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**B'dam Va-eish Y'hudah Takum:**  
**(בְּדָם וְאֵיִשׁ יְהוּדָה תִּקּוּם)**  
**The Influence of Zionist Myth on**  
**Songs of Defense in**  
**Pre-State Israel, 1903-1948**

**By Ross G. Wolman**

Project Submitted in Partial Fulfillment of  
Requirements for a Master of Sacred Music Degree

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School of Sacred Music  
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The goal of this thesis is to show the influence of Zionist myth on the songs of defense within pre-State Israel in order to prove how these songs helped to develop national cohesion.

This thesis helps to fill the void by bringing these myths together and analyzing pre-State Israeli song. The project's two chapters are split according to their content: the first chapter describes the musical development in the 1940s and gives a background on Zionist myth and its influence with the young society. The second chapter follows the evolution of Hebrew self-defense, both in the land of Israel and in Europe as Jewish groups served in the British Army during both World War I and World War II.

In my research, I called upon a number of sources for information including: Books, Songbooks, CD-ROM booklets, Websites, and lectures.

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## Introduction

I came upon this topic along a circuitous route. Initially, I wanted to write about the influence of American anti-Vietnam War songs on the Israeli rock scene, both during and after the *Yom Kippur* War. I had theorized that American anti-war songs had influenced the Israeli songs of peace and the anti-war material that was popular during the War with Lebanon in the 1980s. Eventually I made my way to the *1948* period and [with the help of Yael Zerubavel's book *Recovered Roots*] I became intrigued by the affects of Zionist myth. I was astounded by the lack of direct research on the relationship between these myths and musical repertoire of the period and sought to begin to fill that void.

In the development of this thesis I worked for some time in search of a refined scope for the project. In my research I examined a number of the musical aspects within the Jewish society in Pre-State Israel and noticed a trend in the military songs. Throughout the repertoire I noticed a shared quality within the lyrics. Many of the songs mentioned the greatness of the Hebrew Soldier and their willingness to sacrifice themselves for freedom and sovereignty within the land of Israel. They admired heroes

of Israel's ancient past, and drew parallels between their missions and the stories of pre-exilic Israel.

The musical aspects of the songs were varied, but mostly fit into the March or Folksong genres. Although the earliest songs consisted of Hebrew text imposed upon Russian folk melodies, the Hebrew folksong eventually blossomed into a beautiful genre unlike any other in the world.

My thesis will show the development of these songs and how Zionist myth influenced their content in order to aid in the construction of a national cohesion within the settlements in the land of Israel. First we will examine the musical developments within the young culture followed by a survey of the growth of Zionist myth and its influence. We will then study the most prevalent myths within the culture, preparing us for an analysis of pre-State songs. With an examination of the evolution of self-defense, we will begin to see how the myths affected the military culture, which in turn influenced the society and helped to form national cohesion.

With help from Cantor Guy Bonne, I translated and researched over 100 songs for this paper. I eliminated many songs as I focused on specific myths and found myself with over 65 songs relevant to this topic. These myths were

sorted into the following categories: Army life, Bar Kochba, Biblical reference, Masadah/Zealots, Maccabees, Convoy to Jerusalem, Hope, The New Jew/עברי, Immigration to Palestine/העפילי'ם, Memorial/Mourning, Nostalgia, פלח"ה, Tel Chai, and השומר. I focused on a relatively small portion of the available music, thus leaving a great deal of room for further research.



## Chapter I: AN INTRODUCTION TO THE LANDSCAPE

Throughout history, each and every culture has left ethnic footprints as expressed through the arts. Dance, visual art, literature, poetry, drama, and music help us to understand many aspects of day-to-day life in a given population. The manufactured folk tradition in pre-state Israel is no exception. Zionist educators both within the land of Israel and in the Jewish Diaspora cultivated a new culture through each of the arts. Indeed, the intentional development of this culture was presented as a nationalist goal to prove to the world that the Jewish nation was reborn and renewed.

The boundaries between these art forms blurred as the culture became established. National poetry was set to music, and national music was set to dance. These dances were captured in visual art, and many of these artistic stories were told through literature.

Within the realm of music, as in all the art forms, because the Jews had not inhabited their ancient homeland for almost 2,000 years, cultural educators worked to create a new folk tradition for the people. Such music depended on folk legend and myth. The development of this myth led to a lionization of both ancient and (then) present-day figures who became resurrected, embellished, and celebrated. The

emerging songs solidified the growing national cohesion that was developing around the myths of the ancient and modern Hebrew people. In this chapter, I will discuss the ways in which such musical ingredients functioned to encourage the growth of national unification. In particular, I will introduce the reader to the various social and musical components that served as a foundation for Israeli culture. I will also survey the various Zionist myths that were implemented in order to create a sense of heroic national past, which unified the people living within Pre-State Israel.

#### **Social Background: Settlement of the Land**

Until the resettlement of the Land of Israel, Palestine (pre-state Israel) was mostly populated by observant Jews living in ירושלים, טבריה, and צפת. Beginning with the earliest pioneers of the first and second עליית, 1881-1903 and 1904-1914 respectively, Jewish immigrants to Palestine wished to fulfill the Zionist dream of populating the Land of Israel and reclaiming it as the national Jewish homeland.

These new inhabitants of the ארץ (the pre-state name given to the society in the Land of Israel) longed to shed the identity of an oppressed people living in an Eastern

European "ghetto." Rather, they sought to live as independent individuals destined, in their minds, to become a strong, vibrant nation that could defend itself against its enemies. They were heavily influenced by nineteenth-century European nationalists and dreamed of creating a nation that would rival those of Western and Eastern Europe from which they came. The desire for a new, brazen national identity was amplified after the Holocaust, as many Jews living in the Land of Israel regarded those in Europe as weak individuals who had been helplessly led like lambs to the slaughter.

Founder of the website NewZionist.com Yoav Fisher describes the New Jew as someone who "would engage in productive work, be independent of any oppressive non-Jewish authority, and be able to physically defend him/herself and the land."<sup>1</sup> The New Jew stood over and against the stereotypical 19<sup>th</sup> century Ashkenazi Jew of Eastern Europe who was perceived as submissive, alienated, and helpless.<sup>2</sup> The New Jew eventually came to be known as the "סורר" (native-born Israeli) and was widely celebrated throughout Zionist propaganda. The message was clear: The

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<sup>1</sup> Yoav Fisher, "On New Jews" <http://www.newzionist.com/2005/08/on-new-jews/>

<sup>2</sup> Ibid.

Jew was strong, the Jew could fight, and the Jew lived in Palestine.

One element within Jewish circles that bolstered the image of the "new Jew" was the kibbutz movement. Largely arriving with the second עלייה, Labor Zionists such as David Ben-Gurion, established the קיבוצים, or communal agriculturally based groupings - beginning with קיבוץ דגניה in the Galilee. They embodied the spirit of the New Jew by working the land and taking up arms to defend themselves against Arab enemies.

In separating themselves from their past, the people of Israel forged a completely novel culture and identity. To foster the development of the young society, new Jewish institutions were founded. One such example is the establishment of the Bezalel Academy of Arts and Design in Jerusalem by Boris Schatz in 1906. Among the Academy's founding goals was "to find a visual expression [for] the long awaited spiritual and national independence, that aspires to create a synthesis between the European artistic tradition and the Jewish design tradition from the East as well as from the West and to integrate it with the land of Israel's local culture."<sup>3</sup>

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<sup>3</sup> Bezalel Academy Website, history section: [http://www.bezalel.ac.il/sitee/academy\\_history.asp](http://www.bezalel.ac.il/sitee/academy_history.asp)

### The Development of National Music

At the same time, in the field of music, the Jews of Palestine distanced themselves from old Jewish musical traditions, which had ranged from the traditional synagogue modes to that of the wailing eastern European Chassidic song, in favor of an adaptation of the Middle Eastern rhythm that became known as the *הורה*. As Dr. Eliyahu Schleifer put it, "Palestinian songs were based upon Pentatonic, natural minor, and dorian, and not on the *אחבה רבה* [mode]. These songs were meant to take the *גלות* [Diaspora] out of Israel...[They focused on] the "New Jew" who rises up to rebuild Israel."<sup>4</sup>

This new music also contained a remnant of secular, nationalist Europe, drawing from both Eastern (Russian) and Western (German) sources. In order to popularize the new Hebrew songs in both Palestine and the Diaspora, educators would often take beloved melodies from their places of origin and set them to Zionist texts. Such a move made it easy to create a folk culture with songs that could inspire the masses while being easy to learn due to the familiarity of the tune. This phenomenon continued even through the Israeli War of Independence as, for instance, Raphael Klatchkin's "*בטרבות הנגב*," a song of mourning for fallen

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<sup>4</sup> Discussion with Dr. Eliyahu Schleifer on November 15, 2006.

soldiers, was set to a familiar Russian melody. As cultural researcher Itamar Even-Zohar comments, "Aware of the difficulties involved in creating a new musical culture from scratch, the Zionists admitted that diasporic (or זכרית) and foreign musical elements should be incorporated into the emergent native Hebrew music dance."<sup>5</sup>

Among the greatest academics to study the new Hebrew culture in Palestine is Avraham Zevi Idelsohn (1882-1938), a trained European cantor and the first ethnomusicologist of Jewish music, who immigrated to Palestine in 1907 and settled in Jerusalem.<sup>6</sup> Idelsohn's purpose in Palestine was to survey Jewish music. He worked within the approximately 300 synagogues in Jerusalem and found there a great diversity of ethnic traditions.

While he was intensely active in Jerusalem in a wide variety of roles, including music instructor at the School for the Blind and at the תלמוד תורה Academy, Idelsohn worked with two other European musicians to open the first institution of music education, the Jerusalem School of Music, which held its first concert on March 17, 1919.

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<sup>5</sup> Moti Regev & Edwin Seroussi, *Popular Music & National Culture in Israel* (Berkley and Los Angeles: University of California Press, 2004), 27.

<sup>6</sup> For more on Idelsohn's activities in Jerusalem, see Jehoash Hirshberg, *Music in the Jewish Community of Palestine* (Oxford: Oxford University Press, 1995), 11-22.

Idelsohn was the first to observe the influences that each ethnic group was having on the other. In an effort to organize national recognition of the newly emerging culture, he called for an "Institute of Jewish Music in Palestine." An advertisement for this institute, published in the local chronicle, *חממה*, on May 25, 1910, stated the goal of the Institute:

To turn the singing of Israel into the stage of a living tradition. If the Jewish singers persist in living together and in singing in one centre, the various groups would inevitably influence one another...and the people of Israel would have a common song, a new-old song, and there will be no more Ashkenazi, Yemenite, Sephardi, Halebi (Syrian-Aleppo) song, but the song of Israel emanating from Jerusalem...This is the scholarly part of the Institute...But there is also a practical goal, which is the training of singers and musicians entitled to be called 'Hebrew.'<sup>7</sup>

Indeed, Idelsohn served as a pioneer in the development of the national music of the fledgling *Yishuv*; many groups followed in his footsteps. Immigrant classical musicians, such as Paul Ben-Haim, worked to create what was to be called the 'Mediterranean Style' of music, which focused on a mixture of Western classical music with the indigenous Middle Eastern sound. Composers of the folk tradition, such as Daniel Sambursky and Mordechai Zeira, took elements from Russian songs (such as the sub-tonic, a feature of the Dorian mode) and combined them with the pentatonic nature of songs from Oriental (Middle Eastern)

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<sup>7</sup> Ibid, 16.

countries. In fact, many of the new Hebrew songs were Russian melodies written with new nationalist words.

Mordechai Zeira (1905-1968) is an excellent example of an immigrant developing as a composer of Hebrew folk song.<sup>8</sup> Born in Kiev, he was active in the Zionist youth group *השומר הצעיר* and arrived in Palestine at the age of 19. His first compositions were almost entirely Russian melodies that he had adapted for the Hebrew text. Zeira always wrote melodies in a hybrid style, blending the elements of both the songs of his youth and the sounds that he became exposed to in Palestine. For Zeira, the Hebrew language was not just a spoken language, but a "language of tunes."<sup>9</sup> Many of his songs mixed the elements of East and West, Chassidic song and Yemenite song, prayer and trope. Zeira was proud to be a national composer, for a people that "could be proud of their song."<sup>10</sup>

Over time, because of the common belief that Yemenite culture was that most closely related to the ancient Israelites, it was celebrated as ~~the~~ authentic oriental sound and was incorporated into the National style. This trend led to the prominence of Yemenite singers, such as

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<sup>8</sup> A full account of Mordechai Zeira's life and musical development can be found in Gil Aldema ed., *Mordechai Zeira Anthology* (Tel Aviv: מפעלי תרבות וחינוך, 1998).

<sup>9</sup> Ibid, 7.

<sup>10</sup> Ibid, 7.



Bracha Zefira and Shoshana Damari, among the dominant Ashkenazi public.

The redemptive spirit of the Hebrew nation was a common theme throughout militaristic song in the *Yishuv*. It spanned the musical spectrum from classical to folk and was popular among those of both the Labor and Revisionist movement camps.

In this paper I will give examples of how emerging militaristic songs expressed the internal spirit that drove the defenders of the *Yishuv* to strive for sovereignty within the land of Israel. I will first give a background of the cultural development of the folksong culture that served as a medium for ideological expression within the *Yishuv*. I will then describe the various Zionist myths that were featured in *Yishuv* culture in order to track their influence on the emerging Hebrew nation. Finally, I will survey the development of self-defense within the land of Israel along with martial Jewish groups serving in the British Army that were active in both World War I and World War II. The groups will be tracked chronologically along with an analysis of influential songs that affected the groups during each period. This will give the reader an overall view of the development of these songs and how they fed into Zionist myth and ideology.

### Dissemination of Music in the ישוב

In order for new music and culture to be learned and accepted, there must be a medium for transmitting this material to the general public. Because resources were meager as the ישוב developed, Zionist educators crafted methods of disseminating new songs.

In the early years of the ישוב, namely the period leading up to the third עלייה (1919), music education was mostly private, teaching the classical repertoire. Most Israeli songs heard during this period were adaptations of European (mostly Russian) folk melodies that were loved by the people.<sup>11</sup>

During the third and fourth עליות (1919-1926), musical activity within the ישוב was greatly expanded. In both the urban and rural centers, שירה בציבור [communal singing] became a popular pastime for both young and old. The leader of the sing-along would teach new songs and lead the group while accompanying on either accordion or piano. Within the קיבוץ this took place at the communal dining hall, while in urban areas, local theaters were opened and tickets were sold.

