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**PURIM LITERATURE:
LITURGICAL PARODIES**

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**Thesis Submitted in Partial Fulfillment of
Requirements for Ordination**

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This work is presented...

With gratitude to my parents and sister who have nurtured within me a love of God, Judaism, and laughter;

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With gratitude to God for the inspiration of family, friends and Torah which has been my heritage, and the abundant blessings which I have received throughout my life.

Dedicated to the joy of study and the spirit of humor within us all.

Part I

A GENERAL INTRODUCTION

In any society, successful literature aims not only at the self-expression and satisfaction of the writer, but also at the instruction and entertainment of the reader. Among the most successful literary genres such as prose, poetry and drama, there lies a unique form: humor. And though humor abounds within these other forms of writing, it has itself been separately classified.¹ The aims of humor are the same as the general aims of literature, but more: it is through humor that our foibles become clear, our weaknesses brought to the surface, the high brought low and the lowly raised. Our roles, be they defined by sex, class, religion or race, can be reversed and criticized; certain fads and phases of the generation can be ridiculed; we see our work, loves and hates, jealousies, amusements and objects of admiration in a different light, not always a positive one. "Humor...presupposes a critical attitude and, at least implicitly, the will to reform the world by castigating its vices..."² The ideal society becomes reality, if only on paper.

Humor, as a literary form, is marked by originality, but most certainly characterized by its timelessness, its ability to be adapted to every culture, every age, and every situation. It achieves this by being presented in many forms, depending on the needs of the author and the

subject of the work. The general nomenclature of such humorous works which lampoon society or its institutions is satire; and within the range of satiric writings, as a subgroup, we find parody. It is parody which finds its way into the Jewish community, or, better to say, it was in parody that Jewish authors found an attractive medium to present their comic and often droll observations of the Jewish scene.

It is my intention, through this paper, to present Jewish parodic writings which are based on liturgical works, and to illustrate this grouping by using specific publications tied to the holiday of Purim. But before any thorough discussion of how Jewish life was reflected through parody, and specifically how Jewish parodies became tied to Purim, it is necessary to begin with a fundamental understanding of what parody is and how it works. According to Webster's Third New International Dictionary, parody is "a writing in which the language and style of an author of work is closely imitated for comic effect or in ridicule often with certain peculiarities greatly exaggerated." It is akin to the art form of caricature, with features or mannerisms largely farcical. Parodic writing takes a well-known work, author, or style of writing and imitates it, while in effect distorting it to "...disrealize the norms which the original tries to realize."³ But parody is not mere imitation alone, for "...imitation of mere externals is not enough. The parody must enter into the spirit and

reproduce the intellectual and emotional characteristics of its model."⁴ In this lies the key to the popularization of parody. It depends on the reader's knowledge, familiarity and comfort with the original text upon which it is based. It plays tricks with the reader: a subtle change of words here, a different idea there, teasing and setting the reader up to anticipate one thing (based on his or her experience with the original text), while almost flinging the unexpected turn at us. It does this by casting an almost mirror-like reflection. It must "...catch the ring of the original. It must emphasize its mannerisms and peculiarities, its catchwords and favorite tricks of style, so as to strike the ear with the very echo of the original."⁵ So close does parody come to that inner core of the original, that it can, to the naked eye, be mistaken at first. It is this closeness that is so entertaining, since "...parody almost coincides with reality. Indeed, some of the best material parodies are those which might, by the unwary, be accepted as genuine work of the original author or style parodied."⁶ (Interestingly enough, this did occur in Jewish parody, for the poem in piyyut form, Ma'ariv LePurim, a parody on Leil Shimurim from Passover liturgy, indeed found its way into the Mahzor Vitry for Passover.⁷)

A good parody will very often appear to aim at what was in the original, but at the last moment, it will "miss" and present to the reader the oppos'ite word, idea, phrase, or subject. It may set up a familiar situation and then

cast into it a ridiculous character, an unlikely turn of fate, an historical anachronism, or an inverted social role. In fact, it is this quality of inner disparity that has given parody the name "incongruous comedy."⁸

Parodic compositions employ six basic literary devices. We shall see that these general parodic rules apply also to works of Jewish parody:

- 1) imitate, borrow, adapt, paraphrase the words, style or thought of another passage, work, or author;
- 2) quote, paraphrase or imitate serious verse in comedy, lampoon or satire;
- 3) quote verse with metrical alterations of one or more words;
- 4) adapt, borrow, or even plagiarize an idea or phrase from another prose;
- 5) make a pun on a word;
- 6) make a "conscious contract," that is, take two unlike approaches to the same form.⁹

Thus, a pattern emerges: different types of "confusions." The first of the six could be labeled "confusion of works," where parts of one well-known work find their way whole into the parodic work. The second could be termed "confusion of tone," where seriousness finds its way into the parody; the third, "confusion of poetic style," where meter is involved. We can call the fourth device "confusion of setting," where the reader least expects a certain idea or phrase to appear and yet it does. The fifth is simply "confusion of language," being a word-play; and the sixth, "confusion of form," where the out-

ward appearance of a work is the focus.

When analyzing a parodic document, two variables should be taken into account: parody of form and parody of content. For example, at a costume party one sees a friend dressed in caricature of an old, revered, and somewhat staid professor. The costumed friend need not deliver a monologue, need not even speak to people, for the physical form, the choice of clothing, and the very ability to appear so incongruously as the professor is alone sufficiently shocking to produce the right effect. This is "parody of form." On the other hand, consider parody of content: if the friend appears at the costume party looking exactly like she or he always does but they deliver a monologue, sounding much like the professor, more important, poking fun at the latter's favorite subjects, mocking the oratorical style with personal jokes, inventing jesting speeches that would hardly come out of that professor's mouth, we have "parody of content."¹⁰

With both literature and society in general, parody plays a very important role. To humanity, it gives an opening to scoff at its own institutions and the things we supposedly hold most dear. In short, it offers us the possibility to laugh at ourselves without pain. To the author, it gives a moment of socially approved protest, albeit masked and in many instances only implicit. And to society, it gives a temporary allowance of status reversal, vitally important in a culture where there are classes of any kind,

be they by written rule or by unspoken acceptance. A humbling of the ruler/administration/elite caste takes place while a symbolic elevation of the common/inferior/working-peasant caste occurs. Nothing is more important than this for the ultimate triumph of that class system and the establishment of periods of good-will between the groups.¹¹ This symbolic role reversal is a telling fantasy which will prove significant in our later discussion of Purim rituals and their function in the world of Jewish parodic literature.

Knowing then that a writer might choose the medium of parody to amuse the populace, criticize events or surroundings, even chastise the readers, we can now ask: which subjects would fit this literary genre most comfortably? Surely any piece of culture which is curious or specific, any concepts of a group or institution which are unique, any quirks or idiosyncracies of a nation or people, and the like. Quite often, in ancient and even later parody, women were the object of harsh mockery; so were teachers, clergy, and public officials. Politics has been a favorite subject, and parodists have spoken of all the important movements of their century. Food has also been a common topic, as the popularity of "formal dinners," as a focus of mimicry in ancient satire testifies. However, everything and anything were to be considered "fair game" by the parodist. "Men have written satire on the gravest of themes and the most trivial, the most austere and the most licentious, the

most sacred and the most profane, the most delicate and the most disgusting."¹²

But perhaps the object most readily acceptable, most familiar, most revered and yet most misunderstood by the "common reader" is religion. Can faith be ridiculed and that ridicule be accepted and even popularized? One would think not, but the history of parody, and particularly religious parody, is too full to support a negative answer. In fact, we see the opposite result for it has been noted that "...the more men's minds are full of their faith, the more ready they are to parody it and to get amusement out of it."¹³

What is it about religion which lends itself to comedy? There are several possible explanations. First, religion, and the clergy in particular, represent authority at its very heart: the authority of "church," the authority of dogma, and the ultimate authority of God. Humor functions as a socially accepted mechanism to subvert such authority, to rebel against the ruling establishment. This rebellion may appear to be passive, but its aggressive side surfaces through parody.

...Freud's analysis of humor as both an aggressive act, and one expressing rebellion against authority, is equally applicable to the relationship of the comic to the sacred; for in humor the unquestioned authority of the sacred is questioned, the superior status of the holy is bracketed, and the radical distance between the sacred and the profane is minimized. The devotee who normally assumes a posture of lowly prostration before that which is holy, now in laughter asserts himself and narrows the impassable gulf presupposed by the sacred.¹⁴

In narrowing this gulf, parody makes possible the role reversal, or status elevation of which I spoke before, so potent in the realm of religion. It is possible for worshippers to become, if only momentarily, clergy in this parodic illusion, for in humor a "safe territory" is established where sacred and profane can mix freely without the stigma of "blasphemy."

Second, religion is an easy target of parody, precisely because it is so visible and so accessible: it is known, familiar, and inherently serious. "The religious service in its presentation of a strict, immediately comprehensible structure has had this structure (or at least its popular shadow) very often adapted in a parodistic manner..."¹⁵ It is its very austerity and dignity which lead to such fruitful manipulations: it is difficult to mock something already fanciful! The serious sincerity of clergy and the normally solemn decorum of religious services leave them as ripe targets. So religion is not only vulnerable, but uniquely so, and in human experience we know it is the vulnerable which is more easily teased.

Thirdly, there is ample opportunity for incongruity in religious comedy, incongruity being a chief element in all parodic works. The binary oppositions of every faith: (holy/profane, Sabbath/work-week, man/woman initiated/uninitiated) lend themselves completely to pair reversal, or the absurdity of co-existence, or to an unmasking of similarity which strikes the reader immediately as incon-

gruous. "When the worldly aspect is suddenly perceived as co-existing with the spiritual one, there takes place the 'unmasking'..."¹⁶

And yet, it is not so simple; religious parody has not always found support and acceptance. Clergy as well as "pious laity" have challenged its existence. The potential loss of control in humor is very threatening, a refusal to take the world seriously and so an ultimate loss of seriousness is the danger. As M. Conrad Hyers has observed:

The comic mood, therefore gives the initial impression of standing in contradiction both to the sacredness of the sacred and to the more pious emotions and manifestations which it ordinarily evokes.

In a limited sense this sentiment is correct insofar as humor does in fact represent the refusal to take the sacred with unqualified seriousness, to absolutize the sacred, and is an act by which the sacred is momentarily and periodically profaned. There is justifiable and understandable anxiety from the side of the sacred in that humor does tend to negate the distance between the sacred and the profane... even when the distinctions between sacred and profane, or between good and evil, are kept in focus, the sphere of the comic is clearly not that of the rationality of logos or the legality of nomos, but of spontaneity, irrationality, and absurdity (the basis of the comic twist). And, as the medieval church often insisted, there is a certain "pagan" aura that clings to comedy, and a demonic suggestiveness about the comic mask, if not a bit of the rogue Satan himself in the devilish gleam in the eyes of the harlequin.¹⁷

The Church took this "pagan" side of religious comedy quite seriously. It was vehement in its condemnation of parody, and of humor in general. Although some saw a certain virtue in "play," most Church Fathers followed the lead of Ambrose (De Officiis I, 23, 103) who asserts, "Joking

should be avoided even in small talk so that some more serious topic is not made light of."¹⁸

But it was not the Church alone which cast a suspicious eye on humor, lightness, or parody. The Rabbis certainly contributed their share of admonitions against small talk and what they termed leitznut, "joking" or "lightness" or "comedy." Even when Jewish bantering was grounded in faith and respect, it still was challenged as being cynical, blasphemous, and an incentive to licentiousness, deceit, even robbery or sexual deviation! The following four examples of rabbinic reproaches to leitznut, translated here as "joking," will illustrate that the Church was not alone in its opinions:

1) In Mivchar P'nimim, an ethical treatise originally in Arabic from the fifteenth century, attributed either to Solomon b. Judah ibn Gabirol or Yedidyah b. Abraham Bedersi (its authorship has not yet been established), we find:

אמר החכם: הליצנות מעבירה ויכרו, ואמר מי שמחלוצץ
יהיה נקל, ומי שמרבה בדבר יהיה נודע בו.

"The wise one (i.e., the author) said: Joking causes one to lose the fear of heaven, and he said further: one who indulges at all in joking will become light-headed, and the one who over-indulges in this thing will certainly become 'marked.'"

As if this were not enough, he adds:

המשתק בדברי לעג ולצון, פגול הוא, ולא יהיה לרצון.

"One who plays with things of mockery and foolery is abom-

inable, and he will not find favor (in God's sight)..."
 And he gives a warning, worded ostensibly to his son, but
 intended for all "sons," that is, Jews:

צוה איש (חכם) אח בנו: השמר מעדה המתלוצצים,
 ומלהקה נבלים ופריצים, ומאיש בליעל...כי הם
 בעלי מזמה, וחשבו פרמה וישתכרו בבית יין...

and ends much like the Church Fathers:

...חדל פרוב שחוק עם החברים, וסור מדבר
 לצון והרחק.

"The wise one commanded his son: Beware of the company of
 jokers and of the companionship of soundrels and insolents
 and the worthless men...for they have evil intentions, they
 intend deceit and get drunk in wine houses...Cease from
 much laughter (or "play") with friends, and turn from fool-
 ery, keep far away!"¹⁹

2) Meir Poppers, a kabbalist from Jerusalem and editor
 of Lurianic writings, said much the same two hundred years
 later:

לצון...פוגם באחוריים דבינה, וגם
 במקום אחר כתב שפוגם בחכמה ובינה...

He warns of the evil effects of foolery and joking upon the
 most revered Jewish quality: wisdom. "Joking...discredits
 wisdom, and in yet another place it is written that it dis-
 credits intelligence and wisdom..."²⁰

3) When asked concerning the "appropriateness" of
 Hebrew love songs (shirai agavim) to teach morals or in
 praise of God, Heinrich Brody, a nineteenth century Hungar-
 ian rabbi who even published the works of the parodist
 Immanuel of Rome, had this to say:

אם כונח המסורר הוא דרך ניאוח או ליצנות, בכל
לשון שיהיה הוא דבר מכוער ונמאס...

"If the intention of the poet was the way of lewdness or joking, in any language in which it may appear, it is an ugly and despised thing..."²¹

4) In dealing with written comic works, the Rabbis were equally harsh. Those who lambasted specific works all harked back to the classic negative injunction found in the Shulchan Aruch. The question there is whether the reading of melitzot, humorous, satiric or parodic works, is permitted on the Sabbath. The answer is clearly in the negative, not only for Shabbat, but for weekdays, as well:

מליצות ומשלים של שיחה חולין ודברי חשק כגון ספר
עפנואל וכן ספרי מלחמות אסור לקרוא בהם בשבת.

"Humorous writings, secular stories, and love songs (or sexual writings) such as of Immanuel,²² as well as epic war books are forbidden to read on Shabbat."

Then the injunction is carried further:

ואף בחול אסור משום מושב לצים ועובר משום אל
תפנו אל האלילים לא תפנו אל מדעכם...

"And they are even forbidden during the week because of [the danger of] frivolous company. [And the one who does read them] is guilty of transgressing 'You shall not turn to idols,' that they do not find way into your thoughts." A biblical verse (Leviticus 19:4) is adduced to give the injunction even more weight. Refraining from reading these

works is now in the category of a mitzvat lo ta'aseh, a commandment not to do something. Furthermore, not only reading them is prohibited, but:

מי שחיברן ומי שהעתיקן ואין צורך לומר המדפיסן
מחטיאים את הרבים.

"those who compile them, copy them, and needless to say those who publish them cause others to sin."²³

So, while the Church's worry may have been the darker side of humor, the "pagan" aspect which might lead to Satanism, the Rabbis were concerned with the effects of humor on a person's "moral development." It is possible to suspect that the Rabbis feared the sexual innuendos within comedy as well as the free social mixing of the sexes that indulging in leitznut implied. They also saw in non-serious behavior a loosening of strictures regarding the keeping of the law which angered them, since the law and the observance of the law was ultimately their highest realm of control and authority.

Since injunctions of this type are hardly necessary for only a "theoretical situation," their existence presupposes that humorous writings were circulating freely and were being read and even enjoyed by the masses. So while the Rabbis may have hoped that their prohibitions would deter leitznut so that at least the written word of satire would not flourish, flourish it did, from as early as the Talmud until our present day.

Part II

JEWISH PARODY-ROOTS AND DEVELOPMENT

From its earliest history, the Jewish people has engaged in writing. Therefore, it comes as no surprise that humor is found among those writings; Jews have been faced with difficult situations which many a time called for the ultimate in optimism, and that in turn calls for humor. Through such humorous writings, the average Jew could attain temporary respite from what seemed to be the stringency of the Rabbis, the dichotomies of the class system (women/men, scholars/am ha-aretz, rich/poor, etc.), and the oppressive anti-Semitism of the "outside world." Along with that temporary respite came the opportunity even to mock the very sources of those burdens. This laughter through tears, the bitter irony of a people chosen by God but persecuted by humanity led Jewish humor to be labeled "tragic optimism."²⁴ Even early parody included reactions to anti-Semitism, the ambiguity and seeming irrelevance of traditional values in the face of transition and change, and the ambivalence felt by many Jews regarding the "marginal aspects" of Jewish culture.²⁵

Those humorous leanings in Jewish writings have been traced as far back as the Bible and Talmud. This is not to say that these books are in and of themselves ironic, satiric or parodic! But within them are occasional examples of irony, satire or parody. For example, in the Bible some

see a subtle sarcasm in Abraham's persistent dialogue with God regarding the fate of Sodom and Gemorrah (Genesis 18: 17-33), especially in his wry, chastising exclamation (18:26):

חלילה לך - השפט כל הארץ לא יעשה משפט.

"Far be it from you (or even "shame on you!") that the Judge of all the earth will not act justly!"

Elijah's mockery of the priests of Ba'al is also cited as another example of biblical irony.²⁶

Parody can be found as early as the Talmud. One of the best examples is Hullin 139b. There, a typical talmudic question and answer is established to verify finding the names of Purim characters in the Torah. On the surface, it seems only a typical exercise in pilpul and the far-fetched talmudic attempts to proof-text. But viewing it within a parodic context, especially because it deals with the Purim story, one can see a shrewd yet delicate mockery of that pilpulistic mannerism and the stylistic conceit which demands a supportive proof-text for any assertion no matter how ridiculous. This section is parody of itself, that is, a work mocks its own mannerisms and its own peculiarities, an unusual phenomenon in literature:

המן מן החורה מניין? "המין העץ." אסתר מן החורה
מניין? "ואנכי אסתר." מרדכי מן החורה מניין? דכחי
"מר דרור" ומחרגמנין "מירא דיכא."

"Where is Haman's name mentioned in the Torah? In the verse 'Is it [hamin] from the tree?' (Genesis 3:11 -

hamin sounds and is spelled like Haman, also the word atz is a veiled allusion to the wood which was used for the gallows upon which Haman eventually was hung.) Where is Esther mentioned in the Torah? In the verse 'And I will surely hide [astir] my face' (Deuteronomy 31:18 - astir sounds and is spelled liked Esther). Where is Mordecai mentioned in the Torah? As it is written, 'flowing myrhh' [mar d'ror] which in the Targum reads 'mira dakia' (Exodus 30:23 - mar d'ror looks like Mordecai but Onkelos mira dakia which reads even more similarly to Mordecai)." Because of the connection to Purim, some scholars posit that this very text was once read as part of the Purim festivities.²⁷

Later in the ninth century, we see the beginnings of complete satirical works written independently, that is, not as a part of larger, serious work. Particularly popular were songs in praise of wine. These are considered parodic not so much by their contents as by their authors. Otherwise serious payyetanim like the Italian Amitai composed wine songs. (His was entitled Vikuach Ben Hagefen V'ha'atzim -- "The Battle Between the Vine and the Trees," that is, the battle between wine and the other fruit liquids.)

In the twelfth century, even the commentator Moses ibn Ezra and the philosopher Ibn Gabirol did not disdain to write humorous works.²⁸ In the same century, Menachem ben Aaron composed his Ma'ariv L'Purim, considered the first

in a series of parodies specifically for Purim.

In the thirteenth century, satires began to appear more regularly. Joseph Zabara wrote a satire on physicians and women, and Judah Harizi wrote the famous Tach-kemoni, perhaps the first true example of a complete written satire in Hebrew; it was a caricature of the Jewish community in Mosul. Three other satires became well known in that century, all composed by Judah ben Isaac ibn Shabbetai of Toledo: "The Gift of Judah" (1208), a treatise against hasty marriage; "Dialogue between Wisdom and Wealth" (1214) in which, of course, wealth prevails; and "Writ of Excommunication" (date unknown), a biting polemic against those who publicly denounced the author for his other works. An anonymous parody of the azharot of R. Elijah haZaken appeared, as well as the first important attempt at parody in France: a haggadah parody by Abraham Bedarski, later finished by Todros ben Joseph Abulafia who added a parody of the musaf service to it.²⁹

But it was not until the middle of the first half of the fourteenth century that parody became a distinct branch of Hebrew literature. It appeared first in Spain, then made its way to Provence and Italy, eventually passing on to the Netherlands, Germany, and Eastern Europe. It was, however, centered in Provence and Italy for the better part of two hundred years. The Middle Ages saw a rise in the attraction and acceptance of liturgical parody by the masses, and "...taking into consideration that the average

Jew of the Middle Ages was sufficiently learned to understand the quips and puns and the parodies of the humorous words, we can safely conclude that this type of literature was exceedingly popular and widespread."³⁰

Davidson has noted³¹ that the period of the fifteenth through the first half of the seventeenth century displays a dearth of parodic material. Though we can generally agree that this period was one of decline, some parodic pieces did indeed surface. In the fifteenth century, Mattathiah's "Faithlessness of Time" and a satire on Christianity by Elijah Hayim ben Benjamin of Genazzano (in the form of a parody of the poem Yigdal) appeared. In the sixteenth century, Leon de Modena produced "Turn from Evil," a parody on card playing, and parody of form can be seen in Israel Nagara's ketubah between God and Israel.

The revival of parody has been dated to the last quarter of the seventeenth century. In 1680, two parodic haggadot appeared, one by Jona Rapa of Vercelli entitled, "Pilpul Z'man Z'manim Z'manahem" and the other an anonymous haggadah parody with many sexual, even vulgar, overtones. In 1703 David Raphael Polido published a parody of ethical wills (which were very much in vogue then), and in 1708 Yiddish parody began to appear with the Frankfort Purim play.³²

In the 1800's a new type of Jewish parody arose. It dealt mostly with issues of contemporary life, and employed the parodic form to simply entertain the reader. Tobias

Feder's Zohar Chadash LePurim was seen as the work which bridged writings seeking to "correct and stamp out evil" with these later works that sought simply to amuse. Not works of social criticism, these later writings sought only to poke fun at modern Jewish life. Thus begins the modern period of parody, with such contemporary subjects of focus as Hasidism in "The Revealer of Secrets" published by Joseph Perl of Tarnopol in 1819; Reform Judaism in "Chronicle of the Rabbis" by J.P. Solomon; and the immigrant experience in America in G. Rosenzweig's "Massechet America."

It should be noted here that parodists have consistently found in the haggadah a particularly convenient formula for their art of imitation and mockery. Of course, the proximity of Passover to Purim is one factor; the other factor may be that the haggadah was liturgy with which almost every Jew was basically familiar, a ritual centered at home and available to the majority of the people. In the last two centuries, several parodies of the haggadah have surfaced: "The Passover Haggadah according to the New Version" by B. Feigenbaum, a satire on socialism; and several satires on the problems of life in Israel. One example of a satire of Zionism and the early Jewish state is Haggadah shel Bayit Ha-L'umi. Note its version of the four questions:

מה נשתנה המסטר הזה מן המסטר הקודם?
 שבמסטר הקודם אנו יושבים גם מעבר לירדן מערבה וגם
 מעבר הירדן במזרח; המסטר הזה נעל בפנינו אח ארץ
 בני גד ובני ראובן לגמרי...

