



Cultural

LITERATURE

THIS ARTICLE is a review of books that appeared in the United States from June, 1948, to June, 1949, and touched on Jews or Jewish problems, directly or indirectly. The books selected for description or analysis manifested overt "Jewish content." Those books containing latent "Jewish content," that is, books which presumably originated in and were influenced by Jewish ideals and traditions but did not objectively exhibit that feature, have been omitted from consideration.

The employment of these touchstones has left a regrettable gap in the article, that of poetry, an area where many Americans of Jewish origin have made notable contributions. Unfortunately, these works contained little that falls within our definition of "Jewish content."

The relatively large number of books that were published in this period precluded any extensive, itemized review. The reviewer has had to content himself with selecting those books which were either concededly meritorious or reflected significant trends or patterns in the literature of Jewish interest.¹

In sum, this review deals with literature of Jewish interest, of a "popular order," with manifest Jewish content, either meritorious in themselves or revelatory of significant attitudes and patterns of thought.

Fiction

The period under review abounded in novels which were concerned with the failure of conscience in American and world society, as revealed in the treatment of minority groups. The Jew and the Negro became, as it were, the focus or symbol of a progressive disintegration of society and expressed not only the author's awareness of the shocking extent of prejudice but also his own peculiar role and yearnings in modern society.

This may account for the appearance of many novels by non-Jews, in which the Jew, if not central, played a significant role in shouldering the burden of the author's grievances. The extraordinary variety of locales in the novels in which Jewish characters appeared, provided testimony of this uneasy sense of universal social disintegration. A cursory survey of the fiction of this period placed the Jew in such diverse environments as the American armed forces; a small New England island town and private academy; a setting in California; a small Midwestern town; a North African city; a South African city; and the Far East.

¹ For a complete, annotated bibliography, see *American Jewish Bibliography*.

The ubiquity of the Jewish character, in situations or settings with which he was not ordinarily associated, lent color perhaps to the charge of Irving Howe ("The Stranger and the Victim," *Commentary*, August, 1949) that the non-Jewish and, less frequently, the Jewish author, employed the Jew as a conventional and convenient means for presenting his private vision of American [and world] society.

Whether this complaint had validity or not, it was possible and perhaps useful to classify the various novels according to the various subjects and themes with which the central or tangential themes of prejudice, bigotry, or discrimination were allied:

1. The War Novel, in which the Jew was exposed to bias within the American armed forces;
2. The Postwar Novel, in which a returning serviceman or a member of the occupation forces encountered bigotry;
3. The Institutional Novel, in which anti-Semitism brought bitterness or tragedy to Jews struggling for an education or profession;
4. The "Social Content" Novel, in which anti-Semitism was placed in a context of civic or social corruption;
5. The "Assimilationist" Novel, in which the characters faced the problems of intermarriage or flight from Jewish identity as a result of community hostility.

These five classifications, while by no means exhaustive, were roughly the types to which most novels which utilized the themes of prejudice, bigotry, or discrimination, conformed.

WAR NOVELS

One of the more striking phenomena of the American fiction under review was the extraordinary popularity of those war novels which not only explored war experiences but also incorporated the themes of prejudice and discrimination, or, more generally, social problems. The novels we shall deal with in this section, *The Young Lions* by Irwin Shaw, *An Act of Love* by Ira Wolfert, and *The Naked and the Dead* by Norman Mailer, all reflected to a greater or lesser extent, this duality of intention.

The Young Lions was the story of three men, a Jewish youth from the Midwest, a New York stage manager, and an ex-Communist and Austrian Nazi. Their fortunes are traced from 1938 to 1945 when all three meet in a Bavarian forest. There the Jewish youth is killed by the Austrian, who in turn is killed by the stage manager.

Perhaps the sharpest and most penetrating analysis of *The Young Lions* was undertaken by Alfred Kazin in an article in *Commentary* entitled "The Mindless Young Militants" (December, 1948). After paying tribute to the "long and expertly contrived book," and noting its documentary, realistic style, Kazin observed that the heart of the novel was the ordeal of the Jewish youth, Noah Ackerman, climaxed by his heroic death. Kazin taxed the author with worshipping a new Jewish type created by contemporary "Jewish Militants"—the type who regarded belligerence and resistance as ends-in-themselves.

This conception of the Jewish hero as "militant sacrifice" was more clearly delineated in Ira Wolfert's *An Act of Love*. The "act of love" was a blind charge by Harry Brunner, an anonymous little Midwestern American soldier, into the face of Japanese machine guns, for the purpose of diverting a threat to the rest of his group.

While in essence there was a curious resemblance between Harry Brunner's blind "act of love" and Noah Ackerman's "act of faith" to achieve identity with the brotherhood of man, there was a marked difference in their treatment by the authors. Harry Brunner's ordeal was described from the inside and was caused as much by his own fears, his defensive Jewishness, as by the attitude of the bigot. Wolfert blended in his novel a rather elaborate psychoanalytic approach with the realistic, minutely documented style of narrative characteristic of present-day war novels.

Norman Mailer's *The Naked and the Dead* was less concerned with psychologic overtones and nuances than either *The Young Lions* or *An Act of Love*, but like these novels it encompassed a study of social ills within a framework of detailed, realistic depictions of battles and occupation. It was a long novel based on the reactions of the members of an American platoon to their part in the invasion and occupation of a Japanese-held island.

Norman Mailer, like Irwin Shaw and Ira Wolfert, was not content with merely providing a massive war canvas. He elaborated on themes of injustice within the American army in greater detail, pointing bitterly to the victimization of minorities and the persecution of enlisted men by officers. However, Mailer confined the story to actual external events. This concentration on the actual and the perceived was perhaps the source of the novel's appeal (it was an instantaneous and overwhelming best seller) and, perhaps, its strength as well.

POSTWAR NOVELS

Of the novels which recorded the various phenomena in the wake of war and in which prejudice played a significant part, two may be regarded as representative: *Walk in Darkness* by Jean Bekessy (Hans Habe, pseud.) and *Find Me in Fire* by Robert Lowry. In both novels, the irrationality of prejudice and the failure of the war's lessons to impinge on the consciousness of society were pointed to with great intensity of feeling.

Walk in Darkness was the story of a Negro who re-enlisted in the Army after the war and was sent to Germany where he found the same prejudice which had caused him to seek overseas duty. Towards the end of the book he came to realize that his hatred and prejudice against Jews and others had been as violently irrational as that of his tormentors. The plot of the story was melodramatic and the moral rather glib, but the reviewers felt the novel had a ring of sincerity.

Find Me in Fire was nominally a story about a returned soldier who found himself at odds with the small Ohio town from which he had come, and about his brief attempts to live there again.

In effect, this novel was an allegory embracing such ambitious themes as the meaning of life, evil, and violence. The single Jewish character presented was a symbolic vehicle for the author's feelings about society.

INSTITUTIONAL NOVELS

There were two novels of uneven merit which mirrored or exposed educational or professional institutions; in one, *They Moved With the Sun* by Daniel Taylor (pseud.), the theme of bias was quite pronounced; in the other, *Lucifer With a Book* by John Horne Burns, the subject of prejudice was tangential, supporting the indignation of the author at the general evils of the institution he depicted.

They Moved With the Sun was a rather pedestrian and conventional, if conscientious, account of the adolescence and young manhood of an American Jew who became a successful psychoanalyst. The bigotry he encountered in medical school and during his internship strengthened his resolve to become a psychiatrist so that he could discover the sources of hate. While the novel shed little "revelatory light" on either the problems of prejudice or the world the author wished to describe, the novel had a certain biographical interest.

Lucifer With a Book was a bitter attack on an institution which had already been repeatedly assailed—the private school. In order to develop to the fullest the attack on the academy, the charge of bigotry was added rather unconvincingly to other evils. Among the student body one Jewish and one Negro boy appeared and were made to suffer great humiliation in their senior year.

Practically all critics of this book found the volume achieved some good scenes but "that too much of it consisted of stereotypes and righteous indignation" (*Atlantic Monthly*, April, 1949). It might be pointed out that the employment of stereotypes in the description of the Jew and Negro applied not so much in the ascription of certain personal qualities to them but rather to the conventional and mechanical positions in which they were to be found.

SOCIAL CONTENT NOVELS

The subject of anti-Semitism was, during the period under review, a useful peg upon which the novel and film could hang a view of a corrupt society. Curiously enough, it was found that it could be excitingly blended not only with other social problems, but included in the frame of a detective story as well. It is of interest that two novels, *Shadow of a Hero* by Allen Chase and *For Us the Living* by Haakon Chevalier, which included anti-Semitism in their catalogue of social evils, adapted the technique of the mystery story.

ASSIMILATIONIST NOVELS

The novel detailing the trials of intermarriage or the love of a Jew for a non-Jew or the flight from Jewish identity had become familiar in recent years. In the period under review, four novels struggled with one or other of these themes: *The Curious Wine* by Bianca Bradbury; *Divided* by Ralph Freedman; *Whisper My Name* by Burke Davis; and *Passport to the Past* by Regina Kolitz. Of the four novels, *Whisper My Name* and *The Curious Wine* were regarded by critics as the more serious treatments of taxing subjects.

Fiction: Internal Jewish Life

In addition to those novels which placed the Jew within a hostile, neutral, or benevolent setting, another class of novels, less numerous, was devoted to

what may be termed the internal life of an American Jewish community. The characters involved sprang from a Jewish locale, or acted within the limits of a Jewish family. Two distinct types of novel could be perceived within this genre: 1. The "slice of life" novel which depicted realistically the lives of Jews overcoming or succumbing to a slum environment, or the relations within lower middle-class Jewish families; 2. The "folk" novel which affectionately, whimsically, or sentimentally evoked the customs, manners, and speech of a "typical" Jewish family in a "typically" Jewish section of an urban center.

"SLICE OF LIFE" NOVELS

The "slice of life" novel was most characteristically represented by *Cry Tough* by Irving Shulman. Shulman's novel fell within the modern genre termed the "tough guy" novel. In spite of the violence and sordid naturalistic detail of the story, certain scenes, like the Friday night ritual meal of an Orthodox Jewish family, were movingly depicted.

The World Is a Wedding by Delmore Schwartz, which consisted of two short novels and five stories, was, superficially, a naturalistic treatment of middle-class Jewish families and friends in the period of the depression of 1929. The commonplace style and the monotone of the prose were employed, as some discerning critics noted, to sharpen the poetic and philosophic overtones of the stories. Such themes as "the true community," "flight," "rejection and acceptance" were the substance of the book, and were attached to descriptions of the sterile lives of the Jewish bourgeoisie, the tensions and frustrations of Jewish family life, and the griefs and dreams of young people "mired in the depression."

FOLK NOVELS

Ethel Rosenberg's *Go Fight City Hall* and Herman Wouk's *The City Boy* exemplified the type of fiction which sought to recreate the atmosphere of school days and family life.

The situations described in *Go Fight City Hall* were common in Jewish communities. While it was generally agreed that the novel authentically described Jewish family life, some reviewers felt it would have a limited, parochial appeal. Others thought that it was a genuine contribution to the "pastoral poetry of the metropolis."

Unlike Ethel Rosenberg, Herman Wouk did not give the specific character of his milieu. One critic (*Saturday Review of Literature*, August 21, 1948) treated this as a serious defect.

History and Contemporary Problems

The stream of postwar events left world Jewry in positions in which disquiet and anxiety had not ceased to be features of its existence. Nor had the immediate tragic past ceased to reverberate in the consciousness of Jewish thinkers and writers. These reverberations found an echo among non-Jewish scholars and writers who were concerned with the destiny of society. Necessarily, the Jew who had figured so greatly as victim in the past and whose

position even today was uncertain, embodied the troubled state of modern society. Accordingly, this consciousness of the past and anxious sense of the present and future colored historical works in which the Jew figured. Moreover, the establishment of Israel became a significant and climactic date from which to reckon history.

Writers of Jewish origin responded to these factors with varying emphases, according to their immediate experiences and the countries in which they lived. Thus, American Jewish writers, remote from the scenes of horror, paradoxically expressed either an interest in the immediate present by writing of events and conditions in Israel, and of such pressing contemporary concerns as civil and human rights, or expressed an interest in the more abstract subject of world Jewish history. European Jewish authors, their minds still occupied by the events of the past decade, continued to add to the accounts of the horrors of the concentration camps and experiences under the Nazi lash. The historical literature of this period reflected these accents in books that dealt with: world histories of the Jewish people; the Jews in Europe; Zionism and Israel; Jews in the United States; and the contemporary problems of anti-Semitism and civil rights.

