Catalog of the

Leyzer Ran Collection

in the

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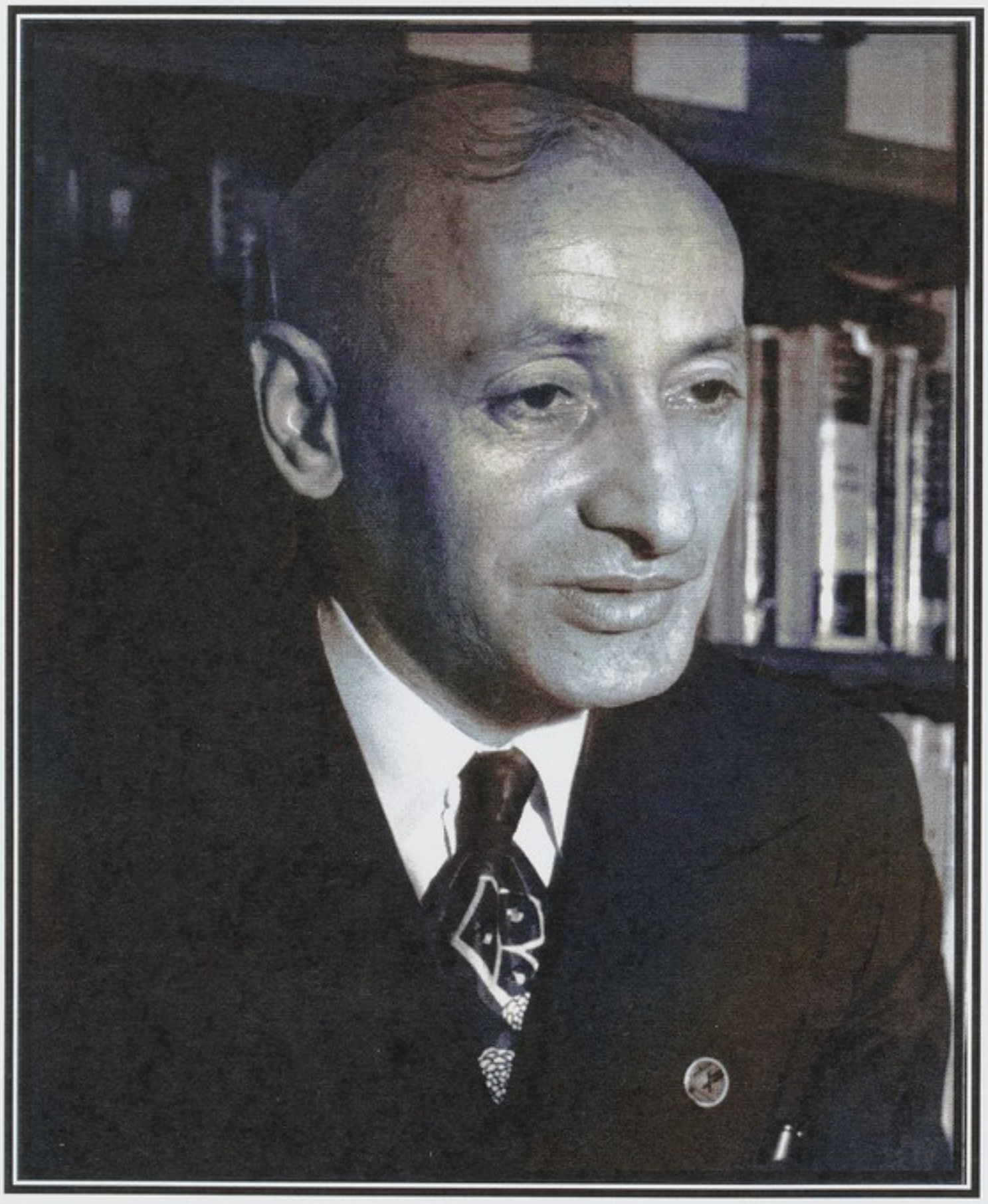

Leyzer Ran
1912-1995

Catalog of the

Leyzer Ran Collection

in the

Harvard College Library

edited by

Charles Berlin

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Cambridge, Massachusetts
2017

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N.B. Transliteration from Yiddish in the essays reflects each author's preference.

Preface

This catalog is published in grateful appreciation of having the Leyzer Ran Collection in the Harvard Library and as a part of the Judaica Division's ongoing effort to bring the Leyzer Ran Collection to the attention of scholars. The Judaica Division is grateful to the family of Leyzer Ran (1912-1995)—his late widow Basheva Ran, his daughter Faye Ran, and his granddaughter Davina—for having presented the Leyzer Ran Collection to Harvard in 1996. Our gratitude is shared by the scholars and students who now and in future generations will benefit from having access to this great research resource. The Collection reflects Leyzer Ran's lifetime of dedication to Yiddish culture and to its preservation for future generations.

The essays published in this catalog (pp. 3-42) pay tribute to Leyzer Ran and his prodigious accomplishments. The information in the catalog regarding the contents of the Leyzer Ran Collection offers a more detailed account of the collection and attests to the depth and breadth of the Ran Collection. The catalog (pp. 73-124) includes a listing of some 820 publications—books and pamphlets—added to the Harvard Judaica Collection thanks to this gift. There are also several examples (pp. 43-49) of that most elusive of genres—ephemera—that are representative of the hundreds of single-sheet printed materials to be found in the Ran Collection, and which are in the process of being organized and digitized; these will gradually be made available online. The Ran Collection is especially rich in archival materials, which are described in a preliminary catalog at the folder level (pp. 51-62) and to which a preliminary index is available (pp. 63-71). Photographs in the Ran Collection will also be digitized and put online.

The materials in the Ran Collection are chiefly from Eastern Europe, especially Lithuania and Leyzer Ran's beloved Vilna, but the Collection includes materials from all over the Jewish world—special mention should be made of Cuba (where Leyzer Ran lived from 1946 to 1953)—as is evident from a perusal of the cataloging information in this volume. However, we hasten to add that this catalog does not do justice to the Leyzer Ran Collection. It will take many years of work with these materials by librarians and scholars before the extraordinary richness of this collection can be fully known and truly appreciated.

It is a great pleasure to thank those who have contributed essays to this catalog: Faye Ran, Davina Ran, Ruth R. Wisse, Dovid Katz, Motti Zalkin, and Justin Cammy. Their words—whether personal recollections by those privileged to have known Leyzer Ran, or testimonies to Leyzer Ran by those who know him only from making use of the fruits of his lifetime labor that are to be found in the Leyzer Ran Collection at Harvard—are a moving tribute to Leyzer Ran and his great contribution to Yiddish culture.

The world of Jewish scholarship is forever indebted to Leyzer Ran for his extraordinary efforts both as a scholar and especially as an archivist of Yiddish culture—and to the family of Leyzer Ran for having entrusted the stewardship of this truly unique resource, the Leyzer Ran Collection, to the Harvard Library, where it will be preserved in perpetuity in the service of scholars and students and as a vital part of the Jewish cultural heritage within the spectrum of humanistic research at Harvard University.

* * *

I am very pleased to express our appreciation to two colleagues in the Judaica Division, Elizabeth Vernon, Lee M. Friedman Judaica Technical Services Librarian, who produced the data for this catalog, and Vardit Samuels, Judaica Library Assistant, who was responsible for the design. I also wish to express our gratitude to Sherman H. Starr, Class of 1946, for providing the Sherman H. Starr Judaica Library Publication Fund which has made possible publication of this catalog.

Cambridge, Mass.
August 2017

Charles Berlin
Lee M Friedman Bibliographer in Judaica
Head, Judaica Division, Harvard Library

Leyzer Ran (1912-1995): Linguistic and Literary Prodigy, and Champion of Yiddish and Yiddishkeit

by Faye Ran

My dear beloved and loving father, Leyzer Ran, was a sui generis historian, scholar, literary critic and *zamler* who viewed life through a profoundly humanistic lens. He was born in 1912, in Vilna, (now known as Vilnius, in Lithuania), a city world renowned for its extraordinary Jewish intellectual, spiritual, and socio-cultural life. Although my father was a linguistic and literary prodigy, he was a modest man with an engaging sense of humor and inspirational sense of integrity. He wrote his masterwork, a three volume history, about the city in which he grew up and which informed so much of his early intellectual and social development. The resulting work was published in 1974 under the title *Yerusholáyim d'Líte: The Jerusalem of Lithuania*, an affectionate nickname for Vilna, home to many rabbis and Talmudic scholars, Jewish intellectuals, authors, artists, artisans, activists and educators. This work went on to win the National Jewish Book of the Year Award in the United States in 1976, and the Manger Prize for History in Israel the following year. My father was also an award recipient Lecturer and in 1986 gave the fourth annual Avrom-Nokhem Stencl Lecture in Yiddish Studies at the Oxford Summer Program in Yiddish Language and Literature.

In an October 1975 Commentary magazine article by noted historian Lucy S. Dawidowicz entitled "Pictures of the Jewish Past," she wrote admiringly of my father's work saying:

> ...*Jerusalem of Lithuania*, a beautiful photographic history of Jewish Vilna, demonstrates that an authentic Jewish pictorial history is indeed possible, though this particular one was twenty-five years in preparation, required the services of dozens of devoted volunteers in addition to the editor, Vilna-born Leyzer Ran, and takes up three massive volumes. There have been hundreds of *yizkor* (remembrance) books to memorialize communities which perished in the Holocaust, but none to equal the present work in scope and profusion of detail, extending as it does from the earliest settlement for which visual documentation was available, to the final extinction of the Vilna Jewish community. Volumes I and II, folio-size and bound in red cloth, contain over 3,000 reproductions of photographs, paintings, illustrations, documents, maps, and tables, a selection garnered from communal and private collections all over the world. Volume III, octavo and paperbound, contains indices to 1,500 subjects and 4,000 persons, an exhaustive multilingual bibliography on the history of Jewish Vilna, and a listing of picture sources. The several introductory essays and all of the captions are in Yiddish, Russian, English, and Hebrew...Small wonder, then, that the story of this city should have taken so many pages to tell... All of Jewish Vilna, in short, is in these pages, and also everyone of note who ever visited the city....
>
> The Jews of Vilna are gone now, missing from its pictured streets, "...pressing their vacancy/Against the walls..." as Irving Feldman puts it in his haunting poem, "To the Six Million." But in *Jerusalem of Lithuania* Mr. Ran has given them a ghostly reincarnation, a life eternal in pictorial history.... we have here the true gift of historical remembrance.

Ed. note: Photographs and captions of Leyzer Ran and family provided by Faye Ran.

Leyzer and Basheva Ran

My father, a descendant of the RaN[1], thrived in Vilna, his family having traveled to Eastern Europe centuries before from Spain to escape the Spanish Inquisition. History and remembrance would play an enormous role in his life. In 1925 YIVO (the *Yidisher Visnshaftlekher Institut*) was founded in Vilna in order to study and promote Yiddish and preserve the 1000 year history of the Jews and Jewish life in Europe. My father studied and worked there, receiving a Masters degree. Before WWII broke out, he received a fellowship from Moscow University to pursue a doctorate in political science. This fortuitously timed fellowship allowed my newly married twenty-three year old father and eighteen year old mother, Basheva, (1916-2014), who would be his devoted life's companion and helpmate, to escape the deteriorating situation for Jews in Lithuania. Both of my parents had been idealistic political activists; however, when they arrived in Moscow, they encountered a society in the grip of political purges and mass arrests. They too were arrested, falsely accused of espionage and sentenced to ten years in prison and later sent into exile in Samarkand from which the Jewish underground eventually helped them escape. My father's last major work, *Der Internationale fun Korbones*[2], stems from this period. In this book, he writes about all the dissident intellectuals and political prisoners from all areas of the Soviet Union, which at that time spanned a hemisphere. Once my parents escaped from the Gulag, they traveled back to Vilna to find it in ruins. Everyone in my father's family had been murdered either in the ghetto or in Ponar, as had most of my mother's. My father wrote his first memoir, *Ash fun Yerusholáyim d'Líte* (*Ashes from the Jerusalem of Lithuania*), a deeply felt memorial to all who died in Vilna, family, friends, and community. He described the emptiness of beloved landscapes where children used to play, and the silent, lonely horror in the streets and houses of his murdered Jewish community. The book is also a tribute to the life that existed in Vilna before the war, meant to remind succeeding generations of both their proud legacy and profound loss.

From their destroyed Vilna my parents then traveled to Paris. Then, from there, having been denied entry into the United States, my parents were able to emigrate to Havana, Cuba, where my maternal grandmother Sarah Ahz Konski had luckily survived, having gone there with her daughter Pola to visit her

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1 Nissim ben Reuven Gerondi, (1320–1376), known as the RaN, the Hebrew acronym of his name, was born in Barcelona. He was an influential medieval talmudist and authority on Jewish law as well as a physician and astonomer.

2 This title is a pun on the word *Internationale* which means international, but is also a reference to *Der Internationale* which was the official anthem of the Soviet Union from 1918 through late 1943. Originally a French song, it became the anthem of Communist parties and many socialist movements worldwide.

eldest and only son, Morris. My uncle Morris had married into what was then a thriving Cuban Jewish community. In Havana, my father worked as the principal of an ORT school. This environment piqued his interest, and he went on to gather research materials on the history of the Cuban Jewish community and to edit scholarly anthologies on the topic, creating the only archive of the history of Jews in Cuba. It was during my parents' sojurn in Cuba that I was born. I grew up immersed in Jewish History and the great exemplars of Yiddish literature, drama and poetry. Chaim Grade, Yud Yud Trunck, Isaac Bashevis Singer, and Avrom Sutzkever, among others, were close and esteemed friends of my father and part of my parents' circle and cultural life. I too was enchanted by them personally, as well as by the astonishing and profound works they had written. These writers, along with Mendele, Y. L. Peretz, Sholem Aleichem, Sholem Asch, Itzik Manger, S. Ansky, H. Leivick, Avrom Reisen, Yankev Glatshteyn, Moyshe Leyb Halpern, and Leyzer Volf, were proof that Yiddish literature was extraordinary and world class. The preservation of Yiddish books and the translation of the extraordinary literary and historical works in Yiddish are part of my life and personal commitment to the dissemination of Yiddish, Yiddishkeit and Jewish culture.

I am pleased to note that there are two forthcoming English translations of my father's remarkable memoirs. The first will be from his book entitled *Ash fun Yerusholáyim d'Líte* (*Ashes from the Jerusalem of Lithuania*), and the second, his final magnum opus, *Der Internationale fun Korbones* (*The International Union of the Dead*). As mentioned, the first memoir describes my father's return to Vilna after his escape from the Gulag, while the second consists of his prison memoirs, true stories in which he, as a stateless person, asserts his Diaspora consciousness, his ethnic identity and his unvanquished sense of morality and commitment to universal values of truth, tolerance and brotherhood. Rather than a single totalizing narrative, this latter memoir consists of a series of vignettes, woven together to create a rich and varied landscape. These panoramic memoiristic chapters inevitably include reflections on the historical, political, social and economic contexts which led to his imprisonment, as well as reflections on the ways in which prisoners and detainees were treated, and the implications and consequences of such treatment. The Memoirs are divided into sections, namely: Arrest and Transport; Daily Struggles: Portraits of Other Prisoners and the Authorities; Release from Prison; and Attempts to Re-enter Society. In contrast to my father's historical and scholarly works for which he is well known, this work

Leyzer Ran with his daughter Feigele (Faye) in Havana, Cuba 1949

Basheva Konski Ran,
Devoted Wife and Helpmate

reveals his myriad selves on a deeply personal level: his prisoner self, Diaspora self, historian self, political activist self, writer self, family self, Jewish self, and humanist self. The complex sense of identity found in this work is characteristic of prison literature, which narrates an experience that greatly fractures the life narrative of the prisoner.

When we talk about 6 million Jews murdered in the Holocaust or 20 million people disappearing into the Gulag, the numbers are so vast and overwhelming as to feel inconceivable. The voices and stories of individuals who lived through these events become an essential element in documenting, teaching and informing the world of these heart and gut-wrenching times. In the case of my father, his Yiddish memoirs and personal example reaffirm the way in which individuals can and must stand up and overcome oppression. It is a very significant contribution to political prison literature which concerns itself with ideology and individuality; displacement and marginality; and power and powerlessness. Prisoners write to restore a sense of self and world, to reclaim the 'truth' from lies and the wretched, unmarked grave of indifference and oblivion. In my father's book the invisible become visible, the disenfranchised become empowered, and those who were forgotten are at long last remembered. My father's political memoirs were intended to affirm his values and identity as a Jew, a Vilner, a *Zek* (the Russian slang term for prisoner in a labor camp), and as a citizen of the world. In doing so he also affirms the rights of others and tries to give succor to those who continue to fight for human rights. Writing of the forbidden world of prison, while being a form of revenge and exposure of perpetrators and their national political system, is also a form of engagement with humanity, a defiance of tyranny, loneliness, and loss.

Sometimes my father would jokingly say he wrote ghost stories. But they were not the ghosts of English literature, pale, ragged, unsettled and angry doppelgängers of the people they had been while alive. They were not lovable ghosts, he'd say. Our ghosts did not shriek through cold and damp castles with poor plumbing, knocking over wobbly furniture, "No, Jewish ghosts touch our hearts; we would give anything to be able to hold them, to rest into their embrace. Our ghosts whisper 'Remember, please remember' and tell us to stand up against cruelty and injustice. Never again, never again."

My father would say that the past must continue to act as prologue and humorously quote the Queen in Lewis Carroll's *Through the Looking Glass* who says, "It's a poor sort of memory that works only back-

wards." His memoirs are intended to serve as an affirmation that the powerless have power, that people can and must find weapons to navigate multicultural waters without drowning, to return to a sense of self, and to inspire tolerance, respect and compassion by bearing witness and serving as a symbol of human hope, dignity and survival.

After the Holocaust, the YIVO Institute moved its center of operations to New York, and it was the New York branch of YIVO that in 1953 arranged for my father as an exceptional scholar and his family to leave Cuba. In America, my father worked for YIVO as an archivist, where he collaborated on such important projects as a Yiddish dictionary, an encyclopedia, a bibliography of Soviet Jewish literature, and reference works on Yiddish literature and the Yiddish theater. He then worked for the Jewish Daily Forward (a Yiddish newspaper) as a printer and editor. There he edited Nobel Prize winner I. B. Singer's Yiddish stories, while continuing to write his memoirs and articles on Jewish history, culture, linguistics, and literary criticism, and creatively collecting and compiling his own outstanding archive on 1000 years of Jewish Life in Europe.

My father was a rare individual whose wit, warmth, and generosity touched everyone who came in contact with him. He and my mother, in spite of what they suffered and how hard their lives were, were true examples of what is meant by *menschlichkeit*. In 1995 my father passed away. But before he did, he often spoke of his dream which was to have his work made available worldwide to students, scholars and the general public – to anyone seeking to understand, preserve, appreciate and foster the values of Yiddish and Yiddishkeit. His library and papers, including the aforementioned archive on the History of the Jews in Cuba, were donated to Harvard University which dedicated a seminar library in his honor. The plaque reads:

לייזער ראַן
ביבליאָטעק

בײַ דער אָפּטיילונג פֿון מיטל־מזרחדיקע שפּראַכן און ציוויליזאַציעס

די לייזער ראַן ביבליאָטעק איז געהייליקט דעם אייביקן אָנדענק פֿון לייזער
ראַן (1912־1995), דעם שרײַבער, פֿאָרשער און קולטור היסטאָריקער. ער
האָט געווידמעט זײַן לעבן דער ייִדישער קולטור און דער ווילנער ירושה.
זײַן אַרכיוו און ביבליאָטעק האָבן געשאָנקען פֿאַר האַרוואַרד:
בת־שבע, פֿייגל און דאַווינע ראַן

THE RAN
YIDDISH LIBRARY

Department of Near Eastern Languages and Civilizations

This Yiddish Seminar Library is dedicated to the eternal memory of Leyzer Ran (1912—1995), writer, scholar and cultural historian, who devoted his life to Yiddish culture and the legacy of Jewish Vilna. His archive and library were donated to Harvard by Basheva, Faye and Davina Ran

The catalogue you hold in your hand is part of that dream and the extraordinary man who dreamt it. On behalf of my blessed father and mother, and all those who perished in the Holocaust, let this be a guide to understanding, remembering, and living in accordance with the best of what was such a poignant, meaningful, and important epoch in Jewish life and heritage.

Front row (left to right): Leyzer's mother, Feigele; Leyzer's sister Chaya's son; the family dog, Bobik; and Leyzer's father, Dovid. *Back row (left to right)*: Chaya's husband; Chaya; and Leyzer's brother, Moishe.

Leyzer and Basheva Ran in Paris, 1945.

Two Jews in a Room, Three Opinions

In Memoriam, a story by Davina Ran

My *Zayde*, my grandfather, Leyzer Ran, a Holocaust Gulag survivor, would always say how wonderful it was to be a Jew. Given what he had lived through I always wondered how he held onto his faith.

My grandfather would endlessly retell the joke: "Two Jews in a room, three opinions," and say, "This is what it means to be a Jew."

I just thought my grandfather liked bagels and Jewish jokes. But one day, as we were sitting shmearing our bagels with cream cheese and adding lox, tomatoes and onion slices, my grandfather said to me. "Do you know what that joke has to do with the Torah and the Jewish people?"

I said, "Sure, Jews like to argue," to which my grandfather replied, "And what is the soul of argument—not anger, mind you, but argument?"

I didn't know argument had a soul. I sat mystified. "Ok, tell me the answer."

One would have to know that that was a ridiculous thing to say to my grandfather. He never gave 'answers,' he gave lessons.

"Do you remember the opening of Genesis?" he asked with a gentle smile.

"Yes, of course," and I recited in Hebrew, "In the beginning God created the heavens and the earth. And the earth was unformed and void and darkness was upon the face of the deep and the spirit of God floated over the face of the waters and God said, 'Let there be light' and there was light. And God saw the light, that it was good…"

"Stop, right there," my grandfather interrupted. "By his words God made light."

"Yeah, Ok. We call ourselves the People of the Word. I know that already."

"And God saw the light that it was good."

"Ok, so?" I was about to start eating. My grandfather laid his hand on my arm.

"Wait, why is there the phrase, 'God saw the light, that it was good'?"

"God decides if he likes what he did."

"Exactly. Even God, all knowing and all powerful, pauses to reflect upon the consequences of his words and action. What am I doing? What have I done? Is this good? We are not only people of the word, we are people of the question."

"So every Jew is a walking question mark?"

"In a way. Why, on any given page of Talmud, do you find a variety of different viewpoints and commentaries spanning centuries?

"They help us to explore meaning and different interpretations that must eventually be reconciled in order to come to a conclusion."

"Who ultimately decides?"

"The reader."

"Bingo." My grandfather chomped into his bagel.

"Is Bingo a Jewish game?"

"I don't know. But I wouldn't be surprised[1]. And once God sees that the light is good, what does he do?"

"He separates it from the darkness. So, in order to understand and act correctly one should always consider and reconsider one's words and decisions."

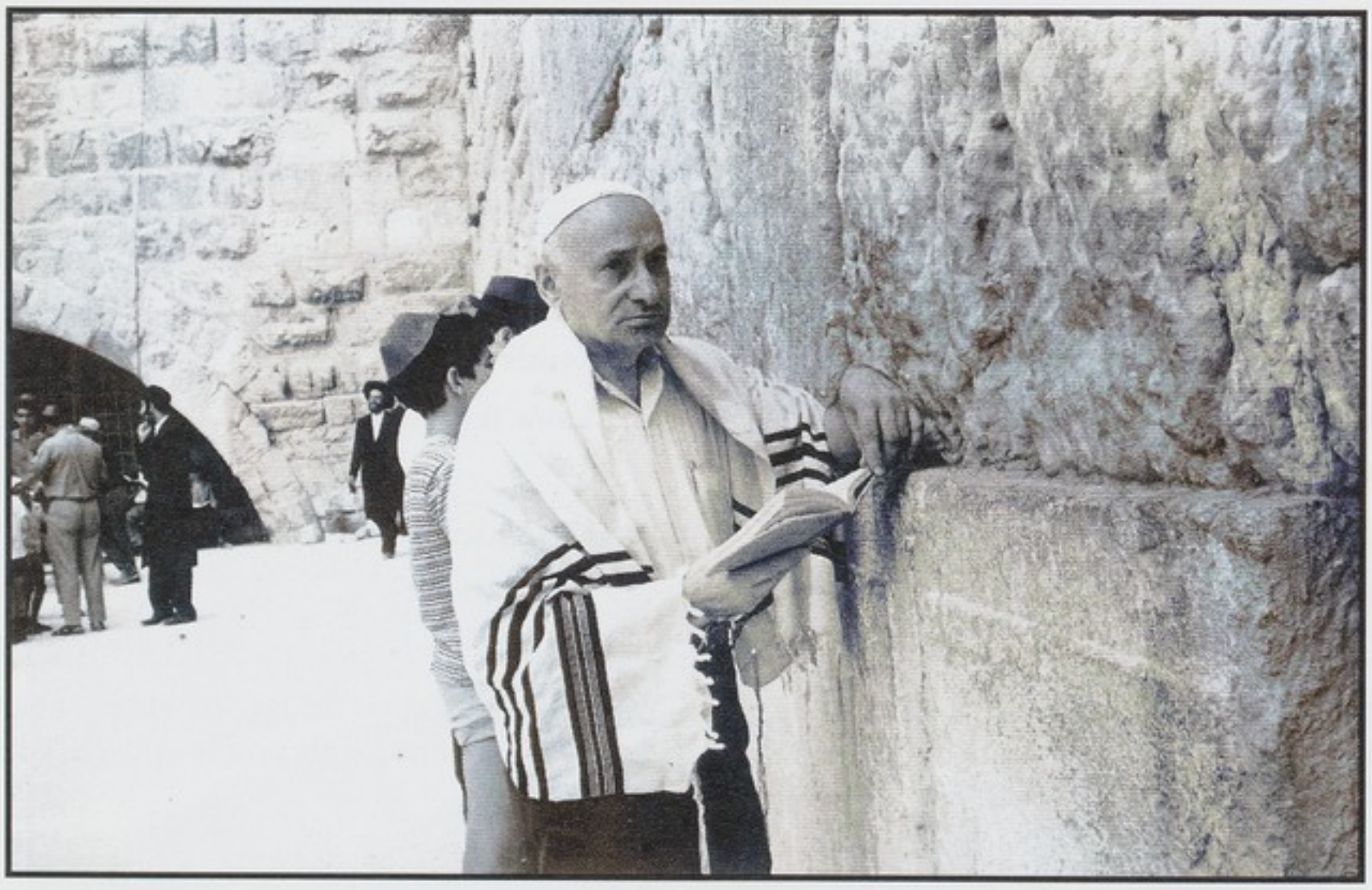
"And so?"

"And so, if we have been created in God's image, that is what it means to think and question and learn, and that is how we are also supposed to learn to separate the light from the darkness. Right?"

"What do you think?"

I finally chomped into my bagel. "I think it's pretty good to be a Jew."

My grandfather died since that episode occurred. But his early lesson, and his great Jewish joke telling has without a doubt affected my attitude towards my heritage, my Jewishness, and my own commitment to arguing, learning, decision making, and living an ethical life.



Leyzer Ran at the Wailing Wall in Jerusalem

1 A while later I researched the game Bingo. Apparently it was originally called Beano and can be traced back to Italy in 1530. In 1920, a New York toy salesman, Edwin S. Lowe, changed the name of the game to Bingo, and hired a Columbia University math professor, Carl Leffler, to create 6,000 different combinations of bingo cards, so there may have been a Jewish boy mixed up in there somewhere.

Leyzer Ran

by Ruth Wisse
Martin Peretz Professor of Yiddish Literature and Professor of Comparative Literature, Emerita Harvard University, Cambridge, Massachusetts

I met Leyzer Ran only once. In 1961, as a graduate student at Columbia University, I went to interview him in connection with a paper I was writing for a doctoral seminar in Jewish history led by Salo Baron. My subject was the literary and artistic group *Yung Vilne* that had flourished in the decade 1929-39, and Leyzer Ran was recommended as the authority on Vilna by virtually everyone I asked about my project, including Dina Abramowitz, who headed the library of the YIVO Institute for Jewish Research, YIVO's director Max Weinreich, and the Yiddish poet Abraham Sutzkever. It seemed that every former resident of Vilna knew of Ran: he had canvassed them all for photos that he was collecting for what became his three-volume *Jerusalem of Lithuania*—an illustrated set of albums representing everything that could be posthumously recorded about Jewish Vilna. My mother, a native of Vilna, had also sent him some of her photographs.

With a prepared list of questions, I paid a home visit to the "unofficial historian of Jewish Vilne" (today's Vilnius). As I recall, the room overflowed with folders and books and what looked like manuscripts and letters. *Yung Vilne* had begun crystallizing as a group in what was then Poland and by the time of the Soviet occupation of 1939 it had produced some of the brightest stars in the Yiddish literary firmament. I was particularly interested in the politics of the individual members; the drift of their publications I could figure out for myself. Leyzer meticulously ran down the list of members, one by one, identifying each in relation to the outlawed Communist party.

Since Yung Vilna was known for its revolutionary politics, Leyzer enjoyed explaining to me the disparity between the radical public face of the group and the personal sympathies of its poets and writers. Elkhonon Vogler was a dreamer who hardly ever had a political thought. Avrom Sutzkever was so apolitical he was considered "reactionary." Shimshon Kahan's sympathies were pro-Communist, but as editor of the Vilna *Tog* he had to keep them under wraps. Chaim Grade had not belonged to the scouting organization Bin where their radicalism had sprung up. Leyzer Volf was the bane of the group's existence. In preparation for their public readings, fellow members would advise him which of his fieriest polemical poems he should feature, and make sure that he had them in his pocket. But once on stage, Volf would pull out other sheets of paper and substitute something deliberately ironic and at odds with the expectations of the audience that was hoping to be roused to its feet. Shmerke Kaczerginski alone might have had some actual Party connection: here Lezyer Ran became as scrupulous as a witness under oath, giving me against three pieces of evidence that Shmerke *had* been a Communist, his own assurance that he was not. More helpful than his well of memory and the generous enthusiasm of his descriptions was the neutral way he reported on the affiliations of people; I was more used to people trying to settle old scores.

In preparation for writing this, consulting the notes I took at the time, it occurred to me how witless I was not to have asked Leyzer Ran about himself. After all, he had begun his literary career at the start of Yung Vilna as a contributor to the Vilna *Tog* in 1928, and like almost all its members, he had been an active member of the scouting organization Bin. Indeed, he had been responsible for some of its publications and dramatic performances, and had helped to push them in a more radical direction. Small

wonder that he knew the ins and outs of the political world so intimately: he himself had been active in the outlawed Communist Party until 1936 when he went to Moscow on a university scholarship. There he was arrested as a foreign "spy" along with so many loyal Communists, and condemned to prison and labor camps for the next ten years. In this way he was spared the fate of Vilna Jewry, or rather shouldered with the responsibility of keeping its memory alive. From the moment he was allowed to leave the Soviet Union as a repatriated Pole in 1946, he dedicated his energies to historical commemoration, first in Havana, Cuba, and from 1953 in New York. How I wish I had asked Leyzer about his own experience of the 1930s, and about every phase of his tortuous survival.

Every student of the period realizes early on that our historical road back to Jewish Vilna was paved largely through the efforts of Leyzer Ran. In 1947 he co-edited the memorial anthology, *Bleter vegn Vilne*, and in 1959 an anthology of articles and memoirs, *Ash fun Yerusholayim d' Lite* (*Ashes of the Jerusalem of Lithuania*). He worked on countless encyclopedic projects--the General Encyclopedia in Yiddish, the Lexicons of the Yiddish Theater and of Modern Yiddish Literature. All this time, he was gathering ephemera, photographs, information, memorabilia, and historical documents that would constitute a comprehensive memorial to the city of his youth. In the years 1974-75 he drew some of this material together in a two volume pictorial history of the Jews of Vilna that looks like a private photograph album morphed into national history. The accompanying index volume lists hundreds of individuals, ranging from athletes to famous rabbis, institutions, publications, synagogues, landmarks—the cast and backdrop of Jewish Vilna in its prime. No one can consult these volumes without recognizing the filial love that envelops the project.