שירה בציבור was a great tool for educators who desired to mold the emerging Hebrew culture in a way that followed

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<sup>11</sup> For an in-depth discussion on this development see Reggev & Scroussi, 26-45.

their guiding principles and allowed them to choose what was taught and when. It was also a great method for teaching Hebrew to new immigrants. The earlier songs were especially helpful as their tunes may have been known to those from the "Old Country."

With the development of שירה בציבור, a popular-song culture was emerging. Songs such as Daniel Sambursky's שיר העמק were popular among the people and were requested a great deal. Many of these songs were printed and distributed thanks to the postcard project which printed the music for emerging folk songs on postcards. This enabled educators to disseminate new songs to an international audience. The emergence of this folksong-culture aided the growth of national cohesion within the ישוב and the Zionist international community, leading to an even greater sense of yearning for sovereignty within the land of Israel. Sheet music within in the ישוב and State of Israel was mostly printed song by song until the late 1970s when שירונים [song anthologies] were published.<sup>12</sup>

The phenomenon of the popular song continued to develop as Israel's recording industry was born. Initially the recording industry got off to a slow start, importing records made in Europe. Although the first Israeli record

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<sup>12</sup> Regev & Seroussi, 65.

company, אאוו, was founded in 1933, the industry only became prosperous in the early 1940s. Among the many stars that existed were Yaffa Yarkoni and Shoshanah Damari. Many songs were written specifically for them that were widely performed throughout the country. Between 1949-1952 Yarkoni alone recorded 400 records (78 rpm's), many of them including songs of war that inspired the troops during the War of Independence.

Meanwhile, the first radio station was founded under the auspices of the British Mandate in 1936. The station played mostly educational programming in English, Hebrew and Arabic.<sup>13</sup> Popular music was not part of the radio format until the establishment of 'ר טו, an additional station, in 1960.

By the time of the establishment of the State of Israel, technology had caught up with the local population. LPs were made from quality materials, radios and record players were affordable, and instruments were becoming cheaper. The diligent work of the 'ר טו's cultural educators had matured into a ripe singing culture that blossomed with the creation of the State. The cultural boom that occurred both during and after the War of Independence fed the established recording industry, further propelling the

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<sup>13</sup> Edwin & Seroussi, 34.

Jewish folksong into a popular genre that was accessible to Jewish within the State of Israel and abroad.

### Zionist Myth and its Affect on Jewish Culture

Zionism emerged with the rise of national expression throughout Europe in the late nineteenth and early twentieth centuries. It was viewed as one way to combat assimilation, whereby emancipated Jews were blending into their surrounding societies (note: Jews in Eastern Europe were not emancipated). This desire to blend into society led to a decline in Jewish religious observance. The religious community viewed the assimilated European Jew as "someone who had invested a great deal of effort in being like the others but had not achieved the recognition he so much desired, and as a result he was an unhappy being."<sup>14</sup> Along the same lines, the cultural Zionist Ahad Ha'am observed that western Jews knew in their innermost hearts that they were not free because they lacked national culture.<sup>15</sup> This feeling of ambiguity in identity between religious observance, on the one hand, and local secular culture, on the other, was a contributing factor in the longing for a Jewish national culture.

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<sup>14</sup> Walter Laqueur, *A History of Zionism* (New York: Holt, Rinehart and Winston, 1972), 32.

<sup>15</sup> *Ibid.*, 33.

### On Collective Memory

In her book, *Recovered Roots*, historian Yael Zerubavel shows how "a society of immigrants, engaged in constructing a distinct national identity and culture, recreated its roots in [its] past. These collective memories of recovered roots became a driving force for change and a means of articulating new values and ideas."<sup>16</sup> Zerubavel suggests that the Zionist communities in Europe, wishing to rebuild national cohesion, looked to Jewish history to find a model for their movement. What they found and latched onto was a strong and prosperous Jewish nation in the time of the Bible, before the dispersion of Jews from the land of Israel. In contrast, "they regarded Jewish life in exile as inherently regressive and repressive, and believed in the need to promote some form of revival of Jewish national life as experienced in antiquity."<sup>17</sup> Since the national life of Biblical Judaism existed in the land of Israel, early Zionists endeavored to establish the Jewish homeland in the same place. The declaration during the first Zionist Congress of 1897 exhibits this wish; they proclaimed that "Zionism aims at the creation of a home for the Jewish people in Palestine, to be secured by public law."<sup>18</sup> They

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<sup>16</sup> Yael Zerubavel, *Recovered Roots* (Chicago: University of Chicago Press, 1995), 3.

<sup>17</sup> *Ibid.*, 14.

<sup>18</sup> *Ibid.*, 14, as quoted from David Vital's *Origins of Zionism*, (Oxford: Oxford University Press, 1975), 368.

perceived a return to ארץ ישראל as a connection to the great Jewish past, as told in the תנ"ך.

Zerubavel breaks Jewish history into the two periods of Antiquity and Exile. Antiquity can be further segmented into two sections. The first begins with the story of Abraham's settlement in the land of Israel and ends with the exodus from Egypt. The second section, known as the "national past," begins with the conquest of Canaan by the tribes of Israel and ends with the Roman suppression of Bar Kochba's revolt.<sup>19</sup> According to this chronology, Jews were largely in exile thereafter. For "2,000 years"<sup>20</sup> the Jews lived as a religious minority scattered throughout many foreign lands. In Zerubavel's words, "Exile thus embodies the loss of both physical bond with the ancient homeland and the Jews' collective experience as a unified nation."<sup>21</sup>

Exile was regarded as a period of nearly endless persecution and torment for the Jews. Despite periods of prosperity, such as the Golden Age of Jewry in the Iberian Peninsula during the Middle Ages, many Zionists perceived exile as a time in which the Jew was feeble and submissive. Because of this, even the term 'Jew' became a derogatory one for Zionists. In contrast, Zionist institutions were

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<sup>19</sup> Ibid, 16.

<sup>20</sup> The figure of 2000 years was commonly used to refer to the time of exile from the Land of Israel after the fall of ביתר. החקמה, Israel's national anthem, co-opts and perpetuates this chronology.

<sup>21</sup> Zerubavel, 16.

labeled as עברי [Hebrew] in order to reconnect them to the ancient past. Therefore each Jew in the world had the opportunity to be reborn as a Hebrew within the land of their past. "The pervasive use of the term 'Hebrew' during the prestate period thus implied both symbolic continuity with the ancient national past and departure from Exile." <sup>22</sup>

In the introduction to *Recovered Roots*,<sup>23</sup> Zerubavel recalls a book written about her grandfather, who was a member of Hashomer. She remarks that it was strange how there was no mention of his life before his immigration to Palestine. "This literary monument thus obliterated his life as a child and adolescent in eastern Europe, constructing his symbolic rebirth as a Zionist pioneer for future generations."<sup>23</sup>

We can see now how Zionists viewed Exile as a gap between the great periods of the people of Israel. As a Revisionist Zionist youth wrote, "I stand stirred by the heroism and greatness of the Maccabees, Bar Kochba, and Elazar ben Yair, but all that happened thousands of years ago. We lack someone in the middle."<sup>24</sup>

The mythical qualities embedded in Biblical stories of Jewish heroism became a tool motivating those struggling

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<sup>22</sup> Ibid, 26.

<sup>23</sup> Ibid, xv.

<sup>24</sup> Ibid, 19.



for a new Jewish state in the land of Israel.<sup>25</sup> Many Zionist youth groups and political organizations, both within Palestine and the Diaspora, named themselves after these legendary figures in the hope of reliving the ancient freedom and turning it into a goal for their day.

### Myths from Antiquity

#### THE STORY OF CHANUKKAH

The story of the Maccabean revolt had a significant influence on the Zionist movement, as it represented hope that a small band of Jews could rise up and overcome a powerful force and gain independence for their people. According to the accounts in I and II Maccabees, the forces of the Syrian-Greek king Antiochus IV invaded Jerusalem and prohibited a handful of Jewish practices. Though his force was inferior, Judah Maccabee and his brothers eventually rose up and defeated the mighty Antiochus, thus redeeming the people and restoring their autonomy within the land. The desecrated second Temple was restored to its glory and rededicated on the 25<sup>th</sup> of Kislev. There and then it was proclaimed that there was to be a festival commemorating this event every year at this time.<sup>26</sup>

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<sup>25</sup> Ibid, 23.

<sup>26</sup> I Maccabees 4:59.

Centuries later, the Babylonian Talmud added another layer of significance to the story. According to this account, while preparing to rededicate the Temple, only a "small cruse" of oil was found. Instead of lasting only the expected one day, the oil lasted a total of eight days.<sup>27</sup> Moreover, we learn in II Maccabees that because the eight-day festival of חנוכה had been neglected during the warfare, the festive time was "made up" with חנוכה.<sup>28</sup>

For Zionists, this was a story of great inspiration. Judah's victory, despite the meager numbers and limited resources, mirrored the Zionist forces (to be discussed below) who became pitted against the great armies of the Ottoman and British occupiers. With growing Arab aggressions that eventually led to the War of Independence in 1948, this too became a common metaphor for the Chanukkah story. The rededication of the second Temple was compared to the establishment of the Jewish state, the ultimate achievement of the Hebrew nation.

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<sup>27</sup> Babylonian Talmud, Shabbat 21b.

<sup>28</sup> II Maccabees 1:9.

### MASADAH

The legend of Masadah, as told by Flavius Josephus, occurred at King Herod's citadel in 73 CE. The story recounts how the זִנְאִיִּם (Zealots) established a home in the mountain fortress in order to continue their rebellion against Roman forces, which had destroyed the Temple in Jerusalem only three years earlier. The group's leader, Elazar Ben Yair, helped them to survive for over a year while surrounded by Roman forces. Josephus' story tells that the Zealots chose to end their lives in mass-suicide rather than suffer defeat and enslavement at the hands of the Romans.

The Masadah story had a significant impact on Zionist youth and organizations on many levels. The ancient fortress came to symbolize the Zealots' determination to escape defeat at the ultimate cost. Zerubavel comments, "The Masadah episode, marking the end of the Jewish revolt against the Romans, was seen as the essence of the national spirit that made the Jews stand up and fight for their freedom."<sup>29</sup> The Zealots' willingness to die was seen as a patriotic act and had a significant impact on revisionist groups such as אצ"ל, לוח"י, and בית"ר, (to be discussed

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<sup>29</sup> Zerubavel, 68.

below) whose members pledged their lives for the national cause.

In fact, climbing Masadah became a Jewish rite of passage among Zionist youth. Many schools and youth groups, including מ"נלג trainees (to be discussed below), took the trip in order to reaffirm their connection to the ancient landmark. The trek to Masadah and the ascent up the "Snake Path" is a challenging feat, which was increasingly difficult for the many groups that attempted the climb after the long hike to the site.

Over time, many of the Jews living in Palestine during the Second World War contrasted Masadah with the plight of those who died in the Holocaust, thus reinforcing the comparison of the weak Jew in exile and the great Hebrew of antiquity. Whereas the heroes of Masadah refused to be conquered by taking their own lives, they claimed, the Jews of the Holocaust went willingly to their deaths.

Cultural educators have referred to the state of Israel as a modern Masadah. A past practice of the I.D.F. was to take new recruits to Masada in order to show them that the Jewish State, once again surrounded by her enemies, must never give up but must defend herself at all costs.

### BAR KOCHBA

Simon Bar Kosibah led the final revolt of the Jews against the Romans from 132 CE to 135 CE which was sparked by the Romans' desire to build a temple to Jupiter upon the ruins of the 2<sup>nd</sup> Temple. Regarded as a messianic figure, he was given the name בר כוכבא [son of a star] after the biblical verse, "There shall step forth a star out of Jacob."<sup>30</sup> In the final days of the revolt against the Romans, Bar Kochba and his forces were holed up in their fortress in the city of ביתר. Dio Cassius reported that within these three years, 580,000 were killed, along with others from hunger, disease, or fire.<sup>31</sup>

Zionists looked to Bar Kochba as a hero who struggled against the great Roman Empire in the same way that they were resisting the British Mandate of their own day. The fact that he may have been responsible for the loss of hundreds of thousands of lives was completely eclipsed by his image as a triumphant war hero who fought until his last breath. The influence of his image is apparent as numerous groups had named themselves after Bar Kochba, including the revisionist youth group בית"ר

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<sup>30</sup> Numbers 24:17.

<sup>31</sup> Samuel Abramsky, "Bar Kochba" in *Encyclopedia Judaica* CD-ROM.

(ברית חרופלדור). He also became a commonly used literary allusion for national renewal.

One such tale of Bar Kochba emerged within Zionist culture and began to spread: as a captive, he was placed inside a cage with a lion. Not only did he tame the beast, he rode it out of the cage and into the land as a free hero proclaiming liberty while the nation stood on applauding. The symbolism here obviously points to the lion as a well known symbol for the tribe of Judah and could be seen here representing strength or power. Not mentioning any of Bar Kochba's shortcomings (for example, the fall of ביתר), the story focuses on his positive qualities, overcoming a personal conflict in pacifying the lion as well as riding the lion throughout the land, which inspired many in the quest for strengthening the national cause.

### New Myths in Palestine

#### TEL CHAI

Tel Chai, a small Jewish settlement, was established in 1918, along with three other such settlements, in order to establish a Jewish presence in the upper Galilee. Located just a few miles from today's border with Lebanon, Tel Chai was in the northern frontier, far from the center of the land. While the land was controlled by the French

army, who was often busy fighting with local Muslim rebels, members of this settlement served as a defense as well against the many "armed gangs" who harassed and robbed the new population.<sup>32</sup>

On March 1, 1920, a mob of 150 armed Arabs gathered outside Tel Chai searching for French soldiers. They demanded to enter the buildings to see if any of the soldiers were inside. They were given entry, but due to miscommunications and misunderstandings, a gun battle ensued in the yard that persisted for several hours. All told, five men had died and two were severely wounded. One of the wounded men was ex-Russian officer and Jewish soldier Joseph Trumpeldor. According to eyewitnesses, although injured, he had encouraged his brethren during the battle and remained vigilant, without complaining of pain. The remaining settlers decided to leave for כפר גלעדי, the nearest settlement. Along the way, Trumpeldor died and his apocryphal final words were, "אין דבר, כדאי למות בעד ארצנו" (never mind, it is worthwhile to die for our land).

