



## Daniel Jeremy Silver Collection Digitization Project

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### **MS-4850: Daniel Jeremy Silver Papers, 1972-1993.**

Series III: The Temple Tifereth-Israel, 1946-1993, undated.

Sub-series B: Sermons, 1950-1989, undated.

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In the Spring a Young Man's Fancy Lightly Turns to The Song of  
Songs, 1960.



IN THE SPRING A YOUNG MAN'S FANCY  
LIGHTLY TURNS TO THE SONG OF SONGS

THE TEMPLE  
April 10, 1960

Rabbi Daniel Jeremy Silver

In the Spring a young man's fancy gently turns to shovelling snow. Where else but in Cleveland could Spring fever be a case of acute subnormal temperatures? But in Spring, even if it is only an artificial creation of the calendar, in Spring a young man's fancy does gently turn to thoughts of love, and if he is a literate young man he turns again to those magnificent pages of our Bible which include the Song of Songs, and there he will find one of the most magnificent apostrophes in all poetry to that Spring surging of life and of love.

Hark! my beloved! behold, he comes,  
Leaping upon the mountains, skipping over the hills.  
My beloved is like a stag or a young hart;  
Behold, he stands behind our wall,  
He looks in through the window,  
He peers through the lattices.  
My beloved spoke, and said unto me:  
    'Rise up, my love, my fair one,  
    and come away.  
For lo, the winter is past,  
The rain is over and gone;  
Flowers appear on the earth;  
The time of singing at hand,  
The voice of the turtle dove is heard in our land;  
The fig-trees put forth their green figs,  
The vines blossom and give forth their fragrance.  
Rise, my love, my fair one, and come away.'

You can search all of literature and you will not find any more sensitive, imaginative, or beautiful description of the change of cold to warmth and life to



surging vitality as these lines from our Song of Songs. And you can turn over the pages of our Hebrew literature and I think you will be surprised at how involved in, how sensitive ~~to~~ our forefathers were to the changes of seasons. They responded instinctively to nature. A rabbi of two thousand years ago, Rabbi Judah, advised his fellow Jews in the Springtime when they see the greenness at the top of the trees begin to turn here and there in the breeze to pause and to utter a prayer, "Praised be Thou, O Lord our God, who has fashioned a world so harmonious in all of its parts, and who allows man's heart to be delighted with all manner of living things and with the beauty of the forms of trees and of plants". Our forefathers responded as we do, as it is human, instinctive and natural to do. Our forefathers responded to the change of the seasons, and they responded especially to this, perhaps the most beautiful of all the seasons, certainly the most hopeful, hope-filled of all the seasons, the season of Spring.

We will observe this week the holiday of Passover. Passover, of course, commemorates the great first deliverance of our Jewish people from Egyptian bondage. But woven into the rich tapestry of the Passover is a Spring holiday, a natural holiday. Passover was the time which marked off the beginning of the most Spring harvest. It must have been in/ancient Israel a warm, happy occasion, this pilgrimage of the Judean farmer to the Jerusalem Temple. The air was clear and brilliant. The landscape shown with a newness and richness of color. Still today the Passover season remains perhaps the most appropriate of all times to visit the Holy Land. And they came to Jerusalem and offered there on the heights the Temple their sacrifices, and then they sat down in the coolness of a Spring evening to eat of the paschal dinner of the Seder. Their hearts, their whole physical being must have rejoiced to participate in the joy of deliverance and the joy of Spring. And at this earliest of Seders or in their temples and synagogues on the next day during the worship service our ancestors



turned to this Shir ha-Shirim, the Book of the Song of Songs, and they read ~~these~~ this magnificent and fitting description of Spring.

Now, many have said that the combination of themes dealing with Spring in the Passover service and in the Song of Songs explains the interconnection of this book with the Passover holiday, for from that day to this our people have read the Song of Songs during the Passover season. I should like to suggest to you this morning that this interconnection of Spring motifs is not a reason sufficient for the establishment of this religious custom, and I should like to suggest to you this morning a more significant religious reason, one which will come out of our discussion of this ~~most~~ magnificent and moving ~~of~~ Biblical books.