At first glance the library of Leyzer Ran would seem oddly situated at Harvard—an institution that welcomed Nazis during those very years, the 1930s, that the Jews of Vilna began to fear their onslaught. No doubt, in those years, Leyzer Ran would have felt out of place in this precinct, and Harvard could not yet have appreciated his contribution to the ideals of civilization they both represented. But history brought them much closer together. By the time of Leyzer's death in 1995, the Martin Peretz Chair of Yiddish Literature had been established as part of Harvard's Jewish Studies program. Yiddish and Yiddish literature were being offered as part of a curriculum that also featured Hebrew and Hebrew Bible, Talmud, Jewish philosophy and history. Undergraduates and graduate students at Harvard were in a position to appreciate Ran's work and the legacy and to use in their research the materials he had collected.

As well, Charles Berlin, head of the Judaica Division of Widener Library, had already made Harvard's the premier collection of Judaica in the country, possibly in the world. As one of the first librarians to recognize the importance of ephemera, he was in a position to recognize that Leyzer Ran's library might be as important for these harder-to-catalogue materials as it was for its rich collection of books. Thus, when Harvard was privileged to receive from Mrs. Ran and from the couple's daughter Faye his library and archive, it was in a position to appreciate it and put it to use. Many students of Yiddish have been employed in cataloguing the collection; Justin Cammy, now Assistant Professor of Comparative Literature at Smith College, was the first to study them for his dissertation on Yung Vilne.

Inseparable Threesome: Leyzer Ran, Vilna, and Yiddish

by Dovid Katz
Professor, Department of Philosophy and Communication
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My first memory of Leyzer Ran is from my childhood years in the Boro Park section of Brooklyn in the 1960s. The neighborhood back then was an assembly of different tribes of East European Jews and their first generation Yankee children (that was before the rapid and near-total Hungarian Hasidic conquest). Word had spread on Thirteenth Avenue, Boro Park's Broadway, that a Jew called Leyzer Ran was in town from far away—he came all the way from Queens. But he was originally, before the war, from Vilna, the real Vilna that is no more. He was asking anyone who would listen to please go and find people who could donate old photographs of Vilna for a big illustrated book he was putting together. Word reached our elementary school, Etz Chaim, and the word "Vilna" brought a quiver and a stir. Each of us had heard the name Vilna, always pronounced with a rarefied tone, usually in its Yiddish pronunciation *vílne* with the first syllable drawn out to a *vi-i-i-ll*, that suggested some special sacred status or adored set of associations, not least one to the Gaon of Vilna. But on that day, the boorishness (or just plain skepticism) of Brooklyn also came into it, and this one and that one, looking at the beaming Leyzer Ran, said almost to his face, "Yeah, sure," meaning that this book might never come out. Boro Park had seen more than a few Jews talk about books they were going to have coming out.

My own father, Yiddish poet Menke Katz (1906-1991), had taught me from the youngest age to be proud that we hailed from a little shtetl that was not just in the *province* of Vilna (*Vílner gubérnye*) but in the actual *county* of Vilna (*Vílner krayz*). I was not an easy kid to convince, and asked him if they'd give us free sandwiches in the candy store if we told them that our roots are in Vilna county. All the while another thought was buzzing: heck, there must be people who come not from the province or the county, but from Vilna itself. And when Leyzer Ran came to Thirteenth Avenue, and to Etz Chaim's yard, that was the moment that particular Boro Park boyhood musing, of meeting a real *Vílner*, became real. Oh yes, and when I'd told him in the yard of Etz Chaim that I was the son of Yiddish poet Menke Katz, Mr. Ran took a gift out of his pocket and told me to put it in mine. It remains one of my treasured possessions: a box of playing cards by Leyzer Ran. All in Yiddish. Inside, a hundred cards, each featuring a Yiddish writer and a capsule bio with names of that author's major works under the image. The name of the set of cards is *Fun Eylióhu Bókher biz Hirsh Glik* (*From Elijah Levita* [the sixteenth century Hebrew-Aramaic-Yiddish linguist and Yiddish epic poet of Germany and Italy] *to Hirsh Glik* [the Vilna-born poet who penned the Yiddish partisan hymn during the Holocaust and perished himself]). The series covers four hundred years of Yiddish literature. It is hard to find words to describe the love that even today radiates from each individual card, the Vilna-style exactness of facts, and the post-Holocaust dedication to making Yiddish a living and fun language for education. It was only some years later that I noticed that the box contained a little booklet, published by *Vílner farlág* (Vilna Publishing House) in New York City (date of publication: 1963). It had somehow got stuck to the side and hadn't come out earlier together with the cards. It fuses the feel of one of the many sacred little booklets of psalms or prayers or ethics that I'd seen, with the modernistic content of literature and European culture. Yiddish writers are divided into groups (the precursors, the founders, the rebels, Jewish Europe, Jewish American, Jewish Soviet, with special sections for historians and scholars

and, in a separate category, researchers of Yiddish, and more). At the end were instructions on how to play three separate games with these cards. There are lists of rules. This final section always throws me into deep sadness. There is this wonderful fun-to-use educational tool for education on Yiddish literature and culture, entirely in Yiddish, with cards and categories and rules that, it dawned upon me, might hardly ever be used by any group of school children. It would be a souvenir, a curiosity, a treasure for researchers. One thing that did not occur to me was that all these decades later, I'd be sitting writing this here in—Vilna.

In the early 1970s, I was involved in a modest revolt among some students at Yeshivah of Flatbush High School, on the other side of the tracks from Boro Park, out in Midwood, and I'd starting putting out a student journal, *Aleichem Sholem*, in Yiddish and English. What a thrill it was that Leyzer and his wife Basheva Ran became subscribers who started sending letters of support. It was in those years that I was, with my father, watching the ten o'clock news on Channel 5 one night, and seeing a camera crew in Leyzer Ran's modest rowhouse in Queens as the slight balding man with the ever-beaming face held two massive volumes constituting his masterpiece *Jerusalem of Lithuania*. The phrase I remember from the interview is "the city that was the capital of Yiddish." Capital of Yiddish, wow. When our family eventually acquired the books, it was obvious that the Yiddish life of this city was more than a sum of its parts. It was a veritable civilization, pulsating with Yiddish, from the most traditionally Orthodox to the most radical revolutionary end of the spectrum, from its own aristocracy to the poorest of the poor. And unlike just about all Jewish works I'd seen, this one had the same exact love for all its tribes and clans. It was Yiddish, it was Vilna, it was real, it is gone.

In the 1980s, when I was directing Yiddish studies at Oxford, it was in the fourth year of our summer program, in 1985, when one of the participants from the United States was Faye Ran. After a few seconds of listening to her beautiful Lithuanian Yiddish, I asked if perchance she was related to Leyzer Ran. Yes, his daughter. Born in Cuba, and a professor of literature, media and cultural studies in New York, with two doctorates! A veritable daughter of Leyzer Ran. And an idea began to take shape. Our mythology about Yiddish at Oxford those years often included the Leyzer Ran-induced thought that a new center of Yiddish in Oxford with an emphasis on "Yiddish in Yiddish" (rather than *about* Yiddish *in English*) was conceived in the spirit of the pre-Holocaust academic center in Vilna, where the crowning achievement was the Yiddish-in-Yiddish YIVO. Elementary, Watson, we had to bring Leyzer Ran to Oxford, and here was his daughter Faye who would make it happen.

Leyzer was a huge success in both "the summer and the winter," a reference in the Oxford Yiddish years of the last century to two annual institutions we had built: the summer program (an intensive language course each August) and the winter symposium (an academic conference each December). He was the star at the 1986 summer course, where he delivered the annual A.N. Stencl Lecture, on the topic *Vilna: Jerusalem of Lithuania*, in breathtaking Vilna Yiddish. Then, in 1988, Leyzer Ran came to Oxford for our fifth winter symposium, on the topic *Cities of Yiddish: Centers of Language, Literature and Scholarship*. This time his paper had a remarkable statistical component. Whether it was the number of synagogues or of pupils in each of the different Vilna school systems, the numbers and addresses of publishers, libraries and schools, here was Leyzer Ran, reeling off the numbers, without looking at any notes, numbers etched in his memory from his youth or his later years of painstaking research. For Leyzer, it was not only the quality of Vilna, it was the unbelievable compactness, density of cultural settlement and critical-mass of civilization. That was where the numbers started to dance in the old long hall at Yarnton Manor, built in 1611, near Oxford, where the session was held.

That takes us to the 1990s, which were launched for me by an attempt to emulate the Vilna YIVO with a series of academic anthology volumes entirely in Yiddish. By then Leyzer and I were good friends, and I asked him to be the keynote speaker at the New York book launch in 1990 for volume one. It was there that

I began to "work on him" to start writing (in his 80s) *new* papers for the series. I didn't have to work, he was thrilled. Ever the master collector-and-researcher both, he contributed a study on "kosher playing cards" from nineteenth century Amsterdam which he put into the historical cultural context of rabbinic warfare against card playing and the attempts over the centuries to come up with acceptable "kosher options" that would not involve gambling. Needless to say, I remembered his own Yiddish playing cards that he had given me as a boy on Thirteenth Avenue all those years before. But when I invited him to publish them, he said no. Because it was already published. What would be the point of republishing the same thing? That was classic *Litvak*. A new piece of work has to be a new piece of work. No nonsense, no compromise.

When it came time to prepare the third volume of *Oxford Yiddish*, that appeared in the classic Vilna format of a folio volume with two columns in 1995, one of its first major contributions would be Leyzer Ran's "Aphorisms and Idioms in Colloquial Vilna Yiddish." It is more than a linguistic treasury of sayings that might otherwise be lost to posterity. This was a substantive contribution to Yiddish linguistics, folklore, psychology and sociology. This would be Leyzer Ran's (alas, final) creation that encapsulated the spirit of living Vilna Yiddish and Yiddish Vilna, at once. These sayings delved into the everyday, folksy, off-color and irreverent side of the wealth of vocabulary of its speakers. Leyzer divided the hundreds of sayings he had collected into these categories: (1) against the Community; (2) against Hasidism; (3) against the modernists (*maskílim*); (4) historical allusions; (5) Hebraic sources; (6) commercial life; (7) mixed-language (macaronic) formulations; (8) Karaites; (9) coarse language.

In the early 1990s I became a visitor to Lezyer's home in Jackson Heights, Queens during my visits to New York. I was by then becoming proficient in the towns between Minsk and Pinsk, on expeditions to Belarus, but as someone who grew up in Brooklyn and had perhaps never been to Queens, this had for me its own exotic flair. After the long subway-and-elevator-line ride, I'd come and see Leyzer inevitably standing up straight and tall outside, waiting for me, whether in ice or snow or sleet. We'd spend hours in the magic basement collection of Leyzer Ran's Vilna. There was no end to the treasures he would pull out of a draw, a file cabinet, cupboard or box. He knew where every document was to be found.

In those years, I had the rare privilege of finding and befriending a long-lost friend of Leyzer and Basheva, Blumke Katz (1913-2006; no relation) of Svintsyán (today Švencionys), north of Vilna, who studied with them both, and with her late husband Shimen Yavitsh, under the same titans of Yiddish education in late 1920s and early 1930s Vilna. Leyzer had not known that Blumke even survived, and their exchange of letters and telephone calls brought to both that exquisite kind of happiness wistfully known in Yiddish as a kind of *tkhíyes haméysim* (literally "resurrection of the dead"). It also brought a sometimes naughty relish in the memories of various student-days escapades.

As in the case of other prodigiously energetic octogenarians in the then sadly sinking world of authentic secular Yiddish culture, one did not even want to think that the laws of biology and lifespans could ever apply to such a person of unbridled energy and exuberance. His final illness, and death, in 1995, was a crushing blow, not only to Basheva, Faye and his young granddaughter, Davina, but to lovers of Yiddish culture, to Litvaks, to *Vílner* by birth or by spirit, in far corners of the world.

Little did I know that a hefty Vilna chunk of my own life lay ahead of me. After a year at Yale, in 1998-1999, I turned down various American offers to settle in Vilnius, as the city is known today, capital of independent Lithuania since 1991. With Leyzer Ran's books at my side, I started to build a program in Yiddish at Vilnius University in 1999. I had moved the old Oxford summer course there the previous summer. To this day, the first thing I show any visitor to my apartment are the three volumes of his *Jerusalem of Lithuania*. The "famous" ones are the first two, the large-format photographic collections with text in four languages. But Leyzer always exhorted me not to forget the third, small scale paper-bound volume, that contains all the indexes, nor the inserted large (all in Yiddish) map of old Vilna.

During the 2000s, living in the Vilnius that Leyzer Ran called the *yóyreshte* (heiress) of the destroyed Vilna, I somehow finally became more of a direct pupil by pursuing some modest projects on Jewish Vilna. These have included a series of videographed interviews with natives, in-situ and abroad, a book on Vilna Jewish book stamps, and chapters on Vilna and on the Gaon in books on the history of Yiddish and on Lithuanian Jewish culture. And now, in the mid-teens of our new century, I've started to put online images of the bits and pieces that I've collected during my years here, with the accompanying text entirely in Yiddish. I call it a Yiddish virtual mini-museum of old Jewish Vilna. If it is important for someone in another language they will translate it! And so the Vilna hand of Leyzer Ran continues to guide me here smack among his very street corners, nooks and the matrix of through-yards that the initiated use to go from one street to the next in the old city.

One of Leyzer's books that I've only this year started to study is his *Ash fun Yerusholáyim d'Líte* (*Ashes from Jerusalem of Lithuania*, 1959). It is a haunting book. Uniquely, perhaps, in his writings on Vilna, this is the expression of the raw thoughts, associations, and conclusions upon confronting his civilization-in-a-city wholly destroyed when he returned from Russia after the war. It is just as important for those of us today who try to sift among the ghosts to see what was actually where, even if those places are now entombed by the trappings of an increasingly gentrified European Union capital. And it is but one of a list that never seems to end of publications that he seemed to will into existence as editor, publisher, researcher, author and — typesetter. They include the volume *Bléter vegn Vílne* (*Pages about Vilna*, Lodz 1947), his study *Tsu der geshíkhte fun yídish teáter in Vílne* (*Toward a History of Yiddish Theatre in Vilna*, 1968), and an edition of poems by the marvelously eccentric Vilna Yiddish poet Leyzer Volf (1955). He also willed into existence the organization *Núsakh Vílne* in New York City that kept the flame going. Every now and then, when here in Vilnius I come across one of his youthful works from before the war, his life becomes all the more a drama in itself that never stops giving more. One of the most dramatic moments, for me, was to find in a flea market his pamphlet *Yidishízm* (Yiddishism) that he published in 1934 when he was in his early twenties. I am reminded of his quip that one of his best decisions ever was to become also a Yiddish typesetter, with a mastery of the technology, as it was in the days of hot type, that enabled him to produce for posterity an unimaginably infinite string of cultural products that would always return to two inextricably interlinked core ideas of survival: Yiddish and *Vílne*.

And what a magnificent legacy for the centuries ahead: Leyzer Ran's collections are at Harvard, a Vilna among universities, where they wait to inspire generations of students to become immersed in the vast treasures of Yiddish learning that he brought together from a Yiddish city that was annihilated, but thanks largely to him, will live on as students will come and delve into the wealth of intricate culture that will verily reward them for the effort. May Harvard be blessed with the wisdom and the serendipity to bring together the scholars, teachers and students that will make it happen.

Return to "Jerusalem of Lithuania": A Stroll through the Leyzer Ran Collection Archive

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Even as early as the first half of the 19th century, the Jewish community of Vilna had established a tradition of preserving communal and local memory. The first of the local Jewish historiographers, Shemuel Yosef Finn, spent many years laboring over his book *Kiryah Ne'emanah* (*A Faithful City*) which was published with important notes by the Vilna *Maskil*, Matityahu Shtrashun (Vilna, 1860). Most of the material for this work was collected by a local gravestone carver named Hillel Noah Magid-Shteinschneider, who in parallel prepared a collective biography of Vilna's scholars, its rabbis and its intellectuals. The first part of this work, *Ir Vilna* (*The City of Vilna*), was published in 1900, while the second part remained in the private archive of Hillel Noah Magid-Steinschneider's son, Professor David Maggid, until its publication in Jerusalem in 2003 (edited by M. Zalkin).

Underpinning both Finn and Magid-Shteinschneider's works was a desire to present a kind of "summary picture" of the traditional Jewish community's world in the face of the modernization processes that the Vilna Jewish community experienced throughout the 19th century. This impetus led to the publication of the collective volume *Vilne* that appeared in New York in 1935 under the editorship of Yefim Yeshurim, and likewise led Israel Klausner to write and publish his two books, *Korot bet ha-'almin ha-yashan be-Vilna* (*History of the Old Cemetery in Vilna*) (Vilna, 1935) and *Toldot ha-kehilah ha-'Ivrit be-Vilnah* (*History of the Jewish community in Vilna*) (Vilna, 1938). Leyzer Ran also began collecting historical-ethnographic material long before the Holocaust. Evidence of his early historiographic awareness appears on the inner binding of an old notebook found in this collection and containing hundreds of expressions in Yiddish: "collected by Leyzer Ran, Vilna, 1928."

Following the physical destruction of Vilna during the Second World War, there was a renewal of historiographic work focusing on this ancient community. Even in the midst of the war, Israel Cohen's *History of the Jews in Vilna* (Philadelphia, 1943) appeared, as did Israel Klausner's *Vilnah bi-tekufat ha-Gaon* (*Vilna in the period of the Gaon*) (Jerusalem, 1942). After the war, these two of Jewish Vilna's sons, Leyzer Ran and Israel Klausner, each one separately, began gathering documentary material on the history of their city and community which was once known as "Jerusalem of Lithuania." Ran and Klausner became a vital link in the perpetuation of the Jewish community in Vilna, for they had begun collecting historical documentation even before the Holocaust, had seen Jewish Vilna in its glory, and were witnesses to its destruction. Israel Klausner's work culminated in the publication of two volumes entitled *Vilna: Yerushalayim de-Lita* (*Vilna: the Jerusalem of Lithuania*) (Tel Aviv, 1983 and 1988). However, unlike Klausner and other historiographers of Vilna's Jewish community, Leyzer Ran did not confine himself to merely writing a monograph whose subject was the history of the Jews of his city. Rather, Ran strove to preserve the memory of "Jerusalem of Lithuania" in its entirety, in all its aspects. Thus, for example, while Shemuel Yosef Finn and Hillel Noah Maggid-Shteinschneider mostly considered the prominent personalities of the local Jewish community, and the communal and public institutions that were active in the

My research into the Leyzer Ran archive took place in 2008 during my time as a Harry Starr research fellow at the Center for Jewish Studies at Harvard University. I would like to thank Dr. Charles Berlin for the opportunity to examine this collection, and Ms. Elizabeth Vernon for the great assistance that she provided me during my research.

city, and while Israel Klausner focused to a great extent on the political, organizational and public aspects of the life of the community, Leyzer Ran did not attempt to write an intellectual or a political collective biography. Against the background of the destruction of "Jews' Street" and "Gaon Street," "the wood market" and "the fish market," Leyzer Ran sensed that the best monument to his beloved city would be the collection and preservation of the stories, scenes, voices and images of its sons and daughters. He dreamed of a complete, multi-faceted reconstruction of "the city and its fullness," and therefore he looked also at the "Vilna Jews," i.e., the common people. Their "voices" that rise from the Leyzer Ran Collection, are many and varied. Leyzer Ran's Vilna is a city of beggars and water-carriers, "Melamdim" (teachers) and merchants, cobblers and rabbis, midwives and mothers, theater and music, charitable organizations and educational institutions. Everything that came within the gates of Vilna, from the "Gaon of Vilna" to "Rokhele the crazy" who flitted about in the courtyard of the Great Synagogue, found a home within the gates of Ran's large collection.

In order to realize his life's mission, Leyzer Ran diligently, devotedly and stubbornly collected thousands of historical documents with a single common denominator: the world of Jewish Eastern Europe and especially of Jewish Vilna. These documents were gathered from all the ends of the earth, from Europe and South America, from Israel and from Australia. In the early 1970s, when Leyzer Ran sensed that the time had come to publicly display the complete story of his ancestors' city, he used a unique approach. Instead of telling the story of Vilna, the city and its community with words, he published the two volumes of the album *Yerushalayim de-Lita* (*Jerusalem of Lithuania*) (New York, 1974), in which he presented the life of the Jews in Vilna through many hundreds of pictures and drawings. Many were of the opinion that these two unconventional volumes constituted a final summation of Ran's collecting work. Not so. These volumes are only the tip of the iceberg of the large collection found in the Harvard Library.

A preliminary perusal through the collection reveals that Ran chose to go beyond the borders of "Jerusalem of Lithuania" and to collect many documents related to Jewish life in all regions of Eastern Europe, and sometimes even in other places. Most of the documents and letters in this collection are in Yiddish, the language of the Jews of Eastern Europe and Ran's childhood language. He received these letters from Jews who lived all over Eastern Europe, and that is why this collection can serve as a very important resource for an examination of different Yiddish dialects. Even so, in accordance with the rule that Ran set for himself—to collect every document that deals with the life of the Jews of Vilna, and to a large extent also of the Jews of Eastern Europe in general—the collection also contains documentation in Russian, Polish, English, German and Hebrew. Moreover, Ran did not limit himself to collecting primary sources, but also added to his collection many hundreds of relevant newspaper clippings. This aspect of his activity has special importance, for in many cases these clippings are the only remnant of issues that were not preserved in any other place.

The Leyzer Ran Collection, which is now undergoing a detailed analysis, organization and cataloging, includes sections of documentary material, chiefly archival, that is arranged by topics, such as the following:

Vilna

Many hundreds of documents in this collection allow for greater familiarity with Leyzer Ran's hometown, Vilna. Among these are pictures; handwritten poems that its sons and daughters dedicated to her, such as the song of Bunis Mizinek "Gitke Toybes Zavulek" ("Gitek Toybe's Alley") and Hayim Leyb Fuks's "Vilne"; letters written in this city, among which, for example, is a 1928 letter of the writer and translator Yosef Eliyah Trivush addressed to "The Administration of the Vilna Jewish Writers' Associa-

tion" requesting a "poor man's certificate" so that the writer would be able to get assistance for his sustenance. Vilna's central role in Jewish book production is well-recorded in this collection; for example, documents whose subject is the wide-ranging activity of the widow and brothers Romm publishing house. Among the documents dealing with the Jewish experience in Vilna during the Holocaust there is much material on the theater that existed in the ghetto and on the Jewish partisans. Various documents also testify to Ran's great passion for guarding the honor of Vilna and its Jews. Among these is a very sharp letter that Ran sent to the editor of the *Forverts* complaining about inaccuracies that occurred in an article about *Yerushalayim de-Lita* that had appeared in that newspaper.

Folklore

This section in the collection includes many hundreds of folk-tales, songs, jokes and similar materials. Some are materials that were already published, but the majority is material that Leyzer Ran collected from different sources and that had not yet been published. Thus, for example, among the detailed materials dealing with the nicknames and surnames of Eastern European Jews, there is a list that a Yitshak Demba compiled in 1935, containing the nicknames of more than 200 Jews—men and women—who lived in the town of Yanova in Lithuania. This catalog is accompanied by a similar list of nicknames of Jews from the city of Flonsk. These lists allow a scholar to look into these communities from a unique point of view, both in terms of learning the frequency of various personal names in Jewish society of that time and in terms of detailing the occupational profile of men and women of the community. Furthermore, almost every Jewish man and woman who lived in the town had a nickname that reflected, to a great extent, their character and "true" image, at least as it was perceived by the inhabitants of the place. In order to substantiate the historical importance of these lists, Leyzer Ran attached to this group of documents a newspaper article by P. Elias on typical nicknames that were given to teachers in Eastern European towns. Correspondingly, the collective nicknames attached to different communities also reflect their similarities. Thus, from a long and detailed list that Hanokh Halperin prepared, it emerges that the members of the Jewish communities in the towns of Galina, Dobromil, Tlust, Strij and Striskov were known for their lust for eating ("fresers"), while in the Hasidic centers of Zlotchov, Leshkowitz, Mikolnits, Sinyatin, and Premishlan they were known for their Jewish thieves…Similarly, this section contains poems dealing with the lesser-known aspects of the lives of the Jews (e.g., "Robbers and thieves' songs" and "No! I do not want to steal") alongside poems describing a normative reality (e.g. "Two merchants," and "*Heder* songs").

Leyzer Ran also collected hundreds of Jewish folk-songs dealing with different aspects of a Jew's life. In this group we find many love songs, including those gathered and transcribed in the early 1920s by Berl Verblonski of Grodno, and also by Moshe Feigman of Bialystock. In another folder are many handwritten folk-songs—composed by amateur songwriters or written down by amateur ethnographers—that found their way to Ran's collection, such as "A song about an informer," "A pogrom song," and others. Another folder is devoted to folk-songs dealing with Jewish immigrants to America and South Africa. Browsing through folders also leads the researcher to indirect "meetings" with long-gone poets, such as Aharon Zeitlin whose poem, "A marriage canopy over the synagogue court yard," is found in the collection in the poet's own handwriting. Alongside these, the researcher can look at a handwritten article by Shalom Koydanovski, on the phenomenon of folk-songs in Yiddish.

This section of the collection constitutes a major source for scholars of Jewish folk-tales. Some examples of the manuscripts found in the collection are "The emperor and the Jews," "The poverty," "A tale with two Cossaks," "Shmerele and Perele," "The Rabbi and the Rebetsen," and many other stories.

As mentioned, Leyzer Ran aspired to preserve all the features found in the human gallery of the Jewish communities. This is the background, for example, for the many documents whose subject is the world of the cantors who lived and worked in the Jewish community of Eastern Europe. Likewise, the world of the children of the *shtetl* also found a place in this archive. An interesting collection of children's games and children's songs is found in the material that Kalman Mendel from the town of Shkodvil in Lithuania collected in 1933. This material is important for many reasons, including the fact (noted by Mendel) that the material for this collection of children's games and songs was gathered from different towns in Lithuania (Kleme, Tavrig) and it presents a unique aspect of the world of the Jewish children in the last decade of the nineteenth century.

Education

This section contains many documents dealing with different aspects of the Jewish educational systems in Eastern Europe, mainly in the first half of the twentieth century. A few of them deal with theoretical aspects of Jewish education of that time, such as a long article by Pinhas Shifman entitled: "The main deficiency in our educational institutions." In this article the author analyzes at length and in detail the major problems confronting the Jewish educational system in Europe during the period under discussion. His impression was that the first stage on the road to solving these problems was "to develop and deepen our national recognition of our educational problem."

However, most of the documents in this section deal with the *practical* aspects of the Jewish educational system. An example of this is a batch of rare and extremely interesting applications to various educational institutions from female and male teachers seeking teaching jobs. Curricula vitae are attached to these requests, making it possible for us to monitor both the social-cultural background of many job-seekers as well as the training of Jewish teachers in Eastern Europe in the first half of the twentieth century. In the curriculum vitae attached to his request, A. Meirovits describes the complicated world of the Jewish child, torn between "the strength of the father and the thick leather strap in his hand, and the strength of the mother who seeks to tear up the verdict of father." A typical example of the lengthy and exhausting process of training that these teachers went through is exemplified by the teacher Ester Bulkin. Her studies included participation courses organized by "Yehudiyah" (1918) and in the educational system of "Ts.B.K." (1921); training in craftwork in official courses (summer 1921); studies in the Vilna gymnasium for girls headed by Sima Gurevitch (1922); as well as studying sewing for over a year and a half in the framework of the organization "Help through work." At the same time, the writer also describes the experience she gained in her work in the kindergartens of the Y. L. Perets School, in "Grininke Boymelekh," in the "TOZ" organization, and in additional educational systems. The collection also reveals the difficult financial situation of many of the teachers in Vilna. We find in a report that was prepared by "The Association of the Hebrew Teachers in Vilna" a list of eighty male and female teachers, members of the association, who were "in need of matzos" for Passover. A collection of documents like these enables the researcher to sketch the collective profile of the teachers who worked in the various educational systems in that period.

A large group of documents deals with the world of the Yeshivot in Eastern Europe that was destroyed in the Holocaust. Among these documents is a letter by Rabbi Barukh Dov Leybowitch who admits to the Vilna librarian Haykel Lunski that he established a charitable fund for the "Kneset Beit Yitshak" Yeshivah in Slobodkah, in Kovna. A most important overview of this subject is provided to the researcher through "A questionnaire on the status and quality of the Yeshivot" in the years 1921-1936, and through a list of the Yeshivot that were active in the Lithuanian-Jewish cultural sphere in 1940.

Press

Leyzer Ran attributed great importance to the press in its various forms as a tool for learning about the world of Eastern European Jews. For that reason Ran included in his archive many hundreds of newspaper clippings, as well as Yiddish and Hebrew documents dealing with periodicals that appeared in the Lithuanian-Jewish sphere between the two World Wars. For example, there is a letter from the poet Saul Tchernikhowski and the historian Ben-Zion Katz to the editors of the periodical *Netivot* (October 1927), in which they respond to the editors' request to publish an announcement supporting the periodical and its distribution among the Hebrew-reading public in Eastern Europe. In this context, a letter from Aba Ben Aba, of the town of Libau on the Baltic Sea shore, to Nathan Grinblat, one of the editors of *Netivot*, is especially interesting. In this letter, from 1930, the writer laments: "To whom will I turn with my rhymes where I will be so understood? Woe to me, for in my pain I say Oy! And neither vu nor mu to meet the needs of the time and of art."

Letters

In this section is found Leyzer Ran's correspondence with various Jews throughout the world. It includes letters from the period of his activity in Vilna before the war, as well as letters written to collect the memories of Holocaust survivors. Among the former are, for example, a letter that Ran received in 1926 from the poet Yitshak Katsenelson, and among the latter, prolific correspondence with Hayim Gvati for the purpose of collecting material on Gvati's family history in Eastern Europe before the Holocaust. An additional interesting letter was sent to Ran in the early 1950s by Judah David Eisenstein, author of the various "Otsarot" ("Encyclopedias").

General Historical Documentation

Anyone who has experience with archival research is aware of the possible existence of documents that would shed light on unknown historical events. In this respect the Leyzer Ran archive also surprises the researcher quite often. Thus, for example, we find a document from 1937 detailing a joint initiative from the heads of ORT, TOZ and the charity fund in the town of Kremenitz in Volhynia to erect a monument to Isaac Ber Levinson, "The father of the Jewish Enlightenment" in the Russian empire, by converting his modest home into a museum, library and reading room. Similarly, the collection includes a translation into Hebrew of the Lithuanian anthem that was prepared especially for the Hanukka celebration in the Hebrew gymnasium in Kovna in 1921. A diverse human gallery emerges from the many autobiographies that Ran collected, such as those of Moshe Zaltsman, the Jewish writer and Communist; of the writer and translator Nehamah Tsiyonson; and of Mikhl Ivenski and Abraham Ivenitski.

Pictures

Most of the drawings and pictures that Ran had, or that were lent to him by others, were published in the two volumes of *Yerushalayim de-Lita*. Nevertheless, there remain in the archive drawings and pictures that were not published, including a heart-rending scene of a Jewish soldier taking leave of his family before his departure to serve in the Russian army.

Autobiographical material

Leyzer Ran was one of those tireless collectors who save every piece of paper, regardless of how small its importance may be. Thus, the Leyzer Ran collection makes possible a detailed reconstruction of the complex and stormy life of the archive's owner. This documentation begins with an autobiography in his own handwriting, and extends to materials from his activity in Eastern Europe immediately after the war and from the period of his activity in Cuba as a representative of YIVO. It includes articles that he published in various newspapers (e.g., *Havaner Lebn*), material dealing with the Manger Prize that he received in 1981, and also with his many years of activity in YIVO and in various organizations of Jews from Eastern Europe, Lithuania, and Vilna.