Trumpeldor had been fighting for the Jewish right to live in the land for a number of years before his death at Tel Chai. He was among the first Jewish officers in the Russian army and was highly decorated for an action during

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<sup>32</sup> Zerubavel, 39.

the Russo-Japanese war, in which he lost his left arm and was captured. As a man with military experience, he regarded a Jewish martial force as a way for Jews to be taken seriously by the nations of the world.<sup>33</sup> He worked with Ze'ev Jabotinsky to establish the Zion Mule Corps, the Jewish legion which served within the ranks of the British army during World War I. In 1920, Trumpeldor was asked by the youth organization הנוער הצעיר to take charge of the defense of its settlement in Tel Chai.

The deaths of 8 men at Tel Chai (two had died a few days prior and six on March 1) was catastrophic for the נחל, which was comprised of only 57,000 people at the time. It was the "first to be regarded as a full-fledged battle in which Zionist pioneers stood up to defend a new settlement."<sup>34</sup> Trumpeldor's final words were lauded by educators who reworked them as, "טוב לחיות בעד ארצנו" [it is good to die for our country]. The נחל regarded Trumpeldor as its first national hero. His readiness to stand up and fight against the enemies of the נחל was seen as the first "symbolic rupture with exile."<sup>35</sup> His death greatly influenced both Revisionist and Labor Zionists, and served as an inspiration for the existence and defense of the

<sup>33</sup> Arthur Hertzberg, "Zionism, Legion and Self-Defense" in *Encyclopedia Judaica*, CD-ROM.

<sup>34</sup> Zerubavel, 39.

<sup>35</sup> Ibid, 43.



Jewish state. In a 1943 speech, David Ben-Gurion referred to Tel Chai as a "Second Masadah" and contrasted it to the inaction of those in exile. "And a new death we will guarantee to ourselves," he declared, "not the death of powerlessness, helplessness, and worthless sacrifice; with weapons in our hands we will die."<sup>36</sup>

The Revisionist youth group was established on the basis of Trumpeldor's example and chose him as their namesake. ברית תרופלדור is an acronym for ברית, which serves a double meaning. Trumpeldor is usually spelled טרומפלדור with a ט but was changed to תרופלדור with a ת in order to build up the acronym ביתר, the name of the final outpost in the Bar Kochba revolt against the Romans. At the same time, ברית chose "Tel Chai" as its greeting salute.<sup>37</sup>

#### ALEXANDER ZAID

myth-makers used the life and death of another martyr to further their cause, namely Alexander Zaid. One of the founding members of the group השומר (as discussed below), Alexander Zaid (1886-1938) was a pioneer among pioneers. He settled in Palestine during the second עלייה and was one of the great שומרים to watch over the land and

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<sup>36</sup> Ibid, 72.

<sup>37</sup> Ibid, 43.

protect the people from unfriendly neighbors. The Jewish National Fund (JNF) gave him the שייח' אַברֶק (Sheich Abrek) hill, within יזרעאל עמק, to he establish a farm. Over time, Zaid became a leader within the region. He was a reliable guard who believed in the "New Jewish Fighter," a term he coined, to describe a combination of Russian Cossack and Bedouin with a good knowledge of the land.<sup>38</sup> Zaid never abandoned his post, even when injured by Arab rioters in 1932. Zaid was killed near his house in 1938 during guard duty.<sup>39</sup>

David Ben-Gurion, Yitzchak Ben-Tzevi and other ישיב leaders attended Zaid's funeral. They viewed him as a symbol in their struggle for control of the land of Israel. Zaid was later remembered as a hero in the new Jewish nation and his co-patriots buried him along with other members of השומר who fell in the Galilee. In fact, a statue of Zaid on horseback watching over the valley was erected in his honor, the first of its kind within the ישיב.

The myths of antiquity and the ישיב built upon each other as time passed. Tel Chai built upon the ancient myths; Zaid built upon Tel Chai; and, as we will see below, the myth of those serving in the פלמ"ח would serve as the

<sup>38</sup> Aryeh Dayan, "The End of a Legend," *Haaretz*, 31 December 2006.

<sup>39</sup> Gil Aldema, Natan Shachar, eds. ספר השירים לחלמיד חלק ב' (Moshav Ben Shemen: Modan Publishing House, 2001), 56.

ultimate symbol of the Hebrew fighter. These myths continue to have resonance even in modern-day Israel. In the coming chapter we will examine the evolution of self-defense in the 1940s and explore the ways in which both militaristic and folk songs were spawned from within these groups using Zionist myth as inspiration.

## Chapter II: MUSIC WITHIN PRE-STATE MILITARY GROUPS

### Background on בר ג'יורא (1907-1909)

This chapter attempts to describe the rise of various military groups. I will demonstrate the ways music was used to motivate those defending the land by inspiring them with vivid images of the Land and the Hebrew fighter, along with the myths described above. In order to fully understand how these myths functioned effectively in the songs of the נח"ל, it is necessary to describe the forms of self-defense in the נח"ל and how they developed. Those who fought for freedom and autonomy within their land were remembered differently, according to the period in which they fought. By following this development from a small band of guards to a full military body, we will observe how each group was praised for its ability to fight for freedom and independence within the land of Israel.

In the early days of the נח"ל, Palestine was an extremely dangerous place to live. Raiders and thieves plagued the roads, and the settlements were mostly defended by non-Jewish guards.<sup>40</sup> A collective Hebrew self-defense in the land of Israel began in 1907 when ten pioneers began a group called בר ג'יורא, after Simon Bar Giora of Second Temple times, who was known for his leadership and bravery

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<sup>40</sup> Yehuda Slutsky, "השומר" in *Encyclopedia Judaica*, CD-ROM.

during the Roman occupation. His accomplishments as a leader and a fighter were documented in Josephus' *Jewish War*. Although the newly-founded group acknowledged his courage they conveniently ignored the fact that he was eventually captured by Titus and killed. While this act gave him martyr status, he was still not successful in fulfilling his dream to redeem the people and free them from Roman rule.

בר גיורא "aimed at winning the right to work and keep guard in the settlements and develop Jewish settlement in new areas."<sup>41</sup> Their duties consisted of watching over and guarding areas in the lower Galilee.

#### Background on השומר (1909-1920)

Due to the overwhelming popularity of the concept of self-defense among the pioneers, בר גיורא expanded into a larger body known as השומר in April 1909. This "was the first body in the Zionist movement and the Jewish ישוב that believed that the existence of an organized Jewish armed force would be a decisive factor in the realization of Zionism, and its example was an inspiration to the Haganah and the pioneering youth movements."<sup>42</sup>

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<sup>41</sup> Ibid.

<sup>42</sup> Yehuda Slutsky, "השומר" in *Encyclopedia Judaica*, CD-ROM.

Members of the group might be likened to "Middle Eastern cowboys." They knew the terrain, the language, and the customs of the local population: "The שומרים spoke Arabic, wore a mixture of Arab and Circassian [Turkish] dress, and carried modern weapons; some of them became expert horsemen."<sup>43</sup> השומר watched over seven villages within its first three years and provided enough coverage so that the Jewish settlements in the new ישוב could rely solely on Jewish security within a short time.

By 1914, השומר had grown to 40 members, with 50 to 60 additional candidates for membership, totaling a possible 300 to be called upon if needed. Candidates had to undergo a year's trial and take a ceremonial oath, after being approved by a two-thirds majority at the annual general meeting.<sup>44</sup>

The members of השומר were admired throughout the ישוב for their bravery and knowledge of the land, and numerous myths surrounded them. Fallen members were remembered in a book published in Hebrew, Yiddish, and German called יזכור, which memorialized them as great heroes of the Hebrew people within the land of Israel and had a great influence on Zionist youth in the Diaspora.<sup>45</sup> This mythic image was

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<sup>43</sup> Ibid.

<sup>44</sup> Slutsky.

<sup>45</sup> Ibid.

enhanced by their participation in the battle for תל-חי. A special cemetery for fallen members of השומר lies near Trumpeldor's grave.

### השומר - Song Analysis

השומר was celebrated in a number of songs, many of them connected to Tel Chai and Alexander Zaid. Ya'akov Cahan's שיר הבריונים [song of the Zealots] was adopted by השומר and בר גיורה as their hymn.<sup>46</sup> Written in 1903, this song came at the cusp of the first and second עליית and had significant influence on many in Palestine and abroad. (See the following page for the song's lyrics)

The song's refrain, "בדם ואש יהודה נפל, בדם ואש יהודה", [in blood and fire Judah fell, in blood and fire, Judah will rise] ties together the myth of the fall of the ancient commonwealth with the foretelling of the redemption of the renewed national entity. The selection of this song, based on its name, connects השומר and בר גיורה with the zealots of 2<sup>nd</sup> Temple times. Powerful imagery is used to describe Cahan's dedication to the cause, as in the line: "ואם תת הדור-תחי הנקמה" [and if freedom dies, let vengeance live on]. The song also proclaims the right to

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<sup>46</sup> Zerubavel, xv.

reclaim the lost Jewish land: "תובעים את נחלתנו ביד רמה"  
[claiming our legacy in a lofty hand].

This song is set in a march style and follows the harmonic and rhythmic patterns typical of the songs of the European nationalist movements. The setting of the text highlights the prophetic message of redemption as the word "תקום" [will rise] is repeated and given a longer rhythm. The song's simple melody likely made it easy to learn and remember. Those wishing to express their Zionist spirit could sing this song as a battle cry.

**Kamnu, Shavnu – Shir Habiryonim\***  
We Rose, We Returned -Song of the Zealots

Words and Melody: Ya'akov Cahan

Berne, 1903

We rose, we returned, a young force  
We rose, we returned, we are **Zealots**.  
To **redeem** our land in a stormy war.  
Claiming our legacy with a lofty hand.

In blood and fire Judah fell  
In blood and fire Judah will rise! Will rise!

War for freedom, for our land a war  
And if freedom dies, let **vengeance** live on  
If there is no law in the land, let the sword be judge.  
If even [a grain of] sand should fall from our rights –  
we will not give up

In blood and fire Judah fell  
In blood and fire Judah will rise! Will rise!

**Words in bold show my emphasis**

\*English translation by Ross Wolman

קמנו, שבנו - שיר הבריונים

מילים ולחן: יעקב כהן

ברן, תרס"ג

קמנו, שבנו, צעירי אונים  
קמנו, שבנו, אנחנו בריונים.  
לגאול את ארצנו בסער מלחמה.  
תובעים את נחלתנו ביד רמה.

בדם ואש יהודה נפלה  
בדם ואש יהודה תקום תקום!

מלחמה לדרור, לארצנו מלחמה  
ואם מת הדרור – תחי הנקמה  
אם משפט אין בארץ תשפוט החרב  
ולו נפול כחול מזכיותינו לא נרף.

בדם ואש יהודה נפלה  
בדם ואש יהודה תקום תקום!



When the news of Alexander Zaid's death reached Tel Aviv, it dealt a great blow to the prominent poet Alexander Pen (1906-1972), who was a close friend of Zaid. Pen wrote a poem memorializing his comrade in the same year of his death. Mordechai Zeira's musical setting of Pen's text is the second song in our analysis of השומר.

Each verse speaks to Zaid's to the land and the land's love for him. Focusing on his death, the first verse speaks of Zaid's blood drenching his beloved earth - a final act of betrothal "ארשתין לי בדם שאדם ונדם" [I will betroth you to me in blood that got red and became silent], a clever reference to הושע 2:21, a text used in the Jewish wedding rite. This declaration further ties Zaid to the land and gives an example of a commitment until death. The second verse focuses on the people's love for the land. Dancing circles represent the הורה, a national Hebrew dance, used here as a symbol of the young culture that Zaid gave his life for. The final verse tells of how Zaid will be remembered by the land as it ripens and "אבן אבן תלחש" [each stone will whisper, 'I knew him']. The land is personified in this way to show its love for and gratitude to Zaid, for all that he did for it.

**Al Givot Sheich Abrek\***  
(On the Hills of Sheikh Abrek)

Words: Alexander Pen  
Melody: Mordechai Zeira

Land, my land  
Merciful until my death  
Great wind boiled the drought  
I will betroth you to me in blood  
That got red and then became silent  
On the hills of Sheikh Abrek and Chartiyah

The dancing in waves  
Will become round circles  
Rise sun – I chose her forever  
In my days and my nights  
My labor will glorify to me  
On the hills of Sheikh Abrek and Chartiyah

Here tops of olive trees  
Are singing this to my house  
Each stone will whisper, "I knew him"  
My Horah  
My crops are ripening  
On the hills of Sheikh Abrek and Chartiyah

In the heated vow  
You are my prisoner now  
My heart wouldn't intimidate his vow  
For he commanded me, freedom  
The simple man  
On the hills of Sheikh Abrek and Chartiyah

**על גבעות שיק אברק**

מילים: אלכסנדר פן  
לחן: מרדכי זעירא

אדמה אדמתי  
רחומה עד מותי  
רוח רב חרבונך הרתיח  
ארשתך לי בדם  
שאדם ודם  
על גבעות שיק אברק וחרתיה

המחול בגלים  
יעל עיגולים  
עורי שמש - לעד בחרתיה  
ביומי ולילי  
לי יהוד עמלי  
על גבעות שיק אברק וחרתיה

כאן צמרות הזיתים  
מוזמרות זה ביתי  
אבן אבן תלחש הכרתיהו  
הורה, הורה שלי  
יבולי מבשילים  
על גבעות שיק אברק וחרתיה

בשבועה לוחטה  
את שבויה לי עונה  
זה הלב את נדרו לא ירתיע  
כי צונוי חרות  
האדם הפשוט  
על גבעות שיק אברק וחרתיה

\*English translation by Guy Bonne and Ross Wolman

Mordechai Zeira's setting of the text begins with a haunting melody alternating between a raised and lowered 6<sup>th</sup>. The song has three sections that repeat within a four-verse strophic form. Each section has a similar rhythmic pattern in the style of a הורה, skipping the first half of the first beat, followed by a quarter note and an eighth note in order to give the song the הורה's signature

"hiccup."<sup>47</sup> The first section establishes the melody within the tonic key. The second section embellishes the same melody with a short tonicization up to the sub-dominant that exudes a sense of excitement, a natural effect when moving to the sub-dominant. The third section returns to the tonic with an extended dominant feeling as the song prepares to return to the first section for the next verse.