What is the Song of Songs? It is a slender volume, eight chapters in all. Were you to add up the verses you would find that they include only one hundred and seventeen lines of poetry. That is the sum and substance of the Book of Song of Songs. And with what does this poetry deal? It deals with the many voices of love. There is no development in its thoughts. There is no philosophy implicit in its literal meaning. It is simply a poetic turning about of a single theme -- man's love. Man's love for his sweetheart and her love him. And to read the Song of Songs is to be deeply moved, for this is poetry of a most high order, rich in imagery and rich in imagination. And even if sometimes we must pause, a bit perplexed at the nature of some chosen oriental symbolism, even if we are not accustomed to describing our sweethearts as if their eyes have the sympathy of the dove or their cheeks the ripe redness of the pomegranate, or if their hair is as black as the curling trail of the sheep down the mountain-side, if we find it archaic and somewhat picturesque to draw the descriptions of our loved ones from the world of nature, should we not pause and wonder what another generation will think of our descriptions, our modern descriptions, of our loved ones. For it is a strange reflection in our materialistic society that we describe beauty in ~~the~~ terms of the costliest of gems -- the hair of our beloved is as spun gold, the ~~yx~~ eyes of our beloved sparkle as diamonds or



emeralds, the teeth of our beloved are pearly white, her lips are ruby red. It is as if we can find no other form of ~~praise~~ praise than cost and wealth, and some other generation will surely pass judgment on us for such imagery and such imagination.

Read through the Song of Songs, and you will be both pleased and puzzled. You will be pleased at the brilliance of the poetry, at its depth of feeling, at the richness of its symbols, at the appropriateness of its language. Where else would you find such a magnificent admission of love as this:

Set me as a seal upon thy heart,  
Set me as a seal upon thine arm;  
For love is strong as death,  
Jealousy is cruel as the grave;  
The flashes thereof are flashes of fire,  
A mighty flame.  
Many waters cannot quench love,  
Mighty waters cannot drown love;  
If a man would give all his substance for love,  
He would be utterly scorned.

Love cannot be bought. Love is a rich gift of God. Where else has this been more appropriately said. But I have said that were you to read the Song of Songs again you would be puzzled. And you would be puzzled by this simple question -- why is this rich, sensitive love poetry included in our Bible? It preaches no moral. It does not redound to the praise of God. It does not reflect on any significant event in our Jewish tradition. It is not in the common use of the word religious ~~at all~~. Why is it included in our Bible. There are some who answer that the Bible is, after all, no more than a compendium, an anthology of all Hebrew literary output from the time of Moses, say, to the time of the Maccabees, that is from about 1250 B.C.E. to about 200 or 150 B.C.E., that it is a collection of all Jewish belles lettres without any judgment of its contents and thus we ought not to be surprised at the inclusion of love poetry, for that is natural poetry, in the Bible. But this, my friends, is emphatically not the case. We know of contemporaneous literature, literature from this ancient period which was specifically excluded from the Bible, and we have



records of the great rabbinic debates in the first and second centuries of the Common Era, in which they argued whether certain of the books of the Bible should be included or excised from the canon. Materials are in the Bible because they are holy, because they deal with the question of man's place in God's world, because they deal with religious issues. And however brilliant the philosophy, however correct the history, however full of insight the psychology of some other works, if it was not felt by these ancient rabbis that these were holy books, that they dealt with spiritual matters, they were excluded from the Bible. And if you would see the literary merit of these excluded books, I would ask you only to pick up the Apocrypha, the so-called "Hidden Books", and read this great literature.

So we can not explain the inclusion of the Song of Songs in the Bible by claiming the Bible simply to be a secular anthology of Jewish literature. Now, another school of thought has it that the Song of Songs is included in the Bible out of respect for and veneration of King Solomon. The superscription<sup>with</sup>/which this book begins, a line added, obviously, by some later author, says this: This is the Song of Songs of Solomon, or: This is the best of the songs which were written by Solomon. Solomon is referred to seven times in the text of the Song of Songs, although never as its author ~~except~~ in this later superscription. And this tradition has it that this man, the symbol of Jewish royalty, the wisest of Jewish kings, Solomon who is referred to elsewhere in the Bible as the author of one hundred and five songs -- that it was out of veneration and respect for his person that the Song of Songs was included in the Bible despite its secular, sensual content. But again, I would advise you that there were circulating in ancient Israel at the time when the Bible was canonized another set of songs attributed to Solomon, the so-called "Psalms of Solomon", which were specifically not included in the Bible.

And so neither the argument of literary merit nor the purported authorship



by a royal prototype nor the veneration of some ancient beloved literature is sufficient to explain the inclusion of the Song of Songs as Biblical literature. How, then, can we explain it?