Until his last days Leyzer Ran seemed to live in two worlds: the world of the present, in which he lived and worked to preserve the culture of East European Jewry, and the world of the past, the world of his city—Jerusalem of Lithuania. As he put it: "I am a sabra from the Vilna Jerusalem of Yiddish." Thus, a "stroll" through the Ran archive is very much like a journey through the alleys of the Jewish centers of Eastern Europe before the Holocaust, as Hayim Leyb Fuchs described it in his poem "Vilne," which is found in Ran's archive:

> You are a book. I read from every stone the words
> That I stuttered in my childhood-dream.
> On your crooked streets I feel at home,
> And mine are your mountains and valleys.

Everything that has been described above is but a little of what this rich and varied archive contains. In addition to these, the researcher will find many documents dealing with an array of the social, economic, religious, political and spiritual aspects of the Jews of Eastern Europe. It is no exaggeration to say that this archive is just as significant as other well-known archives that deal with the life of Jews in Eastern Europe, such as the YIVO Archive, the Shaul Ginsburg Archive in the manuscript department of the National Library in Jerusalem, and the collections uncovered in recent years in the various archives of Eastern Europe.

The Untold Story of Yungvald: Inside Harvard's Leyzer Ran Archive*

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Genius of Place and the Leyzer Ran Archive

I.

For several years I lived with two Leyzers. The first was the animated parodic poet of the interwar Yiddish literary group Yung-Vilne (1927-1941). The second was the leading post-war bibliographer and ephemerist of Jewish Vilne, the city that had given birth to Yung-Vilne prior to its destruction as one of the great cultural centers of Eastern European Jewry. Both Leyzer Volf[1] (1910-1943), all but forgotten Yiddish writer, and Leyzer Ran (1912-1995), chronicler of a murdered civilization, were sons of Vilne. Both were born there just prior to World War I, came of age in its Yiddish schools, clubs, literary circles, and political organizations, and found their calling through contributions to the development of Yiddish cultural and political life in the city through the 1930s.

Leyzer Volf drew enthusiastic audiences to public readings of his poetry, which featured zany, unpredictable verse and political parody that undermined prevailing literary conventions. He also functioned as mentor to younger talents, first in the late 1920s when he encouraged his neighbor Abraham Sutzkever[2] to try his hand at poetry, and then again at the end of the decade to Yungvald, a literary fellowship he established for aspiring writers in the late 1930s. For his part, Leyzer Ran earned a local reputation as one of the young leaders of the scouting organization *Bin* (Bee), a group which Max Weinreich—the Yiddish linguist and director of the city's Yiddish Scientific Institute (YIVO)—nurtured as the youth wing of local Yiddishism. As a young man, Leyzer Ran decided to break with Weinreich's desire to use Bin to carve out a non-partisan space for Jewish youth as overly naïve. Instead, he helped to guide the scouting organization towards a program of collectivization and productivization, inspired by socialist theory and Soviet models. Both Leyzers brought the energy of youth and commitment to the Jewish collective to their efforts to transform secular Jewish identity. They were nurtured in the atmosphere of *Nusekh Vilne*[3], a self-conscious

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1 Leyzer Volf was the penname adopted by Leyzer Mekler. Mekler was searching to project a more assertive personality in his writing as a counterbalance to his natural shyness. He was inspired by one of his favorite Yiddish poets, Moyshe-Leyb Halpern, who adopted a wolfish persona in several of his poems. In a more ironic gesture to Yiddish literary history, Leyzer Volf was also a well-known character from Sholem-Aleichem's popular narratives about Tevye the dairyman whose engagement to Tevye's oldest daughter is broken when she opts to marry for love. In assuming this penname, Leyzer Volf was at one and the same time engaging in an act of creative reinvention and anxious self-mockery.

2 Sutzkever went on to become the leading neo-classicist of Yung-Vilne. His writings from the Vilne ghetto are among the most accomplished examples of Yiddish poetry to emerge from the war, and he is widely acknowledged as the most accomplished Yiddish poet of the post-war period. He also served as founding editor of *Di goldene keyt*, a journal of Yiddish literature, culture, and criticism, which he edited from 1949 until his retirement more than forty years later.

3 Traditionally, the term *nusekh* is used to refer to a certain style, method, or liturgical formulation, very often associated with music. Here it is used metaphorically to underscore a collective energy and way of seeing the world. When Weinreich was asked why he decided to establish the Yiddish Scientific Institute (YIVO) in Vilne and not in a much larger Jewish center such as Warsaw, Berlin

civic pride in the city's importance in exporting innovations in rabbinic scholarship, Hebrew and Yiddish publishing, and socialist, Yiddishist and Zionist politics to the Jewish world. Max Weinreich explained the city's cultural dynamism to innovate from within tradition as part of Vilne's "genius of place."[4]

Leyzer Volf, like the vast majority of the city's Jewish inhabitants[5], did not survive World War II. Though he managed to escape before the Nazis marched on the city, he died of disease in April 1943, just before his 35th birthday as a refugee in Uzbekistan. Leyzer Ran also managed to escape to the Soviet Union, and he was somewhat luckier. Though he was briefly rounded up in the mass arrests of Jewish cultural activists in the USSR, he managed to survive his incarceration and, through a circuitous root, make it to New York where, among many other accomplishments, he headed up the Vilne archive of YIVO and founded the organization *Nusekh Vilne* which gathered and published materials on the cultural life of this lost Jewish Atlantis[6]. The fate of both Leyzers, then, is the fate of Yiddish culture in the last century. Volf's was the fate of creative possibilities silenced; Ran's was the fate of a survivor and refugee who found refuge in an ingathering of documentary evidence meant to stand as a permanent memorial to a world that was no more.

II.

When Leyzer Ran's archive arrived at the Harvard University archive, I requested permission from the Judaica Division to sift through its several dozen boxes to determine whether they contained materials that might directly inform my research on the literary group Yung-Vilne. As any scholar can attest, archival work can be a time-consuming endeavor. The search for that ideal document which might illuminate an otherwise clouded historical moment is what sustains us. The challenge of my research was compounded by the fact that Ran's archive had not yet been catalogued. Since there was no master list of its contents, I would need to go through *every* box in search of relevant materials about pre-war Vilne that Ran had collected over his post-war lifetime from colleagues and friends around the world as part of his work with the *Nusekh Vilne* organization. The ink stamp that Ran designed to mark the archive's contents—a musical note with "Leyzer Ran Archive" written in an elegant Yiddish cursive—attested to his personal investment in the project and his hope that the archive would provide future researchers with a sense of the city's complex cultural registers. A professional archivist might have cringed at its idiosyncratic organization and storage system. For instance, manuscripts and letters were folded haphazardly, thereby increasing their creasing over time, and related documents were stuffed in old envelopes or in between Sunday newspaper inserts and faintly labeled in pencil.

Every week for the better part of a year, under the watchful eye of the Judaica Division staff, I would spend an afternoon going through a new box that had been recalled for me from the warehouse. I looked forward to these afternoons, not only because of the anticipation of the unexpected, but because they proved to be a fascinating window into the psychology of post-Holocaust memorialization. By collecting

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or New York, he countered: "Vilne has one thing that no other city in the world has: in Vilne Jewish tradition and a Jewish present coexist. Only from these two elements can one build a future. Tradition is critical; culture is not only built with money or workers or good intentions. There must also be genius of place."

4 Max Weinreich, "Der yidisher visnshaftlekher institut," in *Vilne: a zamlbukh gevidmet der shtot Vilne.* Yefim Jeshurin, ed. (New York 1935), 323.

5 Vilne's pre-war Jewish population was approximately 35,000. These numbers swelled as war loomed when Jews from the surrounding provinces and across the border in Poland sought refuge in the city. At least 40,000 of the city's Jews were murdered in the mass killings at Ponary and in the liquidations of the Vilne ghetto.

6 The most important accomplishment in this regard is his three volume *Yerushalayim de Lite* (New York, 1968-1974), a pictorial anthology of Vilne Jewry. See also Leyzer Ran, *Yidishe Vilne in vort un bild* (1955) and *Ash fun Yerushalayim de Lite* (1959).

as many documentary fragments of this lost world as possible, Ran hoped that these surviving remnants would enable us to reassemble an image of the whole. The archive's pre-war materials contained political pamphlets, newspaper clippings, handwritten manuscripts and typescripts, invitations to cultural events, photographs, art exhibition brochures, and note cards—hundreds of bibliographic cards containing information on what Ran had dubbed "The Yung-Vilne Creative Generation." At first, this term gave me some pause. As a scholar of Yung-Vilne, I used the group's own official lists and publications to determine its membership. I knew that the group accepted new members into its ranks through a careful vetting process, and that its membership had never exceeded more than a dozen creative figures[7]. By contrast, Ran considered the *entirety* of the interwar period as the "Yung-Vilne Creative Generation," capitalizing on the reputation of the group as a metonym for a much broader local Yiddish republic of letters. His more expansive definition of Yung-Vilne included not only the group's official membership, but several *hundred* others—writers, painters, sculptors, actors, puppeteers, composers, musicians, dramaturges, journalists, and educators who existed alongside them in the interwar period. Rather than resist his definition, I came to appreciate how Ran's inclusiveness invited us to read the accomplishments of Yung-Vilne with a much richer appreciation of what it had meant to grow up and become a writer within an atmosphere in which Yiddish was the standard of a modern national culture.

Eventually, I was forced to narrow my research in the Ran archive to focus on those materials that might help me better appreciate what historian Lucy Dawidowicz called "that place and time,"[8] and then to documents specifically related to the official membership of Yung-Vilne. Imagine my delight, then, to discover individual files on its poets Leyzer Volf, Chaim Grade, Sheyne Efron, and Hadasa Rubin; its prose writers Moyshe Levin and Shmerke Kaczerginski; and its painters, Rokhl Sutzkever and Bentsie Mikhtom. Many of these envelopes contained interwar newspaper clippings, post-war correspondence, bibliographic details, and memoirs about the individuals in question. In the more general files about Yiddish culture interwar Vilne, I came across a diverse and fascinating array of materials pertaining to the city's cultural life in which Yung-Vilne's members had been active participants. These included a collection of local Jewish art exhibit programs from the 1930s; materials from the scouting organization *Bin* in which Volf and Sutzkever spent many a summer day and night; and programs from performances by the local Yiddish theater company Davke, the puppet theater Meydim, and the Yiddish chorus to which group members had contributed their creative energies. The archive also contained rare documents that provided an appreciation of the chronology of the group's development: a letter from the city's Jewish Literary Union in January 1936 announcing the acceptance of Yung-Vilne members Chaim Grade, Leyzer Volf, Moyshe Levin, and Shmerke Kaczerginski into its ranks; a note from Avrom Sutzkever to Zalmen Reyzin, editor of the Yiddishist daily *Vilner tog*, about a celebratory gathering in Warsaw in April 1937 marking the publication of his first poetic volume; evidence of the ways in which Chaim Grade carefully balanced the street's demands for engaged political poetry against his own impulses as a neo-traditionalist, allowing him to be read differently by different audiences[9]; a rare copy of the front cover of Leyzer Volf's first book, the modernist poem *Evigingo*

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7 For more on the specific origins of the group, see my articles "The Politics of Home, the Culture of Place: 'Yung Vilne': A Journal of Literature and Art (1934-1936), in *Judische Kultur(en) im Neuen Europa: Wilna 1918-1939*, edited by Marina Dmitrieva and Heidemarie Petersen (Wiesbaden: Harrassowitz Verlag, 2004), 117-133; and "Tsevorfene bleter: The Emergence of Yung Vilne," in *Polin: Studies in Polish Jewry*, Vol. 14, edited by Antony Polonsky (London: The Littman Library of Jewish Civilization, 2001), 170-191.

8 Lucy Dawidowicz, *From That Time and Place: A Memoir* (New York: WW Norton, 1989).

9 The leadership of the puppet theater Meydim welcomed Grade's maiden poetic volume Yo (1936) as evidence of "the growth of Yiddish proletarian poetry" in a congratulatory note I discovered from its leadership. By contrast, the publication of *Musernikes* (1939), an epic poem inspired by his experiences as a student in a particularly extreme form of religious moral education, was seen by the local branch of the Jewish Society for Tourism in Poland as a way to draw attention to the distinctiveness of Lithuanian Jewry. In its letter of February 18, 1939 congratulating Grade on the occasion of his receipt of a major literary prize for the volume, they write:

(1936), which was written in Yiddish but published in Romanized letters; and correspondence with the editor of the journal *Di tsukunft* in New York between 1931-1937 which highlighted efforts by the group to reach an international audience. Among the most touching of finds were an invitation on official Yung-Vilne stationary from July 21, 1939 inviting important Yiddish writers from overseas to submit original materials for a 10th anniversary issue of its little magazine that would never appear due to the outbreak of war six weeks later, and a letter from Moyshe Shalit, chair of the Jewish Literary Union, dated January 31, 1940 in which he requests a subsidy of heating wood from the Jewish community on behalf of its neediest members. Among the names on the list of the needy we find the Yung-Vilne writers Grade, Vogler, Levin, and Sutzkever. Though the city's international reputation and sense of self as a Yiddish cultural center was sustained by its writers, it was now the writers who needed the community's support for their physical survival.

In the course of my reading I also came across several large files of material related to the poetic career of Leyzer Volf. Ran was instrumental after the war in organizing the publication of a posthumous volume of Volf's lyrics. He was charged by the book's editor, H. Leyvik, with culling selections from Volf's prewar and wartime publications that had fallen into obscurity, tracking down the handwritten autobiography that the poet had submitted as a young man to YIVO's autobiography competition, penning the volume's biographical introduction, and submitting a bibliography.[10] Ran's participation in the project was an expression of his responsibility to the legacy of *Nusekh Vilne*. The materials included hundreds of poems by Volf that Ran painstakingly retyped from their original places of publication, newspaper clippings from the 1930s with reviews of Volf's publications, several unpublished manuscripts of short stories and dramatic poems (including examples of Volf's efforts to revive Sholem-Aleichem's beloved fictional creations Teyve the dairyman and the *luftmentsh* Menakhem-Mendl), and a comprehensive bibliography of Volf's writings. Then I came across a file that Ran had hand-labeled in pencil: "Yungvald."[11] The following is the untold story of this last of Vilne's pre-war Yiddish literary generations.

From Generation to Generation: Yung-Vilne Gives Birth to Yungvald

By 1937, the literary group Yung-Vilne had reached maturity. Its local reputation had been secured through the publication of its own literary miscellany and regular public readings of its work. Its poets were appearing with increasing frequency in the national press, including Warsaw's literary weekly *Literarishe bleter*, and several had made inroads overseas in such publications as the New York journals *Di tsukunft* and *Inzikh*. Many of its writers had already released, or were going over the final proofs of their maiden volumes. Despite these collective and individual successes, Yung-Vilne's members did not forget their origins. Unlike earlier modernist Yiddish literary groupings of the interwar period that had made their mark

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"…In the Jerusalem of Lithuania, where famous writers and poets have lived and nurtured their creativity, classical Vilne has now extended its golden chain to Yung-Vilne, today led by Chaim Grade, laureate of the IKUF prize…Long live classical Vilne! Long live old Yiddish literature! Long live Yung-Vilne! Long live contemporary Yiddish literature! Long live the young Vilne writers with Chaim Grade in the lead!" These two documents attest to Grade's ability to appeal to both local radicals on the Jewish street and an international Yiddish elite readership, or to his artistry as a revolutionary traditionalist.

10 Leyzer Volf, *Lider*. Compiled by Leyzer Ran, edited by H. Leyvik (New York: Alveltlekhn yidishn kultur-kongres, 1955).

11 Ran began gathering materials related to Yungvald in the mid-1950s when he contacted its surviving members to gather submissions for a planned fifth and final issue of *Yungvald*: "On the 20th anniversary of its organization, we decided to put together a special collection in which the remaining members of Yungvald would contribute their poems, stories, drawings and memoirs. For the first time, we will publish a photograph of the Yungvald group." *Nusekh Vilne Buletin* 3 (New York, February 1958), 18. Though the planned issue never appeared, the materials may be found in the Ran Archive. My reconstruction of Yungvald's history is based on the handwritten memoirs and poetry submitted to Ran, and my reading of four rare issues of the magazine the group published between January-April, 1939.

by rebelling against the literary establishment, Yung-Vilne had been a product of the city's cultural elite, mentored into existence by the Yiddish poet Moyshe Kulbak, the newspaper editor and writer Zalmen Reyzin, and YIVO director Max Weinreich. It was time, according to the group's spiritual guide and organizer Shmerke Kaczerginski, for the group to repay the favor. They were spurred to act after a Yung-Vilne event in early 1937 when a sixteen year old by the name of Hirsh Glik approached the stage and bashfully revealed that he also wrote and " there is an entire group of us."[12] A few days later, Kaczerginski met with Glik, this time with his friends Moyshe Gurvitsh, Moyshe Rabinovitsh, and Sheva Faynberg in tow. The small group soon expanded from its initial cohort to include Yitskhok Vidutshinski, Shloyme Kahan, and Fayvl Segal, all still in their teens.

Kaczerginski contacted his Yung-Vilne colleague Leyzer Volf to inquire whether he might be willing to mentor some youth with literary aspirations who lived down the street from him. Though the poetic persona Lezyer Volf evoked great confidence, in fact it was a penname he adopted early in his career.[13] In real life, he was quite shy. He preferred to spend most of his free time with his beloved cat and mother, and was reputed to be the only male in Vilne involved in its industry of sewing the fingers on leather gloves. Kaczerginski, who was gregarious by nature, hoped that this opportunity might encourage Volf to be a bit more social.

The contact with Volf proved would prove creatively fruitful to his students, especially in persuading them that Yiddish remained a viable language for poetic expression. This was not initially obvious to all of Yungvald's future members, several of whom attended the city's Hebrew language schools and grew up in its Zionist youth movements. As Gurin explains: "For seven years I attended the Hebrew day school *Tarbut*...At the age of 13 [1934] I joined the [Zionist] scouting organization *Hashomer hatsair* and I remained a member until the war...In 1936, when I began to write, I tried my hands at some Hebrew poems and short stories. Yiddish Vilne soon consumed my Hebrew...Under Volf's influence, we moved [from writing in Hebrew] to Yiddish."[14] Gurin's comments are critical in eroding the myth, propagated by Vilne's Yiddishist elite, of the city as the only major Polish city where Yiddish was organic to Jewish public culture. Gurin reminds us that the hold of Yiddish on the imagination of youth was, at best, tenuous and needed constant nurturing in order to remain dynamic and relevant to those who saw Hebrew as the language of Jewish nationalism and Polish as the language of economic opportunity and European culture.

Leyzer Volf's home on Great Snipeshok Street (Wilkomirska in Polish) soon quickly emerged as Yungvald's spiritual address. The neighborhood was a colorful working class area across the Viliye river from the city's traditional Jewish quarter. As Perets Miranski, Volf's colleague in Yung-Vilne described it:

> Great Snipeshok:...It started at a church, followed by military barracks. But beyond that resided the Jews. 90% of the street was Jewish. First there were the teachers and a handful of well off Jews. In the middle were the blue collar Jews like

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12 Nakhmen Mayzil, "Hirsh Glik: Zayn lebn un shafn," in Hirsh Glik, *Lider un poemes* (New York: IKUF, 1953), 17. In Moyshe Gurin's handwritten memoir, he affirms that Hirsh Glik, Moyshe Rabinovitsh, and he began meeting as early as 1935 due to their shared passion for writing. It took them another two years before they reached out to Kaczerginski for guidance. See Gurin, "Yungvald: A bintl zikhroynes vegn der grupe," ms., Leyzer Ran Archive.

13 See note 1. In the same way that Leyzer Mekler assumed the literary persona Leyzer Volf, several members of Yungvald took his lead in assuming literary pennames. Moyshe Gurvitsh published under the name Moyshe Gurin, Moyshe Rabinovitsh published under the name Moyshe Blit, and Yitshok Vidutshinski published as Yitskhok Demb. Henceforth, when referring to these figures I will use the names under which they published in Yungvald.

14 Moyshe Gurin, "A kurtse biografiye fun Moyshe Gurin," ms., Leyzer Ran Archive. Though most of Yungvald's members were locals, Yitshok Vidutshinski's parents sent him from the provinces to Vilne when he was 13 so that he could attend the city's Yiddish gymnasium. His contacts outside of the city proved useful later on when he was charged with distributing the group's magazine to smaller Jewish towns in the Vilne region.

> droshke drivers who divided themselves by family, and at the end were the mercantile Jews, the storeowners who traded with the peasants from the surrounding villages…In the middle of it all there was coal market. In the summertime wood that had been shipped down the river was traded there, and in the winter, the street was populated by tough Jews who knew how to throw a punch…At the end of the street there were little shops and village traders. There, on a half-paved street crammed with homes, I lived across the street from my cousin Hirsh Glik. It was the colorfulness of the street that influenced so many poets.[15]

This surfeit of creative energy was tempered by the challenging material conditions in which they all lived. Moyshe Gurin's recollections of his childhood are typical of those friends who would join him in establishing Yungvald:

> My father was frequently unemployed. And my mother, like most mothers of the neighborhood, could only help out with sighs and moans. For seven years I attended the Hebrew school Tarbut. When I graduated in 1935, at the age of 14, the difficult situation at home required me to go out and work, first at a furniture shop, then as a clerk in an ironworks business…It was difficult work - usually from 7:30 in the morning to 9 or 10 at night. I would run the 6 km home, through rain and snow, tying to avoid the [Polish] hooligans waiting in the lanes.[16]

The contrast between the young writers' meager physical resources and the refuge they found in writing is a common theme of the Yungvald memoirists. Gurin recalls their first Friday night gathering at Leyzer Volf's in 1937 as one sated with anticipation: "Our thin pages shook under our arms…How would we be received?…The door opened with a heavy squeak. Leyzer's mother was lighting Sabbath candles…We entered a second room and sat by a gas lamp to read our first poems in Yiddish. Leyzer listened carefully… He pointed to the weak parts and gave us our first lecture about poetry…One thing was clear to us…We suddenly had a leader and a teacher."[17]

The group continued to meet at Leyzer's home every Friday evening or Saturday after lunch to read their newest works, listen to critiques of their writing, leaf through new books or journals that Leyzer had received, and hear their teacher read from his newest creations. Instead of the synagogue, this secular generation religiously dedicated their Sabbaths to the Yiddish muse around Leyzer Volf's table, which his mother always set with a white table cloth out of respect for the occasion. Gurin metaphorically compares his membership in Yungvald (which translates as Virgin Forest) as akin to being a part of a holy fellowship. In the same way that one might remove one's shoes upon entering divine space, so too were these weekly meetings experienced by those present as a spiritual experience: "I entered the forest with a friend / leaving my shoes on the floor…I asked my friend/: What do you see in the trees? / A blossoming dream."[18] Moyshe Blit recalls how those literary gatherings sustained them for the entire week: "From that moment on we gathered every week at Leyzer's, also organizing walks outside the city among ourselves where we would read our writings. We were so used to Leyzer and to these meetings that when something came up and we could not meet for a week or two, we would all feel wretched."[19]

The program at these weekly meetings was ritualized, with the engaged study of one another's writing

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15 Perets Miranski, "An elegye nokh tsvey khaveyrim, Leyzer Volf un Hirshke Glik," *Kultur un lebn* 4 (December 1983), 27-28.

16 Gurin, "A kurtse biografiye," ms.

17 Moyshe Gurin, "Yungvald: a bintl zikhroynes vegn der grupe," ms., Leyzer Ran Archive.

18 Moyshe Gurin, "Yungvald: A Tree of Memory Amid a Forest of Forgetfulness, for Leyzer Volf" (poem, 16-19 December, 1957), ms., Leyzer Ran Archive.

19 Moyshe Blit, "Oytobiografiye," ms., Leyzer Ran Archive.

a secular transference of the traditional Jewish appetite for analysis of holy writ. Everyone always sat in the same place so as to encourage discipline. Each aspiring writer would be given an opportunity to read a draft of the work that he considered most polished. Feedback and discussion then ensued. When all of the beginners had completed their readings, Volf would go over to his literary stash to select something of his own to present. His desk and armoire were in the same room where these weekly Sabbath meetings took place, and its drawers were stuffed with hundreds of pieces of paper and the narrow accounting books on which he compulsively scribbled his ideas. Whenever he read, Volf would rub his bald head and recite his poetry in a monotone voice, interrupting himself only with the occasional chuckle.[20] The experience was enough to mesmerize all in attendance. Gurin recalls that "we sat as if in another world,"[21] while Demb adds:

> The mood at Volf's was always festive. His comments on our diction, grammatical problems related to rhythm, and content were not the most important thing. More important was that we had Yung-Vilne's poet of the people as our mentor. He didn't let any beginner slip through his fingers. He sat over us as a hen sits over its eggs, waiting with great anticipation for the little chicks to peck their way out…And then the door would swing open and in would run the young neighborhood composer Leyb Egoz who would throw himself down at the table and sing the music he had just composed to one of Leyzer's poems.…The atmosphere was songful.[22]

Yungvald's Sabbath gatherings at Leyzer's home were an occasion not only for its neophyte writers to learn the process of creative collaboration, but to learn technique from established poets. Though Volf was their official guide and host, at any moment one of his friends from Yung-Vilne might drop in unannounced to participate. Sutzkever and Miranski, both of whom lived on the same street, were frequent guests. This was a way for Yung-Vilne to take ownership over the literary generation that might succeed them, and it provided Yungvald with the singular opportunity to discuss the latest developments in Yiddish literature with leading members of the city's literary scene. Yung-Vilne's mentorship of their younger colleagues was reciprocated by Yungvald's committed following of their teachers. "We did not miss a single literary evening dedicated to Yung-Vilne or one of its members. We looked up to our older colleagues with respect, and listened to their advice."[23] Volf also attempted to expose his protégées to the multilingual nature of the contemporary literary scene by occasionally inviting a Polish or Belarusian writer to the group's meetings, as when Maxim Tank (the future People's Poet of Soviet Belarus) arrived one afternoon.[24]

What comes through in the various memoirs of Volf by his former students in Yungvald is the seriousness of his mentoring and the force of his artistic personality. Fayvl Segal, one of its last members to join, recalls his introduction to the group:

> In 1939 I met and befriended Hirshke Glik. I revealed my poetic aspirations to him. He invited me to come to a meeting of "Yungvald", a young writers group of which he was a member. One Sabbath day that spring Glik brought me over to Volf's for a meeting of the group. I was clutching my notebook as I went to my judgment. Leyzer's apartment on Wilkomirska 28 was at the far end of a deep courtyard…I introduced myself and I heard his curt response: Leyzer Mekler...Huge eyes from under a high, naked forehead gazed out at me. His mouth

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20 Yitzhok Demb, "A shabes bay Leyzer Volfn," ms. Leyzer Ran Archive.

21 Gurin, "Yungvald: A bintl zikhroynes vegn der grupe," ms., Leyzer Ran Archive.

22 Yitzhok Demb, "A shabes bay Leyzer Volfn," ms., Leyzer Ran Archive.

23 Gurin, "Yungvald: a bintl zikhroynes vegn der grupe," ms., Leyzer Ran Archive.

24 Blit, "Oytobiografiye," ms., Leyzer Ran Archive.

> pulled into a smile... This Leyzer was absolutely unlike the wolfish Leyzer I expected from having read his poems....He spoke like a peer among peers....He taught with a warm word and friendly eyes, delicately, confidently, without getting worked up...At the end of the meeting, Leyzer invited me to read something of my own. As far as I can remember, I read a poem about Vilne. I thought that it was my best sample. At first, his eyes shone...But then his face became cold. He thought for a moment silently: 'You have to polish more.' Seeing my reaction, he went on: 'The beginning is so-so, it must be reworked.' He then turned back to the gathering as if nothing had happened.
>
> I left shattered. Glik mocked my sad mood.[25]

Segal's recollections go on to describe his efforts to rework the poem, and the joy of satisfaction when Volf complimented its revisions and suggested to the group that it be published. When Segal brought a series of artistic sketches he had completed to one of their gatherings in 1939, Volf immediately introduced him to Yung-Vilne's graphic artist Bentsie Mikhtom who suggested that one appear in the next issue of the magazine. Segal fondly remembers: "We all loved him…He tended to our young forest like an expert gardener."[26] In dedicating his Sabbaths to the youth of Yungvald for the better part of two years, Volf behaved as if he "felt himself as much a member of Yungvald as of Yung-Vilne."[27] This was the way of *Nusekh Vilne* in which one generation assumed responsibility for the next.

The Yungvald Magazine

By 1938, the group decided that the time was ripe put out a magazine to showcase its writing. It was only then that they actually settled on the name Yungvald. Prior to that, there had been no need to provide a label to the regular gatherings of these literary amateurs. Its selection was a nod to its parent group, Yung-Vilne, which was metaphorically sprouting new growths through them. Yungvald had also been the name of an early Soviet Yiddish publication; in reclaiming this name from the archives of Yiddish literary history they were suggesting that it was their variety of cultural Yiddishism, not communism, that was the truer vanguard for the Jewish nation.[28]

The four issues of *Yungvald: a literarishe zamlheft* that appeared between January and April 1939 were a source of great pride to the young writers. Though Moyshe Rabinovitsh was listed as editor on its masthead so that the group would be able to take ownership over its creative production, its contributors readily acknowledged that Volf served as its guiding creative force and shadow editor.[29] The miscellany was professionally set at the local press of Sz. Lichtmakher, but it did not carry any visual art and was kept to a modest eight pages in length in order to minimize costs. Volf's own contributions—published under his own penname or via such pseudonyms as Beast of Courage or Heart of the Night—amounted to almost half of each issue's contents. His presence in its pages granted prestige to the new publication.

The remainder of the space was reserved for the most polished work by Yungvald's own membership. Though Glik, Gurin, Blit, and Demb all secured regular space in its pages, the work of Sheva Feynberg and Fayvl Segal did not have an opportunity to appear before economic pressures forced the magazine's sudden

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25 Fayvl Segal, untitled memoir, ms., Leyzer Ran Archive.

26 Fayvl Segal, untitled memoir, ms., Leyzer Ran Archive.

27 Moyshe Gurin, letter to Lezyer Ran (14 December 1957), Leyzer Ran Archive.

28 *Mlodi Las* (*Young Forest*) also happened to be a Polish film playing in local theaters at the time that these Yiddish writers were deciding on a name for their group.

29 Rabinovitsh also published in the journal, though under the last name Blit.

closure prior to the release of a planned fifth issue in May. Though they issued an appeal to the community in an attempt to secure the magazine's survival ("Young and old…Read *Yungvald*. Advertise. We must disseminate *Yungvald* to our youth"[30]), by 1939 the economic situation of Jewish Vilne was so desperate that even this center of Yiddish culture could not support them.

The magazine's overall tone was dominated by Leyzer Volf's irony and humor, and by the artistic range of his contributions. These included fables, a dramatic poem, short lyrics, prose sketches, and tongue and cheek biographical tributes to fellow writers. His pithy, often irreverent observations communicated the importance of levity as a counterforce to the political storm brewing across the Western border with Germany, the threats against Jews that accompanied the rise of Polish nationalism, and the challenging economic conditions for many local Jews:

- The sun is good, so long as it isn't in your eyes.
- Art is desire, and ability.
- Do not hate with all your soul, or you will lose your soul. Love with all your soul, and you will win a soul.
- That which doesn't frighten us is unnatural.
- Do we come from apes? Perhaps it is the opposite.
- Dictators dictate, but a dictate is rarely without its followers.
- On the boundary between suffering and hope is love.
- If the world had a beginning, it must have an end.[31]

These aphorisms and random 'thoughts' on the human condition that he published in each issue were playfully philosophical, a tension between mood and thought that was a signature of his poetic style.