WORLD HISTORIES

Of the seven books treating the universal history of the Jews, three were new while the remainder were revised and enlarged editions of existing texts. These three included, in order of their popular and critical reception, *Israel: A History of the Jewish People* by Rufus Lears; *Story Without End* by Solomon Landman and Benjamin Efron; and *Universal Jewish History* (Vol. I, "Ancient Jewish History") by Philip Leon Biberfeld. *Israel: A History of the Jewish People* considered both the social and political factors which have shaped the story of the Jewish people and conversely, the influence they have had on world history. Lears's efforts to bring into relief the interaction of Jewish and Gentile currents in world history were appreciatively discerned by some critics.

The authors of *Story Without End* did not fare as well in the estimation of critics; the uneven quality of the book, held to be alternately advanced and elementary, was attributed to the failure of the authors to define their audience for themselves. Other severe objections were raised against this book—particularly, the overestimation on the authors' part of the cultural freedom of the nationalities in the Soviet Union. However, it was generally regarded as a "good readable history" which avoided "special pleadings."

JEWS IN EUROPE

The books that were concerned with the Jews in Europe concentrated on their sufferings in the immediate past with subordinate references to their present status and future prospects. Most of these books were additions to the swelling literature on the experiences of Jews in the extermination camps of the Nazis.

The most striking of the books, in which the author, for many years a leader in the Polish Jewish Socialist labor movement, recounted the tragic and heroic resistance of the Warsaw Ghetto, was *The Stars Bear Witness* by

Bernard Goldstein. Written with restraint and impartiality, this moving account received unstinting praise with only minor exceptions.

In Search of a Lost People by Joseph and Sheila Tenenbaum was a more diffuse and extended portrayal of the fate of Polish Jewry. Praised as a sober and illuminating survey in academic journals, it was severely criticized by a reviewer in *The Christian Science Monitor*, who alleged a pro-Soviet bias on the author's part.

ZIONISM AND ISRAEL

The war in Palestine and the birth of Israel evoked a considerable response from such diverse sources as journalists, historians, and political figures. The popular hunger and pressure for information may have accounted for the uniformly impressionistic, journalistic literature that emerged, and even affected sober historical works. Perhaps most symptomatic of the tendency to reduce historical events in Palestine to a popular and assimilable scale was the unusual number of picture books that appeared.

The most notable exemplars of the "eyewitness" journalistic literature, evincing in varying degrees the merits and defects of this form of literature, were *The Birth of Israel* by Jorge Garcia-Granados, a member of the United Nations Special Committee on Palestine; *This Is Israel* by Isidor F. Stone; and *Shalom Means Peace* by Robert St. John. Each of these books achieved a high degree of popularity with the public and was accorded cordial and, in some instances, enthusiastic receptions by reviewers. While all three books were personal, on-the-scene records of events in Israel, each covered somewhat different aspects. All three books were frankly and markedly sympathetic to the aspirations of the Jews and were pro-Israel. I. F. Stone's book was the only one which recorded the fact that he was a partisan in advance of his visit to Palestine. The other books announced that their sympathetic, pro-Israel attitudes resulted from their experiences and observations in Palestine. Whatever the occasion and causes for such partisanship, its manifestations in these books were observed by some critics and, in certain instances, severely rebuked. *The Birth of Israel* suffered less from this criticism than the others, although not entirely escaping it. The author's account of what went on behind the scenes at the United Nations Special Committee on Palestine excited greater interest since the author's privileged position enabled him to reveal details unattainable elsewhere.

While general agreement obtained that Stone's book reflected the excitement and color of the events in Israel, there was doubt as to whether the author retained sufficient balance and objectivity.

The reception of *Shalom Means Peace* was mixed. Those critics who were impressed by it were of the opinion that it was a warm, readable, personal document; those who condemned *Shalom Means Peace* assailed it as slick, glib, and inaccurate.

Of the photographic histories of Israel, the most ambitious and successful was Herbert S. Sonnenfeld's *Palestine: Land of Israel* with an introduction by Pierre Van Paassen. Critical opinion was divided, however, depending on whether or not the reviewer deemed the intense partisanship of the book too great a drawback.

The various scholarly historical books on Palestine that appeared this year were not entirely free of the subjectivity characteristic of the journalistic books we have described thus far. The most important of this class of historical books were: *A History of Palestine from 135 A.D. to Modern Times* by James William Parkes; *British Rule in Palestine* by Bernard Joseph; and *The Palestine Dilemma* by Frank C. Sakran. The latter two books, critical and polemic in character, took antipodal positions: Joseph's book supporting the Zionist viewpoint in attacking the British administration from 1917 to the end of the mandate, Sakran's book presenting the case for the Arabs and attacking Zionism.

Parkes' volume was the most ambitious effort to provide a historical background for the conflicts in Palestine and the establishment of the state of Israel in 1948. While not in major part a work of original scholarship and written primarily for the general public, the book was based on a wide range of general works and special studies and received the most glowing commendations from American reviewers. English periodicals, while conceding the boldness of the undertaking and the skill of its execution, caviled at its "intense partisanship."

JEWES IN THE UNITED STATES

A number of books by Jewish and non-Jewish authors reflected the American Jewish interest in and concern with the problem of the adaptation and integration of minorities and immigrant groups. These books included *Pilgrims in a New Land* by Lee Max Friedman; *The Rescue of Science and Learning: The Story of the Emergency Committee in Aid of Displaced Foreign Scholars* by Stephen Pierce, Hayden Duggan and Betty Drury; and *Investment in People: The Story of the Julius Rosenwald Fund* by Edwin Rogers Embree and Julia Waxman.

Pilgrims in a New Land was a collection of essays and biographical sketches on the achievements of the Jews in the United States. It embraced such themes as Jews in American history; the process of adjustment; Jews and the American spirit; and Jewish economic life. The book suffered from the fundamental difficulty of the phrase "Jewish contribution." Some of the figures studied by the author (e.g., Samuel Gompers) were admittedly remote from Jewish values and tradition.

The Rescue of Science and Learning was a "meticulous scholarly" report in which the authors, the former director and executive director of the Institute of International Education, dealt with the rescue of European scholars, Jewish and non-Jewish, and their final reinstatement in scholarly positions in the United States.

Investment in People was an "inspiring" history of the \$22,000,000 Julius Rosenwald fund which was used to help all Americans, especially Negroes. The money, which was to be used in a single generation, went toward education, medical service, and race relations.

CONTEMPORARY PROBLEMS

The problem of anti-Semitism received fresh analysis from two different quarters among authors in the United States and France. The approaches to

this problem were of different order: the American—empiric and factual—and the French—theoretic and psychologic. The American book *How Secure These Rights?* by Mrs. Ruth Weintraub (Goldstein) was a political and social study of contemporary anti-Semitism in the United States, while the French book, *Anti-Semite and Jew* by Jean Paul Sartre, was a psychological portrait of the anti-Semite and his victim, with recommendations to the Jew to strike at what the author considered to be the two root causes of anti-Semitism.

How Secure These Rights? was a documented and detailed report, prepared by the Anti-Defamation League of B'nai B'rith, covering the right to education, employment, and freedom from discrimination in housing, public accommodation, and social organization. The report was optimistic in indicating that the year 1948 should appear on the credit side of the ledger.

Upon its publication, *Anti-Semite and Jew* ran the critical gamut, receiving vituperative attacks and fulsome praise. The two most thoughtful, restrained, and extended examinations of Sartre's arguments were published in *Commentary* (January, 1949) and *Partisan Review* (May, 1949).

In the *Commentary* article, "Does the Jew Exist?," Harold Rosenberg attempted a full-scale critical analysis of Sartre's views, with special reference to the thesis that the modern Jew is primarily a reflex of the mentality and attitude of the anti-Semite. Rosenberg challenged the thesis that the Jews "have no history" and are only the wretched creatures of anti-Semitism. Rosenberg asserted that the Jew possessed a unique identity "which springs from his origin and his story . . ." and that "this identity has a remarkable richness for those who rediscover it in themselves."

Sidney Hook's "Reflections on the Jewish Question" in *Partisan Review* challenged Sartre's conception of what a liberal and democratic attitude towards Jews and all minorities is and ought to be.

Though praising the depth of Sartre's psychological insights, Hook believed that Sartre erred in the assumption that the ethics of democracy presupposed "an equality of sameness" rather than "an equality of difference."

Biography

The prolific number of biographies that were published in this period again reflected the extraordinary sensitivity and pride of the Jews in their contributions to and integration into the American scene. Of the nineteen biographies issued, the greater number took as their theme the rise to success and subsequent contributions to America, or the unique adjustment processes of important Jews who significantly combined American and Jewish values.

The most important autobiographical book to appear in this period, both in terms of range of ideas and richness and subtlety of feeling, was Morris Raphael Cohen's *A Dreamer's Journey*. Posthumously published, this autobiography contained the reminiscences of a teacher of philosophy at the College of the City of New York who began life as the son of Russian Jewish immigrants. The book was significant, as reviewers discerned, for two reasons: the insight it provided into a complex, important mind; and the revelation it afforded of the making of an American.

Three other books of autobiography may be bracketed with *A Dreamer's*

Journey insofar as the themes of immigration and response to the new country were concerned: *The Autobiography of Sol Bloom*; *Tomorrow Is Beautiful* by Lucy Lang; and *American Spiritual Autobiographies* edited by Louis Finkelstein. In all three books, the energetic, practical, or idealistic efforts of the immigrant or second generation Jew to realize the "American promise" were evident.

The most successful Jewish autobiography, as measured by popular and critical esteem, was not of an American but of the President of Israel, Chaim Weizmann. *Trial and Error* received immense acclaim because it was not only the story of a singularly gifted and noble individual, but the story, by extension, of the world Zionist movement. Indeed, the highlights of his private life were so subordinated to the political narrative that the book invited criticism on this score. Some reviewers complained of what they felt to be Weizmann's emphasis on the mystic mission of Israel.

However, even those reviewers who called attention to these alleged flaws were in agreement that *Trial and Error* was a remarkable achievement and would constitute a major source of contemporary history.

HERBERT POSTER

YIDDISH LITERATURE

THE PERIOD under review witnessed the liquidation of Yiddish literature in the Soviet Union with the suspension of the newspaper *Einigkeit*, and the bi-monthly reviews, *Heymland* and *Der Shtern*; the shutting down of the publishing house Der Emes, and the arrest and silencing of the remaining Yiddish writers. In the same period there was an exodus of all but a handful of the Yiddish writers from Poland. France remained only a temporary haven for Eastern-European Yiddish writers en route to the United States and Israel. Thus, the United States became the chief center of Yiddish literature in the world.

Yiddish literature in the United States was not, during the period under review, the local literature of American Jewry. It did not limit itself to American Jewish life but embraced all of Jewish life. Its main preoccupation was with the destruction of European Jewry. There was hardly a Yiddish writer or poet who did not touch upon this topic.

A second important problem with which Yiddish writers dealt was that of Jewish survival in Europe, the United States, and Israel. Israel's establishment was warmly welcomed in Yiddish literature.

Conversely, in focusing on specifically Jewish problems, Yiddish literature continued the trend away from non-Jewish, secular, or universal themes. Yiddish literature in America was delving into the Jewish past, and tradition.

Translations of books written in languages other than Hebrew were disappearing from Yiddish literature. This return to Jewish roots found expression in the World Congress for Yiddish Culture, which was held in New York City in September, 1948, at which delegates from the United States, Canada, South and Central America, Western Europe, and Israel gathered

to discuss ways and means of strengthening Jewish cultural life and the status of the Yiddish language and Yiddish literature.

The dominant form in Yiddish literature during the period under review was poetry. Prose works of fiction were next in importance, followed by works that dealt with history, literary criticism, and contemporary problems.

Poetry

Yiddish poetry showed great vitality in the period under review. A number of both the better-known and lesser-known poets published new works. Halper Leivick, a major poet and dramatist, published *Di Khasene in Fernwald* ("The Wedding in Fernwald"), a poetic and symbolic drama about life in a displaced persons camp immediately after the liberation.

Nahum Bomse, a fine lyric poet, who had recently settled in the United States, published *A Khasene in Harbst*, a collection of poems the author had published before the war as well as those he had written while he was in Central Asia and some of his more recent works.

Joseph Rubinstein, another recent immigrant, published *Nakht oyf di Nalefkas* ("Night over the Nalevkes") with which he made a real contribution to Yiddish poetry. This work is Rubinstein's vision of the Jewish Warsaw that was destroyed.

The poet and critic Abraham Tabatchnik published *Dikhter un Dikhtung* ("Poets and Poetry"), a collection of poetry containing his excellent reflections about poetry and some poets.

Berysh Weinstein's *Lider un Poemen* ("Songs and Poems") appeared a year after the publication of his epic poem about Reisha, a small Jewish town in Galicia. His new volume contained both American Jewish and universal motifs presented in a very forceful form.

The tragedy of the Jews in Europe also found expression in S. Moltz's *Dos Lid fun Iyob* ("The Song of Job"); in Levy Goldberg's earthy *A Nigun in Vind* ("A Melody in the Wind"), and in Zelig Dorfman's *Amol iz Geven a Melekh* ("Once Upon a Time There Was a King").