We must turn for an explanation to the debates which raged in the first and second centuries over the canonization, the final editing of the Bible. And if we look carefully at these debates we will find that it was Rabbi Akiba, probably the most brilliant, certainly the most pious, manifestly the most respected of early rabbinic sages, who fought for and who won for the Book of the Song of Songs inclusion in the Bible. And if we listen to his arguments we will find a strange but recurring theme. For in the debate at Yabneh, the first of the great debates over the inclusion of the Song of Songs, Akiba is reported to have said this: "He who reads the Song of Songs as if it is secular, as if it is love poetry only, has no place in the world to come." Now, what did he mean? He meant that the Song of Songs is esoteric literature, that it is a secret code, verse which includes a deeper hidden meaning, and that when one has the key to this deeper meaning one then can understand a higher truth. Now what was this "higher truth" which the Song of Songs contained? This we do not know for certain. The literature of mysticism seldom leaves to future generations its key. But I would like to place before you this morning one historical reconstruction, one which I believe is both new and novel, and yet one which is historically plausible and, if true, would explain both the veneration of the Song of Songs, its inclusion in the Bible, and its inclusion as part of the Passover liturgy.

I would take you back for an explanation to the days of Rabbi Akiba. I would remind you that he was born in the year 40 or thereabouts of this Era, and that he died in the year 135 of this Era. I would remind you that the cardinal political issue of Akiba's day was Israel's relations with Rome. Rome ruled Israel and often misruled Israel, and while Akiba was yet a young, illiterate peasant lad the Jews rose up in the year 66 and in the year 68 in rebellion



against Rome. The rebellion was futile as it was brave and courageous, and as a result of that rebellion the countryside was destroyed and set on fire, the population was decimated, and most damaging of all the sanctuary, the Temple itself, was destroyed. Israel was utterly subjected to the Roman heel. There was no hope. But hopes and dreams and prayers do not die easy, and the Jews continued to pray for God's vengeance against their oppressor. They continued to hope for the messiah who would be the harbinger of better times. They continued to pray fervently for the reestablishment of the symbol of their religious life, the Temple in Jerusalem. And Akiba -- Akiba was of the party who dreamed and who hoped and who prayed. In the year 132, when Akiba was already a nonagenarian, he became the spiritual mentor of the second revolt against Rome. He announced a certain Bar Kochba to be the messiah. Jews rose up all over the countryside in arms. The city of Jerusalem was itself recaptured for a year. Of course, this revolt too was dashed by superior Roman might, and Akiba died a martyr to its cause. But Akiba was of the school then that dreamed and prayed for the reestablishment of the Temple and of Jewish freedom.

Now it is my contention that the Song of Songs was looked upon by Akiba and by his followers as a text of prophecy, as a text which prophesied God's vengeance against Rome and God's permission to the Jews to reestablish in Jerusalem the Temple. By Akiba's time the Song of Songs was already a literature hoary with age. It is a literature of the Jewish antiquity. Probably the Song of Songs was originally a collection of love poems sung at the complicated and long oriental wedding feasts, poems describing the beauty of the bride, the steadfastness of the bridegroom, and the love which they would share together. And these poems had been passed on by village bards from generation to generation, favorite lines from other love poems were added from time to time, and included in the addition had been one of the love poems which had been commissioned by King Solomon at the time when he wedded one of his foreign princesses. This collection had been ascribed, then, by the people in their folk wisdom to King Solomon.



And you must remember that it was King Solomon who had built the first Temple in Jerusalem. He was the patron of the Temple, and it was altogether natural that the people should turn to his writing to find hope and to find prophecy. And so Akiba and his followers turned to this poetry of love. And if you look, not for its literal meaning, not for its heart poetry, but for its possible messianic prophecy you will see that even the beautiful description of Spring which I read to you this morning can be read in terms of a longed-for proximate immediate coming of the messiah and of God.

For lo, the winter is past.

The time of despair is about over.

The rain is over and gone;  
Flowers appear on the earth.

There is reason to believe that God will right the ancient wrongs.

The time of singing is come.

The time of jubilation is about here.

The voice of the turtle-dove is heard in our land.

The voice of the messiah, the voice of hope is heard again in our land.

The fig-tree putteth forth her green figs,  
The vines are in blossom and give forth their fragrance.  
Arise, my love, arise, my fair one, and come away.