Elsewhere, the prose miniatures and fables that Volf contributed to each issue allowed him to show his students how one could comment indirectly on the political crisis brewing around him through exoticized settings and characters. In one such example, the ramblings of a warmongering Latin American leader conclude with the nihilist vision that "humanity wants murder. Without murder there is no humanity."[32] Elsewhere, as in "Allah," we find his trademark irreverence coupled with a humanist's sensibility. Allah is sitting in the shadows smoking a cigarette when he is approached by a pretty young woman who reveals that "I feel like the only survivor of a sinking ship. Can I count on your love?" Rather than make a promise he cannot keep, Allah smiles back at her and asserts that what is truly needed to realize a better world is more love for one another and less faith in higher causes: "Madame, nobody feels as alone as Allah, and nobody is as alone as Allah! Can I count on your love?"[33] Volf brings responsibility for salvation down from the heavens to humanity. Even in the fables that he contributed to *Yungvald*, Volf took advantage of the surface innocence of the genre to comment on the brutality of the age and its seeming lack of ethical responsibility.

Volf also used the new magazine to replay some of his more outrageous poetic stunts in order to prompt *Yungvald*'s writers to free themselves from their poetic inhibitions. For instance, the second issue included six lyrics from Volf's series "1001 Poems" that he had composed in June 1930 when he was attempting to break the world record for the number of poems written in a month. Back then Volf was just starting out in his career, much like the students he was now mentoring. His selections implied that there was a large world of creative possibilities beyond the narrowness of their immediate environment:

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30 *Yungvald: A literarishe zamlheft* 4 (April 1939), 6.

31 Herts Nakht (Heart of the Night), "Aphorisms" and "Thoughts," *Yungvald* 1 (January 1939), 8; *Yungvald* 3 (March 1939), 8. *Yungvald* 4 (April 1939), 6.

32 Bestye Kurazh (Beast of Courage), "Der dictator un di mentshhayt," *Yungvald* 1 (January 1939), 8.

33 Bestye Kurazh, "Allah," *Yungvald* 4 (April 1939), 6.

Vilne has become ugly to me
With its mangy ghetto streets.
Off into the wide world.
Join a circus.
Become president of America
Or King of England
Or a crocodile in the Nile
Or a poem in an amazing style.[34]

The two opening lines deflate the poetic pride of place that had reached its apex in Moyshe Kulbak's neo-romantic ode to the city ("Vilne," 1926) and set his students free to rebel in any way they choose against the expectations of their community.

On a different note, Volf's review in *Yungvald* of Elkhonen Vogler's poetic volume *Tsvey beriozes baym trakt* (*Two Birch-trees on the Highway*, 1938) demonstrated the importance of a literary coterie in celebrating the achievements of its members. Vogler was Volf's longtime colleague in Yung-Vilne, and that group made it a habit of honoring its members whenever one of them published a new volume. The review not only afforded Volf the opportunity to underscore the importance of mutual support in the creative process, but also proved an effective aesthetic teaching moment, given complaints from professional critics elsewhere that Vogler's verse—a symbolist's reading of local landscape—was too artistically complicated and politically detached to resonate with contemporary readers. Volf responded by celebrating the volume's "symphony of metaphor," commending Vogler for "let[ting] his fantasy run free. He does not attempt to dampen his poetic vision with the cold sharpness of the rational…He is intuitive, wild, unique, and beautifully crazy…He does not so much ignore human beings as much as he runs from them, taking refuge in the forest."[35] In this way, Volf provided permission to his charges to allow their imaginations the greatest possible freedom.

At the same time that Volf imagined poetry as a liberating force, he also struggled to root his young saplings in a literary tradition. Through pithy biographic sketches of such Yiddish writers as Sholem-Aleichem, Y.L. Perets, Morris Rosenfeld, Yehoash, I.M. Vaysenberg, A. Lyessin, H. Leyvik, Moyshe-Leyb Halpern, and Moyshe Kulbak he provided Yungvald with an identity as heirs to a significant literary tradition, while suggesting that they not treat it too piously.

Volf also used *Yungvald* to showcase his attempts to mine the Yiddish literary tradition for inspiration. In so doing he sought to keep it relevant for younger generations who were increasingly influenced by Polish culture. For instance, he published a new fictional exchange of letters between Sholem-Aleichem's beloved couple Menakhem-Mendl and Sheyne-Sheyndl. He began work on this series of new series epistolary interchanges between the pair in 1935, with the intention of publishing a book called *The New Menakhem-Mendl* upon its completion. Though the book was never finished (and its manuscript lost during the war) this was yet another gesture of creative betrayal designed to demonstrate the richness of the Yiddish literary well.[36] Menakhem-Mendl, prototype for the *luftmentsh*, and Sheyne-Sheyndl, the feminine force of practicality, were ideal voices through which to contemplate how his spirit of unbridled optimism and her traditional rationalism would have dealt with the challenges of the Jewish 1930s. In Volf's fantasy, Sheyne-Sheyndl has grown old in their imagined shtetl of Kasrilevke, urging her husband to give up on the political and economic (false) messianisms he has bought into and return home. But

34 Leyzer Volf, "From 1001 Poems," *Yungvald* 2 (February 1939), 4.

35 Herts Nakht, "Review: E. Vogler, Tsvey beriozes baym trakt," *Yungvald* 2 (February 1939), 5.

36 For more on the concept of "creative betrayal" as it relates to Jewish literary studies, see David Roskies, *A Bridge of Longing: The Lost Art of Yiddish Storytelling* (Cambridge: Harvard University Press, 1995), 5-9.

Menakhem-Mendl is smitten with the fantasy of new Jewish worlds elsewhere, first writing to her from a Jewish settlement in the Land of Israel and then from a collective in Soviet Birobidzhan (a strange place indeed for this character who had, until then, represented the excesses of capitalist fantasy). Both Israel and Birobidhzan function as alternative sites for the creation of the "new Jew" and his renewed relationship to land. In the excerpt that Volf submitted to *Yungvald*, we meet up with Menakhem-Mendl in Paris where he is a struggling shopkeeper awaiting a travel certificate to Birobidhzan. Volf takes great pleasure in playing up the innocence that Sholem-Aleichem first brought to this character by showing him somewhat out of his league in understanding the significance of his surroundings and the times. His letters refer to Einstein ("Einstein himself comes to buy from me. He says that 'everything is relative'. By this he probably means that we're not at all in good shape"), Hitler ("Hitler discovered that my great grandmother slept with Frederick the Great. It's possible that I'm entitled to a piece of the inheritance"), and Stalin ("I'll remain eternally poor if the second five year plan of Comrade Stalin doesn't help soon. It's useless. Trotsky no longer stands up for me."). Menakhem-Mendl's complete lack of sophistication in being able to distinguish between friend and foe shows that for the simple Jew the age of ideology has not provided greater clarity in how one should relate to the world but rather has added to his confusion and dislocation. In the same letter in which he writes of reestablishing himself in Birobidzhan, Menakhem-Mendl also suggests to his wife that if they can make it through another year they will be able to "preside over our own counter in Palestine." Given the animosity between Jewish Zionists and communists, the intimation that either option would suit him just fine suggests that the ultimate goal for Menakhem-Mendl is to get out of Europe altogether. By this point, political convictions are secondary to saving one's skin.

By contrast, Sheyne-Sheyndl continues to function as the stern voice of practical reality by attempting to re-focus her husband's attention on the necessity of circling the wagons at home.

> To my dear husband Menakhem-Mendl,
>
> Meyshke went off for a year to a kibbutz, and Meylekhl now sits in jail. What did he do? He hung a banner on a wire and a cop caught him…You should have beaten him to a pulp. Now he will be in jail for eight years…If you happen to know Hitler then run some interference with him on behalf of our Meylekhl. I want to be entirely clear with you. If you don't come home by Purim I will find you and beat your brains out with a slab of wood. As Mother says: 'pride and foolishness have the same source.' What do you think of that?...I am old, sick, and broken. I toil with my last ounce of strength. And you still live on faith alone...Though you have nothing material to speak of, there is no shame in that. Tell me, who is this Frida the Great from whom you expect an inheritance?…in God's name, do not journey to Birobidzhan...And don't think that you can hitch onto some pioneer with a cerpificate [sic] and run away with her to Palestine. I'm telling you: I can also be a heroine. I will cast aside the children, run after you, and drag you home on all fours. As Mother says: 'A thief has bars on his cell [to keep him in check], and children ought to have a father'... [37]

Such adaptations of Sheyne-Sheyndl's folk-wisdom from her mother, used to underscore modernity's challenges to the coherence of the Jewish family, were central components in Volf's aesthetic of sophisticated folksiness. In updating the Menakhem-Mendel letters for a new generation of readers Volf invited contemporary Yiddish authors to express their opinions about the state of Jewish political life from *within* the contours of their literary tradition rather than outside of it.

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37 Leyzer Volf, "Menakhem-Mendl un Sheyne-Sheyndl," *Yungvald* 3 (March 1939), 1-4. Volf earlier published a fragment from his "Menakhem-Mendl in Birobizhan" in *Vilner tog* (February 14, 1936). He also attempted to revive the character of Tevye, another of Sholem-Aleichem's fictional creations, though he never published his new Tevye episode. See "Tevye der milkhiker: naye monologn," ts., Abraham Sutzkever Archive (Leyzer Volf file, 100), National Library of Israel, Jerusalem.

By the spring of 1939, it was almost impossible for a Yiddish writer in Poland to escape the pressure of the so-called Jewish question. Yiddish readers looked to their writers for guidance in helping them negotiate their anxieties. Volf struggled to find a balance between his commitment to art and the politics of the street. He eventually allied himself with a local branch of the Territorialist movement, in part because it provided a convenient home for the continued expression his cultural Yiddishism. At a conference of the Territorialist Freeland League held in Vilne in January 1939, he concluded: "At first, I was a cosmopolitan. But then I realized that for a people to live normal life it must have the space to live within its own culture. Yiddish language and culture can only exist and continue to freely develop when our nation is geographically concentrated and liberated from undue foreign influences."[38] The Territorialists' plans to develop Jewish colonies for the masses in East Africa, Latin America, and Eastern Europe seemed to him a necessary step to ensure the survival of a sphere for Yiddish in the face of threats to the heart of Yiddishland from Nazi Germany to the West, communist Russia to the East, and Polish nationalism from within. In Vilne, the focus of the Freeland League was less on immediate emigration than on training local youth in agriculture, industrial productivization, and Jewish cultural self-confidence.

Volf rejoined *Shparber*, the youth wing of the Territorialists, in 1938, after having broken with it earlier in the decade. He ran for city elections on its list, traveled to Warsaw to meet with young representatives of the Freeland League there, and led a Shparber summer camp for teenagers in the summer of 1939.[39] Since his work with Yungvald coincided with his renewed political activities, several of his mentees in Yungvald followed him into Shparber and took up its cause. The final issue of *Yungvald* anticipated the artistic fruition of these political commitments with the announcement of the pending completion of Volf's futuristic novel *Mizrekh un mariv* ("East and West"). In it he planned to imagine how three current proposed solutions to the Jewish question had played out at the end of the 20th Century: a Soviet Jewish republic in Birobidzhan, a Hebrew-speaking Zionist homeland Palestine, and a Yiddish Free Land in Australia.[40] Despite an announcement in the final issue of Yungvald that the novel would appear in weekly installments after Passover, the magazine ceased publication after its April issue. Volf never saw it through to publication elsewhere and the manuscript disappeared with Volf's other writings during the war. His political commitments left little doubt that it would affirm the cultural necessity of creating independent Yiddish-speaking communities organized around the principles of secular humanism and equality *elsewhere* as a way to secure a future for Yiddish culture. At the same time that he was nurturing the next local generation of Yiddish writers, he had also concluded that preparations needed to be put in place to transplant them to more welcoming soil.[41]

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38 *Vilner tog* (January 20, 1939).

39 For more on Volf's role in the local political scene and the development of Shparber [Hawk], see Mikhoel Astour, *Geshikhte fun der frayland lige* (New York, 1964), 36-40, 368-369, 395. On the eve of World War II, Astour claims that Shparber had grown into the second largest youth movement in Vilne in numbers, behind only the Bundist Tsukunft (The Future).

40 *Yungvald* 4 (April 1939), 6.

41 In February and March, 1939 his Territorialist poem "Forn mir, forn mir af shifn" was hugely popular among the youth in Shparber. It was about young pioneers waiting to leave Eastern Europe so that they could get to rebuilding the physical and cultural framework of secular Jewry in new colonies elsewhere. The rhyme and rhythm of the Yiddish original invited the poem to be recited as a mass cheer. "Here we go, here we go on ships/waves, show us the way!/Towards a deep forest/to a wonderful distant shore./ We're off, we're on our way/into wide open fields./No murderers there to ambush us./It's a promising free world…/A bird twitters in amazement:/ 'Are the Jews also building a new nest?'/ 'Bird, Bird!,' we answer in Yiddish/ 'Of course we're building, as you can see…'" A copy of the poem can be found in the Leyzer Ran Archive.

Yungvald's Young Voices

Leyzer Volf's poetic persona dominated *Yungvald*. His contributions set its tone and provided it with the credibility of a published poet. However, the magazine was also a forum for Vilne's newest writers who were not yet artistically mature enough to be admitted into Yung-Vilne itself or who needed some local exposure before their contributions might be accepted by the Yiddish press. What were they interested in writing about in the winter of 1939? As might be expected, death, anxiety about the future, and economic hardship were consistent themes. Moyshe Gurin effectively communicated the mood of this generation by having his speakers perform their own self-effacement.

Ikh bin an anderer.	I am something else.
Nisht der vos kh'bin a mol geven.	Not who I used to be.
Ikh bin an eynzamer vanderer,	I am a lonely wanderer
a balodener mit pek.	Loaded down with sacks.
Es iz der griner barg nishto	The hill is no longer green,
Es iz dos shtikl himl-blo	And the last blue of the sky
farshvundn fun mayn oyg.	has disappeared from my gaze.
Un unter shvern gepek	And under my heavy load
bafalt mikh oft mol oykh a shrek	I am overcome by the fear
az ikh aleyn bin oykh nishto.[42]	That I too am no more.

The poem's expression of lethargy and alienation is in direct contrast to the positive spirit described in Gurin's own post-war memoirs of Yungvald's group gatherings, suggesting that their weekly meetings may have provided only temporary psychological shelter against the effects of economic need and political uncertainty. For instance, the speaker of Gurin's "Storm" issues a solitary cri de coeur.

Hey shturem, shtarker shturem	Hey storm, fierce storm
ikh aleyn bin afn turem	I alone am in the tower
un di velt far mir a hoyle	The world before me is a bloody
a tseblutike, gekoylet	abyss, murdered
fun dayn vey![43]	By your sharp pain.

Gurin's lyric typifies the mood of the young poets' verse, which portrays them as the lonely, deformed survivors of an inescapable cataclysm. The social nature of their configuration as a group did not seem to dull this profound solitude.[44]

The group's prose writer Yitskhok Demb was particularly concerned with the explosion of Jewish poverty that dominated his world. By 1939, Vilne Jewry was deeply stratified by class. A modest middle class lived in the newer areas of the city, especially in the neighborhood of Pohulanke, whereas the working class was confined to Snipeshok or to the treeless, crowded alleys of the traditional Jewish quarter. In order to draw attention to the widening social gap produced by class divisions, he alternated between naturalistic depictions of urban poverty and satire. In one such naturalistic vignette, "The Porter," he depicts the harsh effects of the winter conditions on the body and morale of a simple laborer. The reader is made to feel the effects of the rope as it tears into his shoulders and presses against his veins while he carries his wares to

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42 "About Myself," *Yungvald* 4 (April 1939), 5.

43 Moyshe Gurin, "Storm," *Yungvald* 3 (March 1939), 5-6.

44 See also M. Biter's "A Slave from Canaan" ("My wine garden is in ruins/My sheep long ago slaughtered/I am but a shadow of myself / Give me the gift of eternal sleep"); Yoysef Shvarts's "Death" ("This is how death will come:/ He will take me by the hand/ And we will move silently./Nobody will know, except for my shadow on the wall,/ And my old dog who will let out a bark./ This is how it will be:/ The sun will continue to play in the window./ Nothing will be missing, except for me./ I will not be there / a mere speck of sand from the shore, a piece of dust."); and Shloyme Cohen's "I Stand On the Edge of a Field" (A castle is built on a cloud/ And my dream is slowly drawn there./ It floats there in sadness/just like the clouds in the heavens.). Each of these poems imagines the disappearance of the self in ways that suggest a profound generational depression. *Yungvald* 4 (April 1939), 4-5.

his uncaring customers. The entire atmosphere is bleak and devoid of any color except for grays and dirty whites. All the while, the porter's four-year-old son lies at home frozen because his family is unable to afford sufficient wood for heating. His body is not curled up in childhood warmth but is as taut as the porter's rope carried by his father.[45] Poverty has become a generational inheritance from which there seems to be little escape. Demb also tried his hand at satire as a form of class critique. In "The Mademoiselle's Oy" he mocks the speech patterns of the Jewish parvenu by showcasing the ways in which a wealthy woman peppers her comments with oy to express everything from exasperation and disgust to pity and joy. The reader is carried away by her repertoire, allowing Demb to craft a biting satire of those who are indifferent to the lives of those who serve them and suffer around them.

> -"Valie, Valie! Oy, move faster, Valie!"
> The thin, frightened servant girl appeared on the edge of the threshold: - "What is it, Madame?"
> - "Has the seamstress come with my dress?"
> – "No, Madame, not yet!"
> -"But it is already eleven and at three I have to go out with Jerik. Oy, this is terrible. Oy, how can I possibly complete my toilette in such a short time?"…She was already an older young woman at 31…She nervously tapped with her stick and let out a chorus of oys. She oyed about the unfinished work of the seamstress, about the short time for her to get herself together, and about many other matters. This "oy" was a nervous oy. An oy mixed with a sigh.
> When Valie came back with the dress she let out a high-pitched oy, full of joy. But then, noticing the seamstress with her, she let loose an angry oy, full of rage.
> -"Oy, so late! I wanted it no later than ten. Oy, people these days have no sense of punctuality!"
> The seamstress also answered with an oy. A pitiful oy, one that falls softly to one's feet…
> …The mistress walked to the place they had agreed upon. She needed the fresh air. She had arranged to meet Jerik next to Zimerman's hotel and it was a ten minute walk at most. Another oy escaped, this time a sighing one. And when she came across someone in the clothes of a laborer—hands blackened, face waxen, eyes fallen—she oyed to herself: "How can people go about like that? Oy, aren't people ashamed! Oy, I don't accept this. Oy, I'm dying! Oy…Do I still have far to go?..."
> They were capricious oys. Nervous oys!…She couldn't get rid of the image of the worker in front of her—his smell, his sweat. And out escaped another oy. She followed it with a second one that had more pity to it, something that conveyed the essence of "poor man, poor thing, he doesn't earn enough." She grabbed for her handbag and handkerchief, dabbed her eyes, and deposited a long, extended oy into the bag…And when she saw Jerik's limousine and then Jerik himself outside Zimmerman's hotel, she let out a radiating oy of joy.[46]

If the aforementioned young contributors to *Yungvald* constituted its supporting cast, Hirsh Glik was its most promising star and Volf's favorite student. Though the broad shouldered poet with the dirty boots, a poetic forelock, and deep blue eyes was only 17 when the group came together in 1937, he quickly emerged as its most productive member. *Yungvald* published seven of his works in its short run, and his poetry also managed to find his way into the local Yiddish press. Glik's fellow writers immediately recognized his talent, even if he required a little encouragement. Though his cousin Perets Miranski remembers Glik as a shy young teenager ("He would come to me trembling…to drop off his booklet of newly written po-

45 Yitskhok Demb, "Der treger (The Porter)," *Yungvald* 4 (April 1939), 2-3.

46 Yitskhok Demb, "Di froy vos oyket," *Yungvald* 1 (January 1939), 3.

ems, and then ran off, too shy to wait to hear a good word about them"[47]), the group atmosphere and close mentorship of Yungvald was just what he needed in order to cut his poetic teeth and gain some confidence. Blit remembers that "if Leyzer [Volf] provided the tone and leadership [for Yungvald], Glik provided its soul."[48] Demb adds that "Glik did not read his poems, he sang them in a melodic, elevated voice…He was the most beloved of our small gang."[49] He was admired not only for spirit, but also for his commitment to his development as a writer. Glik's family counted on him for its economic survival, and he often could be found downtown dragging heavy packages as part of his work as a shipping apprentice in a paper business. Every moment free from work was spent on his literary development. As he once quipped: "I could go twice a week without lunch, but never a Friday without *Literarishe bleter*!"[50]

"Once upon a Time," Glik's first poem to appear in Yungvald, expressed the tension between the speaker's dreams of escape and his eventual acceptance that in these challenging times, it was time to develop the home front:

Ikh hob getroymt a mol	Once upon a time, I dreamed
tsu vern a milner in a vint-mil	of being a miller in a windmill
hinter a vaytn barg, hinter a zaydn grinem tol,	behind a distant hill in a lush valley
hinter zign taykhelekh sheftshndike shtil...	where rivulets whisper quietly…
Hot a vint mayn troym fartrogn.	A breeze carried my dream away.
Ikh hob getroymt a mol tsu zayn a meylekh	Once upon a time I dreamed of being a king
in a vaytn, vaytn land,	in a far off land
vu di beymer royshn freylekh	where trees rustle joyfully
mentshn naket, on keyn shand...	and people frolic naked, without any shame…
Bin ikh naket geblibn af kremerdike rogn.	But I remained behind naked in shop corners
Un ikh troym nokh haynt a troym	And the dream I dream today
Un s'iz mir gut:	still emboldens me:
Ikh betl bloyz a bisl mut	I am asking for just a little courage
Un kh'pruv arunterbrekhn yede tsoym...	As I try to break down barriers…
Un ikh vil mayn troym keynem nit zogn.[51]	And I do not want to reveal my dream to anyone.

Despite the speaker's Edenic fairytale, in the end he reconciles himself to the differences between dream and reality, individual desire and collective responsibility. In its penultimate line, he steps forward to commit to becoming a force for social change in challenging times, even if it means that he must temporarily mute his private fantasy of escape into frivolity.

Similarly, in "Samson" Glik found inspiration in the Biblical hero as a model of national endurance in the face of mockery by one's enemies. Glik sought to steel his readers in the face of the threats from Nazi Germany and outbreaks of nationalist anti-Semitism at home by recalling earlier models of Jewish her-

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47 Perets Miranski, "A bisl Shnipeshok," ms., Leyzer Ran Archive.

48 Moyshe Blit, "Oytobiografiye," ms., Leyzer Ran Archive.

49 Yitskhok Demb, "A shabes baytog bay Lezyer Volfn," ms., Leyzer Ran Archive.

50 Blit, "Oytobiografiye," ms., Leyzer Ran Archive. *Literarishe bleter* was Warsaw's review of Yiddish literature and culture.

51 Hirsh Glik, "A mol," *Yungvald* 1 (January 1939), 2.

oism.[52] In the end, it is not Samson's voice that dominates the poem, but rather that of its contemporary speaker:

O, held! Tsu dir mayne greste loybn!	O hero, my greatest praise to you!
Ikh shtey vi du mit gekovete hent,	I stand like you with shackled hands
Nor s'tliet a funk fun letstn gloybn	The spark of my faith still glows
Un unter mir der shayter brent…	while beneath me the pyre burns…
Nor fremd iz mir di shrek,	But fear is a stranger to me,
Es zingt in mir a yeder ever…	Each limb sings in me…
Velt! Oyb kh'vel avek,	World! If I am on the way out,
Vel ikh dikh mitshlepn in keyver.[53]	I'm dragging you with me to the grave!

Glik's defiance positioned him well for his wartime role in crafting a poetics of resistance. Well before he joined the Jewish partisans of the Vilne Ghetto during the Nazi occupation of his city, his apprenticeship in Yungvald had provided him with the confidence and disposition of a communal leader. It was the camaraderie and cultural confidence fostered by Volf between 1937-1939 that contributed to Glik's understanding of what it meant for a poet to serve one's people in challenging times. In 1940, when the rest of Europe was in the midst of war and the city's Jews were adjusting themselves to their new Soviet, then Lithuanian rulers, he completed a poem in honor of Vilne's martyred son Hirsh Lekert[54] who was hanged in 1902 after standing up for the rights of Jewish workers. Then, during the years of Nazi occupation, he offered up tributes to the murdered resistance fighters Itsik Vitenberg (who headed the United Partisan Organization in the ghetto) and to Vitka Kempner, a female partisan who helped to blow up a German military transport near the city in 1942.[55] Glik, who only returned occasionally to the ghetto from his assignment as a hard laborer at a work camp, would regularly read for ghetto youth and present his newest writings at gatherings of the literary union. On one such occasion in May 1943 to mark "springtime in Yiddish literature" he unveiled his most enduring work, "Zog nisht keynmol"[56] (Never Say Never). Glik delivered the lyrics as a march, setting them to a familiar melody by Russian composer Dmitri Pokrass, giving birth to what would eventually come to be known as "The Partisan Hymn." Word of the poem spread quickly from the underground resistance, raising morale and encouraging defiance and self-defense. Though Glik was murdered in the summer of 1944, Yungvald had given birth to its own folk hero.

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52 The source for the Samson legend can be found in the biblical Book of Judges 13-16. Samson's supernatural strength was given to him by God by virtue of his status as a Nazarite. He looses his powers when his hair is shorn at the instruction of his lover Delilah, which allows his capture by the Philistines. His enemies blind him and seek to make a spectacle of him, but when he is brought to one of their temples after his hair has had a chance regrow, he appeals to God to remember him. He pulls two of its columns together, bringing down the temple on himself and his opponents. Glik was not alone in looking to Samson as a source for Jewish heroism. The revisionist Zionist leader Vladamir Ze'ev Jabotinsky wrote a Hebrew novel about the Biblical figure in 1927 in an effort to draw followers to his political ideology.

53 Hirsh Glik, "Shimshn," *Yungvald* 2 (February 1939), 3.

54 Lekert, a folk hero for Vilne Jewry, was a young revolutionary who attempted to assassinate the Russian governor of Vilna in May 1902 after the governor flogged Jewish demonstrators from the Bund. He was convicted and hanged in public the following month.

55 See "Shtil di nakht iz oysgeshternt," Glik, *Lider un poemes*, (New York: YKUF, 1953), 59-60.

56 Reprinted in Glik, *Lider un poemes*, 62. An English translation is available in David Roskies, *The Literature of Destruction* (Philadelphia: JPS, 1988), 445-486: "Never say, this is the last road for you,/leaden skies are masking days of blue./The hour we yearn for is drawing near,/Our step will beat the signal: we are here./…Tomorrow's sun will gild our sad today,/The enemy and yesterday will fade away./But should the dawn delay or sunrise wait too long,/then let all future generations sing this song./This song was written with our blood and not with lead,/This is no song of free birds flying overhead,/But a people amid crumbling walls did stand,/They stood and sang this song with rifles held in hand."
Singing of the poem became a staple of post-war commemorative gatherings of Holocaust survivors and fighters. For more of Glik's poetry composed between 1938-1943, see both Glik, *Lider un poemes* (cited above) and Mark Dvorzhetski, *Hirshke Glik* (Paris: Undzer kiyum, 1966).

Yungvald and the Post-War Myth of Nusekh Vilne

Despite the enthusiasm generated by the emergence in 1939 of a new Yiddish literary magazine for local aspiring writers, not everyone was convinced that they could save Eastern European Jewish culture from the politics that threatened to consume it. At a March 1939 evening sponsored by Yung-Vilne in honor of the publication of Leyzer Volf's newest poetic volume, *Shvartse Perl* (*Black Pearls*), the community leader Joseph Tshernikhov offered the enigmatic anecdote of a survivor of the Titanic who claimed that as the ship was going down a steward approached him demanding payment for his bill. Tshernikhov looked out at the stunned hall and remarked: "Even in stormy times we must cover the accounts of Yiddish literature."[57] Tshernikhov betrayed the profound despair of the community at this moment: it had no choice but to continue to celebrate its cultural accomplishments, though history might look back at them as passengers on a doomed ship. By contrast, Avrom Reyzin—separated by an ocean in New York and somewhat immune from the political climate in Poland that colored the perspective of Volf and Tshernikhov—was far more optimistic. He viewed Yungvald as evidence of Yiddish creative continuity at a time when the Yiddish scene in New York found itself victim to mounting disinterest on the part of the children of immigrants. Upon receiving the first two issues of the group's magazine he published an excited review in New York's *Feder*: "*Yungvald*, published by the very youngest associates of Yung-Vilne, is more than a delightful publication. It is a message of good tidings... evidence that Yung-Vilne has already has a nurtured a Yungvald—a forest of young saplings…May the forest bloom, may its true song and rustle through its green leaves."[58] In New York, Yungvald was greeted a sign of hope that European center of Yiddish culture had the internal capacities to regenerate itself. In the end, it was the action of Leyzer Volf himself that put a premature end to the official gatherings of the group when he decided to follow Soviet troops in retreat from their occupation of Vilne in October 1939. He hoped to reunite with his sister across the border, and escape the air of uncertainty that the new Lithuanian regime was sure to bring to the city's Jewish life. Though Volf's Yung-Vilne colleagues Sutzkever and Miranski initially attempted to fill the gap produced by Volf's sudden absence in the fall of 1939, the pressures of war just across the border in Poland could not sustain the group's cohesion. As Blit recalls, the last time Yungvald gathered at Volf's apartment "was extremely difficult. We all kissed, and went our own way."[59]

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57 Sh. Dv. "Lekoved Leyzer Volfs ershtn bukh", *Undzer tog* (7 April 1939), 4.

58 A. Reyzin, "Yungvald," *Feder: zamlbukh* (New York, 1939), 107-108. Republished in *Yungvald* 4 (April 1939), 6. In an obituary for Volf published in 1949, Reyzin referred to Volf in neo-Hasidic terms, calling him a Rebbe to young writers. See "Vilne un irer a groyser dikhter, Leyzer Volf," *Yoyvl-heft: Der gayst fun Vilne lebt 40 yor in Amerike* (New York, 1949), 22.

59 Moyshe Blit, "Oytobiografiye", ms., Leyzer Ran Archive. Blit followed Volf to Belarussia a week later, and then traveled with him to Moscow. They separated soon after.

To mark the year anniversary of the Soviet march into Vilne which precipitated Volf's decision to leave them, Hirsh Glik composed "The Night of September 1939."

…O, I will remember those nights in your home for all eternity.

The smoky gas lamp casting its pale light,
A sacred quiver in our eyes.
I will never forget the fire of your wolfish expression
The silent joy, and the feverish squirming of our souls.

A redeemer stands by the gates of the city
Waiting. He will enter at sunrise.
He is taking his initial steely step
And we see how the night comes pouring in.

The lamp flickers. You speak. Your word – an emboldening stroke

Once across the Soviet border, Leyzer Volf eventually made his way to Uzbekistan in attempt to avoid the fighting. He succumbed to starvation and typhoid in the winter of 1943, though not before he had gathered enough new material to allow for the posthumous publication of a collection of wartime lyrics about Nazism.[60] Upon hearing of his death, Leyzer Ran penned a private tribute from Samarkand, where he too was a war refugee. It concluded with the memory of better days and a defiant claim: "Bohemian Snipeshok![61] Stay true to the truth of the dream. May your bones rest, Leyzer. We stride onward to victory."[62]

We began this essay by talking about the ways in which, after the war, Ran situated himself at the center of promoting and ingathering testimonies that might perpetuate *Nusekh Vilne*, the city's collective myth of its own cultural exceptionalism. One of these actions was his planned fifth and final commemorative issue of *Yungvald*.[63] Ran wrote to the group's surviving members in Israel, and invited other well-known writers with a connection to Vilne to contribute as well. Daniel Tsharni,[64] for instance, responded with delight to Ran's plans by using the occasion to retroactively reflect on the role of Vilne as a Yiddish literary center. In the same way that Ran had expanded the definition of Yung-Vilne to include an entire interwar generation of Yiddish creativity, so too did Tsharni interpret Yungvald as a symbol for creative dynamism that was much deeper than the small group that Volf had mentored between 1937-1939:

> I am happy to have been a member of a Yungvald for almost 50 years, since the moment when Shmuel Niger proclaimed the renaissance of Yiddish literature in Vilne. Fifty years ago, on the eve of Hanukah 1907, I published my first poem in a journal edited by H.D. Nomberg. At that time, Vilne gave birth to its first Yungvald, which included [Shmuel] Niger, [A] Vayter, [Perets] Hirshbeyn, Dovid Aynhorn, and others. [Y.L.] Peretz was more than a little upset that Vilne had begun to compete with Warsaw [as a literary center]...Thirty years later, in 1937, I was privileged again to see the rise of a new generation...It is a wonder that after this greatest of tragedies the remaining members of Yung-Vilne and Yungvald who are dispersed over many continents continue in the creative path Nusekh Vilne. Their model constitutes the seeds of survival for the annihilation of our

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For those born at dawn...
Dear Leyzer, today I read one of your sonnets
And my memory was set ablaze.

