194X, p. 11.

²I Sam. 16:23.

³I Sam 10:5

⁴I Chron. 16:5; King David's chief musician, Asaf. played the cymbol

⁵II Chron. 29:25.

⁶Ezra 2:41. 3:10

⁷II Chron. 5:12; though blown by Priests and technically extra-orchestral. the silver trumpets were sounded simultaneously with the song-over-the-sacrifice in first temple rites.

⁸Mishnah Tam. 7.3.

PBab. Yom. 25a.

¹⁰Mishnah San. 11.2; Mid. 5.4.

the temple-synagogue. There the members of each weekly course would recite benedictions, prayers and Scriptural lections.¹¹

A second-generation Tannaitic sage (ca. 100 C.E.), R. Joshua B. Hananiah, served in the choirs of both chamber of hewn stone and Priestly court. He regularly went from one to the other and apparently sang an identical repertoire without any adjustment. Especially trying were festal occasions such as the week-long observance of Tabernacles: “During the celebration of the drawing of water we never slept, having gone from the early morning sacrifice to morning prayer; from the additional sacrifice to additional prayer; study hall to repast; from evening service to evening sacrifice.”¹² Absence of instruments from the *lishkat haggazit* service seems not to have affected the Levitic choir’s basic repertoire nor its habitual performance.

Moreover, there were synagogues coeval with the second temple, outside of the capital. These houses of communal worship began when the daily offering (*qorban tamid*) was democratized through the institution of twenty-four *maamadut* or courses. Every district of the land sent a delegation to Jerusalem twice yearly for a week-long rota of participation in the temple activities. As not all members of the *maamad* would or could make the journey, the ones who remained at home gathered in the synagogue of their town on the days they were supposed to be in Jerusalem. There they recited various daily offices which were called by the corresponding names of the temple routine.¹³ They fasted, prayed, and read from the Torah scrolls at the times of day fixed for the obligatory sacrifices.¹⁴

Although the Mishnah here mentions only Israelites of the course gathering in their local synagogue, it elsewhere describes the blessing of the *maamad-Priests* in the provinces.¹⁵ Our assumption must be that wherever Priests functioned, Levites assisted. This continuing relationship of the two consecrated classes justified the Levitical tithing⁶ and was explicitly ordained in Mosaic law.¹⁷ The course which assembled in the hinterland corresponded in its composition to the *maamad* in Jerusalem.

¹¹ Mishnah Tam. 4.3-5.1. The *lishkat haggazit* service included the Biblical portions, Deut. 5:6-18, Deut. 6:4-9, Deut. 11:13-21, Num. 15:37-41; the benedictions, “True and Certain,” “May the Service of Thy People,” and “The Priestly Benediction,” as well as a further prayer in behalf of the outgoing course of regional delegates each Sabbath.

¹² Bab. Ar. 1 lb; Suk. 53a

¹³ Tosef. Ber. 3.1; Bab. Ber. 26b.

¹⁴ Mishnah Taan. 4.2. (Bertinoro’s commentary); Rambam. *mishneh torah. sepher obhodah. hilkhot kele hammiqdash. 6:2.*

¹⁵ Mishnah Tam. 7.2.

¹⁶ Num. 18:21-23.

¹⁷ Num. 3:6-9.

Professor Solomon Zeitlin of Dropsie University postulated further that the courses which met in the outlying synagogues not only read Biblical verses relating to the daily offering but also echoed the actual liturgy of the **lishkat haggazit** service.¹⁸ Thus the provincial nexus by which Levitic musical practice, sans accompaniment, was carried abroad is clearly established.

Biblical and Apocryphal accounts of the first temple's vocal art, though sparse, are in accord concerning its vivacity: "the song sang itself;"¹⁹ "the song lifted up its voice."²⁰ Such poetic imagery betokens an energetic vocalism which would have matched the sheer volume of competing instrumental sound of the Solomonic period. By Amoraitic times (beginning ca. 200 C.E.) characterizations of music in the second temple confirm the supremacy of singing over playing: "Vocal music is dominant, and the instrument sweetens the sound (by accompaniment)."²¹ As stated previously, brass and percussion no longer coincided with the Levitic choir and the accompanying orchestra consisted of strings only. The chant form which evolved from the temple ritual, psalmody, can be traced etymologically to the above circumstances. Greek psalmos (psalm) derived from **psallein** (to pluck) and denotes a song accompanied by the plucking of strings.** It has also been shown that the psalmodic form of chant worked equally well without its instrumental background.

It is, therefore, possible to speculate on the type of singing that was heard toward the end of the sacrificial era. It was primarily lyric and non-percussive. It was logogenic or word-born, flexible and non-metrical. Its motivic groupings centered around the interval of a fourth,²³ whose inherent urge to descend must have limited the normal range of this tonal art. Neither its gender (the size of its typical intervals) nor its scale (the sequence of its melodic steps) is known. Temple psalmody might have been organized into patterns which dictated its mood, tempo, and melodic curve. Professor Curt Sachs of New York University observed that one-third of the psalms bear such pattern-indicating headings as **shoshannim, yedutun, mahalat**, etc.²⁴ Elaborating on this point, Dr. Joseph Yasser of the Jewish Theological Seminary equated the heading of Psalm 46, **al-**

¹⁸ Solomon Zeitlin. "The Origin of the Synagogue." Proceedings of *the American Academy for Jewish Research*. 1931. p. 78; cf. Rambam, *ibid.* 4-5.

¹⁹ Radak on II Chron. 29:28.

²⁰ Sirach. 50:18.

²¹ **Bab** Suk. 51a.

²² Sama, Nahum M.. S.V. "Psalms: Title," *Encyclopedia Judaica*. 1972, vol. 13, 1304. The Book of Psalms is referred to as Psolmoi in the New Testament (Luke 20:42, Acts 1:20). The closest Hebrew equivalent is mizmor; it was Palestinian practice to refer to Psalms as **mizmorot** (Jer.Ber.4.3; Ta'an 2:2).

²³ Idelson, Abraham Z. *toldor hann ginah haihhrir*. Tel Aviv & Berlin: Dvir Publishing Co., 1924, p. 246.

²⁴ Sachs, *Heritage* op. cit., pp. 4-21, *passim*.

alamot shir, with traditional usage of high-pitched lyres known as “maidens” and that of Psalm 53, *al-mahalat*, with pipes used to accompany a festive circle dance.²⁵ Both Sachs and Yasser were echoing the mediaeval Jewish commentator, Abraham Ibn Ezra, who thought the psalm headings denoted certain well-known song types according to which the particular psalm was to be tendered.²⁶

Essentially, the Levitic choir had to reconcile two demands which are ever present in vocal music; comprehensible transmission of the psalmodic words and the establishment of a suitably solemn musical atmosphere. It was not a case of two synergistic forces in opposition but rather a contest tilted toward the sacred texts by the *apriori* mood of the *ritus*, which was executed in “the most complete silence.” According to an eyewitness report.²⁷ In this imposing situation music could not compete on its own terms by wedding purely melodic beauty with poetic imagery. The nature of Levitic psalmody was its total dependence upon “the words of David”²⁸ and the universal religious themes which they expressed; praise of the Creator, individual solace in time of distress, and extolment of moral uprightness. Just as playing was subservient to singing, so too melody functioned only as a medium for the textual message.

A reasonable guess as to what transpired musically at the apex of the vast temple courts²⁹ would describe the melodically restrained, textually biased linear formulae of liturgical recitative, whose “essential characteristic . . . is the chanting of a text on a single note-- the reciting tone--with upward or downward inflections to mark the ends of clauses or sentences.”³⁰ This solution is posited as a more logical working hypothesis than the free-compositional theory, according to which every psalm would have been provided with its own distinctive, pre-existent setting.³¹ Adaptation of the old tunes to several psalm-texts would not have invalidated the “freedom of composition.”³²

²⁵Yasser, Joseph. “Introduction to Jewish Music,” the writer’s notes of *unpublished lectures*. New York: Cantors Institute at the Jewish Theological Seminary of America. 1955-56.

²⁶Ibn Ezra’s Commentary on Ps. 7: 1, 22: 1.

²⁷“The Letter of Aristeas,” tr. Herbert T. Andrew, *The Apocrypha and Pseudepigrapha of the Old Testament in English*. ed. R.H. Charles, vol. 11. Oxford: The Clarendon Press, 1966, verse 95.

²⁸II Chron. 29:30.

²⁹The Levites stood upon a dais situated between three open courtyards, those of the Priests, Israelites, and women, separated by colonnades and by varying elevations which were approached by means of a flight of fifteen steps. Josephus. *The Jewish Wars*. tr. G.A. Williamson. Baltimore: Penguin Books, Inc., 1959. Excursus VI. pp. 387-96; F.J. Hollis. *The Archaeology Of Herod’s Temple*. London: J.M. Dent&Sons, Ltd., 1934, pp. 187, 192.

³⁰Hoppin, Richard H. *Mediaeval Music*. New York: W. W. Norton & Co., Inc. 1978, p. 78.

³¹Cohen, A. “The Psalms,”* Soncino Books *OF the Bible*. London: The Soncino Press, 1958, p. 61.

³²Hoppin, *ibid*,

Refutation of this theory may be adduced from several sources, one as early as the beginning of the seventh century. Pope Gregory's contemporary, Isidore of Seville states that in the primitive church the singer "made his voice resound by so moderate an inflection that he was closer to declamation than (to) singing."³³ Since the church's repertoire stemmed from the synagogue, as will be shown *infra*, Isidore's observation gives a clue for the Hebrew recitation of psalms in both Saboraitic Babylon and Amoraitic Palestine as well. Ibn Ezra's conviction that the psalm-headings indicated actual melodies reflected the practice of twelfth-century Spanish poets as he himself notes, rather than the continuation of a former temple ritual. Any given era's innovation will naturally represent a deviation from traditional **usage** and cannot be relied upon as proof of performance mode in an historically more remote age.

Yet another difficulty with the free-compositional theory arises from the *eclogadic* or selective nature of the psalms themselves.³⁴ Since Levitic texts in the temple ritual varied from day to day, it must have been necessary to devise recitation formulas that could be **used** for any set of words. Such chant patterns, whether simple or florid, would have met the primary challenge of sacrificial psalmody, adaptability. The product of a thousand years of creativity, the one-hundred-and-fifty psalms are all different.³⁵ Their prosody though, is subject to predictable categorization. Psalmic verses display a consistent parallelism of thought which is articulated through a typically binary linkage of sentences.³⁶ Any melodic stencil superimposed upon psalmic texts must, therefore, hinge on a caesura near its center and be flexible enough to accommodate both its antecedent and consequent half to either few or many syllables. The resulting chant would comprise two equal phrases, balanced by a pausal fulcrum. Each horizontal plane might be broken by vertical flourishes of limitless complexity at its intonation and/ or termination.

The fact is that widely separated Jewish communities have chanted psalms as well as other religious tracts in similar linear style throughout the intervening centuries. Further corroboration can be marshalled from the oldest traditional chants for similar texts in the Roman Catholic

³³ Isidore of Seville. "De ecclesiasticis officiis," I.5.2, *Parrologiae cursus completus. Series Latina, LXXXIII*. 742ff; cited by Salo Wittmayer Baron. *A Social and Religious History of the Jews, VII*, second edition. Philadelphia, The Jewish Publication Society of America, 1958, p. 283, n.88.

³⁴ Werner, Eric. *The Sacred Bridge*. New York & London: Columbia University Press, 1959. p. 54f.

³⁵ Idelsohn, toI *dot*, *Op. cit.*, p. 222.

³⁶ Hrushovsky, Benjamin, S.V. "Prosody. Hebrew," *Encyc. Jud.. 1972, 7. 1200f*; "Though including writings which range over a millenium. the Bible has been viewed by later ages as primarily a unified work with basically a common language...The foremost principle dominating Biblical poetry is parallelism...of semantic, syntactic, prosodic, morphological. sound elements. or of a combination of such elements;" Max L. Margolis. S.V. "Accents in Hebrew," *Jewish Encyclopedia. 1901*. New York & London: Funk and Wagnalls. vol. I., p. 151.

