

Chapter 1 : Jewish Musical Heritage | Jewish Folk Songs

Translated from the original Yiddish to German, with an introduction and commentary by Frauke von Rohden A book of manners by one of the first female Jewish writers The first-known Yiddish book to be written by a woman, Menekes Rivke (Rivkah's Nurse) reveals a great deal about 16th- and 17th-century Jewish women's lives and religious practice.

Biographical and historical note Lucien Wolf was born in London in 1874, the son of a Bohemian political refugee and his Austrian wife. Lucien Wolf began a career in journalism at an early age, becoming a writer for The Jewish World in 1891. He held this position until 1895. Lucien Wolf soon began writing for the general as well as the Anglo-Jewish press; for example, he became an assistant editor of The Public Leader in 1896. Later he served as an editor of The Jewish World from 1900 to 1902. As a journalist, Lucien Wolf specialized in foreign affairs and diplomacy and became a highly respected expert in these areas. From 1903 to 1905 he served as foreign editor of The Daily Graphic, where his articles on foreign affairs were published under the pseudonym "Diplomaticus. Lucien Wolf first became interested in Russian-Jewish affairs after the outbreak of pogroms in 1905. He became an advocate for Russian Jews and a critic of the Czarist regime. In particular, he drew attention to the plight of persecuted Jews at the time of events such as the Kishinev pogrom, the Beilis trial, and the Polish economic boycott of the Jews. Lucien Wolf first became a member of the Conjoint Foreign Committee in 1906 and was appointed secretary of the committee around the time of the outbreak of World War I. In this position, with the aid of his long-time secretary David Mowshowitch, he brought his diplomatic skills and his contacts at the British Foreign Office to bear on his work. Lucien Wolf was instrumental in drafting the minority treaties, which guaranteed rights for the ethnic, religious, and linguistic minority populations of the defeated and newly-independent states of Eastern Europe. Lucien Wolf saw these treaties as a tool whereby the various groups of these multi-ethnic countries - notably Jews - could live in harmony and their governments be led to develop in the liberal, democratic traditions of Western Europe. The Jewish delegations at the Peace Conference were themselves split along ideological lines. Most of the delegates from Eastern Europe supported the goals of Diaspora nationalism and sought for the Jews the status of a separate national minority. The majority of American delegates were Zionists. Lucien Wolf, however, like most West European delegates, opposed both Diaspora nationalism and Zionism. He used his diplomatic skills and personal contacts to facilitate negotiations, distributing copies of his Notes on the Diplomatic History of the Jewish Question to the delegates in order to put the events of the conference in historical perspective and to disseminate his views. Lucien Wolf worked to secure the rights set forth in the minorities treaties in the years following the Paris Peace Conference. However, despite his efforts, the treaties proved to be largely unenforceable. The League of Nations was charged with overseeing the treaty guarantees, but a member nation had to bring a treaty violation to the attention of the League of Nations before it could take action. Predictably, most countries were reluctant to antagonize a foreign government by complaining that that government was abusing its citizens. Throughout the 1920s, Lucien Wolf continued his efforts on behalf of persecuted Jews as secretary of the Joint Foreign Committee. In 1921 he travelled to Poland to inspect the situation of Jews there, and in 1922 he visited Portugal and became involved in aiding Portuguese Marranos. With the outbreak of anti-Semitic violence in Romania in 1923, Lucien Wolf worked to alleviate the situation of Romanian Jews. Wolf also served in Geneva as an expert on minority rights at the League of Nations. He was a founder of the Advisory Committee of the High Commissioner for Refugees, and became head of that organization in 1925. He preferred to work quietly with individuals whom he felt shared his views, rather than to put direct pressure on the Foreign Office or on foreign governments. Moreover, as a Western European liberal, he was confident that the governments of Eastern Europe could and would eventually be reformed into enlightened regimes where Jews enjoyed full equal rights, as they did in France and Britain. However, Lucien Wolf later became a leader of the anti-Zionist camp, staunchly opposing the suggestion that Jews had a national identity other than as citizens of their country of residence. Lucien Wolf later seems to have modified his stance and become more sympathetic to

the idea of Diaspora nationalism, possibly under the influence of David Mowshowitch. In an article of April , Lucien Wolf wrote that over the past 35 years a new "Jewish secular nationality" had developed in Eastern Europe. In addition to his diplomatic work, Lucien Wolf was an important Anglo-Jewish historian. He was one of the organizers of the Anglo-Jewish Historical Exhibition of , at which time he compiled a bibliography of Anglo-Jewish history. This exhibit led to the founding of the Jewish Historical Society of England in , of which Lucien Wolf was the first president. Lucien Wolf published the *Life of the First Marquess of Ripon* and wrote on the history of the Portuguese Marrano community in . He also compiled genealogies of many prominent Anglo-Jewish families. Lucien Wolf also contributed the article on "Anti-Semitism," as well as that on "Zionism," to the *Encyclopaedia Britannica*. Beginning in he was active on the Board of Deputies of British Jews and was appointed Foreign Secretary of that body. David Mowshowitch served as secretary and chief assistant to Lucien Wolf after the latter became the head of the Joint Foreign Committee. He often travelled abroad to report on conditions in areas of Jewish suffering. The reports he sent back to London during these years provided the Joint Foreign Committee with its main source of intelligence on conditions in Eastern Europe. David Mowshowitch is also credited with fostering in Lucien Wolf a more positive attitude towards minority rights and the use of Yiddish of which he was a fluent speaker. An amateur historian, as well as a Yiddishist and amateur linguist, David Mowshowitch wrote a book on the Yiddish language and published translations of parts of the Bible in Yiddish.

Historical Note The Joint Foreign Committee of the Board of Deputies of British Jews and the Anglo-Jewish Association was, as its name implied, a body formed by these two main organizations of British Jewry for the purpose of handling initiatives in foreign policy. The Board of Deputies of British Jews, the officially recognized representative body of British Jewry, originated in from a cooperative effort of both the Sephardic and Ashkenazic communities of Great Britain. It adopted a written constitution in . The Board of Deputies of British Jews fought for political emancipation and Jewish interests in British civil law dealing with marriage and divorce. In addition, because the Orthodox rabbinate controlled the official state-recognized organs of the Jewish community, the Anglo-Jewish Association served as means for many prominent assimilated Jews to participate in the affairs of Anglo-Jewry. The Conjoint Foreign Committee worked with the British Foreign Office in its efforts to improve the conditions of Jews in foreign lands, an area of increasing concern as the situation of Jews in Eastern Europe deteriorated in the s. In , the issue of Zionism, which had long divided the Anglo-Jewish community, came to the fore. In May of , the Conjoint Foreign Committee issued a declaration stating its opposition to Zionism. It was agreed that the renamed Joint Foreign Committee have a majority of members from the Board of Deputies of British Jews and that it take no position on the issue of Zionism. Lucien Wolf was appointed the first secretary of the Joint Foreign Committee, a position which he held until his death in . The representation of the Anglo-Jewish Association on the Joint Foreign Committee was further reduced in as the influence of the anti-Zionists diminished, and eventually was altogether eliminated.

Scope and content note The primary strength of the collection is the light it sheds on the situation of the Jews of Eastern Europe and the efforts of Western European Jews to aid them through political action. The material on Eastern Europe is strongest for the period and broadly speaking, deals with persecution, economic conditions and legal disabilities of Jews in Russia, Poland, Romania, and elsewhere. There is also important material on the Peace Conference at Paris in , in particular the drafting of the minorities treaties, and later the enforcement of the treaties and the effort to secure Jewish rights at the League of Nations and the United Nations. In addition, the papers document the conditions of Jews around the world, most notably the rise of Nazi persecution in Germany and the problem of Jewish refugees in the s; the contemporary situation and history of Anglo-Jewry; and Palestine and the Zionist movement. There are also records of the Joint Foreign Committee and materials collected by the Joint Foreign Committee in the course of its work, including reports of the Joint Foreign Committee and of other Jewish relief organizations; diplomatic and inter-office memoranda; and minutes of meetings. However, it is not possible to separate correspondence between that of Lucien Wolf and that of the organizations he represented, since the correspondence had been mixed before it reached the YIVO Archives. The sixth and seventh series

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consist of records of the Conjoint Foreign Committee and Joint Foreign Committee and are the longest and most significant in the collection. They reflect a wide variety of activities undertaken by that organization over many decades on behalf of Jews throughout the world. The two series contain similar types of documents and cover many of the same subjects. Because of this overlap, the researcher should consult the two series together for material on any given topic. It may be advisable to be aware of the fact that newspaper clippings removed to Series X supplement both these series. The papers of Lucien Wolf and David Mowshowitch cover the years to , with a few earlier items, particularly pertaining to Anglo-Jewish history, dating to The collection consists of diaries, correspondence, notes, manuscripts, typescripts, copies of articles, reports, memoranda, minutes of meetings, and newspaper clippings.

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Chapter 2 : YIVO | Rivke bas Meïmir of Tikotin

Zachary Baker's Essential Yiddish Books: Great Works from the Collection of the National Yiddish Book Center is the most comprehensive catalogue published by the Yiddish Book Center, and one of the major works of post-War Yiddish bibliography.

