

DOV NOY ON GINZBURG-MAREK (1991)

11 the collaboration -- itself a rare occurrence; got more published than the whole Ansky expedition combined!

12 GM knew each other as law school graduates in Moscow, both Litvaks; this was their first joint, scholarly venture; Peysakh Marek (1862-1920) already pub. essay on history of Jewish press in Russia at age 26. Saul Ginsburg (1866-1940) also primarily an historian.

13 Noy makes much of this historicism; earlier approach was primarily linguistic & literary. They saw these songs primarily as reflection of Jewish life and life-cycle. Grunwald's pioneering call (1897) was still narrowly academic. Also wanted to preserve these songs as apart of Jewish national treasure. Historical songs given prominence.

14-18 Peretz's essay (1901) saw the texts as unfixed; wherever he had an ideological ax to grind, would tamper with the printed versions; otherwise reproduced them as is. [creative betrayal even as a reviewer!!]

E.g., to illustrate his point that girls were discriminated against, had the boys get a golden goat under their crib; while white ones were fobbed off on the girls. Belied by the textual evidence.

[digression of the golden tsigele coming from a medieval German folk custom of placing a gold tsiel under a child's cradle.]

17 folklore nothing more than raw material of literary art; purely functional approach

18-19 Ansky's Russian review in ES, 1909. Sees the see change in Jewish social patterns reflected in these songs

19-20 Landua review in Mitteilungen:

- 1) Polish Jewry underrepresented
- 2) language standardized to Lithuanian dialect
- 3) no melodies

impetus for the Society for Jewish Folk Music

p. 24, n. 25 all the later collections that borrowed from GM

probably the most influential of their open calls was in the Russian Nedelnaya Khronika Voskhoda of 1898. Others in Hamelits, no 58; Hazefira 71

cf. Weinreich in YB 16 (1940)

INTRODUCTION TO GINZBURG-MAREK

epigraph from Adolph Jellinek

invoke Herder's Stimmen der Völker (1778-79)

overview of fledgling field of Jewish folkloristics; singles out Spector's collection of proverbs in Yidishees folksbalt, 1886

cites Moshe Berlin's ethnographic study of 1861 denying that Jews have any secular folk songs; Orshansky called for these songs to be collected for apologetic reasons; to counteract antisemitic proaganda about Jewish might & wealth; let them hear all those laments on Jewish poverty. (1867; 1872);

Y. Y. Lerner, "di yidishe muze" Hoyzfraynd 2

Gustaf Dalman's collection, 1888, 1891: 17 poems by 9 maskilic authors (cf Pipe, 551, n. 3); he defined folksongs as Yiddish popular songs. 1893-1928 pub. missionary journal in Yiddish. Leo Wiener also devoted a lot of space to these badkhnische songs in his collection.

editors complain that newer songs are rapidly eclipsing the old. same thing happening with flood of Russian Eastushkes. We will lose "live material that reflects the outlooks of the folk during this or another lived epoch." (27)

in our open letter we appealed especially to the intelligentsia who still live in the godforsaken backwoods where the old lifestyle & melodies are still preserved; very strong response from provincial teachers & Zionist activists; disparages the folk who don't appreciate what we're doing for them; or the worth of their own culture; suspicious of our efforts.

eliminated literary or badkhnish texts; wherever a song seemed too sophisticated, even when we couldn't locate a source, we eliminated it (i.e. operated w/a priori notion of naive folk poetry)

of the 376 songs, 38 are variants; broken down into 11 categories; love songs come 4th, w/ 101 entries; Joel Engel was brought in to supply the notes but then they had to give that up

30 profound sense of historical crisis; a whole nation has received a shnel iber der eybershter lip; our youth looks back upon the recent past as on a dream

30-31 when you examine the private songs books that girls carry around, all the songs are of recent literary origin. Where are the folksongs!? Only when we go down a notch in the social scale do we discover that the art songs hasn't yet pushed out the folksong

the badkhn a gedungener gramen-bal-melokhe; exploited the ready tears at a wedding; disparaged. dismissed as a mere "gramen-zoger." survival of rhyming at weddings when gifts are displayed; Ginsburg's Aviezer gives an adequate sample (p. 71).

a close cousin is the shpiler-lets of the Purim-shpil

33 women, children, workers, soldiers -- this is the environment in which the folksong was born and was preserved. = direct mirror of their life

34 folksong breaks through the natural realm (only?) when a mother intercedes w/God on her child's behalf (no. 65). Cf. Mikhl Gordon's "di shifmutter"

33-34 gender differentiation in the folksong; what mothers asks for the boy is very different from what a girl is expected to be; vicarious achievements; always an appendage to others

35 nothing changed since Solomon Maimon's day; talmudic learning the ultimate goal & measure

36 the word love does not figure in any weddings songs; can only be mentioned after one is married; songs of the behole: no 255 weddings on Tisha b'Av!

39 low status of the artisan not because physical labor was disparaged but because of the "theocratic order." Folklore athe expense of the yishuvnik (no. 133)

40-41 macaronic songs (nos. 372, 16); editors interested in whether Lithuanian Jews were (ever) fluent in Russian, the dominant Slavic language of these songs; Nikolayever soldatn became lingusitc hybrids and produced these songs. Otherwise, the product of Jews who lived in dense Slavic populations.

42 tremendous discrepancy between the official history of the intelligentsia--the benevolent Tsar -- & that of the folk, esp. in area of the draft.