These two songs share the overall zeal for Jewish freedom and command over the land. While they do not share a great deal of textual content, it is easy to see how the memorial of a lost hero (Zaid) parallels the central redemptive theme of Cahan's text. Both songs present loss in a completely different way. Cahan's text counters the loss of Judah with the immediate proclamation that it will rise in the future. Pen memorializes his friend and hero by listing the reminders of his presence all around. Importantly, the musical differences between the two songs become most apparent as we consider where and when each was written. Cahan's song was written outside the land of Israel, while Pen used the beauty of the Galilee as inspiration.

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<sup>47</sup> Jehoash Hirshberg often referred to the *hiccups* as a hiccup during his lectures at the Hebrew Union College in Jerusalem.

Zeira wrote during the heyday of the הורה, and the march showed a strong influence on Cahan. The march and the הורה were both popular musical genres in the days of the ישוב. While both were intended to raise the spirit of the singers and the audience, the mood they created were substantially different. Cahan's proud march sets the mood of glory and sacrifice while Zeira's lively הורה is immersed within the new culture of the ישוב and reflects expression of its day. Each song represents the musical culture out of which it emerged.

#### Background on The Zion Mule Corps גדוד נהגי הפרדיון (1915-1916)

In December 1914, Ze'ev Jabotinsky raised the idea of a Jewish force within the British Army to help liberate Palestine from the Turks. Joseph Trumpeldor, a deportee from Palestine living in Cyprus at the time, worked with Jabotinsky to establish the force. According to British law, foreign nationals were not permitted to serve in the British Army, but nonetheless, General John Maxwell permitted the formation of a Jewish force that could serve as mule transports. By mid-March, Jabotinsky and Trumpeldor had 500 volunteers, leading eventually to a force of 650.

The Zion Mule Corps, as they were called, saw action in a battle on the Gallipoli front (in today's European section of Turkey)<sup>48</sup> and was commended for its courage. "The men have done extremely well, working their mules calmly under heavy shell and rifle fire, and thus showing a more difficult type of bravery than the men in the front line who had the excitement of combat to keep them going."<sup>49</sup> Unfortunately, the group was disbanded in early 1916 due to discipline problems and misunderstandings between Trumpeldor and many Sephardi soldiers.

#### **Background on The Jewish Legion - הלגיון היהודי (1917-1919)**

After the Zion Mule Corps was discharged, Jabotinsky, Trumpeldor, and 120 veterans continued to serve in Platoon 16 of the 20<sup>th</sup> Battalion of the London Regiment and worked to rally support in the fight to free Palestine. Eventually the Jewish Legion was formed in August 1917 and split into the 38<sup>th</sup> and 39<sup>th</sup> Battalions of the Royal Fusiliers. The additional 40<sup>th</sup> and 41<sup>st</sup> Battalions were also formed but they did not see action. The Legion was comprised of over 1,000 Jews from Great Britain, Russia, the United States, and Canada, and included some Ottoman Jews as well.

<sup>48</sup> Joseph B. Schechtman, "Jewish Legion" in *Encyclopedia Judaica* CD-ROM.

<sup>49</sup> General Ian Hamilton commended the men in a letter to Jabotinsky on Nov. 15, 1917. From Schechtman, *Encyclopedia Judaica* CD-ROM.

The 38<sup>th</sup> and 39<sup>th</sup> Battalions were sent to Palestine in June 1918 and were filled with such zeal that they at once assumed a vigorous offensive policy that "thoroughly scared the Turks, so much so that they never once attempted to come anywhere near our front."<sup>50</sup> Sadly, the Legion's 800-strong force was reduced to 150 men after malaria took a heavy toll, thus ending the action that they saw.

Nearly all members of the Jewish Legion were discharged immediately the conclusion of after World War I. In late 1919, Britain reduced the legion to one battalion and honored them for their contribution to the war effort.

The training and experience in the Jewish legion served as a foundation for many future leaders including David Ben-Gurion, Eliyahu Golomb (founding member of the *הנהלה*), Yitzhak Ben-Zvi (Zionist leader and second President of Israel), Gershon Agron (Mayor of Jerusalem), and Nehemiah Rabin (father of Yitzhak Rabin).

The battle and losses at Tel Chai occurred in 1920, shortly after the Legion had been disbanded. This event had a significant impact on former members, who mourned their fallen commander. The loss of Trumpeldor as well as two Legionnaires who fell with him, symbolically connected the

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<sup>50</sup> General John Henry Patterson recalling the spirit of the Jewish Legion. Source: Schechtman, *Encyclopedia Judaica* CD-ROM.

struggle for statehood with those who served in the Jewish Legion.

### Song Analysis - הלגיון היהודי

A great deal is unknown about the songs of הלגיון היהודי. We can speculate that, under the leadership of Joseph Trumpeldor and Ze'ev Jabotinsky, the majority of its repertoire was comprised of songs dealing with bravery in battle, command over and love of the land, and the willingness to sacrifice for the sake of freedom.

Although Zeira wrote שיר הליגיון in 1940, more than 20 years after World War I, the song shares more than a title with the Jewish Legion. Already a successful national songwriter at the time, Mordechai Zeira was one of the first to volunteer for service in the Jewish Brigade due to the zeal he felt for the national cause. Written with friend Ya'akov Orland, שיר הליגיון served a dual purpose: glorifying the Jewish Legion of World War I as well as strengthening the spirit of the יישוב's current fighting force. The song was sung a great deal during World War II and served as a symbol for the greatness of the Hebrew fighter.<sup>51</sup>

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<sup>51</sup> Aldema, *Mordechai Zeira Anthology*, 7.

The song begins with a reference to the Biblical words of Bilam, who declared the glory of the tents of Israel,<sup>52</sup> which here describes the large number of fighters. The soldiers are called upon to march proud, for they stand on the shoulders of those who came before them.

The second stanza focuses on the soldiers' connection to the land, calling upon it to bring peace for the sake of their actions. The soldiers' are willing to sacrifice their very lives to bring about victory. The personification of the land, a common device in songs of the time, stirs the listener.

Each line of the song's refrain begins with rhyming word pairings in order to inspire the troops for battle. This is the call to action, raising the fighters' spirits.

The first stanza of the song's second verse states that the soldiers' dedication, even in death, will persist in bringing peace to the land. The last line even states, "כי כל חייל נופל למענך!" [For every soldier falls for your sake (the land)].

The final stanza restates each soldier's dedication to the land. The hand will never betray and will sacrifice itself before the flag (of Israel) would not be raised.

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<sup>52</sup> Numbers 24:5.



Shir Haligyonot\*  
(Song of the Legions)

שיר הלגיונות

Words: Ya'akov Orland  
Melody: Mordechai Zeira

מילים: יעקב אורלנד  
לחן: מרדכי זעירא

Army, army, how beautiful are your tents!  
Army, army, how many soldiers you have!  
March, march, proud and tall,  
With the song of those who guard the wall!

צבא, צבא, מה טובו אוהליך!  
צבא, צבא, מה רבו חייליך!  
צעד, צעד, גאה ורם-קומה,  
בשיר המגנים על החומה!

My land, my land, lift the peace of your sons.  
Our blood is yours, our sword is for your life!  
When the day comes, our heart is prepared for you.  
Accept us mother, in the song of victory!

ארצי, ארצי, שאי שלום-בניך.  
דמנו לך, חרבנו לחייך!  
בבוא היום, לבנו לך נכון.  
קדמינו אם, בשיר הנצחון!

March, towards – the rocky way.  
Rage, thunder, – the might of the spears.  
Depart, be aroused – the battlefield is stamping!  
Way, knee – song of the legions!

צעד, להט – דרך מסולעת.  
זעם, רעם – עוז הפגיונות.  
סורו, גורו – החזית רוקעת!  
דרך, ברך – שיר הלגיונות!

And if we fall – the life in the blood of our hearts,  
Will spread peace and light to our babes,  
Raise it again, raise your flag,  
For every soldier falls for your sake!

ואם נפל – חיי בדם לבנו,  
פרשי שלום ואור לעוללנו,  
הניפי שוב, הניפי את דגלך,  
כי כל חיל נופל למענך!

Because every soldier loves you Homeland,  
And this is his hand that will never betray.  
Long live the hand who swore to die  
If the flag would not be raised!

כי כל חיל אוהב אותך, מולדת,  
וזאת ידו לנתצח לא בגדת.  
תחי היד שנשבעה למות  
עד אם יונף הדגל השמוט!

March, toward the rocky way...

צעד, להט – דרך מסולעת...

\*English translation by Guy Bonne and Ross Wolman

This song has a musical character similar to that of other militaristic marches. With a fast tempo, the surface rhythm is surprisingly quick. Identical to the segmentation of the text, the musical setting can be split into three sections. The melody in the first section slowly builds from a focus on the low dominant (b) to a climax up to the high sub-tonic (d), nearly returning to the original tonic while ending on the high dominant (b). Variations of this

pattern are repeated in sections two and three, keeping the same overall melodic arc in place.

The rhythm of the first two lines of the first section is echoed in the second two. This also occurs in the refrain.

Harmonically, the song follows a basic minor pattern, varying slightly at cadential moments, as in the one at the end of the first section in which the secondary dominant is used to add energy to the phrase. In a similar fashion during the refrain, a diminished chord leads up to the dominant chord. Strangely, instead of using the diminished 7 of the dominant (an A<sup>#</sup> diminished chord), the supertonic chord is used, which weakens the chord in its primary function.

It is easy to see how this song was so popular among the soldiers. The repetitive rhythmic patterns make the song easy to learn and the melody is quite uplifting. Though the song has the large melodic range of a tenth, such songs often contain this trait, which helps to raise the emotional level felt when singing.

The battle at Tel Chai was very difficult for those who fought in the Jewish Legion. Trumpeldor's death was felt throughout the 11<sup>th</sup>, and he was praised as a hero. His

death came as even more of a shock when the details of this account were learned. Trumpeldor was said to have led the soldiers in battle, even after being injured. "One day a mob of armed Arabs attacked Tel Chai. Trumpeldor and his brave comrades resisted them heroically, a few against many attackers."<sup>53</sup> His leadership and bravery were magnified in light of his disability. "one hand against many hands."<sup>54</sup>

In 1920 Abba Chushi, a founding member of the Polish chapter of *השומר הצעיר*, wrote a song memorializing Trumpeldor called *שיר תל-חי*. The song was written to a familiar Russian folk tune and was quickly embraced. The song became very popular and was sung annually on "Tel Chai Day," the national holiday established to memorialize the events at Tel Chai.

The story's mythic embellishment can be seen throughout the song. The first verse focuses on Trumpeldor's story. A quick introduction is given, telling us who the subject is and where the story takes place. Trumpeldor's famous words are then paraphrased, affirming that he fell for the sake of the people and the country. The legend is further propelled by saying that Trumpeldor

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<sup>53</sup> Zerubavel, 44.

<sup>54</sup> Ibid., 44-5.

ran through mountains and hills (a connection to the land) leading the men to redeem Tel Chai.

The second verse changes perspective as Trumpeldor speaks asking the people to remember him in every place and in every moment. The people should remember him because he fought and fell for the homeland. He spent the remainder of his time working hard, plowing by day and guarding by night, up until the last moment.

This song's imagery is a perfect example of the songs and literature that helped to cultivate the Tel Chai myth. Though Trumpeldor did fall at Tel Chai, he could not have been the ideal man as described in the song. Nevertheless, this heroic image served to idealize the Hebrew fighter who ceaselessly worked to improve life in the *aliyah*, both working the land and dying to defend it.

Shir Tel Chai\*  
(Song of Tel Chai)

Words: Abba Chushi  
Melody: Folk

In the Galilee at Tel Chai  
Trumpeldor fell  
For our people, for our country,  
Joseph the hero fell  
Through mountains, through hills,  
He ran to redeem the name of Tel Chai  
Saying to the brothers there,  
"Go follow in my footsteps"

Through mountains, through hills...

In every place,  
In every moment  
Remember me  
Because I fought and fell  
For my homeland  
All day I plowed  
And at night I held the butt of my gun in my hand  
Till the last moment

All day I plowed...

\*English translation by Guy Bonne and Ross Wolman

שיר תל-חי

מילים: אבא חושי  
לחן: עממי

בגליל בתל חי  
טרומפלדור נפל  
בעד עמנו בעד ארצנו  
גיבור יוסף נפל  
דרך הרים דרך גבעות  
רץ לגאול את שם תל חי  
לאמור, לאחים שם:  
לכו בעקבותיי

דרך הרים דרך גבעות...

בכל מקום  
ובכל רגע  
תזכרו אותי  
כי נלחמתי וגם נפלתי  
בעד מולדתי  
כל היום אני חרשתי  
ובלילה קנה רובי בידי אחוזתי  
עד הרגע האחרון.

כל היום אני חרשתי...

The song's musical setting is quite simple. Though I can not identify the original Russian folk song, שיר תל-חי displays a true AB form. The first melody repeats itself to round out the A-section and the melody in the B-section has a slight embellishment while switching meter before a resolution to end the song. Throughout the piece, the melodies begin on the dominant, returning to the tonic by the end of the phrase. Since the music was not written for the text, there are many instances in which the accentuation of the text suffers in order to fit the words

into the melody. To take one illustrative example, the accentuation of *דָּרַךְ הָרִים דָּרַךְ גִּבְעוֹת*. The accent of *דָּרַךְ* is on the penultimate syllable as it should be, although *הָרִים* and *גִּבְעוֹת* both suffer as the accent is placed on the first syllable of *הָרִים* and *גִּבְעוֹת* is squished into one syllable.

Although Tel Chai Day is no longer observed in Israel,<sup>55</sup> this song is still taught to children as an integral piece of Israeli history. The song can be found on Israeli websites including many holiday sites.<sup>56</sup>

When the two songs are compared, many differences emerge. While both are set in minor keys, the tempo and harmonies produce dramatically different emotions. *שִׁיר הַלְגִּיוֹנוֹת*'s energy is created by the quick tempo and bumpy surface rhythm, as *שִׁיר תל-חי* moves like a ballad with lush melodic contours that are fluid in its slower tempo. Both songs praise the courage of a Hebrew fighter: one glorifies the image of the soldier, while the other mourns a hero who fought until the bitter end. Although they may have vastly different origins and musical functions, both songs served a greater purpose in the repertoire of the defense of the Hebrew nation in the land of Israel.

<sup>55</sup> Rabbi Ayala Miron informed me that Tel Chai Day has not been celebrated for over 20 years.