Reading the Song of Songs as prophecy, it is understandable why Akiba made what is otherwise an extremely brash and rash statement. A genius-scholar beyond description, he was not given to such statements. But he said, during the debate over the inclusion of the Song of Songs, "If all the <sup>other</sup> books of the Bible are considered as holy, the Song of Songs is the Kodosh Kodoshim, the holiest of holies, the most sacred." Now, how could this slender volume of love poetry outweigh in his imagination the greatness of the legislation and the vision of the Book of Deuteronomy, the brilliance of the prophetic utterances of an Isaiah or of a Jeremiah or of an Amos? Only if he found there proof text for his hope, proof text for God's undying love of Israel and God's sure promise of Israel's



proximate redemption. And if this be so, we have an explanation of the conjoining of the Passover and the Song of Songs, for precisely at this time in our history the holiday of Passover took on a new dimension of significance. Until the Temple was destroyed in the year 70 of the Common Era, the Passover was observed largely as a joyous, jubilant pilgrimage holiday on which the Jews expressed their delight in God's redemption of their ancestors from Egyptian slavery. But you will read, as I will read in our Haggadah tomorrow night the prayer, "Next year at this time may all Israel be free." Once the chains of oppression were fettered to Israel's arms and legs again the Passover became not only the rehearsal of some ancient deliverance, but a prayer and a statement of Israel's hope for some immediate deliverance. Why do we break the Aphikom? We say that we break the Aphikom as a child's game, to keep our little boys and girls awake until the end of the Passover service, and this is a fine game of hide and seek although it occasionally costs the father a dollar or two. But that is not its original meaning. We broke the symbol of deliverance in two, and we ate half of it. Half had already been ours, and half we hid because half was yet to come, and the second half was the certainty of its coming. And why do we open the door for Elijah? Certainly our wives and mothers have plenty of mouths to feed on Passover night. We open the door for Elijah because, according to our tradition, Elijah is the forerunner, the enunciator of the coming of the messiah. We open the doors in the hope that he will come in and join us, and joining us will bring to us peace on earth and good will among men and the redemption of the Jewish people. And precisely after the year 70, this second dimension of significance, the hope for a redeemed Israel, a newly redeemed Israel was woven into the tapestry of the Haggadah and of the Passover.

And if you would have added proof of this, I would ask you only to visit our Temple Museum, and you will see there a magnificent Cup of Elijah, but not shaped in the usual form of a goblet, but shaped, rather, in the form of a powerful stag. Now, why should a Cup of Elijah assume the symbol of a large



male deer? Here again we find the symbolism of the book of Song of Songs interpreted as meaning, as implying the sureness of Israel's deliverance. Let me turn again to this one set of verses dealing with Spring with which I have dealt.

Listen to its imagery:

Hark! my beloved! behold, he comes,  
Leaping upon the mountains, skipping upon the hills.  
My beloved is like a stag or a young hart;  
Behold, he stands behind our wall,  
He looks in through the window,  
He peers through the lattices.  
My beloved spoke, and said unto me:  
Rise up, my love, rise up, my fair one,  
and come away.

What a beautiful reading of the Song of Songs. Elijah peering in at our windows, ready to enter our doors if we will only be prepared, only open our doors to him, and with his entry symbolizing to Israel redemption and deliverance. Well, it is because the Song of Songs was interpreted in such an esoteric vein, was given this new dimension of significance, that it won inclusion in our Bible. You and I, of course, cannot accept the interpretation of Akiba as the one originally intended by the authors of the Song of Songs. It is manifestly something which is read into the text and not implicit there. And yet how can we deny the truth of what Akiba found there? For how can one rehearse the history of our people, look upon Jewish survival and not marvel at the constancy of God's love for Israel. How can we analyse our own situation today, surrounded by new Jewish vitality here and in Israel and throughout our world immediately following the most decimating destruction ever faced by our Jewish People.

My beloved is mine, and I am my beloved's.  
For lo, the winter is past  
And the rain is over and gone,  
And the time of singing is upon us.

But if we cannot accept as the literal interpretation of the Song of Songs this meaning, and if we can accept the truth, however, of Akiba's statement, there is a truth implicit in the Song of Songs which can yet be ours. For what is the Song of Songs but an idealization of love? I do not mean lust, I mean love. I



do not mean the bantering of personalities, but the ennobling of personalities. I do not mean falling in love, but building a marriage. Our Jewish tradition, the Song of Songs idealizes love. Why? Because love is itself a form of deliverance, deliverance from ourselves. Most people are afraid of love. They are afraid of its commitment. They are afraid of the hurt and loss which love may cause them. If you do not love you will never be hurt deeply. They are afraid of the sacrifices which love will demand of them -- sacrifices of self, sacrifices of time, sacrifices of energy, sacrifices of money, sacrifices of all kinds. Most people are afraid to open themselves up to love -- love of wife or husband, love of family, love of friends, love of ~~my~~ country, love of one's people and love of one's world. And yet the person who is constricted, tied in upon himself, incapable of feeling love -- this person is only half a person. His emotions are cut off, cut short. He does not feel deeply. He does not live profoundly. Do we not need to be reminded time and again to allow ourselves to feel deeply, to feel the important surging emotions of life, to judge our relationships in life not by their cost but by their potential. Do we not need to be delivered from ourselves, and is this deliverance of love not a great theme to be added to the holiday of our political and social deliverance, the holiday of Passover.