Glik contrasts the Soviet desire to bring political "redemption" to Lithuania by force against the spiritual redemption inherent in cultural fellowship. According to Glik, the first inevitably summons in darkness under the guise of bringing light, whereas the second allows for ultimate truths to emerge from hidden corners of the soul. At the same time that Glik's lyric sought to honor a beloved teacher, it functioned as a courageous act of resistance to the Soviet reoccupation of Vilne in the summer of 1940 that brought with it the systematic closure of all sources of independent Yiddish publishing. See Glik, "Di nakht fun September nayntsn-nayn-un-draysik," *Lider un poemes*, 51.

60 *Di broyne bestye* [The Brown Beast], (Moscow: Der emes, 1943).

61 Snipeshok was the Vilne neighborhood in which Volf lived and that was the home base to many writers from Yung-Vilne and Yungvald.

62 May 16, 1943, ms., Leyzer Ran Archive.

63 Ran's archive contains a three page typed document listing the planned contents of commemorative issue of *Yungvald* that he hoped to publish in 1957. Its table of contents includes biographies and memoirs of Leyzer Volf, Hirsh Glik, Moyshe Gurin, Moyshe Rabinovitsh, and Yitskhok Vidutshinski, and poems about Yungvald and its members.

64 Tsharni, poet, essayist, journalist, and brother of the well-known literary critic Shmuel Niger, lived in Vilne as a young adult. See Tsharni, *Vilne: memuarn* (1951) and *A litvak in Poyln* (1955).

Yiddishland. As the Vilne Gaon once said: "Struggle, and you too can become a genius."[65]

Others, such as Yung-Vilne's Perets Miranski responded to Ran's invitation by constructing their own lyrical matseyve (gravemarker) for lost comrades, as when he invoked Glik's lyrics from "Never Say Never" in his collective elegy "Yungvald":

Yungvald was chopped down
With axes…
Only a few managed to escape the blade.
But we go forth proudly, in tact,
because of Hirskhe's final poem.
'Never say you have reached the end of the road'!

A thousand times we were crowned with
Treason and force.
A thousand times we fell and died from the bite of the snake.
Yet even today, when our language is dragged
To the sacrificial alter-
Never say never…

Yungvald was chopped down,
And only its melody remains.
We bear it to distant shores.
But we march down the same highway
And carry with us its greeting:
'Never say…"[66]

Moyshe Gurin's commemorative verse was somewhat more mystical in its tone, evoking the Biblical bush that was not consumed to interpret the realities of recent history:

If only our fire had burned
Like at that wonderful bush.
Instead, only our needles remain behind, like golden violin strings,
A reminder that our forest once sang…[67]

Both Miranski and Gurin adopted a musical metaphor in writing about Yungvald in order to impress their hope that the refinement of spirit articulated in the group's creativity would outlast the premature and unnatural destruction of its members. If art is truly eternal, then Yiddish Vilne will live in the lyrics that its poets left behind.

Lest Ran's own investment in nurturing the myth of *Nusekh Vilne* color our reading of Yiddish literary history with hagiographic overtones, we would best remind ourselves of the sobering comments of historian Lucy Dawidowicz who, influenced by her experiences as a visiting international graduate fellow at the

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65 Daniel Tsharni, "Lomir mekhadesh zayn di levone afn Vilner shlosberg," ts., Leyzer Ran Archive. Tsharni ends with a famous quote attributed to the city's revered rabbinic master Elijah ben Solomon, the Gaon of Vilne (1720-1797): "Vil nor, vest oykh zayn a goen." It is a play on the city's name (Vilne sounds similar to vil nor, which means "if you will it"). Tsharni associates a rebirth of Yiddish literature in Vilne with the publication there of *Literarishe monatshrift* in 1908. See the chapter on Shmuel Niger in Barry Trachtenberg, *The Revolutionary Roots of Modern Yiddish 1903-1917* (Syracuse University Press, 2008), 82-107.

66 Perets Miranski, "Yungvald," *Shuros shire.* (Tel Aviv: Peretz farlag, 1974), p. 36. See also Miranski's "Snipeshok" and "Di balade fun Hirshke Glik un dem Snipeshker rov" in Miranski, *A Likht far a groshn* (Montreal, 1951) and "The Street of the Seven Poets," in Miranski, *Between Smile and Tear: The Poems and Poetic Fables of Peretz Miransky* (Vilnius: Versus Aureus, 2006).

67 Reprinted in Moyshe Gurin, "Yungvald," *Di grine brik* (Tel Aviv: Peretz farlag, 1966), 14.

city's YIVO Institute in 1938 and 1939, suggests:

> The kind of Yiddish cultural life I was looking for didn't exist. I had thought that Vilna might become a center for modern secular Yiddish culture, where the finest achievements of Western art and civilization could be blended with the world of Yiddish. It was a naive expectation. Just as I realized that Yiddish flourished in Vilna for the wrong reasons, because of Polish anti-Semitism and Polish economic backwardness, so I came to realize that Vilna was too weak and poor to sustain the ideal culture I was searching for.[68]

Could one read the brief history of Yungvald as evidence of Dawidowicz's thesis? The group's magazine did not have the communal support to survive more than four months, and even its mentor was an active member of a political organization that concluded that Jewish life could not be sustained in Eastern Europe under the current political and economic conditions. On the other hand, the very existence of a Yungvald in 1939 demonstrated the resistance of local Yiddish culture to the nihilism that could have arisen given the political conditions. Leyzer Volf and his friends in Yung-Vilne understood that they had a responsibility to ensure that theirs was not the last generation of Yiddish writers in Vilne, a city that prided itself on its cultural pedigree. Though the Second World War denied Yungvald the opportunity to fully ripen, it nonetheless gave birth to one of the most dynamic voices of the Vilne Ghetto in the person of Hirsh Glik, and contributed figures who would become part of the organizational force behind the expression of Yiddish in the State of Israel in the form of the group Yung-Yisroel. At the very least, a journey through the Ran archive provides us with a rich documentary glimpse into a time and place when Yiddish was still young, inviting us to make our own determinations about both its achievements, its anxieties, and the ways in which its tragic end emboldened its survivors to transform what might have been a fleeting literary moment into the larger narrative myth of *Nusekh Vilne*.

68 Lucy Dawidowicz, *From That Place and Time*, 137-138.

Selected Images of Ephemera from the Leyzer Ran Collection

Performance of Joseph Judah Lerner's *Zshidovka* in Rochester, New York (1917)

Żydowski Centr. Kom. Oświaty
w WILNIE

SZKOŁA WIECZOROWA
im. L. PERECA
1901-1926

PROGRAM:

I.
1) CHÓR
2) PRZEMÓWIENIA

II.
W mieszkaniu konspiracyjnem
komedja S. AN-SKIEGO.

III.
POPISY GIMNASTYCZNE.

Druk. Spółdz. Wyd., Wilno, Gdańska 7.

צענטראלער בילדונגס־קאמיטעט (צ. ב. ק.)

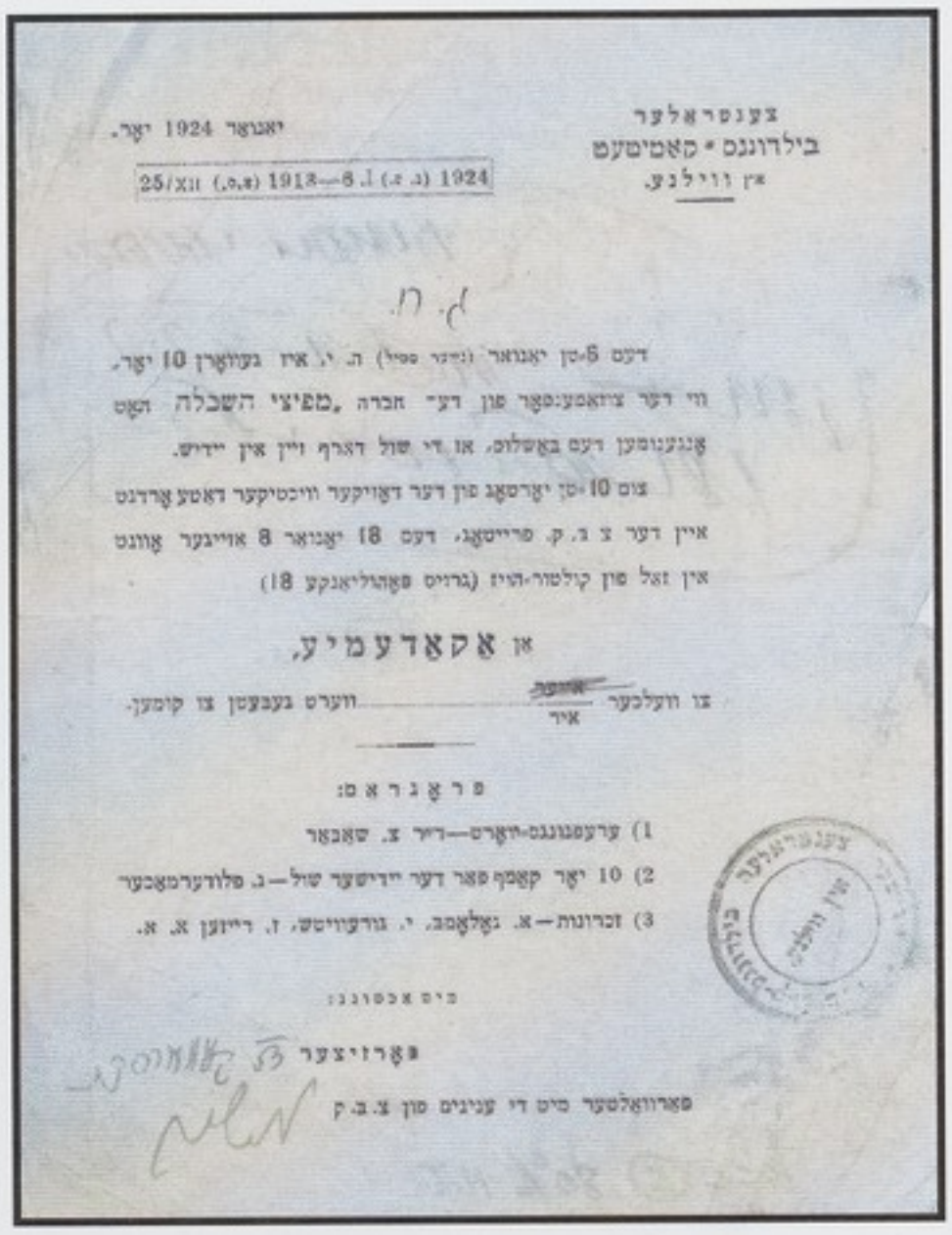
25־יאריקער יובילײ
פון דער אונס־שול
א. נ. פון י. ל. פרץ
(1901-1926)

פראגראם:

I אפטיילונג.
1) ערעפטונגס־ווערס — ריר צ. שאבאד
2) באר, אנטפר דער ליעדער פון צ. פערעס־ן
3) אקאדעמיע — ר. בילין
4) אנטרעטען — „אנטליד".
5) פלאקאיד — דער פאראב.
6) פאראשיצע — הקים, דו חיים
7) ארבעטלאזיגקייט — תערבת
8) שיפען — ציגינערלעבן
9) שאנטי — באר פון „שאנטיזיגר־שטי אלף"
10) פלאקאיד — ביי דעם שטעמל.
11) רעדעם — א. ראזענבלאט, ב. פלודערמאכער, ג. ל. עאבער.
12) באריסטנגען

II אפטיילונג
די קאמפעראטיוע דיזיאן —
קאמעדיע אין 5 אקטן פון ש. אנסקי.
אויפגעפירט פון די שילער פון פונט־שול אונטער דירעקציע פון מ. באריסאוו

III אפטיילונג
1) דעקלאמאציע
2) גימנאסטיק



צענטראלער
בילדונגס־קאמיטעט
אין ווילנע.

יאנואר 1924 יאר.

25/XII (ג. ס.) 1913—6 I (ג. ס.) 1924

ל. ח.

דעם 6־טן יאנואר (לויט ס״ל) ה. י. איז געווארן 10 יאר, ווי דער צוזאמענזאץ פון דער חברה „מציצי השכלה" האט אנגענומען דעם באשלוס, אז די שול דארף זיין אין יידיש.

צום 10־טן יארטאג פון דער דאזיקער וויכטיקער דאטע ווערט איין דער צ. ב. ק. פרייטאג, דעם 18 יאנואר 8 אויגער אוונט אין זאל פון קולטור־הויז (גרויס סאהטליאנקע 18)

אן אקאדעמיע,

צו וועלכער איז ווערט געבעטן צו קומען.

פראגראם:

1) ערעפטונגס־ווערס—ריר צ. שאבאר
2) 10 יאר קאמף פאר דער יידישער שול—ב. פלודערמאכער
3) זכרונות—א. גאלאמב, י. גורעוויטש, ז. רייזען א. א.

מיט אכטונג:

פארזיצער

פארוואלטער מיט די ענינים פון צ. ב. ק

20/7/1916

הודעה

למלאות שתים־עשרה שנה מיום פטירת מנהיגנו הלאומי, נשיא ההסתדרות הציונית בנימין זאב ב״ר יעקב המכונה ד״ר

תיאודור הרצל

תערך תפילת אזכרה לנשמתו ביום ה י״ט תמוז (20 יולי) בבית הכנסת „טהרת הקדש" בשעה 6 בערב.

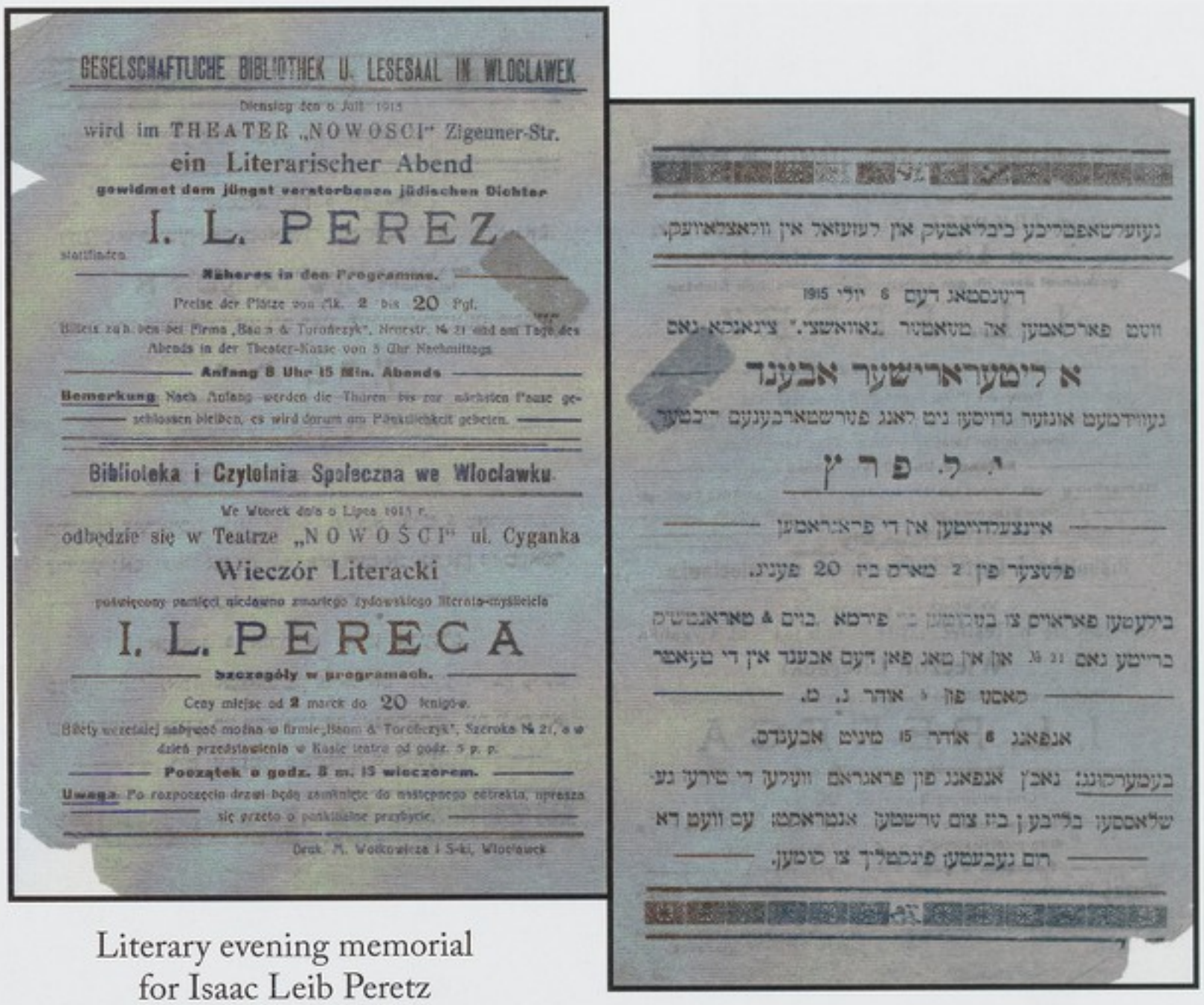
הגבאים רבתי הכנסיות והמדרשות מתבקשים לערוך תפילת אזכרה ב שבת זו פ. פינחס.

דרוק געברידער יאלאוויצער ווילנא.

25th Anniversary of the Peretz School
in Vilna, Lithuania (1926)

Celebrating the Yiddish school
in Vilna, Lithuania (1924)

Theodor Herzl memorial meeting
in Vilna, Lithuania (1916)



GESELSCHAFTLICHE BIBLIOTHEK U. LESESAAL IN WLOCLAWEK

Dienstag den 6 Juli 1915

wird im THEATER „NOWOSCI" Zigeuner-Str.

ein Literarischer Abend

gewidmet dem jüngst verstorbenen jüdischen Dichter

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Näheres in den Programme.

Preise der Plätze von Mk. 2 bis 20 Pfg.

Billets zu h. den bei Firma „Baum & Turobczyk", Breitestr. № 21 und am Tage des Abends in der Theater-Kasse von 5 Uhr Nachmittags

Anfang 8 Uhr 15 Min. Abends

Bemerkung. Nach Anfang werden die Thüren bis zur nächsten Pause geschlossen bleiben, es wird darum um Pünktlichkeit gebeten.

Biblioteka i Czytelnia Społeczna we Włocławku

We Wtorek dnia 6 Lipca 1915 r.

odbędzie się w Teatrze „NOWOŚCI" ul. Cyganka

Wieczór Literacki

poświęcony pamięci niedawno zmarłego żydowskiego literata-myśliciela

I. L. PERECA

szczegóły w programach.

Ceny miejsc od 2 marek do 20 fenigów.

Bilety wcześniej nabywać można w firmie „Baum & Torobczyk", Szeroka № 21, a w dzień przedstawienia w Kasie teatru od godz. 5 p. p.

Początek o godz. 8 m. 15 wieczorem.

Uwaga. Po rozpoczęciu drzwi będą zamknięte do następnego entrakta, uprasza się przeto o punktualne przybycie.

Druk. M. Wołkowicza i S-ki, Włocławek

נעזעלשאפטליכע ביבליאטעק און לעזעזאל אין וולאצלאוועק.

דינסטאג דעם 6 יולי 1915

ווערט פארקאמען אין טעאטער „נאוואשצי", צינאנקא-נאס

א ליטעראַרישער אבענד

געווידמעט אונזער גרויסען ניט לאנג פערשטארבענעם דיכטער

י. ל. פרץ

איינצעלהייטען אין די פּלאקאטען

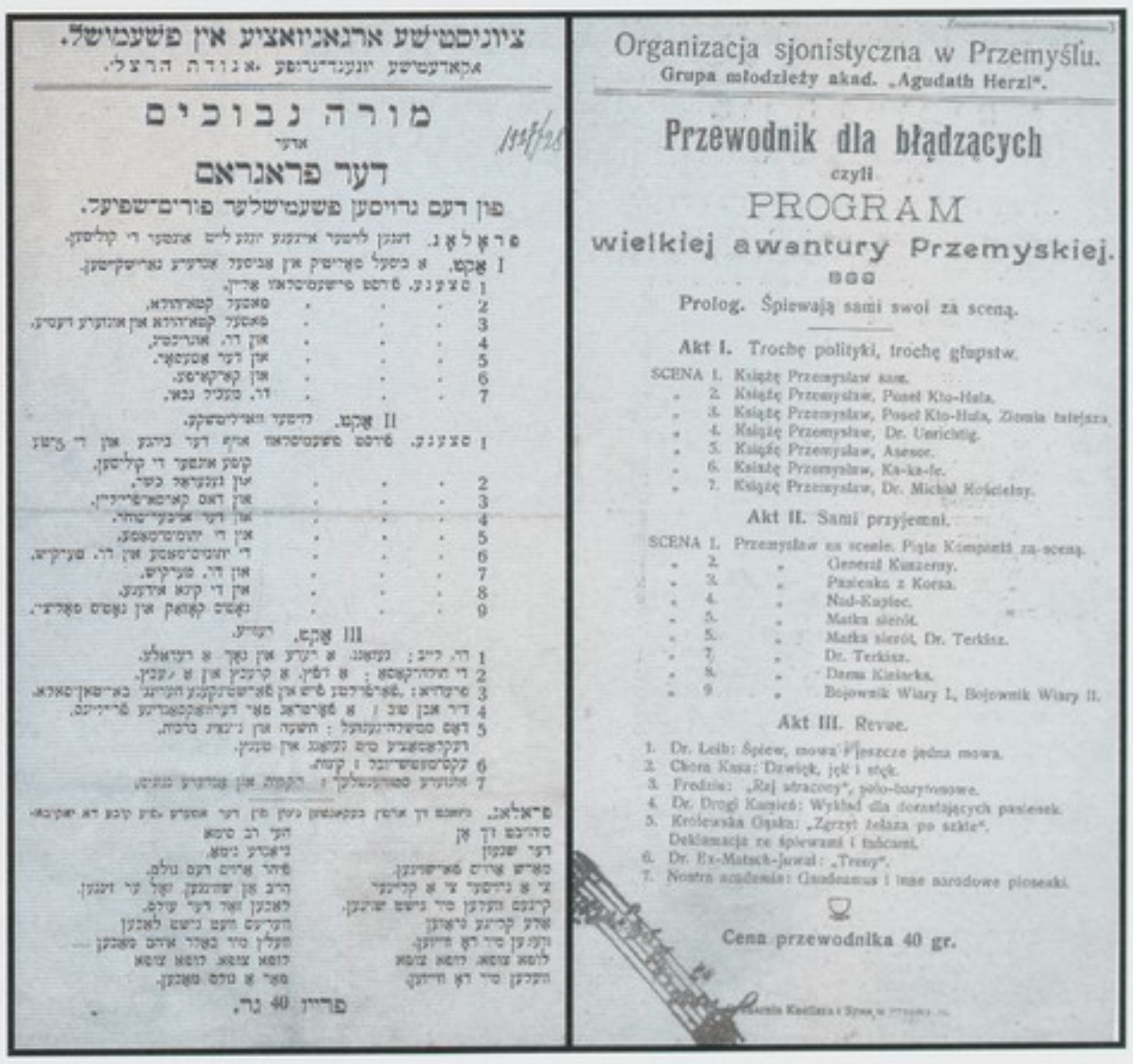
פּלעצער פון 2 מארק ביז 20 פענינג.

ביכלעכען פאראויס צו בעקומען בי פירמא „בוים & טאראנטשוק" ברייטע גאס № 21 און אין טאג פון דעם אבענד אין די טעאטער

קאסע פון 5 אוהר נ. מ.

אנפאנג 8 אוהר 15 מינוט אבענדס.

בעמערקונג: נאכן אנפאנג פון פּראגראם ווערען די טירען געשלאסען בלייבען ביז צום ערשטען אנטראקט, עס ווערט דאהרום געבעטען פּינקטליך צו קומען.



Literary evening memorial
for Isaac Leib Peretz
in Wloclawek, Poland (1915)

ציוניסטישע ארגאניזאציע אין פשעמישל.

אקאדעמישע יוגענדליכע „אגודת הרצל".

מורה נבוכים

אדער

דער פּראגראם

פון דעם גרויסען פשעמישלער פורים־שפּיעל.

פּראָלאָג. דאנקן לאזער אינגע יונגע ליים אנטער די קלייסן.

I אַקט. א כיסעל פּאריש און אביסעל אמעריקע נאריש קייטן.

1 סצענע. פרשה פרשתרומה אדרן.

2 . . . . מאטעל קטארזלא.

3 . . . . מאטעל קטארזלא און אנדערע דעמיר.

4 . . . . און דר. אנטרמטע.

5 . . . . אין דער אטעקאר.

6 . . . . און קאלקאיטס.

7 . . . . דר. מעכיל נבאר.

II אַקט. לעטער וואַרלעשקע.

1 סצענע. פרשה משפטים אדר דער ביהנע און די פרשה קטע אנטער די קלייסן.

2 . . . . אין דעמיר כשר.

3 . . . . אין דאס קאיסאשיידין.

4 . . . . אין דער אינטערטאר.

5 . . . . אין די יומטרטאטע.

6 . . . . די יומטרטאטע און דר. טעיקיש.

7 . . . . אין דר. טעיקיש.

8 . . . . אין די קטא אדרעס.

9 . . . . נאטס קאטאן און נאטס טאריי.

III אַקט. רעוויע.

1 דר. לייב: נעטאנ. א רעד און טאן. א רעזאלע.

2 די תיהרקאטא: א דאן. א קרעכץ און א ענען.

3 פרקדיא: „אפּרילטען פרש און אפּרשטקעע הקרעב באי־מאן־טאגא.

4 דער אבן שב: א פּאָרשראַב מאי דעריאקטאדרע פריינטע.

5 דאס מטשלהינקעל: חשקה און נעצת ברטה.

דעקלאמאציע מיט נעזאנג און טנצן.

6 לקסטשטשרנבר: קטה.

7 אלטערע סטרעטשלקי: הקמה און אנדערע נעזאנג.

פּראָלאָג. דאנקן דך אויסן בעקאנטן נעזן פון דער אמעריקע „מיט קטע דא יאנקא.

סדרכנם דך אין — דער רב סטא

דער שנטון — ניאטע נומא.

מאריש אדרים מאריטנען. — פיהר אדרים דעם נולם.

צי א נרויסער צי א קלינער — הרב אין שמנגען. קאל ער זינגען.

קרנגם הקדנען סיר נישט שוינען. — לאכען ואר דער עולם.

אלע קרעגע ניאנען — חעדעם חעם נישט לאכען

ווען אין סיר דא חיינען. — מעלן סיר באדר אדם מאכען —

לומא צומא. לומא צומא — לומא צומא. לומא צומא

מקרען סיר דא חיינען. — מאי א נולם מאכען.

פריין 40 גר.

Organizacja sjonistyczna w Przemyślu.

Grupa młodzieży akad. „Agudath Herzl".

Przewodnik dla błądzących

czyli

PROGRAM

wielkiej awantury Przemyskiej.

Prolog. Śpiewają sami swoi za sceną.

Akt I. Trochę polityki, trochę głupstw.

SCENA 1. Książę Przemysław sam.
" 2. Książę Przemysław, Poseł Kto-Hala.
" 3. Książę Przemysław, Poseł Kto-Hala, Ziomia tutejsza.
" 4. Książę Przemysław, Dr. Uerichtig.
" 5. Książę Przemysław, Asesor.
" 6. Książę Przemysław, Ka-ka-fe.
" 7. Książę Przemysław, Dr. Michał Kościelny.

Akt II. Sami przyjemni.

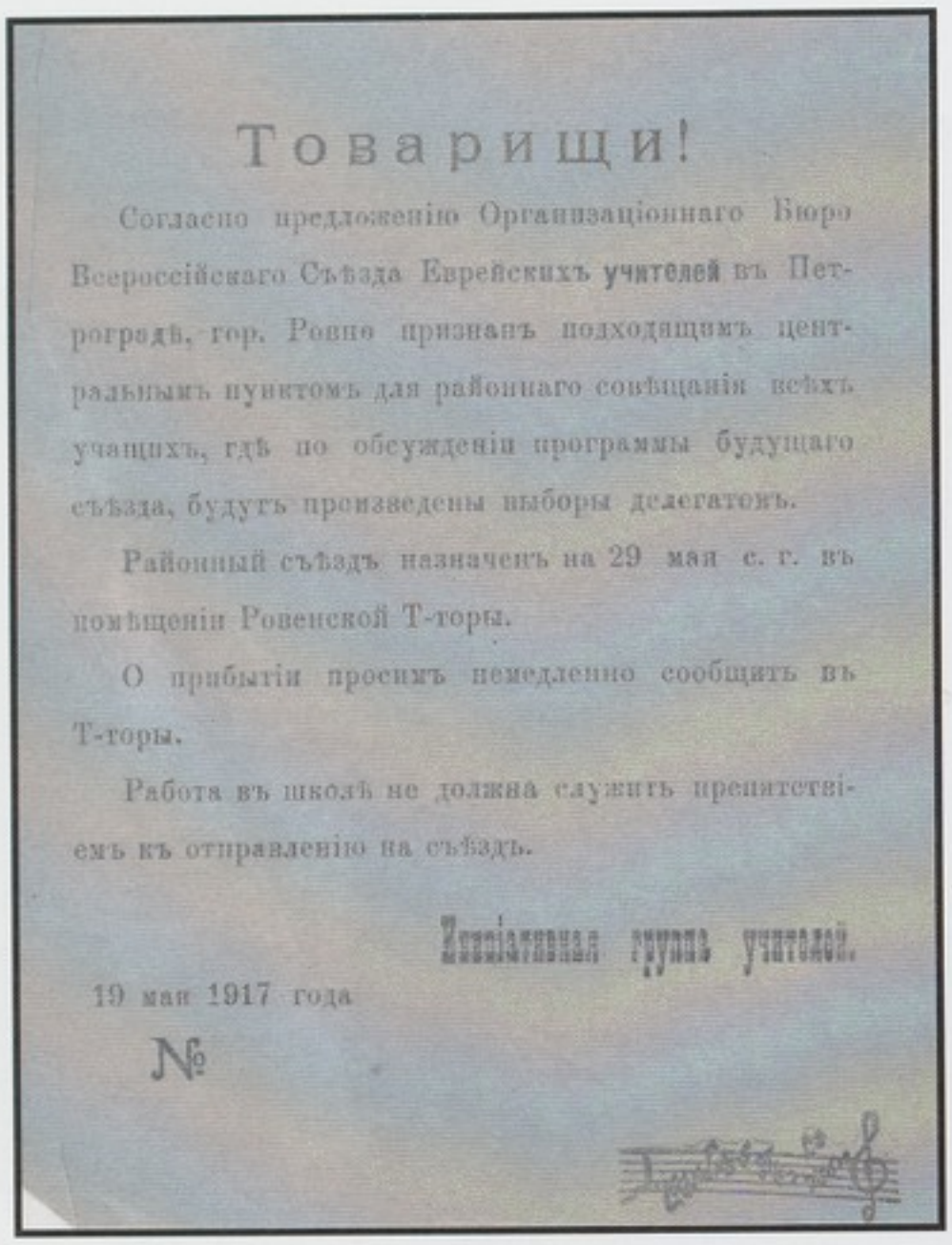
SCENA 1. Przemysław na scenie. Pięła Kompanii za-sceną.
" 2. " General Kuszerny.
" 3. " Pasieka z Korsa.
" 4. " Nud-Kupiec.
" 5. " Matka sierót.
" 5. " Matka sierót, Dr. Terkisz.
" 7. " Dr. Terkisz.
" 8. " Dama Kielerka.
" 9 " Bojownik Wiary I., Bojownik Wiary II.