L. Kussman in his *Ezra* attempted, in nearly three hundred related sonnets, to present the biography of a Jewish intellectual. Malka Tuzman's *Poems* were highly sensitive. The Louis LaMed prizes for poetry were won by J. Rolnick for his *Geklibene Lider* ("Selected Poems") and H. Rosenblatt for his *In Shotn fun Mayn Boym* ("In the Shade of My Tree") in September, 1949.

In *Oz Yoshir* ("Then Moses Sang"), a short collection of slight poetry, Kalman Heisler described his reactions to the establishment of Israel.

CLASSICS AND ANTHOLOGY

CYCO completed the publication of a new edition of the complete works of J. L. Peretz, edited with brief introductions by S. Niger.

YKUF published the first five volumes of a projected ten-volume edition of the works of Mendele Mocher Sforim (S. F. Abramowitch), edited by Nachman Maisel and based on an edition revised by the author.

Oyf Noye Vegen ("New Ways") was the title of an anthology of Soviet Yiddish literature which was published by IKUF. Edited by the Jewish Anti-

Fascist Committee of Moscow, this volume was one of the last productions of the committee before its liquidation by the government. The importance of the anthology lies in its presentation of a cross-section of Soviet Yiddish literature from 1918 to 1948, and the omission of some of the most important names in Soviet Yiddish literature, such as Moishe Kulback, Izzy Chavick, and Max Erick. The omissions indicate the nearly two hundred Yiddish writers liquidated between 1935 and 1948; the rest were arrested or silenced in November, 1948.

Memoirs

The year under review saw the publication of volumes IV and V of the projected seven volumes of J. J. Trunk's *Poylen—Zikhronos un Bilder* ("Poland—Reminiscences and Pictures"), a major event in Yiddish literature. These volumes were devoted to the wealthy Hasidic family, the Priveses, and to J. L. Peretz and his circle. Both volumes were written with great warmth, sympathy, and understanding in their portrayal of vibrant characters on a rich, broad canvas.

J. Opatoshu, the well-known novelist, published *Rabbi Akiba*, the first volume of *Der Letzter Oyfshtand* ("The Last Insurrection")—a colorful historical novel about the time of Rabbi Akiba and Bar Kochba.

Z. Shneour published three somewhat disappointing novels: the fourth volume of the historical novel *Der Rav un der Kayser* ("The Rabbi and the Emperor"), *A Tag Olem-Haze* ("A Wonderful Day"), and *Di Meshumedeste* ("The Baptized Jewess"). The first of these volumes dealt with Jewish life during the Napoleonic wars, the second with Jewish life in pre-revolutionary Russia, and the third with life in Paris.

M. Dluzhnowsky's collection of short stories *Dos Rad fun Mazel* ("The Wheel of Fortune") presented well-written and varied sketches of life in Poland and America. Noah Goldberg in *A Likht Geyt Oyf* ("A Light Goes Up") depicted Jewish farm life in the United States.

In a minor key were the stories of N. Singlowsky which were collected and published under the title *Der Oytzer* ("The Treasure"). They dealt with life both in Russia and America. Abraham Bick in his *Moses Hess* presented a biographical novel of the life and works of the famous early Zionist theoretician.

A. Eisen, a young writer living in Mexico, had his book *Menshen fun der Geto* ("People of the [Vilna] Ghetto") published in New York City.

S. Kaiser's *Es Vilt Zikh Dertselen* ("There Is a Desire to Tell") was a modest description of his life in Europe and the United States. More important was the late S. Yanowsky's *Di Ershte Yoren fun Yidishen Sotzializm* ("First Years of Jewish Socialism") in which the author, for many years active in the Jewish labor movement in England and the United States and editor of the Yiddish weekly *Die Freie Arbeiter Stime*, described his life in his native Poland and later in England and the United States. The book was a lively hard-hitting critique of both Jewish life and individuals.

S. Bickel, an essayist and critic, published two books, *Yiden Davenen* ("Jews Pray"), a description of services in various synagogues, temples, and *shtiblech* (prayer rooms) in New York, and *Eseyen fun Yidishen Troyer* ("Essays of

Jewish Mourning"), portraits of Jewish personalities of Rumania and well-written reportage of Jewish life in Rumania. Jacob Rassen, in his *Mir Vilen Leben* ("We Want to Live"), and S. Taube, in her *Dos Umfargeslikhe* ("The Unforgettable"), described their tragic experiences in Europe under the Nazi occupation.

The essayist, critic, and journalist Haim Liberman collected, in two huge volumes entitled *Di Milkhome* ("The War"), the touching and sensitive columns that he wrote for the *New York Jewish Daily Forward* during the war days.

The friends and admirers of the well-known writer and scholar B. Zivian (B. Z. Hoffman), in honor of his seventy-fifth birthday, published a selection of rich and varied essays, studies, and articles, under the title *Far Fuftzik Yar* ("For Fifty Years").

In his *Kdushe un Gvure bay Yiden* ("Holiness and Strength of the Jews in the Past and Today") the essayist Y. Efroykin touched upon a delicate issue. The author critically described the behavior of the European Jews on the threshold of the crematoriums.

S. Simon, in his *Yiden Tzvischen Felker* ("Jews Among the Nations"), discussed the problems that faced the Jewish people as a result of the establishment of the state of Israel, from the point of view of an ideology that was skeptical of the need for a Jewish state.

I. Levine in his *Khurben Uropa* ("Destruction of Europe") collected articles dealing with the destruction of European Jewry which he had published during the war. The author also reproduced documents describing the attempts made to save some Jews.

Durkh di Yaren fun Yidishen Khurben ("In the Years of Jewish Destruction"), another collection of important historical material, dealt with the activities of the Jewish Socialist Bund in Poland during the Nazi occupation.

B. Sherman's sociological study concerning Jews and other ethnic groups in the United States presented an analysis of Jewish communal life in the United States, and won a Louis LaMed prize.

The World Congress for Yiddish Culture began its activities with the publication of three important volumes: *Lider fun di Getos un Konsentratzie Lager* ("Songs of the Ghettos and Concentration Camps") by S. Kacerginski, edited by H. Leivick; the complete poetical works of the martyred poet Jechiel Lehrer; and the first volume of Simon Dubnow's *World History of the Jewish People*.

I. Freedland, in his *Royterd* ("Red Earth"), a collection of short stories and reminiscences, described life in the unsuccessful cooperative anarchist colonies in the United States.

Victor Chernoff's *Yidische Tuer in der Partay Sozialisten Revolutzionern* ("Jews Who Were Active in the Socialist Revolutionary Party"), contained biographies and portraits by the veteran Russian socialist of the most important Jewish leaders in the Socialist Revolutionary Party of Russia.

Literary Criticism and History

There were several outstanding new books in the field of literary criticism and the history of literature. In honor of the four hundredth anniversary of

the death of Elia Bachur, one of the founders of Yiddish literature, Judah Joffe published Bachur's *Bovobukh*, reproduced from the edition of 1541, with an important introduction in both Yiddish and English. This was the first in a projected three-volume edition of Elia Bachur's works.

Jacob Shatzky collected, edited, and published some of the important papers of Israel Zinberg, the author of the monumental *History of Jewish Literature*, under the title *Kultur-historishen Shtudyas* ("Studies in Culture and History").

In a book by the late B. Rivkin, an important critic and essayist, *Grunt Tendentsen fun der Yidisher Literatur in Amerika* ("Main Tendencies of Yiddish Literature in America"), he reiterated his fundamental cultural approach that Yiddish literature was a substitute for the Jewish religion and for a Jewish territory, and that Yiddish literature had a messianic mission.

A. Mukdony published his *Peretz un der Yidishe Teater* ("Peretz and the Yiddish Theater") describing his association with the great author in their campaign for a new and vital Yiddish theater.

The friends and admirers of the late writer and cultural worker S. Mendelsohn published his collected essays. Mendelsohn's enthusiasm for Yiddish literature and his admiration for Peretz were reflected in this volume.

The critic Nachman Maisel published a study entitled *Hirsh Glick un Zayn Lid* ("Hirsh Glick and His Song"), about the poet and partisan Hirsh Glick whose poem, beginning "*Zog nit keyn mal*," became the battle-song of the partisans and the fighters of the Ghetto.

Abba Gordon collected a number of his critical essays in *Denker un Poeten* ("Thinkers and Poets").

History

A number of new books were published in the field of Jewish history. Jacob Shatzky published the second volume of his *Geshikhte fun Yiden in Varsha* ("The History of the Jews in Warsaw"), covering 1831-63. Based on original research in government archives and old documents, it was a scholarly work, written with warmth, sympathy, and understanding.

M. Osherowitch, the author of some twenty volumes of short stories, novels, biographical and autobiographical works, and of a few volumes on Jewish history, published a two-volume work, *Shtet un Shtetlakh in Ukrayne* ("Cities and Towns in the Ukraine"). Chiefly a narrative and a popularization, M. Osherowitch's volume was intended more for the layman than for the scholar.

Still another new book dealing with the Jews in the Ukraine, *The Jews in the Ukraine*, was written by I. S. Hertz, a new young historian who was a member of the once powerful Marxist Jewish Social Democratic Bund of Poland. But Hertz's history, far from being Marxist, was in fact more nationalistic than that of many of the more objective Jewish historians.

S. Szajokowski in his *Antisemitism in the French Labor Movement, 1845-1906* revealed the extent of anti-Semitism among French labor leaders and Socialists.

John Mill, one of the founders of the Bund, described the growth of the Bund in the second volume of his *Pionern un Boyer* ("Pioneers and Builders"). Dealing with the question of nationalities in Russia, the book depicted the

controversies that existed among the different socialist parties and groups, and the Bund's final recognition of the importance of Yiddish and its demand for Jewish national autonomy in Russia.

In his *Fun Golus Bovel Bis Roym* ("From the Babylonian Exile to the Roman Empire"), the poet and essayist B. J. Bialostotsky retold Jewish legends and popular tales from the Talmud and Midrash about this period in Jewish history. Chaim Shause supplied the historical notes.

Translations

Among the translations that appeared during the period under review were Naphtali Gross' new version of the Book of Psalms, and Mordecai Jaffe's *Antologya fun der Hebreyscher Poezye* ("Anthology of Hebrew Poetry"). Gross attempted a rendition in the spirit of the early Yiddish translations of the Bible, by reviving a large number of old Yiddish words and expressions.

David Pinski, who had resided in America for fifty years, settled in Israel during this period. His latest volume *Fir Tragedyes* ("Four Tragedies") was published in London, Ontario.

All in all, during the period under review, Yiddish literature continued to show a strength and vitality in the fields of poetry, prose, literary criticism, and history that augured well for the future.

ELIAS SCHULMAN

HEBREW LITERATURE

HEBREW literature in America, while not displaying the wealth of previous periods, was a vital force in the field of Jewish culture during the past year. The temporary hiatus in the production of Hebrew literature in the United States was ascribable to such factors as the emergence of the Jewish state, a prime consumer of the energies of Hebrew intellectuals; the financial difficulties facing prospective authors; postponements of publication of works in the United States due to the attraction of later publication in Israel; and last, the natural reaction to a previous period of creativity.

Poetry

Since 1910, with the publication of N. B. Silkiner's *Mul Ohel Timura* ("Opposite Timura's Tent"), poetry has occupied an increasingly important place in the scheme of Hebrew letters in the United States.

In recent years such volumes of verse have appeared as Abraham Regelson's *El Ha-Ayin Venivkah* ("The Void Ends in Atomization"), Israel Eφος' *Anahnu Hador* ("We, This Generation"), Simon Halkin's *Al Ha-i* ("On the Island"), Ephraim E. Lisitzky's *Adam Ale Adamot* ("Man upon This Earth"), Eisig Silberschlag's *Aleh, Olam, Beshir* ("Rise up, O World, with Song") and this writer's *Nof Shemesh Ukhfor* ("Landscape of Sun and Frost"). But during the year under review only two volumes of poems appeared: Abraham Z. Halevy's *Mitokh Hasugar* ("Out of the Cage") and Itzhak Zamir's *Miyam el Yam* ("From Sea to Sea"). The first collection was written by an honest, if somewhat

didactic realist, in strong, sinewy style; the second, a modernistic work, saw the light after its author's untimely death. Both books were the work of talented and comparatively young men.

Fiction

Hebrew fiction, while not particularly distinguished the past year, did bring to light two readable volumes: one, B. Isaacs' *Ben Shne Olamot* ("Between Two Worlds"), a warm-hearted and light first book of stories, and *Hedim* ("Echoes") by Shlomo Damesek, who sensitively recorded reminiscences of an Old World childhood. New works by such writers as Simon Halkin, Yochanan Twersky and Reuben Wallenrod are anticipated. Louis LaMed prizes for works published during 1948 were awarded in September, 1949, to Harry Sackler for his volume of short stories *Ha-Keshet Beanan* ("The Rainbow") and to Daniel Persky for his volume of essays *Ivri Anokhi* ("I Am a Hebrew").