"How is this present administration different from the administration before it? In the preceding administration [at least] we dwelt at the Jordan's borders from the east and west; [but] this administration has completely locked in our faces both the territories [which once belonged to] both Gad and Reuven..."³³

A second example is Haggadah shel Tel Aviv. The following is from the ten plagues section:

אלו עשר מכות שהביא השנה האחרונה על היהודים בארץ
ישראל ואלו הן: חגרות-ידיים, ספסרים, מלשינים, לשונות
זרות, מנביות ומסים, חנויות ובנקים, שיכון, חורנים,
מוחרים, מכת בחורות (הסוכנות להשיא).

"These are the ten plagues which the last year has brought upon the Jews living in Israel, and they are: fist fights, black markets, slanderers, foreign languages, increases and taxes, parking lots and banks, housing [shortages], duty by rotation, merchants, and the plague of women [looking to get married]."³⁴

Notice the devices used: the author begins the section with the exact words of the original (Ma nishtana and Eilu eser makot), thereby leading us to expect one thing, while actually delivering a twist and a new version. The form remains intact, but the contents are altered and made humorous. Since such a vivid and accurate picture of the social situation is painted while remaining true to the haggadah form, it would be no surprise if parodies such as this did eventually find their way into an Israeli haggadah, as

Ma'ariv L'Purim once found its way into Machzor Vitry!

But lest the reader assume that modern parodies have fared better with the Jewish establishment than their earlier predecessors, as late as 1900 we find challenges to these writings and terms such as kalut rosh (foolishness) applied to them by critics.³⁵ Enjoyed as they were (and still are), they met with opposition and continue to meet with opposition until the present day.

One of the significant factors in the acceptance of written parody is the "social climate" of a place or a group. Within the Jewish community, it is hard to think of a more propitious time or a more appropriate setting for parody than the festival of Purim. This holiday is so unusual in the calendar of the Jewish year -- a day of unrestricted merry making and drunkenery -- that it almost defies analysis. It is a day when chaos reigns: masks, costumes, revelry of all kinds, religious services mocking both the liturgy and the music.³⁶ It is a complete disruption of normal holiday pattern. And though all festivals in some way are disruptions of the daily routine, Purim is especially so. As Wolfgang M. Zucker has noted:

The essence of all festivals is the interruption and suspension of the rules of everyday. Whatever the special form of celebration is, it represents something extraordinary, something outside of, and contrary to, the usual norms of life. In this sense,³⁷ it is socially sanctioned and formalized disorder.

The festival of Purim became a fantasy day, especially beloved and aggrandized during the more troubled Middle Ages. In the midst of a hard life and even feelings of

"religious sternness," Purim supplied a ready arsenal of material for Jewish authors.³⁸

It behooves us to understand exactly what is was and is about Purim which enabled it to become, and to remain, the primary source of inspiration for parodists as well as the only festival known for parody. There are, I believe, five factors contributing to this phenomenon: 1) the medieval Church feasts of foolery; 2) the halachic approval of drinking and drunkenness on Purim; 3) the development of the institution of the "Purim Rabbi"; 4) the role of the Purim shpiel; and 5) the sanctioned masking, costuming, and even sex-role reversal which became customary on that day.

1) The Medieval Feasts

Jews have always been influenced by the culture in which they lived. Whether by avoiding contact with it, or by the opposite approach of actively seeking to enter it, the Jew lived side-by-side with the Christian culture as well as with the Church and its power. "Though the Jews received rough treatment in the Carnival sports, they were not able to resist the temptation to imitate them. Purim, or the Feast of Esther, occurs at about the same time as Lent, and thus Purim became the Jewish Carnival."³⁹ It seems that circuses, theaters, and shows all normally forbidden to Jews by the Rabbis, were permitted on that day.⁴⁰ Beginning in the eleventh century well through the sixteenth, medieval churches celebrated Carnival at Lent-time, and with the carnivals and circuses came burlesque of Scripture

and Church offices. Hymns to the Virgin Mary became hymns in honor of wine; and the "mock sermon," termed "sermon joyeux," became a tradition in France. The sermon joyeux might take a satirical form, often directed against women, phrased in verse. The comic element lay especially in the contrast between the pious passages from Scripture or liturgy and the ribaldry that was intermingled. Mock gospels and masses also abounded, including a collection of songs called "Carmina burana," which parodied Christianity in general. Since these parodies received no official Church sanction, and were in fact banned and their scripts burned in many cases, written manuscripts themselves are very rare; most were committed by memory and transmitted orally. But try as the Church authorities would to ban this frivolity, the Christian masses, like the Jews, would recompose new works. And though "...the merry-making and jollity of the festival they [the Church] frequently regarded as in some ways an attack on Christianity,"⁴² there is reason to believe that Purim and the medieval Church feasts of foolery directly borrowed from each other. The average Jew saw these days of merry-making as the average Christian saw the goings-on of Purim so that one probably gave sanction in the eyes of the other.

Living under both Church rule and Church oppression, the Jews witnessed moments of what seemed to them Purim-like celebrations of role reversals and verbal ribaldry. These Church celebrations probably gave to Purim an air of

authenticity vis-a-vis the "outside world," and served to make Purim less embarrassing for Jews. This could be quite meaningful to a Jew defensively quarantined in the medieval Jewish ghetto.

There is still much confusion as to the specific festival days in the Church calendar which were feasts of foolery. But for our discussion, it is sufficient to cite a few examples of parallel celebrations. For instance, as early as the sixth century, the Greek Orthodox Church instituted the "Holy Fool" where monks would humiliate themselves and in short, make "holy fools" of themselves for a day. Later the Russian Orthodox Church expanded this idea. On Holy Innocents Day (December 28), choir boys were given authority to "rule" for a day. Children were permitted to elect a boy-bishop or abbot who presided over Church services for that day, including the giving of a sermon. Shrove Tuesday was also a day of carnivals and parties, as the "last chance" for frivolity before Lent.⁴³

2) The Halachic Approval of Drinking

The relationship of Purim to the similar Christian feasts of revelry may have served as an external factor in developing the character of Purim. Yet as powerful an external force on Jewish life as the Church was, equally powerful was an internal determinant. In a world where halacha reigned and the rabbi's word was final, what could carry more weight than an halachic injunction to drink?

The source of this unusual rabbinic command is the Talmud, Megillah 7b:

אמר רבא: מיחייב איניש לבסומי בפוריה עד
דלא ידע בין ארור המן לכרוך מרדכי.

"Rava said: One is obligated to rejoice greatly [with wine] on Purim until they do not know the difference between 'cursed be Haman' and 'blessed be Mordecai.'" (Purya in the Aramaic here can also be seen as a pun -- pura means wine, but with the addition of one letter, yud, pura becomes purya, meaning the holiday of wine, Purim.)

It has been suggested that the "cursed/blessed" formula was chosen because in gematria both equal 502;⁴⁴ Isserles comments on this law in the Shulchan Aruch that one does not know the difference between the two formulas because one has drunk enough wine to have fallen asleep!⁴⁵

The Rabbis themselves encouraged this drinking by personal example. The story which immediately follows the injunction to rejoice involves two rabbis and their enthusiastic participation in this activity:

רבה ורבי זירא עבדו סעודה פורים בהדי הדדי. איבסום,
קם רבה שחטיה לרבי זירא. למחר בעי רחמי ואחיה.
לשנה אמר ליה: ניהי מר ונעבדי סעודה פורים בהדי
הדדי. אמר ליה: לא בכל שעתה ושעתה מתחרט ניסא!

"Rabbah and R. Zera once made a Purim feast with each other and rejoiced greatly [with wine]. [Then, during the feast] Rabbah slew R. Zera. The next day, he prayed and [R. Zera]

was revived. The next year, he [Rabbah] said to him: If the Master wishes, shall we make the Purim feast [again] with each other? He [R. Zera] answered: It's not guaranteed that each time a miracle (i.e., my resurrection) will occur!" (That is to say, either let's be more careful next time or I do not wish to take the chance again!)

So important did imbibing wine on Purim become that certain authorities used drunkenness as an explanatory factor for the exclusion of God's name in the Megillah scroll. S.M. Lehrman writes, "It has been suggested that the Divine Name might be uttered with irreverence when under the influence of the wine and conviviality of a festival whose secularity tends to eclipse its essentially spiritual nature."⁴⁶

So while certainly the inebriated state of a worshiper was a later concern, it was "read back" as a reason for the glaring absence of God's name in the Megillah. It is clear that inebriation began to play an exceedingly central role in Purim festivities.

3) Purim Rabbis

The "secularity" of Purim did indeed catch hold of the people's imagination. Eventually, the medieval "court jester" found his way into the Purim festivities as the "Purim Rabbi." In this way, the secular caricature of the king which the jester portrayed was turned into a Jewish caricature of the town Rabbi, the head of the yeshiva, or

the scholar. For both the court jester and the Purim Rabbi, slapstick and mock humiliation were the passwords. But it was more: the ultimate status reversal. Still, the pleasure is not one-sided: both parties enjoy this reversal. "The freedom of the court jester to violate all the proprieties and taboos of royalty, to flout pomposity and decorum, is vicariously experienced by the king as his won freedom, his personal emancipation from the rigid confines of his role and the loftiness of his pretension, the element of facade in his official self and station..."⁴⁷ While never changing the ultimate reality, the status reversal offered a brief respite from that reality for both the masses and the nobility. This status elevation and lowering is common in other cultures as well:

...at certain culturally defined points in the seasonal cycle, groups or categories of persons who habitually occupy low status positions in the social structure are positively enjoined to exercise ritual authority over their superiors; and they, in their turn, must accept with good will their ritual degradation. Such rites may be described as rituals of status reversal. They are often accompanied by robust verbal and nonverbal behavior.⁴⁸

Thus, in the Church is born the boy-bishop, in the Jewish community, the Purim Rabbi. For a day, usually a yeshiva student, but actually any towns person once selected, would be given full reign to conduct services and give halachic rulings. The Purim Rabbi not only gave halachic rulings in jest, but he also enjoyed the privilege of giving "learned" discourses in which the Megillah, the Torah portion of the week, any liturgy or section of Talmud were acceptable tar-

gets. In that setting, a creative townsperson could prepare a parodic drash which would bring town-wide fame! There was in fact historical precedent for such parodic derashot: the professional wedding jesters called badchanim who often traveled from village to village in search of work. With their skillful puns on scriptural verses and talmudic passages, they entertained the masses at Hanukkah and Purim festivities as well as weddings and betrothal ceremonies. And as with parody in general, the Rabbis protested against the badchanim and their vocation:

וכ"ש שיש עון גדול במה שלוקחין על הסעודה אדם
ליצן שעושה שחוק בפסוקים או בחיבות קדושים.
אשרי אנוס לא יעשה זאת...

"All the more so, there is a grave sin in the hiring of [professional] jesters for the [wedding] feast, who parody scriptural verses or holy words which a person ought not to do..."⁴⁹

Fragments of various Purim parodies, dating from before the fifteenth century, show that in some instances the Purim Rabbi was elected an entire month before Purim and kept his power over the town until the sixteenth of Adar. It was his duty also to entertain the townspeople with music and refreshments. Sometimes, other townspeople won the privilege of being Purim Rabbi for a day, handing back the "staff of authority" to the chosen man on the sixteenth of Adar.⁵⁰ It was of no consequence if the town did not have its own Rabbi, for it was as satisfying to ridicule the

very office and status of Rabbi as to ridicule a specific person. The idea of the Purim Rabbi continues with us today, especially in yeshivot and rabbinical seminaries where headmasters or deans can be the subject of humor and satire.

4) Purim Shpiels

Along with Purim Rabbis, another idea contributed to the open atmosphere of Purim necessary for the burgeoning of written parody. Not necessarily connected to or restricted by Purim as a topic, shpiels began to make their way into the hearts and imaginations of the Jewish people. At about the same time that written parodies were becoming popular, Purim shpiels, that is, short satiric plays and performances poking fun at almost anything, were becoming popular as well. In the middle of the sixteenth century (Venice, 1555), a parodic poem on the Book of Esther appeared, to be performed aloud. In fact, it is in the same year that we find the term Purim shpiel appearing in a text dealing with Shirei Megillat Esther in Yiddish; therefore, we can suppose by then the institution of the Purim shpiel was well known and accepted, at least in medieval Italy.⁵¹ Other manuscripts of Purim shpiels have been found from 1567 in Spain and 1708 in Frankfort on Main. What is most pertinent to our discussion of Purim parodies is the fact that contained within these humorous skits and plays were often whole liturgical parodies to be delivered orally. These

smaller sections of parody may have paved the way for books of parody. It could also be that the parodic homilies and liturgies were themselves the central theme in the shpiels done in yeshivot, and that the story plots were secondary. Those shpiels designed for the yeshivot in particular utilized sections of parodic derashot and talmudic pilpul, including parodies on Megillat Esther to be sung as introduction to the Seudat Purim, the Purim feast after the shpiel.⁵²

5) Masking and Costuming

The fifth factor of Purim's unique nature which made it receptive as a first class target for parody was the element of anonymity of participants. In the Middle Ages, a popular custom was the wearing of masks on Purim, expanding eventually into the wearing of costumes. Wearing a mask does insure anonymity -- or at least gives the illusion of it -- for someone normally not bold enough to perform or participate in parody. In fact, so far did this "masking" go that Purim was the only time a man was allowed to don a woman's garment (for the sake of costuming, of course) and vice versa:

הפוסקים הורו להתיר מצופים בפורים, וגבר ילבש
שפלה אשה ואשה כלי גבר ואין איסור בדבר מאחר שאין
מכוננין אלה לשמחה בעלמה. (תשובה מהר"י סי' יז)

"The Rabbis [lit.: lawmakers] taught leniency [in the matter of] masks on Purim; and a man wearing a woman's garment or a woman wearing a man's without prohibition, since they

have no intention other than rejoicing itself."⁵³

This responsum is from Rabbi Judah Minz, an Italian rabbi of the late fifteenth century, who though usually more conservative and following the lead of his German predecessors, here permitted a more lenient view for his community of Padua:

אבל באחי...להביא ראיה מה
ראו על כמה גדולי וחסידי עולם ז"ל שנחבדלתי אצלם אשר
ראו בניהם ובנותיהם חנוניות וכלהיהם לנשים (אמר) פוזנטיס
וישנו באיזהם כפגזי איש לנשיא אשה וכן לנשיא...ואם היה
ה"ו ודנו ענינהם שלשה דמי להם לשחוק ולא יתמה ונ"ס
וק"ו באסור לאו אלא דמיא איהם לנשיא ונשיא לנשיא ונשיא לנשיא
הוא ראוי בלבוש זה וזהו ענינהם...

"But I have come forth...to bring proof concerning how the great and righteous leaders (may their memory be blessed) among whom I was raised viewed this matter, when they saw their sons and daughters, the young men and young women wearing the same masks, or changing their [normal] dress from man's garb to woman's garb and vice versa...for if there was even a tinge of, God forbid, sin in this, Heaven forbid that they [i.e., those Rabbis] would be silent and not protest [or: not obliterate this custom]; how much more so if there were [in this changing of clothes] the transgression of a negative commandment [how could they have been silent?]. Rather, certainly they must have had proof and certainty when they allowed it. Thus the matter is closed, and there is no thought of sin in this kind of dress..."

In this way, masking and the freedom to don a costume

or even the opposite sex's clothing gave to Purim the air of something exotic, and the force of "sacred frivolity." It also gave to the Jews an unrivaled opportunity in which "...one steps outside his normal identity or official image, his ordinary commitment, and achieves a certain freedom of detachment in relation to himself and his circumstances..."⁵⁴

Only with such an opportunity to laugh, yet in some form of secrecy, to mock, yet in a sanctioned way, to ridicule in public with the support of public institutions, could the written word of parody be possible. It was the exceptional nature of Purim which provided all these opportunities; and those opportunities which in turn provided for the flourishing of that unique subset of Jewish parody, the "Purim parody."

Part IIA

AN HISTORICAL SURVEY OF PURIM PARODIES

According to Israel Davidson, to whom we owe much for his illuminating studies of Jewish humor, Purim parodies went through two distinct periods: an "earlier" period, peaking in the middle of the fourteenth century, and a "later" period, when parodies are revived in the seventeenth century. A few parodies can be found in the fifteenth century but most, he says, were pale imitations of earlier works or works of Jewish humor with scanty references to the holiday of Purim contained within. There were then three centuries of decline for this special brand of Jewish writing. We now shall concentrate on the two aforementioned periods, keeping in mind that it is almost impossible to affix any certified date on any of the Purim works, since according to Davidson:

Until recently there was a great deal of confusion and uncertainty about these parodies in bibliographies and literary histories. Different scholars called them by different names and ascribed to them different dates; their authorship was disputed and even their contents erroneously described. This confusion arose first because the first editions of these works have been inaccessible, secondly, because the copyists were careless about the names and the arrangement of the individual parts, and finally, because the bibliographers themselves did not examine the existing manuscripts with sufficient care.⁵⁵

There are two other possible explanations which Davidson does not mention. First, many of the manuscripts had the same name with different contents; one might be a copy of

the other with only a few minor and unnoticable changes. Second, because of the rabbinic ban on these works, Jewish bibliographers and especially copyists could not possibly consider them meritorious enough to warrant serious attention; they were not kitvei kodesh, holy works meriting tender care and meticulous scholarship.

Davidson's dating scheme should be considered along with his typology of Hebrew parody from the perspective of its form. Particularly with liturgical parody, he notes the following types:

- 1) simplest form: a mere change of a word or even a letter, as in a pun;
- 2) verses parodied by breaking in the wrong place, or reading two sentences together as one;
- 3) the false interpretation of a biblical verse, i.e., a humorous application or an unexpected application;
- 4) parodies of form which reproduce the method of reasoning or the external characteristics.⁵⁶

He also notes that Hebrew parody relies heavily on sound, words, and familiarity with "catch phrases." Like Gilman's six devices of "confusion," we see here intended confusion or incongruity for the reader, but with uniquely Jewish sources. Thus, the first of Davidson's four characteristics could be called "confusion of language" like Gilman's fifth; here it is in Hebrew and uses the unique quality of the three-letter root in Hebrew to mix-and-match meanings, conjugations and words themselves. The second parallels Gil-

man's third, "confusion of poetic style" for here too, meter and poetic reading is involved, but in regard to biblical or liturgical meter. The third is unique and can be called "confusion of interpretation," especially surprising for the reader familiar with the usual sanctity of biblical interpretation. The fourth can be termed simply "confusion of form" and is the same as what we have until now called "parody of form." In Jewish works parody of form was especially popular, owing to the general familiarity of the common readers with prayerbooks, haggadot and other liturgical writings at least in their external form and layout.

In sum, we now have both a general typology and a Jewish typology with which to analyze any written work. Seen together, the categories are:

GILMAN (general parody)

- 1) Confusion of works (parts of one work appear in another work)
- 2) Confusion of tone (seriousness appears in a parodic work or vice versa)
- 3) Confusion of poetic style (meter alterations)
- 4) Confusion of setting (an unexpected phrase or word appears)
- 5) Confusion of language (puns and word plays)
- 6) Confusion of form (outward appearance is altered)

DAVIDSON (Jewish parody)

- 1) Confusion of language (as in #5, using the three-letter Hebrew root)
- 2) Confusion of poetic style (as in #3)
- 3) Confusion of interpretation (unique in Jewish parody)
- 4) Confusion of form (as in #6)

Thus, three general rules appear in Jewish parody, and a

fourth category, "Confusion of interpretation," is unique to religious work at least or perhaps, especially common in the specifically Jewish forms before us.

With this typology in mind, we can now group the works according to the approximate date. In the first half of the fourteenth century, two of the major Purim parodies appeared. The first was not a book, but a poem, Ma'ariv L'Purim, written by Menachem ben Aaron in Toledo. It is a parody of Piyyut Leil Shimurim by Meir ben Isaac. It is considered by some to be not only a parody of this particular piyyut, but also a statement against the abundance of piyyutim in general,⁵⁷ though Davidson disagrees and asserts that "the parodist apparently has no other aim than to dress a wine song in the garb of a religious hymn."⁵⁸ Little is known of the author and though Ephraim Davidson dates Menachem ben Aaron in the fourteenth century, Zunz and Israel Davidson both place him about two hundred years earlier.⁵⁹

The text of Ma'ariv L'Purim can be described as a "parody of form" more than "parody of content." Though it follows a line by line piyyut form, it is not truly a parody of Meir ben Isaac's poem but is an independent poem which uses the latter's phraseology and catchwords to create "confusion of setting," leading us to expect one phrase while delivering another, while many lines in it have absolutely no parallel in its Passover prototype.

The following two lines are examples of direct parody:

Meir b. Isaac

(1) ליל שמורים הוא זה
הלילה.

(2) פתח אכלו פוזים
ונכלאום חוזים.

Ma'ariv L'Purim

(1) ליל שמורים הוא זה
הלילה.

(2) פורים אכלו ושתו רעים
זכרו לילי הטוב כי געים.

Line one uses the familiar catch phrase leil shimurim with a change in one word, shikurim, not shimurim, still sounding the same (actually only two letters of the word are changed, changing the whole meaning of the word), producing a pun. Line two maintains the rhyme, as well as the idea of eating, but alters the setting: on Passover we eat in haste, while on Purim we eat, drink, and sing in relaxation and light-heartedness.

In the same time period, the most important and most often imitated work appeared. This work served as the "blueprint" for many other Purim parodies. It is the Ma-sechet Purim of Kalonymus bar Kalonymus. Many blunders have been made in our imputed authorship and dating of the original work; today's knowledge is due largely to Zunz. He was the first to discover that Kalonymus had indeed authored the book, which had so many medieval and modern imitations by the same name that it was exceedingly difficult to locate even the correct manuscripts.

Kalonymus bar Kalonymus can thus be called the father of written Hebrew parody. Born in 1286 in France, he left

for Rome during the reign of Philip IV (a troubled time for the Jews of France) and lived in Italy from 1318 on, where he was a physician, a writer, and a nobleman descended from an esteemed and honored family. In fact, so highly regarded was he that he was awarded the title Nasi and achieved prominence with both civil and Jewish authorities. (To the Christians he was known as "Maestro Calo," an Italian translation of "Nasi [Master] Kalonymus.") Living in Rome for the greater part of his writing career, he became deeply influenced by the Italian poet and parodist Immanuel, who eventually became his teacher and then colleague. Sometime between 1319 and 1322, according to Zunz, he composed Masechet Purim which, however, was not published until 1513 in Pissaro. And though Kalonymus also composed Even Ha-bochan as a parody of life in his era, his popularity did not grow until Masechet Purim became well known and its fame spread.