Hark! my beloved! behold, he comes,  
Leaping upon the mountains, skipping upon the hills.  
My beloved is like a stag or a young hart;  
Behold, he stands behind our wall,  
He looks in through the windows,  
He peers through the lattices.  
My beloved spoke, and said unto me:  
Rise up, my love, my fair one, and come away.  
For lo, the winter is past,  
The rains are over and gone;  
Flowers appear on the earth;  
The time of singing is come,  
The voice of the turtle dove ~~is~~ again is heard in our land;  
The fig-tree putteth forth her green figs,  
The vines are in blossom and give forth their fragrance.  
Arise, my love, my fair one, and come away.



There is no reason why these matters should be brought  
 forward. Furthermore, as far as coming into being a fiction of the collection -  
 a fiction which might be proposed under the conventional "any relation  
 between our ourselves and ours" is pure coincidence."

The Council decided to set up a sub-committee to study the situation in the  
 district. The necessary documents were collected and the committee was  
 asked to report on the situation in the district. The committee  
 was organized. To study the situation in the district the committee  
 of a sub-committee was set up.

In this spring when we men grow fat and some have married  
 these country girls are busy; let us stop on after a present  
 blessed to the Lord for his mercies at home.

should want for having good ~~with~~ living things and beautiful  
greenery or plants to which I am very much drawn.

however, as to the celebration of the  
 only the celebration from Egyptian slavery  
 himself. The most remarkable testimony to the  
 pilgrimage to the Temple in Jerusalem  
 was performed and the celebration was  
 held for the first time. The celebration  
 history celebration of redemption  
 held by subject.

[illegible]

and on highly polished surfaces as shown in Figure 2 and 3. The amount of material removed is very small, and the surface is left smooth and polished.



at the Passover holiday. The Song of Songs is indeed, indeed one of the most romantic and moving ~~of the Bible~~ poetic expressions on the so very human theme that inspiring a young man for young love to thought of love.

Heard, my beloved should be come  
Leaping upon the mountain, kissing me as he  
my beloved is like a gazelle or a young hart  
Behind he stands behind an apple  
Leaving, through the wilderness  
Pursing through the desert  
My beloved is like a gazelle or a young hart  
Rise up my love, my fair one, and come away  
For he has made us pure  
The rain is over & gone  
Flowers appear on the earth  
The time has come for her come  
The voice of the birds does I heard in an orchard  
The fig tree gives you white green figs  
The vine are in blossom giving forth of dark purple  
Draw my love, my fair one, & come away,

You can read most illustrations and you will not find a more described  
description of the Song of Songs which is the most lovely with  
alone can not explain the beauty of the Song of Songs which is the Passover -  
nor is the beauty of being loved supremely - to understand  
we must love deeper,

It is a very short book with only 117 verses. Read it through  
repeatedly, it is shorter with only 117 verses. Read it through  
quickly and you can not find it but be moved by its passion  
and passion - and through your own heart difficult following the  
development of the thought, you will have no difficulty following the  
central theme - the very words of love.

The Song of Songs is a difficult book because it is so passionate  
being - Phrases - symbols - illustrations are difficult to translate, & a  
one who is not used to comparing the beauty of your beauty and love  
close of the door on her cheeks to beauty - an illustration which is needed  
can think of no higher compliment than to compare a beloved's beauty







The Bible is the religious collection of its contents not the same  
substance of each letter and part, at least much more than considered  
could not all not much any + all aspects of life. In brief these were really  
books not just learned in biblical books.

The problem remains - <sup>Why did</sup> ~~the~~ Bible down from 217 years of  
long partly to his own. Another explanation claims that it is included  
out of deference to the inclusion of King Solomon. The description of the Song  
of Song - a single line of introduction added by <sup>and</sup> like that - based  
"The song of song (or the best of the song) which is Solomon's"; Solomon  
is mentioned 7 times in the text itself - though more in the title - The  
engaged her at the Solomon's throne and the connection is included in  
inclusion can hold for a variety of the book despite its secular quality.  
Perhaps so - but the same conclusion is based on the same as included  
the Bible was added a collection of hymns + poems equally inspired  
to Solomon + that were specifically included for the Bible.