Periodicals

In the field of journalism the outstanding and only volume was the late Rav Tzair's (Chaim Tchernowitz's) *Hevle Geulah* ("Pangs of Redemption"), a collection of essays and articles in which this scholar and Talmudist uncompromisingly discussed some of the problems that came to the fore with the realization of the Zionist ideal. At his death Rav Tzair was working on his autobiography, the first chapter of which appeared immediately afterward in *Bitzaron*, the monthly he founded ten years before and to which prominent scholars and men of letters were contributing. Serving on the new editorial board were Harry Wolfson, Hayim Greenberg, and Pinchos Churgin; Simon Halkin was chosen to serve as the contributing editor in Israel.

The weekly *Hadoar*, in its twenty-eighth year and edited by Menachem Ribalow, contained interpretive articles written by competent analysts dealing largely with the political and socio-economic climate in Israel. This emphasis upon the topical, although not unique in the Hebrew press in the Diaspora, was a noteworthy comment on the effect of the reality of Israel upon the new interests of the American readers of Hebrew.

In commemoration of the first year of Israel's independence, both *Hadoar* and *Bitzaron* published special issues (*Hadoar*, May 27, 1949; *Bitzaron*, August-September, 1948). These were of concern to the general reader as well as the specialist. It was the basic policy of both periodicals to publish in book form much of the material that first appeared in their columns: thus *Ogen* ("Anchor"), published with the assistance of the Histadruth Ivrit (Hebrew Culture Organization), was in a sense an adjunct of *Hadoar*, while *Bitzaron*, too, issued books under its own imprint. Working independently since 1942 was the Ohel Publishing Association.

During the year the quarterly *Talpioth*, a journal edited by Rabbi S. K. Mirsky and devoted to Jewish law and ethics, continued to be published as did *Horeb*, a periodical collection of studies in the history of Judaism, talmudic literature, and kindred subjects, edited by Pinchos Churgin. (Both were published under the auspices of Yeshiva University.) *Shevile Hahinukh* ("The

Paths of Education"), edited by Zevi Sharfstein, dealt largely with the philosophy and psychological aspects of Hebrew education, and was in its ninth year. Its May, 1948, issue was dedicated to the pioneer Hebrew writer on psychology, the educator Nisson Touroff, on the occasion of his seventieth birthday. The Hebrew medical journal, *Harofé Haiuri*, continued to appear as a semi-annual edited by Moses Einhorn, while the two bi-weekly supplements of *Hadoar*, *Musaf Lakorai Hatzair* ("Supplement for the Younger Reader") and *Hadoar Lanoar* ("Hadoar for Children"), edited by Chaim Leaf and Simha Rubinstein, respectively, were relatively popular.

Year Book

The publication deserving of particular attention was the *Sefer Hashanah* ("The Year Book of American Jewry"), a double volume of which (numbers 10 and 11) came off the press in June, 1949. Edited by Menachem Ribalow, it was a collection which gave equal place to the scholarly essay, the article, the poem, and story. It brought to mind the celebrated Hebrew quarterly *Hatekufah*, another volume of which was in the process of preparation, although the *Sefer Hashanah* was by and large restricted to the American writer and reader of Hebrew.

In addition to the names already mentioned in this review, men like Aaron Zeitlin; A. S. Schwartz, dean of American Hebrew poets; J. J. Schwartz, S. L. Blank and Ari Ibn Zahav in belles-lettres, and A. S. Yahuda, S. Feigin, Yehuda Rosental, Meyer Waxman, A. R. Malachi, Nisson Touroff, Abraham Epstein, Jacob Lestchinsky, R. Patai, M. Schulwass, Rabbi I. D. Agus, N. Nardi, Ephraim Shmueli, I. Jakobovitz, M. Prager, I. L. Miklishanski, E. Indelman, N. Levinson-Lowy, the late S. Kraus, and D. Persky, writing treatises and monographs, articles and reviews, combined to make this a stimulating volume. Particular reference must be made to the translations that appeared in *Sefer Hashanah* (Eisig Silberschlag's Hebrew version of Aristophanes' *Lysistrata* and this writer's rendition of Carl Sandburg's *Prairie*), for American Hebrew authors had been making important contributions for years to the literature of translation into the Hebrew, particularly from English. It will suffice to mention here among the translations from Shakespeare those undertaken by Hillel Bavli, Simon Halkin, and Ephraim Lisitzky; and among those from American poetry, Abraham Regelson's rendition of William Cullen Bryant's *Thanatopsis*. In addition, the importance of the project on which Reuben Grossman, American-born Hebrew poet, was at work, a three-volume anthology entitled *The Poetry of England* (the first two volumes had already made their appearance) cannot be overestimated.

Among the non-scholarly Hebrew works which were published in English translation were Itzhak Shenberg's *Under the Fig Tree*, translated by I. M. Lask, and the first volume of H. N. Bialik's collected works, edited by Israel Efros.

It is to be hoped that painstaking translations, comprehensively planned and of a high quality, will be undertaken in the immediate future, both from Hebrew into English and from English into Hebrew.

GABRIEL PREIL

SCHOLARSHIP

WITH THE close of the decade the United States witnessed an increase in Jewish scholarly activity. The reconstruction and revival of Jewish scholarly and cultural institutions abroad which had been hoped for was far from realization. In a Europe still suffering from the effects of the war and the prevailing general economic and political situation, the decimated Jewish communities were unable to return to their labors in the field of Jewish scholarship.

The traditions of Jewish scholarship were therefore concentrated in the state of Israel and in the United States. The established Jewish institutions of higher learning in America bore the responsibility for the further development and dissemination of Jewish learning.

Aware of the possibility for wider and more effective contact both with growing centers of Jewish life in the United States, and with students and laymen who manifested an increasing interest in Jewish history and literature, institutions of Jewish study set up new branches and special institutes.¹

In New York City, the Yiddish Scientific Institute (YIVO) and its library made important additions to a significant collection of books and documents, particularly of material dealing with the history of the Jews in Europe during the period from 1924 to 1949.

Two Jewish groups in the United States endeavored to organize Jewish scholars and the supporters of Jewish learning in permanent programs of scholarly activity, research, periodic discussion of learned papers, and the publication of these proceedings and researches. They were the American Academy for Jewish Research, in which scholars were the most active, and the American Jewish Historical Society, in which lay members as well as scholars were engaged.

The seventeenth volume of *Proceedings* of the American Academy for Jewish Research contained, in addition to a summary of the Academy's work, scholarly papers by Solomon Gandz, Adolph Kober, Abraham Menes, Leo Strauss, and Mosheh Avigdor Shulvass. The Academy also published the third volume in its important series of "Texts and Studies," under the title *Jewry-law in Medieval Germany*, by Guido Kisch. The work was the result of many years of pioneering research. Kisch's carefully prepared work was of great importance as a sourcebook for the legal and sociological status of the Jews in Germany during the Middle Ages.

In September, 1948, the American Jewish Historical Society began to issue its *Publications* at quarterly intervals. This periodical presented papers on various aspects of American Jewish history.

The major publications devoted to Jewish scholarship were the *HUC Annual* of the Hebrew Union College, and the *Jewish Quarterly Review* edited at Dropsie College. The newly founded American Jewish Archives began the quarterly publication of *American Jewish Archives*, which contained new

¹ For an account of the graduate and adult education programs of the theological institutions, see Religion, pp. 149 ff.

material on early Jewish settlements in Connecticut, Jewish participation in the Civil War, and many newly discovered letters and documents relating to the history of the Jews in America. Gershom Scholem of the Hebrew University in Jerusalem delivered a series of lectures on Hasidism at the Hebrew Union College-Jewish Institute of Religion in Cincinnati, Ohio, and New York City, which was to be published as the latest in the series of Hilda Stich Stroock Lectures. Scholem dealt with the sources and the background of Hasidism and the relation of Hasidism to the teaching of the Kabbalah.

The *YIVO Annual of Jewish Social Science* appeared in a combined second and third volume. YIVO also published Jacob Shatzky's second volume of *The History of the Jews in Warsaw*, covering the period from 1831 to 1863, a scholarly study of the inner life of the Jews in the Warsaw community.

Foundations to Aid Scholarship

Jewish scholarship received financial support from foundations set up primarily to sponsor the work done by scholars and to provide the means for the publication of their learned productions. Louis M. Rabinowitz of New York City established the Rabinowitz Foundation to edit and publish the "Yale Judaica Series." Published under the auspices of the Rabinowitz Foundation during the period under review was *The Code of Maimonides: Book Thirteen—The Book of Civil Laws*, which was translated by Jacob J. Rabinowitz. The Gorfinkle Foundation to publish and popularize Jewish classical writings in the original and in English translations was established. A popular edition of *Sayings of the Jewish Fathers* (Pirke Abot), translated by Joseph I. Gorfinkle, was the first volume published in this series.

Monographs

The bulk of scholarly monographs appeared in the publications mentioned above and in the independently edited *Historia Judaica*, founded by Guido Kisch; *Jewish Social Studies*, published by the Conference on Jewish Relations; *Horeb* (in Hebrew), edited by Pinkhos Churgin and published by the Teachers Institute of Yeshiva University; *Yidishe Shprakh*; and *YIVO Bleter* (in Yiddish), whose last volume was devoted by the Yiddish Scientific Institute to problems of psychology and education. *Gedank und Leben—The Jewish Review*, a journal in Yiddish and English dealing chiefly with Jewish sociology, was published by the Jewish Teachers' Seminary and People's University. The National Conference of Jewish Social Welfare published the twenty-fifth volume of the *Jewish Social Service Quarterly*.

Jewish scholars also contributed to many non-Jewish scholarly journals. Especially noteworthy were H. L. Ginsberg's "An Aramaic Contemporary of the Lachish Letters," and "The Hebrew University Scrolls from the Sectarian Cache," in the *Bulletin of the American Schools of Oriental Research*; Harris Hirschberg's "The Minim," Sheldon H. Blank's "The Current Misinterpretation of Isaiah's Shear Yashub," Joseph Reider's "Damesek in Amos 3:12," and Jacob Leveen's "A Note on Psalm 10:17-18," in the *Journal of Biblical Literature*; Theodor Gaster's "Ugaritic," Wolf Leslau's "Tigre Grammar," Yakov

Malkiel's "Hispano-Arabic Marrano," and Hildegard Lewy's "Origin and Development of the Sexagesimal System of Numeration," in the *Journal of the American Oriental Society*; Theodor Gaster's "Ugaritic Mythology," Cyrus Gordon's "Glyptic Art of Nuzu," and Ralph Marcus' and I. J. Gelb's "New Phoenician Inscriptions from Cilicia," in the *Journal of Near Eastern Studies*. In the *Review of Religion* there appeared extended reviews by Joseph L. Baul of Martin Buber's *Philosophy of Religion*, and by Ralph Marcus of Harry Wolfson's *Philo*.

Conservative Judaism, the quarterly published by the Rabbinical Assembly of America, contained among other items chapters of the "History of Conservative Judaism" by Herbert Parzen. Numerous popular scholarly studies as well as non-professional papers appeared also in *Bitzaron*, *Commentary*, *Menorah Journal*, *Congress Weekly*, *Hadoar*, and *Jewish Education*, which devoted one of its issues to the life and works of Samson Benderly, the pioneer of organized Jewish education in the United States.

Annuals

Sefer Hashanah, the American Hebrew annual, published by the Histadruth Ivriith, devoted part of the volume to scholarly papers.

The AMERICAN JEWISH YEAR BOOK's fiftieth anniversary volume, published in March, 1949, featured two special articles: "A Century of Jewish Immigration to the United States" by Oscar and Mary Flug Handlin, and "American Jewish Year Book, 1899-1948," by Harry Schneiderman. The YEAR BOOK's regular review of the year was supplemented by bibliographies, directories, and statistical studies.

The seventh volume of the *Jewish Book Annual*, issued by the Jewish Book Council, contained surveys of Jewish literature in Hebrew, Yiddish, and English, and useful bibliographies.

Volume IV of *The Palestine Year Book and Israeli Annual* appeared under the editorship of Sophie A. Udin and the staff of the Zionist Archives and Library. *The Yearbook of the Central Conference of American Rabbis* (CCAR), volume 59, contained, in addition to a report of the proceedings of the CCAR, a number of papers on Jewish theology and Liberal Judaism.

Discovery of Hebrew Manuscripts

For scholars, the most important news of the period under review was the early reports of the results of examinations of some recently discovered ancient Hebrew manuscripts. The attention of the academic world was fixed on some of the oldest Hebrew biblical and post-biblical texts. These were first discovered in 1947 by several Bedouins who chanced upon a number of jars containing scrolls concealed in a cave on the northwestern shore of the Dead Sea in Palestine.