Debra Caplan Aschkenas ; 24 2: In the fall of , on the morning of the Jewish holiday of Yom Kippur, the German army defeated the Russians and occupied the city of Vilna, bringing an end to a lengthy siege. Jewish Publication Society , p. The German commander was shocked by the request. As Kadison recalled the encounter in his memoirs: He looked at us as though we were mad. He led us to the window and showed us: My soldiers roam about the streets without a place to live, all of the local representatives have come to ask us to help the down-trodden and starving masses, and you come to spin me some nonsense about a Yiddish theater? We were a little ashamed, but we quickly came to our senses and explained to him in high German [Hochdeutsch] that the local Jewish population was starving just as much for a theater as for bread. As one Baron von Stolzenberg told Dr. Literarische Blätter 36 Sept. Ironically, however, the Yiddish art theater movement did not emerge as a product of the decade-long efforts of the Jewish literary establishment, as Yiddish writers had hoped. Instead, the long-awaited Yiddish art theater movement only emerged as a result of chance encounters between displaced Jews and German military personnel who were hardly acquainted with the Yiddish cultural revolution sweeping Eastern Europe. In recent years, scholars of theater history have accorded significant attention to the influence of Jews upon the development of German theater. The collection *Jews and the Making of Modern German Theater*, edited by Jeanette Malkin and Freddie Rokem University of Iowa Press , offers an illuminating snapshot of the extant scholarly literature on Jewish contributions to German theatrical repertoire, practice, and aesthetics. Abramovitch Mendele , Sholem Aleichem, and Y. Peretz in the last decades of the 19th century, Yiddish gradually acquired a new reputation as a language for forward-thinking literary and cultural ventures. An *Ethnography of Global Connection*. Princeton University Press , p. *Language in Time of Revolution*. Stanford University Press , p. *The Rise of Modern Yiddish Culture*. University of Pittsburgh Press Reinkultur in Yiddish 5 equally important turning point for the development of modern Yiddish culture. The interwar period was the zenith of Yiddish cultural expression throughout Eastern Europe, and in no arena was this postwar cultural flowering more apparent than in the case of the Yiddish theater. For many in the German army, the war was their first encounter with Yiddish altogether. Although many of the German soldiers occupying Vilna were Jewish, most had never heard Yiddish spoken until they arrived in Vilna. As Gennady Estrakh has documented, encounters between German soldiers and Yiddish speakers during the First World War were instrumental in ultimately fostering a receptive environment for Yiddish culture in postwar Weimar Berlin. Of these, the theater was far more accessible to non-Jewish audiences. Engaging with Yiddish literature required knowledge of the Hebrew alphabet and familiarity with a vast array of intertextual references; accessing Yiddish theater, on the other hand, required only the willingness to sit through a performance. Moreover, German attendees of Yiddish theater were often surprised and delighted to discover that, as fellow speakers of a Germanic language, they could immediately understand a significant percentage of the dialogue without knowing Yiddish. The book is divided into two sections: *Yidisher teater in Eyrope tsvishn beyde velt-milkhomes. Alveltlekhn Yidishn Kultur-Kongres* , 2 vols. *Vilna on the Spree: Yiddish in Weimar Berlin*. Aschkenas 16 , p. This region was also the Eastern Front in the conflict between Russia and Germany. As the front approached heavily Jewish cities like Kaunas, the Russian army, fearing that the Jews would turn traitor and aid the enemy, ordered all Jews to evacuate the region within twenty-four hours. With no advance notice, most of the refugees went to Vilna, which was just far east enough to be excluded from the ban. As a historic center of Jewish life and culture, Vilna was a natural destination for the tens of thousands of Jewish refugees evacuated from the front. Among these refugees was a Jewish housepainter named Leyb Kadison who would later become co-founder of

the Vilna Troupe. But after suffering under oppressive Russian legislation for months and surviving a disastrous siege, the Jews of Vilna welcomed their new rulers with open arms. Every Jewish organization in the city sent representatives to greet the German army. The Germans, in turn, were receptive to Jewish concerns, as they were more concerned about rooting out Russian loyalists and spies. Yiddish, in contrast, seemed politically neutral to the German officers, who were largely unacquainted with the Eastern European Jewish vernacular. Ultimately, 14 Tumarov, the Russian wartime commander of Vilna, imposed a series of repressive measures against the local Jewish population in order to demonstrate his loyalty to the regime. Tealit 4 February, p. On Yiddish theater in Vilna prior to the wartime decree, see Shane Baker: Beginnings of the Vilna Troupe: Wygodski recalls a typical meeting, in this case with a military leader and former Hamburg police chief named Beckerat, who responded to his proposal for a Yiddish school with confusion: What is this Yiddish? Between the Yiddish theater ban under the Russians and the Russian theater ban under the Germans, the language politics of the First World War had created a complete theatrical vacuum in Vilna, previously an artistically vibrant city. By September, there was not a single theater company left in the entire city. The German army initially tried to fill the void by inviting artists from Berlin to give guest performances. Still, these German guest artist performances were intended for the German soldiers, not the local population, who were left with no theatrical entertainment of their own. It was against this backdrop of war, military occupation, linguistic conflict, and a total theatrical vacuum that a pair of would-be Jewish actors decided to make their pitch for a Yiddish theater to the German commander. They could not have foreseen the circumstances ahead of time, but the German military occupation of Vilna would prove to be precisely the opportunity that they had been awaiting. These encounters secured permission material support for the new theater company, but more than that, they played a major role in shaping the goals, repertoire, and aesthetic of the Vilna Troupe and establishing precedents for its positive reception among Western Europeans. Never before had Jews so directly petitioned official representatives of a Western European government for permission and financial support for a Yiddish cultural venture though this would certainly not be the last time. The outcome was equally unexpected. The German commander may have been surprised at the request, but amidst hundreds of desperate appeals from various local organizations for food, shelter, medical supplies, and protection, the appeal of the would-be Yiddish actors for permission to start a new artistic venture commanded a certain respect. The army published a public notice stating that the military leadership had graciously decided to allow Yiddish theater, which had been unfairly forbidden by the oppressive Russian regime. It was a brilliant publicity maneuver for the German army. Among the soldiers stationed in occupied Vilna were several young German intellectuals of Jewish descent, including the writers Arnold Zweig and Sammy Gronemann, the journalist Hans Goslar, the poet Herbert Eulenberg, and the painter Hermann Struck. Some Vilna Jews complained publicly in letters to the editor. However, these complaints virtually disappeared once the Vilna Troupe began performing. See Kadison, *A bisl zikhroynes* see note 4, p. Yale University Press, p. *Between Redemption and Doom: The Strains of German-Jewish Modernism*. University of Nebraska Press, p. *Reading the Face of the Other: German Colonialism and Its Legacy*. University of Michigan Press, p. By the time the Jewish actors appealed to the army, the Germans stationed in Vilna were already primed to respond favorably. And this is how the Vilna Troupe started, in our house. *Teater un kino* 3 October 20, p. Most of these early recruits were amateurs, enlisted from pre-war Yiddish theater clubs in Vilna and the surrounding communities. Some had no stage experience at all. A few were experienced Jewish-Russian actors, graduates of prestigious Russian drama schools, who found themselves stranded in a German-occupied Vilna where performing in Russian was strictly forbidden and thus began to consider performing in Yiddish for the first time in their careers. Even language was no equalizer: For months, they were limited to non-speaking roles while they studied their new language. Adding to the chaos, the political status of the company was anything but secure. Nearly all of the actors adopted stage names, just in case the Russians might suddenly take back Vilna and try to punish them for breaking the wartime Yiddish theater ban. Repertoire would be chosen from only the most highly regarded Yiddish authors. If there were not enough

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suitably high-quality Yiddish plays, the actors agreed that they would translate European plays to fill the gap. Both actresses would later have starring roles in major Vilna Troupe productions. Reinkultur in Yiddish is more important than whether or not the plays were written by Yiddish playwrights or dealt with Jewish themes. Moreover, every member of the company would be responsible for maintaining his or her own public image as an educated intellectual. Finally, the members agreed upon a rigorous rehearsal process, in which no play would be performed in public until its director deemed the production perfect. Jack has decided to remarry an acculturated high-society German Jewish woman. But at the end of the first act, Jack gets a surprise visit from an elderly Eastern European Jew and his wife who have just arrived in America. Sheyndele is now widowed and has a daughter of her own, Feygele, who is the exact same age that Sheyndele had been when Jack left her. As a play about a Jew rejecting the assimilatory trappings of German culture in favor of a more authentic Jewish identity, *Der landsman* was a bold choice for a performance under German military occupation before an audience largely made up of German officers and soldiers. It could have easily backfired. But subverting the expectations of the German army by demanding artistic support over food was precisely how the Vilna Troupe had won the respect and support of the German army in the first place. A special commission of German military and communal leaders arrived together in uniform: Jewish Vilna was also well represented by journalists, writers, and community leaders.

Chapter 3 : Introduction to Old Yiddish Literature - PDF Free Download

The text also includes Yiddish adaptations of stories from the Talmud and midrashim, as well as citations from other examples of Hebrew and Yiddish ethical literature. Among its many sources are Seyfer midos (and its Hebrew original Orá, ¶ot tsadikim), Sefer á, ¶asidim, and Reshit á, ¶okhmah.

Translation Little continuity existed between the premodern and modern periods in Yiddish literature. Modern Yiddish literature began in Prussia under the influence of the Haskalah , a movement that sought to reevaluate the entire traditional cultural and social system of Jewish life. Up to the s, the ideological stance of East European maskilim toward the Yiddish language was negative. The more radical wing held the view that, as an inauthentic language, merely a barbaric jargon, Yiddish presented a major obstacle toward cultural and social progress. Nevertheless, other maskilim, such as Yosef Perl , took pleasure in using Yiddish for satirizing their enemies in private, if not in public, and othersâ€”among them, Yisroel Aksenfeld â€”eventually realized that they needed to utilize the spoken vernacular if they wanted to reach the masses. Hasidim successfully utilized the idiomatic resources of spoken Yiddish for spreading their teachings. By imitating and parodying works of their traditionalist opponents, maskilim created a new literary idiom that became characteristic of modern Yiddish literature. It was based on the Yiddish spoken in Eastern Europe with its sizable Slavic component, as opposed to the stagnant West Yiddish norm of traditional Yiddish literature, and had strong ironic undertones. Yet this did not prevent him from composing, probably in the s, a satiric dialogue, *Di hefker velt* *The Lawless World* , which circulated in manuscript form but remained unpublished until . Other maskilim in the Russian Empire were more confident about composing in Yiddish. The two major Yiddish authors of that period, the poet and playwright Shloyme Ettinger and the novelist and playwright Yisroel Aksenfeld , were exceptional in that they wrote almost exclusively in Yiddish. Their works represent two different stylistic trends within Yiddish writing in the Haskalah period. Despite their efforts, none of their works was published until the early s. The efforts of maskilim to gain the support of Russian authorities for publishing and distributing their works and stopping the spread of Hasidic literature backfired when in the Russian government closed all Jewish presses in the Russian Empire with the exception of the Kingdom of Poland save for two, both of which refused to publish maskilic literature out of fear of being boycotted by their Orthodox readership. This prohibition was lifted only in , during the liberal reign of Alexander II. As a result, maskilim failed to reach their broad intended audience, and their literary productions, which circulated in the form of manuscripts and letters, were accessible only within their own community. An exception among the maskilim was the prolific Vilna author Ayzik Meyer Dik , who used traditional forms of old Yiddish literature such as the mayse story, tale , filling them with moderately maskilic didacticism, so that they looked more familiar to traditional readership. Modernization, Popularization, and Diversification: The s to The epoch of great reforms in Russia, accompanied by rapid economic development during the early rule of Alexander II â€” , created a more liberal climate for Jewish modernization. The new wave of Yiddish creativity originated in the s in Ukraine , both in established Jewish communities such as Berdichev and Zhitomir , and in the dynamic port city of Odessa , which became a new center of Yiddish and Hebrew publishing. The first Yiddish periodical, the weekly *Kol mevaser* est. The new venue offered opportunities for young authors, the most significant of whom were Sholem Yankev Abramovitsh , Yitskhok Yoyel Linetski , and Avrom Goldfadn. Building upon maskilic moralistic and satiric traditions, they dealt with a wide array of social and cultural issues, such as social injustice, education of children, and the position of women in the family and society. From the s on, Yiddish literature was an object of literary criticism in Hebrew and Russian, a factor that had a substantial impact on its development. Unlike the artistic innovator Abramovitsh, Linetski kept to the maskilic tradition of moralistic satire. Goldfadn is regarded as the creator of modern Yiddish poetry and theater. In the s, there appeared a whole range of authors who sought to capitalize on the growing market by offering popular novels that combined entertainment with didacticism. The most significant among them was