<sup>56</sup> <http://www.chagim.co.il> has *שִׁיר תל-חי* listed under both Tel Chai Day and *יום הזכרון*

### Background on הגנה (1920-1948)

Inspired by the bravery of the men serving in הספור and those fighting in the Jewish Legion during World War I, the הגנה [defense] was created. As discussed, Jewish self-defense had been a crucial goal for the ישוב as it sought to distance itself from the image of the cowardly Jew of the Diaspora. Moreover, the events at Tel Chai were only a symptom of a large problem between Jews and Arabs in Palestine in the 1920s. Without much help from the ambivalent allied forces occupying Palestine, the semi-secretive הגנה was founded in 1920. The founders hoped that, "In contrast to הספור, this organization should encompass masses of people and be sub-ordinate to a public Jewish authority."<sup>57</sup> The הגנה was overseen by the Jewish Agency, the representational governing body of the ישוב. Both Socialists and Revisionists took part in הגנה activities.

The commanders of the הגנה were veterans of both הספור and the Jewish Legion. At first, the הגנה was comprised of small militia-like groups that guarded the קיבוצים with limited resources. Eventually secret training camps and weapon factories were established within the קיבוץ framework and the force grew to a formidable size. As the

<sup>57</sup> Yehudah Slutsky, "Haganah" in *Encyclopedia Judaica*, CD-ROM.

הגנה gained experience, the group learned to smuggle in foreign arms as well as make its own secretly within the קיבוצים.

The הגנה's relationship with the British was stormy as the Mandate authorities tried to treat the Jews and the Arabs equally. The British closely monitored incoming shipments to Jaffa's port in order to maintain the balance of power between the two populations. Yet, over time, the British grew to rely partially on the הגנה as it protected British interests during the too-frequent Arab riots in the 1920s and 1930s. By the 1940s an open conflict was brewing between the Jews and Arabs.

### Songs Analysis - הגנה

Songs composed during this era express the ג'י'ס tumultuous relationships with the British and the Arabs. There was a great deal of anger toward the British for any number of reasons, not least of which was the ban on Jewish immigration. The הגנה did not carry out attacks on British, as extremist groups did (to discussed below), but it did have a burning desire for independence from British reign.

Written in the 1940s<sup>58</sup> שיר החגן והחרי uses beautiful metaphors to express the desire for freedom within the

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<sup>58</sup> The Zeira Anthology dates the song to the 1940s 40-ה שנות.



land. In his lyrics, Ya'akov Orland uses two-line images that convey freedom by personifying it. Freedom is imagined as starlight in the dark, as dove-like wings in a prison, and as a great rage in dungeons and holes. The melody is then asked to bless those who sing it.

Similarly in the second stanza, Orland calls upon freedom to rise and light up the night. In contrast, the sword of freedom is used as a metaphor for the rebellion of Israel.

**Shir Hamagen V'hameri\***  
(Song of the Shield and the Rebellion)

Words: Ya'akov Orland  
Melody: Mordechai Zeira

At night, without light,  
The stars of your eyes blinked  
In a closed prison  
Your dove-like wings blossomed  
In dungeons and a pit  
Your rage blew forward  
Oh, melody of freedom  
Happy are those who delight in you!

From night you rise and light up  
Your sword of revenge is strapped to me  
Sing according to the sword of my song  
The wall of the shield and the rebellion

\*Translation by Guy Bonne and Ross Wolman

**שיר המגן והמרי**

מילים: יעקב אורלנד  
לחן: מרדכי זעירא

בלילה, באין אור,  
זרכו כוכבי-עיניך  
בכלא ובסגור  
פרחו כנפי יונך  
במרתפים ובור  
הבקיעו חרוניך  
הוי, מגינת הדרור  
אשרי מרונניך!

מלילה את קומי ואורי  
וחרב נקם לך חגורי  
ושיר לפי חרב זמרי  
חומת המגן והמרי

Mordechai Zeira's musical setting draws on his European roots by implementing some of the motives commonly found in the אהבה רבה mode. While written in G-minor, the piece often centers around D אהבה רבה with the signature F<sup>#</sup> to E<sup>b</sup> interval. One harmonic element of אהבה רבה missing

from the song is the move to the Cm chord which solidifies modality and is often quite prominent. This suggestion of אהבה רבה without all of the elements shows just how much Zeira liked to play with the traditional modes. We also see a harmonic departure from אהבה רבה in the phrasing of the E<sup>b7</sup> chord, which is often followed by a D chord or its open D<sup>5</sup> variant. This suggests that the E<sup>b7</sup> chord is, in fact, functioning as a German Augmented-6<sup>th</sup> chord leading us, deceptively, back to the D and not to the Cm. Ultimately the song centers around D within its cadential figures.

The ambiguity of the tonal center of the piece is magnified by the haunting melody in the first section. Each phrase begins on a different pitch, including the pattern "♪ ♪ ♪" on either D or A, and eventually ends on D. The second section increases in tempo, featuring a tonicization to Dm, with A<sup>9</sup> functioning as the dominant. This section also briefly centers around Gm before the end brings us back to the beginning with a Da Capo marking.

The overall feel of the song is edgy and haunting with its accidentals and shifting tonal center. The increase in tempo in the second section increases the emotion of the song and lifts the eerie feeling to that of a dance. I do not have a recording of the song, but I can imagine that it

was much beloved and was inspiring to those who fought for the נוש in the 1940s.

In 1929, Mordechai Zeira and Levin Kipnis wrote a song called Bar Kochba. Kipnis, who immigrated to Palestine in 1913, saw a lack of songs for children in the ה [kindergarten] and worked to fill out the repertoire. This song soon became a staple in the repertoire for ל"ג באומר, which came to be associated with the story of Bar Kochba and ביתר.<sup>59</sup>

Like most songs for ה, this one focuses on the positive aspects of the story of Bar Kochba and the lion. No mention is made of the Romans, or the resistance that he led. The story serves as a foundation of what the heroes of old were like and what they could accomplish.

The song is strophic, split into two-stanza verses. The first two stanzas introduce the hero and his qualities. This is the ideal model of the strong Hebrew of antiquity. He was tall and strong, yearning for freedom. Each verse ends with the doubling of a word. In the first verse, Bar Kochba's title of hero is doubled, emphasizing this quality.

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<sup>59</sup> Zerubavel discusses the phenomenon of Bar Kochba and the Lion on pgs 96-113, including an analysis of the song.

The second stanza presents the only conflict in the story. Bar Kochba is captured and placed in a cage with a lion. The lion is accentuated at the end of the verse with the doubling wording.

The hero then overcame the lion by jumping on his back in the third verse. He rode the lion out of the cage and into the countryside where he proclaimed liberty and freedom. The entire people praised him as a hero, as in the doubling of the word hurrah at the end of the verse.

# Bar Kochba\*

# בר כוכבא

Words: Levin Kipnis  
Melody: Mordechai Zeira

מילים: לוי קיפנס  
לחן: מרדכי זעירא

There was a man in Israel  
His name was Bar Kochba  
A tall, well-built, young man  
With glowing, radiant eyes

איש היה בישראל  
בר כוכבא שמו  
איש צעיר גבה קומה,  
עיני זוהר לו.

He was a hero  
He yearned for freedom  
The whole nation loved him  
He was a hero! A hero!

הוא היה גיבור,  
הוא קרא לחרור,  
כל העם אהב אותו,  
זה היה גיבור! גיבור!

One day an incident occurred  
What a sad incident [it was]  
Bar Kochba was taken captive  
And put in a cage

יום אחד קרה מקרה -  
הוא, מקרה עצוב -  
בר כוכבא נפל בשבי  
והושם בכלוב.

How horrible was this cage  
In which a lion raged  
As soon as it spotted Bar Kochba  
The lion assaulted [him]. The Lion!

מה נורא כלוב זה,  
בו שאג אריה!  
אך ראה את בר כוכבא -  
התנפל האריה. אריה!

But you should know Bar Kochba  
How courageous and daring he was  
He dashed and jumped on the lion  
And raced [out] as fast as an eagle

אך דעו נא, בר כוכבא  
מה גיבור ועז!  
אף קפץ על האריה  
וקל כנשר טס.

Over mountains and valleys he cruised  
Raising the banner of liberty  
The whole nation applauded him  
Bar Kochba, hurrah! Hurrah!

על הר וגיא הוא שט,  
ודגל חורב ביד,  
כל העם מחא לו כף:  
בר כוכבא, היידי! היידי!

\*translation by Yael Zerubavel

The musical setting of the song is quite simple, as it was intended for small children. The strophic song is written in a simple AB form. The A section is comprised of a simple two measure melody that repeats itself to fill out the first stanza. The B section centers around the subdominant and makes a quick move to the tonic at the end in order to set up for the next verse. The song is set in a natural minor key that is easy to sing, spanning only a minor 7<sup>th</sup> in tessitura.

In comparing *בר כוכבא* *והחרי* to *שיר חגן*, we note, first of all, the differences in language, which is due, of course, to its separate intended audiences. Moreover, *בר כוכבא*'s simple melodic and harmonic patterns vary greatly from those in *שיר החגן* *והחרי*. Despite these differences, the songs share a similar function; they proclaim the greatness of the Jewish hero. Though *בר כוכבא* was written for young children, it was embraced by the nation and became a part of the folk-song tradition while *שיר החגן* *והחרי* did not. While myths such as Bar Kochba are not nearly as powerful in Israeli culture today as in the past, the song *בר כוכבא* is still part of the annual holiday repertoire.

### Background on ל"אצ"א (1931-1948)

By 1931, a group of Revisionists (mostly veterans of the בית"ר youth movement) grew increasingly disappointed in the restraint exhibited by the Jewish Agency and the הנהלה and so formed the group ל"אצ"א. The group's name is an acronym for ארגון צבאי לאומי [National Military Organization]. The group was directly linked to the ideology of the Revisionists and their leader, Ze'ev Jabotinsky, who repeatedly and dramatically and forcefully wrote in his poetry: "שתי גדות לירדן. זו שלנו זו גם כן" [Two banks to the Jordan (river). This one is ours, and also that one].

Until 1939 ל"אצ"א's activities were aimed mainly at Arabs. In fact, members were arrested for openly attacking Arabs in public in order to create an atmosphere of terror. Such violence was carried out to show Jewish might and dominance in the land of Israel.<sup>60</sup> The Jewish Agency denounced ל"אצ"א's attacks as "blemishing the moral achievements of the Jews of Erez Israel, hindering the political struggle, and undermining security."<sup>61</sup>

With a heavy rise in Jewish immigration to Palestine from anti-Semitic Europe, the Arabs demanded that Britain curtail the number of Jews allowed into Palestine. In

<sup>60</sup> From a conversation with Dr. Eliyahu Schleifer on November 15, 2006.

<sup>61</sup> David Niv, "Etzel" in *Encyclopedia Judaica*, CD-ROM.

response, on the eve of World War II in 1939, Great Britain issued the "McDonald White Paper" (more commonly known as the "White Paper"), which restricted Jewish immigration to 75,000 for the first five years and was contingent on Arab consent. The White Paper was intended to keep the "uncontrollable" Jewish population as a minority in Palestine, leaving the Jews of Europe to their ultimate fate at the hands of the Nazis.

Jewish leaders worldwide were infuriated by this move and Jewish extremists in Palestine viewed it as an act of war. ל"צא began attacking British institutions throughout Palestine, including mail bombings at the offices of British officials. After massive arrests of ל"צא's leaders, a truce was signed in 1940. This displeased the most extreme of ל"צא's membership, including Avraham Stern, who broke off and formed the militant group known as י"לח.

#### Background on י"לח (1940-1948)

י"לח is an acronym for לוחמי חירות ישראל [Fighters for the Freedom of Israel]. "Stern's Gang," as they were also known, continued to carry out attacks against the British, whom Stern viewed as "enemies of the Jewish people" in need

of being overthrown.<sup>62</sup> In a shocking contrast, he viewed the Nazis as "Jew haters" who only needed to be neutralized. Stern even attempted to contact the Nazis in order to offer support against the British in return for a promise to aid in the establishment of a Jewish state in Palestine. There was no reply from the Germans.

In February 1942, British authorities found Stern and shot him on sight. With a weakened foundation, "ל" became less active until new leaders began heavy operations in 1944. When arrested, members of "ל" denounced the authority of the British court and shouted political slogans.

After World War II, Britain persisted in restricting Jewish immigration to Palestine, which led to a partnership between the חנוּה, אצ"ל, and "ל". Together they sabotaged British installations, reaching its zenith in 1946 when they blew up a wing of Jerusalem's King David Hotel, the Mandate's headquarters in Palestine. Though a serious terrorist act, operatives called ahead and warned of the attack in order to evacuate potential victims, but sadly the hotel was swarming with personnel when it was bombed.

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<sup>62</sup> David Niv, "Lehi" in *Encyclopedia Judaica* CD-ROM.



With the declaration of Israel's independence in 1948, the *הגנה*, *אצ"ל*, and *לח"י* joined together to form the army of Israel, known as *צה"ל*, an acronym for *צבא הגנה לישראל* [Israel Defense Force].

### Songs Analysis - *אצ"ל* and *לח"י*

Since many of the members of *אצ"ל* and *לח"י* grew up in the *בית"ר* youth movement, much of their musical repertoire comes from *בית"ר*.<sup>63</sup> Avraham Stern and Ze'ev Jabotinsky wrote many songs within their repertoire. Some songs were even set by famous folk song composers such as *הרי את מקודשת לי מולדת* [You Are Betrothed to Me Homeland] by Moshe Wilensky.

*שיר בית"ר* is an excellent example of a popular song within the movement. The song's main theme focuses on the glory of the Hebrew mission in comparisons to strongholds of antiquity. The first stanza proclaims the establishment of a great new race from out of blood and sweat. The song states that the failings of the ancient past, *ביתר*, *יודפת* (a stronghold similar to *ביתר*), and *מצדה* shall be recaptured by this new race of Hebrew men in strength and glory.

<sup>63</sup> See Betar's website, <http://www.betar.org.il/world/music/> for a listing of 29 songs. The site is informative, but unfortunately incomplete. Most songs have a combination of the following: a full text, sheet music, a recording, and information about the song. Some songs have nothing and are only on the list.

The next stanza repeats the final word of the previous stanza. The new Hebrew shall be crowned in glory as David was crowned in light. Indeed Israel shall once again rule.

The third verse also employs the last word of the previous stanza, calling *בית"ר* to rise to the challenge. The Hebrew fighters possess the "fire," the power to light up (ignite) the rebellion. This call to action implores the soldier to rise above blood and pain in order to obtain freedom for the people of the land.