44 parody & satire: measure of the change in 1860s; 1870s brought the European gentleman on the scene; LOVE is now sung about openly; immigration to America

JUDAH LEIB CAHAN (1881-1937)

"The Yiddish Folksong" (1910) [early version in Literatur 2 (Nov 1910)]

- (10) begins w/famous debate between Engel/SA
- (11) melody is decisive
- (18) cultural fusion: strong German influence on Yiddish folksong; Slavic influence was mostly melodic
- (20) Yiddish riddle songs divorced from weddings
- (22) cites preface to Mayse-bukh as proof of German "secular" influence
- (23) dance hall as sitz-im-leben of Yiddish folksong in 16th century; cites the Rosenberg MS of Isaac Walich
- (25) love songs are therefore nothing new; the province of the "unterste folksshikhtn"
- (26) "While pious Jewish men and women [of the older generation] would go off to the synagogue on Sabbath after eating their cholent there to hear a maggid or zoger, youngsters, boys and girls, would gather in some cellar or attic to dance and sing songs, and mostly love songs."
- (27) love songs remained in the private domain; were never sung in public the way badkhonishe songs were at family celebrations; decries the "dry atmosphere" of the "middle stratum of the folk." Love songs reveal the innermost reaches of a girl's soul which she would never reveal to anyone but her closest friends.
- (28-31) much more difficult for a man to speak of his love; remains the preserve of young girls & maidens
- (33) very neg. evaluation of badkhn repertoire; remained theirs alone (34) and never penetrated the folk!
- (36) children's songs as fragments of much older songs once sung by adults
- (37) provenance of his songs: Warsaw, 1896-1901
- (41) love songs = the most beautiful & important part of our folksong repertoire; authentic folk lyric
- (42) report of the Purim Ball of Jewish writers from Der yid (March 14, 1901) w/Cahan playing the blind beggar

"Review of Prylucki" (1913)

- (49) categorical rejection of religious folksongs as being foreign to the simple folk

"Review of Lehman" (1926)

- (58) waxes enthusiastic over the Ballad of Hirsh Lekert. Only "authentic" folksong in the whole collection; marvels that such things can still be produced by the folk; swamped by mountains of badkhonish, nationalist, revolutionary songs (59)
- (61-62) many parodies of well-known songs by Warshawski, SA
- (63) discovers older folk models for many of the revolutionary hymns

(65) the authentic folksongs never speaks in the first person plural; oldest songs in Lehman are songs of working girls sung while they worked, sans collective ideology

(66) tailor songs later become factory songs

"How Old Are Our Love Songs?" (1927-28)

(69) still insists that love songs are the cream of the Yiddish crop

(71) reiterates his thesis that young "underclass" that suffered from no cultural inhibitions created these songs

(77) oldest songs come from German, not Slavic sources

(79) GM 136-38 are originally German kiltlieder

"Peretz, the Collector of Yiddish Folksongs."

(106) first to react to publication of GM

(106-7) how the rumor spread that Peretz was collecting folksongs in Warsaw

(116-20) folk sources for poems in "Romancero"

"Definition of Folklore" (123)

"Aid to the Folklore Collector" (1930)

(145) Reisen first poet to sing as well as the folk

(145) badkhonishe songs spill over into national fate, something a real folksong will never do

"Analysis of the GM Collection" (1930)

Velvl Zbarzher's Romantic Style

(167) Di geshterte libe: lone pearl in the sea of satiric songs

(207-9) how these songs were folkorized: "Moshiekhs tsaytn"

"Der umgliklekher farlibter"

"Folksong or Folk-like Song"

(195) claims that Zbarzher appellation of folksongs in 1865 was nothing more than a "toes hadfus"; same holds true for Linetsky's "Beyzer marshelik" (1869). In 1871, already used by Zunzer, Peysekh Elye Badkhn from Horodok; then the word disappears until Warshawski

(194) earliest collections by Mikhl Gordon (1868), Goldfaden (1869) speak of lider

(195-97) the polemic between Engel/Sa

(197-98) Prylucki invokes Des Knaben Wunderhorn (1806-8) as proof that authorship does not disqualify a song

(199) Cahan counters that Knaben has no scientific worth at all

(201) folkingers in literature: Asch Dine Ale verk, vol. 2; Spektor "Velvl der shiber" cf Tsaytshrift 1, p. 265.

"Folksongs of Literary Origin"

(203) Sholem Bernshteyn's "Yunge trern" (1869)

(204-6) Zunzer's "Zlikhes lid" from Mekhires-yoysef ---

"Papir iz dokh vays"

(207-9) Zbarzher

"Concerning Yiddish Folktales" (1927-28)

(241) delights in their secular nature, non-didactic

(243) normally, jokes were collected; volksmärchen only

rarely

(246) takes issue w/Ansky; again, secular = authenticity

(247) Grimm theory of splintered myths

(249) mini-bibliography of earlier collections

(252-3) Kazdan rejects these stories on stylistic grounds

(1931); Berger on "Jewish" grounds

(333) the discover of 101 anekdotn (Vilna 1823)

Cahan's [Minimal] Influence on Yiddish Curricula (364-65)

Henry Lefkowitz's Yiddish-Hebrew songbook for schools (NY 1917)

Bastomski-Reyzen (1); Yankev Levin, Di naye yidish shul (NY 1924) (2)

[KAZDAN's bias. Championed Der Nister & Manger precisely because they stylized the material so beautifully!!]