Yankev Dinezon , whose novel *Der shvartser yunger-mantshik* *The Black Young Man*; became an instant success among mass readership, particularly young and poor women. In contrast to the authors of so-called shund trash novels— Shomer , Oyzer Bloshteyn , Avrom-Yitskhok Bukhbinder—Dinezon rejected the principle of the happy ending as unrealistic, and concluded his novel with the death of the protagonist. Published in Vilna , this first Yiddish bestseller signified the emergence of mass literary production that delivered a moralistic message in entertainment form, utilizing the conventions of contemporary European popular fiction. Although the growth of antisemitism as a result of the conservative nationalist politics of Alexander III — accelerated the first wave of mass emigration from the Russian Empire and forced members of the Jewish intelligentsia to revise their optimism, Yiddish literature was reluctant to deal with broader political issues and remained confined to immediate Jewish concerns. YIVO Along with prose fiction, Sholem Aleichem devoted pages of his almanac to poetry , memoirs, and criticism, as well as to unpublished texts of the older generation. By elevating the triumvirate of Mendele, Goldfaden, and Linetski to the top, awarding a secondary place to Ayzik Meyer Dik and ostracizing Shomer, the young Sholem Aleichem provided Yiddish literature with hierarchy and tradition. Unlike his maskilic predecessors, he attributed positive aesthetic and moral value to Yiddish as the folk language and celebrated in his early romantic novels *Stempenyu* and *Yosele solovey* *Yosele the Nightingale*; the warmth and virtues of folk life. These novels were intended as the beginning of a series of panoramic novels of Jewish life, but Sholem Aleichem was forced to abandon his plan due to his bankruptcy in . The growth and diversification of Yiddish literature continued during the s. Yitskhok Leybush Peretz , who entered the Yiddish literary stage as a poet in , started a series of semiperiodical almanacs in Warsaw in which he promoted his notion of Yiddish culture as modern, progressive, and urban. Partly under his influence, Yiddish folklore became an object of intellectual and artistic interest. The first monograph on the history of Yiddish literature, *The History of Yiddish Literature in the Nineteenth Century* , was written not by a European, but by Leo Wiener — , a Polish-born scholar and professor of Slavic studies at Harvard University, indicating the growing importance of America for Yiddish culture. For Russian and Polish Jews, the late nineteenth century was a time of economic and cultural development but also of disillusionment with the possibility of universal enlightenment and political progress. In response to the growth of nationalism and antisemitism across Europe, the East and Central European Jewish intelligentsia produced a variety of new nation-oriented ideologies aimed at reshaping the Jewish collective identity. National motifs, images, and symbols became more prominent in Yiddish fiction. Emphasis on moral improvement, universal values, and the enlightenment of the individual Jew, which dominated the writing of the s, gave way to a search for the national character of the Jewish people, redefined along ethnic and national rather than religious lines. The processes of modernization, urbanization, and proletarianization of Jews in the Russian Empire during the s found reflection in works by Dovid Pinski , Avrom Reyzen , and Y. The first Yiddish daily, *Der fraynd* — , became a major consolidating force in Yiddish literature. Some of the writers who had made their debut in Yiddish by stayed in Eastern Europe and continued to be actively engaged with various branches of Yiddish culture for the rest of their lives, among them S. Vayter , and Yitskhok Meyer Vaysenberg. *Cultural Ferment and Literary Dynamism*: The decline of political activity after the defeat of the — revolution in Russia led political movements, socialist and Zionist alike, to pay more attention to culture and education in Yiddish and Hebrew. The limited liberalization in Russian political life opened new venues for Yiddish creativity, particularly in the press and the theater. Yiddishists, Hebraists, and assimilationists of various shades offered competing visions of Jewish future. The Czernowitz Conference of gave a boost to the Yiddishist movement and drafted guidelines for a modernization of Yiddish culture. At the same time, emigration, often as a result of direct involvement in revolutionary politics, drained Eastern Europe of young talents who later flourished in America or Palestine. Sholem Aleichem at his writing desk, Saint Petersburg, Beit Scholem Aleichem, Israel Warsaw, the largest Jewish city in Europe, became the major center of Yiddish cultural production, with numerous periodicals, publishing houses, and theater companies. From the s on, literary life revolved around Y. Peretz, whose magisterial presence attracted young talent not

only from Congress Poland but also from the whole Pale of Jewish Settlement. By , his authority was challenged by the more traditionalist poet and essayist Hillel Zeitlin. In Vilna, the leading literary journals Literarische monatshriftn and Yudishe velt, as well as the Yiddish publisher Boris Kletskin , established themselves and were dedicated to publishing quality contemporary literature. Little appreciated in those days, but important for the future development of Yiddish culture, was the emergence of Kiev as a new center of Yiddish creativity. Yankev Dinezon seated , with Y. Published in the Russian Empire, n. YIVO The classical writers reached their peak in popularity between and , while a younger generation, inspired by contemporary European culture, was searching for new aesthetic ideas. East European Yiddish poets Peretz, Shimen Shmuel Frug , Leyb Naydus , Eynhorn, the Kiev modernists, and the Galician neoromanticists , although less modern and self-confident than their American counterparts, experimented with a variety of contemporary forms and styles in search of a Yiddish idiom that would be both authentic and contemporary. A new era in Yiddish theater began after when the ban on Yiddish performances in Russia was lifted, and new companies sprang up across the Pale of Settlement. Plays by Sholem Asch touched the nerve of contemporary life, and were also performed in translation by leading modern troupes in Saint Petersburg and Berlin. Yiddish criticism and scholarship , which developed in close connection with political ideologies, made great progress during that period due to the efforts of Bal-Makhshoves, Sh. Gorelik, and Shmuel Niger. Ber Borokhov , the founder of the Labor Zionist movement, laid the foundations of Yiddish philology, which he regarded as a nation-building academic discipline. The ethnographic expeditions of S. An-ski, which presented Jewish folk traditions to the acculturated urban Jews of the Russian Empire in a new light, had a lasting impact on modern Jewish art and literature. Der pinkes The Record Book; , the first and only volume of the annual devoted to Yiddish literature and linguistics, as well as the first comprehensive Leksikon fun der yidisher literatur un prese by Zalmen Reyzen summed up the achievements of the most dynamic period in Yiddish cultural creativity, which came to a halt with the outbreak of World War I. World War I , the Russian revolutions of , and the Russian Civil War , as well as the Polishâ€™Soviet and Polishâ€™Ukrainian wars, were accompanied by deprivations, expulsions, and anti-Jewish violence, dealing a severe blow to Jewish life in Eastern Europe. In the territories under Russian military control during the war, the use of Yiddish even in private correspondence was generally prohibited by the military censorship. The German and Austrian command looked at Yiddish more favorably, regarding it as an antiquated German dialect and its speakers as potential allies. As a result, a new cultural and educational network emerged in Poland and Lithuania which fell under German control in , whereas in Russia Yiddish culture was suppressed and Yiddish speakers were often treated as enemy aliens until Between and , modern Yiddish literature lost most of its patriarchs Abramovitsh, Sholem Aleichem, Peretz, An-ski, and Dinezon. A number of younger writers of promise, such as A. Vayter and Shvartsman, fell victim to war and violence. Shortly before his death in , An-ski recorded his eyewitness account of the sufferings inflicted by the Russian army on the Jewish population of the front zone and completed his most famous work, the mystical symbolist play Der dibek The Dybbuk , which was to occupy a prominent place in the Yiddish and Hebrew repertoire. In Ukraine and Galicia, where the distress of the Jewish population was especially severe, young poets forged a new expressionist idiom that would push forward the frontier of Yiddish literature. The new independent Polish Republic became home to the largest and most diverse Jewish community in Europe. Despite dangerous conditions for Jews, Yiddish cultural activity in Kiev flourished under the various political regimes. The Yidishe Kultur-lige far Ukraine Jewish Cultural League for Ukraine was established in with far-reaching ambitions to become a model for a comprehensive institutional framework across Eastern Europe. Significant literary productions included the almanacs Eygnis and Baginen, which secured the place of the Kiev group in modernist Yiddish culture. Ruinengroz Ruin Grass , by Melech Ravitch. Hickel, or YIVO The new border between Soviet Russia and its western neighbors divided the once densely interconnected East European Jewish communities into two parts, which grew increasingly estranged from each other. Yiddish creativity under Soviet control was subordinated to the task of revolutionary construction, although stylistic experimentation was tolerated and sometimes even

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encouraged during the first postrevolutionary decade, and some freedom of movement for people, books, and ideas was still possible. In Poland , Romania , Lithuania , and Latvia , where Jews were promised relative cultural autonomy, Yiddish writers had to build their institutions and form their relationships within the new state structures, local cultural establishments, and Jewish political movements. The Interwar Years Political, ideological, and cultural differences between Poland and the Soviet Union directly affected the paths that Yiddish culture took after the end of hostilities. Whereas the Polish state allowed Jews and other minorities some freedom in the areas of religion, culture, and education but tried to marginalize Jews socially, politically, and economically, the Soviet government proclaimed the end of ethnic discrimination and inequality and offered support to national cultures, on the condition that they accept the leadership of the Communist Party and abandon religion and nationalist ideologies. On both sides of the divide, Yiddish creativity during the s was characterized by a relatively optimistic mood and a search for new forms. During the first half of the decade, some Yiddish writers from Eastern Europe, especially Ukraine, found temporary refuge in Berlin, which for a few years was a lively center of Jewish creativity. Vienna attracted Yiddish and Hebrew authors from Galicia, whereas Paris became a magnet for Polish and Russian writers and artists. New publishing houses, journals, and institutions sprang up during the s across all of Europe. By the late s, however, most of these migrants had left the German-speaking countries and returned either to Eastern Europe or moved farther west. During the s, the Warsaw literary community was the locus of Yiddish literary developments, and it maintained contacts with other centers in the Soviet Union, Central Europe, Palestine, and North and South America. The city attracted a diverse group of creative personalities whom the war and the revolution had scattered.

Chapter 4 : Dan Wyman Books, LLC.

(Hebrew, Yiddish) "A Wedding in Town," by Rivke Khamut, pp. (Yiddish) During the wedding feast the bride's in-laws crowded into the kitchen to tell the waiters that the groom's in-laws should be served first, so as not to insult them.