The text itself is a skillful parody of Talmud, both in form and content. It resembles the Talmud so completely that it clearly points to Kalonymus' remarkable ease with a traditional Gemara text. "The skill with which the ancient texts are imitated tells how thoroughly saturated the author was with talmudic lore."⁶⁰ Probably the first complete parodic work for Purim, this book contains four chapters of debate regarding food and drink on Purim. It parodies talmudic pilpul, legalism, proof-texting, and in general, the "mental gymnastics" of a Gemara text. Interestingly,

the book serves not only as jest, but also as a wonderful source of insight into the life and customs of thirteenth century Italian Jews. It describes such Purim traditions as the townspeople dancing around a puppet of Haman, gifts to children, the waving of pine branches;⁶¹ it gives the names of twenty-four Italian dishes beloved in the Jewish community, and explains il schachiere, an Italian type of chess game played on Purim. It praises the Italian women for their cleanliness (or is this sarcasm?), and explains the Italian custom of ira (אִירָא), vengeance, celebrating the downfall of Haman. It also takes the opportunity to make social protest by directing many harsh remarks against certain members of the Roman community, especially the parshanim (it is not certain if they are rabbis, scholars, or people responsible to conduct learned discourses) and an unidentified honorific persona called the kardinalit and his wife. It is considered an excellent parody, the forerunner of all others, and "...it copies the original not only in style and diction, but also in the manner of bringing together dissimilar subjects into one discussion."⁶²

As well received as Masechet Purim was by the masses, it was also the first specific written parodic work to be virulently attacked by critics, especially the Rabbis. In the beginning, the work was taken lightly, but in the seventeenth century, four hundred years later, criticism began to mount. Though probably these isolated protests were local issues, they did hold weight in their own small com-

munities where Masechet Purim was often banned or even burned. Many critics objected to its suggested reforms, such as reading the Megillah in the vernacular, but most simply stood in opposition to its parodic character.

Severely critical was Samuel ben Abraham Aboab, a Venetian seventeenth century rabbi whose responsum in D'var Shmuel (1702, Venice), page 59b, warned:

...להוכיח במישור כל קורא באותו ספר המכונה "מסכת
פורים" עליו ידעו כל הדוים החרידים על דבר הי...
וחומר בזה שיש בו עון חלול הי וחורתו כעין מה שכתב
מהר"ק בשלחן ערוך ט"א ח סימן ש"ז... ומי יתן שומע
לנו ויגנו הספר ההוא בכלי אובד ובל יראה ובל ימצא...

"[My goal is to] reproach flatly any reader of that book entitled Masechet Purim about which all those who are diligent regarding the word of the Lord grieve mournfully...And contained within its material is the sin of blasphemy [against God and His Torah] as is written about by our teacher Rav Karo in the Shulchan Aruch Orech Hayim, paragraph 107...and anyone who hears us should denounce this book as an object of [ultimate] destruction and is forbidden to see it or to own it..."

Though he was openly critical, Moses ben Isaiah Wengrow went even further. The Polish Rabbi of Medzibezh describes Masechet Purim in his responsum to the Passover haggadah called Brit Matteh Moshe, and then, speaking of the Sulzburg edition, he recommends that it be burned:

ועל כל מי שיהיה בידו שיציא וישרוף... וחלילה על כל
אלה ישראל שיחזק בידם דבר זה...

"Anyone who acquires a copy should go and burn it...and shame on any Jewish person who keeps this thing..." (Berlin, 1701, introduction)

The unknown author of Chemdat Yamim, considered to be one of the major homiletical and ethical Hebrew volumes of the eighteenth century, especially influenced by Lurianic kabbalah, called Masechet Purim Masechet Shikurim (Tractate of Drunkards) either by mistake or out of sarcasm. He denounces the copyists and publishers, and describes his reaction to actually reading the book. He calls Kalonymus Hechachem hatipesh (foolish wise man), thereby recognizing his potential for literary greatness while berating his finished product. While he is deriding Masechet Purim, he also rails against prevalent Purim customs, such as women's lack of modesty, the wearing of the clothing of the opposite sex, and dancing; in essence, the whole atmosphere of Purim in which Masechet Purim is an integral part. Considering that Chemdat Yamim was a well read ethical work, these words were especially harsh and probably were a moving force in the communities which held Chemdat Yamim as an essential work:

(חלק שני, פרק וי)...נשותיהם יותר מהם יוצאות
בשיר ונמשכות בשיר אחריהם וישנו אה טעמם ומראיהם
לחת על פניהם מסווה ולכולם יהיו חליפות שמלות
ועל כל גבר יהיה כלי אשה, היו לנשים, ונשים לו
שם רעולות ופרופות ויתנכרו בכגדי הגברים גם הן,
עד אשר כל רואיהם לא יכירום ולא ידעו ולא יבינו
להבחין בין איש לאשה...שחו וישכרו עד אשר נפסרו
מימי חיונם...אוייה להם! אהא להם! הכזה יהיה יום

מסכה ויום רצון לה...? עד העלות חרון אף הי ורוח
 זנונים החכם בחובר חבר "מסכת שכורים" במשפט השכרו
 כימי פורים האלה במליצת הוד הדרת דברי חכמי החלמוד...
 ובחיי ראשי כי כשהראוני חיבור הרע ההוא, וקראתי בו
 שורה ושוריים, חשן משחור תארי מרוב הצער שהרגשתי
 על חלול הוד הדרת תפארת עוז החלמוד אשר בצלו נחיה
 בגרים. והנה החכם הספס ההוא, מה יענה ליום פקודה...
 והי חשוב יכפר בעד.

(On Purim customs): "And their wives, even more so than them [the men], go out [publicly] singing or follow behind them singing; changing their sense of rationality and their appearances by putting masks on their faces. They all wear outfits: all the men wear women's garb, looking very much like women; while their women as well are veiled and festooned with buttons, and become 'strangers' dressed in men's clothing, to such an extent that anyone who sees them would not recognize them, and wouldn't know or be able to figure out who is a man and who is a woman!...They drink and [then] get drunk until they lose all rational sense...Shame on them! Woe to them! Will such be a feast day and a day of favor for the Lord?...until [finally] God's displeasure has grown so much and the spirit of misleading debauchery [has produced] the book Masechet Shikurim [The Treatise of Drunkards] which deals with the rules of drunkenness during the days of Purim and parodies the glorious reverent words of the sages of the Talmud...By my word [I swear], a darkness surrounded my head when they showed me this book and I

read a line or two in it, and I felt such sorrow for the blasphemy of the glorious reverent wonderful strength of the Talmud, under whose shadow we [are able to] live among the Gentiles. And this 'foolish wise man,' what will he answer on the Judgment Day? May the Good Lord forgive him..."

The early period also presents us with three other important Purim parodies, one of which is an untitled haggadah parody of unknown date and questionable authorship.⁶³ The other two are Megillat Setarim and Sefer Habakbuk Hanavi. After a long period of confusion and mistaken attributions, it was finally determined that the author of both was Levi ben Gershom. "The dependence of the text of Megillat Setarim on the text of Sefer Habakbuk, as well as the order in which they follow each other in the Vatican, Bodleian, Sulzburger and Luzzato Mss., make it quite certain that both parodies were written by one man; not, however, the mysterious "Leon the Orator" (as was conjectured by others) but the well known Levi ben Gershom."⁶⁴ Megillat Setarim parodies the style of halachic midrash, using Habakbuk Hanavi as a biblical base, as if it were actually the biblical prophet Habakuk. It is full of puns and anachronisms and the author himself is very often the target of his own jokes. Habakbuk Hanavi is written in the language of the prophets with puns on names and biblical towns to include references to wine and drunkenness.

The later period of Purim parodies, or the "revival

of Purim parody" as Davidson calls it, began in the seventeenth century with the appearance of a new Masechet Purim. It is no coincidence that a later author chose to model his new work on the successful older one. This particular parody, of unknown authorship, was to begin a long series of imitations and revivals of the original Masechet Purim of Kalonymus, with a new addition: the inclusion of parodies of Rashi and Tosephot on the Mishnah and Gemara. These later editions broadened the basic parody to include other clearly parodic "laws" for Purim, and connects biblical events to the festivals (e.g., the Flood occurred because that generation drank water instead of wine on Purim!). From 1695 until the present, other Masechet Purim works have been produced from both Ashkenazic and Sephardic sources. Davidson offers this critique when comparing the later revivals to the original work: "Thought, not fancy, subtlety, not imagination, pervade it..."⁶⁵ Thus, the later editions prove to us that Kalonymus' work has made its mark in a unique way: as a work of "fancy and imagination" among a people long dedicated to serious and erudite scholarship. Later generations would also enjoy these kinds of books, but having already drifted away from the medieval atmosphere of intense textual study and yeshiva-type education, those later generations would feel more comfortable with works marked by "thought and subtlety."

Around 1800 in Breslau, a parody simply named Melitza appeared, containing a Selichot LePurim section. It con-

tained sixteen parodies of liturgical hymns, including the piyyutim. Though the authorship is still debated, Ephraim Davidson believes it to be from L. Ben-Zeev.⁶⁶ Similar to the melitzah is Abraham Mohr's Kol Bo LePurim whose first edition appeared in Lemberg in 1855. Mohr was a maskil who originally wrote against that movement only later to join it. He began writing parodies with Shulchan Aruch Even Ha-shetiyah but reached a high with the Kol Bo. Executed with liberty and skill, the book parodies an entire siddur, and includes sections called Zemirot LePurim, Akdamos LePurim and Hoshanot LePurim.

In 1842 in Brussels, Tzvi Hirsch Sommerhausen's Haggadah Leil Hashikurim appeared. Sommerhausen lived in Amsterdam from 1799 until 1817 and then moved to Brussels where he wrote poetry in Dutch and also did German translations of Hebrew parodies. In the earliest tradition of Hebrew wine songs, Sommerhausen utilizes the form of the haggadah and turns it into a tribute to wine and drinking on Purim. (This parody is analyzed in Part III.)

In the twentieth century, newspapers, periodicals and the like have produced many enjoyable parodies around Purim time, especially in Israel. However, this century has not yet brought forth any substantial complete works of Hebrew liturgical parody. This may well be because of the abundance of Purim shpiels and Purim plays now a tradition in yeshivot, rabbinical seminaries and even synagogues; or it may be due to the nature of modern Jewry and our astonish-

ing lack of familiarity with rabbinic texts. Keeping in mind that one condition of enjoying parody is the reader's intimate knowledge of the original upon which it is based, it is not suprising that we find a slow decline of Hebrew parody in our own day. Perhaps we can explore the medium of parody for our English liturgical texts, employing the same devices one would for a Hebrew text; for certainly our century can use the healthful benefits of being able to laugh at our own Jewish foibles once more.

Part III

HAGGADAH LEIL HA-SHIKURIM

To fully appreciate Purim parody, it will be helpful to examine one particular text as an example. To this end, Sommerhausen's haggadah parody will serve us well: as a composition from the "modern period," it offers us entertainment without emphasis on possibly obscure customs of a particular era or village; as a haggadah parody, it possesses a "sister document" easily comparable; and as a liturgical work, it is both accessible and contains the familiar.

It will also be useful here to pause and provide a review of the literary devices used in analyzing a parodic text. On this page the reader will find the Gilman/Davidson chart of general and specifically Jewish categories of parodic devices. These devices are employed in many cases in Haggadah Leil Ha-shikurim and will be used as reference points. Instances where devices not suggested by either of the two authors appear will be so noted. The Passover text is provided only where there are parallels in the parodic text.

Parodic Devices

Gilman (General Parody)

G1) Confusion of works (parts of one work appear in another work)

G2) Confusion of tone (seriousness appears in a parodic work or vice versa)

Davidson (Jewish Parody)

D1) Confusion of language (as in G5, using the three-letter Hebrew root)

D2) Confusion of poetic style (as in G3)

Gilman (General Parody)

G3) Confusion of poetic style
(meter alterations)

G4) Confusion of setting (an
unexpected phrase or word
appears)

G5) Confusion of language
(puns and word plays)

G6) Confusion of form (out-
ward appearance is altered)

Davidson (Jewish Parody)

D3) Confusion of interpre-
tation (unique in Jewish
parody)

D4) Confusion of form (as
in G6)

I shall add a fifth possibility to this chart under the heading Jewish Parody which I call "parody of method." In the Haggadah Leil Ha-shikurim, Sommerhausen uses typical formula while spoofing them, for example, al tikra... ela... (changing the meaning of a verse by either altering the binyan of a verb or adding/deleting letters of a noun in that verse) and the derash form (e.g., Amar Rabbi so-and-so to introduce an aggadic addition). Through these formulaic "antics," Sommerhausen parodies the methodology of rabbinic text.

An analysis of Sommerhausen's text follows with translation and notes. Any mention of the Gilman/Davidson parodic devices will henceforth be referred to as G1,2,3, etc. and D1,2,3, etc.

I. Opening Section: "Setting the Stage." In the Passover ritual, this section consists of: 1) the listing of "acts" (i.e., the order in which rituals will be performed) kiddush, havdalah (if on motzei Shabbat), washing the hands and eating of greens (which are not parodied), 2) the ha lachma, and 3) the Four Questions, serving as an introduction to the problem at hand (why are we here?) and setting the stage for an answer, which is the maggid of the next section.

In the Purim haggadah, only two "acts" are listed: eating and drinking. There is no kiddush or havdalah, no washing or eating of greens. The ha lachma and Four Questions are, however, parodied.

Text

1. Seder Leil Pesach

Purim Haggadah

שנה ואכול

אכול ושנה

Drink and eat, eat and drink.

Passover Haggadah

קדש ורחץ

כרפס יחץ

מגיד רחצה

מוציא מצה

מרור כורן

שלחן ערוך

צפון ברך

הלל נרצה

Notes

Since the Passover haggadah begins by explaining to us exactly what to expect from the Seder ritual, so too does the parody tell us what to expect; that is, simply eating and drinking, the hallmark of Purim.

The Purim haggadah continues with (2) ha lachma.

2. Ha LachmaPurim Haggadah

(a) בהא חמרא דשפפניא

It is as if this drink of champagne

(b) די שחי אבהונא

our ancestors drank

(c) בכל אחרא ואחרא

in every land!

(d) כל דצמי ייחי וישת

Anyone who is thirsty, come and drink;

(e) כל דאיה ליה זוזא בכיסיה ייחי ויזב

Anyone with a penny in his pocket,
come and spend.

(f) השעתא הכא, לשעה הבאה בביחא דמעהא.

Right now, we're here; in an hour, to
the bar!

(g) השעתא הכא, לשעה הבאה שבורין.
This hour we are here, in another
hour, we'll be drunk!

Passover Haggadah

(a) הא לחמא עניא

(b) די אכלו אבהונא

(c) בארעה דמצרים

(d) כל דכפין ייחי וייכל

(e) כל דצריך ייחי ויפסח

(f) השתא הכא, לשנה הבאה
בארעה דישראל.

(g) השתא עבדי, לשנה הבאה
בני חורין.

Notes

Using the Aramaic, Sommerhausen here employs puns and word plays. Keeping the idea intact, the text changes result in several "confusions": of works (G1), of tone (G2), and of language (G5, D1).

a-d) An unexpected play on anya to champanya, both a rhyme and a change of context: the poor eat flat bread while the rich drink champagne! The kaf in kehah lachma refers to a variant reading in some Passover haggadot. See, for example, Kasher's Haggadah Shelamah ad loc.

e) Keeping the original idea of need, Sommerhausen changes the idea from the need for a paschal lamb (later the need for food in general) to the need for a drink.

f) Hashta becomes the more immediately specific hasha'ata, changing the context from the general Jewish situation (now we are in exile, may we soon be in Israel...) to the particular of Purim.

g) Note the rhyme of benei chorin to shikurin, even keeping the nun Aramaic ending.

3. Mah NishtanahPurim Haggadah

(a) מה נשתנה היום הזה מכל הימים?

Why is this day different from all other days?

(b) שבכל הימים פעם אנו עוסקים במלאכה ופעם אנו אוכלים

On all other days sometimes we work, sometimes we eat.

(c) היום הזה כלו אכילה ושתיה.

Today it is all eating and drinking.

(d) שבכל הימים אנו שותים מים או שכר או יין

On all other days, we drink water or liquor or wine.

(e) היום הזה כלו יין.

Today, only wine!

(f) שכל הימים לחם לבב אנוש יסער

On all other days, "bread will sustain one's heart."

(g) היום הזה אין פחוח בישראל בלי סעודת מלכים.

Today even the least in Israel does not go without a royal feast!

Passover Haggadah

(a) מה נשתנה הלילה הזה מי כל הלילות?

(b) שבכל הלילות אנו אוכלין חמץ ומצה

(c) הלילה הזה כלו מצה.

(d) שבכל הלילות אנו אוכלין שאר ירקות

(e) הלילה הזה, פרור.

(f) שבכל הלילות אין אנו מטבילין אפילו פעם אחת

(g) הלילה הזה שתי פעמים.

Purim Haggadah

(h) שבכל הימים אנו אוכלין כרי ש בע וסוהין
לצמאון,

On all other days, we eat simply to satisfy or drink to quench thirst;

(i) היום הזה זוללים וסובאים ושבורים.

Today we are dissolute, satiated and drunk.

Notes

a) Starting with the familiar catch phrase mah nishtanah, the author has caught our attention.

d) The "battle" between wine and other liquids on Purim is a common theme. Also the theme of "choice" is parodied here: between vegetables (sha'ar yirakot) and drinks.

f) Psalm 104:15. Though no biblical verses are quoted in the Passover rendition, here they are used. It is as if Purim tries to "out do" Passover; for at Passover we dip twice, but on Purim we eat an entire feast!

i) Again shikurim is a rhyming word play; here on misubin. Hence, "confusion of language" (G5, D1).

Passover Haggadah

(h) שבכל הלילות אנו אוכלין ב ין יושבין
ובין מסובין,

(i) הלילה הזה כלנו מסובין.

II. Second Section: "The Answer." In the Passover ritual, this section starts with the traditional answer to the Four Questions; also called the maggid, it begins with:

1) avadim hayinu, continues with 2) two tannaitic midrashim about certain rabbinic personalities 3) the story of the four sons. Here, the parody is skillful and amusing: taking the same midrashic form, and paralleling each addition, Sommerhausen changes the names of the rabbis but not the form of the stories. This section closes with an halachic piece, 4) yachol merosh chodesh which is parodied in content while the form remains true to the original. In both, this section begins with a "choreographic" instruction.

Text

1. Avadim Hayinu

Purim Haggadah

(a) (מוֹזְגִין כּוֹס עֲשִׂירִי)

(Fill the tenth glass)

(b) עֲבָדִים הָיִינוּ לֵאחֲשֻׁרוֹשׁ בְּשׁוֹשָׁן וְנִמְסְרוּ לְהֶמֶן הָרָשָׁע,
וְגַם אַחֲרֵי הַמַּלְכָּה צִוְּתָה לְצוֹם שְׁלֹשָׁה יָמִים לַיְלָה וְיוֹם.
וַיִּמְרְקֵנוּ יְיָ אֱלֹהֵנוּ מִצָּרָנוּ מֵאִזְ הוּצִיא מִחוּץ
וּמִחֲקִינֵיהָ מִשַּׁחַת וְיוֹם טוֹב.

We were slaves to Ahasuerus in Shushan and
were delivered into the hand of evil Haman.
Queen Esther commanded a three-day fast, both
day and night, and the Lord our God set us
free from our troubles; from then on He brought
sweetness from travail, from a fast day to a
feast holiday.

Passover Haggadah

(a) (מְגִלִין אֶת הַמָּצוֹת וְאוֹמְרִים)

(b) עֲבָדִים הָיִינוּ לַפָּרֶעַה בַּפִּסְרִים וַיּוֹצִיאֵנוּ
אֱלֹהֵנוּ מִשָּׁם בְּיַד חֲזָקָה וּבְזֵרוֹעַ נְטוּיָה.

Notes

a) A play on the four cups; here we are already (at this early point!) on the tenth cup.

b) "Confusion of setting" (G4). The form is so close that we almost forget we are speaking of Purim and not Passover; suddenly Esther and Haman appear. Also note the word play of mitzrayim and mitzareinu.

1. Avadim, (con'd.)

Purim Haggadah

(c) ואלו לא חפר המקום את פחשבת הפן, הרי
אבותנו מתים מרעב וכלים מצמא.

And if God hadn't deterred Haman's plans,
our ancestors would have died of hunger
and expired from thirst!

(d) ואפילו כלנו שבעים, כלנו חלשים, כלנו זקנים,
מצוה עלינו לאכול ולשתות ולהשתכר בסעודת פורים.
וכל המרבה להשתכר, הרי זה משובח.

Even if all of us were full from food, all
of us weak (from so much eating and drink-
ing), all of us old, it would still be our
duty to eat and drink and get drunk at the
Purim feast. And the more you get drunk,
the more praiseworthy are you!

Passover Haggadah

(c) ואלו לא הוציא הקדוש ברוך הוא את
אבותנו במצרים, הרי אנו ובנינו ובני
בנינו משעבדים חיינו לפרעו במצרים.

(d) ואפילו כלנו חכמים, כלנו נבונים,
כלנו זקנים, כלנו יודעים את התורה,
מצוה עלינו לספר ביציאת מצרים.
וכל המבינה לספר ביציאת מצרים, הרי
זה משובח.

Notes

c) As Hakodesh Baruch Hu is used, so too is Hamakom used: both are more intimate names of God, implying a closeness. The parody on remaining slaves is a twist of meaning: as we might have died as slaves in the Passover story, so too might we have died of hunger and thirst in the Purim story, for surely the fast would have gone on longer than the three days (in the past) and now (in the present), we would have no Purim feast!

d) Using the familiar harei zeh meshubach, the author makes a pun, changing the setting: on Passover, one is praiseworthy when telling the story of the exodus; on Purim one is praiseworthy when getting drunk! We have here "confusion of works" (G1) and "confusion of tone" (G2).

2. Ma'aseh...

Purim Haggadah

(a) מעשה ברבי גרגרן ורבי יינא סבא ורבי חמרן
ורבי שכרן ורבי בקבוק

It is told of how R. Gargaran ("Glutton"),
R. Yana Sava ("The wine flows"), R. Cham-
ran ("Wine"), R. Shakran ("Drunkard") and
R. Bakbuk ("The bottle")

(b) שהיו אוכלים ושוחים בסעודה פורים

were eating and drinking at a Purim feast

Passover Haggadah

(a) מעשה ברבי אליעזר ורבי יהושע
זרבי אליעזר בן עזריה ורבי עקיבה
ורבי שמעון

(b) שהיו מסובין בבני ברק

Purim Haggadah

(c) כל היום וכל הלילה והיו משתכרים עד שנפלו
חזק השלחן וכוסם בידם; ולמחרת פזאום
חלמדיהם מחולגלים, ואפרו:

all day and night; they got so drunk that
they fell under the table with their
glasses still in their hands. The next
day their students found them rolling
around, and said to them:

(d) רבוחינו! הגיע זמן פה שחריה!

Our teachers, it is time for the morning
meal!

Notes

This is perhaps one of the best examples of textual parody in the Haggadah Leil Ha-shikurim. Correct and parallel in form to the last detail, the picture is completely altered in context: on the one hand we have a picture of scholars studying all night, the session so intense that they do not even realize when morning has broken and the time for morning prayers has arrived. On the other hand, we have the same idea of scholars staying up through the night, this time frolicking and getting so drunk that they too do not realize when morning has broken! In both stories the students are somewhat shocked to discover their teachers unprepared for the morning; in the Passover story the students suggest prayer while in the Purim story the students suggest, as can be expected, food.

Passover Haggadah

(c) והיו מספרים ביציאת מצרים כל
אותו הלילה עד שבאו חלמדיהם
ואפרו להם:

(d) רבוחינו! הגיע זמן קריאת שמע
של שחריה!