Akt III. Revue.

1. Dr. Leib: Śpiew, mowa: Jeszcze jedna mowa.
2. Chora Kasa: Dźwięk, jęk i stęk.
3. Fredzia: „Raj utracony", polo-burytonowe.
4. Dr. Drogi Kanieć: Wykład dla dorastających panienek.
5. Królewska Gąska: „Zgrzyt żelaza po szkle".
Deklamacja ze śpiewami i tańcami.
6. Dr. Ex-Matach-Jawal: „Trzeny".
7. Nostra academia: Gaudeamus i inne narodowe piosenki.

Cena przewodnika 40 gr.

Moreh Nevukhim oder Der program,
Purim shpil, Zionist Organization
in Przemysl, Poland (1927-1928)



Товарищи!

Согласно предложенію Организаціоннаго Бюро Всероссійскаго Съѣзда Еврейскихъ учителей въ Петроградѣ, гор. Ровно признанъ подходящимъ центральнымъ пунктомъ для районнаго совѣщанія всѣхъ учащихъ, гдѣ по обсужденіи программы будущаго съѣзда, будутъ произведены выборы делегатовъ.

Районный съѣздъ назначенъ на 29 мая с. г. въ помѣщеніи Ровенской Т-торы.

О прибытіи просимъ немедленно сообщить въ Т-торы.

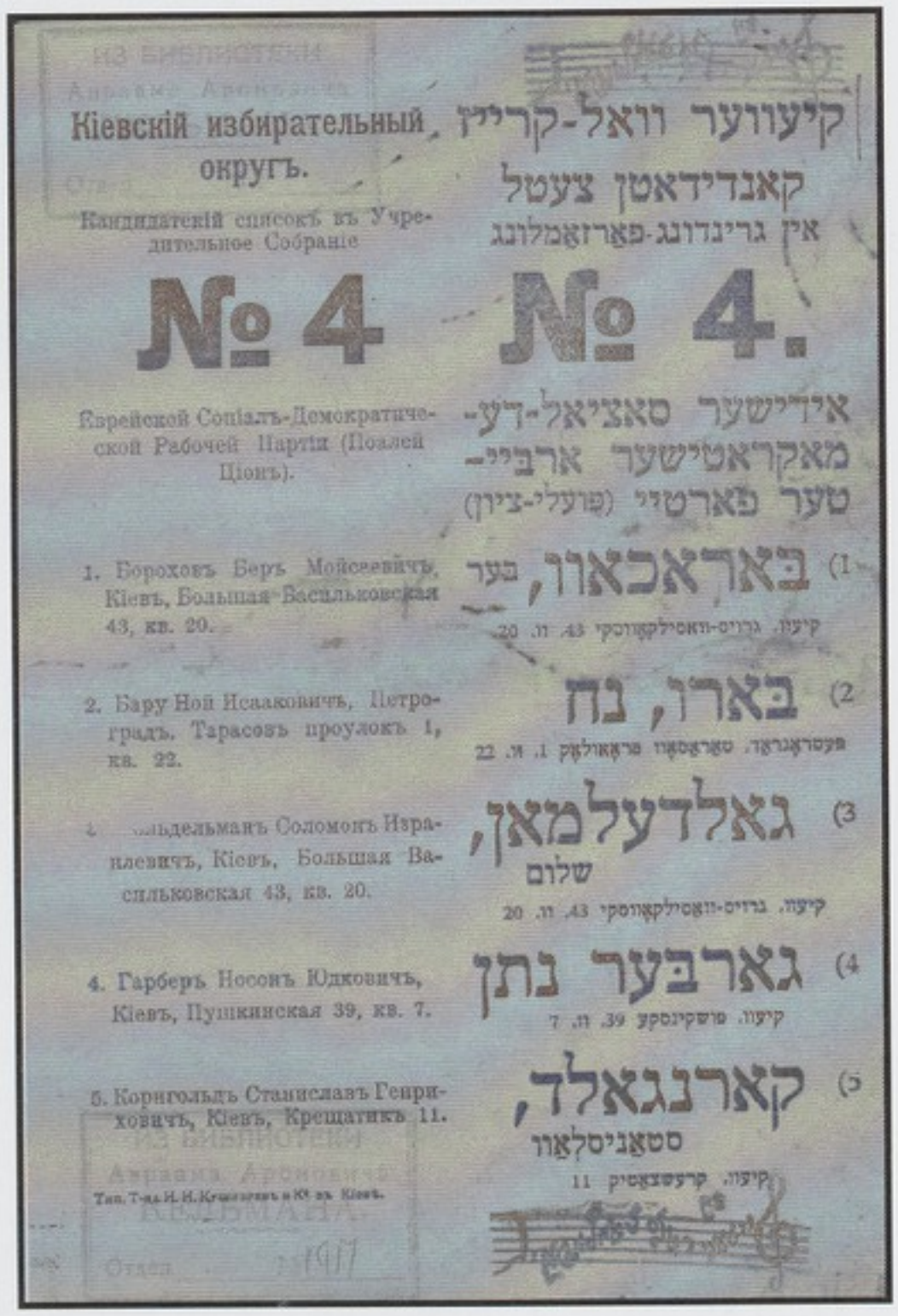
Работа въ школѣ не должна служить препятствіемъ къ отправленію на съѣздъ.

Инициативная группа учителей.

19 мая 1917 года

№

All-Russia colloquium of Jewish teachers in St.Petersburg, Russia (1917)



Кіевскій избирательный округъ.

Кандидатскій списокъ въ Учредительное Собраніе

№ 4

Еврейской Соціалъ-Демократической Рабочей Партіи (Поалей Ціонъ).

1. Бороховъ Беръ Мойсеевичъ, Кіевъ, Большая Васильковская 43, кв. 20.

2. Бару Ной Исааковичъ, Петроградъ, Тарасовъ проулокъ 1, кв. 22.

3. Гольдельманъ Соломонъ Израилевичъ, Кіевъ, Большая Васильковская 43, кв. 20.

4. Гарберъ Носонъ Юдковичъ, Кіевъ, Пушкинская 39, кв. 7.

5. Корнгольдъ Станиславъ Генриховичъ, Кіевъ, Крещатикъ 11.

Тип. Т-ва И. Н. Кушнеревъ и К° въ Кіевѣ.

קיעווער וואל-קריין

קאנדידאטן צעטל

אין גרינדונג-פארזאמלונג

№ 4.

אידישער סאציאל-דעמאקראטישער ארבייטער פארטיי (פועלי-ציון)

1) באראכאוו, בער

קיעוו, גרויס-וואסילקאווסקי 43, וו. 20

2) בארו, נח

פעטערבורג, טאראסאוו פראולוק 1, וו. 22

3) גאלדעלמאן, שלום

קיעוו, גרויס-וואסילקאווסקי 43, וו. 20

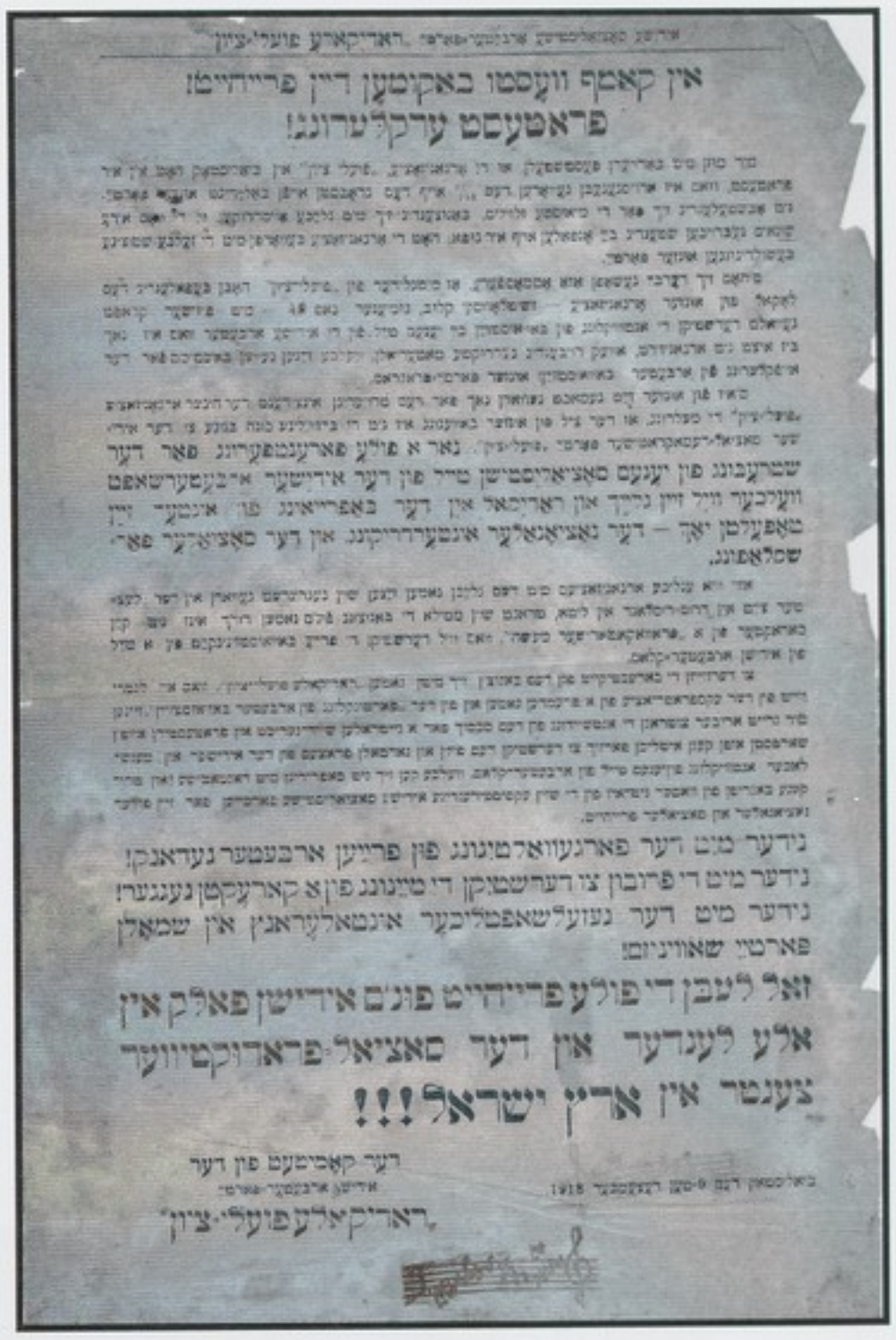
4) גארבער נתן

קיעוו, פושקינסקע 39, וו. 7

5) קארנגאלד, סטאניסלאוו

קיעוו, קרעשצאטיק 11

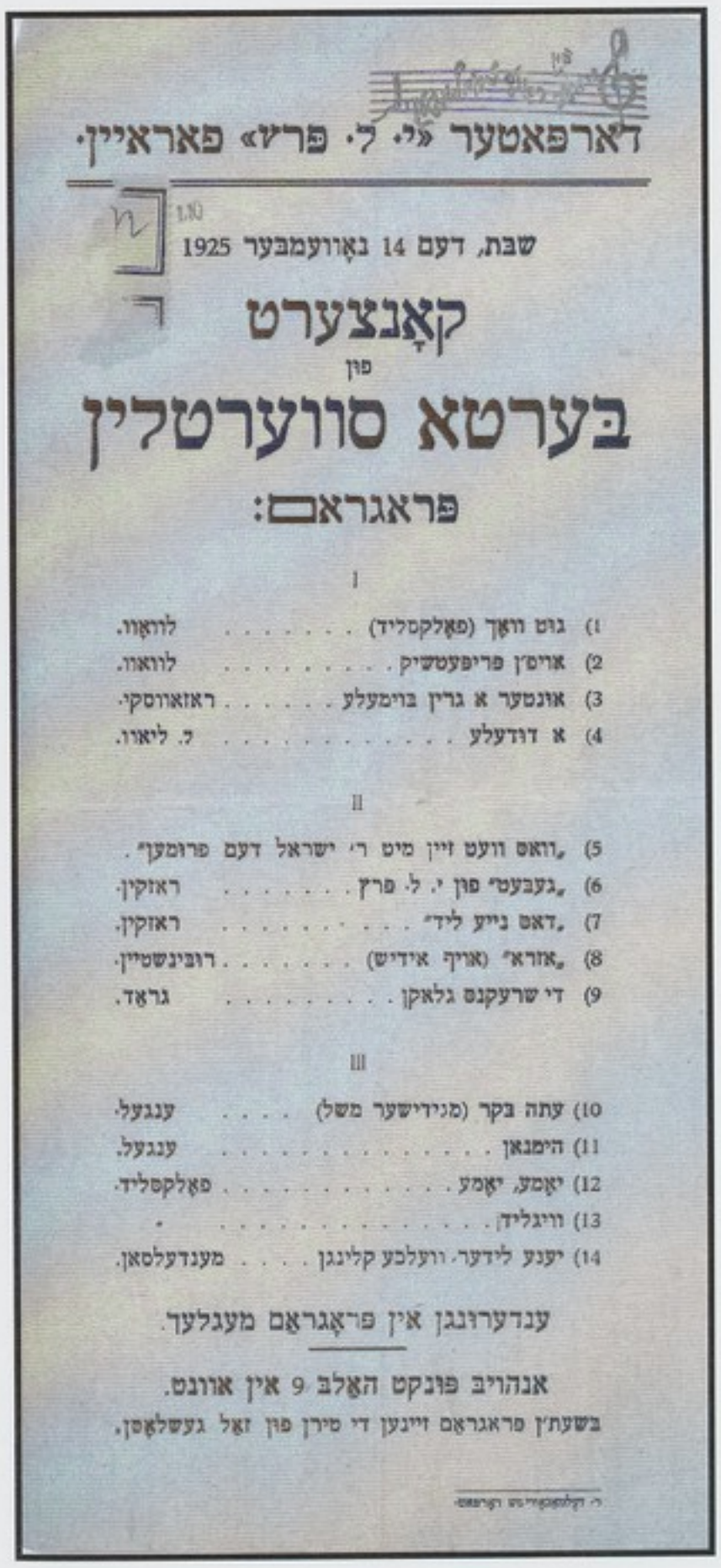
Candidates, Jewish Social Democratic Workers Party (Po'ale-Tsiyon) in Kiev, Ukraine (1917)



אין קאמף וועסטו באקומען דיין פרייהייט!
פראטעסט ערקלערונג!

ראדיקאלע פועלי־ציון

Protest by the Jewish Socialist Workers Party
Radical Po'ale-Tsyion in Byalistok, Poland (1918)



דארפאטער «י. ל. פרץ» פאראיין.

שבת, דעם 14 נאָוועמבער 1925

קאָנצערט
פון
בערטא סווערטלין

פראגראם:

I

1) גוט וואָך (פאָלקסליד) . . . . . לוואָוו.
2) אויסן פריפעטשיק . . . . . לוואוו.
3) אונטער א גרין בוימעלע . . . . . ראזאווסקי.
4) א דודעלע . . . . . ל. ליאוו.

II

5) „וואס וועט זיין מיט ר׳ ישראל דעם פרומען״.
6) „געבעט״ פון י. ל. פרץ . . . . . ראזקין.
7) „דאס נייע ליד״ . . . . . ראזקין.
8) „אזרא״ (אויף אידיש) . . . . . רובינשטיין.
9) די שרעקנס גלאקן . . . . . גראד.

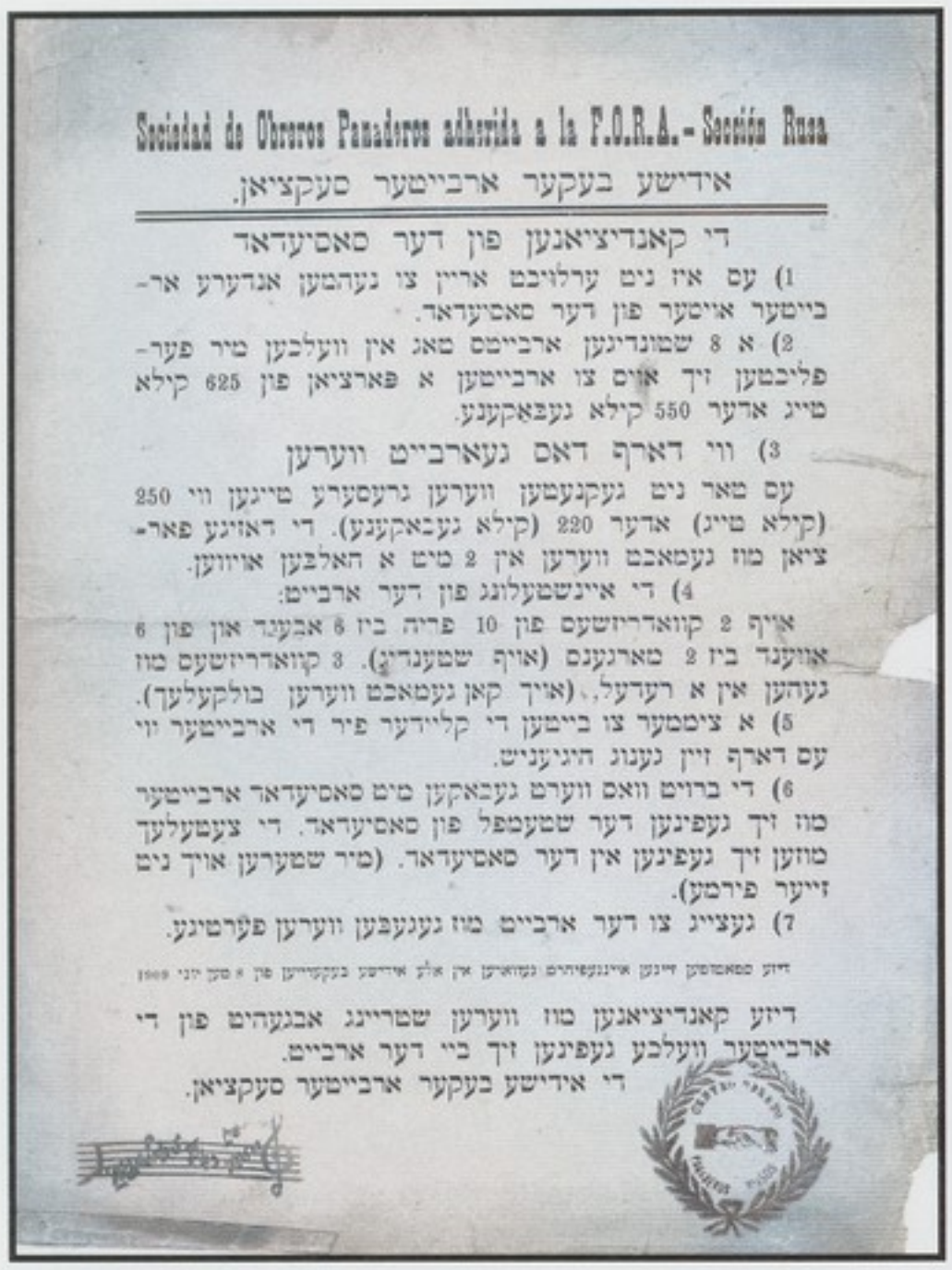
III

10) עתה בקר (מנידישער משל) . . . . ענגעל.
11) הימנאן . . . . . ענגעל.
12) יאָמע, יאָמע . . . . . פאָלקסליד.
13) וויגליד . . . . . .
14) יענע לידער. וועלכע קלינגען . . . . מענדעלסאן.

ענדערונגען אין פראָגראָם מעגלעך.

אנהויב פונקט האַלב 9 אין אוונט.
בשעת׳ן פראגראם זיינען די טירן פון זאל געשלאָסן.

Yiddish music concert by Berta Svertlin
in Dorpat, Latvia (1925)



Sociedad de Obreros Panaderos adherida a la F.O.R.A.- Sección Rusa

אידישע בעקער ארבייטער סעקציאן.

די קאנדיציאנען פון דער סאסיעדאד

1) עס איז ניט ערלויבט אריין צו נעהמען אנדערע ארבייטער אויסער פון דער סאסיעדאד.

2) א 8 שטונדיגען ארבייטס טאג אין וועלכען טיר פערפליכטען זיך אויס צו ארבייטען א פארציאן פון 625 קילא טייג אדער 550 קילא געבאקענע.

3) ווי דארף דאס געארבייט ווערען

עס טאר ניט געקנעטען ווערען גרעסערע טייגען ווי 250 (קילא טייג) אדער 220 (קילא געבאקענע). די דאזיגע פארציאן מוז געמאכט ווערען אין 2 טיט א האלבען אויזוען.

4) די איינשטעלונג פון דער ארבייט:

אויף 2 קוואדריזשעס פון 10 פריה ביז 6 אבענד און פון 6 אוועגד ביז 2 טארגענס (אויף שטענדיג). 3 קוואדריזשעס מוז געהען אין א רעדעל. (אויך קאן געמאכט ווערען בולקעלעך).

5) א ציממער צו בייטען די קליידער פיר די ארבייטער ווי עס דארף זיין גענוג היגיעניש.

6) די ברויט וואס ווערט געבאקען מיט סאסיעדאד ארבייטער מוז זיך געפינען דער שטעמפל פון סאסיעדאד. די צעטעלעך מוזען זיך געפינען אין דער סאסיעדאד. (מיר שטערען אויך ניט זייער פירמע).

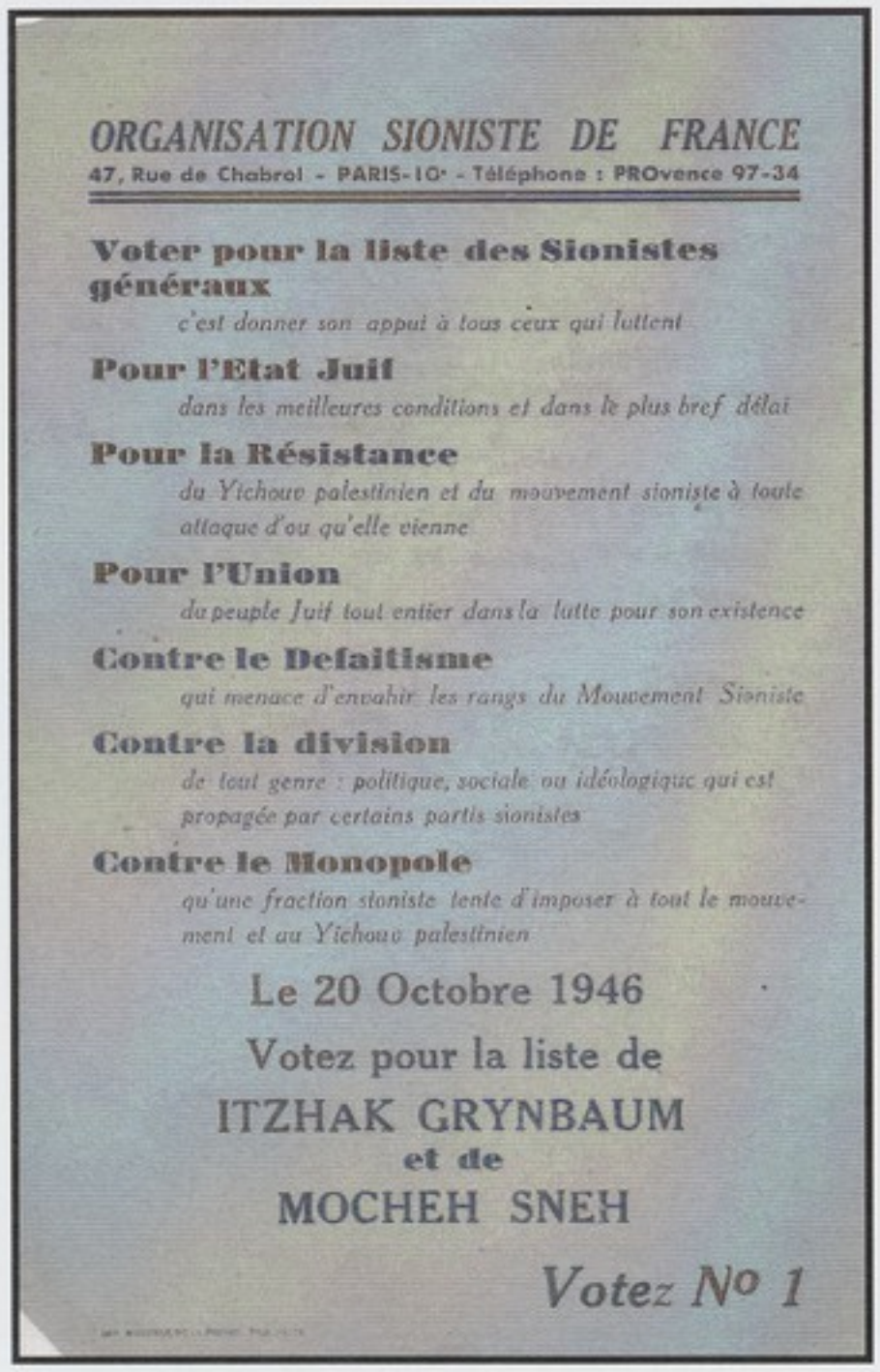
7) געצייג צו דער ארבייט מוז געגעבען ווערען פערטיגע.

דיזע סאסטסן דינגען איינגעשיתים גמואיטן אין אלע אדישע בעקעריען פון 8 סטן יוני 1909

דיזע קאנדיציאנען מוז ווערען שטריינג אבגעהיט פון די ארבייטער וועלכע געפינען זיך ביי דער ארבייט.

די אידישע בעקער ארבייטער סעקציאן.

Notice from a Jewish bakery workers' society in Argentina (1909)



ORGANISATION SIONISTE DE FRANCE

47, Rue de Chabrol - PARIS-10e - Téléphone : PROvence 97-34

Voter pour la liste des Sionistes généraux

c'est donner son appui à tous ceux qui luttent

Pour l'Etat Juif

dans les meilleures conditions et dans le plus bref délai

Pour la Résistance

du Yichouv palestinien et du mouvement sioniste à toute attaque d'ou qu'elle vienne

Pour l'Union

du peuple Juif tout entier dans la lutte pour son existence

Contre le Defaitisme

qui menace d'envahir les rangs du Mouvement Sioniste

Contre la division

de tout genre : politique, sociale ou idéologique qui est propagée par certains partis sionistes

Contre le Monopole

qu'une fraction sioniste tente d'imposer à tout le mouvement et au Yichouv palestinien

Le 20 Octobre 1946

Votez pour la liste de

ITZHAK GRYNBAUM

et de

MOCHEH SNEH

Votez No 1

Election, Organisation Sioniste de France in Paris, France (1946)


אידישע צענטער אין קובא. זולועטא 37

קולטור קאמיסיע

פרייטיק דעם 11־טן אקטאבער, 1929,

ווערט איינגעאָרדנט אין זאל פון אידישן צענטער

אַ ליטעראַרישער משפט

איבער דער באוואוסטער דראמע

„די יורשים"

פון דעם בארימטן אידישן שרייבער שלום אש

איינטיילנעמער:

אנפאנג 9 אוונט. אריינגאנג פריי.

מעלדונג! שבת דעם 12־טן אקטאבער 1929 מעלדונג!

קומט פאר אין זאל פון אידישן צענטער א גרויסער באל

וואו סיוועט געגעבן ווערן א פריז דער סימפאטישסטער פרוי!

Performance of Sholem Asch's
Di Yorhshim in Cuba (1929)


ציוניסטישע פאראייניקונג אין קובא

צו דער אידישער באפעלקערונג אין קובא!
צו די אידישע פאריינען און געזעלשאפטן!
אויפקלערונג!

אין אונזערע הענט געפינט זיך אן איינלאדונג פון דער „נייער קולטור־קאמיסיע" ביים אידישן צענטער אין קובא צו קומען צו א דיסקוסיע וועגן „די איצטיקע געשעענישן אין ארץ ישראל".

פאר דעם, האט די „געזעלשאפט פאר קונסט און קולטור אין האוואנא" אנגעזאגט א „פרייע דיסקוסיע" אויף א ענליכער טעמע.

די פארוואלטונג.

Discussion of events in Palestine,
Zionist organization in Cuba (1936)


יידישער צענטער אין קובא — זולועטא 37

קולטור־קאמיסיע.

אַ דיסקוסיע־אָוונט

פרייטיק דעם 3־טן יוני 1927 פרייטיק

קומט פאר אין לאקאל פון יידישן צענטער

א פרייע דיסקוסיע ——— א פרייע דיסקוסיע

איבער די זייער ערנסטע און וויכטיקע פראגע:

„וואס פאר א כאראקטער
דארפן טראגן די יידישע
פאלקס־שולן אין קובא"

די דיסקוסיע קומט פאר אונטערן פארזיץ פון ה׳ צבי שפירא.

די ה״ה | חיים שניצק
פנחס בעריניקער
שמחה באסטיאן | וועלן נעמען די איניציאטיווע צו דער דיסקוסיע.

אלע ווערן געבעטן זיך דערמיט צו פאראינטערעסירן
——— און פינקטליך צו קומען. ———

אין קורצן קומט פאר א ליטעראַרישער געריכט איבער די גענאלע ווערק „פארברעכן און שטראף" פון דאסטאיעווסקי.

אריינגאנג פריי.
אנפאנג 9 אווענט.

Imp. Rimsky, Luz 72

די קולטור־קאמיסיע
ביים יידישן צענטער אין קובא

Discussion on Yiddish schools
in Cuba (1927)

Harvard University - Judaica Division. Widener Library. Harvard College Library / Berlin, Charles 1936-. Catalog of the Leyzer Ran Collection in the Harvard College Library. Cambridge, Mass: Harvard Library, 2017.

Archival Materials in the Leyzer Ran Collection
(Preliminary Catalog)

Leyzer Ran collection: Artist files.

- **Box 1:** Miscellaneous.
- **Box 2:** Miscellaneous.
- **Box 3:** L. Ran's plan to publish book on art / music in Vilna; L. Ran / Jewish art between World Wars; Moshe Bahelfer (photos); Simon Bogatin (Brazil); Yaakov Goldblat; Alfred Tshastrov; Ilya Gintsburg; Moshe Vorobeitshik–Raviv; Mark Antokolsky; Miscellaneous.
- **Box 4:** Hanon Laskov, Laskov Family (photos); Nokhum Alpert; Aba Sapir; Ber Zalkind; Hirsh Griliches; Vilner Tsaykhen Shul; Zalman Strazsh; Miscellaneous (photos and postcards); Photography (USA).

Leyzer Ran collection: Correspondence.