Generally speaking, it is the intended audience rather than the producers of the texts who define the field. The bedtime stories that A. Milne told his son Christopher Robin were revised into Winnie-the-Pooh. Adults, particularly parents, teachers, and librarians, often function as gatekeepers who identify appropriate texts for children. In the picture book and chapter book genres especially, an adult reads to a child or children in a group. It is only with the advent of the paperback book that adolescents, and in some cases younger children, have been able to select their books independent of adult supervision or funds. Manuscripts for religious education and courtesy books intended to teach rules of conduct were circulated among the wealthy in the Middle Ages. Instruction with Delight," which Newbery borrowed directly from Locke. Locke recommended that to encourage reading, a child should be given an "easy pleasant book suited to his capacity. These books were not intended for children, but eventually reached them, particularly chapbooks that featured folk tales or the legends of Robin Hood. The printed text was attached to a wooden frame and protected by a bit of flatted horn attached to a wooden handle. A later innovation was the battledore, which used parchment or heavy paper instead of wood and therefore allowed for printing on both sides. The Czech theologian and educator Johann Comenius recognized that children learn both visually and verbally. He published Orbissensualium pictus in Hungary, and the textbook was translated into English by Robert Hoole as Visible World. The first illustrated textbook, Orbis sensualium pictus includes simple captions in Latin and in the common language as well as woodcuts that provide a visual encyclopedia of the world. While no copy of the first edition has been located, a second edition was advertised in and the earliest surviving American copy is dated. The New England Primer became the most frequently used schoolbook in North America during the seventeenth and eighteenth centuries. Being an Exact Account of the Conversion, Holy and Exemplary Lives and Joyful Deaths of Several Young Children in which multiple deathbed scenes present children who are physically weak but spiritually strong. Directly aimed at the emerging urban middle classes, these books showed how literacy led to financial success. The story features the poor but hard working orphan, Margery Meanwell, who becomes a tutoress and eventually impresses and marries a wealthy squire. This enduring fascination with the genre is echoed in J. He argued that children should only be taught to read at age twelve and then be limited to the book Robinson Crusoe. The best-known English follower of Rousseau, Thomas Day, wrote History of Sandford and Merton, a three-volume comparison between the virtues of Harry Sandford, the poor but virtuous son of a farmer, and Tommy Merton, the spoiled son of a wealthy merchant, who are educated under the constant moralizing of their tutor, Mr. Mason finding object lessons from nature to inform her two charges, Caroline and Mary. Maria Edgeworth, daughter of Richard, was one of the finest writers of moral tales, which were those short domestic stories that encouraged children to focus on self-improvement. Fairy and Folk Tales At the beginning of the nineteenth century, fairy and folk tales were considered inappropriate reading material for children, especially among the middle class. Puritans viewed them as a form of witchcraft, and both Locke and Rousseau warned against their frightening aspects, preferring stories of daily life. Mary Sherwood was the most strict writer of the moral tale and the author of the popular The History of the Fairchild Family, which was intended to provide the reader with religious education. At one point in the book, after the Fairchild children quarrel, to teach them a lesson their father takes them to a gibbet on which hangs the decaying body of a man who was executed for killing his brother. The Grimms were part of the German romantic movement and, with other writers for adults including Ludwig Bechstein, Clemens Brentano, and E. Hoffmann championed the folk tale and the literary fairy tale. The Grimms were attempting to collect and preserve German folklore for other scholars, but when Edgar Taylor translated the tales into English as German Popular Stories, he revised and redirected the tales for children. George Cruikshank illustrated

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the volumes, and his humorous designs were praised by John Ruskin. Another influential French writer of literary fairy tales was Marie Beaumont, who immigrated to England in 1817, where she published *Magasin des enfans*, which was translated into English as *The Young Misses Magazine*. The work features the conversations of a governess with her pupils and includes a number of fairy tales, the best known being her version of "Beauty and the Beast." Cole wanted the series to develop imagination in children and also to counteract the attacks on fairy tales by writers such as Trimmer and Sherwood. Moreover, the series was intended as an alternative to the enormously popular information books written by Peter Parley. Parley was the pen name of Samuel Goodrich, a prolific American writer of information books who considered fairy tales and nursery rhymes coarse and vulgar. *The Home Treasury*, with its numerous fairy tales and works of imaginative literature, was conceived by Cole as anti-Peter Parleyism. It featured illustrations and poems that mocked the excesses of Puritan cautionary tales for children. Lear specialized in the limerick although he also was skilled at writing longer poems, such as "The Owl and the Pussy-cat" and "The Dong with a Luminous Nose," which are tinged with melancholy. Carroll and Lear are often paired as the two great writers of nonsense literature. Both authors were influenced by those anonymous comic verses known in England as nursery rhymes and in the United States as Mother Goose rhymes. There have been countless publications of collections of Mother Goose rhymes. Adventure stories—such as R. Meade, begun with *The World of Girls*. Stuffed animals became the characters in *A. The Victorian era is considered a golden age for book illustration and picture books. By the 1850s the master color printer Edmund Evans worked with some of the most capable picture book illustrators of the age—including Randolph Caldecott, Walter Crane, Kate Greenaway, Beatrix Potter, and Richard Doyle—to produce brilliant picture books and illustrated texts. It featured stories, poems, and informational essays by authors such as Langston Hughes and Jessie Fauset. Over time publishers became more concerned with multiculturalism and issues of diversity. In the 1930s Margaret Wise Brown, inspired by the education theories of Lucy Sprague Mitchell, the founder of the Bank Street College of Education, began to produce picture books intended for children under age six. Mitchell also promoted stories that reflected the real world in collections such as her *Here and Now Storybook*. This newfound interest in age-specific material led to the creation of the widely used Dick and Jane readers—developed by William S. While Lothar Meggendorfer developed the movable picture book at the end of the nineteenth century with tabs and pullouts, pop-up books, shaped books, and tactile books did not achieve widespread popularity until the twentieth century. More recently, middle school literature has emerged as a distinctive category. Dixon, and the Tom Swift series as Victor Appleton. Nonetheless, most series fiction—such as L. Best known for animated films based on fairy tales, Disney has produced a number of live-action films, such as *Mary Poppins*, based on P. Since the 1970s, an increasing number of well-designed picture books have been produced. Picture books have always been a showcase for designers and illustrators to display their talents. American Children and Their Books. Johns Hopkins University Press. Carpenter, Humphrey, and Mari Prichard, eds. *Five Centuries of Social Life. Engines of Instruction, Mischief, and Magic: University of Nebraska Press. From Primer to Pleasure in Reading. Jan Susina Pick a style below, and copy the text for your bibliography. Retrieved November 11, from Encyclopedia. Then, copy and paste the text into your bibliography or works cited list. Because each style has its own formatting nuances that evolve over time and not all information is available for every reference entry or article, Encyclopedia.**

Rebecca was of Yiddish in this city is based on also the author of Menekes Rivke, an the copies kept in the Oppenheim ethical manual for women. 83 Ibid. collection at the Bodleian library 84 Ibid.

No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, without the prior permission in writing of Oxford University Press, or as expressly permitted by law, or under terms agreed with the appropriate reprographics rights organization. Thus the study of Yiddish has been surrounded by an emotional atmosphere, nourished as much by its detractors as by its partisans. The same may also be observed with respect to the earliest period of Yiddish literature, which, up until quite recently, was either unknown or neglected as a minor component of European Jewish culture. The reality of the languages and literatures of the diaspora has for several centuries been conceived from a romantic and folkloristic perspective, particularly on the part of militants, who, in their perception of traditional Jewish culture, project issues of identity and politics onto the material. One must acknowledge, however, that the current state of Yiddish studies remains quite precarious, at least in France. Its contours remain blurred and its status ambiguous: In order to circumvent these diverse obstacles, it seemed necessary to take another approach to vernacular Jewish literature: From that perspective, early Yiddish texts would then be no more than simple witnesses to a society beyond the bounds of history. In fact, however, Old Yiddish literature resounds with issues central to Jewish society during the period of the Renaissance. This dichotomy, which imparts to the texts such a dynamic and vivid aspect, is at the core of many of the texts of Old Yiddish literature. The relegation of Yiddish texts to the category of popular literature, as opposed to the learned culture of Hebrew, has likewise long contributed to a distorted understanding of this literature. By contrast, my present purpose is to restore the Yiddish texts to the larger context by privileging complex and dynamic relations among various cultural registers: It is not a matter of a simple and passive assimilation of literary models native to the context of learned culture, but of a broad spectrum of relations and reappropriations which range from simple adaptation to the creation of original texts based on a tradition common to the entirety of the Jewish people, which also includes rewriting a diverse set of features of Hebrew literature. It has likewise often been maintained that Old Yiddish literature constitutes an autonomous domain, a virtually isolated collection of cultural artefacts, as opposed to other aspects of Jewish life, especially those centred around Hebrew. By contrast, my intention is to present a comprehensive approach to this literature: My purpose will be to specify the articulation of these two creative registers in the context of an always bilingual, and generally trilingual Jewish society—Hebrew, Yiddish, and the coterritorial, majority language of the surrounding, non-Jewish culture. It goes without saying that such a project could not have been carried out without the patient work of generations of scholars who have investigated Old Yiddish literature, beginning especially with Ber Borokhov, Israel Zinberg Tsinberg , Max Erik, Elazar Shulman, and Max Weinreich, and extending up to our day with scholars at Hebrew University in Jerusalem, such as Dov Sadan, Chone Shmeruk, Chava Turniansky, and Sarah Zfatman. It is both a duty and a privilege to acknowledge this debt to those scholars who opened the way to Yiddish studies and whose writings have revolutionized our conceptions of vernacular Jewish literature. I sincerely thank their directors for their warm welcome and their assistance, which greatly contributed to the progress of my work on this project. Many basic works of scholarship are, however, still lacking in early Yiddish studies, such as grammars, dictionaries, and handbooks on the language and literature. That there is a second, revised edition of the book, and that it appears in English, is due to Jerold C. Frakes, to whom I express my gratitude for his work as editor and translator. I tender my thanks also to Jeremy Dauber, Eli Katz, Joseph Sherman, and Dov-Ber Kerler, whose cordial assistance, judicious counsel, and incisive critique have aided the progress of the project and improved the book in ways too numerous to enumerate. Vostok, and Bilder fun der yidisher literatur-geshikhte Vilna: Der veg tsum visn, and Di geshikhte fun der yidsiher literatur, fun di eltste tsaytn biz der haskole-tkufe Warsaw: Tomor, , vol. Tomor, 1937 , but