Notes, con'd.

a) Each story has five names of rabbis. As in earlier parodies, especially Masechet Purim of Kalonymus, the changing of names is a favorite device. Another translation of Yana Sava is "a wine retailer," with sava to read savei as in Baba Batra 98a. Another translation of Chamran is "ass-driver," or perhaps just "ass."

d) "Confusion of language" (G5, D1): "the morning prayers" become "the morning meal." Boker is not used here, rather shacharit, connoting the morning service and also serving as a familiar catch phrase.

2b. Ma'aseh...Purim Haggadah

(a) אמר רבי בקבוק: הנספחי הרי שמפחי בשמחה פורים
ולא זכיתי שחפשה סעודה פורים שלשה ימים ושלושה
לילות עד שדרשה בן יינא סבא:

R. Bakbuk ("Bottle") said: I have caused wine to flow, I have rejoiced in Purim, but I was not able to make the Purim feast last three days and nights until [I heard that] the son of R. Yana Sava preached the following:

(b) מיגון לשמחה ומאכל ליום טוב. מה יגון? שלשה
ימים ושלושה לילות כמו שנאמר: וצומו עלי ואל
חאכלו ואל חשחו שלשה ימים לילה ויום; כן
שמפחי יום טוב.

Passover Haggadah

(a) אמר רבי אליעזר בן עזריה:
כבן כבעים שנה ולא זכיתי שחאמר
יציאת מצרים בלילות עד שדרשה בן
זומא שנאמר:

(b) למען תזכור את יום צאתך מארץ מצרים
כל ימי חיך. ימי חיך- הימים; כל
ימי חיך- הלילות.

Purim Haggadah

"From sorrow to joy, and from mourning to holiday." What is sorrow (yagon)? It is three days and three nights, as it is written: "Fast for me, neither eat nor drink for three days, night and day..." Therefore, my joy is the holiday.

(c) רבי גרגרן אומר: שבעה ימים, שנאמר: ומאכל ליום טוב, ואין אכלות פחות משבעה ימים.

R. Gargaran ("Glutton") said: It is seven days, as it is written "From mourning to a holiday..." and mourning is no less than seven days!

(d) וחכמים אין אומרים כלום אלא אוכלים ושוחים עד ימות המשיח.

And the sages do not say anything; they simply eat and drink until Messiah comes.

Notes

Taking the same form of an halachic question which needs an answer, Sommerhausen parodies the pilpulistic manner of halachic reasoning. The situation on both sides is the same: in the Passover haggadah, R. Eliezar ben Azariah tells of how he found proof for the tradition of telling the Passover story at night. On the Purim side, R. Babbuk wants proof of how one could celebrate Purim for three days. Proof-texting itself is

Passover Haggadah

(d) וחכמים אומרים: ימי חיין-
העולם הזה; כל ימי חיין-
להביא לימות המשיח.

parodied as well as the need to find a proof-text. In both texts, the halachic question deals with the immediately preceding paragraph: telling the Passover story at night, as the five rabbis were doing in Benai Brak; and feasting for three days, as in the theme throughout the Purim haggadah.

b) Using a word-by-word derash, Sommerhausen effectively parodies the whole idea of the derash. The verse quoted is Esther 4:16. Here we see "confusion of interpretation" (D3).

c) An addition, with no parallel in the Passover haggadah. It seems, however, to fit the already rabbinic mold of derashot on biblical verses and the subsequent "seven days" ruling makes perfect sense vis-a-vis Purim! This is another example of Davidson's "confusion of interpretation" (D3).

d) A satire, certainly, on the sages and their ability to add rulings at every occasion! Here, however, they are silent, an unexpected turn of events; we expect chachamim omrim. The theme of Messiah is the tie of the two pieces.

2c. Baruch Hamakom

Purim Haggadah

(a) ברוך המקום ברוך הוא.

Blessed is God, may God be blessed.

Passover Haggadah

(a) ברוך המקום ברוך הוא.

Purim Haggadah

(b) ברוך שנתן חורג לעמו ישראל, ברוך הוא.

Blessed is God who gave the Megillah to the people Israel, God is blessed.

Notes

This is a rather straightforward copy. It serves as a bridge to the story of the four sons which in the next paragraph is "spoken of in the Torah." We would then expect the parallel to be "as is spoken in the Megillah" but it is not. Since it seems to be a serious note in the parody, this 2c section represents "confusion of tone" (G2) where seriousness appears in a parodic work.

3. The Four Sons

(a) כנגד ארבע בנים דברה תורה: אחד חכם ואחד שוטה, אחד חס ואחד שאינו יודע לשחות.

The Torah speaks of four sons: one who is wise, one is a fool, one is simple and one who does not know how to drink.

(b) חכם מה הוא אומר? מה העדה והחקים והמשפטים לעסק יומם ולילה? הלא טוב לנו שבת על סיר הבשר או לכת אל בית המטבח.

What does the wise one say? "What are all these rules and regulations and ordinances which keep us busy day and night? It's much better for us to sit on flesh pots (i.e., stuff ourselves with meat) or to go to the bar!"

Passover Haggadah

(b) ברוך שנתן חורג לעמו ישראל, ברוך הוא.

(a) כנגד ארבע בנים דברה תורה: אחד חכם ואחד רשע, אחד חס ואחד שאינו יודע לשאול.

(b) חכם מה הוא אומר? מה העדה והחקים והמשפטים אשר יי אלהינו אחכם.

3. Four Sons, con'd.Purim Haggadah

(c) אף איה אמור לו: אין נפטרין עד הפסח
מספוקין.

To him, you say: "One does not depart
until they passed from their places."

(d) שוטה מה הוא אומר? מה שמחה פורים לכם, אשר
לא ראייתם לא הפך ולא סרדכי. לכם ולא לו.

What does the demented one say? "What is
all this Purim joy for you? You didn't see
either Haman or Mordecai." You and not him.

(e) ולפי שהוציא את עצמו מן הכלל, כפר במגילה.
ואף אחה הקהה את שניו ואמר לו: וכל זה איננו
שוה לי, ולא לו. אלו היה שם, היה נחלה.

And since he excludes himself from the com-
munity, he denies the Megillah; so you tell
him bluntly: "All this is nothing to me [and
not him]." If he had been there, he would
have been hung.

(f) חס מה הוא אומר? מה זאת. ואמר אליו: סעודת
פורים הוא וכל המסעקים בה זוכים להינות
בסעודת של לויחן.

What does the simple one say? "What is all
this?" To him, you say: "It is a Purim feast.
And anyone who gets involved here is privileged
to enjoy the messianic feast."

Passover Haggadah

(c) אף איה אמור לו כהלכות הפסח,
ואין טעם ירין אחר הפסח אפיקומן.

(d) רשע מה הוא אומר? מה העבודה
הזאת לכם, לכם ולא לו.

(e) ולפי שהוציא את עצמו מן הכלל,
כפר בעקר. ואף אחה הקהה את שניו
ואמר לו: בעבור זה עשה יי לי
בצאתי מצרים. לי ולא לו. אלו היה
שם, לא היה נגעל.

(f) חס מה הוא אומר? מה זאת. ואמר
אליו: בחזק יד הוציאנו יי מצרים
ומבית עבדים.

3. Four Sons, con'd.Purim Haggadah

(ג) ושאינו יודע לשחוח - את פתח לו הפה שנאמר:
הרחב פיך ואמלאהו, ונאמר: ולמדו את בני ישראל
שיפה בפייהם.

And as for the one who does not know how to drink? You open up his mouth, as it is said: "Open wide your mouth and I will fill it," and it is further said: "Teach it to the children of Israel, put it in their mouths."

Notes

a) "One who does not know how to drink" is an expected pun here: lishtot and lishol.

c) The answer seems to be an allusion to the drunkenness and the bar; i.e., "one does not leave the bar until you fall off the bar stool!" It is as if you tell him "all the rules of drunkenness on Purim" though those specific words (kehilchot hapesach) are not parodied. Note the rhyme and word plays on: niftarin/maftirin and mimkoman/afikoman.

d) Shoteh is not really a parody or parallel of rashah so its appearance here is somewhat surprising. However, note the word play of kofer be'ikar/kofer bemegillah. So one who denies the law of Torah is considered wicked (rashah) while one who denies the laws of drinking on Purim is simply considered demented (shoteh).

Passover Haggadah

(ג) ושאינו יודע לשאול - את פתח לו שנאמר:
והגדת לבניך ביום ההוא לאמר בעבור זה
עשה יי לי כצאתי מצרים.

e) The answer is quite serious, making a "confusion of tone" (G2).

f) Here we see a very interesting play on the theme of redemption. In the Passover haggadah, the answer to the simple child tells of how God redeemed us from Egypt. In the Purim haggadah, the answer to the simple child includes reference to "the feast of the Leviathan," that is, the messianic feast of ultimate redemption. The latter is particularly fitting in that the meat of the Leviathan is enormous enough for a glutton.

g) A pun on petach lo. As in the Passover side, where a biblical verse is adduced, the Purim side cites its own biblical verse, both using the image of opening a mouth and filling it with something: Psalm 81:11 and Deuteronomy 31:19. Wherever an actual biblical verse is used to prove a parodic point, and the verse itself is not altered, we have "confusion of interpretation" (D3).

4. Yachol Merosh Chodesh

Purim Haggadah

(a) יכול מראש חודש לפי שנאמר: והחודש אשר נהפך להם.
חלמוד לומר: להיות עושים את שני הימים ההם.

One might suppose [we can drink before Purim] starting as early as the new moon, as it is said: "the mouth which was changed for them," but the law is clearly "to keep these two days."

(b) יכול מעלות השחר. חלמוד לומר: פיוון לשמחה.

Passover Haggadah

(a) יכול מראש חודש, חלמוד לומר:
ביום ההוא.

(b) אי ביום ההוא, יכול מכבוד יום. חלמוד לומר: בעבור זה.

4. Yachol Merosh Chodesh, con'd.Purim Haggadah

One might suppose [we can] then from day-break, the law says: "from sorrow to joy."

(C) לשמחה לא אפרחי אלא בשעה שהכוסות מוזגין לפניך.

"To joy" clearly means from the moment the cups are poured before you.

Notes

Again, an halachic question is raised: when can you begin telling the story of the Exodus/when can one begin rejoicing for Purim? The form of this section is not altered in any way. It seems that here the text is a satire on finding a "legitimate" reason for any halachic assertion. It is a typical use of talmudic logic here to justify early drinking on Purim!

a) Yachol merosh chodesh is used as a catch phrase to get the reader's attention and to make us suspect the next sentence. When the next sentence is then altered, the surprise of the reader has been effected. Proof-texting is again parodied; here Esther 9:22 and 27 are quoted.

c) A direct word play; "confusion of language" (G5, D1).

Passover Haggadah

(C) בעבור זה לא אפרחי אלא בשעה שיש מצה ומרור מנחים לפניך.

III. Third Section: "Elucidation of the Answer." The theme of this section is migenut leshevach, from degradation to glory. And while that is the theme of the Seder in general, it is the specific focus of this section. In different passages and interpretations in the Passover haggadah, degradation is experienced as slavery, idol worship, wandering and destruction. The section also includes biblical recollections and homilies. The parody here consists of keeping the idea of the passages while changing the context; for there is very little parallel of wording. We begin with 1) mitechila, continue with 2) Baruch shomer and conclude with 3) Vehi she'amdah.

1. Mitechila

Purim Haggadah

(a) מחילה היו מתענים שלשה ימים, ואוכלים יום אחד;
ועכשו מתענים יום אחד ואוכלים עד קץ ואין הכלית...

At first, we fasted for three days and ate for one, but now we fast for one day and eat endlessly, without stop...

(b) עד שיכלה הבשר מהשלחן והיין מהכוס והפרוסה
האחרונה מהכיס, ואם ימי התעניה וחגים מבוטלים,
ימי הפורים יהיו לעד קיימים, שנאמר: וימי הפורים
לא יעברו מחוך היהודים וזכרם לא יסוף מזרעם.

until there is no more meat on the table,
no more wine in the cup, and not a penny

Passover Haggadah

(a) מחילה עובדי עבודה זרה היו
אבותינו, ועכשיו קרבנו המקום
לעבדו, שנאמר:

(b) ויאמר יהושע אל כל העם: כה אמר
יי אלהנו, בעבר הנהר ישבו אבותיכם
מעולם, חרם אבי אברהם ואבי נחור,
ויעבדו אלהים אחרים. ואקח את אביכם
את אברהם בעבר הנהר ואולך אותו בכל
ארץ כנען, וארבה את זרעו ואחז לו את

1. Mitechila, con'd.Purim Haggadah

left in the pocket! And even if the fast days and [other] holidays should cease to be, the holiday of Purim would endure forever, as it is written "That these days of Purim shall not fail from among the Jews, nor the remembrance be lost from their seed."

Notes

The text of both sides focuses on the change from a lower status to a higher one; on Passover from idol worship to redemption by the One God, and on Purim from the burden of fasting for three days to the joy of feasting for three days. Both use the familiar formula of mitechila..ve'achshav. However, part b) has no parallel whatsoever to the Joshua quote in the Passover ritual. Thus, the Purim haggadah has an independent composition in this part. What is kept is the idea of the inheritance of the respective lines: Abraham and Isaac on Passover and Esther on Purim. The verse quoted is Esther 9:28.

2. Baruch Shomer

(a) ברוך שומר יינו במרחף כל השנה לכבוד פורים.
Blessed be the one who guards his wine in the cellar all year round, to honor Purim.

(b) ברוך שֶׁשָׁמַר וּמָנָה וּסְמַר אֶת הַחַבִּיּוֹת שֶׁלָּא יִגְזְלוּ
מִפְּנֵי שֶׁכָּל הַשָּׁנָה הַשְּׁתִּיָּה רְשׁוּהָ, בְּפוּרִים חֻבָּה
לְשָׁחֵת שְׁנֵאֲמַר:

(a) ברוך שומר הכסחתו לישראל,
ברוך הוא.

(b) שהקדוש ברוך הוא חָשַׁב אֶת
הַקֵּץ לַעֲשׂוֹת כִּמוֹ שֶׁנֶּאֱמַר לֹא־כִרְהֵם
אֲבִינוּ בְּבֵרִית בֵּין הַבְּחִירִים, שְׁנֵאֲמַר:

2. Baruch Shomer, con'd.Purim Haggadah

Blessed is the one who calculates, takes account of and counts his wine barrels so none are stolen from him; for during the year drinking is optional but it is a duty on Purim, as it is said:

(c) והשחיה כדת- שישחקר ויישן ובהלופו יראה שיש
לו רכוש גדול.

"The drinking was according to law"; one should get drunk and fall asleep, and in a dream one can imagine having great wealth!

Notes

a) As compared with the mitechila passage, Baruch Shomer is a more clear parody of wording. Starting with the familiar words baruch shomer, we get a picture of God calculating and guarding on the one hand, with the parody of a winekeeper calculating and guarding on the other. Note the many word plays and "confusion of language" (G5, D1) styles: Baruch shomer havtachato/Baruch shomer yeino, and following.

b) "Confusion of language" (G5, D1): chishav (God)/chashav (winekeeper). Here we see a good example of the unique pun in Hebrew based on changing the binyan from piel to kal, and thus altering the entire meaning of a word.

c) The verse is Esther 1:8. Here I believe we see a rare instance of satire on Jewish life from Sommerhausen. Until this point the parody has centered on word plays or

Passover Haggadah

(c) ויאמר לאברהם יודע חדע כי גר
יהיה זרעך בארץ לא להם ועבדום
וענו אותם ארבע סעות שנה. וגם אח
הגוי אשר יעבדו דן אנכי ואחר כך
יצאו ברכוש גדול.

idea changes in praise of wine or foolery. Here the author seems to be saying, "Only in dreams will we get great wealth!" It is a parody on the idea of the Passover paragraph: that after great suffering the Jews will finally acquire much property and security.

3. Vehi She-amdah

Purim Haggadah

(a) והוא היין שעמד לאבותנו ולנו

This is the wine which sustained our ancestors and us,

(b) כי ברצון המקום לזכות את ישראל הרבה להם סעודות
של מצוה וכוסות של ברכה: קדוש והבדלה, מילה
ופדיון הבן, בר מצוה וארוסין סעודה נשואין
וברכה מעין חתום. אשרי שזכה לכולם וכוסם בידם.

For it is God's will to give merit to Israel'
He increased for them religious feasts and
[wine] cups raised in blessing [for]: kiddush
and havdalah, circumcision and the redemption
of the first born, Bar Mitzvah and betrothal,
wedding feasts and the blessing Ma'ayan chatum
when a virgin first has intercourse.⁶⁷ Happy
are they who merit all this with their cups in
their hands.

Notes

a) This is the first instance of "confusion of poetic style" (G3, D2) for the opening line of the Passover vehi she-amdah has a certain rhyme all its own. (Vehi she-amdah

Passover Haggadah

(a) והיא שעמדה לאבותנו ולנו

(b) שלא אחד בלבד עמד עלינו לכלותנו
אלא שכל דור ודור עומדים עלינו
לכלותנו והקדוש ברוך הוא מצילנו
מידם.

is "iambic dimeter".) In slightly altering the words to vehu hayayin she'amad, the meter is also slightly altered; while the catch phrase is somewhat transformed, it nevertheless remains familiar.

b) Has no parallel to the Passover paragraph, except in idea. As our troubles are increased by enemies in every generation, so too are our joys increased by Purim and by the ways in which God has provided for us: we have all those religious occasions on which it is appropriate to drink! Note the very clever word play: beyadam/miyadam.

IV. Fourth Section: "The Main Resolution." Beginning with 1) Tzei Ulemad, the question of "why are we here tonight?" will receive the final answer. This section consists of Tzei Ulemad and all its derashot. The reader will find that this section is very clear parody of content: both start with "how much worse is this one than that" (tzei ulemad mah bikeish); then go on to interpret a biblical verse to support that view. The parody then moves on to parody of form only as biblical verses are extensively interpreted in an almost pilpulistic manner, with derashot on almost each word, and a 2) davar acher section.

1. Tzei UlemadPurim Haggadah

(a) צא ולמד מה גדולה מעלה הגפן ממעלה יתר העצים.

Come and learn how much greater are the merits of the vine than the merits of the other trees.

(b) שכל העצים פרי לאכילה ופרי הגפן לאכילה ושחיה ועליו אמר הכתוב:

Because all the other trees [give] fruits for eating, but the fruits of the vine are for eating and drinking. About this, Scripture says:

(c) לך הגדולה והגבורה והחמארה והנצח וההוד לך הממלכה והמחנשא לכל לראש.

Yours is the greatness, strength, glory, power, and grandeur, Yours is the dominion; You are supreme over all.

Notes

a) Tzei Ulemad is the familiar catch phrase, followed by mah... Just as the Pass-over ritual tries to make Laban appear worse than Pharaoh, the Purim ritual parodies that by trying to make the vine appear superior to the other trees.

b) The idea is perfectly parallel in this parody. Just as Pharaoh wanted only one thing but Laban wanted even more, so too the fruit trees are good for only one thing while

Passover Haggadah

(a) צא ולמד מה בקש לבן חאמי לעשות ליעקוב אבינו.

(b) שפרעו לא גזר אלא על הזכרים ולבן בקש לעקור את הכל, שנאמר:

(c) ארמי אבד אבי וירד מצרימה ויגר שם במחית מעט ויהי שם לגוי גדול עצום ורב.

the vine produces even more. Proof-texts are then produced on both sides to bolster these assertions.

c) Here we see another good example of "confusion of interpretation" (D3). A biblical verse of serious nature is taken out of context to provide proof for a satirical assertion. Quite clearly this verse could never have been referring to wine! Note the pun of gedulah/goy gadol. At this point, the Purim haggadah continues with a parodic derash, following the same word-by-word formula of the Passover haggadah. However, the Passover ritual interprets the verse arami oved avi word by word, while the Purim work interprets lecha hagedulah word by word. There is no parallel between the two verse interpretations whatsoever, including no word plays or puns. This is then "parody of form" at its clearest: the context is completely altered but the outward form remains the same. In this parodic derash, the text takes a tangential turn, much the same way as the Passover text does, into a lengthy verse interpretation to prove its own point. Since the two texts diverge at this point, only the Purim text will be presented here, with translation and notes following. (Sommerhausen does not note his biblical texts but they are noted here.)

a) לך הגדולה - שנאמר: גבורים לשחוח יין.

Yours is the greatness (gedulah): as it is said "Those who are mighty (geburim) drink wine."

(b) והתפארת שנאמר: עטרת תפארת שיבה. מאי שיבה? שבעים כדאמר בו גג-כג: שבעים לשיבה. זה היין שנפטריו של שבעים.

The glory (tiferet): as it is written, "the grey-haired head is a crown (ateret) of glory." What does grey-haired head mean? Seventy, as Ben Bag-Bag said, "At seventy-one turns grey." This seventy means wine, for in gematria wine equals the number seventy.

(c) והנצח שנאמר: לנצח ישכח אביון. ואין אביון שוכח עצמו אלא ביין.

The power (hanetzach), as it is written: "The needy shall not always (lanetzach) be forgotten," and a needy person cannot forget himself without wine!

(d) וההוד שנאמר: הודו ליי כי טוב. ואין טוב אלא יין שנאמר: ושתה בלב טוב יינך.

The grandeur (hahod), as it is written: "Give praise (hodu) to the Lord who is good" and good means wine, as it is written, "Drink your wine with a good heart."

(e) והממלכה שנאמר: ויין מלכות רב.

The dominion (mamlachah), as it is written: "And royal wine (yayin malchut) in abundance."

(f) והתנשא שנאמר: תנשא אדניה תנשא. אדניה זה היין דחושבנא דדין כחושבנא דדין.

Supreme (mitnasei), as it is written: "Adonijah made himself supreme (mitnasei)" but Adonijah [here] means wine, for the gematria numerical value of each (Adonijah/wine) is the same.

(g) לראש שנאמר: יני ראש. אל תקרא יני אלא ייני.

Over all (larosh), as it is written: "My head turns" (yani rosh). Don't read "turns" (yani), rather "wine" (yeini) (i.e., my head is full of wine).

Notes

a) Since the play is on gevurah/giburim, the word gedulah seems out of place. (The verse is Isaiah 5:22.)

b) Here we see clear "parody of form"; we can term it "parody of method," (as in the introduction to Part III). Typical methodology of reasoning is used to prove a point: here gematria and the mayi... kedeamar... talmudic reasoning are used and parodied. The biblical verse is Proverbs 16:31 and the Ben Bag-Bag quote from Moed Katan 28a. Note the play of tiferet/ateret.

c) Psalm 9:19.

d) Note the pun of hod/hodu. The first verse is Psalm 136:1 and the second Ecclesiastes 9:7.

e) Esther 1:7. Note the play of mamlachah/malchut.

f) Kings 1:5.

g) As in many derashot, the hermeneutic formula al tikra...ela... appears, changing a word's meaning for interpretive purposes. Here it is used of course in satirical fashion. The verse is Psalm 141:5.

At this juncture, the derash continues to diverge from the Passover haggadah on its own course. Davar acher, another typical formulaic component, is used to introduce a further extension of the original derash on lecha hagedulah. Here the verse is interpreted in light of the Purim story characters. It is an extremely clever section:

(a) דבר אחר: לך הגדולה - זה מרדכי שנאמר: ופרשת גדולת מרדכי.

What is more, Yours the greatness (gedulah) can mean Mordecai, as it is written, "and the full account of the greatness (gedulat) of Mordecai."

(b) והגבורה-זה אחשורוש שנאמר: ומעשה תקפו וגבורתו.

The strength (gevurah) means Ahasuerus, as it is written, "all the acts of his power and strength" (ugevurato).