- **Box 1:** Grade, Chaim; Grade, Inna Hecker; Zaltsman, Moshe.
- **Box 2:** Miscellaneous letters / cards; L. Ran / family; Cuba correspondence; Family correspondence.
- **Box 3:** Family correspondence; Cuba correspondence; Miscellaneous correspondence; L. Ran correspondence / Peretz Book.
- **Box 4:** Letters and typescripts of Shabetai Blakher; Eyn un tsvantsik; Letters from editor of Der Freind (St. Petersburg, 1904, in Russian); Agreement between Boris Kliachkin and Faivel Margolin regarding Ha-zeman (1913); Miscellaneous correspondence re publications; A. Foigel, Vos darf a Id (ms.); Joseph Tunkel, Der alter hazn (ms.) (letters 1952); Saul Tchernichowski (letter to Netivot, 1927); Biography of Ben Zion Halbershtam, the Bobover Rebbe (ms.); Letter from Di Tsukunft to Dr. Soltif; Letter to Rabbi Kalisher (1861); Letter from Fishl Lahover (Shtibel Publications, Warsaw) to S. Y. Tsharna, Vilna (1923); Personal notes.
- **Box 5:** Cuba; Mark, Ahron; Correspondence, Yiddish newspapers, E. Eur. (Vilner Tog, et al.); Tsidarovitsh, Havka; Weinreich, Max; Weinreich, Uriel; Steinberg, Yitshok Nohum; Ben Avigdor; Slutski, Barukh; Orshanski, Ilya; Rejzen, Zalmen; Bernikier, P. ; Kalmanovitsh, Zelig (to Dubinski, 1920); Shtif, Nochum (1929).

- **Box 6:** Astour, Michael; Bashevis Singer, Isaac; Beylish-Pat, Shlomo; Brownstone, E.; Brundy, Avraham; Buloff, Joseph; Buzgin, Chaim; Charney, Daniel; Cheskis, Joseph; Glants-Leyeles, Aaron; Gottesfeld, Chone; Grosbard, Herts; Heller, Selig; Hochstein, Joshua; Kazshdan, H. S.; Kats, Alef; Kelner, A. N.; Keytlman, Y.; Kodesh, Shlomo; Korenchandler, Chaim; Leaf, Reuben; Leneman, L.; Levin, Jacob; Lumet, Boruch; Margoshes, S.; Milberger, Michel; Morevski, Avraham; Novick, P.; Opatoshu, J; Orzshitser, A. M.; Pomerantz, Bessie; Rabinowitz, Z.; Ravitch, Melech; Rollansky, S.; Rolnik, M.; Schulman, E.; Shefner, B.; Shemaita, A.; Sherer, E.; Shlevin, B.; Shmulevitsh, Y.; Shoshkes, H.; Terkel, Betsalel; Trocki, Jack; Trotzky, Ilja; Trunk, Y. Y.; Verblum, Elie; Zeitlin, Aaron; Zylbercweig, Zalme.
- **Box 7:** Australia; Canada; Eastern Europe; France; Italy; Latin America; Mexico; South Africa; Sweden; Uruguay; USA–Florida; USA–Los Angeles; USA–miscellaneous.
- **Box 8:** Almi, A.; Bet ha-tefutsot; Grossman, Moshe; Karpinovitsh, Melekh; Kedushat Levi (charity for immigrants from Russia); Klausner, Israel; Konski family; Lahad, Ezra; Luria, Shalom (Kalmanovitsh); Mann, Mendel; Olitzky, Leyb; Sklarevitsh, Sima; Szeintuch, Yehiel; Tsukerman, Yitshok / Bet Lohame ha-getaot.
- **Box 9:** Austria: Blitz, Myer; Belgium: Dobruszkes, Azarya; Brazil: Alter Oguz, Reuben; Sapir, Sarah; Czech Republic (Prague): Bastacki, E.; England: Ullmann, Chaim; France: Abramowicz, Hersh, Abramowicz, Dinah; Germany: Budanowski, Michael; Latin America (miscellaneous): Goldman, S.; Lithuania (Vilna): Kats, B.; Sheiniuk, L.; Smoliakov, Hirsh; Mexico: Golomb, A.; Poland: Dogim, Yitshak; Szwejlich, Moshe; South Africa: Luria, Chava Shrira; Sweden: Ram, Israel; Uruguay: Goldman, S.
- **Box 10 (Israel):** Cukerman, Noah; Engles-Engelstern, Lazar (Eliezer); Gershater, Akiva; Ginzburg, Avraham; Jankelew Family; Kol Yisrael; Kopelovitsh, Hayim; Levany, S. (Singer); Libo, Alexander; Luria, Sholem; "Hulyot"; Milikovski, Yitshak; Nires, Moshe; Poswel, Abe; Rozenzon, Zenya; Sagi, Yitshak; Sapir, Abel (Abba); Shuster, Zeev (Volf); Sutskever, Avraham; Zaidshnur, Zalman; Yaffe, Y.
- **Box 11:** Miscellaneous.
- **Box 12:** Israel (Konski family).
- **Box 13:** United States: Zygielbaum, A.; Trocki, Jack; Zeleznikov, Avrom; Sarapey, Leon & Rosa; Shenkman, Michael; Altshuler, Leyb. -- Canada: Epstein, A. (Hayim). -- England: Katz, Dovid; Oxford Center. -- Miscellaneous: Gary, Romain; Gershtayn, Nina; Bliakher, L.; Morevski, A.; Tuzman, Malka; Glenn, Menahem; miscellaneous.
- **Box 14:** Israel: Sutzkever, Avraham; Milikowsky, Yitzhak; Bet Vilna; Skorokovitz, Israel & Sima; Hofshteyn, Fayge; Yad Vashem; Perets Farlag. -- Miscellaneous: DP Camp 1943.

Leyzer Ran collection: Index Files.

12 boxes containing notecards for Leyzer Ran's research.

Leyzer Ran collection: Notes and clippings: Collection 1.

- **Box 1 (RNC 1):** Ladino; Hershele Ostropoler; Moyshe Tshilibi, the Romanian H.O.; A.B. Gottlober; Kundes / Jewish wit; Index of Yiddish folktales / S. Ansky; Folklore; Folklore non-Jewish; Problemes fun folkloristik (xerox); Hasidic tales; Yiddish Proverbs; Folksongs; J. L. Cahan, 1912; Michael Astour; Shayke Feyfer; Yosef Albirt (manuscript letter and poem to Zalmen Rejzen); Writers; Writers–Vilna; Yiddish Periodicals (including Baku).
- **Box 2 (RNC 2):** Yiddish dictionary; Yiddish PEN Club.
- **Box 3 (RNC 3):** Theater / Goldfaden; Opera; Sani Shapira; Cuba; Purim; Bet Vilnah (Tel-Aviv); Yung Vilne, 1955; Zalmen Rejzen.
- **Box 4 (RNC 4):** L. Ran / Yiddish Literature; Badhonim and Folksingers.
- **Box 5 (RNC 5)**: Baale tefilah; Tsene Rene and Tekhines; Yiddish writers; Kalman Marmor; Yehuda Leb Leon Dar; Card game (by L. Ran); Yiddish poems; Yiddish literature–miscellaneous; Yerushalayim de-Lita / contract and endorsements; Yehoshua Sobol / Ghetto (play) (Vilna); Theater–miscellaneous; Vilner landsleyt / Yizkor ankete; Vilna–Ponar monument.
- **Box 6 (RNC 6):** Vilna (streets; rabbis); scout organizations; Elie Wiesel; Vilna Gaon and Geonim (portraits); Miscellaneous.
- **Box 7 (RNC 7):** Miscellaneous.
- **Box 8 (RNC 8):** Quotations on topics (L. Ran).
- **Box 9 (RNC 9):** Miscellaneous; L. Ran: Paris (1946; 1974); Israel (1968).
- **Box 10 (RNC 10):** Folklore; Ume Olkenitski; Yerushalayim de-Lita; Moshe Presman; Yiddish: study; writers (J. L. Gordon et al); M. Steinschneider.
- **Box 11 (RNC 11):** Miscellaneous.
- **Box 12 (RNC 12):** L. Ran's writings.
- **Box 13 (RNC 13):** L. Ran / Yidn in Kuba, bibliografye 1924-1960; Reshimat geblibener Vilner Yidn; Yerushalayim de-Lita; Leyzer Volf.
- **Box 14 (RNC 14):** Vilner Troupe; Theater, including stage designers (Leib Kadison, et al).
- **Box 15 (RNC 15):** Hanan Laskov; Hymn, Resistance, WWII; Avraham Goldfaden; Oyfleb; Bella Gottesman; Zalmen Rejzen, including biographies sent by Eliahu Goldschmidt; Yerushalayim de-Lita (Joshua Fishman); Vilna–Education; B. Mordekhai (Mordekhai Britanishky); Yiddish folksongs.
- **Box 16 (RNC 16):** Hirsh Lekert; Yehudah Leib Brodski; Mame loshn; B. Tshubinski (Ciubinski) (Photos).
- **Box 17 (RNC 17):** Miscellaneous clippings; Scouts; Yiddish in Israel; Disputations, Jewish–Christian; Vilna–miscellaneous (Mikhl Faigel); Russia; Ukraine; Jewish Labor Committee; Jewish cities; Writers–miscellaneous; Yudel Mark; L. Godovski (music); M. B. Ratner (photo); Moshe Kulbak; A. Mukdoni; Yugntruf; index to Entsikloped. Yid. dertsiung (L. Ran); index to Algem. entsikloped. (L. Ran).

- **Box 18 (RNC 18):** Vilna: lists of writers; schools and teachers; Vaad ha-yeshivot; theaters; music; religious topics; Vilna–list of materials in Vilna YIVO; Vilna–Agudat ha-morim ha-Ivrim (Photo); Poland; Vilna in Yiddish poems / songs; Yiddish poems (Historishe gelegenheyts); Purim shpiln.
- **Box 19 (RNC 19):** Theater–Hebrew and Yiddish plays in Vilna schools; Dibek parodies and miscellaneous; Theater–including Avraham Goldfaden; Perets Hirshbein; Habima in Moscow; L. Ran / Materials on card games (Kartn–farvilungen mit religyeze hokhmeh un musar tendentsn; Di nayester Yidish salon flirt; Radyo flirt); L. Ran / Materials for anthology of Yiddish poems on Yiddish; L. Ran / About Yiddish anthologies; Yosef Teper; Dibek as opera; Dibek.
- **Box 20 (RNC 20):** L. Ran / Materials for anthology on gypsies; Yerushalayim de-Lita (distribution, including Israel and E. Eur.); Vilna Communist bulletins).

Leyzer Ran collection: Notes and clippings: Collection 2.

- **Box 21 (RNC 21):** Nahum Shtif and Protocol of Kiev 1920 meeting; L. Ran, Al yehidot tsava Yehudi mi-ven ha-pelitim bi-Verit ha-mo'atsot; L. Ran, Mit der biks un mit der gele late (on recruiting Jewish refugees for army service in USSR); Jewish army (photo); Jews in Soviet Union; Sholem Alekhem exhibition, Moscow, 1992; Pushkin in Yiddish; Latvian Jewry during World War II / interview with Y. Krizovski; emigration from USSR.
- **Box 22 (RNC 22):** Chaim Grade; Abraham Kaplan; Zalmen Rejzen (Lexicon); Vilner Tog (Z. Rejzen); Yiddish language; Vilner landsmanshaftn.
- **Box 23 (RNC 23):** L. Ran / Materials on Lamed Vovniks (miscellaneous, women, Vilna).
- **Box 24 (RNC 24):** Vilna: miscellaneous (including letter from Aaron Liberman's daughter, 1928); Vilbig (Vilna Bildungs Komitet); Mikhl Berkowicz; Chair, Yiddish, U. Vilna; Noah Prilutski; Yung Vilner; Genealogy / Konski family; Avraham Sutzkever; Writers–Israel Emiot; Yitshak Yanosovitsh; Jews–USSR; A. N. Stencl; Libraries / museums; Antisemitism–Germany–1942; Antisemitism–USA; Cuba (Jewish population statistics).
- **Box 25 (RNC 25):** Vilner Farband.
- **Box 26 (RNC 26):** Vilner Farband; Vilna: miscellaneous; Yiddish / USA–miscellaneous.
- **Box 27 (RNC 27):** L. Ran / Yiddish gezang vegn Yiddish loshn–anthology; eybik hatholeh; L. Ran / Lider vegn Yiddish loshn–anthology.
- **Box 28 (RNC 28):** Vilna; Vilna Gaon portrait; Vilner–Israel; Vilner landslayt; Nusah Vilner Buletin; Vilna She'erit ha-Peletah; Vilna–writers (Hayim Yavitsh, Moshe Yokheles, Abraham Kahan); Shimshon Kohen (Reb Shainshan); Vilna newspapers (Tsayt; Tog; Shimshen Kohen; Ben-Tsiyon Vitler); B. Kletskin; Vilna–miscellaneous.
- **Box 29 (RNC 29):** L. Ran / unidentified notes; L. Ran–Basic facts about Yiddish (regarding articles by K. Molodovsky); L. Ran / Shmusn mit zikh aleyn; Yerushalayim de-Lita (including testimonials and reviews; review by Communist journal).
- **Box 30 (RNC 30):** Chaim Grade; Theater–Russia; Opera; P. Chayefsky / Tenth Man; Garson Kanin; Karlag; H. Minikis; Writers–Russia / USSR; miscellaneous clippings.

- **Box 31 (RNC 31):** L. Ran / articles; Yiddish language–terms; Yiddish poetry; Yiddish poems on Yiddish; Children's literature; YIVO; Jewish Labor Committee; Organizations–miscellaneous.
- **Box 32 (RNC 32):** Yidl mitn fidl; Rejzen, Zalmen; L. Ran / Mit Perets Fohn; Golomb, Abraham (Mexico); Zbarzsher, Velvel; Theater–Russia; Brodotsky, Yitshak Tsevi; Linetsky, Yitshak Yoel; Dubnow, Simon; Lempert, Nathan; Landau, Alfred; Zweifel, Eliezer Tsevi Ha-Kohen; Zeitlin, Hillel; Zinberg, Yaakov; Reisen, Abraham; Nomberg, Hirsch Dovid; Yones, Eliyah; L. Ran / Ash fun Yerushalayim de-Lita; Russia (takanot); writers–miscellaneous; miscellaneous clippings.
- **Box 33 (RNC 33):** Yiddish folktales (Fun L. Ran's zamlungen); Yiddish folklore (names; curses); Yiddish folktales; proverbs; Yiddish children's songs; Yiddish folktales; children's literature; Yiddish humor; Zionist and anti-Zionist folksongs; material sent to newspaper Forverts; Y. Shmulevitsh; Yiddish translation of several Psalms, copied from manuscript; Rabbinical court documents (copies); Mikhl Gordon; Folklore (Israel); Y. Fefer / poem; Sh. Lovitser / Yiddish vocabulary; Dos shisele trern (manuscript) (poem); letter from Yiddish Togeblatt (1909); Yiddish poetry (clippings); Labor.
- **Box 35 (RNC 35):** USSR: Merezhin, Avrom; Yasienski, Barukh; Samarkand Jews; Bukharan Jews.
- **Box 36 (RNC 36):** L. Ran / writings from time in prison camp in USSR; Yiddish typescripts, some with English translation and "Vitebsker folklor."
- **Box 37 (RNC 37):** L. Ran / writings (continued) from time in prison camp in USSR; L. Ran / regarding communists in Vilna.
- **Box 38 (RNC 38):** Peru (clippings); Moshe Kulbak; Vilna / Holocaust; Writers; Yung Vilna; Vilna landsleit; L. Ran / Yiddish theater in Vilna; L. Ran / Yerushalayim de-Lite; L. Ran / clippings on L. Ran's publishing activity.
- **Box 39 (RNC 39):** Bass, Hyman B. (manuscript notebook of his poems and school memoirs–edited by J. Pat?); Genealogy (E. Eur.); U. S. Holocaust Museum; Bene Israel, India; Blakher, Shabtai (book with L. Ran's notes); Habad; Lekert, Hirsh (and photo); writers: An-Sky, S. ; Kulbak, Moshe (Shtot–xerox of manuscript); Katzin, Willy / Beygelekh; Rivkia, M. D.; Ayzen, N.; Eingeltsin, A. (to Id. Tog); Bastotski, Malkaleh; Bark, Moyshe-Yitshak; Levi-Beman; Berik-Yafeh, Sonia; Bernstein, Leon; Berkman, Y. (to Z. Rejzen); Brazg, Henia; Broyda, Netanel (theater); French Yiddish theater.
- **Box 40 (RNC 40):** Profesyaneler statut far meḥabrim un iberzetser (Poland) (manuscript); materials on Yiddish writers, including manuscript autobiographies submitted to Z. Rejzen's Lexicon; correspondence with publishers; material on writers (names beginning with Z)–clippings and manuscript; manuscript poem signed by Y. L. Gordon (?) (18 April 1882); Writers–miscellaneous clippings; Vilna: Yiddish newspapers / photocopied excerpts (Unzer Tog, 1922; Tog, 1919; Der Tog, 1912; Der Fraynet, 1915; Letste Nayes, 1918; Di Tsayt, 1906); Yiddish language; Paris Commune (including port.: Di heldn fun der komune); USSR; S. An-Sky / Tog un nakht (excerpts, Yiddish and Polish); S. An-Sky / Dibek performances (reviews); Dibek–film; Dispute, 1919 (Vilna?); Letter to Z. Rejzen; miscellaneous clippings; Yiddish theater; A. Goldfaden; Vilna–miscellaneous (including Eyniḳayt 14 July 1945, liberation of Vilna); USSR.

- **Box 41 (RNC 41):** L. Ran / Folksongs; L. Ran / Tsu der biog. fun a folkslid; Yidl mit a fidl; Viazoy a Yidish folkslidl iz gevorna layt motiv; Tsen brider; Yiddish proverbs; Yiddish poets: Kleinman, Pinhas; Haytin-Vaynshtayn, Hanah; Artst, Volf; Levin, Leib; Kahan, Yosl; Kelner, Refael; Shafir, M. M.; Yakhimovitsh, Avrom.
- **Box 42 (RNC 42):** manuscript lists of names from Hershel Yospleh archive, Pinsk; manuscript anti-Hasidic songs; Khayus, Hayim (Vilna YIVO); Max Weinreich letter; Faynshtayn, Daniel (Vilna; including manuscript autobiography; letter from Leyb Karaski, Tel Aviv; Feinshtayn family; Feinshtayn, Solomon; Perets-Laks, Roze (manuscript poems; manuscript letters to: Z. Rejzen; Vilna Lit. Society); Edelstadt, David; Kalmanovitsh-Lurie, Sholem; Karpinovitsh, A. (clippings); Kosovski, Mordekhai; Lozovik, Avrom Yankev; Rejzen, Zalmen (manuscript letters; Vilner Tog); Rives, Yankel; Rolnik, Mashe; Rudnitski, Leah (and photo / neg.); Tsangen, Ben Tsiyon; Vilna / Choir / Y. Gershttein; Vilna / medicine (clippings); Vilna / survivors; Weinreich, Max / Shabtai Tsevi; Zhitlovsky, Chaim; Tsintsinatus, Aharon (ed. Vilner "Di tsayt"; manuscript member application to Vilna Lit. Society); Pyodik, Aharon (correspondence with L. Ran); Kahanovitsh, Motl; Lever, Moshe; Kontsedik, Elisha; Jewish theater music; Jewish English lyricists; Reingold, Louis / play (clippings); Vysotsky, V. (USSR); Soviet Yiddish literature; Yiddish poems; Obituaries; Yiddish literature–miscellaneous.
- **Box 43 (RNC 43):** L. Ran / Jews in Cuba: bibliographies; L. Ran / Mitn biks mit der gele late; L. Ran / Cuba–correspondence; L. Ran (on Poland?); Brestovitski, Ahron; Gutkind, Itsik; Belis, Shlomo; Ayzen, Avraham (to Vilna Lit. Society 1936); Sutskever, Avraham; Bresla, Yitshak (manuscript autobiography); Gordon, Jacob; Zavadski-Kayvin, Motele; Glik, Hirsh; Yerushalayim de-Lita; L. Ran / USSR; L. Ran / Poland 1971; Vilna parodies; Vilna–miscellaneous; Yung Vilna.
- **Box 44 (RNC 44):** Yiddish, Jewish names;
  Elishkevitsh, Nehemyah (manuscript: Tsurik ahaym; released from army) (Vishneva, 1929); Furye, Yisrael (letter to Z. Rejzen); Kaganovitsh, Kaidan, Malkah (visit to Vilna, 1989); Moshe; Karpinovitsh, David; Lahad, Ezra (theater); Lastik, Shlomo (letter to Vilna education committee); Lev, Avrom (manuscript poem: Vilne; correspondence with L. Ran); Vilna Gaon; Holocaust, Lithuania; Makhtey, Ben Tsiyon (including autobiography for member application to Vilna Lit. Society); Ozer, Melekh; Pilovsky, Ya'akov (typescripts, clippings, photo); Poretzki-Porat, Eliyahu (manuscript letters, including to Z. Rejzen; London correspondent for leave in Vilna Tog; eulogy by Yosef Magen; essay by E. P.; Epikur un zayne epikorsus); Rabin, Yosef; Rozenshayn, Shmuel; Rubinshtayn, Shmuel; Sarafan, Shemaryahu Shmerele (letters and manuscript poems; one to A. Morevski; one regarding Vilna); correspondence, L. Ran with Elhanan Sarafan (Israel); Saravski, Binyamin; Shindelman, Ester (manuscript: Vaisenbergs shaf.); Shtern, Yehiel (correspondence with sister Shifra Krishtalka and Sholem Shtern); Skolski, L. L.; Stekin-Landau, Musya; Sverdlin, Natan; Survivors: Correspondence; B. Weinreb / memoirs; Vilna 1988; Malkah Kaidan; Alexander Solzhenitsyn; Yitshak Kovalski / partisans; Yitshak Zuckerman; Lithuania / Holocaust; miscellaneous unidentified; L. Ran's manuscript speech on C. Grade (Graduation / Sutskever Akademye, Vilna); Moshe Blekher / manuscript articles / Di role fun der Yidisher kritik un ir shelikhus; M. B. wedding invitation; M. B. application for membership in Farayn fun Yiddish literatn un zshurnalistn (endorsed by Z. Rejzen) (1935); Vilna: correspondence with Bernard Weinreb, Vilna, 1988/89; B. Weinreb / Memoirs (partisans, escape).

- **Box 46 (RNC 46):** A. Goldfaden / Di rekrutn: 3 teater-shpil variantn (photocopies assembled by L. Ran); Literarishe geografye / L. Ran's compilation of Yiddish materials on place names (Mendele, Sholem Alekhem, miscellaneous).
- **Box 47 (RNC 47):** Yerushalayim de-Lita (mock-up).
- **Box 48 (RNC 48):** Yerushalayim de-Lita / Publicity and reviews.

Leyzer Ran collection: Notes and clippings: Collection 3.

- **Box 1 (RNC 49):** Dibek; Yiddish theater–miscellaneous; Vilna writers; Quotations; Names, Jewish; Yiddish manuscripts–not identified; Vilna Gaon; Music; Di Bin; Yiddish play–photocopy of manuscript, not identified; Bernstein, Avraham Moshe; Vilna hazanim; Soviet Jewry–miscellaneous.
- **Box 2 (RNC 50):** Bibliographic bulletin, Melukhe biblioyotek un bibliyografisher institut fun ṲḲS'R a. n. Lenin (193-?); Folksongs; Hirsh Leyb Sigeter (Badhan); Hertsl Afshan; Mark Dvorshetski; A. J. Heschel; Hirsh Glik including bibliography; Shanah tovah; Vilna–Arts; Yung Vilne; Vilna–Yung Vald; Vilna–Opera; Vilna–YIVO; Yiddish studies; Romm press: Hebrew manuscript: Toldot defus Rom be-Ṿilna / Samuel Shraga Feigensohn, 1925, 69 p.
- **Box 3 (RNC 51):** Holocaust diaries; Vilna Holocaust survivors in Germany (lists).
- **Box 4 (RNC 52):** Vilna–Yom ha-zikaron, 1794-1894; Vilna–History; Vilna–Layzer Engelshtern; Theater–Avrom Morevski; Theater–Vilna Troupe–and Alexander Azro; Theater–Vilna Troupe (list of actors and biography data; list of translated plays and translators; Leib Kadison); Theater–Vilna (manuscript / Teater lider, etc.); Dem arimans ḥeyshek / David Herman, 1927; Vilna Theater Museum.
- **Box 5 (RNCE 9):** Yiddish literature; Yiddish literature / Vilna; Yiddish literature, Popular (notes); Grade, Chaim; Sutzkever, Avraham; Wolf, Leyzer; Yungvald; Yung Yisrael; Korman, Natan David; Kotler, Yosl; Rabinovitsh, Mosheh (Blit); Charney, Daniel; Shulman, Eliyahu.
- **Box 6 (LRX 1):** Jews in the Soviet Union: L. Ran's writings on time spent in Soviet Union (Yiddish and English); L. Ran's writings on Jews in Soviet Union; Yiddish cultures in Soviet Union; Jewish bolsheviks; Antisemitism.
- **Box 7 (LRX 2):** L. Ran / Jews in Soviet Union (Konspiratsye fun menshlikhkayt; Internatsyonal fun korbones).
- **Box 8 (LRX 3):** Yiddish literature–miscellaneous; Yiddish poetry–Vilna themes; Yiddish poetry; Vilna–Yiddish schools; Nusah Vilna (including articles by L. Ran); Vilna–Theater; Vilna Gaon–portrait and poems; Vilna–"Bin" (Jewish scouts); Vilna–landsleyt in Israel; Vilna–landsleyt in U. S.; Vilna–Holocaust survivors and memorial; Vilna–Jewish Museum.

- **Box 9 (LRX 4):** L. Ran / Biographic materials (including time in Cuba; arrival in New York City); L. Ran / Anthology of poems on Vilna; L. Ran / Toponomy of places with Jewish populations appearing in Yiddish literature; Holocaust–place names; Vegn dem historish-geografishn atlas tsu der Idisher geshikhte (manuscript; L. Ran?; Folksfarlag; on back: Dinaburg); L. Ran / "1370 arbes lebn" (gematria); L. Ran / Lecture at Oxford; L. Ran / Bibliographic materials on messianic motifs in Yiddish literature; L. Ran / Radio scripts; L. Ran / Rosh ha-shanah greetings; L. Ran / miscellaneous articles (including on A. Golomb; Vilna); Correspondence with relatives (Konski and Geller families).
- **Box 10 (LRX 5) (oversize):** Yiddish music; Yiddish music–Eliyah (Elya) Teitelboym; Yiddish music–A. M. Bernstein; Yidl Mitn Fidl.

Leyzer Ran collection: Notes and clippings: Collection 4: Cuba

- **Box 1 (RNCE 3):** Cuba: Bibliography and articles in Cuban periodicals regarding Jews in Cuba; Survey of Jews in Cuba; L. Ran / Jews in Cuba.
- **Box 2 (RNCE 5):** Cuba: Economic conditions of Jews in Cuba; Jewish Amulets in museum in Cuba; Census of Jews in Cuba; Joint Relief Committee in Cuba.
- **Box 3 (RNCE 6):** Cuba: Correspondence / L. Ran register, 1947; diary of immigrant to Cuba; cemeteries; Press reports on Anti-Semitism in Cuba / collected by L. Ran (San Luis Affair, 1931 and 1936-39); Organizations; Reports on Jewish Refugees.
- **Box 4 (LRX 11):** Cuba: L. Ran / Yidishe Yishuv in Kuba; miscellaneous; Yiddish theater; Jewish artists; Yiddish literature–miscellaneous; Yiddish poems on Cuba; Havaner lebn / Kaplan, S. M.; Arenowsky, Eliezer; Berniker, Chaim; Berniker, Pinhas (manuscript); Konski, Morrris (correspondence); Kastiel, D. and I.; Schuchinsky, Osher; Shames, Barukh; Schwartz, Kalmen; Zakheim, Lena Silberblatt; Zaretski, Hinde.
- **Box 5 (LRX 27):** Cuba: Correspondence (incl. A.A. Roback), Yidisher Tsenter in Kuba, YIVO (J. Glantz), ORT, Yiddish book distribution (H. Norick), Miscellaneous.
- **Box 6 (LRX 37):** Cuba: L. Ran / Jewish social life and education in Cuba; L. Ran / Demographic study of Jews in Cuba; Correspondence; Yiddish course at university; Miscellaneous (oversize).
- **Box 7 (LRX 38):** Cuba: ORT; YIVO; Press reports on L. Ran's move to New York (oversize).

Leyzer Ran collection: Notes and clippings: Collection 5.

- **Box 1 (LRX 6):** Eklman / Geshprekhn mit Ya. Medviyediyev in di shverste yorn fur zayn lebn fartsaykhenisn un bamerkungen fun a Yidishn shrayber-emigrant in Rotnfarband 1939-1945.
- **Box 2 (LRX 7):** Yiddish literature: Altshuler, Leyb (Leo); Birnbaum, Nathan; Emiot, Yisrael; Gilinski, M.; Glaz, Zelik; Gorin, Moshe; Honik, Zisha; Kulbak, Moshe; Niger, S. (including excerpts from diary and personal photographs; correspondence with Joseph Klausner); Peretz, Isaac Leib (including Monish; Dinesohn invitation to Peretz event); Reisen, Abraham; Schuchinsky, Osher; Singer, I. B.; Steinbarg, Yehoshua; Stiker, Meyer; Strigler, Mordecai; Zaltsman, Moshe; Veber, Shimen; Zhitlovski, Chaim.

- **Box 3 (LRX 8):** Typescripts; works by or translated by Barukh Chubinski.
- **Box 4 (LRX 9):** Jewish music bibliography; Yiddish folksongs; A. M. Bernstein, manuscript autobiography (187 p.); L. Ran / Hirsh Glik; Jewish theater; Jewish theater, Poland–Moshe Shvailikh; Shabtai Blakher / correspondence, book on Yiddish actors.
- **Box 5 (LRX 10) (Yiddish literature):** 4 folders, biographies of Yiddish writers, including Vilna; Goldfaden, Abraham; Grade, Chaim (including J. Glatstein on Grade); Kulbak, Moshe (manuscript, Der oreman); Reisen, Abraham (correspondence); Rejzen, Zalmen (including L. Ran / Bibliography of Z. Rejzen's works (correspondence); log of correspondence; correspondence with S. Wininger / Jud. Nat. Biog.); Shalit, Moshe; miscellaneous (including B. Kovner?).
- **Box 6 (LRX 14):** Yiddish Literature, A-M: Altenberg, Paulina (YIVO; I.L. Perets); Bogin, Shelomoh; Finkenshtayn, Apolon Valentin (socialist); Gergel, N.; Glatser, Motl; Goldshmidt, Eliyahu Ya'akov; Golomb, Abraham; Grade, Chaim; Halpern, Moshe; Kalmanovitsh, Z. (& N. Gergel); Katsherginski, Shmerke; Kotler, Yosl; Kovner, Aba; Kulbak, Moshe; Mendele Mokher Seforim; Miranski, Perets.
- **Box 7 (LRX 15):** Yiddish literature, N-Sc: Natish, Mikhael; Neidus, Leyb; Niger, S. (Vilna); Peretz, I. L. (Monish; on I.L.P's handwriting: Zikhroynes fun a zetser, ms.); Rejzen, Zalman; Revutsky, Avraham; Sarin, Ber; Schuchinsky, Osher.
- **Box 8 (LRX 16):** Yiddish literature, Sh-Z: Sholem Aleikhem; Sutzkever, Avraham; Taytsh, Moshe; Varshavski, Yitshak; Younin, Wolf; Zeifert, Moshe.
- **Box 9 (LRX 17):** Works by Leyzer Ran: L. Ran / Shprakhn fun lamedvovnikes; L. Ran / Prototipn vos zaynen ibergeshtoltikt gevorn in der Yidisher literature (lamed vov mesoyre); L. Ran / Mit der Perets-fon, mit der Shvartsman-traditsye: Yidish-Sovetishe shrayber in gezang un gerangl far folk un haymland: kredo's–antologye, mitn pen, mitn biks, mitn layb un lebn; L. Ran / Essays on Soviet-Yiddish writers; L. Ran / Bibliography of Yiddish literature and press in the Soviet Union; L. Ran / Soviet-Yiddish poetry; L. Ran / Anthology of poems about Yiddish; L. Ran / Notes on Pushkin in Yiddish; L. Ran / Oyf farshikung in Kiyuri (USSR); L. Ran / Miscellaneous.
- **Box 10 (LRX 18):** Yiddish Literature, special topics: Soviet-Yiddish writers (30th annivesary of murder); Yiddish folksongs; Yiddish songs; Yiddish children's songs; Gazlen lid, tants, shpil (ms. collection of folksongs assembled by student, 1929/1930); Purim shpil; Yiddish folklore (school themes); Tekhines; Dovid Kats, Course outline; Leyb Mendels karten shpil; Yung Vilna; Miscellaneous, includes materials related to: Kovner, B.; Klas, Hayim; Klausner, Israel (application to writers' organization, Vilna); Krasner, Mordekhai; Konski, Hirsh; Krugman, Eliyahu Meir; Krizavski, Aharon Ya'akov; Raskin, Hayim; Rivkind, Ya'akov; Raynovitsh, Zevulun; Regensburg, Yosef; Shabad, Tsemah; Rozin, Hana; Romer, Hayim.