no comprehensive history of early Yiddish literature has now been published for almost three-quarters of a century. Porter Institute, , are of the genre of literary history, but are not and do not intend to be broad enough in scope to constitute a comprehensive history of early Yiddish literature. With the publication in of the exceptionally wide-ranging and thorough study by Jean Baumgarten, both of these problems have been solved at once. He begins the study with four chapters approximately a quarter of the whole addressing pertinent issues of the larger cultural context of the literature: In my review of the original edition of the book *Speculum* 71 , â€” 3 , I noted both the immense breadth and depth of research demonstrated by the work and the scope of the documentation of that research in the notes and bibliography. In consultation with the author, I have in this revised edition endeavoured to verify and ensure the accuracy of titles, dates, names, and historical data in both the bibliographical references and elsewhere in a book that brims over with such data. It is indeed a daunting task, but one essential to the reliability and thus long-term utility of such a work of scholarship. In the course of his survey of the broad corpus of Old and Middle Yiddish literature, where many of the basic texts have not yet been competently edited, it is necessary for the researcher to deal directly with incunabula and manuscripts of texts as a matter of course. In all, some 20 per cent of the book consists of such text citations, which then constitutes a veritable labyrinth of bibliographical detail. The Bible is cited from the Revised Standard Version; all other translations are mine. In a very few cases the author has provided me with a transcription of the original passage and its bibliographical information from his own notes, from which I have then translated and passed on the provided bibliographical information. In still fewer cases I have been unable by any means to verify passages cited in the French edition of the book. In the matter of issues concerning the presentation of Hebrew-alphabet texts, names, and book titles, another cluster of problems arises in a book such as this. In the original French edition, all Hebrew-alphabet material was either translated or transcribed into the Roman alphabet or both , thus making the book accessible to the broadest possible Francophone audience. The titles of publications of modern Hebrew and Yiddish scholarship are cited in the standard systems of Roman transcription those of the *Encyclopedia Judaica* and *YIVO*, respectively. To impose Israeli pronunciation on pre-Israeli in a practical sense: The problem is easily demonstrated: While linguists can reconstruct much about the various dialectal and historically developing pronunciations of the period, there was and is no single standard. For names I choose the English option here, for two reasons: Perhaps even thornier than the issue of how to present names is how to deal with book titles, which obviously do not have convenient non-translated English forms. Most early Yiddish texts bear titles that derive either directly from Hebrew or Aramaic, or from this Semitic component of Yiddish, which immediately adds the complication of the relationship of Ashkenazic Hebrew pronunciation to the entire mixture not entirely absent from the above discussion of traditional Jewish names either, of course. As was also the case with the names discussed above, it again seems to me that neither Israeli Hebrew nor modern standard Yiddish is appropriate in rendering the titles of early Yiddish texts. It seems most appropriate here to try and approximate a standardized Ashkenazic Hebrew form for those texts that have such a title; in the French edition, the problem of the Roman-alphabet form of both names and titles was left unaddressed, and the usage was rather inconsistent with respect to both names and titles. For the Germanic components of titles, the transcription process is anything but straightforward. Numerically the vast majority of published Roman-alphabet transcriptions of early Yiddish that have appeared in scholarly and quasi-scholarly publication of the last century have been produced by Germanists who have not simply transcribed but often have come close to translation of the original text into a perceived form of late medieval German e. That will obviously not do here. Instead, I have opted to recognize the linguistic commonplace that graphemic systems are as a rule quite conservative and thus often do not directly account for innovative phonetic developments in the language. *YIVO* shoyne as also in the aforementioned example: The process having been explained at such length, however, the reader should nonetheless realize that there is very little in the way of non-Semitic components in early Yiddish titles. Beyond that, there are only occasional individual early Yiddish words that occur in the text. After so much introduction, the principles of transcription employed in the present volume are in fact

quite simple and can be reduced to: Names are spelled according to the standard English form of EJ. Unquoted words that have become naturalized in English are used in their anglicized forms. My rule of thumb here is: Such a complex practice makes for some problems for the reader: Let the reader be forewarned: Thus after careful consideration, I decided to eschew transcriptions in the English edition and instead provide the original Hebrew-alphabet texts of those passages cited in transcription in the French edition. Some readers might object that if some text excerpts are presented in the Hebrew alphabet, then one might as well have eschewed all transcription and simply printed all originally Hebrew-alphabet texts, words, phrases, titles, names, etc. In his wide-ranging overview of several centuries of literary and cultural history, however, the author seeks a broader audience than would have been comfortably addressed by that method. Thus here those readers without a knowledge of the Hebrew alphabet can still have access to the content of the entire book, for even those passages here cited in the Hebrew alphabet are also presented in a parallel English translation. Finally, one might note that in following this practice of transposing into the Roman alphabet Hebrew-alphabet names, titles, and occasional individual words, while also including selected text excerpts in the original Hebrew-alphabet text, there is a precedent of some note: Finally, a glossary has been added, for as the reader will notice on practically every page, there is a specialized vocabulary employed to analyse and discuss the various aspects of Jewish culture herein treated. While most readers will be familiar with some of these terms, only experts will know them all. These terms are thus glossed in place in the text and the recurring ones are also collected into a glossary at the end of the book for the sake of convenient reference. The result is the revised, second edition. Johann Christoph Wolf, 4 vols. *Yiddish among the European Vernaculars* Contrary to common opinion, there was interest in Yiddish even before the nineteenth century, when a number of scholars associated with the *Wissenschaft des Judentums* began the scholarly and philological study of vernacular Jewish languages and literatures. It was during this period that the distinction was established between, on the one hand, the vernaculars,² which were viewed as unstable, lacking grammatical rules, and limited to the register of speech, and, on the other hand, the classical languages, such as Latin, which were viewed as literary languages, endowed with a grammar and stable rules of usage. The vernacular was long banned from the realms of literature, scholarship, and the university. Mardaga, , â€” Aristide Marigo, 4th edn. Le Monnier, â€”â€”and the classical languages, especially Latin. As was the case with other European minority languages and Jewish languages of the diaspora, the status of a language in its own right was long denied to this vernacular of the European Jews. Il Mulino, , â€” Marburg, , published as: *Geschichte der jiddischen Sprachforschung*, ed. Scholars Press, ; idem, *Shtaplen: Noordhollandsche uitgevers maatschappij*, ; G. Padley, *Grammatical Theory in Western Europe* â€” *Trends in Vernacular Grammar*, 2 vols. Cambridge University Press, â€”8 ; W. *Historiography of Linguistics*, 2 vols. Cambridge University Press, , 56â€”68; L. On the subject of French, see C. *Livre de poche classique*, One witnesses a readjustment of the respective roles of the languages and a determination to increase the role of the vernaculars. Latin gave up a portion of its domain, while the vernaculars were freed from their imposed state of inferiority and rose to the rank of languages of culture and scholarship. A similar development may be noted within traditional Jewish society: Such books circulated principally in the world of scholars and the educated. From that time on, however, the demand for books in the vernacular grew. Thus books in Ladino were printed for Marranos in Italy who wished to reestablish contact with the sacred tradition and strengthen their religious practice. Bilingual liturgical collections were also published in Judaeo-Italian, for instance, in Bologna and Mantua This increase in the number of 7 See Chone Shmeruk, *Sifrut yidish*:

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Chapter 6 : YIVO | Yiddish Literature: Yiddish Literature after

Von Rohden's Middle Yiddish text is relatively accurate: I find only four errors in her transcription of the two facsimile pages included; for some reason, however, she omits all vowel pointing in the text (of which there is much).

Paraliturgical songs Paraliturgical songs are those which are sung at the very many events associated with Jewish religious life. These are liturgical poems in Hebrew, which are included in regular synagogue services, e. Piyutim are sung as zemirot table hymns by the family on Shabbat and festivals as well as at family lifecycle celebrations, and are thus regarded as both a paraliturgical as well as liturgical genre. Rabbi Israel Najara " has been mentioned above. He was particularly gifted at adapting Hebrew texts to the Turkish, Arabic, Spanish and Greek folk music of his time. In very general terms, piyutim sung by Sephardic and Eastern communities follow the makam modal system, while Ashkenazi melodies are governed by shtaygers. Nowadays, piyutim are entering the sphere of popular music and an Israeli musical style exemplified by Shlomo Bar or Eti Ankry is slowly evolving. I highly recommend the website " An Invitation to Piyut ", at which you can read information about particular piyutim and about religious song in general, and, most importantly, listen to multiple melodies of a particular poem. In the Sephardic synagogue tradition, the term zemirot also refers to the preliminary section of psalms and biblical verses recited during the Shacharit [morning] prayers. On Shabbat, there are three sets of zemirot for the corresponding three meals: The zemirot are mostly in Hebrew, but there are also a few in Aramaic. Melodies are often borrowed from the surrounding musical environment, as is illustrated in the first lecture whereby the melody for the zimrah " Tsur mishelo achalnu " [Rock from whose food we have eaten] comes from the Ladino cantiga "La rosa en florese" [The blossoming rose] or "Los bilbilikos" [the nightingales]. Hasidic dance tunes and Jewish melodies serving other functions have also been used. Altogether, singing zemirot is a popular activity, and new tunes are constantly being composed. The Zemirot Data Base is an editable, interactive site at which you can upload yourself singing zemirot and other liturgical songs " have a go!! Last but not least, here is a moving story of what happened to the zimrah "Ma yafit" " Ma yofis " [How beautiful]. One hears pizmonim sung during synagogue services, at life cycle rituals, in domestic settings on Jewish holidays, and at parties. Let Jasmine Rain Down: Song and Remembrance among Syrian Jews. University of Chicago Press. Wayne State University Press. Coplas Coplas are poems written in Ladino about topics related to Jewish religion and community. A large number are paraliturgical in nature, connected with the Jewish festival cycle. Coplas de Purim were among the first of the genre to be written, and they are also the most numerous. Broadly speaking, the content can be divided into three types: There are also poems related to life cycle celebrations, such as circumcision, and the yearning for Zion, e. Historical events such as the Balkan wars of and or the fires of Salonika in and are recorded in coplas, as are incidents within particular communities. Coplas del felek deal with current affairs and welfare, e. Their function is basically didactic, aiming to counter assimilationist tendencies by familiarizing the population with Jewish texts, lore and values, as well as by means of moralization and reproof. For example, national disasters such as the Salonika fires are ascribed to laxity in observing Jewish laws, especially those of the Shabbat. For example, the copla telling of the birth of the patriarch Abraham, "El nacimiento de Abraham" " Cuando el rey Nimrod " draws on midrashic legends explaining why Abraham chose to believe in one God and his struggle with Nimrod, mythical builder of the Tower of Babel and aspiring leader of the world. Another example, "Moises en los cielos" [Moses in the heavens] "Alli en el midbar" , recounts the dialogue between Moses and the angels , based on the Talmudic tractate of Shabbat. Stylistically, the coplas are strophic poems following a few set patterns. They are basically a male genre, initially because written collections of poems were inaccessible to women who were generally illiterate; women who did sing coplas attributed their knowledge to having heard a male member or close friend of the family. Besides the written collections, the coplas were also passed down orally by singing original melodies or ones borrowed from earlier Hebrew piyutim the melodies of which in turn were borrowed from Turkish