Important reason for the Bible is that the presumed antiquity in  
perpetrated royal mythology instead of which have been supposed to  
canonize the Song of Song. What then is the reason? The answer

The answer is that the nation with the Song of Song as its might  
had a little which contained some secret code, a claim - perhaps the  
greatest of any song - the man who was saying other that the first  
to canonize the Song of Song stated that with remarkable clarity can be  
to be seen which the Song of Song as a secular poetry - as love poetry - shall  
have no share in the world to come";

For centuries the poetry of the Song of Song continued a hidden ritual  
meaning - a meaning not apparent on first reading. What was the  
second explanation for which the gift to mystery was - was do  
not know for certain how others interpreted the book - all that was  
known for certain was that he was particularly concerned about it - for  
during the debate of its inclusion he made which seems of first place  
a most rare evaluation - if all the other books of the Bible were;  
the Song of Song is the only of which 217 years of the canonization -

What did others interpret the Song of Song to mean? A house with  
we do not know for certain - but let me suggest the meaning and  
possible interpretation - which would say its name + name - 217  
not believe that suggestion have before now been attempted - but  
it explains much about the decision to include the Song of Song in the



Butt coner and it seemed as if a plan which is otherwise beyond  
appreciation to us as a nation of the most useful as possible results.

Chubb's ideas began about the year 1800 and he died a nonagenarian  
in the year 1850. When he was born the study of the Song of Songs  
had already a long history. Originally, it was probably a collection  
of hymns in praise of love, truth, & kindness and of the Song  
and of the various events which took place in the lives of the people who had  
been for it a place of love in the heart of the people who had added  
from time to time further lines of their own.

The central political issues of Chubb's day were social relations to  
Rome. While he was yet young and an available man for the great  
struggle which was then, namely, and religious expression only  
suffer a voluntary defect and to see the Temple raised and rebuilt,  
the small man created & defeated - but seems to not die again - the  
people continued to dream of a Messiah - of some one who would  
on behalf of the people - of the redemption of the Temple etc. Indeed,  
a second great rebellion was mounted 40 years after the first  
rebellion was crushed - a man Ben Sira, who proclaimed Messiah,  
after 3 1/2 years he was taken off the inevitable defect.

Chubb's ideas were deeply connected with the social relations. He had  
a meeting with Jesus. He was probably a spiritual man, but  
my feeling that the Song of Songs was sung upon by those who  
lived in a small village in Judaea and interpreted as a  
prophesy of better days. <sup>The text</sup> But it is not necessary to such interpretation

"For to the world it said

The name of our God

Flowers appear on the earth

The love of our God

The name of the Lord is heard in the world

Give us, O God, our God, & our God

Chubb & his followers held the Song of Songs to be a sacred  
poetical book, although it seemed to many the redemptive  
for which it was prayed & planned. That allegory was already



important the unavailability of the Song of Songs such passage, in the  
days of Roman oppression the Passover, holiday which had become a new  
significance, the story of Daniel's first deliverance was taken as a parallel  
to the second deliverance. The apocalyptic was split - half eaten - half  
hidden not that children might enjoy a game of hide & seek but as a  
prelude of the deliverance yet to come. ~~When we open the door for Egypt -~~  
~~we shall see the necessity of what is to be done here for Egypt in the future~~  
~~of the movement & of deliverance.~~ The Song of Songs interpreted as a love song suggested  
children interpreted it fit in perfectly with the mood of that future

~~that deliverance~~ Daniel and the children of that house to which neither  
Daniel brought in about children & then Rachel's children followed under  
the Song of Songs to Egypt

The Book of Esther must justify, children are impressed and fascinated -  
The Prophecy of <sup>of Song of Songs</sup> fulfilled - But the hope remained - On the golden throne  
it still to - "I met you in the desert - my whole nation of Israel  
be free", this hope sustained Daniel through the night of his deliverance  
it was reinforced each year by the Passover holiday & by the memory of the  
Song of Songs. If you would just compare the first I would say  
only to see used at a magnificent altar yielded in the shape of a story  
which was displayed in our temple mosaic. Inculcated on the house  
as the simple phrase "This is the Cup of Egypt" Egypt of course,  
is the promised land announced the coming of the Messiah. Tomorrow  
night will surely come with us as we have in anticipation of the  
arrival - But why should it be our answer the story of a story. The  
children in your night spent in the Song of Songs - for did not  
our people of Israel - allegorized with a poem of promised redemption  
begin

my beloved is like a stag on a young hill  
Refracted in the light of the sun  
the beauty of the sun the sun  
The peace among the nations  
my beloved is pale & cold and so  
But my love, my love, my love  
For the sun is at first



Clay<sup>th</sup> can stand just outside the door - looking in - the - no -  
water will be open as can - this is a perfect symbol - how  
necessary and how.