Church. From the liturgies of both faiths, four paired examples have been chosen, all of which adhere to typically horizontal patterns of logogenic recitative. The Yemenite psalmody. “Whose glory is set above the heavens” (Ex. 1a)³⁷ is almost identical, in solemnity of tone, to the Catholic Communion response, “Praise ye the Lord” (Ex. 1 b).³⁸ The Laudatory Moroccan cry, “Ascribe unto the Lord the glory due unto His name; worship the Lord in the beauty of holiness” (Ex. 1c),³⁹ is echoed in the Invitatory of the Roman Mass, “Praise ye the God of Heaven; praise Him in the highest” (Ex. 1d).⁴⁰

Synagogal sanctification responses in West-European style, “Holy, Holy, Holy...Blessed be the glory of God from His place”(Ex. 1e),⁴¹ are musically parallel to those of the Sanctus for Easter Day, just as they are so textually: “Holy is God, the Lord of Hosts...Blessed be He that cometh” (Ex. 1f).⁴² Lastly two philosophical statements are juxtaposed, widely divergent in their respective theological viewpoints and yet remarkably alike in their musical mode of expression. The East-European study hall chant is excerpted from a rabbinical discussion on the purpose of man’s existence: “The world is sustained only by the breath of schoolchildren at their study of Torah” (Ex. 1g).⁴³ The Christological Preface to the Solemn Easter Mass places the epicentrum of its universe over the Crucifixion: “World without end...on this day was sacrificed our...Passover...the true lamb who has taken away the sins of the world“(Ex. 1h),⁴⁴ but sings of the event in tones reminiscent of the Talmudic passage. Coincidentally, the Jewish focus is here also upon the primacy of those without sin, i.e., children, over adults who have sinned, even scholars. Dogmatic differences and similarities aside, however, an obvious sincerity rings true in both traditions.

In short, second-temple psalmody was a free vocal rendition of sacred prose texts. Its latter-day counterpart is the prayer chant still heard in traditional synagogues, whose worship service is successor to the old sacrificial rites: “May the utterances of our lips replace the offering of bullocks.”⁴⁵ Heir to the Levitical singer is the synagogue precentor, called

³⁷Idelsohn, *tol dot*, op. cit., p. 235.

³⁸*The Liber Usualis*, ed. Benedictionsof Solésmes Abbey, Tournai, Belgium. New York Desclée et Cie., 1956, p. 781.

³⁹Idelsohn, *tol dot*, p. 236 (Ps. 29:2).

⁴⁰*Ibid.*, p. 239.

⁴¹Levine. Joseph A. *Emunah Abba*, the writer’s transcriptions of the Hazzanic Practice of Abba Yosef Weisgal. Baltimore: The Baltimore Hebrew College Press, 1981, vol. II, nos. 362. 363.

⁴²*Liber Usualis*, p. 18.

⁴³Weisgal, Abba Yosef. *Shirei Hayyim Ve-emunah*. Baltimore: n.p., 1950, p. 121.

⁴⁴*Liber Usualis*, p. 8.

⁴⁵Hosea 14:3; that prayer supplanted sacrificial atonement is recorded in Bab. Rosh Hash. 17b.

JEWISH AND CATHOLIC LINEAR PATTERNS OF LITURGICAL CHANT

EX. Ia - Psalm 8:2 YEMENITE JEWS

šā-sheer tenāh hōde - kāā cal - hash-shā - ma - yim.

EX. Ib - Communion CATHOLIC MASS

al - le - lu - ia.

EX. Ic - Processional, Ps. 29:2 MOROCCAN JEWS
(TRANSPONED)

hā-bhū (š'dōnāy k'bhōd she - mō, hishtakhābhū (š'dōnāy behadrat- qō-desh)

EX. Id - Invitatory, Ps. 136:26; Luke 2:14

Lau-da-te Dominum de coe - lis, Laudate in ex-cel-sis.

EX. Ie - Sanctification, Is. 6:3; Ez. 3:12 WEST-EUROPEAN SYNAGOGUE

qā-dōsh, qā - dōsh, qā - dōsh. Bā-rūkh k'bhōd š'dō-nāy mimmaš' - mō.

EX. If - Sanctus, Is. 6:3; Ps. 118:26 CATHOLIC MASS

Sanctus Do - mi - nus, be - as so - ba - oth, Be - ne - di - ctus qui ve - ni t.

EX. Ig - Talmud, Bab. Shab. 119a EAST-EUROPEAN STUDY HALL

šēn hā - cō - lām mit - qa - yēm

EX. Ih - Preface CATHOLIC MASS

per o - mni - a rat - cu - la sae - cu - lo - rum

hazzan or cantor. His musical recitation of the prayers stands in direct line with the Levites, who “entered to speak in song”⁴⁶ over the daily whole-offering in the service of the house of God. Speech-in-song is still implied in the Yiddish vernacular approbation of a skilled hazzan; zager or sayer.⁴⁷

The Book of Psalms has been the well from which the cantor drank as he raised his voice to God, in earlier centuries, as in our day.⁴⁸ His psalmodically-inspired chant derived from the balanced strophes of Biblical Hebrew and was applied to the oldest stratum of synagogue prayer, already established by the Mishnaic era. It also entered the liturgy of early Christianity as plainsong: “When ye come together, every one of you hath a psalm.”⁴⁹

The first Christians paraphrased the style of psalms textually **and**, no doubt, melodically as well. ⁵⁰

Great and marvelous are Thy works,
 Lord God Almighty:
 Just and true are Thy ways,
 Thou King of Saints.
 Who shall not fear Thee,
 And glorify Thy name?
 For Thou alone art holy;
 All nations shall come
 And worship before Thee;
 For Thy judgments are made manifest.⁵¹

Each line in the foregoing passage from the New Testament may be traced to various psalms in the Hebrew Bible.

How great are Thy works,
 O Lord!
 The beginning of Thy word
 is truth.
 Thy faithfulness is in the
 assembly of Saints.
 A God feared of all them
 that are round about Him.

⁴⁶Mishnah Tamid, 5.6.

⁴⁷Harris, Hyman H. *tol dot, hann ginah b' yisrael*. New York: Shulsinger Brothers Publishing, 1950, p. 320.

⁴⁸Wagner, Peter. “Ursprung und Entwicklung der liturgischen Gesangformen,” *Einführung in die Gregorianische Melodien* I. Freiburg: B. Veith, 1895, pp. 6-16.

⁴⁹I Corinthians XIV, 26.

⁵⁰Kraepling, Carl H., s.v. “Music in the Bible,” in *New Oxford History of Music, vol. I*, ed. Egon Wellesz. London: Oxford University Press, 1957, p. 304.

⁵¹Revelations XV. 3-4.

And they shall glorify
 Thy name,
 For thou art God alone.
 All nations whom Thou hast made
 shall come and worship Thee.
 All Thy judgments are manifestly faithful.⁵¹

Since the only close contact between Christianity and Judaism was at an early period, the likelihood is that Christianity accepted the psalm texts, along with their classical singing style, during antiquity.⁵³

Hebrew sources have perpetuated the myth that the song which the Levites sang in the temple has long been forgotten; perhaps in order to deny its precious heritage to the gentiles. Particularly was this felt to be necessary in the case of Christianity, which openly proclaimed itself as heir to the temple psalmody. It is, after all, no secret that Jewish psalms have been the cornerstone of worship in the church ever since its inception.⁵⁴

The above statement by Abraham Zvi Idelsohn, a pioneer of Jewish musicological research, echoed the consensus of Christian scholarship as well. Peter Wagner opened his great work on Gregorian chant as follows:

The first and oldest stratum of singing in the church was psalmody. The psalms are the heritage bequeathed to early Christianity by Judaism...This treasure shall continue to serve as the frame upon which are stretched the strings of sacred music for all generations to come...The function of the psalms was already evident in Jewish worship, which in many ways served as a model for Christianity.⁵⁵

The term, psalmody, eventually came to define the rendition of any text after the manner in which psalms were sung.⁵⁶ A natural heritage of the temple's Levitical practice, "psalmody constituted a nucleus around which the new synagogal chant evolved."⁵⁷ It is used by the present writer in this sense; as a universal standard against which the phrasal arrangement of modern synagogal recitative may be measured.

⁵²Psalms: 92.6; 119.160; 89.6 .8.; 86.9-10; 119.86.

⁵³Avenary, Hanoch, s.v. "Psalms, Musical Rendition." *Encyclopedia Judaica*, 1972, vol. 13, 1328-33.

⁵⁴Idelsohn, *tol dot*. op. cit., p. 222, tr. J.L.

⁵⁵Wagner, *Ursprung*. loc. cit., tr. J.L.

⁵⁶Eric Werner. *Sacred Bridge*. op. cit. p. 26; earlier, he had used "psalmody" to designate "a musical rendition of sacred texts in public worship"; "Preliminary Notes for a Comparative Study of Catholic and Jewish Musical Punctuation," *Hebrew Union College Annual*, vol. XV. Cincinnati: 1940, p. 335.

⁵⁷Werner. Eric, s.v. "The Music of Post-Biblical Judaism," in *New Oxford History of Music*. op. cit., p. 313.

ADATH JESHURUN / TORAH READING ACADEMY

Charles Davidson

The Torah Reading Program at Congregation Adath Jeshurun

What is it?

The Torah Reading Academy is an organized group of approximately 370 Torah Readers, all children in the Religious School or from our congregation, aged 10-20 years of age. This group conducts the Torah readings during the year on Shabbatot, Weekdays, Shalosh R'galim. On the High Holidays, adult members of the Congregation conduct the Torah readings.

How did it start?

As in most congregations, we always were able to find several talented and interested young men who showed an aptitude for reading Torah. For many years our congregation has not had the services of a professional Baal K'riyah. In the 1960's, the Torah was read by one or two young men from the congregation who were paid for their readings. They were aided by the Rabbi and one or two lay men, on a rotating basis. In 1969, recruitment gathered together 5 young men into a loosely organized Torah Reading Club headed by a Leader, charged with their development. In 1970, 15 additional boys were recruited on the basis of Hebrew reading and vocal ability.

In 1971, the idea was advanced through the Congregation's professional staff that boys not be permitted to read Torah on the day of the Bar Mitzvah unless they had made some sort of commitment to the synagogue in terms of synagogue attendance and Torah Reading study. Discussions continued in the School and Divine Services Committees and in 1973 it was decided that in order to read Torah on the day of Bar Mitzvah, it would be necessary for children to have been Torah Readers for a minimum of two years. In 1972 the Torah Reading Program was well under way with 33 Advanced Readers, 26 Beginning Readers, 3 Torah Club Leaders and 3 Assistant Leaders.

How is it Organized?

The program is coordinated by a Torah Reading Academy Principal who is responsible to the Cantor. In the immediate past year, 1980-81, the Principal and his Administrative Assistant directed 20 Torah Reading

Charles Davidson has been the **Hazzan** of Adath Jeshurun Congregation of Philadelphia for almost two decades. A graduate of the University of Pittsburgh, Eastman School of Music and the Cantors Institute of the Jewish Theological Seminary of America, he has won recognition and distinction as an innovative and dedicated **hazzan, an arresting and leading composer of synagogue music and the spirit and energy behind this highly successful activity.**

Clubs, 20 Leaders and 17 Assistant, and approximately 370 Torah Readers.

How Does the Program Actually Work?

1. Assignment of Portions.

In May of each year, the Principal draws up a luach of Torah Readings for the year beginning with Tishri, specifying Hertz and Tikkun page numbers, verses and aliyot for each *Shaharit L'Shabbat, Minha L'Shabbat*, Monday and Thursday, Festivals and Fast Days. He also indicates the Torah Leader responsible for those specific readings. This luach is duplicated and distributed to the Synagogue staff and to all Torah Leaders and Assistants. It is the subsequent function of the Torah Leaders then to assign specific verses and dates to the children who will be in their Club group in the Fall. The names of those readers are given by the Torah Reading Academy Principal to the Executive Director of the Synagogue who sees that weekly listings of Torah Readers are given to the Rabbi and Cantor so that they are aware of the readings and their assignments.

2. Torah Club Classes.

Torah Reading Clubs meet each Shabbat Morning. Children are expected to be in Services by **9:30** a.m., to participate in Shacharit, to hear the Torah portion of the Week and to leave the Sanctuary before the chanting of the Haftarah, proceeding from there to the Religious School wing of our building where they study in assigned classrooms from approximately **10:50 to 11:40**. In these classes the Leaders review and teach the trop and the grammar of the cantillation systems using **Pinchas Spiro's** text "Chanting the Haftarah" and assigning portions of Torah for common review and study in class. Leaders use games and other techniques in teaching which are discussed during the year at periodic teachers-training sessions held with the Principal of the Academy. Specific help with individually assigned portions is also done during these morning sessions with the Assistant being available to work with children in a corner of the room or in the hall. The Principal of the Academy uses this time to visit different classrooms, to observe and to help.

His Administrative Assistant is utilized at these times to listen to all Torah Readings which are projected over the next two weeks. He is located in a separate room with an open Sefer Torah and Leaders responsible for the forthcoming reading bring their students to that room to chant without vowels, as they will be expected to during the coming Mondays, Thursdays and Shabbatot. The Administrative Assistant corrects when necessary and also must use discretion in declaring that a reader is not well prepared enough to read that portion publicly. In that event, the Torah Leader assumes responsibility for the portion.

Following the Class Sessions, all Torah Readers, their Leaders and

Assistants go to a separate Auditorium where they chant Musaf together. Following this Service they join the Adult Congregation for Kiddush.

3. Checking by telephone.

In addition to Classes on Shabbat Morning, Torah Readers are called by their Leaders during the week to check on their individual portions over the phone. The average leader with a class of between 9-12 children will spend about three hours on the phone each week.