songs. I will tell a poem. Hasidic songs and the Hasidic nigun The 18th century Hasidic movement, founded by Rabbi Israel Baal Shem Tov the Besht, believed in the supreme importance of the nigun [melody] as a form of prayer: The nigun was believed to lead to devekut [communion with God], and singing and dancing were the means of spiritual elevation accessible to ordinary folk as well as the most spiritual tsadikim [saintly people]. There are many musical versions of this story: Hasidic melodies have influenced Israeli music from the earliest days of the chalutzim [pioneers]: Nowadays, the term "Hasidic music" conjures up such songs as "Yisrael Yisrael", "Esa einay", "Am Yisrael chay", and countless other songs based upon the prayer book and Bible, particularly the Psalms. These are folk songs in the truest sense: Jews around the world, whatever their age or standard of religious observance, know the words or at least can hum along to the melodies. This genre of "Hasidic folksongs" developed from the annual Israeli Hasidic Song Festivals, held from to in the wake of the surprisingly enthusiastic reaction to the musical "Ish hasid haya" [There was a pious man] A follower of Chabad Rabbi Schneerson, his repetitive, catchy settings of short religious texts laid the foundations for a neo-Hasidic style of popular song and prayer. Have a look at the Nigun Project for a modern, secular recontextualization of the traditional nigunim. References The Hasidic niggun as sung by the Hasidim. The Hebrew University of Jerusalem: Jewish Music research Centre. Popular music and national culture in Israel. University of California Press. Carlebach, Neo-Hasidic music, and current liturgical practice. Journal of Syangogue Music, v. The lectures, and this site, refer mainly to songs in Yiddish and Ladino, but the questions are relevant to songs sung in any language of the Jewish Diaspora. The answers differ with respect to language, country and community. It is a truism to say that all Jewish folksong genres are in a state of flux; more meaningful questions relate to the type of changes being made and the degree to which songs today are different from "or similar to" songs in the past. In Israel Here are online articles dealing with the vast and vibrant culture of popular songs in Hebrew a subject which is not dealt with on this site. In Israel, both Yiddish and Ladino as well as other "ethnic" music are coming to life after being completely suffocated by the explicit national policy to create a hegemonical "Israeliness" of language and culture. Here, and probably in the rest of the world, there are both conservative and generative forces at work. Most people who enjoy listening to either Yiddish or Ladino folksongs identify closely with their ethnic origin and seek opportunities to hear the music. Betty Klein sings well in both languages, mostly in Ladino. There are also trends in the Israeli Yiddish and Ladino scenes which aim to break out beyond the familiar. In Yiddish, this mainly takes the form of composing new music to the very large body of poetry written in western Europe, Russia and the US over the last years. Her latest two disks in Yiddish, "The Well" with the Klezmatics and "Lemele" [Little lamb], both feature melodies which Chava herself has composed. Here is a video in which she talks about Yiddish and Karsten Troyke sings the song "Tumba". In the same vein, singer Ruth Levin has recently published a book of melodies written by her father, Leibus Levin, to Yiddish poems. Mendy Cahan, founder, has produced a disk in conjunction with a klezmer band, Der Yiddish Express, following the trend of contemporary Yiddish music in the US and Europe. The general orientation of the avant-garde in Israeli Ladino music is to seek connections with roots in the East. A singer-dancer worth following who is constantly searching for new ways to perform Ladino and eastern music is Esti Kenan-Ofri, who sings with the Kol-Oud-Tof trio. Two singers of Ladino music who make a great effort to study and replicate an authentic sound are Ruth Yaakov and Orit Perlman. Orit works in conjunction with Shoshana Weich-Shahak, an Israeli-based musicologist who has done extensive research into Ladino music all over the world. An Israeli singer looking for a new sound who has achieved world-renown is Yasmin Levy, daughter of song-collector and singer Isaac Levy. Yasmin has been "brought to task" for attempting to bridge Ladino with Flamenco, a musical style which is only tangentially connected with Sephardic culture, and, in her latest CD, has since returned to her Ladino roots. Jewish Languages Which language is older: Which is spoken by more people? How many people speak Jewish languages today, and how many used to? How many Jewish languages are there? Is "Jewish English" a language or a dialect? Here is a brief definition of Jewish languages. For a fascinating look at the history, linguistic descriptions, and status of Jewish languages today, I highly

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recommend the Jewish Language Research Website. In addition, Omniglot provides intriguing accounts of the writing systems of these languages. It is becoming fashionable to write about Yiddish language: If you enjoy reading tidbits about language, join me in my weekly visits to Philologos. Popular writing in and about Ladino seems to be less dynamic than the Yiddish scene at present, but I suggest you look at the American Sephardi Federation for updates or at sites listed in the Hebrew or English links. This is a moot point: Examples of continuing signs of life include a large number of internet sites as well as the Yiddish daily Forverts.

Chapter 7 : A Celebration of Women Writers: JEWISH WRITERS

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In fact, the tree of printing after Venice and other north Italian cities had stopped printing in Yiddish. In contrast to Hebrew books, which were probably of less interest to Ashkenazim outside vol. Middle Yiddish indeed consisted of two were the domain of the intellectual basic dialects: Western and Eastern Yiddish, each being further subdivided elite and involved only a minority into various spoken dialects. On Western Yiddish, see below. As Hillel ing Yiddish from the middle of the 17th Kieval asserts, until the middle of century onwards. Printers could also be publishers, but not necessarily. Italy, where no Yiddish books On practices within the Hebrew book industry, see Gries Di bashraybung turmoil brought Yiddish and He- fun Ashkenaz un Polak, which describes a debate among a Polish, German and brew printing to a standstill by the Prague Jew. Situated in central Europe, Prague functioned as a crossroads and meeting place for Ashkenazim from the western and eastern re- 02 Judah ben Israel Regensburg transl. Bezalel gions of the continent. Prague publishers and printers and readers thus actively Evidently, all those involved in publishing, from authors to followed events all over the Ashkenazic world. Newness brought together Jews from all over the European conti- encompassed textual matters as well as more material nent north of the Alps. They on two levels. First, Yiddish books were not canonical, dish book production until the begin- most probably believed that em- and publishers and printers therefore believed that these ning of the 17th century. Second, an the western literary style is available. Religious devotional books, morphology and syntax continued to play a role, and Yiddish books exhibit reading and understanding this lan- which were to be purchased by each and every family, a sense of individual preferences under guage variant, and this is one of the were published in both quarto and octavo formats, while the umbrella of Western Yiddish. Moreover, stories and songs usu- phy of Hebrew printing in Prague see Muneles and Vinograd. A complete printed text con- Be- Watt ; on the modern Yiddish Yiddish books is the ongoing use of cause they were to be cheaply produced and sold, these chapbook, see Roskies The term chapbook is certainly an appropriate ered within the broader scope of Jewish book production appellation for many of these publications. Indeed, the The subjects of the texts, however, are not necessarily Ashkenazic public was essentially bilingual, and it is im- trivial, and the books were not published for leisure-time portant that we understand these Yiddish books within reading only. Moreover, even leisure-time reading was a context in which Hebrew enjoyed a high level of prestige supposed to have an educational value, convey informa- and served as a linguistic marker of Jewish identity, while tion, and usually teach a moral as well. While we know of only a few publishing projects, local printers in Prague were regularly Yiddish books that were printed in the city during the in contact with book agents in other cities. Although the 16th century, over the course of the 17th century the pace number of new titles increased over the course of time, accelerated and their number increased. One reason was early modern Yiddish literature is not primarily important that Yiddish books were no longer produced in Italy and for its drive to originality and newness but rather for its Poland. Publishing in Yiddish had become a culturally defensible venture. The proliferation of Yiddish books also meant a broadening of the spectrum of genres and subjects considered acceptable for publica- tion. Although in 16th century Italy this spectrum had already been wide and the presentational quality of Yiddish books high,²¹ the begin- nings of printing activities in the Ashkenazic vernacular in the Bohe- mian capital were hesitant. The last page of the otherwise Hebrew book includes a Yiddish translation of the Hebrew piyyut Adir Hu, or, in Yiddish, Almekhtiger Got God Almighty, build your temple soon in our times. First of all, Amsterdam was a lib- eral city where loyalty to the authorities was not explic- Emperor â€” The title page declares that it in- itly demanded. The phrase is printed in Yiddish entations on the death of a young sterdam, see Gutschow The title page does not men- A typical phrase is as

follows: Although they may by publishing a limited number of Kieval: These stories occasionally included Christian zic world, mostly but not exclusively calamities that be- motifs and allusions, which were systematically removed fell Prague, Bohemia or places outside its borders. I hope that when you read it, your hearts will rejoice. Therefore, dear men and women, let the price not anger you. The story happened before there were Jews in Prague. In all the city of Prague there were four merchants. Three went all the time to Frankfurt to every fair and brought goods to Prague and one merchant received the goods through commission and subsequently through him Jews came to Prague. Two women published the story: Bela daughter of the great gaon, the martyr Baer [son of] R. Ayn sheyn lid [â€] gemakht ouf [â€] vi Ofen A beautiful new song about 40 Greenblatt Briyah ve-Zimrah or, in Yiddish pronunciation: Mayse the Swedish invasion of Eastern Eu- 46 Ibid. Ashkenazic populations, the Prague 29â€” Hebrew acronym of ovde kokhavim u-mazalot, worshippers of The majority of the published texts 05 Ayn Sheyn Mayse. Bela Horowitz, wife of Joseph Hazzan from Vienna stars and planets. Such warning apparently became obligatory in Hebrew deal with Jewish religion and culture: Sometimes the censor pasted a paper public and private liturgy, rabbinic stripe with the printed text of the literature, custom books and ritu- glorious Roman emperor Leopold, by the sons of Juda warning and numbered in Arabic numerals onto the title pages of Hebrew als, spiritual guidance and practical Bak. The variety of appended at the end of the preface. In it, the publishers 59 Ibid. The text includes stories found a Yiddish reading public. Its title page declares that: Another such song is called Odam un Khave lid of the people of the great city of Ninveh. All is translated Song about Adam and Eve. Another song deals with Prague under the rule of our most esteemed Master, the the Ten Commandments: Moses ben Joseph Bezalel Katz, Yet another booklet that also includ- Still another book of tkhines Minhat ani, c. This is followed of editing. Sometimes, these tkhines booklets were written, translated, edited or published by women. In circa , Bela Horowitz published a booklet of tkhines to be recited from the full moon of the month Elul until the Day of Atonement. Judah ben Jacob Bak, before The preface concludes with yet another bold statement: But it would be better that they recite prayers letter of the Hebrew alphabet, and placed them in the in Yiddish and thus better understand [what they are say- book in alphabetical order. At the end, he appended two ing]. Indeed, while tehinnot in Hebrew may also have Several successful editions fea- Ibid. There were tkhines written for special occasions. The text switches from the feminine 70 following explanation: And when she recites it have an almost identical title text: For a long time I have seen the grave and she⁶⁸ must recite the tkhine as printed here. But elegant Yiddish tkhines that the pure righteous man trans- the woman or the girl who recites the tkhine must recall lated. His name is known among the people, Rabbi Yaakov her mother [in her prayer]. And she must also mention bar Eliah Halevi of Teplitz he is called. Therefore, do not let money make you feel sorry. Let his merit become our reward. Men and women alike should not be ashamed and take these [Yiddish] slikhes and they will understand what they pray,⁷¹ how they confess sins they never committed. Each woman should always carry this prayer book with her, and say her prayers with full intention in the cemetery or synagogue. Nobody, rich or poor, is forgotten in the book. Judah ben Jacob Bak, The Bodleian Libraries, to become an integral part of daily life, even replacing University of Oxford, Opp. And women, as we have already seen above, were expected to visit not only the cemetery but also the synagogue, which is basically Reciting this book could help the reader avoid trouble: Prague is only the specu- Torah study, of lernen. Within the lected from rabbinic literature in Hebrew, accompanied lated printing place. Brant shpigl The Burning Glass ,⁷⁹ ⁸⁰ Ibid. It is impossible to know how many Yiddish books were actually published and printed in Prague; many have ⁸¹ Ibid. All discourse on the history same author n. Rebeccah was of Yiddish in this city is based on also the author of Menekes Rivke, an the copies kept in the Oppenheim ethical manual for women. The collection was as- ⁸⁵ On imprints, illegal and pseudo-illegal editions see A.