To-day we can no longer accept Albinus' theory as the true intention of the Song of Songs. However, increasingly near by, it was a link used into what not intended by the author to be such. But it is not mine for all of us to recognize that the ~~mentioned~~ considered as a loan for his people.

A Kila saw the boy of 3 or 4 as coming along with some of the  
 We say his interpretation - but cannot see as not say the truth of  
 his appearance, as well as his history - but as several persons -  
 also speculate

And not afraid to use the word of God as a guide to the  
another world to the future - the consecrated land of Israel - the  
consecrated mountain of the pillar of man. The word of God is in the  
Bible because that is what it is, and it is the secret of  
which only a few are permitted. Through the word of God, we  
+ children + friends are permitted to see the land,

\_\_\_\_\_

by the way of saying that any measure to be taken at all must be taken -  
On account - the effect of such a measure would be entirely different -  
May one afford to do more of love - of the cost & dangers - but the  
great disability and danger - Love - also love - is a heavy obligation  
but - ~~it is~~ certainly life's real redemption - for it brings health,  
happiness & fulfillment.

Love redeems and God has redeemed - that is the message of the Song of Songs & the message of connection with the Presence.



Hark! my beloved! behold, he cometh,  
Leaping upon the mountains, skipping upon the hills.

MESSIAH

My beloved is like a <sup>STAG</sup> gazelle or a young hart;

Behold, he standeth behind our wall,

He looketh in through the windows,

He peereth through the lattices.

My beloved spoke, and said unto me:

'Rise up, my love, my fair one,  
and come away.

SUMMONS TO PARTICIPANTS

For, lo, the winter is past,

The rain <sup>is</sup> over and gone;

TLME / 11/12/83

~~The~~ Flowers appear on the earth;

The time of singing <sup>is</sup> come,

~~And~~ the voice of the turtle is heard <sup>DOVE again</sup> in our land;

The fig-tree putteth forth her green figs,

~~And~~ the vines <sup>are in</sup> blossom <sup>AND</sup> give forth their fragrance.



~~Arise~~, my love, my fair one, and come away.

~~O my~~ dove, that art in the clefts of the rock, in the covert of the cliff,

Let me see thy countenance, let me hear thy voice;

For sweet is thy voice, and thy countenance is comely.

Take us the foxes, the little foxes, that spoil the vineyards;

For our vineyards are in blossom.

My beloved is mine, and I am his,

That feedeth among the lilies.

Until the day breathe, and the shadows flee away,

Turn, my beloved, and be thou like a gazelle or a young hart

Upon the mountains of spices.



**THE TEMPLE**

CLEVELAND, OHIO

April 10, 1960

Vol. XLVI No. 24

*They who dwell in darkness  
have seen a great light!*

*The Story of the  
Freedom Pass on*

*Josef J. J. J.*



**SUNDAY MORNING SERVICE**

April 10, 1960

10:30 o'clock

**RABBI DANIEL JEREMY SILVER**

will speak on

**IN THE SPRING A YOUNG MAN'S FANCY  
LIGHTLY TURNS TO THE SONG OF SONGS**

*Seder - Monday 6:30  
Remembrance*

**PASSOVER SERVICE**

Tuesday, April 12, 1960

10:30 o'clock

**RABBI MILTON MATZ**

will speak on

**THE PRICE OF FREEDOM**

It is Hard for Man to be Free

**FRIDAY EVENING SERVICES**

5:30 to 6:10

**SATURDAY MORNING SERVICES**

11:00 to 12:00



## The Temple

### Rabbis:

ABBA HILLEL SILVER  
DANIEL JEREMY SILVER

### Assistant Rabbi:

MILTON MATZ

### Staff:

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EDWARD D. FRIEDMAN ..... *Associate Treasurer*

## THE SERVICES

Mr. and Mrs. James J. Brown will be hosts for the Social Hall coffee hour preceding the worship service. Mr. Brown is a member of The Temple Board of Trustees.

The flowers which will grace the pulpit are contributed in memory of the birthday of beloved husband and father, Dr. Samuel S. Berger, by his wife Mrs. Vera Berger, and children Peter S. Berger, Barbara Berger and Sally B. Sirak.

The flowers which will grace the pulpit for Passover services on Tuesday morning, April 12th, are contributed in memory of Milton P. Altschul, by his wife Mrs. Myrtle R. Altschul, and children, Mrs. Charles Aaron, Mrs. Charles Nevins and Mrs. Alan Englander.