(c) והתפארת-זו אסתר שנאמר כאן: ועטרה תפארת בראשך, ונאמר להלן: וישם כתר מלכות בראשה. מה להלן אסתר אף כאן אסתר.

The glory (tiferet) means Esther, as it is written in one place, "The crown of glory (ateret-tiferet) is on your head" and in another place, "and he placed the royal crown upon her head." What means Esther in the one place means Esther in the other.

(d) והנצח-זה שושן הבירה שנאמר: למנצח על שושן.

The power (netzach) means Shushan, the capital, as it is written "For the victor" (lamenatze'ach) over Shushan.

(e) וההוד-זה סוס המלך שנאמר: וסוס הודו במלחמה.

The grandeur (hod) means the king's horse, as it is written, "[like] the magnificent (hodo) horse in battle."

(f) והממלכה-זה הגפן שנאמר: ויאמרו העצים לגפן מלכה עלינו.

Dominion (mamlachah) means the vine, as it is written, "Then the trees said to the vine, rule over us" (malchah).

(g) והמתנשא לכל לראש זה היין, שכל המרבה להורידו לגרונו, הוא חוזר ועולה לראש.

Supreme (mitnasei...larosh) over all means wine, since the more one pours it down one's throat [the more] it rises up to your head! (larosh).

Notes

a) Esther 10:2.

b) Esther 10:2. Although this verse is the continuation of the above and refers to Mordecai, the author freely reinterprets it to mean Ahasuerus; another example of "confusion of interpretation" (D3).

c) The first verse is from Ezekiel 16:12 and the second from Esther 2:18. The hermeneutic formula mah kan...af lehalan... is used quite often in interpreting scriptural passages.

d) Using the word lamenatze'ach which appears in many places in Psalms to indicate a victory, the author adds that it is here referring to victory over Shushan.

e) Zechariah 10:3 is misquoted as vesus when it is in actuality kasus.

f) Judges 9:12.

g) Punning on mitnasei as "supreme" and also "to cause oneself to be uplifted," the derash is extended to wine.

As in the Passover haggadah, this section is now even further extended. In the Passover haggadah, a different verse is brought in to be interpreted; that is, Deuteronomy 26:6 ("The Egyptians treated us harshly...") So, too, in the Purim haggadah, another verse is brought in to be interpreted, Esther 9:22, "the month which was turned for them from

sorrow to joy." This added verse becomes the subject of yet another derash on the meaning of each of its words. As in the derash above, no parallel is found between the two works; the Purim haggadah takes its own parodic course in a "parody of form" continuation.

(a) והחדש אשר נהפך להם פיגון לשמחה ומאכל ליום טוב לעסות אותם ימי משחה ושמחה ומשלח מנות איש לרעהו ומחנות לאביונים. פיגון לשמחה: זה אכילה ושחיה שנאמר: יהודה וישראל רבים אוכלים שוחים ושמחים.

And the month which was turned for them from sorrow to joy, from mourning to holiday; that they should make for themselves days of feasting and joy, sending portions to each other and giving gifts to the poor. From sorrow to joy: this means eating and drinking, as it is written, "Judah and Israel were many...and ate and drank and were happy."

(b) ומאכל ליום טוב: זה שכרות שנאמר: טוב לב משחה חמיר.

From mourning to holiday: this means drunkenness, as it is written, "a merry heart has a perpetual feast."

(c) ושמחה: זה אכילה שנאמר: אכול בשמחה.

And joy: that means eating, as it is written, "Eat in joy."

(d) מנות: זה שחיה שנאמר: יי פנת חלקי וכוס.

Portions: this means drinking, as it is written, "The Lord is the portion of my inheritance and my cup."

(e) ומחנות לאביונים: זה אכילה שנאמר: ואביוניה אשביע בלחם.

And gifts to the poor: this means eating, as it is written, "I will satisfy her poor with bread (food)."

Notes

a) This verse was used also in the amar R. Bakbuk story in Section II, piece 2b.

The whole point of this derash is to prove eating and drinking as central to Purim.

- b) Proverbs 15:15.
- c) Ecclesiastes 9:7.
- d) Pun on manot/menat. The verse is Psalm 16:5.
- e) Psalm 132:15.

2. Davar Achar

Purim Haggadah

דבר אחר: מיגון לשמחה-שחים,
ומאכל ליום טוב-שחים, משחה ושמחה-
שחים, ומשלוח מנוח-שחים, ומחננו
לאכיונים-שחים.

What's more, "From sorrow to joy" can be counted as two; "From mourning to holiday" as two; "Feasting and happiness" as two; "sending portions" as two; "gifts to the poor" as two.

Notes

At this point, the Purim parody rejoins the Passover text. In the Passover haggadah this "count" is interpreted as "two plagues," producing the final sum of ten (as in the ten plagues); in the Purim haggadah the sum is also ten, to introduce the idea of Haman's ten sons, appearing in the next section.

Passover Haggadah

דבר אחר: ביד חזקה-שחים, ובזרוע
נפזיה-שחים, ובמרא גדול-שחים,
ובאותות-שחים, ובמופסים-שחים.

V. Fifth Section: "Extension." This section further extends Section IV. It begins with 1) The ten plagues, then 2) extends the derash of "counting," and ends with an historical litany, a type of "bird's eye view" of the Exodus story in the 3) Dayyeinu and its extension of 4) Al achat.

1. Ten Plagues

Purim Haggadah

(a) אלו עשרת בני המן שנחלו על העץ בשושן, ואלו
הן: פרשנדא, דלפון, אספחא, פורחא, אדליא,
ארידחא, פרמשתא, אריסי, ארידי, ויזחא.

These are Haman's ten sons who were hung upon the tree; they are: Parshandata, Dalson, Aspata, Porata, Adalya, Aridta, Parmashta, Arisay, Ariday, and Yizata.

(b) רבי זמרן היה נוהג בהם סמנים: פרדאלספור,
אדלאריאפר, אריאריזי.

R. Zamran ("The singer") used a hermeneutic device [to remember them]: "Pardalasifor Adalarafar Ariarizai."

Notes

a) Using an already available tool, Haman's ten sons of the Megillah, Sommerhausen places them next to the ten plagues, thus making a satire on the sons as plagues themselves.

b) As R. Judah had put the first Hebrew letters of the ten plagues together to make

Passover Haggadah

(a) אלו עשר מכות שהביא הקדוש ברוך
הוא על המצרים במצרים, ואלו הן:
דס, שחין, צפרוע, ברד, כניס, ארבה,
חשך, דבר, מכה בכורות.

(b) רבי יהודה היה נוהג בהם סמנים:
דצ"ך, עג"ש, באח"ב.

an aid to memory, so too are the ten names of the sons put together (with more than only the first letter). The result on both sides is a rather strange looking and strange sounding set of words! We also have here a satire on that very hermeneutic device itself.

2. Counting derash

Purim Haggadah

(a) רבי שחייין אומר: מנין שנים פורים היה עשר
פעמים גדול מנס פסח?

R. Shatyan ("The drinker") said: From where do we know that the miracle of Purim is ten times greater than the miracle of Passover?

(b) בפסח מה הוא אומר? מככור פרעו היושב על כסאו.

What does the Scripture say about Passover?
"The first born of Pharaoh who sits on his throne."

(c) ובפורים מה הוא אומר? ואח עשרה בני המן חלו.
But what does Scripture say about Purim?
"And the ten sons of Haman were hung."

(d) אמור מעתה בפסח שוחים ארבעה פעמים ובפורים
הייב לשחוח עשרה פעמים.

So one can now say: On Passover we drink four times, but on Purim we are obliged to drink ten times.

Passover Haggadah

(a) רבי יוסי הגלילי אומר: מנין אתה
אומר שלקו המצרים עשר מכות ועל
הים לקו חמשים מכות?

(b) במצרים מה הוא אומר? ויאמרו
החרטמים אל פרעו אצבע אלהים
היא.

(c) ועל הים מה הוא אומר? וירא ישראל
אח היו הגדלה אשר עשה יי במצרים
ויראו העם את יי ויאמינו ביי ובמשה
עבדו. (כמה שלקו באצבע עשר מכות.)

(d) אמור מעתה במצרים לקו עשר ועל
הים לקו חמשים מכות.

Notes

a) The parallel is immediately made clear: whereas the Egyptians suffered only ten plagues in Egypt, they suffered fifty at the Red Sea. So too regarding Purim: whereas Scripture speaks of only one son of Pharaoh (Exodus 11:5), it speaks of ten sons of Haman. Therefore, the miracle of Purim must be greater than the miracle of Passover; just as the plagues at the sea must have been more plentiful than the plagues in Egypt. Interestingly, we would expect $10 \times 4 = 40$ to parallel the Passover passage correctly. The Purim passage is not its "mathematical" equivalent.

b and c) The formulaic mah hu omer? to introduce a biblical proof-text is here used.

d) Emor mei'atah is also a formulaic device; as if to say "now the point is proven."

Now both works contain two additional derashot of counting. The first in the Passover haggadah asserts that each plague equals four, and so the Purim parody asserts that each cup on Purim actually equals four. The second derash asserts that each plague was five; so too the Purim parody asserts each cup is five. The same reasoning is used on each side: a biblical verse is adduced, bringing proof of that assertion. The final point is also the same: there were more plagues at the Red Sea than in Egypt, so too we drink more on Purim than on Passover. Since the verse used by the Passover text (Psalm 78:49) is different from that used by the Purim text (Esther 8:16), there is no linguistic parallel

except on formula, as in the previous page: minayin and emor mei'atah. Therefore, only the Purim text is presented.

(a) רבי גרגרן אומר: מנין שכל שתייה בפורים היא של ארבע כוסות? שנאמר: ליהודים הייתה אורה ושמחה וששון ויקר. אורה: אחת; ושמחה: שתיים; וששון: שלש; ויקר: ארבע. אמר מעשה בפסח שותים ארבע כוסות ובפורים שותים מעה וששים כוסות.

R. Gargaran ("The Glutton") said: From where do we know that each drink on Purim really is four cups? From the verse, "The Jews had light, gladness, joy and honor." Light: one. Gladness: two. Joy: three. Honor: four. Now one can say: On Passover we drink four cups but on Purim we drink one hundred and sixty cups (i.e., four cups of Passover x four words for joy on Purim x ten of the preceding unit of midrash).

(b) רבי שקרן אומר: מנין שכל שתייה בפורים היא של חמישה כוסות? שנאמר: ליהודים הייתה אורה ושמחה וששון ויקר. הייתה: אחת; אורה: שתיים; ושמחה: שלש; וששון: ארבע; ויקר: חמישה. אמר מעשה בפסח שותים ארבע כוסות ובפורים שותים מעתיים כוסות.

R. Shakran ("The Liar") said: From where do we know that each drink on Purim really is five cups? From the verse, "The Jews had light, gladness, joy and honor." Had: one. Light: two. Gladness: three. Joy: four. Honor: five. Now one can say: On Passover we drink four cups but on Purim we drink two hundred cups (i.e., four of Passover x five words for joy on Purim x ten of the first unit of midrash).

3) Dayyeinu. In this piece again we see "parody of form" rather than of content. The Purim dayyeinu spells out the Purim story; it has fewer stanzas than the Passover dayyeinu but it begins and ends each with ilu...velo... and dayyeinu as in the Passover text. There is no mention of the giving of Shabbat, the giving of the Torah or the entrance into the Land of Israel which is so central in the Passover text. However, two

lines are indeed directly parodied; those two are presented with both texts for comparison. The familiar catch phrase kamah ma'alot tovot is unchanged in the parodic work.

(a) כמכ מעלות טובות למקום עלינו.

How many favors has God bestowed upon us!

(b) אלו נהרגה ושחי ולא מלכה אסתר חהחיה- דיינו!

Had Vashti been killed and Esther not ruled instead of her -- it would have been enough!

(c) אלו מלכה אסתר ולא קראה המן אל המסחה- דיינו!

Had Esther ruled and not called Haman to the feast -- it would have been enough!

(d) אלו קראה המן ולא נדדה שנה המלך- דיינו!

Had she called Haman to the feast and the king's sleep been undisturbed -- it would have been enough!

(e) אלו נדדה שנה המלך ולא בא המן אל החצר- דיינו!

Had the king's sleep been disturbed and Haman not come into the court -- it would have been enough!

(f) אלו בא המן אל החצר ולא הרכיב את מרדכי על הסוס- דיינו!

Had Haman come to the court and not have led Mordecai on the horse -- it would have been enough!

(g) אלו הרכיב את מרדכי ולא נפל על המטה- דיינו!

Had he led Mordecai on the horse and not fallen upon the couch -- it would have been enough!

(h) אלו נפל על המטה ולא דבר חרבוניה- דיינו!

Had he fallen upon the couch and Harvona not spoken -- it would have been enough!

3. Dayyeinu, con'd.Purim Haggadah

(i) אלו דבר חרבונו ולא נחלו בני המן עם אביהם-דיינו!
 Had Harvona spoken and Haman's sons not hung
 with their father -- it would have been enough!

(j) אלו נחלו המן ובניו ולא נחן רכושם למרדכי-דיינו!
 Had Haman and his sons hung and their wealth
 not been given to Mordecai -- it would have
 been enough!

Notes

i) The idea is parallel -- our enemies were drowned on Passover/were hung on Purim.
 This is the only line which is side-by-side with a parallel idea.

j) The play of mamonam/rechusham is to point out that in both cases we received our
 enemies' wealth. Also possible here is a play on the first verse of ilu nehergah Vashti
 with ilu harag et bechurahem. The Passover line appears, in the poem's order, before the
 Purim line.

Passover Haggadah

(i) אלו שקע צרינו בחוכו ולא ספק
 צרכנו במדבר ארבעים שנה-דיינו!

(j) אלו הרג את בכוריהם ולא נחן
 לנו ממנם-דיינו!

(k) אלו נחן רכושם למרדכי ולא נעשה נקמה בשונאיהם-דיינו!
 Had their wealth been given to Mordecai and revenge not taken upon their enemies -- it
 would have been enough!

(ל) אלו נעשה נקמה בשונאיהם ולא נקבעו ימי פורים - דיינו!

Had revenge been taken upon their enemies and the days of Purim [as a holiday] not been established -- it would have been enough!

(מ) אלו נקבעו ימי פורים ולא נצטוינו לעשות משחה ושמחה - דיינו!

Had the days of Purim been established and we had not been commanded to make drinking-feasts of joy -- it would have been enough!

4) Al achat: Following Dayyeinu in both texts is a re-encapsulation of that historical litany. Each is but a repetition of the events listed in Dayyeinu with one final addition, which is shown at the last line. The opening al achat is identical in both texts.

על אחת כמה וכמה טובה כפולה ומכופלת למקום עלינו. שנהרגה ושחי, ומלכה אסתר תחתיה, וקראה אח המן אל המסכה, ונודעה שנה הפלך, ובא המן אל החצר, והרכיב את מרדכי על הסוס, ונפל על המסכה, ודבר חרבונה, ונחלו המן ובניו ונתן רכושם למרדכי, ונעשה נקמה בשונאיהם, ונקבעו ימי פורים...

How much the more so, then [should we be grateful] for the manifold and abundant blessings which God bestows, who killed Vashti, caused Esther to rule instead of her, called Haman to the feast, disturbed the king's sleep; Haman came to the court, led Mordecai on the horse, fell upon the couch, Harvona spoke; Haman and his sons were hung, their wealth given to Mordecai, revenge was taken upon [our] enemies, the days of Purim were established.

Purim Haggadah

נצטוינו לעשות משחה ושמחה בכל
מושבותנו.

And we were commanded to make a drinking-feast
and joy in all our living places.

Passover Haggadah

בנה לנו אה ביה הבחירה, לכפר
על עונותנו.

What is significant about these last lines is that in each case a few words were

added which did not appear in the Dayyeinu poem. In the Passover text, the idea of "to atone for our sins" is added while in the Purim text "in all our living places"; thus, it is not the wording of the addition which is parodied but the very existence of an addition. That is "parody of form" as its clearest.

VI. Section VI. "Return to the Theme." In this section the leader of the Passover ritual points to the ritual objects laid before the participants. At this moment, the company has a chance to recollect "why are we here." Questions are phrased as "what is this object for?" and then brief answers by way of explanation of symbol are offered. The section begins with 1) The three symbols: Pesach, matzah, maror; 2) al shum mah, and moves to 3) bechol dor vador; it ends with the raising of the wine cups and the recitation of 4) lefichach.

1. Three Symbols

Purim Haggadah

(a) רבן זחקיהל היה אומר: כל שלא עשה שלשה
דברים אלו בפורים לא יצא ידי חובה ואלו הן:
אכול, שחה, ורקוד.

Rabban Tzachkiel ("God is laughing") used to say: Anyone who does not do these three things on Purim has not fulfilled their obligation. Those three things are: eating, drinking, and dancing.

Passover Haggadah

(a) רבן זמליאל היה אומר: כל שלא
אמר שלשה דברים אלו בפסח לא
יצא ידי חובתו, ואלו הן:
פסח, מצה, מרור.

Notes

a) In this one paragraph we have several examples of highly clever parody. Beginning with the pun on Gamliel/Tzachkiel, the author leads the reader to believe that a similar threesome of obligations will be presented. Instead, of course, the obligations are more fanciful. This is an example of "confusion of setting" (G4), where an unexpected idea or phrase suddenly appears. There is again in this instance no textual parallel. The Purim haggadah does not continue with the al shum mah language of the Passover text. Instead, it takes the same form of finding proof-texts to support its assertion that one need eat, drink and dance on Purim to fulfill one's obligation. The Purim "parody of form," its own independent composition, follows.

2. Al Shum Mah

(a) אכול-שנאמר: לך אכול בשמחה לחמך. ומניין שלחם הוא ספור? שנאמר: ולחם לבב אנוש יסעד. ונאמר: לא על הלחם לבדו יחיה האדם. לכו ואכלו משמנים, ויאכילך אה הפן. אל חקרא הפן אלא הפן. מכאן למדנו שחם זמן אכילה בפורים.

[The first obligation]: Eat! As it is written, "Go, eat your bread in joy." From where do we know that "bread" means a whole large meal (seudah)? From the verse "Bread will sustain (yisad) one's heart." Or from "One shall not live by bread alone," or "Go your way, eat sumptuously," or "and fed you with manna"; do not read "haman" as "the manna," read rather "haman" as "Haman." From here we learn that Purim is just a time for eating.

a) The verses quoted are, in their order: Ecclesiastes 9:7, Psalm 104:15, Deuteronomy 8:3, Nehemiah 8:10 and Deuteronomy 8:3 again. In this piece we see yet another parody of the hermeneutic al tikra...ela...

(b) שהו- שנאמר: ושתה בלב טוב יינך ונאמר: לעשות אותם ימי משחה ושמחה. מאי משחה? שתיה. ומפני מה נאמר יינך ולא שכרך או מיסוך? ללמד שמצוה עלינו לשחוח כל היין אשר בביה ולא משקה אחר משום שנאמר: ומוחר האדם מן הבהמה אין. אל תקרא איר אלא יין.

[The second obligation] Drink! As it is written, "Drink thy wine with a merry heart," or "to make for themselves days of feasts and joy." What does "feast" mean? Drink. And why is it written, "thy wine" and not "thy strong drink" or "thy water?" To teach that it is our obligation to drink all the wine in the house and no other drink, for it is written "the human is no better than the beast" but don't read ayin (no better), rather read yayin (wine).

b) The verses quoted are Ecclesiastes 9:7 and 3:19. Again, al tikra appears.

(c) ומנין שערל מצטרף למנין בשתיה? שנאמר: שתה גם אחה והערל. ומנין שאין שיעור למשחה? שנאמר: שהו ושכרו וקיר.

From where do we know that [even] the uncircumcised are counted among those who drink? As it is written, "You drink, and stagger" (or: become uncovered). From where do we know there is no expected quantity (or limit) to drink? From "Drink, get drunk, and vomit."

c) The verses are Habakuk 2:16 and Jeremiah 25:27. In the first instance, the author uses an al tikra reasoning without using the formula. He reads, then, hei'arel (stagger) as ha'arel (the uncircumcised).

(d) ורקוד- כמו שנאמר: להיות היהודים עחידים ליום הזה. עחידים לא נכתב אלא עחודים. ללמד מה עחודים מרקדים אף היהודים חייבים לרקוד בפורים. ונאמר: עה רקוד. ואין עה אלא פורים שנאמר: בעה הזאת רוח והצלה יעמוד ליהודים. ופי לנו גדול מהלל הזקן שהיה רוקד לפני ההיכל בשמחה ביה השואבה מפני שכתוב: ושאתם מים בששון. על אחת כמה וכמה מצוה לרקוד על היין.

[The third obligation]: Dance! As it is written, "That the Jews should be ready on that day." Atidim (ready) is not meant, rather, atudim (billy goats). This teaches that just as billy goats dance, so too are the Jews commanded to dance on Purim. And as it is written "A time to dance" and the word "time" means none other than Purim as it is written "At this time relief and deliverance shall arise for the Jews." And who have we greater

than Hillel the Elder who used to dance in front of the sanctuary during the Water Festival⁶⁸ because it is written "you shall draw your water in joy." [If all this is so] how much the more so is it a duty to dance regarding wine!

d) The verses quoted are Esther 8:13, Ecclesiastes 3:4, Esther 4:14 and Isaiah 12:3. This is a skillful weaving of verses to end in the desired place, a satire on the rabbinic ability and use of this skill. One can certainly imagine these three homilies being read aloud, and to an audience familiar with the scriptural sources, this weaving would sound clever indeed. A kal vechomer hermeneutic is used: if one dances for water (a lower form) then certainly there can be no doubt that one must dance for wine (a higher form).

3. Bechol Dor

Purim Haggadah

(a) בכל דור ודור חייב אדם לראות את עצמו כאלו
הוא היה בשושן הבירה, שנאמר: וכאשר קבלו
על נפשם ועל זרעם.

In every generation, one is obliged to see oneself as if you were in Shushan the capital, as it is written, "as they accepted for themselves and for their seed."

(b) לא מרוכי ואסתר לבדם נצולו מידי הפן אלא אנחנו
שנאמר: קמו וקבלו היהודים ועל זרעם ועל כל
הנלוים עליהם ולא יעבור.

Passover Haggadah

(a) בכל דור ודור חייב אדם לראות
את עצמו כאלו הוא יצא ממצרים
שנאמר: והגדת לבניך ביום ההוא
לאמר בעבור זה עשה יי לי בצאתי
מצרים.

(b) לא את אבותנו בלבד באל הקדוש
ברוך הוא, אלא אף אנחנו גאל עמהם
שנאמר: ואנחנו הוציא מִסֵּט, למען הביא
אנחנו לחת לנו את הארץ אשר נשבע
לאבותנו.

It was not Mordecai and Esther alone who were saved from Haman, but also us, as it is written "the Jews accepted, and also all their seed and all who had joined with them, unfailingly."

Notes

Bechol dor vador is certainly a familiar catch phrase for the reader. It leads us to expect the injunction that we, too, place ourselves in the context of the story being told. Here we experience "confusion of tone" (G2) for Sommerhausen does not play on the idea of drinking or of wine, but rather on the serious miracle of survival vis-a-vis Purim. The verse quoted is Esther 9:31.

b) The idea that we were redeemed along with our ancestors is expressed in the use of nitzalu/ga'al. One might expect the Purim haggadah to continue as the Passover text does, with the lifting of the wine cup. Since Sommerhausen generally does indicate "directions" when they refer to wine, here seriousness seems to be the tone. Hence, we find no instructions for lifting of the wine cup in the Haggadah Leil Ha-shikurim. (The verse quoted is Esther 9:27.)