The coda reiterates a connection to antiquity in offering the choice to die or conquer the mountain, which means reclaiming *יודפת*, *מצדה*, and *ביתר*.

Shir Betar\*  
(Song of Betar)

Words: Ze'ev Jabotinsky  
Melody: Dov Frankel

Paris, 1932

Betar  
From a hill of compost and dust  
In blood and in sweat  
A race shall be established for us  
Genius, generous and merciless  
We shall capture Betar  
Yodfat, Masadah  
Rise up in strength and glory

Glory  
A Hebrew, also the son of poverty – son of a minister  
Whether a slave, whether a nomad  
You have created as a prince  
In a crown David was dressed  
In light and in seclusion  
Remember the crown  
An ornament of concealment and challenge

Challenge  
On every obstacle and constraint  
Whether you will ascend or descend  
In the fire of the rebellion  
Carry fire to light up – do not worry  
Because silence is garbage  
Abandon blood and soul  
For the majesty of the hidden

To die or to conquer the mountain  
Yodfat, Masadah, Betar.

\*English translation by Guy Bonne and Ross Wolman

שיר בית"ר

זאב ז'בוטינסקי  
לחן: דב פרנקל

פאריס, תרצ"ב

ביתר  
מגב רשבון ועפר  
בדם ובזיע  
יוקם לנו גזע  
גאון ונדיב ואכזר  
ביתר הנלקחה  
יודפת, מצדה  
תרמנה בעוז והדר

הדר  
עברי גם בן עוני - בן-שר  
אם עבד אם הלך  
נוצרת בן-מלך  
בביתר דוד נעטר  
באור ובסתר  
זכור את הביתר  
צטרת גאון ותגר

תגר  
על כל מעצור ומצר  
אם תעל או תכד  
בלהב המכד  
שא אש להצית - אין דבר  
כי שקט הוא רפש  
הפקד דם ונפש  
למשן ההוד הנסתר

למות או לכבוש את ההר  
יודפת, מצדה, ביתר

The musical setting of the song is similar to that of  
שיר הבריונים in that it is a duple march, but slightly  
slower.<sup>64</sup> A strophic song, the harmony takes on a form of  
AB. The A section is a pattern of tonic-dominant in the

<sup>64</sup> According to the recordings from the Betar website. The music from the site does not provide tempo markings of any kind.

major key. The B section travels to the relative minor until the cadence before the repeat.

Melodically the song follows a simple pattern of stepwise motion followed by a leap, which follows in variation until the cadential figure of the section. The only highlighted text seems to be that at the beginning of each verse as the repeated word from the previous verse. This results in even stronger emphasis on these words as overall themes of each verse.

The coda to the song repeats the opening figure in the B section and then begins the move toward the cadence. Overall the song is not exciting musically but serves the function, as many other songs did, as a nationalistic march.

Another song of שני אליהו, ביח"ר, tells the story of two men who share a name and proclaims their deeds. Such is admired as a hero. Jewish extremists were frustrated with the British ban on Jewish immigration to Palestine. As is apparent in the song, they held Lord Moyne, the British Minister of State for the Middle East, directly responsible for the deaths of millions of Jews in the Holocaust. In November 1944, Eliyahu Chakim and Eliyahu Bet-Tzuri, two "פע" operatives, assassinated Lord Moyne at his office in

Cairo. They were caught soon thereafter and hanged by Mandate authorities.

The song's first stanza sets the stage providing the time and place, the names all of the players and the plot of the story. With biting sarcasm, the second stanza states the motivation of the act by alluding to the Holocaust. The British Minister to the Middle East asks "Where shall I put the last million?" thereby implying his unwillingness to allow them into Palestine.

The first stanza of the second verse describes the two assassins and their formulation of a plan to kill Lord Moyne. They intend "to take a bullet of lead to Cairo." This was their response to the Minister's question about where to put the last million. The line states that the answer derives from Judah, a biblical reference to the land of Israel. Perhaps their aim was to get the British to lift the ban on immigration with the death of Moyne or at least to draw attention to the plight of the Jewish refugees.

The second stanza tells of the events immediately following the assassination. When they ran for their lives, one was hurt and slowed them down. Thus, they were caught to stand trial.

The third verse describes their individual actions both before and during the hanging. Their words "rang out

like thunder in the court." They also cried out and spoke "The words of Fighters for the Freedom of Israel (לח"י)." The red sack on their heads was a beautiful one. And one of them sang התקווה and smiled at the future.

This song glorifies the acts of these two murderers who showed pride and admiration for the act they had performed in the name of their cause. The song was not embraced by the general public and even denounced by the Jewish Agency.

**Sh'nei Eliyahu\***  
(Two Elijahs)

Words: Yisrael and Arie Eldad  
Melody: Shimon Cohen

Of two Elijahs this song will tell  
Elijah Bet Tzuri and Elijah Chakim  
Who on the 20<sup>th</sup> of Cheshvan in 1945 in Cairo  
In the life of Lord Moyne the minister, they assassinated.

The fifth million have already gone in smoke.  
But the British Minister to the Middle East  
Asks a Jew who was sent from a furnace  
"Where shall I put the last million?"

Elijah, Elijah, a tale of two Elijahs  
Elijah, Elijah, that their names are like  
"My God" and "God he is"

One is brown and his friend is light  
In the depth of the underground they established their  
covenant  
And with a bullet of lead they carry to Cairo  
From sieged Judah, a Hebrew answer

To the crowded city they flee to save their souls  
On the bridge one was hurt in his rib  
The other ran to him to stop the blood  
And both were captured to stand trial

Elijah, Elijah...

The gallows were already prepared for them,  
also their necks were bracing  
And they wore a sack, red and iron  
And like a thunder in the court are their words  
Those are the words of the Fighters for the Freedom of  
Israel (י"ז)

"The red sack is so beautiful."  
Elijah Chakim said to the hanger  
Elijah Beit Tzuri from the top of the gallows  
Sang "Hatikvah" and smiled to the future

Elijah, Elijah...

\*English translation by Guy Bonne and Ross Wolman

**שני אליהו**

ישראל ואריה אלדד  
לחן: שמעון כהן

על שני אליהו יספר זה השיר  
אליהו בית צורי, אליהו חכים  
שב-כ' בחשון תשי"ה בקהיר  
בחיו של לורד מוין, השר, מתנקשים.

מיליון חמישי כבר עלה בעשן  
אך השר הבריטי למזרח התיכון  
שואל יהודי שנשלח מכבשן:  
"איפה אשים המיליון האחרון?"

אליהו אליהו, מעשה בשני אליהו  
אליהו אליהו, ששם כמו אלי וכמו י-ה הוא

שחמם האחד ורעהו בהיר  
בעומק מחתרת כורתים הם הברית  
ובכדור של עופרת נושאים לקהיר  
מיהודה במצור - תשובה עברית

אל העיר ההומה נמלטים על נפשם  
על הגשר נפגע בצלעו האחד  
השני חש אליו לעצור את הדם  
ושניהם נתפסים ועומדים למשפט.

אליהו, אליהו...

כבר הוכן הגרדום, גם עונד צווארם  
ולבושם חליפת שק אדום וברזל  
ורועם באולם בית הדין דברם  
זה דברם של לוחמי חירות ישראל.

היפה מלבוש זה השק האדום  
אליהו חכים לתלן כה הגיד  
אליהו בית צורי ממרום הגרדום  
שר "התקווה" ומחיך אל העתיד.

אליהו, אליהו...

The musical setting of this song has two qualities.

The verses are set as a militaristic march. On the

recording, a snare drum keeps a marching beat.<sup>65</sup> The melody in the first section was in a rhythmic ostinato, ♩ ♩ ♩ ♩, that propelled the march forward. The refrain goes into a 6/8 meter with a romantic feel. It is as if two different songs were thrown together to form an unbalanced whole. The overall character of the song follows that of the text, glorifying the deeds of the two assassins.

These two songs have a great deal in common. Both have marching sections that proclaim the glory of the Hebrew man and his work. While the refrain of שִׁנֵּי אֶלֶיָּהוּ has a character more akin to the folk songs of the יִשׁוּב, its subject matter keeps it in the family of revisionist songs. These songs are still celebrated within בֵּית"ר groups today. Their imagery is powerful and inspiring for the group's membership.

#### Background on פלמ"ח (1941-1948)

The פלמ"ח, an acronym for פלוגות חטף [Assault Companies], was "the permanently mobilized striking force of the הגנה,"<sup>66</sup> formed in 1941 in anticipation of a possible Axis-invasion of Palestine. Initially mobilized only in Northern Palestine, the פלמ"ח forces consisted of הגנה

<sup>65</sup> Recording from the Betar website.

<sup>66</sup> Yigal Allon, "פלמ"ח" in *Encyclopedia Judaica*, CD-ROM.



volunteers who could be called into action within 24 hours notice.

The Allies initially gave financial support to the צו"ח for the ההגנה units. After World War II, Mandate authorities no longer required support on the Palestine front and thus removed the ההגנה's funding. In response to this, ההגנה soldiers worked on קיבוצים in order to maintain their flexible lifestyle. They worked 14 days per month and spent the rest of their time training, scouting the land, or away on missions. ההגנה only earned a meager wage on the kibbutz to support their basic needs. The fact that commanders and soldiers were equally impoverished led to a strong camaraderie among them.

According to Yigal Allon (a ההגנה general himself), the ההגנה has six main tasks:

- (1) to prepare during World War II for guerilla warfare against German and Italian invasion forces if these reached Syria, Lebanon, and Palestine;
- (2) to carry out, after the war, the main military operations, on land and sea, against the British Mandatory regime;
- (3) to play a central role in halting a possible Arab military invasion;
- (4) to punish Arab terrorist units that attacked the Jewish population;
- (5) to assume the offensive at the first suitable opportunity;
- (6) to establish settlements in strategically and politically important areas. The general staff of the Haganah decided in June 1941 that in the event that the front reached Palestine, the Palmah would operate in strategic areas distant from Jewish centers.<sup>67</sup>

The ההגנה also operated the פל"מ, (an acronym for הפל"מ של ההגנה [Sea Brigade of the ההגנה]) which

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<sup>67</sup> Ibid.

carried out פ"נלג actions at sea, including sabotage, engagements at sea, and illegal immigration.

פ"נלג veteran Amnon Yona recently wrote a personal account of his days in the פ"נלג and underground of both the יו"ש and Israel.<sup>68</sup> Yona got his training at חשמונ'ס, where פ"נלג culture was born. In February 1946, Yona was involved in simultaneously destroying all of the train bridges leading out of Palestine. This was a good example of פ"נלג's activities against the British.

In 1947, Yona was sent to Europe in order to train Jewish survivors in preparation for the coming war with the Arabs. He was in charge of establishing training camps to implement the פ"נלג style of warfare, which he had experienced in Palestine. Yona worked closely with ex-members of the Jewish Brigade who were established within the communities and spoke the native language. The majority of their camps were set up in Northern Italy, where they could easily send graduate trainees to immigration boats waiting at Italian ports, which were sympathetic to the Zionist cause.<sup>69</sup>

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<sup>68</sup> Amnon Yona, *Mission With No Traces*. (Jerusalem: Devora Publishing Company, 2006)

<sup>69</sup> Yona, 78.

The פ"נל"ג culture was created within these camps in order to change these European Jews into Hebrew soldiers. Yona observed this transformation:

The program was largely identical with the standard courses given to physical training instructors in the פ"נל"ג - with the addition of some instruction in Hebrew language. There were evening programs of songs in Hebrew, much like similar courses at home. The intent was to build a "land of Israel" atmosphere as much as was possible. Underlying it was the desire to infuse a new spirit.<sup>70</sup>

This led to a familiarity of culture among the trainees so that they would be able to adapt well to their immigration to Palestine.

### Songs Analysis - פ"נל"ג and the צ'יזבוטל

Part of the myth of פ"נל"ג culture surrounded the צ'יזבוטל. The צ'יזבוטל, commonly mistaken for a coffee pot (אצבוק), is a small coffee cup in Arab culture. The Arabic word for the cup was adopted as part of the lexicon of Hebrew slang. The word צ'יזבוטל represented a great deal within פ"נל"ג culture. After a long day of fighting or training, פלחמניקים [members of the group] would sit around the מדורה [campfire] and relax while drinking coffee from the צ'יזבוטל. There was even an etiquette surrounding the

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<sup>70</sup> Yona, 56.

פִּינְג'אן, which dictated the order in which people were served and how it was to be sipped.<sup>71</sup> The greatest offense was to take the פִּינְג'אן out of turn, which had serious social consequences.

During his days at מחנה העמק, Amnon Yona took part in the shaping of the פלמ"ח culture. As he put it, "It was here that the life style, behavioral patterns, and unit spirit that were to characterize the 'פלמ"חניק' were shaped. Alongside intensive training sessions, navigation exercises, terrain recognition marches, and target-definition files, there was a comradely experience of living in the open, sitting around campfires, songs, and the ever present פִּינְג'אן coffee pot."<sup>72</sup>

The פִּינְג'אן culture also involved the telling of a טל'צ' [tall tale], also of Arabic origin, in which Hebrew myths were often mockingly exaggerated in a humorous fashion. Such tales included elements of loss that were overshadowed by the comic features.

The songs that accompanied the טל'צ' were an important aspect of the פִּינְג'אן culture and still influence Israeli society today. Their lyrics were often written on "a flat rock, a box of oranges, the hood of a jeep, or an

<sup>71</sup> For a detailed account on this, see Effi Netzer, לשר עם אפ מר, (Tel Aviv: מפעלי תרבות וחינוך, 1983), 234.

<sup>72</sup> Yona, 16-17.

arch of ammunition"<sup>73</sup> The CD collection פלמחנות [a play on the name פלמ"ח and the Hebrew word for medley, מחנות] spans the range of styles of these songs: romantic nostalgia, silly צ'ייזותים, spiritual songs of the פלמ"ח lifestyle, songs of bravery in battle, and memorial ballads of fallen brethren.

In 1948, an innovative group called the צ'ייזוטרון was created, blending פלמ"ח songs, the צ'ייזוט, and army life. Influenced by the French ensembles, Les Compagnons de la Chanson and Les Freres Jacques, the group's format was comprised of "skits and songs that alternated in mood between the heroic and the joyful."<sup>74</sup> The group included full-time musicians whose duties involved traveling and performing for פלמ"ח units.