Some of the important manuscripts found at Ain Feshkha were acquired by the Hebrew University in Jerusalem and were deposited in its Museum of Jewish Antiquities. Another portion of the scrolls discovered was being held by the Syrian Metropolitan Athanasius Yeshue Shmuel of Jerusalem. The

fragments which were later unearthed were placed on exhibition in the British Museum in London.

The subsequent study and identification of the contents of these scrolls and a large number of fragments of additional manuscripts, later uncovered by British archaeologists, promised to shed light on biblical research, Hebrew philology, and the history of Judaism.

Although two years had passed since the important find, publication of some of the material had been limited to the pages of the *Bulletin of the American Schools of Oriental Research* and the more popular *Biblical Archeologist* issued by the same body. The American Schools of Oriental Research were also preparing a volume of photographs of a scroll containing a manual of discipline of an ancient Jewish sect believed to be pre-Christian. A preliminary report, together with facsimiles of the manuscripts owned by the Hebrew University, was published by Eliezer L. Sukenik in his *Megillot Genuzot*. It was believed that the scroll containing the complete text of the Book of Isaiah in Hebrew was the oldest extant copy of a complete book of the Hebrew Bible. Great value was therefore attached to the discovery of this particular manuscript. American scholars were preparing a volume of photographs.

Jewish scholars were actively engaged in an authoritative analysis and dating of these manuscripts. In addition to Eliezer L. Sukenik, Umberto Moshe D. Cassuto and Naftali H. Tur-Sinai (Torczyner) of the Hebrew University, H. Louis Ginsberg and Harry M. Orlinsky of New York, as well as I. L. Seeligmann of Amsterdam, were making significant contributions in this labor.

On the other hand, in a series of articles in *Jewish Quarterly Review* and in communications to the American press, Solomon Zeitlin held that the claims of antiquity for the ancient scrolls were open to doubt.

Anthologies

More collections of holiday material in English were made accessible to American Jews as a result of the publication of a number of good anthologies. The Jewish Publication Society of America planned a complete series of anthologies on the Jewish festivals; several of the volumes already had been published. The latest addition to this series, *The Purim Anthology*, edited by Philip Goodman, was an example of competent and exhaustive industry in assembling material. In addition to folklore and literary material, the book also contained such scholarly essays as "The Esther Story in Art" by Rachel Wischnitzer, "The History of Purim Plays" by Jacob Shatzky, "Purim in Music" and "Music Supplement" by A. W. Binder, and "The Origin of Purim," by Solomon Grayzel.

Theodor H. Gaster's *Passover: Its History and Traditions* was a popular volume describing the origin of the Passover festival, with new translations of the songs sung at the Seder, and an account of the Samaritan Passover.

The Hebrew anthology *Yamim Noraim* by S. Y. Agnon, a collection of customs and folklore connected with the celebration of the High Holy Days, was translated by M. T. Galpert and Jacob Sloan under the title *Days of Awe*.

A second volume of Hasidic lore collected by Martin Buber was translated into English as *Tales of the Hasidim, Volume 2: The Later Masters*.

Nahum N. Glatzer edited a volume of Midrash texts in English translation by Jacob Sloan, and H. J. Fischel edited an English translation of the First Book of Maccabees. A Hebrew textbook anthology of Hebrew literature was edited by Max Zeldner and George Epstein, and one in English translation edited by Azriel Eisenberg. The monumental Yiddish translation of the entire Mishnah was completed, by Simchah Petrushka.

History

Pilgrims in a New Land, a volume of popular scholarly monographs on American Jewish history, was edited by Lee M. Friedman and published by the Jewish Publication Society of America. Harry C. Schnur's *Mystic Rebels* contained a chapter on Sabbatai Zevi. A popular sociological interpretation of the Jews and other ethnic groups in the United States was presented by Charles Bezalel Sherman in his volume *Yiden un Andere Etnische Grupen in di Fareynigte Shtaten*, and was awarded a Louis La Med prize in September, 1949. Nathan Drazin edited *Isaac Levinson's Genealogy*.

An important contribution toward an understanding of the mass migrations of the Jews during the last century was given by Mark Wischnitzer in his study *To Dwell in Safety: The Story of Jewish Migration Since 1800*.

A History of the Jews in Poland and a volume on the Karaites by Raphael Mahler appeared in Hebrew translations. Gunther Boehm published a study of the history of the Jews in Chile in his book, *Los Judios en Chile*. The history of the Jews in the Mediterranean islands during the thirteenth and fourteenth centuries was treated by Joshua Starr in *Romania*.

Biblical Research

Chief among recent works in biblical research were the brilliant volume by H. Louis Ginsberg on the Book of Daniel, and the thirteenth volume of M. M. Kasher's encyclopedic edition of the Pentateuch, with a digest of the important commentaries, under the title *Torah Shelemah*.

The sources of the institution of slavery in ancient times were studied and made available to the student of Oriental institutions by Isaac Mendelsohn in *Slavery in the Ancient Near East*. The author presented a scientific interpretation of the legal, economic, and labor problems existing in ancient Babylonia, Assyria, Syria, and Israel.

The excavations at Dura Europos uncovered many valuable art objects and synagogue mosaics which resulted in important studies leading to a better understanding of ancient culture. In her volume *The Messianic Theme in the Paintings of the Dura Synagogue*, Rachel Wischnitzer demonstrated that these ancient decorations were based on prevalent Jewish ideas concerning the Messianic era.

Other Studies

Selig J. Miller edited and translated into English for the first time the Samaritan *Molad Mosheh*, together with the original Arabic and Aramaic versions. This was an ancient Samaritan collection of legends concerning the

birth of Moses. Leo Jung translated the tractate Arakin in the edition of the Babylonian Talmud published by The Soncino Press in England.

Michael Higger completed the systematic collection and publication of the Baraitot scattered throughout the tractates of the Talmud, by publishing the tenth volume of *Otzar Haberaivot*. Boaz Cohen wrote the introduction to the new American edition of Everyman's Talmud compiled by A. Cohen. Israel Elfenbein made available an edition of the customs of the Jews of thirteenth-century Germany, written by Rabbi Isaac ben Meir of Dueren, under the title *Minhagim Yeshanim Medura*.

Samuel S. Cohon edited the late Kaufmann Kohler's addresses and sermons under the title *A Living Faith*. Other works on Jewish theology and ethics included Beryl Cohon's *Judaism in Theory and Practice*, Samuel S. Cohon's *Judaism: A Way of Life*, and Israel H. Weisfeld's *The Ethics of Israel*.

The foundations of sex morality and the attitude of Judaism toward sex relations were treated by the late Louis M. Epstein² in his volume *Sex Laws and Customs in Judaism*. Essays by the late Kurt Lewin on Jewish education and the psychology of the Jews formed part of his posthumously published volume, *Resolving Social Conflicts*. Louis Katzoff made a study of the philosophy of Jewish education and the practices within the Conservative congregational school and made the results of his analysis available in *Issues in Jewish Education*. Jacob Lestchinsky surveyed the effects of the war on the Jewish people in Europe in his volume *Crisis, Catastrophe, and Balance*.

A Checklist of Current Jewish Periodicals and Newspapers Received in Jewish Libraries in the United States was compiled by Harry J. Alderman, Sophie A. Udin, and Mark Zborowski. It was the first publication issued by the Jewish Librarians Association. A useful bibliographical tool on Palestine and Zionism during the past three years, published by the Zionist Archives and Library and entitled *Palestine and Zionism*, was edited by Sophie A. Udin.

I. EDWARD KIEV

ART

FOR THE purposes of this review, it may be well to distinguish between Jewish arts and crafts which accompany Jewish life, and the Jewish artist, who is conscious of his Jewish heritage and proves it directly or indirectly in his work. In terms of this distinction, Jewish art continued during the period under review to be an active field for organizations and individuals working with traditional themes and sentiments.

Arts and Crafts

The embellishments of Jewish life in home and synagogue met with increasing public attention. The Hebrew Union College made an impressive part of its valuable collection accessible to the public in a museum set up in the Bernheim Memorial Library on the H.U.C. campus. Among the objects on display was the famous fifteenth-century Haggadah of Cincinnati. The Jewish

² Rabbi Epstein died on March 22, 1949. See Obituaries.

Theological Seminary of America arranged a museum of ceremonial objects in its West Coast branch, the University of Judaism in Los Angeles. The Jewish Museum of the Seminary in New York displayed loan exhibits of Jewish ceremonial art in the public museums of Baltimore, Md.; Worcester, Mass.; Houston, Tex.; and Burlington, Vt.

Architecture

With the greater availability of building materials, synagogue building progressed rapidly on a national scale. Over one thousand buildings were under construction; of those completed, the following deserve special mention: Tifereth Yisrael in San Diego, Cal.; Temple Israel in Hollywood, Cal.; Temple Beth Israel in Lima, Ohio; Temple Emanuel in Worcester, Mass.; Rego Park Jewish Center in Rego Park, L.I. Unfortunately, the funds raised enthusiastically for construction tended to be insufficient to cover the expense of the decoration of such objects as the Torah Ark. On the other hand, a number of older synagogues attempted to reshape their interiors. Temple Har Zion of Philadelphia, for example, began to install twelve huge stained-glass windows, in a carefully worked-out program which would require several years to complete.

Artists

A retrospective show by Max Weber, one of the prominent artists some of whose art may be called Jewish, was displayed in the Whitney Museum of American Art in New York February 5 to March 27, 1949, and transferred to the Walker Art Center in Minneapolis, Minn., where it was shown from April 17 to May 29, 1949. Among the eighty oil paintings there were at least 10 per cent with obvious Jewish themes and characteristics.

Marc Chagall, who had left America to settle permanently in France, exhibited a series of 118 etchings for the book *Dead Souls*, by Nicholas Gogol, at the Knoedler Galleries in New York City from March 22 to April 9, 1949. The same gallery presented to the American art public the works of the late Yankel Adler, a Jewish artist whom many consider to have been one of the most prominent contemporaries. The painter Arnold Friedman also received posthumous recognition in an exhibition in the Marquis Gallery in New York City during March, 1949.

Among the individual painters who had one-man shows in New York were A. Raymond Katz, who also designed the huge mosaic on the entrance of the new Rego Park Synagogue (Katz also had a show in Baltimore); Emanuel Romano, the son of Enrico Glicenstein, whose work was on display at the Society for the Advancement of Judaism, which from time to time arranged art exhibits; Elias Newman, who showed Biblical subjects at the Jewish Museum and recent gouaches in the Babcock Galleries; the Israeli artist Rico Blass; the newcomers Luba Gurdus and J. Barosin; Eugene Spiro, formerly of Berlin, with an exhibition showing fifty-five years of his work made possible through the recovery of his paintings stolen by the Germans during the occupation in Paris; and Louise D. Kayser, who showed at the Jewish Museum.

Works of sculpture were displayed by Mitzi Soloman, Hugo Robus, and the newcomer A. Van Loen, who was a winner at the Village Art Center show in New York; and Nat Werner, who had nineteen Jewish themes among twenty-nine pieces of sculpture displayed at the ACA Gallery.

A memorial exhibit for the late Todros Geller took place from April 2 to May 20, 1949, in the Jewish Education Building in Chicago, Ill. The death of Theresa Zarnower, active chiefly as a sculptress and former leader of the Collectivist movement in Polish art, was a loss to Jewish art in America.

Group Showings

Shows of individual artists were supplemented by group shows all over the states, arranged in Jewish community centers and institutions like the College of Jewish Studies in Chicago, Ill. Deserving of special mention was the exhibition of *Displaced Persons Art* at the Sarah Singer Art Gallery of the Jewish Community Center in Los Angeles, Cal. Over 100 in number, these works were donated to the United Jewish Welfare Fund by the members of its Los Angeles delegation who visited Europe and Israel. During a short stay in Rome they saw an art exhibit sponsored by the American Jewish Joint Distribution Committee and were so impressed with the work that they purchased the entire collection. The Congress for Jewish Culture Art Center arranged an exhibit in the Fall of 1948 at the Jewish Museum in New York of almost ninety works of art. These toured the country in 1949 and were shown in the following cities: Bangor, Me., and New Bedford and Pittsfield, Mass.

The growing importance of the state of Israel in the field of art made itself felt in an exhibition at the Jewish Museum, New York, called *American Artists for Israel*. These 110 works by a group of American artists, both Jews and Gentiles, were presented to the Tel Aviv Museum, the Bezalel Museum in Jerusalem and the Ain Harod Museum. This project was sponsored by the American Fund for Palestinian Institutions.

DANCE

HARDLY an art with a distinctive form, Jewish dance continued during the year under review to be the presentation of Jewish subject matter in existing dance forms by artists whose techniques and vocabularies of movement were similar to those prevailing in the concert halls and theaters of our era.