4. Lifechach

Purim Haggadah

לפנך אנחנו חייבים לאכול ולשתות ולשמח כפורים
לעשות משחה ויום טוב, להיות זוללים וסובאים
ומאחרים על היין ורוקדים כעחורים ולעשות

Passover Haggadah

לפנך אנחנו חייבים להודות, להלל,
לשבח, לפאר, לרוסס, להדר, לברך
לעלה ולקלס למי שעשה לאבותינו ולנו

כסעודה שלמה בשעחה, וכסעודה המלך אחשורש
ולברך על הנסים ולסען היוחננו רגילים
ומזמנים ומוכנים לסעודה של לויחן, הללויה.

אח כל הנסים האלה: הוציאנו מעבדות
לחרות, מיגון לשמחה, מאכל ליום טוב,
ומאפלה לאור גדול, ומשעבוד לגאולה.
ונאמר לפניו שירה חדשה, הללויה.

Therefore, it is our duty to eat and drink and rejoice on Purim, to make a feast and a holiday, to become dissolute and detain ourselves with wine, to dance like billy goats and to make feasts such as the feast of Solomon in its day and the feast of Ahasuerus; to say blessings over the miracles, in order that we be used to, accustomed and prepared for the great messianic feast, halleluya!

Notes

The form of the two paragraphs are the same: a list of obligations which stem logically from the preceding paragraph (bechor dor); of course, the obligations are different on the two holidays! Lefichach prepares us for the rest of the piece. This piece is another example of "confusion of poetic meter" (G3, D2) in that there is a rhythm inherent in any litany, as in the Passover text. The reader expects this rhythm and then receives another. The theme of the two works is the same, and both speak of the ultimate redemption: seudah shel leviatan/geulah. Both pieces end with the word hallaluya to introduce the next section of Hallel.

VII. Hallel: "Songs of Praise." This section is composed of two songs of hallel, from 1) Psalm 113 and 2) Psalm 114. The parody here leans heavily on the sound of the Hebrew, and is replete with "confusion of language" (G5, D1). This section in the Passover ritual concludes with the second cup of wine and birkat geulah leading to the meal; both components are excluded from the Purim ritual.

1. Psalm 113

Purim Haggadah

(a) הללו יין! הללו שוחי יין. יהי היין מבורך
מכל המשקים שבְּעוֹלָם.

Praise to wine, praise to drinkers of wine.
May wine be praised above all other drinks
in the world.

(b) מִצֵּאת הַשֶּׁמֶשׁ עַד בּוֹאֵה הַלֵּל וְשִׁבְחוּ בִּפְיוֹנוּ.
From sunset until sunrise, its praise is in
our mouths.

(c) רֵם עַל כָּל מַשְׁקָה הַיֵּין עַל הַשֶּׁכֶר וּמִיָּם כְּבוֹדוֹ.
Wine is supreme over all other drinks, its
honor is above strong drinks or water.

(d) וּמִי כַיֵּין מַשְׁחֲנוּ הַמִּגְבִּיחַי מוֹלֶדְתוֹ עַל הָהָרִים.
Who is like wine our drink, which raises
even its own origin upon the mountains?

(e) הַמִּשְׁפִּילִי מִקּוֹם הַחַיִּינוּ בִּפְרוֹחַ פִּתְחָהּ לָאָרֶץ.

Passover Haggadah

(a) הַלְלוּיָהּ! הַלְלוּ עַבְדֵי יי, הַלְלוּ
אֵת שֵׁם יי. יְהִי שֵׁם יי מְבֹרָךְ
מִעַתָּה וְעַד עוֹלָם.

(b) מִמְּזֶרַח הַשֶּׁמֶשׁ עַד מְבֹאֵהוּ, מְהִלֵּל שֵׁם יי.

(c) רֵם עַל כָּל גּוֹיִם, עַל חַשְׁמִים כְּבוֹדוֹ.

(d) מִי כַיֵּי אֱלֹהֵינוּ, הַמִּגְבִּיחַ לִשְׁבָּח.

(e) הַמִּשְׁפִּילִי לִרְאוֹת בְּשָׁמַיִם וּבָאָרֶץ.

And lowers the place beneath us, in the wine-cellar under the earth.

(f) מקימי מעמד דל, ומאספוח ירים טובא.

(f) מקימי מעמד דל, מאספוח ירים אביון.

Who picks up the drunkard from the ashes and lifts the glutton from the dung heap.

(g) להושיבי קמזנים עם נדיבים, מלך נער עם זקני עמו.

(g) להושיבי עם נדיבים, עם נדיבי עמו.

Seating the miserly with the generous, the young king with the elders of the people.

(h) מושיבי בחורים ובחולות יחדו אחוזה מרעים שמחים, הללו יין.

(h) מושיבי עקרה הכית, אם הבנים שמחה, הללויה!

Seating the young men to the young women, the portion of young lovers together in joy; praise to wine!

Notes

a) The very first word play is extremely clever: adding only the letter nun, halleluya becomes halleluyayin, from praising God to praising wine. "Servants of the Lord" become "drinkers of wine." Note: shebe'olam/vead olam.

c) Note the pun of sheichar umayim/shamayim. Just as God is above all peoples, wine is above all drinks.

d) Sommerhausen keeps the unusual grammatical structure of the verbs from the Psalm intact. Note: meshteinu/elohenu.

f) Note: zoleil/dal.

g) Here the author is using the meaning of nedivim as generous, instead of "princes" for satirical purposes. The young king may refer to the Purim Rabbi.

2. Psalm 114:Hallel Hamitzri

Purim Haggadah

(a) בצאח השמש בגבורתו, שמה היוקב בכרמו.

When the sun comes out strong, the wine keeper rejoices in his vineyard.

(b) הגפן חתך פריה, ענבים ולא באושים.

It will give grapes for fruit, and not sour smelling produce.

(c) השכר ראה ויננס, המים זלו לאחור.

Liquor saw and fled, the water ran backwards.

(d) זוללים רקדו כאלים, וסוכאים כבני צאן.

Drunkards danced like rams, and the gluttons like lambs.

(e) מה לך השכר כי חנוס, המים כי הזלו לאחור.

What ails you, liquor, that you flee? Why does the water flow backwards?

(f) הזוללים חרקדו כאלים סוכאים כבני צאן.

Drunkards will dance like rams, and gluttons like lambs.

Passover Haggadah

(a) בצאח ישראל סמורים, ביה יעקב
מעם לעז;

(b) היתה יהודה לקדשו, ישראל ממלוחיו,

(c) הים ראה ויננס, הירדן חסב לאחור.

(d) ההרים רקדו כאלים, גבעות כבני צאן.

(e) מה לך הים כי חנוס, הירדן חסב לאחור.

(f) ההרים חרקדו כאלים, גבעות כבני צאן.

(g) מלפני חייך חולי ארץ מלפני תבואת היקור.
Before wine, tremble, O earth, before the
early grape produce.

(g) מלפני ארון חולי ארץ מלפני אלוהי יעקב.

(h) המפיר ומבאיש שכר או מים, אוהביו מבזים
למעיניו מים.
The one ruins and causes grapes to rot as
well as water; his supporters all despise
the water-well.

(h) החפכי הצור אבן מים חלפיש למעיניו מים.

Notes

a) Word play on hayokev/ya'akov. The word betzeit acts as a catch phrase to get the reader's attention.

b) Note: hamayim/hayardein. The idea is parodied rather than the word itself.

g) As God is the Master (adon) in the Passover story, so wine is the master in the Purim story.

h) Note: machpir/hofchi play, which depends on hearing it aloud.

Both Psalm 113's parody and Psalm 114's parody are excellent examples of a piece containing both parody of form and parody of content in a unified fashion. Both also retain the biblical meter and rhythm.

VIII. Eighth Section: Eating and Grace after meals. In the Passover haggadah, the meal is preceded by the drinking of a second cup of wine being filled, accompanied by its attendant benediction. Both this cup and its blessing are excluded from the Purim haggadah. So too are other rituals connected to the festive meal proper, notably: the washing of the hands, the motzi and maror, and korech. The Passover story instructs us at this point to serve the meal and the Purim haggadah declares:

אוכלים ושותים עד בלי די ומרקדים מעט.

"[Now] eat and drink without cessation, and dance a little."

The Purim ritual does not include birkat hamazon, but it does continue with shefoch chamatcha.

IX. Ninth Section: After the Meal. Some scholars hold this section to be a complete unit from the Middle Ages. Customarily, while the door is opened we recite a medieval passage that invokes God's revenge on our enemies with 1) shefoch chamatcha and then add 2) Psalm 116, which represents a continuation of the Egyptian Hallel. Instructions not paralleled in the Passover story are then given, and the service continues with 3) Psalm 117. Psalm 118:1-29 (min hameitzar) is excluded. 4) Psalm 136 (Hallel Hagadol) appears next in the parody, followed by a parody of 5) Nishmat.

1. ShefochPurim Haggadah

פוחחים החבירות.

"Open the barrels."

(a) שפך חמתך על הרחוב וצור להביא חמה יין מלאה.
 Pour out your wrath upon the street and command them to bring skins full of wine.

(b) בי אכלנו לשבע ועוד לא שחינו כחובותנו.
 For we have eaten our fill but have not yet drunk according to our obligation.

(c) שפך זעמך על המים וחרון אפך ישיג השכר.

Pour your wrath upon water and let it reach unto the [other] liquors.

(d) חרדך וחשמידם מחוך הבית.

Pursue [this] and destroy them [the liquors] from the house.

Notes

a) Some editions of Haggadah Leil Ha-shikurim have the word hareikah after chamatcha; i.e., "your empty wrath."

b) This verse has a pun on itself: chamatcha/cheimat (wine-skin). Note also ki'achalnu/ki'achal catch phrases.

Passover Haggadah

פוחחים אה הגלח.

(a) שפך חמתך אל הגוים אשר לא ידעוך ועל ממלכות אשר בשמך לא קראו.

(b) כי אכל אה יעקב ואה נזהר השמו.

(c) שפך עליהם זעמך וחרון אפך ישיגם.

(d) חרדך באף וחשמידם מחוח השמים.

c) Note yasig/yasigeim.

d) Note: tirdof vatashmideim as catch words. Also mitoch/mitachot.

2. Lo Lanu

Purim Haggadah

(a) לא לנו לעמוד מן השלחן

We cannot leave the table

(b) כי עוד היום גדול ועוד אוכל בקערה והכוסות אינם ריקות.

for "the day is young" and there is still food left in the pot and the glasses are not empty!

(c) למה יאמרו הגוים נרפים הם, על כן הולכים לזרכיהם ואנחנו לא כן. אחנו כי על יום טוב באנו. מה לנו לכסף ולזהב ולכל צלמי בני אדם?

Why should the heathens say, "They are lazy?" Let them go on their way, for we are not like that. We are strong, for we came to celebrate the holiday; what need have we of gold or silver or any human artifacts?

(d) פה להם ולא ישחו, לשון להם ולא יסעמו, שנים ולא יסתנו אוכל ולא יבלעוהו בגרונו.

Mouths have they but they drink not; tongues have they but they taste not; teeth have they but they chew not; food have they but they do not even swallow it!

Passover Haggadah

(a) לא לנו יי לא לנו

(b) כי לשמן חן כבוד על חסדך על אפחך.

(c) למה יאמרו הגוים איה נא אלהיהם. ואלהנו בשמים כל אשר חפץ עשה. עבדיהם כסף וזהב מעשי ידי אדם.

(d) פה להם ולא ידברו קנים להם ולא יראו, אזנים להם ולא שמעו, אף להם ולא יריחוהו, ידיהם ולא ימישוהו, רגליהם ולא יהלכו, לא יחנו בגרונו.

(e) כמוהם יהיו עשיהם, כל אשר
בטח בהם.

(e) שמחו ואכלו רעים כי זמן אכילה הוא. שחו ושכרו
דודים כי יום פורים הוא.

"Rejoice and eat, friends"; for this is the
time of eating; "drink and get drunk, lovers,"
for this is Purim!

(f) ישראל בטח ביי, עזרם ומננינם הוא.

(g) בית אהרון בטח ביי, עזרם ומננינם

הוא יראי יי בטח ביי, עזרם ומננינם הוא. (h)

Notes

a) Though lo lanu in the Passover haggadah means "not for our sake," here it takes on the meaning of "we simply cannot..."

b) Ki introduces both sides.

c) Lama yomru hagoyim is certainly a familiar catch phrase for the reader. The end of the passage parodies "their gods are of gold and silver," keeping the sarcasm inherent in the verse.

d) A clever "confusion of interpretation"(D3) here, with a twist: instead of keeping the verse intact, with only a change of interpretation, the verse itself is altered. Both verses have the same idea, and the Purim verse is almost expected, because of its focus on eating and drinking, and both end with the same word, garonam. (Psalm 115:7 is the object of the parody.)

e) Song of Songs 5:1.

f,g,h) Though not parodied, the idea of hu, meaning "it is" is played out.

2. Psalm 116:1-11

Purim Haggadah

(a) אהבתי כי חשמע אזני קול קורא לאכל!

I love when my ears hear the call to eat!

(b) אפפוני חבלי רעב ומצרי צמאון מצאוני.

The pangs of hunger encircled me, the agony of thirst seized me.

(c) צרה ויגון אפצא שמחתי באופרים לי ביה היין
נלך כי ישבו כוסות למשחה כוסות פלאות על גדות.
מה טוב ומה נעים שבת זוללים וסובאים גם יחד.
שופר שכורים יי ולי יהושע. גם אם אור עיני עזבני
ישפור את רגלי מרחי.

I was in distress and sorrow; I rejoiced when they said to me, let us go to the wine house, for there are chairs set up for drinking and cups full to their rims. How good and how pleasant it is for drunkards and gluttons to sit together! The Lord will protect the drunk, and save me; even if the light of my eyes should fail me, God will keep my feet from stumbling.

Notes

a) Though the puns in this piece are not completely synchronized with where their

Passover Haggadah

(a) אהבתי כי ישמע יי את קולי חחנוני
כי הסה אזנו לי ובימי אקרא.

(b) אפפוני חבלי מות ומצרי שאל מצאוני.

(c) צרה ויגון אפצא ובשם יי אקרא. אנא
יי מלטה נפשי. חנון יי וצדיק ואלהנו
מרחם. שופר פתאים יי דלתי ולי יהושע.
שובי נפשי למנוחתי כי יי גמל עליכי.
כי הצלה נפשי ממות את עיני מדמעה את
רגלי מרחי.

"sister words" appear on the Passover side, they are amusing altogether. The familiar opening ahavti ki... gets the reader ready for the next phrase.

b) An expected parallel pun: as death surrounds one in sorrow, so does hunger surround one on Purim.

c) Sommerhausen here is transforming two psalms into parodies, even though neither appears on the Passover side. Psalm 122:1, "I rejoiced when they said unto me, let us go to the house of the Lord" becomes an invitation to drinking; Psalm 133: "Behold how good and pleasant for brethren to dwell together" becomes an ode to drunkards and gluttons sitting at the same table. As God "protects the simple...and keeps my feet from stumbling" in Psalm 116, so too God "protects the drunkard...and keeps my feet (i.e., the drunkard's) from stumbling."

2. Psalm 116:12-19

Purim Haggadah

(a) מה אשיב ליינכל חגמלווהי עלי.

What can I render unto wine for its kind acts toward me?

(b) כוס ישועות אשא נשמה באפי נדרי ליינ אשלם
נגדה נא לכל שוחיו.

I lift up the cup of salvation; yet while I have breath in me, I will repay my vow to wine, in the presence of all who drink it.

Passover Haggadah

(a) מה אשיב ליי כל חגמלווהי עלי.

(b) כוס ישועות אשא ובשם יי אקרא.
נדר ליי אשלם נגדה נא לכל עמו.

בחדרות בית היין, ערב ובקר וצהרים, הללו יין.

(c) בחדרות בית יי בחוככי ירושלים
הלליה.

In the courtyards of the wine house, evening,
morning, and daytime, praise wine!

Notes

a) Only one word is changed from the original (from la'adonai to layayin) to change the entire meaning, from seriousness to parody, from God to wine, and so from Divinity to humanity.

b) Again, the same idea as in a) above; wine is the focus instead of God.

c) As we have seen before, halleluya becomes hallelu yayin with the addition of a nun.

At this point, the Haggadah Leil Ha-shikurim gives a specific instruction:

אין גומרים את ההלל בפורים משום "מעשי ידי טובעים ביין ואחם אומרים שירה."

"The Hallel is not finished on Purim because [of the midrashic reasoning in the piece] "My creatures are drowning in wine and you sing praises?" This is a very clever parody on the midrash often quoted on Passover when discussing God's mercy. The angels want to sing Hallel and God interrupts them (thus preventing them from reciting a "full Hallel" by saying "My creatures are drowning (i.e., the Egyptians) and you want to sing praises?"⁶⁹

Haggadah Leil Ha-shikurim then continues with another instruction:

האורחים מבניהם כוסם ואומרים:

"The guests raise their glasses and say: "...and the text resumes with 3) Psalm 117.

3. Psalm 117

Purim Haggadah

(a) הללו את ה' כל השוחים שנחורו כל הסובאים.

Praise wine, all ye drinkers, laud it, all ye gluttons!

(b) כי גבר טובו על כל המשקים, הללוהו.
For great is its goodness above all other drinks, praise it!

Notes

a) "Praise the Lord, all peoples..." is contrasted with "Praise wine, all drinkers" from serious to frivolous. Here an example of "confusion of setting" (G4)

b) As God's mercy is over us, so is wine's greatness over all the drinks. Ki gavar acts as the catch phrase.

4. Psalm 136 (The Great Hallel)

(a) הודו לבעל הבית כי טוב-כי לעולם חסדו.

Give thanks to the owner [of the bar], for he is good...his mercy is forever.

(b) אוהב הבריות ירא אלהים- כי לעולם חסדו.

A lover of humanity, a fearer of God...his mercy is forever.

(a) הודו ליי כי טוב-כי לעולם חסדו.

(b) הודו לאלהי האלהים - כי לעולם חסדו.

Passover Haggadah

(a) הללו את יי כל גוים שנחורו כל העמים.

(c) אביר השועים, בחר האדונים - כי לעולם חסדו.

Chief of the noblemen, choicest of masters...
for his mercy is forever.

(d) לעושה מערכות גדולות-כל"ח.

Who devised great systems himself...his
mercy is forever.

(e) למסדר שלחן בחנונה- כל"ח.

Who sets a table wisely...his mercy is forever.

(f) לנותן יחרון לייז על המים- כל"ח.

The one who gives advantage to wine over
water...his mercy is forever.

(g) לממלא בביעים גדולים- כל"ח.

Who fills large goblets...his mercy is forever.

(h) יין מוכר לכבוד היום- כל"ח.

Choicest wine to honor the day...his mercy
is forever.

(i) מחוק לחיך נותן זמירות בלילה- כל"ח.

And sweetness to lick at night leads to song...
his mercy is forever.

(j) מדם ענבים ומכוריהם- כל"ח.

(c) הודו לאדוני אדונים - כי לעולם חסדו.

(d) לעושה נפלאות גדולות- כל"ח.

(e) לעושה השמים בחנונה- כל"ח.

(f) לרוקע הארץ על המים- כל"ח.

(g) לעושה אורים גדולים- כל"ח.

(h) אח השמש לממשלה היום- כל"ח.

(i) אח הירח וכוכבים לממשלה הלילה- כל"ח.

(j) למכה מצרים בכוריהם- כל"ח.

From the blood of grapes and their first-produced...his mercy is forever.

(k) מבלי שפך מים בחובם-כל"ח.

Without spilling a drop of water within...his mercy is forever.

(l) על כרבור אבוס ידו נטויה- כל"ח.

Out to the goose's stall his hand is stretched... his mercy is forever.

(m) למעננו גוזר אחו לנזרים-כל"ח.

For his sake he divided it up...for his mercy is forever.

(n) לנו היוחרת והכבר אשר בחובו-כל"ח.

For us, the lobe of the liver within it (i.e., the goose)...his mercy is forever.

(o) והנותר שלל לאספסוף- כל"ח.

And the remainder is the booty of the [local] "riffraff"...his mercy is forever.

(p) יאמר לערך שלחן במדבר-כל"ח.

And he said: Set a table in this wilderness... his mercy is forever.

(q) זבח כיום זבחים גדולים-כל"ח.

(k) ויצא ישראל פחובם-כל"ח.

(l) ביד חזקה ובזרוע נטויה-כל"ח.

(m) לגוזר ים סוף לגזרים-כל"ח.

(n) והעביר ישראל בחובו-כל"ח.

(o) ונער פרעו וחילו בים-סוף-כל"ח.

(p) לסולין עמו במדבר-כל"ח.

(q) למכה מלכים גדולים-כל"ח.

He made large sacrifices today, as it were...
his mercy is forever.

(s) לא נסך יינו כדרכי האמורי-כל"ח.

But didn't offer wine-libation, as the Amorites
do...his mercy is forever.

(t) ולא נסך לשעירים אבירי בשן-כל"ח.

And to the Seirites, the chiefs of Bashan he
did not give wine-libations...his mercy is
forever.

(u) ומכל טובו נתן לרעיו נחלה-כל"ח.

He gave a portion of his goodness to his
friends...his mercy is forever.

(v) ולא שכח בני ביתו אמתו וקבדו- כל"ח.

And didn't forget his own family and maid-ser-
vant and man-servant...for his mercy is forever.

(w) שכשפלטנו זכר לנו-כל"ח.

In our thirst, he remembered us...his mercy
is forever.

(x) ויפרקנו מן הרעב-כל"ח.

And delivered us from hunger...his mercy is
forever.

(s) לסיחון מלך האמורי-כל"ח.

(t) ולע. מלך בשן-כל"ח.

(u) ונתן ארצם לנחלה-כל"ח.

(v) נחלה לישראל קבדו-כל"ח.

(w) שכשפלטנו זכר לנו-כל"ח.

(x) ויפרקנו מצרנו-כל"ח.

(y) עינו לא חסה על לחם ובשר-כל"ח.

His eyes did not take refuge in bread and meat...
his mercy is forever.

(y) ונחתן לחם לכל בשר- כל"ח.

(z) לכן יברכהו שוכן שמים- כל"ח.

Therefore, may the Dweller in Heaven bless him!
...his mercy is forever.

(z) הודו לאל שמים- כל"ח.