4. Training of Leaders and Assistants: The metamorphosis of a cadre.

A specially prepared book "Manual for Torah Leaders and Assistants" describes the function of the Clubs, the pleasures and responsibilities involved, and lists, step by step, procedures recommended for assigning and practicing parts, a schedule and lesson plan for classwork, games and other techniques for teaching and reviewing trop and general aims of the program. During the year, the Principal of the Torah Reading Academy conducts In-Training sessions with the help and advice of the Educational Director. These meetings are sometimes dinner sessions with pizza and hoagies and are fun for all.

5. New Torah Readers.

Each year between 20 and 30 new Torah Readers are added to the program. Parents of all children enrolled in Grade 4 (Bet) in the Religious School are asked to urge their children to become Torah Readers. It is made very clear, at this time, that only those children who are in the Program may read Torah at their Bar/ Bat Mitzvah. Hebrew reading up to grade level and attendance at Sabbath Morning Services are specific requirements. Beginning in September, the First-Year Torah Readers begin classes.

"*Vayomer Adonai*" is used as the basis for teaching the trop in class as well as the home use of a commercial cassette made for our general use in the Synagogue. The system used is the Lithuanian-Palestinian mode of chanting as taught at the Seminary as instituted by its first instructor in Biblical cantillation, Solomon Rosowsky.

On Shabbat Hanukkah these new Torah Readers are "installed" at a special Dedication Ceremony conducted by the Rabbi at which time they chant publicly, as a class, for the first time. Their Leaders then assign them specific portions for *Minha L'Shabbat* beginning with the month of February. When these children do read for the first time in an actual service, their parents are given the aliyah and again, words of encouragement and praise are specifically directed to them by the Rabbi.

6. Retention and percentage of Readers.

The retention rate of Torah Readers is better than 95% through the 12th

grade in High School. Of the Religious School's potential population in the Weekday and High School Departments of 439, approximately 82% read Torah on a regular basis.

How is the Program Funded?

The Congregation's budget includes a special item called "Torah Readers Academy". The fixed items in this line include a salary for the Torah Academy Principal and the Administrative Assistant, as well as variable token salaries to the Club Leaders, which depend upon the number of children in their individual Club. When calculating the amount of money needed to sustain a program of this nature it would be advisable to multiply the number of children involved by \$25.00. Our Congregation's annual contribution to this important program is approximately \$8,000.

What are the Benefits?

The benefits to the Congregation and to Judaism are incalculable. Children study Torah and Torah Chanting. They attend services. They feel that they are contributors to the system rather than auditors. They participate in a very valuable manner to the ongoing function of the Services. They are given Adult responsibility and they are aware of it. The Torah Reading Program is self-generative. The new Torah Reader becomes the assistant and then the Leader and in turn is supplanted by the next "Generation" of readers. Torah Reading tools are not easily forgotten and in many cases enable the High School aged Torah Reader to become the Torah Reader in college and beyond, into adult life.

In terms of actual benefits to the Religious School, Torah Reading and its requirements and qualifications, have encouraged many children to improve in their Hebraic and general studies in order to be admitted to the program. It has also given added incentive to the Leadership qualities of many young people who have found outlets for themselves in the program. (camaraderie - trips to "Great Adventure" for leaders, yearly Torah Readers' Picnic)

In terms of Adult interest in Torah Reading, the program has recently expanded to include the assignment of Adult Readers in the general Torah Reading *luach* for the year through Clubs which now meet twice each month and which are guided by Adult Torah Leaders.

From the Religious School's Perspective:

Any religious school to be successful must be multi-dimensional. It must convey the skills of Judaism. It must teach the love of Jewish life and practice. It must provide students with role models of Jewish commitment. It must incorporate the day-to-day learning of Hebrew with the excitement of social and group activities.

At Adath Jeshurun one of the most successful aspects is the Torah Reading Academy. In skill terms, it has taught hundreds of children and adults how to read Torah, so that each time the Torah is read in the Synagogue it can be chanted correctly and properly.

But the Torah Program does more than convey this one skill. It brings many students into the Synagogue to enjoy the Shabbat Morning Service. It gives students the opportunity to know each other in a context more relaxed than the regular Religious School. It gives them a chance to know and work with some A. J. students a few years older than them. The Torah Reading Academy makes Shabbat Morning a special experience.

As Director of Religious Education. I am privileged to work closely with its leaders and its students. Torah Reading adds a wonderful dimension to a many-dimensional school program.

Rabbi Arthur Ruberg

The College Student as Torah Reader

After several years of reading Torah at A. J., I went off to college. With one semester behind me to get my feet wet in academia, I wanted to start reading again. Since then, I continued reading **occasionally** at a small New England shul and now find myself reading on a regular basis while in graduate school in St. Louis. The observations which I will be making here are the result of my experiences in continuing Torah reading into college and beyond and are meant to address three questions: Where does one read? When does one find the time to read? Why read Torah in college at all?

Where

Chances are, most of your experience in reading Troah has been at your home shul. You will find that a few options for reading are available to you in college, among which are reading at a synagogue and at services sponsored by the campus Hillel. Something to keep in mind when considering reading at a synagogue is that each may differ with respect to its particular customs. For example, many conservative shuls read the entire portion on Shabbat morning, in whichcase the aliyot will obviously be considerably longer than those from a portion beginning with hamishi on Shabbat. It is also possible that the synagogue has a Torah reading program of its own and your opportunities to read (at least at certain times) may be limited. A good way to get to know the traditions of the synagogue is really the most obvious-becoming acquainted with the rabbi and the cantor. From my experience, they will welcome you and your ability with open arms.

The second opportunity for reading is at Hillel. Services tend to be slightly less formal with emphasis on group participation, and different

types of services may be available. For example, in St. Louis I participate in the “Egalitarian Minyan” in which men and women participate on an equal basis. An orthodox minyan is also available for those who prefer. I should point out that both in synagogue and Hillel reading you need not commit yourself to an entire portion. One or two aliyot will do just fine. Try to read frequently, though, since the more you practice, the easier it becomes to prepare future portions.

When

Admittedly, one of the biggest challenges in reading Torah in college (and after) is finding the time to prepare. I’ve always managed to set aside some time for reading, though, in establishing my priorities. The time you choose really depends on your study habits. For example, I’ve found it convenient to look over my part before leaving my apartment in the morning and for a bit after dinner before beginning my studying for the evening.

Why

Probably the most important reason that I’ve found, at least for myself, in continuing Torah reading is the important role which a young person plays in his or her capacity as a reader. These roles can be classified into two types, depending upon the group in which you are participating. At Hillel, where community participation is stressed, you are helping to fill a gap which is almost always there. After all, the more readers per service, the less each reader must prepare. I see the role of the reader in the synagogue in a slightly different context. There, in a more family oriented environment, the college student Torah reader is at once performing a service to the congregation, as at Hillel, but also acts as an important role model for the younger members. When they see that others beside the **shamus** and an occasional bar mitzvah boy can read Torah, the experience becomes more accessible to them, encouraging their participation as well. At the other end of the generational scale, the older members get a sense of joy at listening to a young person read what is difficult to explain, but is so very real in the “yasher **koah**” at Kiddush. In essence, you are showing them that the tradition of Torah reading will not die. Tied in with all of this, of course, is that your reading is a marvelous way to meet people.

In your ability to read Torah and your experience at A. J. you carry with you into college a skill which few other people possess. The emphasis at A. J. is in the precision of rendering in pronunciation, accents, and trop. I have encountered few other people who read with the exactness with which we have been ingrained. Be prepared to be in demand, but take on only what you think you can handle at a given time. Overall, I have found my reading to be a marvelous experience for the sense of belonging which it imparts and for the service which it performs. It’s a habit worth developing.

Max Wohlberg

“ENCOUNTERS OF EAST AND WEST IN MUSIC” by *Hanoch Avenary*
Department of Musicology, Tel Aviv University 1979. 207 pages

The eminent author of this impressive volume -- he formerly wrote under the name of Herbert Loewenstein -- belongs in the Pleiade of our foremost musicologists. In the bibliography of his publications up to 1979, appended to the 17 essays presented here, 122 items (mostly in German, Hebrew and English) are listed.

The reader cannot help but be impressed by the author's wide interests, vast knowledge and keen insight. Invariably he pursues every avenue in order to validate a thesis. Scrupulous adherence to the tenets of truth is in constant evidence and scientific objectivity is manifest throughout. Thus, considerable knowledge and a more informed view await the patient reader.

In *“Hydraules and Choreaules”*: *A Chapter of Jewish Relations To Hellenistic Music Culture* the author points to the prominent role of music in Hellenistic civilization and throughout the Near East and its influence on Jewish scholars and musicians. The words **“Hydraules, Choreaules,”** the author succeeds in showing, ceased to refer to specific instruments but became rather general musical terms. On the road of developing his thesis he touches on a number of striking elements in diverse cultures and literatures.

“Flutes for a Bride or a Dead Man” is a fascinating investigation of the flute, its nature, charm, symbolism and its place in ritual. During this far-ranging investigation telling references are culled from biblical, Talmudic as well as numerous non-Jewish sources. As is the case with practically all articles in this learned volume, exhaustive notes and sources are provided.

Hieronymus’ Epistel über Die Musikinstrumente und ihre Altostlichen Quellen while dealing in the main with proper identification of ancient instruments touches, in passing, on the history of medieval church fathers, evidences remarkable familiarity with both Talmudic and Patristic literature and shows admirable acumen in finding relevance in the Dead Sea Scrolls. Multilingual references are applied to puzzling Daniel 3:5-7 in the process.

Pseudo-Jerome Writings And Qumram Traditions is tangentially related to the subject above. Here again, Avenary, with penetrating

Max Wohlberg is Professor of **Hazzanut** at the Cantors Institute of the Jewish Theological Seminary of America. He served as President of the Cantors **Assembly from 1948-1951**. He is a leading scholar in synagogal music and lectures and writes on the subject extensively.

insight, links the Qumran tradition to those of an earlier period and traces a continuous relationship.

The Northern And Southern Idioms of Early European Music

A New Approach to An Old Problem is the result of a project undertaken at the Musicology Department of Tel Aviv University under the author's direction. It contains exciting revelations regarding modes and scales with particular attention to pitch, range, frequency of notes, their proximity to one another, the kinetic or static reiterative quality of the tonal character, etc. It also alludes to comparisons between Gregorian and old-Roman chants and pinpoints the differences between the melodic motives of southern and trans-Alpine (northern) people. While this thoroughly fascinating study does not deal directly with Jewish music, its relevance to it is obvious. It points to an appropriate method of study and analysis surely applicable to our music.

The Concept of Mode in European Synagogue Chant is an analysis of the *Adonai Malakh* mode(shteyger). With keen insight and wise words the author comments on the extent of influence exerted by biblical cantillation and on the "ethos" of the modes. While the author is liberal in his examples, somewhat greater amplification would have been helpful. Thus, for example, emphasis on penultimate motifs, on the dominant below the tonic, on customary modulations, on practice in Eastern Europe would have offered a more complete picture.

The Experience of Nature and Scenery in Israeli Song deals primarily and wisely with the melodic aspects of the subject. The examples provided are apt and to the point.

Formal Structure of Psalms and Canticles in Early Jewish And Christian Chant has much to say about the responsorial form of synagogue chant. It also makes us aware of Avenary's wide interests and far-reaching expertise. The serious student will be helped by four pages of texts and digests appended to the article.

Genizah Fragments of Hebrew Hymns And Prayers Set To Music is devoted to three musical examples dating from the 12th century. Among these is the celebrated *Mial Hat Horev* of Obadiah the proselyte, whose brief biography is also supplied. Detailed comparisons are offered of the three manuscripts and much information regarding them is enclosed. Interested readers should also keep in mind the views of Eric Werner, Israel Adler and N. Allony. This article is followed by a brief but illuminating exposition: ***The Interpretation of the Music Notation of Ovadya the Proselyte***. Here the problems facing the musical transcribers are aired and their solutions justified.

The Earliest Notation of Ashkenazi Bible Chant deals with the Amman manuscript of about 1511 which surpasses in detail and clarity other notations of cantillations, such as the one of **Reuchlin-Boeschstein**. The latter, it seems, was the teacher of Amman, a Christian Hebraist and grammarian, who incidentally corresponded with Hazzan Naftali Herz Treves. Avenary includes a complete transcription of this manuscript as well as abundant comparative notes throwing a great deal of light on this intriguing subject.

The Hasidic Nigun, Ethos and Melos of a Folk Liturgy is an attempt at a definition of an elusive and involved subject, The examples offered are insufficient for a comprehensive appreciation of a multicolored repertoire. However, **the** author's introduction to hasidism and his elucidation on the *nigun* are excellent.

In *Der Einfluss der Jüdischen Mystik auf den Synagogengesang* the author points to an intimacy of mysticism with music in religious movements in general and in Judaism in particular. This is especially so since the emergence of hasidism. **Quoting** from the Talmud and the Zohar, the author maintains that unlike Christianity, in Judaism human song has priority before God. He also emphasizes the preference of piety over esthetics, the freedom to choose foreign tunes (unless used for church service) and the idea of *tikun* (correction) of a *nigun*. Finally, he reminds us that *kavanah* means preparation as well as intent. The essay is concluded with pertinent comments regarding the three types of **hasidic** songs: with words, without words and with meaningless syllables.