Folk Dance

There was much activity in the non-theatrical field of Jewish folk dance, a self-conscious art which found material in the immediate past as well as sharing the contagious vitality of contemporary Israel. Most of this went on at community centers and educational institutions. Prominent teachers and leaders in this field were Dvora Lapson, dance director and consultant of the Jewish Education Committee of New York, and Katya Delakova and Fred Berk, directors of the Dance Institute of the Seminary School of Jewish Studies in New York.

Ruth Zahava was dance supervisor of the Jewish Centers Association of Los Angeles and director of that city's Jewish Folk Dance Society. Corinne Chochem was awarded the Nina Sokolov Scholarship to make possible research on Jewish dance at the Hebrew University in Jerusalem.

Theatrical Dance

Biblical figures, Jewish legends, scenes from Eastern-European life and life in Israel were the themes used by Jewish dancers on the theater level. Some of the specific presentations in the season of 1948-49 follow.

Hadassah, whose repertoire included dances of India and Java as well as traditional Jewish dances, gave concerts on October 16, 1948, in the High School of Needle Trades (New York City), and in the American Museum of Natural History in the same city on November 18, 1948. Her most popular dance was *Shuvi Nafshi*.

Anna Sokolow choreographed the dances for Sholom Aleichem's *The Treasure Hunters*, produced in New York in October, 1948.

On November 27, 1948, the International Dance Festival held in the Philharmonic Auditorium, Los Angeles, included *Farewell to Queen Sabbath*, danced by Benjamin Zemach's Israeli Dancers.

Katya Delakova and Fred Berk presented all-Jewish programs in many cities. Their repertoire included *Hayvenu Shalom Aleichem*, *Yafim Haleylot*, *The Golem*, *Where Is Justice?* (a search for justice in a Sholom Aleichem vein). *Hora* and *As We Saw It; Flight 1938—DP Camp, 1948*. On January 30, 1949, Delakova and Berk gave a program at New York's Y.M.H.A. entitled *Israel in Song and Dance*. On June 5, 1949, they presented a program of Hebrew spirituals for the Seminary School of Jewish Studies in New York City.

The opera *Hechalutz* by Jacob Weinberg, presented in Carnegie Hall on February 19, 1949, contained dances staged by Alix Taroff.

Dvora Lapson's theatrical dances reflected her interest in folk dance. Some of her sketches were of a mother lighting Sabbath candles; guests at a Jewish wedding; a Hasidic dance, *In the House of Study*; a Palestinian dance, *Back to the Land*, and a period study, *Marranos*. Miss Lapson also appeared on February 23, 1949, in New York's Museum of Natural History's ethnologic dance series.

On March 5, 1949, in Hollywood, Bella Lewitsky and Sandra Orans danced *Warsaw Ghetto* with the Dance Theater. The music was by Sol Kaplan, the settings by Keith Finch.

Chaja Goldstein, well-known European dancer, came to the United States in March, 1949, and gave a number of concerts. Her dances dealt mostly with the Eastern-European ghetto.

Nachum and Dina shared a program with Bracha Zefira at the Arts Festival sponsored by the College of Jewish Studies in Chicago on April 9 and 10, 1949. Their dances included *Palestinian Work Dance*, *Sherele*, and *Hora*.

Dancers from Israel

The Israeli influence on American dancers was direct. There was interchange of artists between the two countries. When Habimah came to America

in May, 1948, the company included dancer Deborah Bertonoff, who presented dance concerts at the completion of the drama season. Her dances were humorous, satirizing the Eastern-European provincial and utilizing her considerable ability as a mime.

Gertrude Kraus, teacher and choreographer of the Palestine Opera, Tel Aviv, was in America during the Summer of 1948. She directed classes in Hebrew dance at the Hebrew Arts Institute at Santa Susana, California, and staged the dances for a production of *A Midsummer Night's Dream*.

American Dancers in Israel

A number of American dancers visited Israel. Katya Delakova and Fred Berk left on June 22, 1949, to give a series of twenty concerts for the Jewish National Fund. Corinne Chochem exhibited her style at the Hebrew University in Jerusalem. Dvora Lapson gave a number of concerts.

Almost all the Jewish dancing in Israel and in America was in the style of the German "expressive dance" or in the modern American technique. Like music and painting, it was felt that the dance in Israel could be developed as a universal art. In June, 1949, Brazilian dancer Danilo and Karel Shook, formerly of the Ballet Russe de Monte Carlo, left New York for Tel Aviv to teach and produce standard ballets for a company to be sponsored and subsidized by the state of Israel.

American Themes

American Jewish life, rarely the subject for dance, was hinted at subtly in the ballet, *The Guests*, choreographed by Jerome Robbins for Lincoln Kirstein's New York City Ballet, and produced at the New York City Center in January, 1949. Marc Blitzstein composed the music for this work which dealt with relations between a majority and minority group.

A trio of young Jewish dancers who appeared on the program of the Choreographers' Workshop at Carnegie Recital Hall on October 24, 1948, performed numbers that reflected their interest in current problems. Helaine Blok performed *Ingram Case*, which dealt with race prejudice, Marion Scott danced *Let the Earth Bring Forth*, and Alix Taroff, *Flight into Darkness*.

American dance was stimulated during the past few years by the New York City Y.M. and Y.W.H.A. where dance director William Kolodney arranged concerts and sponsored auditions that introduced and developed many distinguished dance careers.

Prominent Jewish Dancers

Many Jewish dancers and choreographers were prominent in the broad field of theater dance. Those active during the season of 1948-49 were Alicia Markova, Nora Kaye, Pearl Lang, Jerome Robbins, Michael Kidd, Norma Vance, Muriel Bentley, Ruthanna Boris, Simon Semeonoff, Annabelle Lyon, David Lichine, Sophie Maslow, and Harding Dorn.

MUSIC

THE GREAT interest which Jewish music, and with it all the peripheral phenomena of music by Jewish composers or Jewish influences on non-Jewish composers, had commanded in recent years reached a high pitch after May, 1948, in the wake of the creation of the Jewish state and feverish activity among Jewish organizations. If the quality of the music performed, printed, and recorded did not always keep pace with the quantity, this could not be blamed on a dearth of competent composers. On the contrary, modern Jewry commands some of the finest composers. Perhaps it was the failure on the part of Jewish organizations to explore the questions of the nature, delimitations, and influences of Jewish music which was partly responsible for this lack of interest.

Trends

But the Jewish organizations which promoted Jewish music did accomplish much for the music by bringing it before the public. Outstanding among the organizations was the National Jewish Music Council, which is sponsored by the National Jewish Welfare Board (JWB). The Council, which published much theoretical material, program aids for concerts of Jewish music, and guides to appreciation, illuminated its season with the fifth annual festival of Jewish music (February 12 to March 15, 1949). The 1949 festival, consisting of symphonic, choral and chamber concerts, lectures, exhibits, contests, and radio programs, was reproduced by more than 1,000 Jewish community centers, synagogues, schools, and organizations. Among those whose services were enlisted were violinist Joseph Szigeti, soprano Marjorie Lawrence, fifteen national symphony orchestras, and Fred Waring's orchestra and chorus. Highlights of the festival were the opening *Salute to Israel Day*, and the recorded program *The New Road*, which used Yiddish, English, and Hebrew, against a background of authentic folk music to tell the story of DP's headed for Palestine. This and other programs were broadcast by the major networks and also beamed abroad to Europe, the Middle East, and Latin America.

Also important was the formation of the Israel Music Foundation in November, 1948, an organization devoted to the development of Israeli musical talent and to its dissemination on an international scale. The activities of the Foundation include research, the production of recordings, the publishing of music, the maintenance of a reference library of Hebrew music, and the granting of exchange scholarships for American and Israeli music students.

The discussion evenings of the Jewish Music Forum, a group of musicologists interested in the specific aspects of Jewish music, and the founding of the Hebrew Union School of Jewish Sacred Music in October, 1948, testified further to an earnest approach to the problems of Jewish music. The same was true of the second annual conference-convention of the Cantors Assembly (February 21-23, 1949), which was arranged by the United Synagogue of America and was concerned with both the theoretical and practical problems that face the cantor, choir-leader, and music director in connection with the liturgical service.

At the same time, the cultural influences of the newly formed state of Israel had broad consequences. Israeli folk and battle songs, with a necessary simplification of style, set their imprint upon the longer symphonic compositions as well. On the other hand, one of the major concerns of previous years, the emphasis on an interfaith musical program, as exemplified by the special program of the Park Avenue Synagogue in New York City, receded into the background.

Folk Music

Jewish folk music was naturally richest in Israel. Although some of the Israeli folk tunes had been known outside of Palestine for many years—if only through the song postcards distributed by the Jewish National Fund—they had had little influence on composers in America until the founding of the state of Israel. Thus, for instance, the music division of the Congress for Jewish Culture offered a prize of \$100 for a four-part setting of the poem "Treist Mein Folk" by J. L. Peretz, to be based on Jewish motifs. The prize went to Leo Rosenbluet, chief cantor of Stockholm, Sweden, with honorable mentions to Jacob Weinberg and Leo Kopf of the United States.

Similarly, the annual Bloch Award was given in 1949 to a pronouncedly Jewish theme: René Frank's setting of *The Spite of Michal*, based on passages from the Book of Samuel in the Old Testament, a choral composition for three-part women's chorus, with incidental soprano and baritone solo, and piano accompaniment.

The exchange of artists with Israel was limited to those Americans recognized as Jews by the Israeli musical authorities. Thus, conductors such as Leonard Bernstein and Jascha Horenstein had no trouble finding engagements with Israeli symphony orchestras; but Serge Koussevitzky was rejected as guest conductor because "he had become converted to Catholicism."

Concerts

Saturated with folk material, the majority of new works performed during the 1948-49 season in New York concerts or on the radio revealed the strong influence of Israel. The chief events centered around the music festival which featured the dramatic oratorio *The New Road*, mentioned above; A. W. Binder's oratorio *Israel Reborn*, a highly popularized attempt to integrate the folk spirit into the large concert form (March 13, 1949); and the excerpts from Jacob Weinberg's opera *Hechalutz* (February 19, 1949), a work previously performed in part, which took for its theme the toil of the Palestinian pioneers.

Another oratorio performed was *Ruth* by Mordecai Sandberg (May 22, 1949, Town Hall, New York), which in its text harked back to biblical times but in its music remained within the nineteenth-century framework.

The dramatic oratorio and opera seemed to be of greatest interest to Jewish composers, possibly because these forms provide the most appropriate vessels for conveying political-nationalistic thoughts in music. But there were also numerous concerts which featured either songs in solo or choral form, or short chamber pieces with biblical or topical titles. Most noteworthy in this category

were the presentation of the works and adaptations by Lazare Saminsky at New York's Times Hall in a program dedicated entirely to his works (March 13, 1949); a series of folk songs performed under the auspices of the B'nai B'rith Hillel Foundation in Chicago, Ill. (January 9, 1949); a string quartet by Yehudi Weiner, played in honor of Cantor Moshe Rudinow and offered by the Society for the Advancement of Judaism in New York City (May 31, 1949); several chamber pieces by Moshe Rudinow, A. W. Binder, Ben Haim, Lazar Weiner, and Reuven Kosakoff, performed at the Jewish Music Forum in New York City (December 20, 1948); a series of folk songs presented by the School of Jewish Studies in New York's Town Hall (March 13, 1949); and a program of Hebrew concert music and folk dances presented by students from Hunter College, Columbia University, and Brooklyn College (March 13, 1949).

More ambitious and interesting to professional musicians were the three concerts of the Vinaver Chorus (Town Hall, New York; final concert, February 3, 1949), always notable for the high standard of its performances, in which compositions by non-Jewish composers such as Vaughan Williams shared the program with some interesting Jewish works. Among the latter were some by the Israeli composer Starominsky.

A certain trend toward modernism could also be detected in two works by Herbert Fromm and Philip James, which were performed by the Kinor Sinfonietta of the Hebrew Arts Foundation under Siegfried Landau at the Brooklyn Museum (March 20, 1949), and *Jewish Dances* by Karol Rathaus, which was performed by the Columbus (Ohio) Symphony Orchestra.

Important events during the course of the year were a new work by Arnold Schoenberg and the introduction of Erich Itor Kahn as a composer. Schoenberg's *Survivor from Warsaw*, a cantata for reciter, male chorus and orchestra based upon the horrible experiences of the Warsaw massacre, had its world premiere on December 3, 1948, in Albuquerque, New Mexico. Written entirely in twelve-tone technique, the work integrated Jewish material so completely that its final apotheosis, the *Shma Israel*, which was quoted literally and at length, came as the logical conclusion to an intensely dramatic work. Jewish material and modern expression here found a satisfactory balance. Thus, the work offered future composers a clue as to how to synthesize the traditional melos and modern texture.

Similar treatment was found in some of the works by Erich Itor Kahn, a musician heretofore known only as a pianist. Demonstrating his choral *Hasidic Rhapsody* and some *Jewish Madrigals* for solo voice and piano before the Jewish Music Forum in a lecture-recital, Mr. Kahn attempted an entirely new approach to Jewish music. His technique was also amply demonstrated in his *Actus tragicus* for chamber orchestra which was performed in April in Tel Aviv.