Notes

Keeping the meter of the original, and staying with a vast majority of the opening or closing catch phrases, Sommerhausen here relies on "confusion of language," as well as a change of context. He takes a psalm of praise to God and turns it into a song of praise to the owner of a bar. One can almost imagine this kind of revelry being sung aloud in mock reverence on the eve of Purim, as the townspeople are drinking in the tavern. The author uses ki lei'olam chasdo as in the original: it functions as a "chorus" stanza or phrase.

a) Hodu prepares the reader for the litany about to follow.

b) As God is "God of gods" the bar keeper is a "fearer of God." Seen within context, this is a perfect opening praise for a Jew of the mid-nineteenth century: a tavern keeper who is also considered "pious."

c) God is the "Master of masters"/the bar keeper is also the "master of masters" on Purim.

d) The system of the tavern is seen as miraculous as God's wonders!

e) Betevunah is the catch word.

f) Note: al hamayim/al hashamayim.

g) Note the rhyme: gevi'im gidolim/orim gidolim.

h and i) The author uses yom/laila to tie the parody text to the Passover text.

j) Midam hearkens the reader back to the Egypt story, making a "confusion of setting." Here we could even use the term "confusion of historical context."

k) Note: bitochoam/mitocham.

l) The author uses the image of the outstretched arm to portray another salvific act: the release from hunger. We can suppose the goose in its stall will be released to produce food for the company, as is proven in the lines following.

n) "The lobe of the liver" is used to make pate, and therefore symbolizes the food of the rich.

o) Of course, if the pate is reserved for the Jews on Purim, a day to experience illusions of wealth, then the local "riffraff" will have to do with the remaining skin, bones and meat of the goose. Note the pun of asafsoof/yam soof.

q) The "sacrifices" may be providing free or discounted wine to the townspeople on Purim, and it is counted for him as a true mitzvah.

s and t) Referring to ancient wine-libations, perhaps the "Seirites" and "Bashan" represent non-Jews in the author's day. The point of the "singer" of the poem is that this tavern keeper is wise not to waste any wine for any reason. Note the pun of nasach/sichon.

u) Nachalah is the catch word.

v) Avdo is the catch word.

w) On Purim thirst is the equivalent to degradation on Passover.

x) And "troubles" from which to be delivered on Purim also include hunger.

y) Note the word play: in the Passover text, God gives bread (lechem) to humanity (basar), while in the Purim text the bar keeper is not really interested in bread or meat, but rather, wine.

z) Both texts end with praise of God.

6) Nishmat (Birkat Hashir): This section has several interesting components. At times, it follows the Passover text faithfully, at other times it completely deviates and functions as an independent composition. Where it has any tie to the Passover text, both texts are presented. Where it is an independent work, it is presented alone.

6. NishmatPurim Haggadah

(a) נשמה כל חי מדבר חכך אח שמך בחיר המשקים

Let the soul of every speaking creature bless
your name, O chiefest of drinks...

(b) ורוח כל בשר אדם תפאר וחרומם זכר מעלות משרה ענבים.

And the spirit of all human flesh glorify and
extol the remembrance of your merits, O grape
wine!

(c) מן העולם ועד העולם אחא מקור כל שמחה וששון
ומבעלדיך אין לנו חדוה וגילה. בכל עת צרה וצוקה
אין לנו מנחם אלא אחא.

From eternity to eternity you are the source
of all joy and gladness, and without you we
have no happiness and joy; in every time of
trouble and distress we have no comfort beside
you.

(d) טוב ומטיב לכל בריאים ורופא לכל תהלואים, משכן
אף וחמה, מרחק יגון ועצב, מסוג אל דל בצרה.

Always good to the healthy, and healing all
sicknesses, appeasing wrath, you (i.e., wine)
drive away sadness and worry, you are the
stronghold for the anguished poor...

(e) המעורר ישנים המקיץ נרדמים מפיל חנומה וחרומה
על עממפי מקיצים.

Passover Haggadah

(a) נשמה כל חי חכך אח שמך יי
אלהנ

(b) ורוח כל בשר תפאר וחרומם זכר
מלכנו חמיד.

(c) מן העולם ועד העולם אחא אל, ומבעלדיך
אין לנו מלך גואל ומושע פודה ומציל
ומפרנס ומרחם. בכל עת צרה וצוקה אין לנו
מלך אלא אחא.

(d) אלהי הראשונים והאחרונים, אלהי כל
הבריות, אדון כל חולדות, המהלל ברכ
החשבות המנהג עולמו בחדס ובריוחיו
ברחמים. ויי לא ינום ולא יישן.

(e) המעורר ישנים המקיץ נרדמים

You wake the sleeping and cause the awake to doze, you cause drowsiness to fall upon the eyelids of the restless.

(f) תשיח אלמים וסוגר פה של פרבה דכרים. זוקף
כפופים ומשפיל עמדי זקופים. פוקח עורים ומכה
בסנורים.

You cause the mute to speak and close the mouth of those who speak much! You straighten up the bent, and also cause the upright to stoop. You open the eyes of the blind, but also smite others with blindness.

(g) ולך לבדך אנחנו נותנים היום שבת והודיה.
 To you alone we give praise and thanks today.

Notes

a) Starting with the familiar word nishmat, a comparison is established: as every soul blesses God, so every person will bless wine on Purim. Chai medaber is an interesting choice of terms, being fundamentally a philosophical term. However, it leads into the idea of wine's ability to loosen the tongue, apparent later in line f.

c) Min ha'olam ve'ad ha'olam opens both sides; ela atah closes them both. In the middle is found the parodic idea: that as God is our ultimate source of redemption (go'al) on Purim, wine is our ultimate source of joy (gilah).

d) A subtle punning appears here: bri'im/habriot and tahluim/mihalel.

(f) תשיח אלמים והסחיר אסורים והסומך
נופלים והזוקף כפופים.

(g) לך לבדך אנחנו מודים.

e) The same idea is expressed in both texts; the parody is in the context: in the one, it is God who causes sleep, while in the other it is wine. The Purim parody takes the text further and suggests that wine achieves the opposite effects as well: waking those already asleep.

f) Here again, wine acts as enabling opposite effects to be produced: those who speak too much are silenced and the upright become stooped as inebriation increases.

6. Nishmat, con'd.

Purim Haggadah

(g) אלו פיננו רחב כים ושפחותינו רחובות כפרחבי רקיע
וידינו פרושות למזוג כוסות ורגלינו קלות
כאילות לרוץ אל ביה היין, אין לנו מספיקים
לשחוח כאזה נפשונו ולהשחקר לכבודך בחובותנו.

Even if our mouths were as wide as the sea,
our lips as wide as the expanse of the sky,
our hands spread to pour cups and our feet
as light as goats to run to the bar; still
we could not manage to drink to our soul's
desire and to get drunk in honor of our ob-
ligation...

(h) אל אחא אלף אלפי אלפים ורבי רביבות הטובות שגמלה
עלינו: כרעב זנחנו ובצמאון הרויחנו מיגון הצלחנו
ומבאגה הלצחנו וממים חפרים המאחרים דליחנו.

For one thousandth of the manifold bounties
you have given to us: you fed us in hunger and

Passover Haggadah

(g) אלו פיננו מלא שירה ולשוננו רנה
כהמון גליו ושפחותינו שבת כפרחבי רקיע
ועינינו מאירות כשמש וכירה, וידינו פרושות
כנשרי סמים ורגלינו קלות כאילות, ואין אנחנו
מספיקים להודות לך יי אלהנו ואלהי אבותנו
ולברך אח שמך אל אחת מאלף אלפי אלפים ורבי
רביבות פעמים הטובות שעשית עם אבותנו ועמנו.

(h) ספצרים גאלחנו אלהנו ומבית עבדים פדיחנו
ברעב זנחנו ובשבע כלכלחנו, מחרב הצלחנו
ומדבר מלחנו ומחלים רעים ונאמנים דליחנו.
עד הנה עזרנו חסידך ואל חששו יי אלהנו לנצח.

quenched thirst; you saved us from sadness and cheered us from worry, and saved us from bad wine! (Lit: vinegar-water)

Notes

g) "Our mouths wide with song" is the goal on Passover, "Our mouths wide as the sea" [to fill with wine] is the goal on Purim.

h) "One thousandth of the manifold bounties" (elef alfai alafim) is the catch phrase. Then as God has redeemed us from Egypt, fed us in hunger, and cured us from sickness, so has wine done its part to feed and redeem us. Helatztanu, "to cheer us" also causes the reader to recall leitznut and melitzah.

6. Nishmat, con'd.

(i) על כן אברים שפלונו בנו ורוח ונשמה שהחזרת
באפנו ולשון אשר הכבירה בפינו הן הם יעידו
 ויגידו בגבורתך.
 Therefore, the limbs which you have strengthened in us, breath and spirit which you restored into our noses and the tongue which you caused to become clogged in our mouths, they also will witness and tell of your greatness.

(j) כי כל פה יפלא טעםך וכל לשון חלקך צוף
דבשך כל יד חלקט פרי גפנך וכל רגל חרדך בנה
ענבך.

For every mouth will be filled with your good taste, and every tongue will lick your sweet

(i) על כן אברים שפלונו בנו ורוח
ונשמה שנפחה באפנו ולשון אשר שפה
בפינו הן הם יברכו וישבחו ויפארו
וירוסמו ויעריצו ויקדשו וימליכו את
שם מלכנו

(j) כי כל פה יודו וכל לשון לך חשבך וכל
עין לך חצפה וכל ברך לך חכרע וכל
קומה לפניך חשחורה.

nectar, every hand will gather the fruit of your vine, and every leg will press the vat of your grapes.

(k) וכל הלבבות ישמחו על פעולותיך. כדבר שכחוב: ויין
ישמח לבב אנוש להציל פנים משמן. מי כסוך מציל עני
 מצרחו כי ישחה ישכח רישו, כאסור: חנו שר לאובר
 ויין למרי נפס, ונאמר: וישח לבב במו יין ובניהם
 יראו וישמחו ויגל לבם ביי.

All hearts will rejoice in your works, as it is written concerning this thing: "wine to gladden one's heart and oil to brighten the face." Who is like you, saving the poor from his sorrow; for when he drinks he forgets his poverty, as it is said: "Give strong drink to the one ready to perish, and wine to the heavy-hearted"; and it is written: "Their heart shall rejoice as though by wine; their children shall see it and be glad, their heart shall rejoice in the Lord."

(l) כוס ישועה אשא ויכריע המים שופטים חלו ויושביה.
 השכר שסעמו מר ואחריהו לענה החירוש עודנו בני
 גבורה היין מחוק לחיך חזק וגבור רם ונשא.

I will lift the cup of salvation...wine will overpower the judges of the world and all its inhabitants, the strong drink which they tasted is bitter; its end shall be to submit; for new wine is still the strongest, wine is sweet to the taste, strong, powerful, lofty and high.

(k) וכל הלבבות ייראוך וכל קרב וכליוח
זמרו לשמך. כדבר שכחוב: כל עצמותי
חאמרנה יי מי כסוך מציל עני מחזק ממנו
ועני ואכיון מגזלו.

(l) מי ידמה לך ומי ישוה לך ומי יערך לך
 האל הגדול הגבור אל עליון קונה שמים
 וארץ...הגבור לנצח והנורא בגוראותיך,
 המלך היושב אל כסא רם ונשא.

Notes

i) The idea of limbs praising wine/God is paralleled here, especially the use (or lack of use, in the case of drunkenness) of the mouth and tongue.

j) Ki kol peh is the catch phrase. Beside for the familiar vechol lashon the rest of the paragraph is independent.

k) Vechol halevavot opens both sides. The verses quoted are Psalms 104:15, 35:10, Proverbs 31:6 and Zechariah 10:7. Except for the quoting of Psalm 35, the paragraph is not a parallel of the traditional text.

l) Psalm 110:13. Except for the concluding words ram venisa, the parodic text is an independent composition.

Starting with the catch words shochein ad, the rest of this composition is completely independent of the traditional text. It parodies the theme of shochein ad, that is, that as God dwells on high and is praised, so too wine, which grows on high, is praised. Each section of the piece begins with the same opening as the traditional text, and then continues on its own.

(a) שוכן על הררי עד בעודו בבטן אמו ירמוסוהו ברגלים להקצר ימי עלומו. קל הוא על פני סים בשנותו אה
סעמו, אסור ברהיטים וככלי ברזל כי בא יוסו.

Dwelling on the high mountains, while it is still in the mother's womb, they trample it with their feet, shortening the days of its youth. It is much easier to change its taste than the taste of water; it is forbidden [to use] a trough or iron chains, for it must age.

(b) אז יתיצב לפני מלכים וכל קדושי עמו. משים שפלים למרום ומוכיח לרשע מוסר. מסיר שפה לנאמנים ויחם כשכור בלחמו. יעצור במים וייבשו ויעתיק צור מסקומו.

Then it appears before kings and all the nobles with him; it sets the lowly high and chastises the wicked for their faults. It prevents the believers from speaking and causes one to be led astray as a drunkard in the flesh. It stops the water and spoils it, replacing it with a rock instead.

(c) ובמקהלות בחורים וגם בחולות זקנים עם נערים יהללו שמו במשחה. בכוס וגביע יזמרו לו יעלזו אוהביו לקראתו ורוננו לכבודו בשותם. רוממות היין בגרונם וכוסות מלאות בידם.

In the assemblies of young men and young women, old men with youths, your name (i.e., wine) will be praised in drink; with a cup and goblet they will sing to you. Your lovers will be glad to greet you, they rejoice to honor you with their drinking. They lift up the wine into their throats and the cups in their hands are full.

Notes

a) Shochein al harerai ad is a twist of the words shochein ad marom in both meaning and sound; for harerai ad can mean "high mountain" as marom means high place.

b) As in the traditional text, where God appears before the righteous and holy, so here wine appears before kings.

c) Uvemachalot... is the catch word.

Here the Purim text once again comes close to the Passover text in more than just form:

6. Nishmat, con'd.Purim Haggadah

(a) שכן חובת כל השכורים לאכול ולשתות ולשמח בפורים.
 להודות ולהלל תעצומות עזך בעבור נח אשר החל
 לעבודך אל חשב פני מספר שבחך.

So it is the duty of all drunkards to eat and drink and rejoice on Purim. To give glory and praise the strength of your power; for the sake of Noah who began to do your service, do not displace the one who speaks your praises.

(b) ישמח שמך לעד מקור שמחתנו. המחזק ידים רפוח
 וברכים כושלות מאמץ. הלוחד הכמים בערסס וספר
 מחשבות ערומים. ברוך אחא בבואך מן היקב וברוך
 אחא בצאתך מן הפרחף. ברוך נוסעך וברוך עושך.
 ברוך מוכריך וברוך קוניך. ברוך מכניך וברוך
 שוחך. ברוך הכוחר בכיתך סכון לשנח עולמים.
 Your name will be praised forever, the source
 of our joy, which strengthens the hands of the
 slack, and toughens the trembling knees, which
 traps sages in their cunning devices, and nul-
 lifies the thoughts of the deceivers. Blessed
 are you when you enter the wine press and when
 you leave the wine cellar. Blessed is your
 planter and blessed is your maker, blessed is
 the one who sells you and the one who buys you.
 Blessed is the one who honors you and drinks
 you. Blessed is the one who chooses your house
 (i.e., the bar) as a sitting place forever.

Passover Haggadah

(a) שכן חובת כל היצורים לפניך יי
 אלהנו ואלהי אבותנו להודות להלל
 לשבח לפאר לרומם להודר לברך לעלה
 ולקלם על כל דברי שירות וחשבונות דוד
 בן ישי עבדך משיחך.

(b) ישמחך שמך לעד מלכנו האל המלך
 הגדול בשמים ובארץ. כי לך נאה יי אלהנו
 ואלהי אבותנו שיר ושבחה, הלל וזמרה,
 עז ומשלה, נצח גדולה וגבורה חהילה
 וחפארה קדשה מלכות, ברכות והודאות מעתה
 ועד עולם. ברוך אחא יי, מלך גדול בחשבונות,
 אל ההודאות, אדון הנפלאות הכוחר בסירי
 זמרה, מלך אל חי העולמים.

Notes

a) Shekein chovat kol... opens both texts, followed by a list of activities which are the duty of all creatures/drunkards. And as David was God's servant, so was Noah the first servant of wine. See Genesis 9:20 -- Noah as the first "vine keeper."

b) Starting with yishtabach, both texts end with a bracha. The parodic blessing is worded much the same as the traditional text, Baruch habocheh, ending with olamin.

X. Conclusion: "Closing Comments." In the Passover haggadah, the Seder ritual draws to a close with the final cup of wine and its accompanying benediction. This is not parodied in Haggadah Leil Ha-shikurim. Interestingly, the final order of prayers and hymns follows some older Passover customs where the songs appear before nirtzah. Following the final kiddush, the Purim text contains a parody of three hymns: 1) Vayihi bechatzi halailah, 2) Ometz Gevuratecha, and 3) Lecha Lecha Lecha. Following is the 4) Leshana haba'ah and 5) Nirtzah (the order of the two having been inverted). The last two pieces are, however, in the same order as they appear in our modern Passover text. They are the two folk tunes of 6) Adir Hu and 7) Echad Mi Yodeah.

1. VayihPurim Haggadah

(a) ובכך בלילה ההוא נדרה שנת המלך.

And so, on that night the king's sleep was disturbed.

Notes

a) Starting with uvechein, both texts present an alphabetical poem reenacting the history of the Purim/Passover story. This is form parody only for since these two historical events are different so too are the poems different. In three other places, a similar word starts the verse: b) Az; d) Zerah; and e) Ya'atz; otherwise the parody is independent. Each stanza ends with a refrain hamelech as the Passover text ends with halailah and the chorus of uvechan is repeated. Sommerhausen does retain a similar poetic meter in the parodic composition as in the Passover composition.

(b) אז במקור אחשוורש המלך/ בא לפניו שגר המלך/ גזרה גזרו עליה שרי המלך. ובכך...

b) Then, at King Ahasuerus' command/came the king's mistress/rulings were made over her by the princes of the king.

(c) דבר ממכון עשה המלך/ המקירו פקידים בפזות המלך/ ובחולות נקבצו אל יד הנה פרים המלך. ובכך...

c) The king did Mimuchan's word/and they followed the king's orders/and virgins were gathered at the hand of Hagai the eunuch of the king.

Passover Haggadah

(a) ובכך, יהי בחצי הלילה.

(d) זרע היהודים ישב בשער המלך / חן מצאה כח דודו בעיני המלך / טוב נכחב בספר לפני המלך. ובכן...

d) The Jewish offspring sat at the king's gate/the niece found favor in the king's eyes/good [words] were written in the record of the king.

(e) יעץ המן רע על היהודים אל המלך / כסף רב הביא אל גנזי המלך / להרגם ולאכרם בכל מדינת המלך. ובכן...

e) Haman's evil counsel concerning the Jews came to the king/he brought great wealth to king's store-house/to kill and destroy them in all the provinces of the king.

(f) מדיכי לבש שק ואפר על חרון אף המלך / נחץ להודיע לאסתר לחלות פני המלך / סעודה עשתה הדסה וקראה המן עם המלך. ובכן...

f) Mordecai wore sackcloth and ashes for the king's anger/he urged Esther to pacify the king/Hadassah [Esther] made a feast and invited Haman with the king.

(g) עלץ לב הצורר בעמדו בחצר המלך / פניו חפו בשמפו מצות המלך / צלו סר פאליו כדבר המלך. ובכן...

g) The enemy's heart rejoiced as he stood in the king's courtyard/his face was covered in shame as he heard the king's order/he became depressed and distraught over the word of the king.

(h) קטיגור נעשה סניגור להלשינו אל המלך / רעה נלחה אליו מאת המלך / שכנה בספלחו חמת המלך / חלו אוהו ואת בניו בפקודת המלך. ובכן...

h) So the prosecutor became the defense to slander us before the king/but trouble overtook him from the king/and there as the king's anger was soothed/they hung him and his sons at the command of the king.

2. OmetzPurim Haggadah

(a) ובכן כסוב לב המלך בייין

And so, "When the heart of the king was
merry with wine..."

Notes

a) As in Vayihi, this composition starts with a biblical verse relating to the Purim story, as the Passover composition begins with a biblical verse relating to the Passover story. Each stanza ends with the refrain yayin, as the Passover text ends with pesach. As the Passover text relates different biblical events to matzah and Passover, so too the Purim text relates biblical events to the drinking of wine. After the opening line, ometz gevuratecha hefleitah, the parodic work is an independent composition, only a parody of form.

(b) אומץ גבורתיך הפלאה יין / בנסוע צדיק חסידים גפנו יין / גלה נפחיהו בשוחו מן היין. ובכן...

b) Your wondrous powers you wield, o wine/when an innocent righteous one tends his vine,
he uncovers mysteries when he drinks wine.

(c) דור הפלגה לשונם נבללה בשכורי יין / הוציא מלכיצדק לקראת אברהם בלחם ויין / וחשקונה בנוח לוס
אח אכיהן יין. ובכן...

c) The flood generation's tongues were thickened by drunkenness/Malchitzedek brought out wine and bread to meet Abraham/and the daughters of Lot caused their father to drink wine.

(d) זקן ביה אברהם מים שאל ולא יין / חתן להעביר לארם הלך ושחה יין / טבח הכין יצחק לאבימלך ומשחה יין. ובכך...

d) Abraham's older [servant] requested water and not wine/he was supposed to bring a husband to Aram, he went and drank wine/food was prepared by Isaac for Abimelech and a feast of wine.

(e) יעקב הביא לאביו מטעמים ויין / כרה כרה יוסף לאחיו והשקם יין / לריח נחוח נבחר נסך יין. ובכך...

e) Jacob brought to his father delicacies and wine/Joseph prepared a feast for his brothers and gave them wine/and for sacrifices, a libation is choicest of wine.

(f) משכר יזיר פחמץ יין / נזיר כמו אוכל כי לבב אנוש ישמח כייין / סודו לא ישמור סוכאי יין. ובכך...

f) From strong drink one vows [abstinence] and from wine products/a Nazirite refrains from food, for [it is written] "One's heart rejoices with wine"/his secret will not be kept by drunkards of wine.

(g) עשרו הראה מלך לעבדיו ברוב יין / מדוח שלח אל לעמו ממסחה יין / צורר היה כשכור וכגבר עברו יין. ובכך...

g) The wealth of the king he showed to the servants out of [drinking] much wine/he sent out an order to his people from the wine-feast/the enemy was like a drunkard and as a man who drank too much wine.

(h) קימו וקבלו היהודים עליהם לסחוח יין / רנים וצוהלים ומאחרים על יין / חסוה נפשי מוח גבורי יין. ובכך...

h) The Jews accepted upon themselves to drink wine/they were happy and bright and glad because of the wine/O let my soul die the death of a strong drinker of wine!

3) Lecha Lecha Lecha: As in the two preceding works, this is an independent composition, a parody of form only. It starts with the instruction: חחום בראשי החרוזות שם המחבר. "Contained in the first letters of the rhythm is the author's name." Unfortunately, this too must have been a bit of foolery, for "Sommerhausen" does not appear in any way in the text. The chorus of lecha lecha lecha is parodied by shtei shtei shtei.

Chorus

Drink, drink, drink, drink some more,
Drink to your heart's content,
For this may your soul also be blessed.

Chorus

שחה שחה שחה גם שחה
שחה אף שחה כאוה נפשך
כי בעבור זה גם ברוך תהיה.

(a) כי בעבור זה גם ברוך תהיה / חן בני אונתך שמח בחייך ושחה בלב טוב את יינך.

a) For this you will be blessed/harken my son, rejoice in your life, and drink your wine with a merry heart.

(b) יגיע כפיך כי תאכל אשריך ויטב לכן.
או כי משה יריך אל חקלל יומך שסן כי ימגיעך לרע,
כי יסיתך אסור לו מה לי ולך.

b) Clap your hands, eat in felicity, let your heart be gladdened, know you have attained. Or, since you stretched forth your hand, Satan shall not curse your life or hurt you for evil, if he instigates, say: what difference does it make to me or to you?

(c) זכר רב טובך כי ישנה בין ביחך שחף חמתך, לאהבה נעורריך.
כי חשטה חמתך הסירה מלבך מעל כי ימעל רע כי את לך.
הארך אפך ואף עם רוסאל.

c) Remember the bounty of your goodness, for your family will forget your outpourings of anger, for the love of your youth. Then mock your anger, turn it out of your heart. Even if you are defrauded, what can evil harm you? Appease your anger, even with your doctor!