Chapter 8 : Essential Yiddish Books | Yiddish Book Center

*The first monograph on the history of Yiddish literature, *The History of Yiddish Literature in the Nineteenth Century* (), was written not by a European, but by Leo Wiener (), a Polish-born scholar and professor of Slavic studies at Harvard University, indicating the growing importance of America for Yiddish culture.*

The collection is organized in ten 10 topical series. In , the collection was arranged by Zosa Szajkowski with the help of a grant from M. At this time, the material was sorted into six series and the 28, pages numbered consecutively. Zosa Szajkowski prepared a Yiddish language catalog to the collection, which was published under the title *Idische diplomatie. Studies and Materials*. A new catalog in English was prepared in by David M. It also included an additional series consisting of material received after the Yiddish catalog was published. This material was divided into folders and appended to the end of the collection. Although the supplement was described as a separate series, the folders were also identified according to where they were believed to fit in with the original series. In , the collection was microfilmed with the help of a grant from the S. At this time, the collection was rearranged according to principles of provenance and original order by Cecile E. Kuznitz, who also prepared the present catalog and concordance of old and new folder numbers. He was also a delegate to the Paris Peace Conference , where he helped to draft the minorities treaties guaranteeing the rights of Jews and other ethnic and religious minority groups. The collection consists of the papers of Lucien Wolf and David Mowshowitch, as well as fragmentary records of the Joint Foreign Committee. The material includes personal papers, correspondence, reports, memoranda, minutes of meetings, copies of articles, and press clippings. The documents pertain to the situation of persecuted Jews throughout the world, most notably the efforts of the Joint Foreign Committee of the Board of Deputies of British Jews and the Anglo-Jewish Association to aid the Jews of Eastern Europe, and to the Peace Conference at Paris in and the minorities treaties. **Scope and Contents of the Materials** The primary strength of the collection is the light it sheds on the situation of the Jews of Eastern Europe and the efforts of Western European Jews to aid them through political action. The material on Eastern Europe is strongest for the period and broadly speaking, deals with persecution, economic conditions and legal disabilities of Jews in Russia, Poland, Romania, and elsewhere. There is also important material on the Peace Conference at Paris in , in particular the drafting of the minorities treaties, and later the enforcement of the treaties and the effort to secure Jewish rights at the League of Nations and the United Nations. In addition, the papers document the conditions of Jews around the world, most notably the rise of Nazi persecution in Germany and the problem of Jewish refugees in the s; the contemporary situation and history of Anglo-Jewry; and Palestine and the Zionist movement. There are also records of the Joint Foreign Committee and materials collected by the Joint Foreign Committee in the course of its work, including reports of the Joint Foreign Committee and of other Jewish relief organizations; diplomatic and inter-office memoranda; and minutes of meetings. However, it is not possible to separate correspondence between that of Lucien Wolf and that of the organizations he represented, since the correspondence had been mixed before it reached the YIVO Archives. The sixth and seventh series consist of records of the Conjoint Foreign Committee and Joint Foreign Committee and are the longest and most significant in the collection. They reflect a wide variety of activities undertaken by that organization over many decades on behalf of Jews throughout the world. The two series contain similar types of documents and cover many of the same subjects. Because of this overlap, the researcher should consult the two series together for material on any given topic. It may be advisable to be aware of the fact that newspaper clippings removed to Series X supplement both these series. The papers of Lucien Wolf and David Mowshowitch cover the years to , with a few earlier items, particularly pertaining to Anglo-Jewish history, dating to The collection consists of diaries, correspondence, notes, manuscripts, typescripts, copies of articles, reports, memoranda, minutes of meetings, and newspaper clippings. **Historical Note** Biographical and historical note Lucien Wolf was born in London in , the son of a Bohemian political refugee and his Austrian wife. Lucien Wolf began a career in

journalism at an early age, becoming a writer for *The Jewish World* in . He held this position until . Lucien Wolf soon began writing for the general as well as the Anglo-Jewish press; for example, he became an assistant editor of *The Public Leader* in . Later he served as an editor of *The Jewish World* from to . As a journalist, Lucien Wolf specialized in foreign affairs and diplomacy and became a highly respected expert in these areas. From to he served as foreign editor of *The Daily Graphic* , where his articles on foreign affairs were published under the pseudonym "Diplomaticus. Lucien Wolf first became interested in Russian-Jewish affairs after the outbreak of pogroms in . He became an advocate for Russian Jews and a critic of the Czarist regime. In particular, he drew attention to the plight of persecuted Jews at the time of events such as the Kishinev pogrom , the Beilis trial , and the Polish economic boycott of the Jews . Lucien Wolf first became a member of the Conjoint Foreign Committee in and was appointed secretary of the committee around the time of the outbreak of World War I. In this position, with the aid of his long-time secretary David Mowshowitch, he brought his diplomatic skills and his contacts at the British Foreign Office to bear on his work. Lucien Wolf was instrumental in drafting the minority treaties, which guaranteed rights for the ethnic, religious, and linguistic minority populations of the defeated and newly-independent states of Eastern Europe. Lucien Wolf saw these treaties as a tool whereby the various groups of these multi-ethnic countries - notably Jews - could live in harmony and their governments be led to develop in the liberal, democratic traditions of Western Europe. The Jewish delegations at the Peace Conference were themselves split along ideological lines. Most of the delegates from Eastern Europe supported the goals of Diaspora nationalism and sought for the Jews the status of a separate national minority. The majority of American delegates were Zionists. Lucien Wolf, however, like most West European delegates, opposed both Diaspora nationalism and Zionism. He used his diplomatic skills and personal contacts to facilitate negotiations, distributing copies of his *Notes on the Diplomatic History of the Jewish Question* to the delegates in order to put the events of the conference in historical perspective and to disseminate his views. Lucien Wolf worked to secure the rights set forth in the minorities treaties in the years following the Paris Peace Conference. However, despite his efforts, the treaties proved to be largely unenforceable. The League of Nations was charged with overseeing the treaty guarantees, but a member nation had to bring a treaty violation to the attention of the League of Nations before it could take action. Predictably, most countries were reluctant to antagonize a foreign government by complaining that that government was abusing its citizens. Throughout the s, Lucien Wolf continued his efforts on behalf of persecuted Jews as secretary of the Joint Foreign Committee. In he travelled to Poland to inspect the situation of Jews there, and in he visited Portugal and became involved in aiding Portuguese Marranos. With the outbreak of anti-Semitic violence in Romania in , Lucien Wolf worked to alleviate the situation of Romanian Jews. Wolf also served in Geneva as an expert on minority rights at the League of Nations. He was a founder of the Advisory Committee of the High Commissioner for Refugees, and became head of that organization in . He preferred to work quietly with individuals whom he felt shared his views, rather than to put direct pressure on the Foreign Office or on foreign governments. Moreover, as a Western European liberal, he was confident that the governments of Eastern Europe could and would eventually be reformed into enlightened regimes where Jews enjoyed full equal rights, as they did in France and Britain. However, Lucien Wolf later became a leader of the anti-Zionist camp, staunchly opposing the suggestion that Jews had a national identity other than as citizens of their country of residence. Lucien Wolf later seems to have modified his stance and become more sympathetic to the idea of Diaspora nationalism, possibly under the influence of David Mowshowitch. In an article of April , Lucien Wolf wrote that over the past 35 years a new "Jewish secular nationality" had developed in Eastern Europe. In addition to his diplomatic work, Lucien Wolf was an important Anglo-Jewish historian. He was one of the organizers of the Anglo-Jewish Historical Exhibition of , at which time he compiled a bibliography of Anglo-Jewish history. This exhibit led to the founding of the Jewish Historical Society of England in , of which Lucien Wolf was the first president. Lucien Wolf published *The Life of the First Marquess of Ripon* and wrote on the history of the Portuguese Marrano community in . He also compiled genealogies of many prominent Anglo-Jewish families. Lucien Wolf also contributed the article

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on "Anti-Semitism," as well as that on "Zionism," to the Encyclopaedia Britannica. Beginning in he was active on the Board of Deputies of British Jews and was appointed Foreign Secretary of that body. David Mowshowitch served as secretary and chief assistant to Lucien Wolf after the latter became the head of the Joint Foreign Committee. He often travelled abroad to report on conditions in areas of Jewish suffering. The reports he sent back to London during these years provided the Joint Foreign Committee with its main source of intelligence on conditions in Eastern Europe. David Mowshowitch is also credited with fostering in Lucien Wolf a more positive attitude towards minority rights and the use of Yiddish of which he was a fluent speaker. An amateur historian, as well as a Yiddishist and amateur linguist, David Mowshowitch wrote a book on the Yiddish language and published translations of parts of the Bible in Yiddish. Historical Note The Joint Foreign Committee of the Board of Deputies of British Jews and the Anglo-Jewish Association was, as its name implied, a body formed by these two main organizations of British Jewry for the purpose of handling initiatives in foreign policy. The Board of Deputies of British Jews, the officially recognized representative body of British Jewry, originated in from a cooperative effort of both the Sephardic and Ashkenazic communities of Great Britain. It adopted a written constitution in The Board of Deputies of British Jews fought for political emancipation and Jewish interests in British civil law dealing with marriage and divorce. In addition, because the Orthodox rabbinate controlled the official state-recognized organs of the Jewish community, the Anglo-Jewish Association served as means for many prominent assimilated Jews to participate in the affairs of Anglo-Jewry. The Conjoint Foreign Committee worked with the British Foreign Office in its efforts to improve the conditions of Jews in foreign lands, an area of increasing concern as the situation of Jews in Eastern Europe deteriorated in the s. In , the issue of Zionism, which had long divided the Anglo-Jewish community, came to the fore. In May of , the Conjoint Foreign Committee issued a declaration stating its opposition to Zionism. It was agreed that the renamed Joint Foreign Committee have a majority of members from the Board of Deputies of British Jews and that it take no position on the issue of Zionism. Lucien Wolf was appointed the first secretary of the Joint Foreign Committee, a position which he held until his death in The representation of the Anglo-Jewish Association on the Joint Foreign Committee was further reduced in as the influence of the anti-Zionists diminished, and eventually was altogether eliminated.