One of the group's founders, Haim Hefer, was the lyricist for the group. In 1949 he published a collection of poems, many of them set to music, playfully called קלה תחמושת [light ammunition] which contained the majority of the צ'ייזוטרון's repertoire. Moshe Wilensky musically set the majority of Hefer's texts. A popular composer, Wilensky's songs were often sung by the lauded Yemenite singer, Shoshana Damari.

<sup>73</sup> נחום הימן, ed. פלמחנות. Notes to Compact Disc. העמותה למורשת חזר העברי, 2004.

<sup>74</sup> Regev and Seroussi, 92.

The *צבאי* set the standard for *להקות צבאיות* [army bands], a phenomenon that dominated the field of Israeli popular music between the mid-1950s and the mid-1970s.<sup>75</sup>

The song *הפינוג'אן* is perhaps one of the most popular Israeli songs ever written. While simply arranged and recorded, it is likely sung at each and every *קמפיין* [campfire gathering] in Israel.<sup>76</sup> The song is light-hearted and long, with seven verses. The line *הפינוג'אן סובב לו סובב* [the cup goes around and around] concludes each verse with a short refrain of *la la la*. Most of the recordings I have come across have been from concerts in which only two or three verses are sung. The song's text describes the scene of the *קמפיין*. The first and second verses describe the fire itself; how the wood chips burn in the fire and how the flames dance. Drawing on biblical imagery, the flame goes up *כקורבן* [as a sacrifice in the Temple]. This song is a good illustration of the honor and uniqueness that the *צבאי* culture had for the soldiers.

The third and fourth verses describe the coffee-ritual. It is proclaimed as the drink of kings. In the

<sup>75</sup> Regev and Seroussi, 91.

<sup>76</sup> From a conversation with Galit Dadoun.

fourth verse, coffee is linked to antiquity. The second to last line states  $\pi\pi\pi\pi \pi\pi\pi\pi$  [we'll drink and we'll praise], even thanking God for the coffee as if sanctifying the coffee itself.

The fifth verse describes the telling of the  $\pi\pi\pi\pi$ : an ancient story told to make a beard grow. This is a direct reference to the mocking of ancient Zionist myth and legend that occurred often within a  $\pi\pi\pi\pi$ .

The song becomes somewhat serious in the sixth and seventh verses. While the sixth verse begins lightly, telling of the return from battle and how  $\pi\pi\pi\pi$  the redhead (a fictional character within many of Hefer's texts) complained, but then turns dark by mentioning that some did not return. The tears are unending and the cup is passed in sadness. This is an important element in the song. Loss is a reality, and mourning was a communal activity within the ranks of the  $\pi\pi\pi\pi$ , as in all armies.

The seventh verse speaks of the loss of camaraderie after the war that will be missed but nostalgia will return them to the  $\pi\pi\pi\pi$ . No stranger can understand the bond between the men of all ranks.

## Hafinjan\*

Words: Haim Hefer

Melody: folk

The wind blows cool,  
We'll add a woodchip to the fire,  
And thus in purple arms  
It will rise as an offering in the fire,  
The fire flickers,  
A song blooms,  
The cup is being passed around...

The fire will whisper to the woodchip:  
Our faces reddened so from the fire  
If we received reinforcements  
From each sparse branch in the garden,  
Each tree and each plank  
Will then sing silently  
The cup is being passed around...

And this, with no added praise.  
Is the craft of the drink of kings  
Coffee and sugar will be added  
And water – half the pitcher  
Will boil twice -  
Add a little water  
The cup is being passed around...

And if it will boil a third time -  
The heart will be awed and rejoice,  
The ancient verse will return:  
See, the coffee is already prepared  
We'll drink and we'll praise  
There is taste, there is smell  
The cup is being passed around ...

We'll swallow from the mug slowly,  
See, they're already telling tall-tales...  
A story from a long time ago,  
A lie that causes a beard to grow  
The bluff is growing  
The coffee pot is boiling  
The cup is being passed around...

The cup is remembered how,  
The group arrived to it from the battle,  
How Motkah the red head complained:  
One of us won't return to here...  
Tears have no end,  
It is passed in sadness  
The cup is being passed around...

## הפינג'אן

מילים: חיים חפר  
לחן: עממי ארמני

הרוח נושבת קרירה,  
נוסיפה קיסם למדורה,  
וכך בורועות ארגמן  
באש יעלה כקורבן,  
האש מהבהבת,  
שירה מבלבלת,  
סובב לו, סובב הפינג'אן...

האש לקיסם תלחש:  
אדמו כה פנינו באש  
אם לנו תגבורת תותן  
מכל בדל ענף שבגן,  
כל עץ וכל קרש  
ישיר אזי חרש,  
סובב לו, סובב הפינג'אן...

וזאת, בלא תוספת שבחים.  
מלאכת משקה המלכים:  
קפה וסוכר בו יותן  
ומים - מחצית הקנקן  
ירתח פעמיים -  
הוסיפו קצת מים,  
סובב לו, סובב הפינג'אן...

ואם בשלישית חיש ירתח -  
הלב יחרד וישמח,  
יחזור הפסוק הנושן:  
הנה הקפה כבר מוכן.  
נשתה ונשבח:  
יש טעם, יש ריח,  
סובב לו, סובב הפינג'אן...

נגמע מן הספל לאט,  
הנה מספרים כבר ציזבוט...  
סיפור שעבר עליו זמן,  
בשקר מצמיח זקן...  
הבלוף מתפתח -  
קנקן שוב רותח,  
סובב לו, סובב הפינג'אן...

נזכר הפינג'אן איך אליו,  
התבר'ה הגיעו מקרב,  
איך מוטקה הגיינ'י רטן:  
אחד לא יחזור כבר לכאן...  
בדמע אין קצה  
סובב הוא בעצב,  
סובב לו, סובב הפינג'אן...



Years and generations will pass,  
 Borders and bridges and bonfires,  
 A stranger will never understand  
 The reason the song was played  
 Parachuter and reservist,  
 Will always remember it -  
 In the eternal cluster of cups...

שנים יעברו ודורות,  
 גבולות וגשרים ומדורות,  
 לזר לעולם לא יובן  
 מה טעם הזמר נוגן -  
 צנחן ורזרבה  
 תמיד יזכר בה -  
 ב"עגלה" נצחית של פינג'אן..

\*English translation by Ross Wolman and Guy Bonne

The musical setting of this song is catchy and exciting. The text was set to a folk tune that gains energy as it goes. The song is broken up into three sections. The first four lines of text form a simple call and response melody with two beats of claps that are almost innate. The next section is a pre-chorus that goes stepwise and then into an arpeggio before preparing for the bridge. The refrain is a sequential pattern from the submediant down to the tonic which repeats.

This song is a cultural icon with the right combination of nostalgia and accessibility to last the decades.

The Hymn of the פלח"ן, חטבי ירום הסער [All Around the Turmoil Will Murmur], declares the greatness of the פלח"ן and displays its fine attributes. The song was sung a great deal around the פלח"ן and raised the spirits of the soldiers in times of turmoil.

The first stanza deals with the focus and dedication of the מ"נל" soldiers. Although they may be surrounded by dread, they do not get distracted.

The second stanza displays the breadth of the מ"נל"’s reach, citing locations across the land of Israel. Using the word בחור [young man] to represent the soldiers was common in the songs of the מ"נל", as in this one. This is a term of endearment, reminding everyone that the soldiers were young men encompassing both might and youth.

The third stanza reinforces the מ"נל"’s ability to cover wide expanses. The imagery of animals and landscapes are used to show a connection to the land and its wildlife.

The final stanza declares the מ"נל"’s readiness to stand and fight wherever and whenever. They were always the first to respond because they were always prepared. This was true as the soldiers were on call at all times no matter where they were located.



gives us a glimpse into the social life of these heroes and shows us what they did for fun. Musically they are very different in feel and meter, though they share a repetitive rhythmic figure. Neither strays far from its original idea. While they each have very different functions within the ח"נל"ג culture, they were both integral components in the song repertoire of the group and appear on several song collections of ח"נל"ג songs.

#### **Background on The Jewish Brigade - ח"נל"ג (1944-1946)**

ח"נל"ג, an acronym for חטיבת היהודים הלוחמת [Jewish Fighting Brigade], also known as the "Jewish Brigade," was the only independent Jewish unit to serve in World War II. When Britain declared war on the Axis powers in 1939, members of the Yishuv were anxious to be on the battlefield fighting the Germans. Initially, the British were uneasy about incorporating members of the ישוב into their main fighting force, so they created 15 companies that became part of the East Kent Regiment. In 1942-1943 these groups were formed into the "Palestine Regiment" and placed in Cyrenaica and Egypt, functioning mostly as guards.

In 1944, Britain finally agreed to create a fully trained brigade that could be placed on the war's front lines. Three infantry battalions of the "Palestine

Regiment" made up the Brigade, which was comprised of illegal immigrants, British soldiers, and Palestinian Jews, totaling a force of 5,000.

In 1945, the Jewish Brigade was sent to Northeast Italy where they engaged the Axis powers and helped to secure the region. There soldiers made their first contact with survivors of the Holocaust. While maintaining their roles within the British military, many soldiers provided basic services for survivors, including the donation of clothing and food, and aiding in their relocation to southern Italy, from where they could emigrate. As the Brigade was moved deeper into Europe, they continued aiding survivors and acting in the interests of the *aliyah*.<sup>77</sup>

Due to heightened tension between Britain and the *aliyah*, the group was disbanded in 1946. In a cunning move, members of the Brigade switched places with trained survivors in order to smuggle Jews into Palestine while keeping experienced members of the Brigade in Europe.

The Jewish Brigade served a number of functions: First, it provided opportunities for Palestinian Jews to establish connections throughout Europe in order to create a network that would function as an underground movement for getting Jews out of post-war Europe. Second, the

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<sup>77</sup> There is an extensive first-hand description of post WWII events in Europe by Amnon Yona in his book.

training and battle experience gained by members of the Brigade provided them with a military knowledge that would prove invaluable during the following war of Independence.<sup>78</sup>

This analysis of music of various military groups in pre-state Israel has demonstrated the wide range of influences on poets and composers in the 1940s. It shows how the Zionist myths discussed in the first chapter were used to inspire members of the groups, often including biblical references of those who were willing to die for the cause of freedom and independence. Throughout the text we can see the strong connection to the land of Israel and a longing to live as a free people within the ancient borders. Although the songs differed musically, they served their purpose within the social context in which they were set. The songs presented here were but a sampling of the songs that were sung within each of the groups. The primary motivation for many of these songs may have lost some weight with the establishment of the State of Israel, but Israelis today can still identify with the cause and the historical framework in which they were written.

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<sup>78</sup> Michael Berenbaum and Fred Skolnik, eds. "Jewish Brigade Group" in *Encyclopedia Judaica*, 2<sup>nd</sup> ed. Online.

## Conclusion

In this paper, I have attempted to show how Zionist myth influenced the development of songs as the young Yishuv struggled to develop national cohesion.

In fact, the land played a major role in this development. Moreover, as an art form, music can serve as a unifier, bringing many different people together into a singular body. As we learned, *שירה בציבור* served as a way to cultivate within the growing populace an ideology that used Zionist myth and the connection to the land as thematic guideposts for the populous. I cannot imagine the State of Israel as it is today without this repertoire that served as a foundation for the developing national culture.

Throughout my research I found patterns within the material that demonstrated the systemic influence of Zionist myth upon music. These influences have been tracked and catalogued, including:

- Sacrifice for the land by combatants
- Comparison of soldiers to Biblical figures
- The lionization of the image of the Hebrew fighter
- The nostalgia connected to army life

This subject is rich with options for further research. The National library in Jerusalem contains the

largest collection of Jewish and Israeli sheet music in the world. My research was limited to a number of songbooks and collections that were mostly available commercially. With the amount of material available in Israel, one can write a thesis focusing on just one of the myths explained above. For the same reason, I also chose not to venture into the Israeli War of Independence, which could stand alone as a substantial topic ranging from the continued influence of Zionist myth (see *שירי שמואל*, a song about a unit in the IDF named after the story of Samson), to the affects of the War on camaraderie in the shadow of the immense loss of life (see *הרועות* and *דודו*).

This repertoire is highly unknown to the American Jewish public. The birth and development of the new culture in Palestine, which took the Jewish people out the European ghetto and transformed them into the new Hebrew nation, is a beautiful phenomenon, which I have enjoyed studying. These songs show us the romantic/nostalgic side of Israeli culture that is not easily accessed in today's world. Within our post-Zionist reality, such old-time expressions of Zionist patriotism are not readily accessible outside of *שירה בציונות* gatherings within the State of Israel. The study of such phenomena can help outsiders to understand



what inspired early defenders of the land and how they gave their every breath for their cause.

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84

מלח: גלפי יצי דבריו יצי לעקב כהן

[illegible]

# לל גבעות שיד אברק

## Al Givot Sheich Abrek

♩ = 138

Bm Bm Bm Em Bm  
 הי הי הי הי ה - - - ה

G Em F#m B Em  
 ה - - - מה-ך - א

D G Am Em  
 תי - - - תי - - - מו עד - מה-חו - ר

Em Am6 Em C Am Bm  
 ה - רב - ה - רב - ה - רב - ה - רב - ה - רב - ה

Em Am Em7 Am Em7 Am  
 תי - ה תי-רש - א לי דם - פ -

Am Bm Em D  
 ש - דם - א - דם - ג - על עות-גב

G Am Em  
 ריק-אב שיד יח - ת - חר - א - - -

Bm Em Bm Em  
 א - - - חר יח - ת

חבר רמזים למה למה

מחבר: יעקב אורלנד

# שיר הליגיונות

86

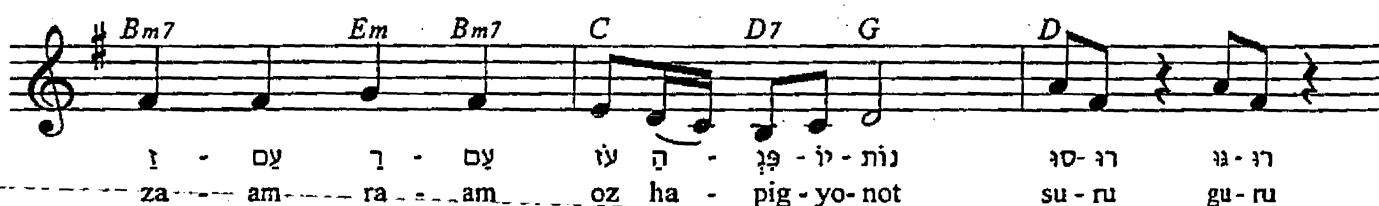
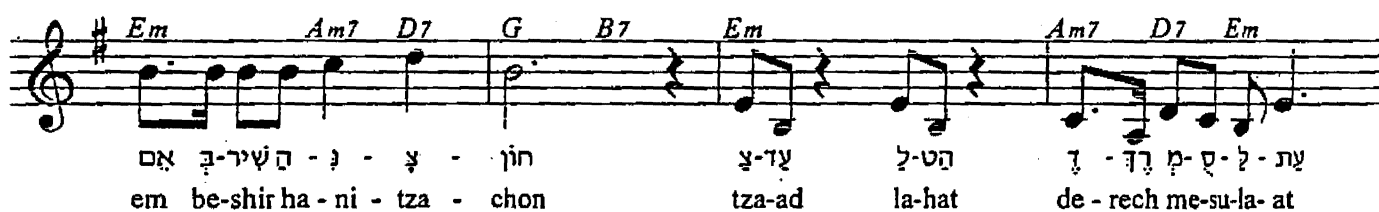
SHIR HALIGYONOT  
Lyrics: YA'AKOV ORLAND

1940

ועירא התנדב לעבא הכריטי בימי מלחמת  
העולם השנייה ותרט תרומה נכבדה לזמר העברי  
באותם ימים. את רוב השירים כתב עם ידידו  
המשורר יעקב אורלנד.