The "Moaz Zur" Tune. New Contributions to its History does indeed provide new insight into a fairly popular subject. The views of Ed. Birnbaum (who showed the tune's connection to a Lutheran hymn), **A.Z.** Idelsohn and Eric Werner are duly noted and additional material is offered for study and comparison. It is good to be reminded that this is not the only tune used for this text.

Gentile Songs as a Source of inspiration for Israel Najara discusses the poems of Najara (first collection published in 1587, Safed) and clearly shows their remarkable relation to Turkish, Spanish or Arabic songs of the day. This relationship includes general structure, number of syllables, use of consonants, aping of vowels as well as retention of basic ideas suitably altered. The names of the original tunes are given and their meter and rhythm are retained.

"Ich Befehl Mein Seel" Eine Studie Zur Jeden Deutschen Volksdichtung lies in the realm of folklore. It is a charming essay on a delightful 300 year old poem which used to be recited by "women and maidens" before retiring. It is, of course, reminiscent of the German: "**Mude bin ich, geh zur Ruh**" and the English: "Now I Lay Me Down to Sleep." After

eliminating subsequent accretions, the author gives the enchanting skeleton of five verses echoing *b'yadkha afkid ruhi*. Incidentally, the *Adon Olam* also consists of five verses.

History of Music: Towards An Israeli Design of Academic Instruction serves as an Epilogue. “This article reflects much of the atmosphere prevailing in Israeli musicology during the early fifties. It here represents a sort of historic recollection and, at the same time, a tribute to the memory of Leo Kestenberg.”

The author, it seems to me, justifiably questions whether western views on music and the historical attitude of 19th century Central Europe are relevant to Israel. He poses problems of analysis, identification, priority and attitude and explores the subsidiary roles assigned to Ethnology, archeology, folklore and prehistoric research. He looks hopefully forward to a “Jerusalem History of Music”.

In a warm preface to this volume, Professor H. Shmueli, Dean of the Faculty of Arts at Tel Aviv University, expresses the wish that Professor Avenary will enjoy many more years of academic endeavor.

The reader, as no doubt others, voices a wholehearted Amen.

MUSIC SECTION

"A Song Collection for Kindergartens and Nursery Schools"
by M. Shalit, Petrograd, 1918.

געזעשאפט פאר אדיטש פאלקס-מוזיק אין פעטראגראד.

אין קינדער-הים
אין
אויפן קינדער-פלאץ.

לידער-זאמענבוך
פון
מ. שאר'וט.

— — — — —

אייסגעגעבן מיט דער פוטייווקונג פון דער, חברה פפועי השכלה אין
פעטראגראד

1918.

From the Foreward

The decision to create a series of songs which would be suited to the needs of young Jewish children was prompted by the appearance, over the last several years, of a growing number of Jewish kindergartens and nursery schools.

One can judge the need for such a collection from the many inquiries we have had for such songs **recieved** by the “Society for Jewish Folk Music” and by individual Jewish musicians-composers from hundreds of teachers in the above-mentioned institutions.

I hope that the teachers, men and women, who will sing these songs with their children will call my attention to the shortcomings or errors in this collection which are sure to occur as they do in every first attempt.

I am grateful to the “Society of Jewish Folk Music” and to the members of “*Mefitzey Haskalah*”, (disseminaters of culture) for their help in editing and publishing this collection, especially to the members of the specially appointed editorial board: Y. Okun, Sh. Ginzberg, Z. Kalmanovich, M. Rudnitzki and M. Rivesman.

I also extend my warmest thanks to my other musician-colleagues who were especially helpful with their suggestions.

M. Shalit

FRILING. I.
In Kinderhejm. 1.

Frisch. (Allegretto.)

The musical score is written on a single treble clef staff in G major (one sharp) and 2/4 time. It consists of four lines of music. The first line starts with a 'V' dynamic marking. The second line has a 'p' dynamic marking. The third line has an 'mf' dynamic marking with a slur over the notes. The fourth line has a 'p' dynamic marking at the start and an 'mf' dynamic marking with a slur over the notes. The lyrics are written below the notes.

In kin - der - hejm is do baj uns a
klejn - schejn fej - ge - _ le „Tschik, tschi - rik,
tschik, tschi - rik!“ macht dos fej - ge - _ le,
„tschik, tschi - rik, tschik, tschi - rik!“ macht dos fej - ge - _ le

Bruderl un Schwesterl. 2.

EJNER (Solo.)
Frisch un nit gehajlt. (Moderato.)

The musical score is written on a single treble clef staff in G minor (two flats) and 2/4 time. It consists of three lines of music. The first line starts with a 'V' dynamic marking. The second line has a 'V' dynamic marking and a slur over the notes. The third line has a 'V' dynamic marking and a slur over the notes. The lyrics are written below the notes.

Bru - de - rl un schwes - te - rl, di
sun is ojf - ge - _ gan - gen, der pas - tu - chl un
tsche - re - be schejn lang far - baj ge - gan - gen.

ALLE (Choro.)

gich. (Allegro.)

Schtejt ojf al _ le. kin - der - lach ge - nug zu schlo - fn
schejn, lejft ze gich, ge - - schwind a - wek in
a - jer kin - der - - hejm, lejft ze gich, ge - -
schwind a _ wek in a - jer kin - der - - hejm.

Pejssach.**3.****Frehlach. (Allegretto.)**

S'is baj uns in schtub schejn pei - ssach, cho - mez ujs a -
ssof! mir is gut: fir ka - sches wejs ich,
fregt mich chotsch fun schlof, mir is gut: fir
ka - sches wejs ich, fregt mich chotsch fun schlof!

Chad gadjo. 4.

Fröhlich. (Allegretto.)

Musical score for 'Chad gadjo' in G major, 2/4 time. The score consists of four staves of music with lyrics underneath. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Fröhlich. (Allegretto.)' and the dynamics are 'mf'. The lyrics are: 'Kin - der, hert a - - schej - ne maj - sse'. The second staff continues the melody with lyrics: 'mit a - zi - ge - - le a - waj - sse: far zwej gil - dn'. The third staff has lyrics: 'har - te, gla - te hot ihr op - ge - kejft der ta - te,'. The fourth staff concludes with lyrics: 'chad gad - - jo, chad gad - - jo!'. The score includes various musical notations such as slurs, accents, and dynamic markings like 'p' and 'mf'.

Kin - der, hert a - - schej - ne maj - sse
mit a - zi - ge - - le a - waj - sse: far zwej gil - dn
har - te, gla - te hot ihr op - ge - kejft der ta - te,
chad gad - - jo, chad gad - - jo!

A schpazir lid. 5.

Munter. (Marsch.)

Musical score for 'A schpazir lid' in G major, 2/4 time. The score consists of three staves of music with lyrics underneath. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Munter. (Marsch.)'. The lyrics are: 'Fus zu fus un hand zu hand'. The second staff continues with lyrics: 'lo mir a - le gehn baj - nand! Ejns un zwej un'. The third staff concludes with lyrics: 'ejns un zwej, wi a - jo - wn tret un geh!'. The score includes various musical notations such as slurs, accents, and dynamic markings like 'mf'.

Fus zu fus un hand zu hand
lo mir a - le gehn baj - nand! Ejns un zwej un
ejns un zwej, wi a - jo - wn tret un geh!

Dos Gertendl.**6.****Lebedig. (Allegretto.)**

Oj, ich wei a frejd der - le - bn,
 mir in gor - tn op - ge - ge - bn a - bejt a - gan - ze
 schwar - ze erd, fej - - ge - lach, ir hert?

Akarahod.**7.****Frehlach. (Allegro.)**

Kin - der, hertl ir wilt mich fol - gn seht wi frisch es
 is der ssod! nemt ajch a - le far di hent - lach,
 lo - mir gehn a - - ka - ra - hod! ot a - sej,
 ot a - sej, lo - mir gehn a - - ka - ra - hod,
 ot a - sej, ot a - sej, lo - mir gehn a - - ka - ra - hod!

Dos tajbele worket. 8

Ruhig. (Moderato.)

Dos taj - be - le wor - ket, dos taj - be - le
 ruft: „scheht uf, kin - der, lich - tig un frisch is di
 luft!“ Dos taj - be - le wor - ket, dos taj - be - le
 ruft: „scheht uf, kin - der lich - tig un frisch is di luft!“

Amorgn lid. 9.

Frisch. (Allegretto.)

Es sin - gen baj majn fen - ste - rl zwej
 fej - ge - lach gor schehn: der li - ber wa - ra -
 bej - tschi - kl, a - schwel - be - le a - klejn, der
 li - ber wa - ra - bej - tschi - kl, a - schwel - be - le a - klejn.

SUMER. II.
Greselach un Blimelach. 10.

Fröhlich un glich. (Allegro.)

Cre - se - lach un bli - me - lach, zwaj - ge - lach un
 bej - me - lach daw - nen a - le i - nej - nem
 Bli . me _ le, gut mor - . gn, bej _ me _ le, gut
 mor - gn lo - mir daw - nen i _ nej _ nem. nem

The musical score is written on a single treble clef staff in 2/4 time. It begins with a dynamic marking of *mf*. The melody consists of eighth and quarter notes. There are several performance markings: a *V* (accrescendo) above the first measure, a *V* above the second measure, and an accent (>) above the eighth measure. The piece concludes with a first ending (1.) and a second ending (2.), both marked with repeat signs.

Der kukuk. 11.

Frisch. (Allegretto.)

„Ku - ku, ku - ku!“ der ku - kuk ruft in wald,
 kin - der, gi - cher mir ge - hen a - le bald.
 „Ku - ku, ku - ku, ku - ku!“ der ku - kuk ruft in wald,

The musical score is written on a single treble clef staff in 2/4 time. It begins with a dynamic marking of *p*. The melody consists of eighth and quarter notes. There are several performance markings: a *mf* above the second measure, a *p* above the first measure, and a *mf* above the eighth measure.

kin _ der, kin _ der, gi - cher, mir ge - hen a _ le bald.

Schwuejs. 12.

Lebedig. (Allegretto.)

Pej - ssech a - wek schwu - es ge - ku - men,

wa - ri - me teg, gre - se - lach, blu - men

Der Sumer. 13.

Frehlach. (Allegro.)

Chew - re, be - sser! di rod, di rod macht - gre - sser,

seht wi s'is der hi - ml blo, wi - fel bli - me -

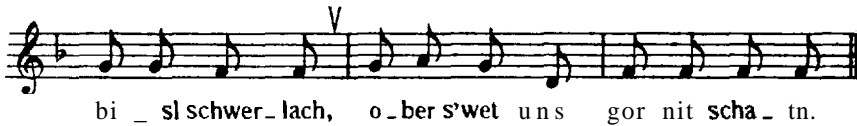
lach s'is do, sogt dem wald „bo ruch ha - bo,"

su - mer is ge - ku - men, su - mer is ge - ku - men.

Ssoldatn.

14.

Munter. (Marsch.)



ES regnt.

15.

Gich. (Allegro.)



Kunt der liber sumer. 16.

Gich. (Allegro.)

Kunt der li _ ber su - mer
 schpi _ ln mir in sand, ge - wen is un - ser
 wej _ nung in e - rez jis - ro - pl land.
 Schwar - ze kar - schn raj - sn mir,
 rej - te lo - sn mir schtehn, klej - ne zi - ge - lach
 cha - pn mir, grej - sse lo - sn min gehn.

Got, got, gib aregn. 17.

Mitl messig. (Allegretto.)

Got, got, gib a - re - gn, fun di klej - ne

kin _ ders we _ gn, i baj _ tog, i baj _ nacht,

a _ le lo _ dn zu _ ge _ macht, nit kajn ssach,

nit kajn bi _ sl, nor a _ fu _ le schi _ sl.

Korn-blimelach. 1 8 .

Lebedid. (Allegro.)

P
Jn _ ge _ lach un mej _ de _ lach, nemt ajch far di

hen _ te _ lach, kumt in brej _ tn, fra _ jen feld

klaj _ bn ko _ rn _ bli _ me _ lach, kumt in brej _ tn,

fra _ jen feld klaj _ bn ko _ rn bli _ me _ lach.

BERBST.
Ssukes.

III.
19.

Gich. (Allegro.)

A - schti - be - le a - klej - nin - ke, a -
 schti - be - le a - sche - nin - ke ho - bn mir ge -
 macht. ho - bn mir ge - macht. Ch'hob mit maj - ne
 hen - te - lach ujs - ge - puzt di wen - te - lach
 un a - sej ge - tracht, un a - scj ge - tracht.

Sorele un ihr lalkele. 20.

Nit gezejgn. (Andantino.)

Ge - wen a - mol a - Sso - re - le a -
 mej - de - le a - schens, hot si ge - hat a -
 lal - ke - le, a - tech - te - rl a - klejns.