But the quest for a popularized music was further encouraged by the performances of music by Israeli composers. These compositions remained essentially a medley of folk tunes. Mahler-Kalkstein's *Folk Symphony*, played by the Columbus (Ohio) Symphony Orchestra, and a series of songs presented in a vocal recital by Sidor Belarsky in New York's Carnegie Hall, comprised the main events within this trend. There were reports from Israel to the effect that new and more original talents, such as the young Ben-Zion Orgad-Bushel, were

beginning to make themselves heard. But their music had not penetrated as yet to the United States.

Popular Jewish music was indeed so influential that even non-Jewish organizations programmed some primitive Jewish music, e.g., the International Singers, who performed Max Helfman's *Hashkivenu* at New York's Town Hall (January 26, 1949), and the Portland (Oregon) Symphony Orchestra, which gave the world premiere in concert form of David Tamkin's opera *The Dybbuk* (February 11, 1949), which cleverly mixes slick orchestral techniques with authentic Hasidic melos.

In view of this popularizing influence with its emphasis on the typical Jewish folk-tune, the interfaith movement, which had loomed large on the horizon a few years ago, faded rapidly into the background. No newly commissioned works of Gentile composers for the Jewish service were presented, but those works written two years before for the Park Avenue Synagogue in New York were repeated. This took place at the music festival at Columbia University (May 12, 1949), in which such composers as Morton Gould, Kurt Weill, and Roy Harris participated.

Even the much-heralded "George Gershwin Award" of the B'nai B'rith, received by the non-Jewish young American composer Ned Rorem for his *Overture in C* for orchestra, awakened little interest. The events organized by Jewish societies for the performance of non-Jewish music were another example of the difficulty in defining Jewish music. Among these should be noted an evening of choral music by the B'nai B'rith Chorus of New York (April 28, 1949, Town Hall, New York), featuring music from Purcell, Lassus, and Bach to Hindemith, Copland, and Gershwin, and a performance in Yiddish of the Gilbert and Sullivan *H.M.S. Pinafore* by a Brooklyn group of the Hadassah (May 8, 1949).

Records

The same musical trends that dominated concert music also prevailed in the majority of the recordings. In some cases, such as in *The New Road* program, which was available for rebroadcast by radio stations but not commercially to the general public, the works given at concerts and on records were the same. But the great majority of recordings consisted of the folk music created in Israel.

M'zimrai Haaretz (Palestine Art Corporation), an album representing songs of worship, labor, youth, and love for the land in Israel; *Haganah Sings* (Zimra) and *Songs of the Defenders of Israel* (Israel Music Foundation), two albums showing the political-nationalistic side of Israeli music; and several single discs featuring compositions by Marc Lavry, a semi-classical arranger of folk tunes (issued by the Israel Music Foundation) were all meant for popular consumption. Several other discs by the same company, featuring Western music by Israeli performers, such as Handel's *Hallelujah Chorus* and arias from Puccini's *Tosca*, demonstrated a higher standard of performance, but were not original Jewish music.

Of the remainder of the output in records, two albums, *Hebrew Spirituals* (Besa), a collection of arrangements of Hasidic melodies sung by Cantor Leib

Glantz, and *Jewish Holidays in Song* (RCA Victor), choral renditions of high holy day prayers arranged by A. W. Binder, were outstanding.

The Synagogue

The music presented in the synagogues remained comparatively free from popular influences. Extreme stands at opposite poles were taken by Chemjo Vinaver, advocate of traditional purity, and Herbert Fromm, a Hindemith disciple.

Both trends were followed, if in a somewhat more moderate fashion, in a new *Sabbath Eve Service* written by fourteen Israeli composers and performed at New York's Park Avenue Synagogue (May 20, 1949). Here a more serious attitude among Israeli composers was discernible. This is especially significant since a majority of them, such as Marc Lavry, Robert Starer, and Ben Haim, had been represented by inferior works of non-liturgical content in some of the concerts. Many of the compositions, most notably those by Ben Haim, Peter Gradenwitz, and Karl Salomon, showed great earnestness, imagination, skill, and, above all, a feeling of musical responsibility.

Similarly, a new *Sacred Service* by Darius Milhaud, performed at the Temple Emanu-El in San Francisco, Cal.; Lazar Weiner's *Sabbath Eve Service*, and a repeat performance of Ernest Bloch's famous *Sacred Service* (both given at New York's Central Synagogue on February 25, 1949), demonstrated serious concern with the question of traditionalism versus modernism, and solved the problem quite skillfully, although differently, in each work, through the integration of traditional *nusah* in modern texture.

Deserving mention, though less satisfactory to this reviewer, were the short liturgical pieces by A. W. Binder, Max Helfmann, Isadore Freed, and Max Janowski, which were broadcast over the CBS *Church of the Air*, and the selections by the same composers performed at a cantors' concert with both group and solo singing (New York's Times Hall February 23, 1949). Both programs contained serious aspects in the music by Herbert Fromm, Chemjo Vinaver, and Ernest Bloch.

By and large, an awareness of responsibility was evident in cantorial music. *The Cantor's Voice*, which was published by the Cantors' Assembly, contained both practical news items and theoretical essays investigating many questions of modern liturgical practices.

Research

Musical scholarship was also concerned with national prestige. A controversy arose among scholars over the question of whether the early Christian chant, and thus the roots of Western music, stemmed from early synagogue music. In his interesting book, *Eastern Elements in Western Chant*, which had been published in 1947, Egon Wellesz had asserted that early Christian music was partly influenced by Syrian liturgies, and possibly to some extent by the synagogue. The Jewish musicologist, Eric Werner, elaborated on this theme in an article in the *Musical Quarterly* (July, 1948), and insisted that Christian chant

stems directly from the Jewish liturgy. To substantiate this theory, Werner offered several musical examples.

In opposition, it was pointed out by this reviewer at the Jewish Music Forum in April, 1949, that at the time of the beginning of the Christian chant Jewish music was already so impure and intermixed with other Oriental influences that any apparent borrowing on the part of Christian music might have come from any number of Oriental sources.

On the other hand, in his book on *The Music of Israel*, Peter Gradenwitz asserted that even such modern composers as Schoenberg were offshoots of the Oriental roots which Gradenwitz regarded as the basis of Jewish culture.

Valuable musicological research during the year was contributed by Joseph Yasser in his article on "Hebrew Music in Russian Medieval Ballads," published in *Jewish Social Studies* (January, 1944). Furthermore, several of the popularizing booklets and bibliographies published by the National Jewish Music Council on aspects of Jewish music furnished valuable reference material for laymen and synagogue music directors.

Education

It had always been felt that the confusion reigning in Jewish circles about the essence and meaning of Jewish music was due, at least in part, to the lack of educational facilities. Hence, the founding of the Hebrew Union School of Jewish Sacred Music was a welcome event. The school's purpose was to give prospective cantors a broad education in music, the liturgy, and general Jewish ideas. It was hoped the school would aid in the development of a new generation of competent Jewish musicians. The school's faculty included the most prominent names in Jewish musical life, such as A. W. Binder, Gershon Ephros, Jacob Weinberg, Eric Werner, and Lazare Saminsky, although there was no representative of the modern Western viewpoint.

Israel, on the other hand, recognized the importance of acquainting its musicians with the Western world. In response to this need, the Esco Foundation for Palestine granted two scholarships annually to two Israeli musicians. Recipients of the 1949 awards, composer Ben-Zion Orgad-Buschel and conductor Elyakum Shapira, were enabled to study at the Berkshire center at Tanglewood, Mass., under Aaron Copland and Serge Koussevitzky, respectively.

Conclusion

The future of Jewish music in America remained uncertain despite feverish activity. Nevertheless, the talents of men like Ernest Bloch, Arnold Schoenberg, Herbert Fromm, Chemjo Vinaver, Erich Itor Kahn, and others continued to seek and find expression. Their seriousness and concern with music could not be questioned. It was from them and the new generation of musicians, both in the United States and in Israel, that the Jewish community expected compositions and performances which would neither keep the Jew apart from the Western community nor force him to abandon his identity.

KURT LIST

FILMS

ALTHOUGH this review touches upon the theatrical film as it affects social attitudes, it is concerned chiefly with the non-theatrical, educational film.

The important fact that emerged during the war was the enormous educational potential of the motion picture. The motion picture met the requirements of speed and audience comprehensibility and cut down training time from months to weeks. It was estimated by United States Navy visual-aids experts that films helped trainees to learn up to 35 per cent more material and retain it over a period of time 35 per cent longer.

Although the non-theatrical film got its real start back in 1923 with the introduction of non-inflammable film and the 16mm. film camera, its widespread use by schools was comparatively recent. This lag could be attributed in some part to budgetary difficulties in connection with procuring necessary equipment. But, according to a Department of Commerce survey, while in 1936 there were only 458 projectors in schools, in 1941 there were 6,384 and by 1946 the number had jumped to 24,000. In May, 1949, Eric Johnston, president of the Motion Picture Association of America, addressing the annual convention of the National Congress of Parents and Teachers in St. Louis, estimated that 50,000 sound projectors were in use in American schools.

The churches made concurrent progress with educational films. Owing an estimated 20,000 to 25,000 projectors, their use of films and purchase of equipment was said to be increasing even more rapidly in terms of percentage than that of the schools.

Human Relations Films

Two types of human relations films were being produced during the period under review—symbolic and realistic.

One of the best known and most popular films being displayed in the former group was *Brotherhood of Man*, produced in 1946 and based upon the pamphlet *Races of Mankind* by Gene Weltfish and Ruth Benedict. It was an animated color cartoon showing that the differences between races were superficial, accidental, and environmental. Another popular film in this group was *Boundary Lines*, made in 1947. Using animated paintings, moving lines, realistic and abstract symbols, and a dominating musical background, this picture pleaded for the elimination of the arbitrary divisive lines of color, origin, and religion. In the Spring of 1949 a sequel to this film was released called *Picture in Your Mind*. Like its predecessor, this was an animated color film which used symbolic drawings and an original, impressionistic music score to explain how negative stereotyping erected barriers between individuals of different backgrounds.

A different type of film in this same group was *Sing a Song of Friendship*, produced in 1949 and based upon a group of songs by Irving Caesar. This film was a community sing: a sequence of three songs, coordinated with animated cartoons in color, using the bouncing ball technique.

Realistic Films

The realistic films approached the question of intergroup relationships in a more direct manner. Their stories were projected into real life situations. In some cases, they were based on actual events; in others, on fictional happenings; in still others, on a mixture of both. *The World We Want to Live In*, produced in 1941, was a factual presentation of intergroup problems and methods of solving them. Pleas for greater understanding and cooperation were made by Charles Evan Hughes, Al Smith, Eddie Cantor, and Wendell Willkie. In the film *Man—One Family*, produced in 1946, the master-race theory was refuted on scientific grounds. *The Story of Dr. Carver*, made in 1938, described the rise of a Negro slave to scientific eminence. Haym Salomon, Jewish patriot of the American Revolution, was the subject of *Sons of Liberty*, produced in 1939.

The way in which one neighborhood in New York City sought to eliminate racial tension provided the story for the film *Whoever You Are*, produced in 1946. Another film dealing with community action, released early in 1948, was *Make Way For Youth*, the story of a typical American community shocked by a tragedy into taking cooperative action to establish an intergroup youth council.

The immediate rejection and ultimate acceptance of a little Polish refugee boy by a "gang" of his American contemporaries, was the subject of a short dramatic film, *The Greenie*, produced in 1942. *One God*, released in 1949, was based upon the book of the same name by Florence Fitch and was an objective portrayal of the ways in which the three major faiths worship and observe their holy days.

Effect of Human Relations Films

It was difficult to measure the effects of such educational techniques as motion pictures. But among the "social action" films, there was one about whose effectiveness there was some direct knowledge. *Make Way For Youth* was produced in 1947 by Robert Disraeli, director of the film division of the American Jewish Committee, under the sponsorship of the youth division of the National Social Welfare Assembly, an organization representing twenty-one national youth-serving agencies. During the year and a half of its distribution, it was seen by approximately one million people. It resulted in the establishment of about thirty inter-group youth councils, of the kind envisaged in the film, in communities all over the United States. It was in great demand by churches, schools, veterans organizations, small groups in neighborhoods where racial tension existed, and all types of youth and adult clubs. Numerous panels and forums used it as a springboard for discussions of racial and religious prejudice, parent-child relationships, the extent of adult participation in youth projects, and similar problems. It was shown commercially in about 100 theaters throughout the United States.