יֵאָמֵר שֶׁפֶן יִינֹךְ אֶל חֶסֶד אֲזִינִי.
(d) חֶסֶד וְאִמְצָן לִבְךָ וְזִכֹּר אֶת בּוֹרְאֶךָ. וְאֵל חֲשֹׁךְ שִׁמְשֶׁךָ.

d) It is said: Pour out your wine, don't pay attention, let your heart be strong. Remember your Creator, so that your sun does not darken.

4) Instead of Leshana haba'ah beyerushalayim, "Next year in Jerusalem," we now read:

לְשָׁנָה הַבָּאָה נִשְׁחָה כַּפְלִיִּים.

"Next year, may we drink double! (Leshana haba'ah nishteh kiflayim)

5) Nirtzah is preceded also by instructions: אֵין אֹמְרִים בְּרַכָּה אַחֲרֵינָה עַל הַיַּיִן בַּפּוּרִים.

"One does not say a final bracha over wine on Purim." This, of course, is due to the very nature of Purim promulgated by the Haggadah Leil Ha-shikurim: as a day and night of unending drinking and flowing wine, without cessation, therefore there is no intention of a "final cup" and so no final bracha over that cup.

The first four lines of Nirtzah parody the Passover Nirtzah in content as well as form; the second four lines, only in form.

5. Nirtzah

Purim Haggadah

(a) חֶסֶד סֹדֶר פּוּרִים כְּהַלְכוּתוֹ

Passover Haggadah

(a) חֶסֶד סֹדֶר פֶּסַח כְּהַלְכוּתוֹ

The Purim ritual now ends, according to its rule.

(b) ככל משפטו וחוקו Complete in custom and law.	(b) ככל משפטו וחוקו
(c) כאשר זכינו לשחוח בראשיתו As we have been privileged to drink at its beginning	(c) כאשר זכינו לסדר אחרו
(d) כן נזכה לשחוח באחריתו. May we be privileged to drink at its close.	(d) כן נזכה לעשוחו.

Notes

All four lines start with the same phraseology as the Passover text; although the Passover text conveys the meaning of "may we be privileged to make a Seder next year" in line d), the Purim text conveys the meaning not of next year, but of this year; that we be able to continue our celebration to the very end of the day. From here, the parodic text continues on its own path.

e) We did not know the difference between "Cursed be Haman" and "Blessed be Mordecai."

בן ארור המן וברוך מרדכי לא ידענו
f) And we even remembered Harvona for good.

ויס חרבונו לטוב זכרנו

g) And therefore we have done as we were commanded,

לכן עשינו כאשר נצטוינו

הנה שכרנו איתנו ופעולתנו נכרה על פנינו!

h) Behold: we have gotten drunk, our activity is apparent on our faces!

Adir Hu is preceded by the instruction:

הקוראים מקיפים אחד מבניהם ורוקדים סביבו ושרים:

"The readers encircle one of the company, and dance around them, singing this:

6) Adir Hu: Following the form of the Adir Hu, the parodic composition begins with a chorus very similar to the original. It lists characteristics of wine, drunkards and Purim as the original lists characteristics of God. Naturally, those characteristics will be quite different! Only one is the same (in line d) takif hu: wine/God is powerful. The parody is, like the original, in alphabetical order. The chorus is presented here in comparison with the Passover text, while the verses, being independent works and parodies of form alone, are presented as such.

6. Adir Hu

Chorus

Purim Haggadah

במהרה כמהרה כפינו בקרוב
אכול ושחה אכול ושחה
מלא כרסו בקרוב.

Passover Haggadah

במהרה כמהרה בימנו בקרוב
אל בנה אל בנה
בנה ביחך בקרוב.

Quickly, O quickly, soon into our mouths,
eat and drink, eat and drink, fill one's
belly soon!

Notes on the Chorus

The same poetic meter is retained in the parodic work. Note the several puns, or "confusion of language" devices: befinu/beyameinu, echol ushteil/el benai and the entire last line.

- a) A great eater, soon fill one's belly...
 אכלן הוא...ימלא כרסי בקרוב... (a)
- b) [On Purim] one is...voracious, a glutton, one who skips around.
 בלען הוא, גרגרן הוא, דלגן הוא... (b)
- c) One is...a jester, indulgent, a drunkard, a wine keeper.
 החלן הוא, וחרן הוא, זולל הוא, חסרן הוא... (c)
- d) One is...an idler, a wine maker, vineyard keeper, joker, one who pours, generous, satiated, rich, extravagant and a giggler.
 פילן הוא, יקכן הוא, כורם הוא, לץ הוא, מזגן הוא, נריב הוא, סובא הוא, עשיר הוא, פזרן הוא, צחקן הוא... (d)
- e) One is...an officer, a dancer, a drunkard, and powerful.
 קצין הוא, רקדן הוא, שכרן הוא, חקיף הוא... (e)

6) Echad Mi Yodeah: The form of the song is the same, that is, using the numbers one through thirteen, the question is asked, "Who knows to what in our tradition this number corresponds?" The answer is then given. In the Purim text, the answers all refer either to Purim, wine, or other holidays. None of the answers corresponds to those given in the Passover text. Again, the chorus is the main parody.

6. EchadChorusPurim Haggadah

אחד מי יודע? אחד אחד אני יודע.
אחד היין המסמח אלהים ואנשים
בשמים ובארץ.

Who knows one? I know one: one is the wine
which gladdens both God and humanity, in
heaven and on earth.

Notes

As on Passover, God is supreme, "the One," so on Purim is wine supreme, "the one."

Both God and humanity are mentioned, as well as heaven and earth.

- a) Two: two days of Purim.
- b) Three: Three Sabbath meals.
- c) Four: Four cups [of wine] on Passover.
- d) Five: Five senses.
- e) Six: Six branches of the menorah.
- f) Seven: Seven days of the feasting.
- g) Eight: Eight days of Chanukah.
- h) Nine: Nine days of Sukkot.

Passover Haggadah

אחד מי יודע? אחד אחד אני יודע.
אחד אלהנו שבשמים ובארץ.

- (a) שנים: שני ימי פורים.
- (b) שלשה: סעודות בשבת.
- (c) ארבעה: כוסות בפסח.
- (d) חמשה: חושים.
- (e) ששה: קני מנורה.
- (f) שבעה: שבוע ימי משחה.
- (g) שמונה: ימי חנוכה.
- (h) תשעה: ימי החג.

- | | | |
|------------------------------------------------------------|----------------------|-----|
| i) Ten: Ten sons of Haman. | עשרה: בני המן. | (i) |
| j) Eleven: Eleven curtains. ⁷⁰ | אחד עשר: יריעות. | (j) |
| k) Twelve: Twelve springs of water. ⁷¹ | שנים עשר: עינות מים. | (k) |
| l) Thirteen: Thirteen fruits of the holiday. ⁷² | שלושה עשר: פרי החג. | (l) |

7) Chad Gadya: This song is parodied in form, its content is completely altered. While the chorus of chad gadya remains exactly the same, including the use of Aramaic, the story line is different. In the Passover text, it is a story of the one goat, and all that befalls it, until the ultimate end of redemption by God. In the Purim text, it is the historical story of Purim, and the events leading to Purim. The ending corresponds not to the last line of the Passover haggadah, but to the one before it: as the angel of death kills the slaughterer, the executioner hangs Haman. That is the redemptive ending of chad gadya. Interestingly, no mention is made of God in the Purim text, and thus the Haggadah Leil Ha-shikurim ends on that note.

7. Chad Gadya

Chorus

חד גדיה, חד גדיה.
זובן אבא בחרי זוזין, חד גדיה, חד גדיה.

חד גדיה, חד גדיה.
זובן אבא בחרי זוזין; חד גדיה, חד גדיה.

A kid -- an only kid, that my father bought
for two zuzim, a kid, an only kid.

- ואתא נבוכדנצר ואכל עשבא וחלקא ברייה...חד גדיה. (a)
- a) Then came Nebuchadnezzar and destroyed the plant which was divided and ploughed...
- ואתא אסתר שהיתה מן הגולה אשר הגלה נבוכדנצר... (b)
- b) Then came Esther from the Exile which Nebuchadnezzar had wrought...
- ואתא ושתי שתחתיה מלכה אסתר... (c)
- c) Then came Vashti, instead of whom Esther reigned...
- ואתא אחשורש וצוה להרוג אז ושתי... (d)
- d) Then came Ahasuerus who ordered Vashti to be killed...
- ואתא בגחן וחרש ובקשו לשלח יד במלך אחשורש... (e)
- e) Then came Bagtan and Terash who plotted to assassinate Ahasuerus...
- ואתא מרדכי והגיד על בגחן וחרש... (f)
- f) Then came Mordecai and informed on Bagtan and Terash...
- ואתא המן ורצה לחלוח את מרדכי... (g)
- g) Then came Haman who wanted to hang Mordecai...
- ואתא התליין וחלו את המן... (h)
- h) Then came the executioner who hung Haman.

Part IV
CONCLUSION

Viewing the scope of Jewish parody through three chronological periods, we see the following: in the early period (twelfth through fourteenth centuries), parody of form was a more definitive pattern: Kalonymus' Masechet Purim being a good example. In the late period (seventeenth century through our own day) parody of content was added: not only was outward form of a liturgical work altered, but its words, phrases and familiar passages were parodied as well. In the early period, talmudic and rabbinic parodies were more plentiful, while in the later period liturgical parodies grew numerous. And third, early parody was marked by its goal of social satire and protest and, again, Kalonymus is a good example: exposing societal ills and attempting to correct them through literature; while later parody is marked by its tendency simply to amuse. (There are some notable exceptions to this, such as the Israeli haggadot parodies and the works of Haskala writers such as Joseph Perl.)

Still, before us lies the mystery of the third period, the "slow decline of liturgical parody" of which Davidson speaks. These two centuries, the fifteenth and sixteenth, experienced a dearth of writings, for which scholars are still searching for clear explanations. We can speculate that the internal and external dynamics of various

Jewish communities (e.g., persecution of writers, burning of texts, extreme harshness of Church regulations, and the like) may not have allowed for the free flow of humor. Or, we can say that liturgies were still being standardized in those centuries and thus that liturgy was not viewed as the most familiar and easily accessible text for parody. However, this period still demands more research to uncover the enigma of its literary character.

We have seen that Jewish parody has extraordinary potential and power to serve as a means of expression, social protest, textual mirroring and status reversal. The example of modern parody presented here has served to illustrate the ability of Hebrew humor to amuse and to entertain. Sommerhausen employs several devices to bring to the readers a sense of the uniquely Jewish character of his parody. He uses biblical verses in both appropriate context (e.g., Deuteronomy is used in the Passover haggadah while Esther is the base for the Purim haggadah), and "inappropriate context" (e.g., changing the meaning of words or misreading the context of the passage) to achieve the parodic effect. He employs the traditional methodologies of rabbinic reasoning, such as proof-texting, the al tikra...ela... formula, the extended derash model, and others, to portray specifically Jewish (or rabbinic) modes of thinking in a text. And he remains true to the form of the Passover haggadah throughout, thereby never using "confusion of form" but yet never "mixing metaphors," that is, confusing the reader by taking

him or her out of the main context of the work.

At times it is hard to believe that such an adroit and ingenious text could be the work of only one person, though there is no evidence to the contrary. In this lies the genius of the work: its twists and turns, its midrashim and biblical "spoof-texting," and its halachic parody, are all the product of one person's imagination and literary skill; it is indeed a masterful piece of Hebrew parody.

What can we conclude about the unique nature of Hebrew liturgical parody, and specifically Purim parodies? Is there some quality that divides Jewish liturgical parody from parody in general? In his analysis of general parody, Gilbert Highet claims, "If a copy amuses its hearers and readers, and pleases them with the accuracy of its imitation, but leaves them quite unshaken in their admiration of the original, feeling no scorn for it and seeing no weakness they had not seen before, then it is no parody, and it is not satirical. But if it wounds the original (however slightly), pointing out faults, revealing hidden affectations, emphasizing weaknesses and diminishing strengths, then it is satiric parody."⁷³

It is true that parodies aimed at correcting societal weaknesses, such as those by Perl or other works, do indeed endeavor to undermine and ridicule. The period of the Haskala, with its animosity toward rabbinics, indeed shows a proliferation of works intended to criticize and diminish rabbinic authority in a very harsh way. Yet, we have seen

that this is not the ultimate goal of liturgical parody. For example, it is doubtful whether Kalonymus, himself a rabbi, would have intended to diminish the value of the Talmud in the eyes of the reader; or whether Menachem ben Aaron, a halachist, would desire to "wound the original" piyyut in his Ma'ariv LePurim; or whether Purim shpiels were produced with the hope that the town rabbi would appear in a harsh light. Certainly Sommerhausen's Haggadah Leil Ha-shikurim parodies the Passover haggadah in an almost affectionate manner. From the perspective, albeit limited, of the works presented in this study, it seems that Jewish liturgical parody deviates from Highet's "requirement" of parody in general, and in this writer's opinion, happily so. Jewish liturgical parody then achieves its end of making us laugh at our texts without reducing what is the hallmark of the Jewish posture toward them: respect.

לכן, אני אסתר מלכה בח אברהם וטובה
 גומרת ונתנח את העבודה הזאת לשם שמים, שחביא
 אחרים לידי כבוד הליצנות, שמחה וששון, כמו
 שנאמר: וידעו עבדתי... ונאמר: וחכבד העבודה
 על האנשים. אל חקרא חכבד אלא חכבד. ואין שמחה
 וששון אלא סמיכה (לרבנות) כמו שכחוב: השיבה
 לי ששון ישעך ורוח נדיבה חסמכני.

FOOTNOTES

1. Gilbert Highet, The Anatomy of Satire (New Jersey: Princeton University Press, 1962), p. 1.
2. Ulrich Weisstein, "Parody, Travesty and Burlesque: Imitations with a Vengeance" in Proceedings of the IVth Congress of the International Comparative Literature Association, ed. Francois Jost (Fribourg: n.p. 1964), p. 804.
3. Tuvia Shlonsky, "Literary Parody: Remarks on its Method and Function" in Proceedings, p. 797.
4. Israel Davidson, Parody in Jewish Literature (New York: Columbia University Press, 1907), Intro. xvi.
5. Ibid., Intro. xvi.
6. Highet, Anatomy, p. 72.
7. See Machzor Vitry, Simon Halevy, ed. (Nuremburg: Mekitzei Nirdamim, 1923), p. 583.
8. Sander L. Gilman, The Parodic Sermon in European Perspective (Weisbaden, Germany: Franz Steiner Verlag GMBH, 1974), p. 1.
9. Ibid., pp. 144-145, n. 22.
10. Although a parody of content is sometimes referred to as "travesty," I will use the word parody throughout this work to mean both parody of form and parody of content.
11. Victor Turner, The Ritual Process (Chicago: Aldine Pub. Co., 1969), p. 201.
12. Highet, Anatomy, p. 16.
13. Israel Abrahams, Jewish Life in the Middle Ages (New York: Meridian Books Inc., 1958), p. 383.
14. M. Conrad Hyers, ed., Holy Laughter: Essays on Religion in the Comic Perspective (New York: Seabury Press, 1969), p. 220.
15. Gilman, Parodic Sermon, p. 4.
16. Hyers, Holy Laughter, p. 125.
17. Ibid., p. 21.

18. Ibid., p. 191.
19. Yedidya ben R. Abraham (?), Sefer Mivchar Hapninim (Berlin: n.p., 1843), pp. 110-111.
20. Meir Poppers, Me'orot Natan (Warsaw: n.p., 1867), p. 43b.
21. Heinrich Brody, Matak Sefateinu (Cracow: n.p., 1892), p. 47.
22. Referring to early parodic works, specifically songs in praise of wine and love by Immanuel of Rome (early twelfth century) and epic Hebrew war poems. (The same Immanuel was lambasted later by Heinrich Brody in Matak Sefateinu, p. 34, who wrote:
השחית את דרכו על הארץ בשירי נאופים שאסור לשומעם.
"He [Immanuel] went completely astray with his songs of lust which are forbidden to hear.")
23. Shulchan Aruch: O.H., Laws of Shabbat, 207:17.
24. Israel Knox, "The Traditional Roots of Jewish Humor" in Holy Laughter, ed. Hyers, p. 157.
25. Ibid., p. 150.
26. Ibid., p. 153.
27. Specifically, A.M. Haberman. See Iyunim Beshirah Ubepiyut (Jerusalem: Weiss Pub., 1972), p. 273.
28. Haberman, Iyunim, pp. 43-45. Ibn Ezra's wine song was entitled Vecos Shoham and Ibn Gabirol's Ayin Hazahav. Ibn Ezra also composed a mock epic entitled Al Hazevuvim which imitated the ancient Greek Homeric epics such as The Battle of Frogs and Mice. Philip Goodman, in The Purim Anthology, p. 350, also mentions wine songs by Harizi, Immanuel and Menachem ben Lonzano.
29. Davidson, Parody, pp. 3-16.
30. Meyer Waxman, A History of Jewish Literature, Vol. II (New York: Bloch Pub. Co., 1933), p. 585.
31. Davidson, Parody, p. 30.
32. Ibid., pp. 40-48.
33. Haggadah Shel Habayit Haleumi (Israel: Ezrach Vager, 1930).
34. Haggadah Shel Tel Aviv (Israel: "Stirah" Pub., 1934).

35. Commenting on a modern parody called Masechet Sochrim, A. Melamed wrote in Hameilitz, vol. 40, #234:
 כפי שזוהרים...שיש לראות בעין קלות ראש בחקוי סגנון התלמוד.
 "One can see in this Masechet Sochrim a sort of foolishness in its imitation of the talmudic style..."
36. For example, Ma'oz Tzur LePurim by Gabriel Pollack.
37. Hyers, Holy Laughter, p. 85.
38. Waxman, History, p. 584.
39. Abrahams, Jewish Life, p. 260.
40. We learn this from the commentary of the Magen David to the Shulchan Aruch, O.H., p. 207: משום מושב לצים: ההולך לסרטאות וקרקסאות והם מיני שחק...ולא ידענא מי החיר להם כסורים...
 "Because of the company of jokers: Whoever goes to the theaters and circuses and those types of foolery...I do not know who permitted this on Purim..."
41. Gilman, Parodic Sermon, p. 9. He quotes Sir Paul Harvey and J.E. Heseltine, eds., The Oxford Companion to French Literature (Oxford: Oxford University Press, 1959), p. 672.
42. Isaac Unterman, The Feast of Esther (Chicago: Jewish Pub. Co., 1919), p. 8.
43. See: "Feast of Fools" in The New Catholic Encyclopedia; Harvey Cox, The Feast of Fools (Mass.: Harvard University Press, 1969); and George Monteiro, "Parodies of Scripture, Prayer and Hymn" in Journal of American Folklore, vol. 77, 1964, pp. 45-52.
44. Rabbi S.M. Lehrman, The Jewish Festivals (London: Shapiro, Valentine and Co., 1956), p. 229.
45. Philip Goodman, The Purim Anthology (Philadelphia: Jewish Publication Society, 1949), p. 148.
46. Rabbi S.M. Lehrman, A Guide to Hanukkah and Purim (London: Jewish Chronicle Publishers, 1958), p. 58.
47. Hyers, Holy Laughter, p. 209.
48. Turner, Ritual Process, p. 167.
49. Magen David on Shulchan Aruch: O.H. (Laws of Tishe B'Av), p. 660, comment 5.
50. Davidson, Parody, pp. 135-137.

51. Chone Shmeruk, Machazot Mikrayim BeYiddish 1697-1750 (Jerusalem: Israeli National Scientific Academy, 1978), p. 103:
 ניהן להניח, כי הבטוי היה נפוץ בקהילות
 היהודיות האשכנזיות ובצפון איטליה...
 "It is possible to speculate that the idiom [Purim shpiel] was common in the Jewish communities of Germanic countries and North Italy..."
52. Ibid., p. 115.
53. J.D. Eisenstein, ed., Otzar Dinim Uminhagim (New York: J.D. Eisenstein, 1917), p. 337.
54. Hyers, Holy Laughter, p. 209.
55. Davidson, Parody, p. 115.
56. Ibid., Intro., xv-xvi.
57. "Parody" in Encyclopedia Judaica, vol. XIII, col. 126.
58. Davidson, Parody, p. 5.
59. See both Davidson, Parody, p. 4, and Ephraim Davidson, Sechok Pinu (Tel Aviv: Matmonim, 1951), p. 99.
60. Davidson, Parody, p. 23.
61. It is possible to speculate that the waving of pine branches was a result of the influence of the Roman Catholic custom of waving pine branches during Lent and Easter; again, another indication of the close relationship of Purim and Church pre-Lenten/Easter season festivities.
62. Davidson, Parody, p. 23.
63. Haberman, Iyunim, p. 331: שמו של המחבר אינו רשום במפורש, אבל בפיוט "יום זה" ... תחום המחבר "אני שמואל חזק" והוא כנראה מחבר ההגדה כולה. ואין בידי לומר מי הוא שמואל זה.
 "The name of the author is not written outright, but in the piyyut 'Yom Zeh'...the author wrote, 'I am Shmuel Chazak' and he, it seems, is the author of the entire hagadah. But I cannot say who this Shmuel is..."
64. Davidson, Parody, p. 132.
65. Ibid., p. 47.
66. E. Davidson, Sechok Pinu, p. 90.

67. This bracha is discussed in Chupat Chatanim, a book of marriage customs by Hezikayah Mildolah, printed in 1797 in Livorno. Either the custom of a "virginity blessing" was extant in Brussels in Sommerhausen's time (middle of the nineteenth century) or he was reporting a custom which he knew from another era or locale. Given earlier caveats prohibiting the custom (see, e.g., Maimonides, quoted in Otzar Hegeonim, B.M. Levin, ed., Ketubot, p. 15, #60), the latter is probable. There is no mention of God's name in the Chupat Chatanim source as well as no mention of a cup of wine. However, earlier sources do contain such a reference to wine. (See Otzar Hegeonim, Ketubot, p. 14, #55.) The bracha as cited in Chupat Chatanim is:

ברוך אשר צב אנוז בגן
עדן שושנת העמקים אל ימשול זר במעין חתום זרע קדש שמה
בטהרה וחוק לא חמרה. ברוך הבוחר באברהם ובזרעו אחריו.

68. The festival of Simchat Beit Hasho'eivah took place on the intermediary days of Sukkot and lasted until the festival's conclusion. (M. Suk. 5:2). It was a festival of great joy and dancing as well as "water drawing" rituals. This festival was one of large proportions; so that it was said that one who had never experienced it, had not seen true joy in life (Suk. 5:1). The rejoicing and fraternizing between the sexes became so extended that eventually a physical separation was erected between them (P.T. Suk. 5:2). The reference to scholars dancing on this day is found in Suk. 5:4.
69. Midrash Rabbah, quoting from P.T. Megillah 10b:
בָּקְשׁוּ מַלְכֵי הַשָּׁמַיִם לומר שירה, אמר הקדוש ברוך הוא: מַעֲשֵׂה
יְרֵי מַבְזִיזִים בֵּינִי וּבֵינֵם אֲמַרְיִם שִׁירָה?
"The angels desired to sing praises, but the Holy One said to them, 'My creatures are drowning in the sea, and you sing praises?'"
70. Eleven curtains were made for the tabernacle. See Exodus 25:7 and Exodus 36:14.
71. The children of Israel camped at Elim after the Exodus. There they found twelve springs of water. See Exodus 15:27.
72. The first fruits brought to the Temple on Shavuot. There were thirteen varieties.
73. Highet, Anatomy, p. 68.

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