Amol is gewen ajingele. 21.

Mitl messig. (Allegretto!)

A musical score for the song 'Amol is gewen ajingele. 21.' in 2/4 time, key of B-flat major. The score consists of four staves of music with lyrics underneath. The tempo is marked 'Mitl messig. (Allegretto!)'. The lyrics are: 'A - mol is ge - wen a - jin - ge - le, a - jin - ge - le, a jin - ge - le; is er ge - wen a - shti - fe - rl, a - shti - fe - rl, a - shti - fe - rl, oj, a - shti - fe - rl!'. The score includes dynamic markings like 'poco rit.' and various musical notations such as slurs and accents.

A - mol is ge - wen a - jin - ge - le, a -
 jin - ge - le, a jin - ge - le; is er ge - wen a -
 shti - fe - rl, a - shti - fe - rl, a -
 shti - fe - rl, oj, a - shti - fe - rl!

Hob ich apor oksn. 22.

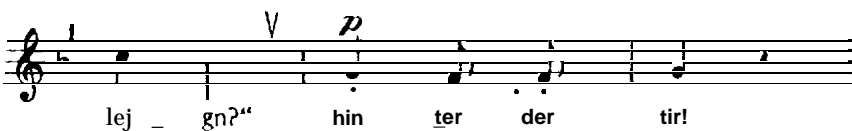
Frehlach. (Allegretto.)

A musical score for the song 'Hob ich apor oksn. 22.' in 2/4 time, key of B-flat major. The score consists of three staves of music with lyrics underneath. The tempo is marked 'Frehlach. (Allegretto.)'. The lyrics are: 'Hob ich a - por ok - sn, wos sej bro - kn lok - schn, oj, wun - der, i - ber wun - der, wi di ok - sn bro - kn lok - schn, dos is doch a - wun - der, dos is doch a - wun - der.' The score includes dynamic markings like 'poco rit.' and various musical notations such as slurs and accents.

Hob ich a - por ok - sn, wos sej bro - kn lok - schn,
 oj, wun - der, i - ber wun - der, wi di ok - sn bro - kn lok - schn,
 dos is doch a - wun - der, dos is doch a - wun - der.

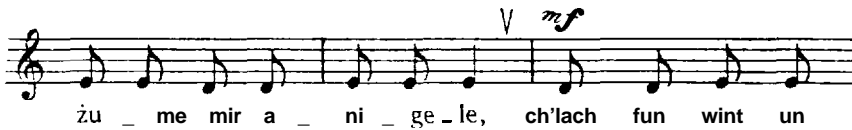
Dos kind un dos fejgele. 23.

Mitl messig. (Moderato.)



Dos fligele. 24.

Lebedig. (Allegro.)



Kumt afejgele zuflihen. 25.

Frehlach. (Allegretto.)



un es sezt sish ejf main fus, trogt a _ ze _ te _

le in schno _ bl fun der ma _ men a _ ge _ rus

WINTER. IV.
Hob ich gehat afeter Idele. 26.

Frisch. (Allegretto.)

Hob ich ge _ hat un hob ich ge _ hat a _

fe _ ter I _ de _ le, hot er ge _ hat un

hot er ge _ hat oj, a _ fi _ de _ le:

„tra _ la _ la _ la _ la,“ macht dos fi _ de _ le.

„tra _ la _ la _ la _ la,“ macht dos fi _ de _ le.

Kejft, kejft, kejnim! 27.

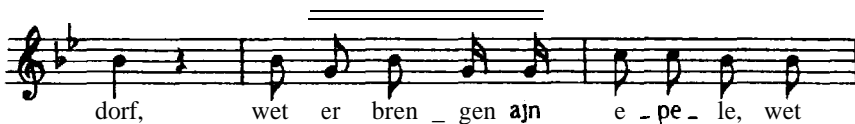
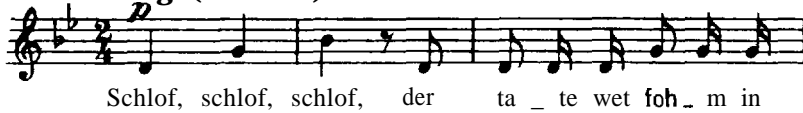
Rufend, nit gehajlt. (Allegretto.)

Kejft, kejft. ke_j_nim, ich hob ajch zu far _
 ke_j _fn a _fer _de _le, a _we _ge _le e_jf
 raj _tn un e_jf lej _fn, a _fer _de _le, a _
 we _de _le e_jf raj _tn un e_jf ie_j _fn.

Der winter. 28.

Lebedig. (Allegro.)

Schit der hi ml fe _de _rn
 wajs un wejch far je _de _rn, schrajt di gre_j _sse,
 schwar_ze kroh: „kra _kra _kra! ich hob ha _noh!“

Chanuke.**29.****Lebedig. (Allegretto.)****Awig-lid.****30.****Rnhig. (Andante.)**

Der Winter. 31.

Fröhlich. (Allegro.)

Der win - ter ge - ku - men, der
 schneh schit un schit, mir' sit - zn in
 zi - mer un sin - gen a - lid, mir
 sit - zn in zi - mer un sin - gen a - lid.

Detailed description: The musical score is written on a single treble clef staff in G major (one sharp) and 2/4 time. It consists of four lines of music. The first line starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains a series of eighth and quarter notes. Above the staff, there are dynamic markings: a 'V' (crescendo) above the first line and a 'p' (piano) above the second line. The second line continues the melody with a 'p' marking. The third line has a 'V' marking above the first measure and a 'p' marking above the second measure. The fourth line has a 'mf' (mezzo-forte) marking above the first measure. The piece ends with a double bar line.

Purim. 32.

Fröhlich. (Allegro.)

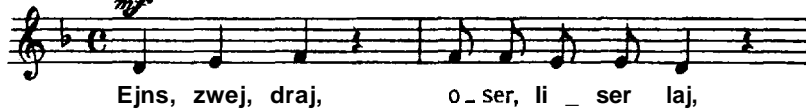
S'ar - bajt gut majn grej - sser schra - jer,
 gor a - fri - scher, gor a - na - jer... Wart nur, Ho - mon -
 ke, ot bald wet dir we - rn hejs un kalt...

Detailed description: The musical score is written on a single treble clef staff in G major (one sharp) and 2/4 time. It consists of three lines of music. The first line starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains a series of eighth and quarter notes. Above the staff, there is a 'V' (crescendo) marking above the first line. The second line continues the melody with a 'V' marking above the first measure. The third line has a 'V' marking above the first measure. The piece ends with a double bar line.

KINDER-SPILN. V.

Ejns, zwej, draj. 33.

Gich, nor nit gehajlt. (Allegro ma non troppo.)



Ingele, wu schtehstu? 34.

Mitl messig. (Allegretto.)

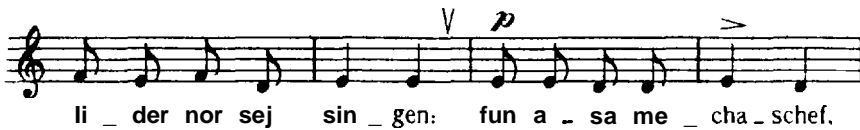


Chap, chap, chap, dos fej - ge - le chap,
 chap, chap, chap, dos fej - ge - le chap!

Jn aklejner schtibeles. 35.

Fröhlich. (Allegro.)

Jn a - klej - ner schti - be - le
 wojnt 'ajn al - te i - de - ne mit ih - re si - bn
 kin - der a - le ojf bejs wun - der:
 mit a - sej - ne ne - ser, mit a - sej - ne
 ej - gn, mit a - sej - ne oj - e - rn,
 mit a - sej - ne kep, mit a - sej - ne hor,



mf

J _ nej _ nem, kin _ der, schpi _ ln mir, i _
 nej _ nem, kin _ der, tan _ zn mir, i _ nej _ nem, kin _ der,
 sin _ gen mir, wos? A _ li _ de _ le! *D. C.*

Schajn, schain, sunele! 36.

Fraj un lustig. (Allegro.)

Schajn, schajn, su _ ne _ le, flih, flih, fej _ ge _ le,
 ejns, zwej, draj, sajt wi di fej _ ge _ lech fraj _ fraj!

Arod. 37.

Frehlach. (Allegretto.)

Jn _ ge _ lach un mej _ de _ lach, tanzt a _ rod un
 dreht sich uj _ sset, Jn _ ge _ lach un mej _ de _ lach
 tanzt a _ rod un dreht sich uj _ sset.

Bale-mloches. 38.

Lustig. (Allegretto.)

Hop, hop, hop! 39.

Schnel. (Allegro.)

פאַררעדע.

דעם בעשלוס צו שאפען א סעריע לידעלאך, וועלכע זאלען ציגען פאסט זיין צו דעם פרימיטיווען לעבען פון אירוישע קינדערלאך, האָט אין מיר ארויסגערופען די ברייטע ענטוויקלונג אין די לעצטע יאָהרען פון די אירוישע קינדער-היימען, קינדער-פלעצער און אָנפאנגס-שולען. ווי שטאַרק ס'איז די נויטווענדיגקייט אין אזא לידער-זאמעלבוך, בע-ווזען די מאסען-אָנפראגען וועגען אזוינע לידער, וואָס קומען אָן אין דער געזעלשאפט פאר די אירוישע פאָלקס-מוזיק און צו אַהנצעלנע איר-דישע מוזיקער פון הונדערטער לעהרער'נס און לעהרער אין די אוי-בענדערמאָנטע אַנשטאלטען.

איך האָף אז די לעהרער'נס און לעהרער, וועלכע וועלען זינגען מיט די קינדערלאך דיווע לידער, וועלען מיר אָנווייזען אויף די פעהלער, וועלכע עס ענטהאלט אין זיך, ווי יעדער ערשטער פרוב, געוויס אויך דער זאמעלבוך.

איך דאַנק די געזעלשאפט פאר אירוישע פאָלקס-מוזיק און די חברה „מפיצי השכלה" פאר זייער אָנטויל געהמען אין רעדאקטירען און אַרויס-געבען דען זאמעלבוך, בעזונדערס די מיטגלידער פון דער צוזאמענגע-שטעלמער רעדאקציוֹאָנס-קאָמיטע'ה' י. אָקון, ש. גינזבורג, ו. קאַלמאַ-נאַוויץ, מ. רודניצקי און מ. ריוועסמאַן.

אויך בעט איך צינגעהמען מיין וואַרימסטען דאַנק די חברים-מו-זיקער, וועלכע עס זיינען מיר גיציג געווען מיט זייערע אָנווייזונגען.

מ. שאַר'וט.

אינהאלט:

I. פרייהלינג.

1. אין קינדערהיים ווערטער פון מ. שאלים
2. ברודערל און שוועסטערל
3. פאך מ. ריוועסטאן
4. חד נדיא
5. א שפאציר-ליד
6. דאָס גערטענדל י. ל. פּרין
7. א קאַראָהאַד ל. ניידוס
8. דאָס טיבעלע וואַרקעט ש. פּרונ
9. א מאָרגן-ליד מ. שאלים

II. זומער.

10. גרעזעלאך און בלימעלאך ווערטער פון מ. שאלים
11. דער קוקיק
12. שבעות מ. ריוועסטאן
13. דער זומער
14. סאלדאטן
15. עס רעגנט
16. קומט דער ליבער זומער (פאלקסזערטער)
17. נאָט, נאָט ניב א רעגן
18. קאַרן-בלימעלאך ווערטער פון מ. שאלים

III. הערבסט.

19. סבות ווערטער פון מ. ריוועסטאן
20. שרה'לע און איהר ליאלקעלע
21. אמאל איז געווען א אינגעלע
22. האָב איך א פאַר אַקסען (פאלקסזערטער)
23. דאָס קינד און דאָס פּינגעלע
24. דאָס פליגעלע ווערטער פון ה. ריווענבלאט
25. קומס א פּינגעלע צופליהען ד. טשאַרני

IV. ווינטער.

26. האב איך געהאט א פעטער
אירעלע ווערטער פון מ. שאלים
27. קויפט, קויפט, קונים נסתר
28. דער ווינטער מ. ריזעס מאן
29. חנוכה
30. א חיגיליד (פאלקס-ליד)
31. דער ווינטער ווערטער פון ד. טשאַרני
32. פורים מ. ריזעסמאן

V. קינדער-שפילן.

33. אינגל, צוויי, דריי (פאלקסווערטער)
34. אינגעלע, וואו שמעקסטו ?
35. אין א קליין שטיבעלע ווערטער פון מ. שאלים
36. שוין, שוין זונגעלע (פאלקסווערטער)
37. א ראָד
38. בעלי-מלאכות ווערטער פון מ. שאלים
39. האָפּ-האָפּ-האָפּ מ. ריזעסמאן
40. א טאנץ-ליד (די נייע שול)



א מתנה די? איד'ישע קינדערלאך.