מילים: יעקב אורלנד

From The  
Mordechai Zeira  
Anthology Songbook



# Shir Tel Chai - שיר תל חי

87

Abba Chushi

after a Russian folk song

transcribed by Ross Wolman  
after the recording by Ofra Haza

A Dm A<sup>7</sup> Dm  
 ba - ga - li\_\_\_\_\_ b' - tel Chai\_\_\_\_\_ trum - pel - dor na - fal b' -

5 A Dm Gm A<sup>7</sup> Dm  
 ad a - mei - nu b' - ad ar - tzei - nu gi - bor Yo - sef na - fal

9 F Gm A<sup>7</sup> B<sup>b</sup> Gm C  
 de - rech ha - rim de - rech g'vot ratz lig - ol et shem Tel Chai lei - mor l' - a - chim

13 C<sup>b</sup> A<sup>7</sup> Gm A<sup>7</sup> Dm  
 sham\_\_\_\_\_ l' - chu b' - ik - vo - tai

שִׁיר הַמִּגְן וְהַמֶּרֶי

# SHIR HAMAGEN VEHAMERI

**Lyrics: YA'AKOV ORLAND**

**שנות ה-40**

מילים: יעקב אורלנדר  
נכתב בתקופת המאבק בכריזמים, באמצע שנות  
ה-40.

leg about freedom

First staff of music, treble clef, key signature of two flats (Bb, Eb), 4/4 time. The tempo is marked  $J = 92$ . The melody consists of eighth and quarter notes. Chord symbols above the staff are Gm, D7, Eb7, D, and D7.

יָד - י - עֵי - בֵּי - פּוֹךְ - כּו - ך - דָּ - אֹר - אֵין - בָּ - לָה - לַי - בָּ  
Ba - lai - la be - ein or da - re - chu koch - vei ei - na - yich

יָד - נ - יוּ פִי - בֶּן חוּ - רַךְ - שְׁגוֹר - בָּ - וּ לָא - אָ - בָּ  
Ba - ke - le u - va - sgor pa - re - chu kan - fei yo - na - yich

קי-ב - ה - בור - ו פים - ת - מר - ב  
 ve - ki - hi - vor - fim - te - mar - be

מֶ-רֵי - שֶׁ - אַ      נַת - גִּי - נִי - מֶ      הוֹי      יֵךְ - נֶ - רֹ - רוֹ - חַ  
me - she - rei      nat ha - dror      hoi      cha - ro - na - yich

אָמֶל לֶה - יֵי - ל - מ לֶה - לֵי - מ      יֵי - נ - רֵי - מֶ - רֵי - אֶשֶׁ      יֵי - נ - נ - יֵי - רֵי -

mi-lai-la mi-la-ye-la at      ash-rei me-ro-ne-na- yich      -ro - ne-na-yich

- 1 רב      - ה      פי - ל      שיר - ו  
- rev za -      che      fi      le - shir - ve

First staff of music: A melody in G major (one sharp) with a treble clef. The notes are G4, A4, B4, A4, G4, F#4, E4, D4. Chords indicated above the staff are D5, Dm, A7, Dm, and Gm. The piece ends with a double bar line.

אָמֶה לָהּ - לַיִם לָהּ-לֵךְ-מִי  
mi-lai-la mi-lai - la at

רֵי-גֹ - רֵי - גֹ - ׀ לָךְ קָם-נָ רֵב-חֵי  
ri cha - go - ri cha - go - ri

רֵי-אִוּ - מִי - קִו  
ri - au - mi - ve - o - ri

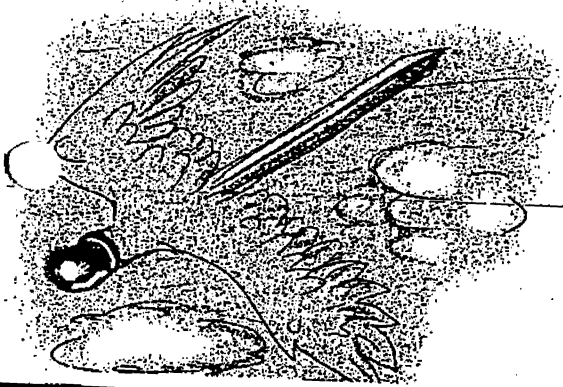
רי-מ-ה-י-ג-מ-ה-ג-מ-ה-מ-ת-ח-רי-מ-י-רי-מ-  
- me - ri za - me - ri cho - mat ha - ma - gen ha - ma - gen ve - ha - me - ri



*Gm6* *D7* *D7* *Gm* *Dm* *A<sup>8</sup>* *D5* *D.C.*  
 שִׁיר - לְ - פִי - חֶ - רֵב - זָ - מֶ - רִי - זָ - מֶ - רִי חוֹ - מַת הַ - מַ - גֵּן - הַ - מֶ - רִי  
 - shir le - fi che - rev za - me - ri za - me - ri cho - mat ha - ma - gen ve - ha - me - ri  
 לסיים  
 Coda  
*E♭maj7* *rit.* *E♭7* *D*  
 הַ - מֶ - רִי  
 ha - me - ri

בלילה, באין אור,  
 דרכו כוכבי צינור,  
 בפלא ובסגור  
 פרחו כנפי יונק,  
 במרתפים ובור  
 הקיעו חרוצק,  
 הוי, מנגינת הדרור,  
 אשרי מרונק!

מלילה את קומי ואורי  
 וחרב נקס לך חגרי  
 ושיר לפי חרב זמרי  
 חומת המנו והמרי



# בר כוכבא

BAR KOCHVA  
 Lyrics: LEVIN KIPNIS

90

1929

מילים: לוי קיפניס

Yes

From The Mordechai  
 Zeira Anthology  
 Songbook

*J=92*

*Dm Am7 Dm Dm*

מה-קו-בה ג עיר-צ איש    מו-ש    בא-כוכ בך    אל-ך יש-ב נה-ה איש  
 ish tza-ir ge-va ko-ma    she-mo    Barkoch-va    Ish ha-ya be-Yis-ra-el

*Am7 Dm Gm C7*

רור-לך רא-ק הוא    בור-ג נה-ה הוא    לו-הר-ז    ניי-עי  
 hu ka-ra lid-ror    hu ha-ya gi-bor    ei-nei zo-har lo

*Gm C7 Dm Am7 Dm C*

בור-ג    בור-ג נה-ה הוא    תו-או הב-א עם-ה כל  
 gi-bor    hu ha-ya gi-bor    kol ha-am a-hav o-to

מה נורא כלוב זה!  
 בכלוב שאג ארניה!  
 אד ראה את בר-כוכבא  
 התנפל ארניה.

אד, דערנא, בר-כוכבא  
 מה גבור ונעז  
 קפץ, רכב על הארניה  
 וקל פנשר טס!

על הר ונגיא הוא שט  
 ודגל דרור ביד.  
 כל העם מחא לו כף:  
 בר-כוכבא, הידד!

איש היה בישראל  
 בר-כוכבא שמו,  
 איש צעיר גב-הקומה,  
 ענייזחר לו.

הוא היה גבור,  
 הוא קרא לדרור,  
 כל העם אהב אותו.  
 הוא היה גבור!

פעם אחת קרה מקרה,  
 היה, מקרה עצוב,  
 בר-כוכבא נפל בשרבי  
 והושם בכלוב.

מלים: זאב ויבתימסקי  
לחן: דב שניקל



# Sh'nei Eliyahu - שני אליהו

92

Yisrael and Arie Eldad

Shimon Cohen

Transcribed by Ross Wolman  
from a recording on the Betar website

al sh'nei E-li-ya-hu y'sa - per zeh ha-shir E-li-yahu beit tzu-ri E-li - ya-hu Cha-kim she-b' - kaf b'-chesh-van tav-shin

5 hei b' ka-hir b' cha - yav shel Lord Moyne ha - sar mit-nak-shim mi-li - yon cha-mi-shi k'var a - lah b'-a-shan ach ha

10 sar ha-bri-ti l' miz-rach ha-ti-chon sho - eil y'-hu-di she-nish-lach mi-kiv-shan ei - foh i-shim ha mil

15 yon ha - ach-ron? E - li - ya - hu E - li - ya - hu ma - a - seh bish-nei E - li -

19 ya - hu E - li - ya - hu E - li - ya hu she sh'mam k'mo E-li uch-mo Ya-hu

## הפירג'אן

93

HaFinjan

$\text{♩} = 66$

Bm Bm7 Em6 Em6

נו - נה - קרי בת - ש - נו - ח - רו - ה

C#m F#7 Bm Bm Bm

רו - כו - קד - ! נה - מדול - סם - קי פה - סי -

Bm7 E E Em A7

קר - כ - לה - ע - ז - אש - ב מן - ג - אר עות -

D D G F#7 Bm Bm7

לב - מ - נה - שי בת - ה - הב - מ - אש - ה בן -

E7 G F#7 Bm Bm

גיאן - פינ - ה בב - סו לו בב - סו בת - ל -

G D Em Bm G

ל ל ל ל ל ל ל ל ל ל ל ל ל ל ל ל

F#7 Bm Bm G D

ל ל ל ל ל ל ל ל ל ל ל ל ל ל ל ל

Em6 Bm G F#7 Bm Bm7

ל ל ל ל ל ל ל ל ל ל ל ל ל ל ל ל

E7 G F#7 Bm Bm

גיאן - פינ - ה בב - סו לו בב - סו ל -

זלחמת  
הקפה  
מסתבר  
יזבאט

פלמ"ח  
בארץ  
ה. הוא  
פר הוא



ספר השירים ל מלחמה



22

Bm/D G F#4 F#7

יָאֵל - בֵּין רוּחַ - נִיק וְיֵצֵא - בֵּין יֵצֵא - צוֹ

ya - al beyn niq - rot u - veyn tsu - rim

25 Bm Em

נֶחֱ - אֶ - מִידַת - נִים - שוֹ - רָא  
 ri - sho - nim ta-mid a - nah nu

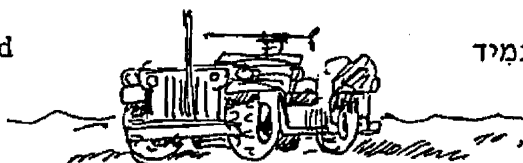
יֹם - הָ - אֹרֶז - שֶׁ - מֶחֱ - בָּ - ו  
 le - or ha - yom u - ba - mah-shakh

29 A A7 D G F#7 G A7 Bm

לִּי-פָדָה מִיַּד יְהוָה מִיַּד יְהוָה מִיַּד יְהוָה  
li-fqu-da ta mid a-nah - nu ta-mid a - nu a - nu ha - pal - mah

Misaviv yehom hasa'ar  
Akh roshenu lo yishakh  
Lifquda tamid anahnu tamid  
Anu anu hapalmah  
Mi'Metula ad ha'Negev  
Min hayam ad hamidbar  
Kol bahur vatov lanesheq  
Kol bahur al hamishmar  
Rishonim tamid anahnu  
Le'or hayom ubemahshakh  
Lifquda tamid anahnu tamid  
Anu anu hapalmah  
Nativ lanesher bashamayim  
Shvil lapere beyn harim  
Mul oyeve darkenu ya'al  
Beyn niqrot uveyn tsurim  
Rishonim tamid anahnu  
Le'or hayom ubemahshakh  
Lifquda tamid anahnu tamid  
Anu anu hapalmah

מִסְבִּיב יְהוֹם הַסָּעָר,  
אֶךְ רָאשֵׁנוּ לֹא יוֹשֵׁ;  
לִפְקֻדָּה תָּמִיד אֲנַחְנוּ, תָּמִיד  
אָנוּ אֲנוּ הַפְּלִמְיִית.  
מִמֵּתוּלָה עַד הַנֶּגֶב,  
מִן הַיָּם עַד הַמִּדְבָּר -  
כָּל בָּחֹר וְטוֹב לְנֶשֶׁק,  
כָּל בָּחֹר עַל הַמִּשְׁמֶר;  
רָאשׁוֹנִים תָּמִיד אֲנַחְנוּ,  
לְאֹזֶר הַיּוֹם וּבִמְחָשֶׁךְ  
לִפְקֻדָּה תָּמִיד אֲנַחְנוּ, תָּמִיד  
אָנוּ אֲנוּ הַפְּלִמְיִית.  
נִתִּיב לְנֶשֶׁר בְּשָׁמַיִם,  
שְׁבִיל לִפְרָא בֵּין הָרִים,  
מוֹל אוֹיֵב דָּרְפָנוּ יַעַל,  
בֵּין נְקֻרוֹת וּבֵין צוּרִים.  
רָאשׁוֹנִים תָּמִיד אֲנַחְנוּ,  
לְאֹזֶר הַיּוֹם וּבִמְחָשֶׁךְ  
לִפְקֻדָּה תָּמִיד אֲנַחְנוּ, תָּמִיד  
אָנוּ אֲנוּ הַפְּלִמְיִית.



*The Hymn of the Palmah*  
We are always first  
from Metullah to Eilat  
From the sea to the desert  
every man to arms.  
We are always first  
in the dark of night  
and in the light of day.