## TUESDAY ACTIVITIES

Because of the Passover services, The Temple Women's Association Tuesday Activities have been cancelled for Tuesday, April 12.

## MUSIC FOR SUNDAY

Organ	Merkel
Fantasia	Brewer
An April Song	Dethier
Andante Cantabile	Freed
Opening Psalm—Mah Tov	Sulzer
Bor'chu (Congregational)	Traditional
Sh'ma-Boruch (Congregational)	Sulzer
Mi Chomocho (Congregational)	Federlein
Kedusha	Federlein
Silent Devotion—May the Words	Goldfarb
Before the Address—Ahavas Olom	Goldstein
Mr. Hanson and Choir	
Oleni-Vaanachnu	

## WILBUR A. STEUER

The Temple notes with sorrow the passing of a loyal member and honored friend, Mr. Wilbur A. Steuer. Mr. Steuer was a graduate of The Temple school. He was confirmed before The Temple altar. He served at The Temple all his life in a variety of significant positions. Mr. Steuer's unique contribution to The Temple was his tireless service for over three decades as an usher at our worship services. Ever ready to lend a helping hand, Wilbur Steuer will be sorely missed. The members, Board, Officers and Rabbis of The Temple extend to his family their deepest sympathy.

## THE TEMPLE MEN'S CLUB

An Evening of Theatre

with JOSEPH BULOFF

Thursday, April 21st 8:15 P.M. Luntz Auditorium  
Refreshments Social Hour

Free to Temple Men's Club members and their guests

## THE MR. AND MRS. CLUB

AMERICAN JEWISH  
A 1960 Theatrical Production  
"GUYS AND OZ"

Tuesday, April 26th Wednesday, April 27th  
Luntz Auditorium Curtain: 8:30 P.M.

A social hour to meet the cast will follow the production

For tickets or further information call

Leonard Scharfeld, EV 2-4988

## THE TEMPLE WOMEN'S ASSOCIATION

The chairmen of "Around the Clock with T.W.A." extend a big "thank you" to all the ladies whose hard work made this day the success that it was. The cooperative spirit and willing hands of all who participated made it a joy to your chairmen to undertake and carry out this venture.

Our sincere thanks to all who demonstrated, exhibited, and baked; to the faithful women of the Tuesday Activities group, without whose tireless efforts this event could not have taken place; and to all the "behind-the-scenes" workers who devoted so many hours to the project.

To one and all, our gratitude.

Joan Adler  
Lucille Levin  
Hobby Show Chairmen

Sincerely yours,

Alice Goodman  
Temple Women's Association President



## THE BULLETIN VISITS OUR CONCLAVE — FROM THE RABBIS' DESK

Several weeks ago The Temple was host to a Conclave. When this was announced, many asked us to describe this activity. In one sense this is quite easy. Our Conclave was a meeting of High School age young people from the Temple Israel in Columbus, the Collingwood Avenue Temple in Toledo, Temple Beth El in Detroit, and our own.



If I were to describe it in the sociologists' jargon, I would say it was a religious, cultural, academic and social convening of adolescents under congregational auspices. In layman's language, it was a week end in which High School age young people met, mingled, munched, and

meditated. It was a Friday evening service, a spirited Bible contest, forum discussions, frenzied singing, overeating, a gala social, and the quiet of a friendship circle. But like all definitions, these are inadequate, so let me allow some pictures of the week end to tell their own story, a story of friendship, faith, and fun.



Unfortunately, these pictures do not tell of one aspect of the Conclave. They do not show the many parents who worked tirelessly to feed, transport, and house the young people. To all who played a role in this successful week end, The Temple humbly says thanks.

*Daniel Jeremy Silver*



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#### **DATES TO REMEMBER**

Sunday, April 10 — Sunday Morning Services

Monday, April 11 — Congregational Seder

Tuesday, April 12 — Passover Services

Sunday, April 17 — Sunday Morning Services

Monday, April 18 — Concluding Passover Services

**THE TEMPLE LIBRARY** is open Tuesday through Friday 9:00 A.M. to 5:30 P.M., Saturday and Sunday 9:00 A.M. to 12:00 noon.

**THE TEMPLE MUSEUM** will be open at the close of Sunday morning services in addition to all occasions of organization meetings. Arrangements to view the Museum by special appointment may be made through The Temple Office.

**THE ISRAELI GIFT SHOP** is open during all Tuesday Activities sessions. Selections can be made at all times from the display case in the lobby through The Temple Office.