אמת

I. פריה ל'ינג.

I. אין קינדערהיים. II. ברודערל און שוועסטערל

אייניש: ברודערל און שוועסטערל,
 די זון איז אויפגעגאנגען,
 דער פאסטוכל און משערערע
 שוין לאנג פארבייגעגאנגען.
 ארץ: שטעהט אויף, אלע קינדערלאך
 גענוג צו שלאפען שוין,
 לויפט זשע ניד געשווינד אונטקייט
 און אימער קינדערהיים.

.2

אייניש: ברודערל און שוועסטערל,
 גוט שמעקט די לופט—ס'איז מאי
 בינגלאך און פלינגלאך
 שוין פליהען פראנק און פריי.
 ארץ: שטעהט אויף אלע קינדערלאך
 גענוג צו שלאפען שוין,
 לויפט זשע ניד געשווינד אונטקייט
 און אימער קינדערהיים.

.3

ברודערל און שוועסטערל,
 געקומען ליבע געסט—
 די מיבלעלאך און שוועלבלעלאך
 שוין בויען זייער געסט.
 שטעהט אויף אלע קינדערלאך,
 גענוג צו שלאפען שוין,
 לויפט זשע ניד געשווינד אונטקייט
 און אימער קינדערהיים.

III. פסת.

ס'איז ביז אינו אין שטוב שוין פסת.
 חמץ אויס, אסוף!

אין קינדערהיים
 איז דא ביי אינו
 א קליין-שען פינגעלע:
 משיק-משיריק, זייט
 משיק, משיריקו—
 מאכט דאס פינגעלע.

.2

איך קום צוגעהן
 פריה יעדען מאג
 אין אונזער קינדערהיים:
 משיק, משיריק, זייט
 גוט מארן דיר!
 מאכט דאס פינגעלע.

.3

איך שפיל, איך זינג,
 איך לערען דא—
 אין אונזער קינדערהיים:
 משיק, משיריק, זייט
 משיק, משיריקו
 מאכט דאס פינגעלע.

.4

עס קומט די נאכט
 איך געה אונטקייט,
 פארלאז דעם קינדערהיים:
 משיק, משיריק, זייט
 א גוטע נאכט!
 מאכט דאס פינגעלע

סמאליגט איהם פון במדע עקאן.
קינדער הערט א. ז. וו.

.5

קומט צוגעהן דער גיכע וואסער,
אָט דער לויפער, אָט דער נאסער,
הויבט אָן ריידען אויף זיין לשון
און דאָס פיער ווערט פערלאשען.

.6

קומט דער גרויסער אָקס צולויפען.
און הויבט אָן דאָס וואסער זויפען...
קינדער הערט און . וו.

.7

קומט דער שוחט גיך צולויפען,
שעכט דעם אָקס באלד פאר זיין זויפען.
קינדער הערט און ז. וו.

.8

קומט צוגעהן דער מלאך-המות
מוידט דעם שוחט אָהן קאטאוועס.
קינדער הערט און ז. וו.

.9

און דעם מלאך-המות אויבליט
שטראַפט נאָט-ברוך-הוא פארן שוחט
קינדער הערט אַ שענגע מעשה
מיט אַ צינגלע אַ וויסע.

IV אַ שפאציר ליד.

פּוּס צו פּוּס און האַנד צו האַנד,
לאַמיר אלע געהן בילנאנד!
אינעם און און צוויי און אינעם און צוויי
ווי אַ יון טרעט און געה!

.2

.2

מה נשחנה! און בסדר
עברי שען און פּוּס!
גור נוט אינשלאפען ביים סדר ^{ביים}
פון דעם מער און ווין.

.3

ברוך-הבא, ליבער פסחו
ווינטער אויס, א סוף!
מיר איז גוט—פיער קשיות ווייס איך: ^{ביים}
פרענט מיך האַטש פון שלאָף
מיר איז גוט! פיער קשיות ווייס איך: ^{ביים}
פרענט מיך האַטש פון שלאָף

IV. חר גדיא.

קינדער הערט אַ שענגע מעשה
פון אַ צינגלע אַ וויסע:
פאר צוויי גילדענס הארטע, גלאטע
האָט איהר אַבגעקויפט דער טאטע.
חר גדיא, חר גדיא!

.2

קומט דו קאץ און געהט איהר דראַפּען
ווי דו צינגלע צוכאפען,
קינדער הערט אַ שענגע מעשה
פון אַ צינגלע אַ וויסע:
חר גדיא, חר גדיא!

.3

געהט דו קאץ דער שטעקען קלאפען;
וואָסט דו צינגלע נוט כאַפען!
קינדער הערט אַ שענגע מעשה
פון אַ צינגלע אַ וויסע:
חר גדיא, חר גדיא!

.4

לאמיר געהן און זינגען לידער.
אינעם און צוויי און דערט ניט מיר,
שטעלט געזונדע, ברויטע טרוט.

.3

קומט אין וואלד, ניט האט קיין מירא!
פרעהלאך זיט ווי שחת-תורה,
אינעם און צוויי און נאך אמאל
איבער פלער און בערג, און טאל.

.4

טרעפטט אנרויב, מאַ שפּרינג ארויב ער
נאָר ניט שרעק זיך, זי א גבורה
פּוּס צו פּוּס, האַנד צו האַנד—
לאַמיר, ברודער, געהן פינאנד!

.VI דאָס גערטענדל.

אוי, איך וועל א פּרוד דערלעבן!
מיר אין גארטן אפּגעגעבן
א ברוט א גאַנצע—שוארצע ערד—
פינגעלאך, איר הערט?

.2

געאקערט האָב איך די פּוּט
און מוט ברויטלאך אויסגעזוהט;
א ברויט נאָך א ברויט שפּראַצט —
פינגעלאך, איר גלאַצט?

.3

שפּרינגט איך, פינגעלאך און היפט,
נאָר קיין ברעטעלאך געצופּט!
קיין שאַדן ניט געמאַכט פּי מיר,
פינגעלאך, קיין ריר!

.4

לאָזט זי ברויטען, לאָזט זי שמעקן,
אויב איר זעהט—רעדט א שווער!

.VII אַ קאַראָהאַד.

קינדער הערט! איר ווילט מיר פּאַנג
זעהט ווי פּריש עס איז דער סאָד!
געהט זיך אלע פּאַר די הענטלאַך,
לאַמיר געהן אַ קאַראָהאַד!

אַט אַזוי און אַט אַזוי ^{ביי}
לאַמיר געהן אַ קאַראָהאַד!

.2

וואָס זשע שטעקסטו, ווי א גילם
בערל, יאָסל, נוי געשווינד,
הוי א הויב די פּוּסלאַך, עולם,
אויש א פּאַך טון זאָר אַווינד,
אַט אַזוי און אַט אַזוי ^{ביי}
אוי א פּאַך טון זאָר אַווינד.

.3

כאַ-כאַ-כאַ! דער פּוּנגל שרעקט זיך
און די בוימער קיקען און,
טאַנצט זשע האַסטזיגער און יעדער
זאָר זי וויזען, וואָס ער קאַן!
אַט אַזוי און אַט אַזוי ^{ביי}
זאָר זי וויזען, וואָס ער קאַן.

.4

איצט לאָזט לאַנגזאַמער די פּוּסלאַך
און שטעלט אָפּ די טענצעריע,
לאַמיר אַפרוהען צו בוסלאַך
און דערנאַכדעם אויף דאָס נוי!
אַט אַזוי און אַט אַזוי ^{ביי}
און דערנאַכדעם אויף דאָס נוי.

VIII. דאָס טייבעלע וואַרקעט.

צו אינו אוי דער פרוהלינג.
דער פרוהלינג געקומען.

.8

עס שפראַצען די בלומען,
און פרוש איז די לופט...
דאָס טייבעלע וואַרקעט.
דאָס טייבעלע רופט...

.9

דאָס טייבעלע וואַרקעט.
דאָס טייבעלע רופט:
שמעהט אויף, קינדער, ליכטונג
און פרוש איז די לופט!

דאָס טייבעלע וואַרקעט,
דאָס טייבעלע רופט:

שמעהט אויף, קינדער! ליכטונג
און פרוש איז די לופט!

.2

עס בליהען די בויער,
עס שפראַצען די בלומען,
צו אינו אוי דער פרוהלינג.
דער פרוהלינג געקומען.

.3

עס ציהען זיך, ציהען
פון הימל און פארען,
זיי גאלדענע פארעם,
די וואַרמע שטראַהלען.

.4

דאָס ביהעלע זשומעט
און זינט אַהן אַ מאַם
די זאפט פון די רויזען,
דעם טהוי פון דעם גראַן.

.5

די פישעלאך שווימען
ארויף אויף די וועלען—
זיי טאנצען און וואַסער,
זיי שפּרונגען זיי קוועלען.

.6

די פייגעלאך זינגען
אין וואַלד אין אַן מאַל
עס הערען זיך לידער
ארום אַהן אַ צאָל.

.7

עס בליהען די גערטער.

IX. אַ מאַרגן-ליד.

עס זינגען ביי מיין פענסטער
צוויי פייגעלאך גאר שען—
דער ליבער וואַרבמיטשוקל, זיי
אַ שוועלבעלע אַ קליין

.2

זיי העקען טיך, זיי רופען טיך
פון זייער הויכען בוים,
איך זאל זיך אַנטאָן, לויפן ניד זיי
אין אונזער קינדערהיים

.3

איך טהו זיך אַן, איך וואַש זיך אַפּן,
איך פליה אויף ניד אַוועק,
איך דאַנק די ליבע פייגעלאך, זיי
וואָס האָבן מיר געוועקט.

II. זומער.

XI. דער קוקוק.

קוקו, קוקו! קוקו!
 דער קוקוק רופט אין וואלד...
 קינדער, ניכער,
 מיר געהען אלע בארד.
 קוקו, קוקו, קוקו!
 דער קוקוק רופט אין וואלד.
 קינדער, קינדער ניכער,
 מיר געהען אלע בארד.

2

קוקו, קוקו! קוקו!
 מיר זינגען שוין געקומען,
 קינדער, ניכער,
 פאר דהענטלאך זיך גענומען.
 קוקו, קוקו, קוקו!
 מיר זינגען שוין געקומען,
 קינדער, קינדער, ניכער,
 פאר דהענטלאך זיך גענומען.

3

קוקו, קוקו! קוקו!
 דעם קוקוק זעהט מען קיים,
 קינדער, ניכער,
 ארום דעם זעלבן בוים
 קוקו... אין זי. וו.

4

קוקו, קוקו! קוקו!
 דער קוקוק איז אנטלאפען,
 קינדער, ניכער
 דער וואלד געהט איך שוין שלאפן.
 קוקו... אין זי. וו.

5

X. גרענעלאך און פלומעלאך.

גרענעלאך און פלומעלאך, בוים
 צווינגעלאך און בויםעלאך,
 דאוונען אלע אינאיינעם,
 פלומעלע, נוט מאַרנן, בוים
 בויםעלע, נוט מאַרנן,
 לאַמור דאוונען אינאיינעם!

2

נאָט'ס בהמה'לאך און בוהנען בוים
 פלומעלאך און שפינגען,
 טאנצען אלע אינאיינעם.
 בוהנעלע, נוט מאַרנן, בוים
 שפינגעלע, נוט מאַרנן,
 לאַמור טאנצען אינאיינעם.

3

פּוּנעלאך אין ווערדעלע, בוים
 טיבעלאך אין פּעלדעלע,
 זינגען אלע אינאיינעם.
 פּוּנעלע, נוט טאַרנן, בוים
 טיבעלע, נוט טאַרנן,
 לאַמור זינגען אינאיינעם.

4

בערעלאך און העזעלאך, בוים
 ציגעלאך און שעפּעלאך,
 שפּרינגען אלע אינאיינעם,
 העזעלע, נוט מאַרנן, בוים
 שעפּעלע, נוט מאַרנן,
 לאַמור שפּרינגען אינאיינעם.

זומער און געקומען.
זומער און געקומען.

.2

חברה, בעסער!
די ראָד, די ראָד מאכט גרעסער.
הערט, ווי ס'זינגט אלץ אומעטום.
זעהט, ווי ליכטיג ס'איז ארום.
הערט דאָס טיכער טוט אברום:
זומער און געקומען,
זומער און געקומען.

.3

חברה, בעסער!
די ראָד, די ראָד מאכט גרעסער.
עפּים ס'איז ליג-בעומר גוואַלד,
פיל אין בויגען פארטונג האַלט.
קומט אין ברויטען פעלד, אין וואַלד.
זומער און געקומען,
זומער און געקומען.

XIV סאַלדאטען.

ס'קונדער, בוקסען מאכט אן שווערדלאך
לאַמיר געהן ווי די סאַלדאטען
אָועט אונז זיין אַ ביסל שווערדלאך,
בער ס'זעט אונז גאָר גוט שאלדן.

.2

הויבט זשע אָן געהט ס'זאל זיך הערען
הויבט די פיסלאך העכער, בעסער,
לאַזט פאַראויס די אַפּיצערען,
ווייל זיי זינגען פלינקער, גרעסער.