Theatrical Films

While the non-theatrical film makers were beginning to produce the human relations films which were more and more in demand, Hollywood, too, turned

an attentive ear to the voice of social consciousness. Large strides had been made in commercial films during the past twenty years, from a human relations standpoint. The major improvement was in the less frequent use of stereotypes. The typed Negro, foreign, or Jewish character was not often seen except in revivals of old films. They were not totally eliminated—the hero and heroine still had predominantly Nordic names and the humorous or villainous actors often had foreign names, but, on the whole, the tendency was toward characterization rather than stereotyping.

The year under review witnessed the production of a number of pictures tackling the problem of Negro discrimination. *Home Of the Brave* and *Lost Boundaries* were released in the Spring of 1949, and, at the time of this writing, three pictures with similar themes were in varying stages of production. As an indication of what could ultimately be hoped for from such films, *Home Of the Brave*, dealing with racial prejudice in a wartime situation, was being shown throughout the South.

Problems of juvenile delinquency and social maladjustment were also being aired via the screen. In 1948 RKO made a short called *Who's Delinquent?* Earlier in the same year, they had released *Children's Village*, the story of Children's Village in Dobbs Ferry, New York, where delinquent youths were sent for rehabilitation. A small independent company produced in 1948 a 16mm. film for non-theatrical showing called *The Quiet One*, concerning a maladjusted Negro child. The demand for this film was so great that the 16mm. prints were temporarily withdrawn in favor of distribution of the film commercially in theaters throughout the country.

Films About Israel

With daily reports on Israel appearing in the press, films about the new state received wider attention than previously. A catalogue of non-theatrical films on Israel, issued by the film division of the American Jewish Committee in January, 1949, was in great demand by Jewish and non-Jewish organizations and religious groups, libraries, etc. Among the films evaluated were: *Assignment: Tel Aviv*, produced in 1947, which told the story of the day-to-day life of a Jewish family in the modern city of Tel Aviv, with Quentin Reynolds as narrator; *Birthday of a Prophecy*, made in 1947, which showed how the dreams and hopes of Theodor Herzl were realized in the new state; *House in the Desert*, made in 1947, which dramatically portrayed the creation of a modern productive settlement out of salt-laden desert lands. This film was also available in a 35mm. version, and had wide theatrical distribution. *Look Homeward, Wanderers*, produced in 1947, showed the contribution of Jews to the war effort and to the building of Israel.

There were newsreel presentations of events in Israel in *Israel Reborn* and *Israel in Action*, both produced in 1948. The former was an account of the birth of the Jewish state; the latter highlighted the climactic points in Israel's struggle for independence during the first months of its statehood. Early in 1949, *Tomorrow's a Wonderful Day* was released—the story of a young survivor of a concentration camp who received physical and mental rehabilitation in an Israel children's village as its subject.

Two theatrical films on Israel were released in the Summer of 1949. *Sword in the Desert*, a Hollywood production, was the story of the British-Israeli conflict in Israel just prior to the termination of the British mandate. An indication of public interest in this film was the fact that in the first two days of its run at the Criterion Theater in New York City, it broke that theater's box-office record. Produced in Italy and released at about the same time, *The Earth Cries Out* dealt with the British-Israeli conflict and also took into account the factional splits among the Israelis themselves.

International Problems

Numerous pictures, both theatrical and non-theatrical, dealing with various aspects of the international situation were exhibited during the period under review. These covered such subjects as the work of the United Nations, the displaced persons, and German war guilt.

Many of the non-theatrical films were produced by, or under the supervision of, the United Nations Film Division. *Clearing the Way*, made in 1948, was the story of a group of children living in that part of New York City taken over by the United Nations (UN) headquarters site. One of a series of documentaries, *Tomorrow Begins Today*, which was released in the Fall of 1949, concerned itself with the work of the UN Economic and Social Council, as seen by six students visiting UN headquarters from different parts of the world. Also released in the Fall of 1949 was *Men of Good Will*, a study of the UN Secretariat, where people from different countries and of different races and creeds worked together successfully. *The United Nations in Action*, released in the latter part of 1949, was a dramatic presentation of the work of the UN International Children's Emergency Fund, a project in which all the member nations of the United Nations cooperated.

The plight of the displaced persons was the subject of several theatrical films. *My Father's House*, based upon Meyer Levin's book of the same name and produced in 1947, was the story of a displaced Jewish boy's search for his parents. *The Search*, released in 1948, followed the paths of a Jewish child and his mother seeking one another in the displaced persons camps of Europe. Another theatrical film which was released in 1948, *The Long Road Home*, told the story of a Jewish family, victims of the Warsaw ghetto holocaust, who wandered through the European displaced persons camps, hoping for ultimate refuge in Israel.

Although four years had passed since the end of the war, the subject of German war guilt received considerable attention on the screen. *Nuremburg—Its Lesson for Today*, produced by the United States Army in 1946, was released in the Fall of 1949 for 16mm. distribution. A documentary made up in large part of captured Nazi film, it was an account of the Nazi crimes against humanity. *The Last Stop*, filmed in Poland and released in the United States in 1948 for commercial distribution, told the story of the Auschwitz concentration camp. In the Fall of 1949, *Germany—Year Zero*, filmed by Roberto Rosellini in Italy and Germany, was released in the United States. The story of a German family in present-day Berlin, the plot focused upon the plight of the twelve-year-old son of the family.

Films for Television

Requests for films were coming from a new source during the period under review. Television stations, most of which devoted varying percentages of their air time to televising motion pictures, had to rely to a large extent on reissues of old films—mainly Westerns and comedies. New television film producing companies were springing up rapidly, but there was a marked interest by the stations in films dealing with human relations themes, with Israel, with German war guilt—in fact, with most subjects of general concern today.

Yiddish Films

Few Yiddish films were made in recent years. Theater exhibitors who specialized in Jewish film programs depended upon such staples as Moyshe Oysher's *Overture to Glory*, produced in 1939, or *A Vilna Legend*, originally made in 1924 but expanded in 1940 with narrative sequences supplied by Joseph Buloff, well-known on the Broadway stage. Moyshe Oysher favorites were *The Singing Blacksmith*, produced in 1938, the story of the life of a blacksmith in Eastern Europe; and *The Cantor's Son*, produced in 1937, the story of a young emigre to America who sings his way to success and then returns to the old country of his parents and his sweetheart. One of the classics, *Tevya*, made in 1939, was based upon the famous Sholom Aleichem book. Another classic was *Green Fields*, produced in 1935 and based upon the Peretz Hirshbein story of a young Talmudist who sets out to see the world. A famous classic, *The Dybbuk*, produced in Poland in 1938, was a dramatic presentation of a tale from Jewish folklore. *Di Klatche*, produced in 1939 and based on Mendele Mosher Sforim's well-known stories, was a comedy-drama portraying the joys and sorrows that entered into the life of a Jewish family.

Of more recent vintage was the documentary *We Live Again*, made in 1947, the story of the orphaned Jewish children cared for in various institutions in France. Another recent documentary was *Road to Israel*, which showed how Jewish children and adults in Europe were taught skills and trades in preparation for their eventual emigration to Israel.

All of these theatrical films, with the exception of the two documentaries, mentioned above were also available in 16mm. versions for non-theatrical screenings.

NANETTE R. ATLAS

RADIO AND TELEVISION

WITH the advent of television into the American home, the air waves played a doubly important role during 1948-49. As of June 30, 1949, 2,002 AM stations, 727 FM stations, and 72 television stations were operating in the United States. Many of these stations used their time and facilities to promote good will and ease intergroup tensions, as well as to broadcast material of interest to special segments of their audience.

Communal Activities

Jewish communal organizations used these media to present programs which dramatized the needs and interests of the community. Such programs on a local scale included *Everyman's Story*, depicting the functions of The Federation of Jewish Philanthropies of New York; the *World Over Playhouse*, a program for Jewish children under the auspices of the Jewish Education Committee of New York; *Homecoming*, presented by the New York campaign of the United Jewish Appeal; and *Family Close-Up*, a story series based on the problems handled by the Jewish Family Service of New York.

In addition to New York City's efforts, civic programs of cultural interest were the Philadelphia Fellowship Commission's *Within Our Gates*, St. Louis' *The American Jewish Hour*, and Los Angeles' *Community Hour of the Air*.

All four networks offered their national facilities to the United Jewish Appeal during its national fund-raising campaign for the production of dramatizations featuring such popular motion picture personalities as Al Jolson and John Garfield.

Radio coverage of topics of Jewish interest was not limited to the English-language stations. Station WEVD, which devoted forty-four hours per week of radio broadcast time to programs delivered in the Yiddish language, led in this field, with thirteen other stations throughout the country also offering this service to lesser degree.

Intergroup Relations

Many of the daytime interview programs designed to appeal to women were very active in promoting good will over the radio. Particularly successful in this undertaking were Martha Deane, Tex and Jinx McCrary, Barbara Welles, and Mary Margaret McBride, who celebrated her fifteenth year on the air with a dramatic presentation of Morton Wishengrad's script, *Unfinished Business, U. S. A.*, with Melvyn Douglas as narrator.

Many regular commercial and sustaining series, such as *We, the People*, *Superman*, Fred Waring, *Quiz Kids*, and *Winner Take All*, produced programs which sought to promote better intercultural relations. Also highly effective in this field was the United America campaign of The Advertising Council Inc., which was supported by the entire radio industry through 632 network broadcasts and a radio circulation totaling 999,300,000 "listener impressions." (A "listener impression" is one radio message heard once by one listener.)

Television audiences acclaimed *The Goldbergs*, when the popular radio program about Jewish family life was brought into the parlor by the Columbia Broadcasting System (CBS) television network. *Howdy Doody* on the National Broadcasting Company (NBC) network and *The Small Fry Club* on the Dumont Network conducted an interesting and successful experiment in the promotion of improved group relations for children by incorporating into their programs cartoon spot announcements distributed by The Advertising Council.

"Script Kits," compilations of scripts with intergroup themes and spot announcements, were sent to local stations for use in "live" shows. The National Broadcasting Company distributed among its 164 affiliated stations a "script kit" celebrating United Nations Week (October 17 to 24, 1948). In May, 1949, the United States Department of Justice issued a "kit" to one thousand local stations for use on "I Am an American Day." The script library of Broadcast Music Inc., served its 2,000 subscribing stations in the United States and Canada each month as a source of material in behalf of improved communal relations.

During the year all four television networks, as well as local television stations, showed the film, *Make Way for Youth*, the story of the formation of a youth council in Madison, Wis. Rabbi Roland Gittelson's Flag Day address on June 12, 1949, was presented on *Television Chapel* over Station WPIX.

Fifteen-minute recordings of electrically transcribed programs were prepared by the Institute for Visual Education in three individual *Lest We Forget* series and were used by 918 local radio stations and 196 schools. This organization also distributed to 900 stations *Little Songs on Big Subjects*, a group of musical good-will jingles recorded as spot announcements. Another series of one-minute spot announcements was broadcast by prominent persons and distributed during November, 1948, by the National Citizens' Council on Civil Rights to 150 stations to celebrate the first anniversary of the appointment of President Harry Truman's Civil Rights Commission.

Religion

The Message of Israel, a devotional service produced since 1924 by the United Jewish Laymen's Committee, Inc., continued to be heard regularly each Sunday morning as a weekly broadcast over the network of the American Broadcasting Company. Also heard on Sunday over the National Broadcasting Company network under the auspices of the Jewish Theological Seminary of America was *The Eternal Light*, half-hour dramatizations of Jewish cultural subjects. This series completed its fifth year of broadcasting in October, 1949.

In addition to these two regular programs, the various networks broadcast special one-time shows, including commemorations of Jewish holidays. For example, the Mutual Broadcasting Company observed the celebration of Passover on April 12, 1949, with a half-hour dramatization by Morton Wishengrad, *The Camel and I*, which starred Sam Levene and was produced by the American Jewish Committee.

One of the first regular religious network television series was the presentation each Friday morning over Station WABD and the Dumont Network of *Morning Chapel*, a devotional service produced by the American Jewish Committee. The Columbia Broadcasting System conducted an experiment in television programming with *Lamps Unto My Feet*, a weekly series in which children demonstrated the teachings of the three faiths. The Jewish portion of this program was under the supervision of the Jewish Theological Seminary of America.

On the New York scene, the American Jewish Committee contributed a

half-hour religious program monthly to the *Television Chapel* presented over WPIX. *Stained Glass Windows* was the title of a regular series of religious films concerning the three faiths, televised over the American Broadcasting System.

Israel

A report on Israel received national coverage in *Israel through American Eyes*, a speech by Jacob Blaustein, president of the American Jewish Committee, delivered over the NBC network on May 4, 1949. Locally, the Zionist Organization of America depicted daily life in Israel in *Report from Israel*, which was carried over the air direct from that country to New York's Station WMCA.

Tomorrow's a Wonderful Day, Hadassah's film dealing with the life of Israeli youth, was televised by CBS's network as well as by the American Broadcasting Company. This latter network also presented two showings of *The House in the Desert*, a portrayal of agricultural pioneering in Israel.

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