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Chapter 9 : Full text of "Classified Catalogue of the Carnegie Library of Pittsburgh, "

This thesis considers the Yiddish book, Di geshikhte fun mayn lebn [My life story] by Esther Shechter (), published in Winnipeg in its central text, initially written for the YIVO Institute of Jewish Research autobiography contest of , is a memoir of the author's early life and immigration to Canada.

Collection of Literary and Historical Manuscripts contains letters, manuscripts, and historical documents which were saved by the Yiddish poets Avraham Sutzkever and Szmerke Kacserginski in the Vilna Ghetto. Members of the conscripted Jewish workers who were forced to work under the Einsatzstab Rosenberg, the Nazi unit which plundered cultural treasures across Europe, Sutzkever and Kacserginski saved thousands of books, manuscripts and documents at great risk to their lives and hid them in the various hiding places in the Vilna Ghetto. After the war they recovered many of the hidden items. The collection consists of 8 series and includes correspondence of writers, intellectuals, communal leaders, rabbinical figures; manuscripts of Yiddish and Hebrew writers; theater documents; folklore materials; rabbinical responsa and writings; historical and legal documents; pinkasim [communal registers] and Jewish communal records. The bulk of the materials cover the period from the 18th century through the eve of World War II. A multiple provenance collection, its very fragmentary nature reflects the circumstances of war and the activities of the Nazi plundering unit called the Einsatzstab Rosenberg whose pillaging resulted in the breakup and destruction of much of the YIVO Archives and other Jewish cultural treasures. The collection is also in very poor condition because much of it was hidden underground for years and was smuggled out of Vilna into Poland in the postwar period, then into France, before being sent to New York. The collection reflects what aspects of Jewish culture were valuable to Jewish intellectuals in the Vilna Ghetto who needed to make quick and on-the-spot decisions about what to save. In surveying the collection, we see that their notion of what was valuable was a broad one. They saved everything from documents relating to traditional Jewish religious life, to artifacts of modern Yiddish and Hebrew culture. The collection also reflects the deep connection and passion these intellectuals felt for Jewish culture, folklore and history. The notes below provide additional information about the most important series in this collection. Correspondence with Individuals Series I consists of folders of correspondence, arranged alphabetically according to the Yiddish alphabet. The Series includes correspondence to and from a wide range of writers, scholars, communal figures and rabbinical figures. Included are a number of letters of distinguished and prominent individuals. Many of these letters bear the original YIVO stamp. The other groups of materials in this Series include letters formerly collected by the S. Some of the most noteworthy individuals in this Series: One of the most significant correspondents in this Series is the early modern Hebrew writer Abraham Mapu who was born in the Kovno area to a scholarly family, and received the traditional education of the time, but was later able to learn a number of European languages on his own. He was a Hebrew teacher, and authored some teaching manuals for Hebrew and French. Mapu became a popular author and was active in the affairs of the Jewish community of Kovno. The Israeli historian Ben Zion Dinur had typescript copies of these letters made for him by the YIVO staff during the s, which is fortunate, because many letters did not survive the Holocaust, or survived in severely damaged condition. Mikhtev Avraham Mapu Jerusalem, Reisen was a YIVO leader from its founding in He was an important Yiddish philologist and edited the multi-volume Reisen Lexicon of Yiddish Literature and corresponded extensively with Yiddish writers in order to compile information for his lexicon entries. Many of the letters to Zalman Reisen in this Series appear to be from the materials Reisen was accumulating for his yet unpublished fifth volume of the lexicon. This volume was never published. The letters to and from the Strashun Family constitute another section in this Series. Matisyahu Strashun was a prominent a Talmudic Scholar, maskil, and philanthropist in Vilna. He occupied himself with the communal affairs of Vilna, serving through the years in several positions. He was one of the most important bibliophiles of his time. A catalog of his book collection, Likutei Shoshanim, including a number of manuscripts, appeared in After his death, his

library became the property of the Vilna Kehilla. The Strashun family related items include personal letters in folders. They are still studied in contemporary Talmudic academies all over the Jewish world. The impact of Matisyahu Strashun on the contents of the Sutzkever Kaczerginski Collection is greater than meets the eye. Since he was both a maskil and a serious rabbinic scholar, and was in contact with Hebrew book dealers in various countries, he was able to acquire the correspondence of several earlier well-known maskilim and prominent rabbis, as well as important manuscript items which had been in the hands of bibliophiles of previous generations. Sometimes we have his book stamp on the item to confirm his connection with the item, sometimes it can only be an educated guess. Some examples of items in this collection which probably had belonged to Matisyahu Strashun would be: Page 2 of this letter actually contains a note by M. It was signed by Eliakim Carmoly, an avid bibliophile of the previous generation. The correspondence of Sholem Aleichem is one of the important groups in this Series. The Sholem Aleichem letters cover the period c. There are 52 folders of Sholem Aleichem letters and postcards, from Folder . The bulk of them are original letters and a small number are photostatic copies which were procured by the YIVO Institute in Vilna before the war. The letters are addressed to various individuals. Quite a number of them were written to Jacob Dinesohn. Manuscripts Folders a Subseries 1: Works of Known Authors, Arranged Alphabetically This series includes the writings of a number of well known literary and political figures. This series holds fragments of the play *The Dybbuk* written in his own hand by S. An early Yiddish version of the play was destroyed in a fire. When writing the play *The Dybbuk*, Ansky was able to draw upon the folk beliefs and folklore collected during the Baron Horace Guenzburg Ethnographic Expedition which he led from to . During the expedition which was conducted in Volhynia, Podolia and Kiev Province, a great deal of ethnographic and ethnomusicological materials were collected by means of a variety of methods including interviews with the local Jewish population residing within the geographic scope of the expedition. The series also contains the handwritten diary of the early Zionist leader Theodore Herzl. After Vilna had been liberated by the Russians, he recovered it in late August. Even though fluent in German, he was able to keep it from influencing his Yiddish writing. Ale ksovim fun Dr. Theater Documents This small series appears to have fragmentary documents from at least two original YIVO Archives collections created in Vilna during the prewar period. Including are documents about the sale and transfer of synagogue seats or inheritance rights to synagogue seats, the sale or rental of a house, etc. The bulk of the series relates to the Jewish community of Vilna with several documents pertaining to the sale or transfer of synagogue seats in the Great Synagogue of Vilna. There is also a document relating to the community of Pinczow. This series is related in subject and genre to the Series 7: Pinkasim and Jewish Communal Records. The letters to Rabbi Luria are significant because they reflect his recognized role as a leading scholar to whom the majority of elite scholars turned with difficult questions. The series contains 33 folders. Information about the finding aid to Part I of the Sutzkever Kaczerginski Collection can be obtained by writing to archives yivo. Two lectures delivered by Dr. As Sutzkever and Kaczerginski sifted through the books and documents in the YIVO building while working for the Einsatzstab Rosenberg, they made decisions about what they thought was precious and irreplaceable and important for posterity. After the war Sutzkever and his colleagues painstakingly searched for and found hidden documents, books and artifacts and brought them to the new Jewish Museum of Vilna. When it became apparent that the Soviet authorities had no intention of safeguarding these materials or making them available to the public, and when it became known that portions of the documents in the Museum during the Soviet period had been removed to the paper mills for destruction, Sutzkever and Kaczerginski devised a plan to smuggle out suitcases of materials to be taken first to Poland and then to France. Due to the great volume of the materials to be sent to YIVO in New York and due to their great value, Sutzkever devised a wide variety of methods for shipping the documents, which included sending some of them by regular mail to Max Weinreich in New York, on occasion by air mail for very select and precious items, and from time to time by personal courier. The details of these shipments have been researched by Dr. Ansky Historical and Ethnographic Society in Vilna. The original finding aid was divided into 2 parts: From the s through , only the Vilna Ghetto portion of the collection had a detailed finding

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aid with assigned folder numbers. Part II of the finding aid, the Literary and Historical Manuscripts, which is the focus of this finding aid and which was the subject of a grant from the Nathan Ruderman Foundation and the Claims Conference in New York, was titled: However, the list of documents included in each of the categories were described very generally, without any details, and there was no indication as to specific folder numbers assigned to specific documents. In the mid s, a Yiddish language folder list was compiled and specific documents were assigned folder numbers. YIVO Archivist Itsik Gottesman created this first detailed listing, basing it very closely on the original list of materials described in the first Yiddish finding aid mentioned above. During the s and s the photographs were removed from the Sutzkever Kaczerginski Collection and placed into the YIVO Photo Archives where they were added to the existing collections of prewar photographs on Poland and Russia. Papers and collections would no longer be dispersed throughout the Archives according to different subjects but to the extent possible documents generated by the same original creator would all remain within the same record group. To implement this task, the entire YIVO Archives was surveyed over the course of several years and the Archives was progressively divided up in to Record Groups which were each assigned a number. The numbers were assigned in ascending order with the earliest collections accessioned assigned the lowest numbers. The documents which had a common origin were then grouped together in separate record groups. To view the video of the lecture by David Fishman on November 24, titled: If Books Could Talk: By he had become a member of the dynamic Yiddish literary group Yung-Vilne. Sutzkever was interned in the Vilna Ghetto from June on, where he continued to write poetry dealing with the horrors of ghetto life. He escaped from Nazi occupied Vilna in September , and joined a group of partisans under Soviet command. After Vilna was liberated by the Russians in June , he returned there for some time, uncovered some of the treasures hidden during the war and brought them to the new Jewish Museum in Vilna as described above in the early part of this Historical note. He settled in Israel, becoming the poet laureate of Israel and receiving much acclaim for his literary achievements. Szmerke Kaczerginski Szmerke Kaczerginski was born in in Vilna. As a young man, he was involved in The communist movement and was also a journalist. During the mids he joined the Yiddish literary group "Yung Vilne. He was engaged in organizing cultural and educational activities in the Vilna ghetto. He worked together with Sutzkever and others to hide as much of Jewish cultural material from the Nazis as possible, and in September , escaped from the Vilna ghetto to join a Soviet partisan unit together with Sutzkever. He met his untimely death in a plane crash in April Administrative Information Access Restrictions: Access to the collection can be obtained by writing to archives.yivo.