.3

שמעלט זיך, קונדער, אין איין שורה,
הערט, געס שפיעלט שוין דער טרוממער—
טרם, טרם טרם... וויזט אַיער גבורה,
מאכט די טרומ האַלדאמען ברויטער.

ער בעט אונז מאַרין קומען,
קונדער, גיבער
מיט ליידער און מיט בלומען,
קוק... אין זיין.

XII. שבועות.

פסח אוועק,
שבועות געקומען—
וואַרימץ טעג,
גרענעלאך, בלומען.

.2

ס'רוישען אין וואַלד
ביימעלאך גרונע,
זאָגען אַ סך
פון דעם באַרג סני.

.3

ביזעה אין דער הינד
פונגעלאך שגעג—
לויבען זיי אײך
מטה-רבנו.

.4

נור אויף צוויי טעג
שבועות געקומען—
געהט ער אוועק—
בלויבען אונז בלומען.

XIII. דער זומער.

חברה, בעסער!
די ראָד, די ראָד מאכט גרעסער.
זעהט, ווי ס'איז דער הימעל בלאַ,
וויפיל בלומעלאך ס'איז דאָ,
זאָמז דעם פעלד, רונד-הבאָז.

XV. עס רענענט.

א רעגענדיג א קיהלונקער,
 א דראבנינקער, א שטילונקער...
 ווילט איהר וואקסן קינדערלאך?
 לויפט ארויס אויף גוך אין גאס!
 האָט ניט מירא, אויב ס'איז גאס —
 ס'איז א מחיה, קינדערלאך!

.2

קינדער, זעהט ארעגענבויען!
 מאכט א פרכה, קוויקט די אויגען —
 ס'שינט די זון אין הימלע שיען.
 קינדער, גיכער, טאָרן באלד
 גיט אלעף אין טויגעס וואלד,
 לאמיר אלע פּרעהלאך געהן!

.2

XVI. קומט דער ליבער זומער.

קומט דער ליבער זומער
 שפּיעלען מיר אין זאמד...
 געזען איז אונזער וואוינונג
 אין ארץ ישראל פאנד.

שווארצע קארשן ריסן מיר,
 רויטע לאוען מיר שטעהן...
 קלינגע צונגעלאך כאפן מיר.

XVII. גאט, גאט, גיב א רעגן.

גאט, גאט, גיב א רעגן,
 פון די קלינגע קינדערס וועגן,
 אז ביז טאג, אז ביז נאכט,
 אלע לאַרן צונגעמאכט.
 גיט קיין סך, גיט קיין בוסל,
 נאָר א פּילע שוסל.

XVIII. קארן בלימעלאך.

אינגעלאך אין שווערלאך,
 געהט זיך פאר די הענטעלאך —
 קומט אין ברויטן, פרייען פעלד
 קלייבן קארן בלימעלאך.

.3

בלאהונקע, ווי שטערענדלאך,
 וואקסן דארטן קלינגנקע,
 טויליען זיך, באהאלטן זיך
 צווישן גאלדנע זאנגעלאך.

פון די קארן בלימעלאך
 פלעכטען מיר ווי צעפעלאך,
 קיסען מיר ציריק אהיים

III. הערבסט.

געווינט האט זי איהר מאכטערלי.
געוונגען: ליידיג, שלאף?

.3

אמאל לויפט אונזער שרה'לע
די שפיעלען אויפן גאס.
זי קומט צוריק, זי גיט א בליק—
איהר לייאקעלע ליגט בלאס.

.4

שוין מעהר גיט דייט די בעקעלאך,
די לעפעלאך חיים, ווי שני...
וואס איז געשעהן דיר, מאכטערלי,
זאג, קינד, וואו טהוט דיר וועה?

.5

כיוועל געבען דיר בארד מאליגעס,
ס'האט דיר געכאפט א ווינד,
וועסט זיין געוונד, מין מאכטערלי...
נאר שרעק זיך גיט מין קינד...

.6

עס ענטפערט גיט די לייאקעלע,
זי ליענט אין ווינעל בלאס.
זי איז אויף אונזער שרה'לען
פון געכטען אן אין בעס.

.7

א קעציל האט זי שרה'לע,
דאס קעציל גיט א כאפ,
די שלאפעדיגע לייאלקעלע
און מאכט אזוי, דראפ, דראפ!

.8

געשריען האט די לייאלקעלע.

XIX. סכות.

א שטיבעלע א קלויניקע,
א שטיבעלע א שעניקע
האבען מיר געמאכט.
ביהאב מיט מינע הענטעלאך
אויסגעפוצט די ווענטעלאך
און אזוי געטראכט:

.2

שטעה מין סכה, שעס זיך גיט,
ביסט א קלויניג—קלעס זיך גיט—
האסט א גרויסע ראך.
זעה, דורך יעדען שפעלטעלע
קוקט ארין גאטס וועלטעלע
און עס שמעקט דער סכך.

.3

לועב ביסטו מיר קלויניקע,
סכה'לע די שעניקע!
זאגען דיר פארוואס?
ווייל ביהאב דיר ארין געמאכט,
ברעטער, סכך ארין געבראכט—
כיפון דיין בעל-הבית.

XX.

שרה'לע און איהר לייאלקעלע

געווען אמאל א שרה'לע,
א מודעלע א שענס,
האט זי געהאט א לייאלקעלע,
א מאכטערלי א קלוינס.

.2

געליבט האט זי איהר צאצקעלע,
געליעבט גאר אהן א סוף.

XXII. האב איך א פאר אקסן

האב איך א פאר אקסן,
 וואס זי ברעקן לאקסן...
 אוי, וואונדער
 איבער וואונדער,
 ווי די אקסן
 ברעקן לאקסן,
 דאס איז דאך א וואונדער,
 דאס איז דאך א וואונדער.

.2

האב איך א פאר בערן,
 וואס זי שטיבער קעהרן...
 אוי, וואונדער,
 איבער וואונדער,
 ווי די בערן
 שטיבער קעהרן,
 ווי די אקסן
 ברעקן לאקסן,
 דאס איז דאך א וואונדער,
 דאס איז דאך א וואונדער.

.3

האב איך א פאר ציגן,
 וואס זי קינדער וויגן...
 אוי, וואונדער,
 איבער וואונדער,
 ווי די ציגן
 קינדער וויגן,
 ווי די בערן
 שטיבער קעהרן,
 ווי די אקסן
 ברעקן לאקסן,
 דאס איז דאך א וואונדער,
 דאס איז דאך א וואונדער.

.4

האב איך א פאר הענער,
 וואס זי קלעבן שפענער...
 אוי, וואונדער,
 איבער וואונדער,

געשריגן גאר א שרעק...
 גאר ווייט מיט איהרע חבר'טעס
 איז שרה'לע אונגע.

XXI. אמאל איז געווען א אינגעלע.

אמאל איז געווען א אינגעלע,
 א אינגעלע, א אינגעלע,
 איז ער געווען א שטיפעריל,
 א שטיפעריל, א שטיפעריל,
 א, א שטיפעריל!

.2

האט ער געכאפט א פויגעלע,
 א פויגעלע, א פויגעלע,
 איז זי געווען א זינגערקע,
 א זינגערקע, א זינגערקע,
 א, א זינגערקע!

.3

האט ער געקויפט א שטינגעלע,
 א שטינגעלע, א שטינגעלע;
 אונטערנועצט דאס פויגעלע,
 דאס פויגעלע, דאס פויגעלע,
 א, אין שטינגעלע!

.4

האט ער געזאגט צום פויגעלע,
 צום פויגעלע, צום פויגעלע;
 דו זינג סיר א שטען ליעדעלע,
 א ליעדעלע, א ליעדעלע,
 א, א ליעדעלע.

5

האט איהם געזאגט דאס פויגעלע,
 דאס פויגעלע, דאס פויגעלע;
 איך זינג נור שענע ליעדעלאך
 אין גרינעם שענעם וועלדעלע,

קינדער וויגן,
ווי די בערן
שטיבער קעהרן,
ווי די אַקסן
בראַקן לאַקשן,
דאָס איז דאָך אַ וואונדער,
דאָס איז דאָך אַ וואונדער.

XXIII.

דאָס קינד אין דאָס פּליגעלע.

פּליגעלע, פּליגעלע!
פּי-פּי-פּי!
וואו איז דער טאַטע?
ניטאָ דאָ היי?
ווען וועט ער קומען?
מאָרנען פּריה?
וואָס וועט ער ברענגען?
עפעלאַך פּיר!
וואו טייער זיי לעגען?
הינטער דער טיר!
ווער וועט זיי עסען?
איך מיט דיר!

XXIV. דאָס פּליגעלע.

פּליגעלאַך און טיבעלאַך
פּליהן פּאַרביי די שטיבעלאַך
אין דער וועסער וועלט (2 אַס)
איך דאָס קליינע פּליגעלע,
זשומע מיר מיין גיגעלע,
כּילאָך פּון ווינט און קעלט (2 אַס)

.2

איך דאָס שוואַכע פּליגעלע
שלאָף מיר אין מיין וויגעלע
ווען דער פּרייהלינג קומט (2 אַס)
כּומט דאָס ערשטע פּליגעלע.

איבער וואונדער,
ווי די הענער
קלייבן שפענער,
ווי די ציגן,
קינדער וויגן,
ווי די בערן
שטיבער קעהרן,
ווי די אַקסן
בראַקן לאַקשן,
דאָס איז דאָך אַ וואונדער,
דאָס איז דאָך אַ וואונדער.

.5

האַב איך אַ פאַר טויבען
וואָס זיי נישטן הויבען...
אוי וואונדער,
איבער וואונדער,
ווי די טויבען
ניעהן הויבן,
ווי די הענער
קלייבן שפענער
ווי די ציגן
קינדער וויגן,
ווי די בערן
שטיבער קעהרן,
ווי די אַקסן
בראַקן לאַקשן,
דאָס איז דאָך אַ וואונדער,
דאָס איז דאָך אַ וואונדער.

.6

האַב איך אַ פאַר הינט,
וואָס זיי מאַכן טינט...
אוי וואונדער,
איבער וואונדער,
ווי די הינט
מאַכן טינט,
ווי די טויבען
ניישן הויבן,
ווי די הענער
קלייבן שפענער,
ווי די ציגן

צפין איך אנ'אויגעלע
כ'הער דער ווינט נאך ברומט. (ביס)

3.

ס'איז נאך קאלט אין נעסטעלע,
ס'טרעפט זיך א פרעסטעלע,
אָבער כ'ווייס דאך גוט,
אז איך ארים פליגעלע
וועל ארויס פון וויגעלע
מיט א פרייען מוטה. (ביס)

25. קומט א פייגעלע צופליהען.

1.

קומט א פייגעלע צופליהען
און עס זעצט זיך אויף מיין פוס.
טראַגט אַ צעטעלע אין שונאַבל
פון דער מאַמען אַ גערוס.

2.

ליבע פייגעלע, פליה זשע ווייטער,
ס'איז מיר טייער יעדע שעה.
גיב מיין קוש דער מאַמען איבער,
ווייל איך מוז נאך בלייבען דאָ.

IV. ווינטער.

26. האב איך געהאט א פעטער
אידעלע.

1.

האָב איך געהאַט און האָב איך געהאַט
אַ פעטער אידעלע,
האַט ער געהאַט און האָט ער געהאַט
אוי אַ פידעלען
„טרא - לא - לא - לא - לא“,
מאַכט דאָס פידעלע. (ביס)

2.

האָב איך געהאַט און האָב איך געהאַט

האַט ער געהאַט און האָט ער געהאַט
אוי אַ פייפעלען
„פליו - פליו - פליו - פליו - פליו“
מאַכט דאָס פייפעלע. (ביס)

3.

האָב איך געהאַט און האָב איך געהאַט
אַ פעטער ראובעלע,
האַט ער געהאַט און האָט ער געהאַט
אוי אַ טרובעלען
„טרו - טרו - טרו - טרו - טרו“
מאַכט דאָס טרובעלע. (ביס)

4.

האָב איך געהאַט און האָב איך געהאַט
אַ פעטער הייקעלע,
האַט ער געהאַט און האָט ער געהאַט
אוי אַ פייקעלען
„פּים - פּאַם - פּאַם - פּאַם - פּאַם“
מאַכט דאָס פייקעלע. (ביס)

27. קויפט, קויפט, קויפט, קויפט!

1.

קויפט, קויפט, קויפט, קויפט!
איך האָב אייך צופאַרקויפן:
אַ פערדעלע א וועגעלע
אויף רייטן און אויף לויפן. (ביס)

2.

קויפט, קויפט, קויפט, קויפט!
מיר וועלן זיך נישט דינגען,
כ'האָב מענשעלאַך פּאַיאַצעלאַך,
וואָס ברעכן זיך און שפּרינגען. (ביס)

3.

פּאַיאַצעלאַך און שמענדריקלאַך
מיט קאַלפּאַקלאַך און גלעקלאַך
מיט רויטע, געלע הויזעלאַך.
מיט אנגעפאַרבטע בעקלאַך. (ביס)

4.

די באבע זלאטע,
 די מאמע, דער טאטע —
 א לעבעדיגע וועלט:
 אלע גיבן היינט חנפה-געלט.

2.

אין דרויסען שנעהען
 און ווינטען דרעהען.
 אין שטוב איז ווארים
 און ס'קלינקט א ליארים —
 א לעבעדיגע וועלט
 מען שפילט אין דריידעלאך אויף געלט.

30. אוויג-ליד.

1.

שלאף, שלאף, שלאף,
 דער טאטע וועט פאהרן אין דארף,
 וועטער ברענגען איין עפעלע,
 וועט זיין געזונט דיין קעפעלע.

2.

שלאף, שלאף, שלאף,
 דער טאטע וועט פאהרן אין דארף,
 וועט ער ברענגען איין פייגעלע,
 וועט זיין געזונט דיין אייגעלע.

3.

שלאף, שלאף, שלאף,
 דער טאטע וועט פאהרן אין דארף,
 וועט ער ברענגען איין העזעלע,
 וועט זיין געזונט דיין נעזעלע.

4.

שלאף, שלאף, שלאף,
 דער טאטע וועט פאהרן אין דארף,
 וועט ער ברענגען איין ענטעלע,
 וועט זיין געזונט דיין הענטעלע.

5.

שלאף, שלאף, שלאף,
 דער טאטע וועט פאהרן אין דארף,
 וועט ער ברענגען איין ניסעלע.

כ'האב פויקען און טרומייטען,
 איר קריגט זיי נישט אין ערגעץ נישט }
 אין גאנצער שטאָט און קלייטען. } בײַט

5

טא קומט. קומט. קונים.
 באקאנטשאפט מיט מיר מאכן!
 כ'האב צאצקעלאך און שפילכעלאך }
 און אלע גוטע זאכן. } בײַט

6

און זיכער זייט מיר. קינדערלאך.
 צופרידן וועט איר בלייבן.
 טאָ נייט דך. קונים. צייטעלאך }
 אויף גרעשעלאך צוקלייבן. } בײַט

28. דער ווינטער.

1.

שיט דער הימל פעדערן,
 זייט און וויך פאר יעדערן.
 שרייט די גרויסע שווארצע קרא:
 קרא-קרא-קרא! איך האב הנאה!

2.

אינגעלאך צוהיבן זיך.
 כאפן גליטשערס, גליצן זיך.
 גליצן קלארע. ווי די שפילגען,
 ס'פליהען אינגלאך ווי אויף פליגען.

3.

פריטס איין. געזער. איערן!
 זאל דער פראסט נאך דויערן:
 ס'בליהען פעקלאך. ווי די בלומען.
 גוט! דער ווינטער איז געקומען.

29. חנפה.

1.

דער פעטער יאטע.

כ'האב נאך קלאפערלאך א פאר —
הלאוי איבער א יאהר!..

V. קינדער-שפילן.

33. איינס, צוויי, דריי.
(א לידל צום אויסצעהלן זיך).

איינס, צוויי, דריי,
אזער, ליזער, לאיי,
אקן, באקן,
ביידע גלאקן,
צירל, פערל,
דוקס ארויס,
דוקס ארויס!

ווי מען פיהרט עס אויס:

די קינדער בילדען א געשאַסענעג רעדן אין מי-
טען לאָזט מען אריין איינעם, וועלכער דאַרף אַנ-
ווייזען מיטען פינגער אויף די קינדער און צעהלען
בסדר: איינס, צוויי, דריי...!

34. אינגעלע וואו שטעהסטו?
(א קינדער-שפיל).

די מידעלע: „אינגעלע, וואו שטעהסטו?“
דער אינגעלע: „אויף א באַנק!“
די מ. „אינגעלע, וואס טרינקסטו?“
דער א. „א זיס געטראַנק!“
די מ. „אינגעלע, וואס עסטו?“
דער א. „א פייגעלע!“
די מ. „אינגעלע, טא כאפ זשע-
דאס פייגעלע!“
א לע } כאפ, כאפ, כאפ,
דיס } דאס פייגעלע כאפ

ווי מען שפילט עס:

די קינדער נעהמען זיך סאך די הענטעלאך און
מאכען א רעדן אין מיטען לאָזט מען אריין א

31. דער ווינטער.

1.

דער ווינטער געקומען.
דער שניי שיט און שנייט.
מיר זיצען אין צימער }
און זינגען א ליד. } דיס

2.

מיר זינגען, מיר שפילן
און טאנצען דערביי,
מיר פרעהען זיך אלע, }
ווי ס'וואלט געווען מיי. } דיס

3.

ס'מעג שנייען און דרעהען
אן אויפהער אין גאס —
דער ווינטער רעט זיך אונז }
א סייצער גאסט. } דיס

32. פורים.

1.

ס'ארבייט גוט מיין גרויסער שרייער.
גאר א פרישער, גאר א גייער...
ווארט נור, המניקע, אט באלד
וועט דיר ווערן הייס און קאלט.

2.

כ'קום אהיים — מי קען דא נאשען
הייטע, פרושע המן - טאשען...
ווארט נור, מ'חעט א סעודה מאכען
וועל איך עסען גוטע זאכען.

3.

ס'איז א שענער יום-טוב פורים,
„שלח-מנחת“ שיק און שיק...
אבער כ'האב פון דעם יסורים,
וואס מען שיקט ניט אב צוריק.

4.

כ'פרי זיך אבער מיט מיין שרייער,

(דאָס ליד פון אָנהויב און ז. וו.)

ווי מען שפילט עס:

די קינדער נעהמען זיך פאר די הענטלאך און בילדען אַ געשלאָסענעם ראָד: אין מיטען פון דיזען ראָד לאָזט מען אַריין אילנעס פון די קינדער, וועל-כער טיהרט אויס פאַרשידענע באוועגונגען און אַלע פון ראָד דאַרסטן עס נאָכמאַכען. אין אַ קליינער שטיבעלע—הויבט מען אָנעס—און די ראָד דרעהט זיך אויף רעכטס; ביי די ווערטער: „אַלע אויף ביזן-וואונדער“ שטעלט זיך אָב די ראָד און די קינדער לאָזען איין די הענטלאך. מיט אַזויגע-נעזער—דער, וועלכער עס שטעהט אין מיטען ראָד באַווייזט מיט די הענט אויסען נאָך און אַלע מאַ-כען עס נאָך און ז. וו.

ביי די ווערטער: „גאַרנישט ניט געגעסען“ נעהמען זיך די קינדער ווידער פאר די הענטלאך און גע-הען לינקס; ביי די ווערטער: „לידער נאָר ווי זיג-גען“ שטעלט מען זיך אָב און מען הויבט אָן וויי-טער צו באווייזען: „פון אַזאַ מכשף...“ ביי די ווער-טער: „פון אַ קורצען נתן—“ זעצען זיך די קינדער; „פון עג-מלך-הבשן“—שטעלען זיי זיך אויף די פינגער-סיס; די קינדער נעהמען זיך ווידער פאר די הענטלאך געהן רעכטס און זינגען: „איניי-געט, קינדער, שפילען מיר...“ ביי דאָס וואָרט „וואָס?“, שטעלט מען זיך אָב. מען זאָגט „א לידע-לע“ און מען הויבט אָנעס נאָך אַמאָל דאָס קי-נדר-שפיל.

36. שייך, שייך, זונעלען

(א קינדער - שפיל.)

שייך, שייך, זונעלע,
פליה, פליה, פייגעלע,
אינס, צוויי, דריי,
זייט ווי די פייגעלאך פריי!

ווי מען שפילט עס:

די קינדער צושטעלען זיך פאַר-וויי. פאַר-וויי איי-גע הינטער דער צווייטער און זינגען: „שייך, שייך, זונעלע“...

ווען די קינדער זינגען אָפּט די ווערטער: „זייט ווי די פייגעלאך פריי“—דאן אַנטלויסט די ערשטע פאַר און די לעצטע יאָגט זיך נאָך; ווען זיי כא-פען איינע די צווייטע דאן הויבט זיך אָנעס דאָס מינדער-שפיל פון אַנפאַנג.

וועלכער דאַרף כאַפען דאָס פייגעלע: די מידעלע פּרעגט און דער אינגעלע ענטפּערט.

ווען אַלע ענדיגען „כאַפּ, כאַפּ, כאַפּ, דאָס פייגע-לע כאַפּ!“ אַנטלויסט דאָס פייגעלע און דער אינגע-לע יאָגט זיך נאָך.

די קינדער, וועלכע עס בילדען דעם ראָד העלפען אַנטלויפען דער פייגעלע און אומגעקערט—שטע-רען דעם אינגעלע צו כאַפען עס.

ווען דער אינגעלע כאַפט דאָס פייגעלע פאַרנעה-מען אַנדערע זייערע ערטער און דאָס קינדער-כּפּל היפט זיך אָנעס פון אַנפאַנג.

35. אין אַ קליינער שטיבעלע.

(א קינדער - שפיל.)

אין אַ קליינער שטיבעלע
וואוינט אין אַלכע אידענע
מיט איהרע זיבן קינדער
אַלע אויף ביזן וואונדער:
מיט אַזוינע נוצער,
מיט אַזוינע אויגען,
מיט אַזוינע אויערען,
מיט אַזוינע קעפּ,
מיט אַזוינע האַר,
מיט אַזוינע בערד,
מיט אַזוינע בייכער,
מיט אַזוינע רוקענס,
מיט אַזוינע זייטען,
מיט אַזוינע פיכ,
מיט אַזוינע הענט...

גאַרנישט ניט געגעסען,
גאַרנישט ניט געטרונקען,
נאָר זיי טאַנצען, שפּרינגען,
לידער נאָר זיי זינגען:
פון אַזאַ מכשף,
פון אַ מכשפה...
פון אַ קורצען נתן...
פון עג-מלך-הבשן...

אינינעם, קינדער, שפילען מיר,
אינינעם, קינדער, טאַנצען מיר,
אינינעם, קינדער, זינגען מיר.

ס'איז קורץ-פרייטיג אייל זיך אונטער,
שפרינג זשע, פערדל, פרעהלאך, מונטער,
ס'איז שוין שבת באלד.
פערדל, שטעה ניט, גוואלד-

2

האָפּ, האָפּ, האָפּ!
שטעל זיך גאר ניט אָב...
ס'וועט מײן מאַמע ליכט באלד בעגשן
זעהסט, ווי ס'לויפּען אלע מענשן,
האָפּ, האָפּ, האָפּ,
שטעל זיך נור ניט אָפּ

3

טפרו, טפרו, היי
שטעה זשע, פערדל, שטעה...
שטעה מיר זיינען שוין באלד פארטיג
רוה זיך אָב, שטעה, פערדל, ארטיג...
כ'שטעה שוין ביי דער טהיר.
נו, גוט שבת דיר!

40. א טאנץ-ליד.

1

ליבע שוועסטער, טאנץ מיט מיר.
ביידע הענט אַט גיב יך דיר.
אַמאַל אַהיין, אַמאַל אַהער,
עס איז דאָך גאַר ניט שווער.

2

נאָך אַמאַל די שעהנע שפּיל,
טאַנץ זשע, טאַנץ זשע מיט געפּיל
אַמאַל אַהיין, אַמאַל אַהער,
עס איז דאָך גאַר ניט שווער.

3

אַי דו האָסט זיך שעהן געמאַכט,
ס'האַט זיך מיר גאַר ניט געדאַכט
אַמאַל אַהיין, אַמאַל אַהער.
עס איז דאָך גאַר ניט שווער.

37. א ר א ד .

(א טאנץ-ליד).

אינגעלאך און מיידעלאך,
טאַנצט אַ ראָד
און דרעהט זיך אויסעט;
אינגעלאך און מיידעלאך,
טאַנצט אַ ראָד
און דרעהט זיך אויסעט!

38. בעלי-מלאכות.

1

קינדערלאך איר קלייניקע,
קינדערלאך אין שעהניקע,
מיר וועלען אלע שפּילען איצט }
דאָס שפּיל פון בעלי-מלאַכות. } ביט

2

בגדיםלאך און קליידעלאך
פאַר אינגעלאך און מיידעלאך
נעהט דער שניידער מיט זײַן נאַדל }
אַט אַזוי און אַט אַזוי. } ביט

3

העלצעלאך און ברעטעלאך
פאַר בענקעלאך און בעטעלאך
זעגט דער סטאַליער מיט זײַן זעגן }
אַט אַזוי און אַט אַזוי. } ביט

4

שטיוועלאך און שיכעלאך
פאַר אונזערע קליין פּיסעלאך
נעהט דער שוסטער מיט זײַן נאַל }
אַט אַזוי און אַט אַזוי. } ביט

39. האפּ, האפּ, האפּ!

1

האָפּ, האָפּ, האָפּ!
פּערדל פּערן אַראָפּ...