Leyzer Ran collection: Notes and clippings: Collection 6.

- **Box 1 (LRX 12):** Vilna: Holocaust; YIVO; Landslayt in Israel; Halpern, Ber; Bar-Adon, Pesach; Zeos (?), David (manuscript poem; letter to Z. Rejzen); Opera; Der Tog / Shabes publication; schools; Yiddish literature: Jewish press pavilion (Cologne); Opera; Bugatsh, Shemuel; Dinezon, Yaakov; Hernhut, Yosef; Kerler, Yosef; Strigler, Mordekhai; Terkel, B.; Verblun, Ilya; Zeldin, Yasha; Yiddish language: Ukraine; Weinreich, Uriel; Dictionaries; miscellaneous.

- **Box 2 (LRX 13):** Vilna: Holocaust; "Bin" (scouts) survivors; Resistance; Correspondence with Simon Wiesenthal regarding Nazi Franz Maurer; Katazshinski, Grize; Trial of Sergei Pritetski; Revolutionaries; Workers' council; Kremer, Arkadi; Yiddish theater; Yiddish poetry; Schools; Leyzer Volf / Eviginya.
- **Box 3 (LRX 19):** Jewish theater: Vilna (including theater museum; Badhan; Fishel Kanapoff; marionettes); Vilna opera (including art by L. Ran); Vilna: Hebrew theater / by L. Ran; Theater songs; Joseph Buloff; Noach Nachbush; Theater, miscellaneous (including correspondence; Purim shpil; U.S.; Paris).
- **Box 4 (LRX 20):** Yiddish language: L. Ran / Fingerhut; L. Ran / Vortbildung in Vilner Yidishn folksmoyl; L. Ran / Shprakhvinkl; L. Ran / Geographic names in Yiddish; Yiddish expressions by category; Yiddish grammar; Elazar Shulman / Der anhayb fun Yidish (ms.).
- **Box 5 (LRX 21):** Yiddish language: L. Ran / On Yiddish; Yiddish terminology; "Farkhes"/ folklore; Franz Beranek; "A rakover get"; Great Yiddish Dictionary; Children's language; Sports vocabulary; Yiddish English; Miscellaneous.
- **Box 6 (LRX 22):** Vilna, 1: L. Ran / Vilna; Publishers (including B. Kletskin); Landsleit (Jewish-Lithuanian Cultural Society "Lite", Mendel Sudarski); Landsleit USA; Yiddish literature–Vilna; Vilna poetry; Documentary film; "Bin" (scouts); Yugnt Bund Tsukunft; Schools; Periodicals; Holocaust; Individuals (Kalmanovitsh, Z.; Moshkovitsh, Shabse; Kohn, Pinhas; Katsenelenbogen family; Misc.).
- **Box 7 (LRX 23):** Vilna, 2: Historiography; Map.
- **Box 8 (LRX 24):** Art, 1: Vilna art (including Yonah Palmer, Hilel Noah Maggid Shtaynshnayder, David Maggid), Vilna art teachers and students, exhibitions, Vilna artists (including Lexicon / L. Ran); Miscellaneous: Art, Russia; Jewish art museum, Paris; Artists, miscellaneous; Jewish art–general; bibliographic notes; Synagogues–art.
- **Box 9 (LRX 25):** Art, 2: Individual artists: Antokolski, Leyb; Antokolski, Mark; Ayzenberg, Avraham; Benn; Bagutin, Szloma (Brazil); Borovski, Natan; Dormashkin, Leyb; Jedwabnik-Brukhson, Lidia; Khvoles, Refael; Raviv, Moshe; Sutzkever, Rokhl; Tsherkaski, A.; Tsukerman, Ben-Tsiyon.
- **Box 10 (LRX 26):** Materials related to the publication of L. Ran's Yerushalayim de-Lita (including: finances; printing; distribution; publicity).

Leyzer Ran collection: Notes and clippings: Collection 7.

- **Box 1 (LRX 28):** Various topics, 1: Soviet Jewry (Ida Nudel); Kishinev pogrom; Romania (Kol rinah periodical); Haskalah; Ukraine (A. Revutsky); Warsaw (Polish song); Antisemitism (1944: Weltkampf; books for Nazi institute); Holocaust (Warsaw); Levanda family (Fanny L., L.L.); Haggadah; Kalisch, Shoshanah (singer; Holocaust songs); Yidl mitn fidl; Leonard Bernstein; Norman Podkovetz; German literature (Volkslied; ms.); German poems (ms.); Karl Emil Franzos; German literature (bibliography; ms.); Jewish bookplates; Jewish bibliography; Jewish periodicals (list); Karaites; Jewish soldiers; Abraham Hefterman (sermons); Christopher Columbus; Palestine (Hebrew University Library; C. N. Bialik clipping).

- **Box 2 (LRX 29):** Various topics, 2: L. Ran / YIVO; L. Ran / YIVO (Vilna); Census: Jews in Poland 1921.
- **Box 3 (LRX 30):** Yiddish literature, 1: Dick, Isaac Meir; Erik, Maks; Germianski, Avraham Leyb (including poem by C. Grade); Landa, Avraham Yitsḥak; Levin, Moshe; Peretz, Isaac Leib (including correspondence with B. Kletskin, publisher in Vilna; on Peretz's family; Ya'akov Dinezon); Sholem Aleikhem; Sutzkever, Avraham; Veiter, A.; Zayfert, Moshe; Zeitlin, Aaron; Miscellaneous.
- **Box 4 (LRX 31):** Yiddish literature, 2: Katsherginski, Shmerke; Miscellaneous (including A. Liessin); Miscellaneous (including: Shik, Zalman; Shabad, Tsemah; Rozental, Leyb; Sharafan, Shemaryahu; Vilna in Yiddish poetry, Yiddish children's periodicals, including Unzer moment); Folklore; Theodor Herzl (including: in Vilna; memoirs from 1st Zionist Congress / Litman Rozenthal).
- **Box 5 (LRX 32):** Vilna, 1: Vilna–general; Count of Jews in Vilna, 1919; Economist (Stanislaw Shimshon Tapuach); Vilbig; Vilna–article by S. Niger (including publisher); Strashun Library, Haikel Lunski, librarian; Holocaust; Vilna Gaon–Portrait; Labor movement (Abram Riezczyk); Romm Family; Landsleit; Birobidjan; Samuel Joseph Fuenn; Monya Katsherginsky; Vilna (history, maps); Miscellaneous.
- **Box 6 (LRX 33):** Vilna, 2: Abraham Joshua Heschel on Vilna; "Bin" (Scouts); YIVO (including Aspirantur; Archive); Jewish press; Holocaust (collected by L. Ran); L. Ran / Alarm Yidishe Vilna, Alarm); Miscellaneous; Theater in Vilna (including Avraham Fishzohn; Yosef Kamen; Aleks Shtein; Joseph Buloff; miscellaneous); Music in Vilna (including ms. lists of songs; Z. Kiselhof; Cantor A. M. Bernstein; Herts Rubin ms. scores; opera; Yosef Vinogradov).
- **Box 7 (LRX 34):** Vilna–Art: Antokolski, Mordekhai; Bak, Samuel; Kadushin, Yitshak Betsalel; Shtutser, Yosl; Minkov, M.; Yung Vilna artists; Miscellaneous; Vilna–Yiddish literature: Yung Vilna (formerly RNC 66).
- **Box 8 (LRX 35):** Yerushalayim de-Lita reviews and publicity materials.
- **Box 9 (LRX 36):** Various topics: Yiddish language (Geographic names (including Ya'akov Rabinzon / Statistik un demografye fun Idishn kibuts in Lite), plays on words, miscellaneous; Bible & Bovo Bukh; Purim; Spanish Civil War; Avraham Pototsky (Ger Tsedek); Antisemitism; IWO (International Workers Order); Emigration; Yiddish encyclopedia; Jewish Press (including Nyu Yorker Yud. Il. Tsayt.; Varhayt; U.S.S.R.).

- **Box 10 (RNC 34):** Yiddish love songs; Yiddish songs about America; Yiddish songs about pogroms; Yiddish folksongs (including article by Shalom Kaidanovski); Yiddish song (A. Goldfaden); Yiddish poems & stories about Jews in Ukraine 1918-1920; Yiddish poem (manuscript) (not identified); Lid kegn a mosur; Yiddish idioms (incl. ms. coll. by L. Ran, 1928); Yiddish literature: story about Vilner Badḥan (Motke Habad); Rejzen, Zalman (Notes for Lexicon); letter from Feldshuh/Jewish Social Encyc.; letter from David Ignatov; letter from Bunem Urbakh/ Der nayer ruf; clippings on Yiddish press; Yiddish literature (ms.): Aharon Zeitlin (incl. Russian text); H. Leivick (In kayems land); B. Kovner; Avraham Ivenitski (autobiog.); Ester Iv.-Kaplinskin (story with Avraham Ivenitski); Mikhal Ivenski (autobiog.); Moshe Kulbak (Der oreman); Pinhas Shifman / Ha-hisaron ha-'ikari shel mosdot ha-hinukh shelanu (Lithuania & Poland) (ms.); Yiddish press: typed copy of Warsaw 1824 article (Der beobakhter on der vaykhsel); Letters to L. Ran from Wolf Shuster, Berlin 1946; Riktsuk der Frantsoyzn (Yiddish translation of 1813 Polish text; typescript); Jewish weddings (incl. bibliog. of articles); Moshe Zaltsman; Yitshok Katsnelson (incl. ms. letter & facsim. of ms. autobiog.); Hebrew literature: letter from Aba Ben Aba to Natan Grinblat, editor, Netivot, Libau, 1930 (with photograph); Friedrich Wolfgang Adler (letter to FWA, from Vorwärts publishing co., Vienna, 1924).

Leyzer Ran collection: Notes and clippings: Collection 8.

- **Box 1:** Biographic materials, Leyzer Ran and family: family tree; passports; CVs; brief biographies; correspondence with Berl Kagan; Sheva (Mrs. Leyzer) Ran; daughter Faye Ran; Ran family; immigration to NYC; Cuba; awards; project: Lexicon of Yiddish writers etc. (Claims Conf.).
- **Box 2:** L. Ran's archive; research projects; Manger Prize; Oxford University; Lodz 1946; correspondence; Yerushalayim de Lita (copyright; misc.); Vilner Farlag; Nusah Vilna.

Leyzer Ran collection: Printing plates.

14 metal plates used for printing in various publications.

Index to the Archival Materials in the Leyzer Ran Collection

(Preliminary)

Key:

A = Artist Files
C = Correspondence
NC = Notes and Clippings

For materials in Artist Files and Correspondence, the number indicates the box in the collection. Thus, C-9 is Box 9 in Leyzer Ran Collection: Correspondence.

For materials in the Notes and Clippings, the first number indicates the Notes and Clippings collection. The number following the decimal indicates the box within that collection. Thus, NC-7.10 is Box 10 in Leyzer Ran Collection : Notes and Clippings : Collection 7.

Books and Pamphlets from the Leyzer Ran Collection

1. Bibliographic data: from entries in Harvard Library's online catalog. Added entries (editors, etc.) and subject headings have been omitted.

2. Gray shaded entries: accompanied by image of title-page.

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15 yor ṭeṭiḳayt fun Luis Lamed Fond: far undzer liṭeraṭur in beyde shprakhn, 1940-1955. Nyu-Yorḳ: Aroysgegebn fun Luis Lamed Fond, 1955. 7, 7 p.; 22 cm.

19ṭer April: finfuntsyantsiḳsṭer yorṭog / [proyeḳṭirṭ un redaḳṭirṭ Y. Freydḳes] [Buenos Ayres: Ḳomiṭeṭ 19ṭer April tsu ... di Yidishe ḳorboneṡ fun Natsizm, 1968] [16] p.: ill.; 28 cm.

25 yor Yung Ṿilne. Nyu Yorḳ: Nusekh Ṿilne, 1955. 1 v. (unpaged): ill., ports.; 28 cm.

300 Dershinene bikher: 15 Yor ṭeṭiḳayṭ fun Y. L. Perets farlag. Tel Aviv: Farlag Y.L. Perets, 732, 1972. 39 p.; 21 cm.

300 yor yoysher = 3 centuries of righteousness: the Netherlands government and its attitude towards the Jews. New York: [O. fg.],1942. 24 p.: ill.; 20 cm.

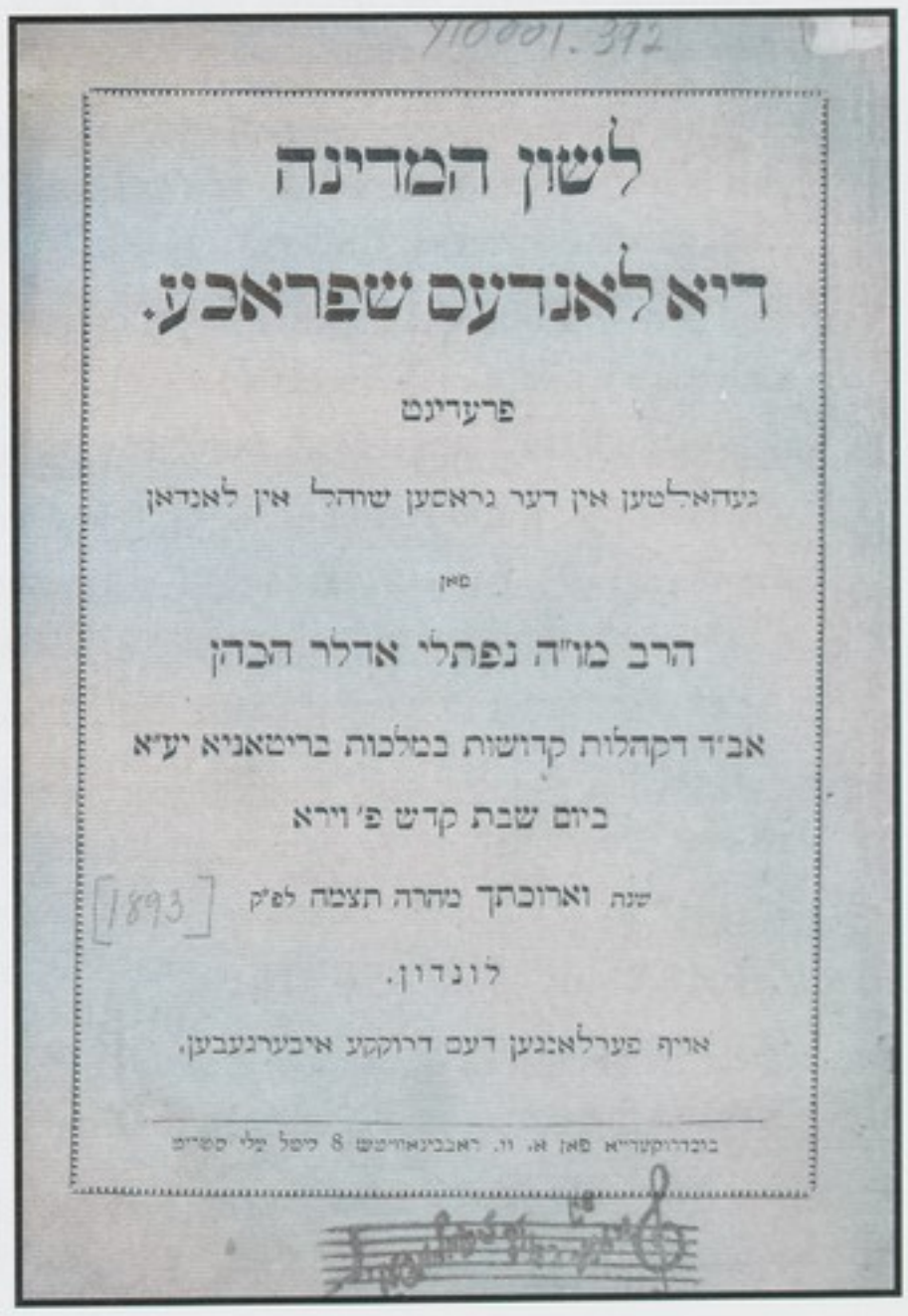
35ste yerlekhe ḳonferents fun Yiyo: program. Nyu Yorḳ: Yidisher Ṿisnshafṭlekher Insṭiṭuṭ, 1961. [6] p.; 22 cm.

40 yor Bund. [Nyu Yorḳ: Tsenṭraler yubiley ḳomiṭeṭ], 1937. 1 v. (Unpaged); 26 cm.

60 folḳs-lider miṭ noṭen / gezamelṭ fun M. Ḳipnis. Ṿarshe: A. Giṭlin, [1930?] 140 p.: music; 22 cm.

Achun, Meir. ***ha-Pa'amon = Der gleḳel ...: oyf tsu yeḳen unzere brider laayoydeṡ-haboyre ...*** / Mayer ben Yitkhoḳ Aḥun; ḥoysgebeserṭ un tsu gegeben fil hosofeṡ un heoreṡ fun Ben-Tsiyon Alfes. 2ṭe oyflag. Ṿilne: Bi-defus Rozenḳrants u-Shriftzeṭtser, 664, 1904. 72 p.; 21 cm.

Adler, Naftali, ha-Kohen. ***Leshon ha-medinah = Di landes shprakhe: predigṭ gehalṭen in der grosen shul in London*** / fon Naftali Adler ha-Kohen ... London: [United Synagogue], 653 [1892 or 1893] 28 p.; 18 cm.



Af yener zayṭ felznshpalṭ: piese in 8 epizodn / loyṭ Dzsheḳ London; Yidish, A. Helmond; aynlayṭungn un eyniḳe rezshi-onyayzungen fun B. Orshansḳi. Minsḳ: Yaysruslendisher melukhe-farlag, 1929. 72 p.; 25 cm.

Agadot 'arviot: ha-Ḳadi ha-ḳaṭan. Yarsha: Hotsa'at Sifrut, [1910?] [11] p.: ill.; 12 cm.

Agants nayer Aḥashyeyrosh shpil. Lemberg: Be-hotsa'at Hirsh Shlag, 662, 1902. [12] p.; 15 cm.

Aharon Eli'ezer ben Mordekhai Avigdor. ***Der zelṭener eyiger yunderbarger ḳalendar = Luaḥ otsar ha-ḥokhmah ye-'eśer 'olamim: mi-shenat 658 'ad sof ha-'olam, umi-shenat 557 'ad 657 me'ah shanim she-'avru ...*** / fon Aharon Eli'ezer Ḳarṭuzinsḳi. Yarsha: Druḳ Halṭer eṭ Ayzenshṭadṭ, 658 [1898] 6 v. in 1.

Aḥim Shulzinger (Firm) ***Shrifṭ-musṭern*** / fun di Brider Shulzinger. Nyu Yorḳ: Shulzinger, [1950?] 21, 123 p.; 15X22 cm.

Akademii͡a nauk Ukraïns'koï RSR. Instytut i͡evreĭs'koï proletars'koï kul'tury. ***Dos Yidishe bukh in F.S.S.R.: far di yorn 1917-1921.*** Ḳiyev: Insṭiṭuṭ for Yidisher Ḳulṭur ba der Aluḳraynisher Yisnshafṭlekher Aḳademye, Bibliyologishe Ḳomisye, 1930. 144 p.; 26 cm.

Album Wilna dla turystów. [Vilnius?: Wyd-wo A.F.W, 1920?]. [7] p. of postcards, (unnumbered): ill.

Alfes, Benzion. ***a Reyne hertslikhe libe: tsu dem heyntsign ...: historye fun ... Rokhl miṭ ... Yozef ...*** / ... me-et Bentsien ben Yirmeyah Aḳive Alfes ... Yilna: S. Śreberḳ, 669 [1908 or 1909] 48, 43 p.; 23 cm.

Alfes, Benzion. ***a Reyne hertslikhe libe: tsu dem heyntsign ...*** / ... me-et Bentsien ben Yirmeyah Aḳive Alfes ... Yilna: S. Śreberḳ, 664, 1904. 48 p.; 23 cm.

Alson, Jacob. ***Germany nine years later: a report of the Anti-Defamation League of B'nai Brith of a study tour undertaken at the invitation of the Federal Republic of West Germany*** / Jacob Alson, Benjamin R. Epstein, Nathan C. Belth. New York, 1954. 30 p.

American Jewish Congress. ***Idisher yelṭ ḳongres: eynige frages un entfers.*** Nyu Yorḳ: aroysgegeben fun Ameriḳaner Idishen ḳongres, [1934?]. [5] p.; 20 cm.

American Jewish Historical Society. ***The American Jewish Historical Society and the American Jewish community*** / [Salo Baron ... et al.]. [New York]: American Jewish Historical Society, [1953?] [16] p.: ill.; 28 cm.

American Jewish Joint Distribution Committee. ***30-ṭer Aniversar fun Dzshoynṭ: (1914-1944) ...*** Buenos Aires: Tsenṭraler Dzshoynṭ Byuro far Zid-Ameriḳe, 1945. 36, 12 p.: ill.; 22 cm.

American Jewish Tercentenary Committee. ***American Jewish tercentenary, 1654-1954: scope and theme.*** New York, N.Y.: American Jewish Tercentenary Committee, [between 1952 and 1954] 14 p.; 22 cm.

Amori. [Paris?: s.n., 1918] 95 p.; 19 cm.

An-Ski, S.. ***Di geyrim in haynṭigen Rusland: fun S. An-sḳi*** Nyu Yorḳ: Idish-natsyonalen arbeyṭer-ferband fun Ameriḳa, [1920?] 30 p.: front.; 18 cm.

Andersen, H. C. (Hans Christian). [The ugly duckling. Yiddish.] ***Dos miese enṭele*** / H. Andersen; iberzetsṭ fun F. Hailperin. [Yilne: Yilner ferlag fun B. A. Ḳletsḳin, 1920?] 16 p.: ill.; 17 cm.

Andersen, H. C. (Hans Christian). ***Mayśelekh*** / H. Andersen; Yidish der Nister. Ṿarshe: Ḳulṭur-lige, 1921. 315 p.: ill.; 24 cm.

Antiquitates Judaicae Pragenses. Prague: M. Schulz, [1927?] 25 [i.e. 23] leaves: all ill.; 9 x 16 cm.

Arabish ṿerṭerbikhel: miṭ geshprekhen: miṭ dem originelen Arabishen Alefbeyṡ ... Ṿarsha: Ferlag Alṭnayland, 1920. 23 p.; 18 cm.

Arbayṭer lieder. Ṿarsha: [s.n.], 681 [1920 or 1921] 16 p.; 21 cm.

Arbeṭer un folḳ lider: in dem reperṭuar fun Frayhayṭ gezang farayn / tsuzamengeshṭelṭ fun N. Samarof, R. Blumer. [Detroit]: Frayhayṭ gezang farayn, 1938. 48 p.; 14 cm.

Arniches y Barrera, Carlos. ***Mi papá: juguete cómico en tres actos y prólogo, en prosa*** / original de Arniches y García Alvarez. Madrid: [s.n., 1929?] [40] p.; 20 cm.

Arnold, Elliott. ***A night of watching.*** New York: Fawcett, 1968. 441 p. 22 cm.

Aronowski, Eliezer. ***Ḳuba: lider un poemen*** / Eliezer Aronoṿsḳi. [Tel Aviv?]: "Naye lebn", [1983] 201 p.: port.; 21 cm.

Aronowski, Eliezer. ***Maceo: poema*** / Eliezer Aronowsky; traducción de Andrés Piedra-Bueno. Habana: Ediciones Bené Berith "Maimónides", 1950 (Tall. de la Revista "Israel") 28 p.: ill. (some col.); 22 cm.

Arzsheshḳa, E. ***S'ibergerisene lid: dramaṭisher eṭyud in ayn aḳṭ*** / E. Arzsheshḳa, Z. Przibilsḳi; Yudish M. Franḳenṭal; lider Daniyel. Oyflag. 3. Ṿarshe; Lodz Di ṭeaṭer ṿelṭ, 1927. 13 p.; 23 cm.

Asch, Sholem. ***Mayśelekh fun Ḥumesh far ḳinder*** / Shalom Ash. Ṿarshe: Ḳulṭur-lige, [192-?] 142, [1] pages: illustrations; 22 cm

Assaf, Simha. ***Purim bi-tefutsot Yiśra'el*** / ha-Rav Ś. Asaf. [Yerushalayim ? [ḥ. mo. l., [193-?] 30 p.; 25 cm.

Atamukas, S. (Solomonas) ***Yidn in Liṭe*** / Shelomoh Aṭamuḳ. Ṿilne: Aḳtsye-gezelshafṭ Liṭuanus, 1990. 238 p.: ill.; 14 cm.

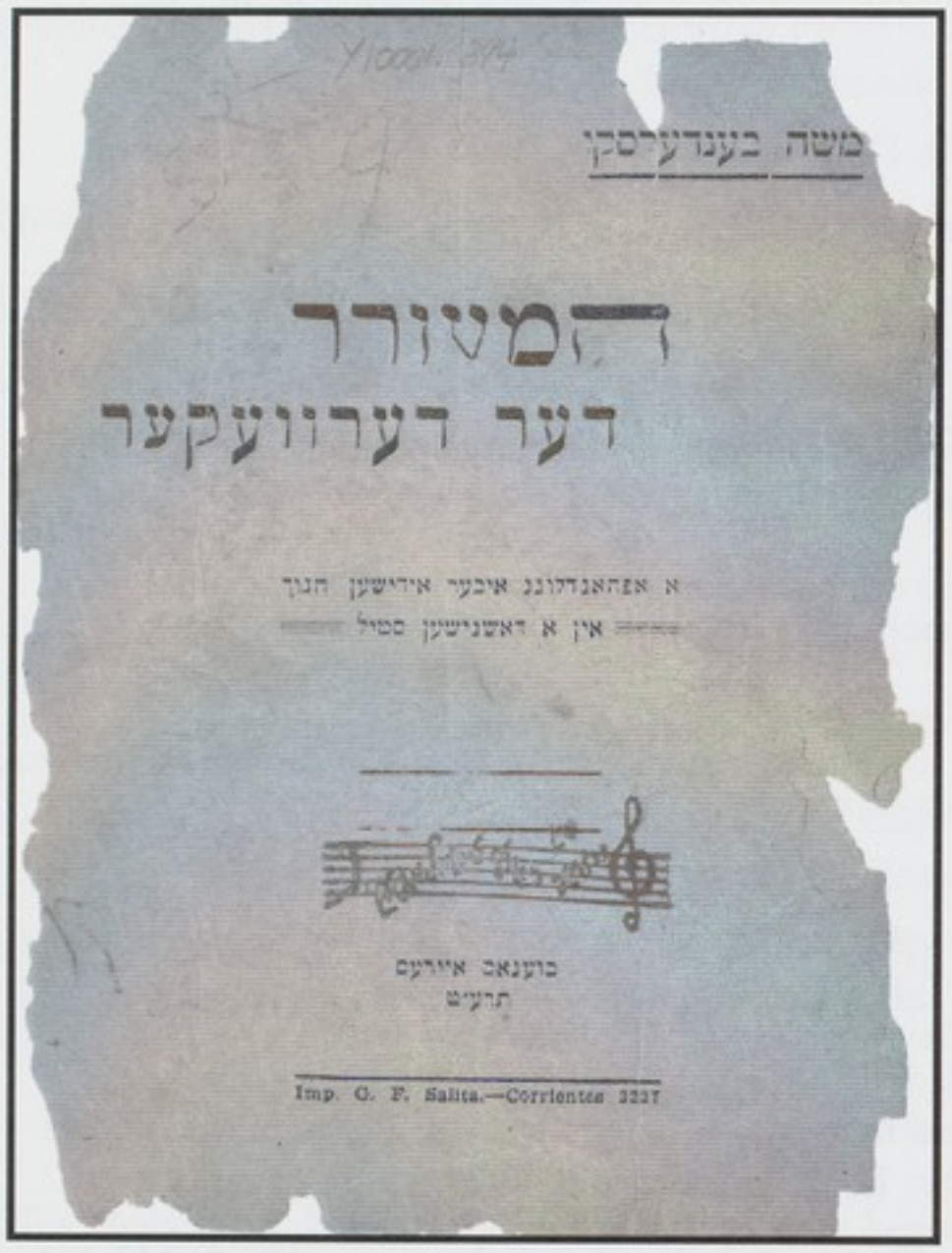
Atonement: (Yom-Kippur):not of works, lest any many should boast. New York: Hermon House, [195-?] [6] p.: ill.

Auslaender, Nahum. ***Arbeṭ un ḳamf: liṭerarishe khresṭomaṭye: hilfs-bukh farn firṭn, finfṭn un zeksṭn lernyor*** / [fun] N. Oyslender, Y. Baḳsṭ [un] G. Fridland Mosḳṿe: Tsenṭraler farlag far di felḳer fun F.S.S.R., 1926. v.; 26 cm.

Avida, Yehuda Leib. ***Haḳdome tsum bukh "Fun Idishn ḳṿal"*** / fun Sholem Miler ... Ṿinipeg: [s.n.], 1937. 8 p.; 21 cm.

Avizohar, Y. ***Mi-tsimḥe ha-arets: reshimot ḳetsarot*** / ḥubru a.y. Y.Avizohar. Yerushalayim: Gilyonot le-limude ha-ṭeva', Defus Erets Yiśra'el, [193-] 42 p.: ill.; 16 x 24 cm. + 10 plates.

Avrohom Mapu: ... zayn lebn un liṭerarishe ṭeṭigḳayṭ / fun Y.Ḥ.B. Lemberg: Asher Bukhbinder, 669 [1908 or 1909] 24 p.; 14 cm.



Ayṭonomye oder federatsye?: (vegen dem arṭiḳel gegen "bund" no. 36 "Isḳra") / fun Algemeynem Idishen Arbeyṭerbund in Liṭa, Poylen un Rusland, London: Algemeyner Idishen Arbeyṭerbund, 1903. 27 p.

Ayzenshtat, D. ***Algemayner muziḳ-leḳsiḳon: ershṭe yidishe populare muziḳ-entsiḳlopedye*** / baarbeṭ durkh D. Ayzenshṭaṭ un A. Prager. Ṿarshe: Druḳ I.M. Alter, 1935. v.; 23 cm.

Baal-Makhshoves. ***Geḳlibene shriftn*** / [fun] Bal-Maḥshoveṡ [Elyasheẏ] 4ṭe oyflag. Ṿarshe: S. Śreberḳ, [1927] v.; 25 cm.

Baal-Makhshoves. ***Shriftn*** / [fun] Bal-Maḥshoveṡ [pseud.] Ṿilna: B. A. Ḳlatsḳin, [1911] v.; 22 cm.

Babskie węzełki: [program] staro-żydowska komedja z muzyką i śpiewami w 3 aktach / z prologiem przez Ludwika Lewinsona. [Warszawa]: Trupa wileńska, [192-?] [8] p.

Bainglass, S. ***Palestina.*** Bucharest: Cartea, 1945. 3-207 p.

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Bergman, Yosef. ***Derishot la-ḳo'operatsiyah ha-ashra'it be-artsenu*** / Y. Bergman. תל אביב: דפוס שושני, תרצ"ט. 14, [1], 20 p.: Charts, diagrams; 22 cm.

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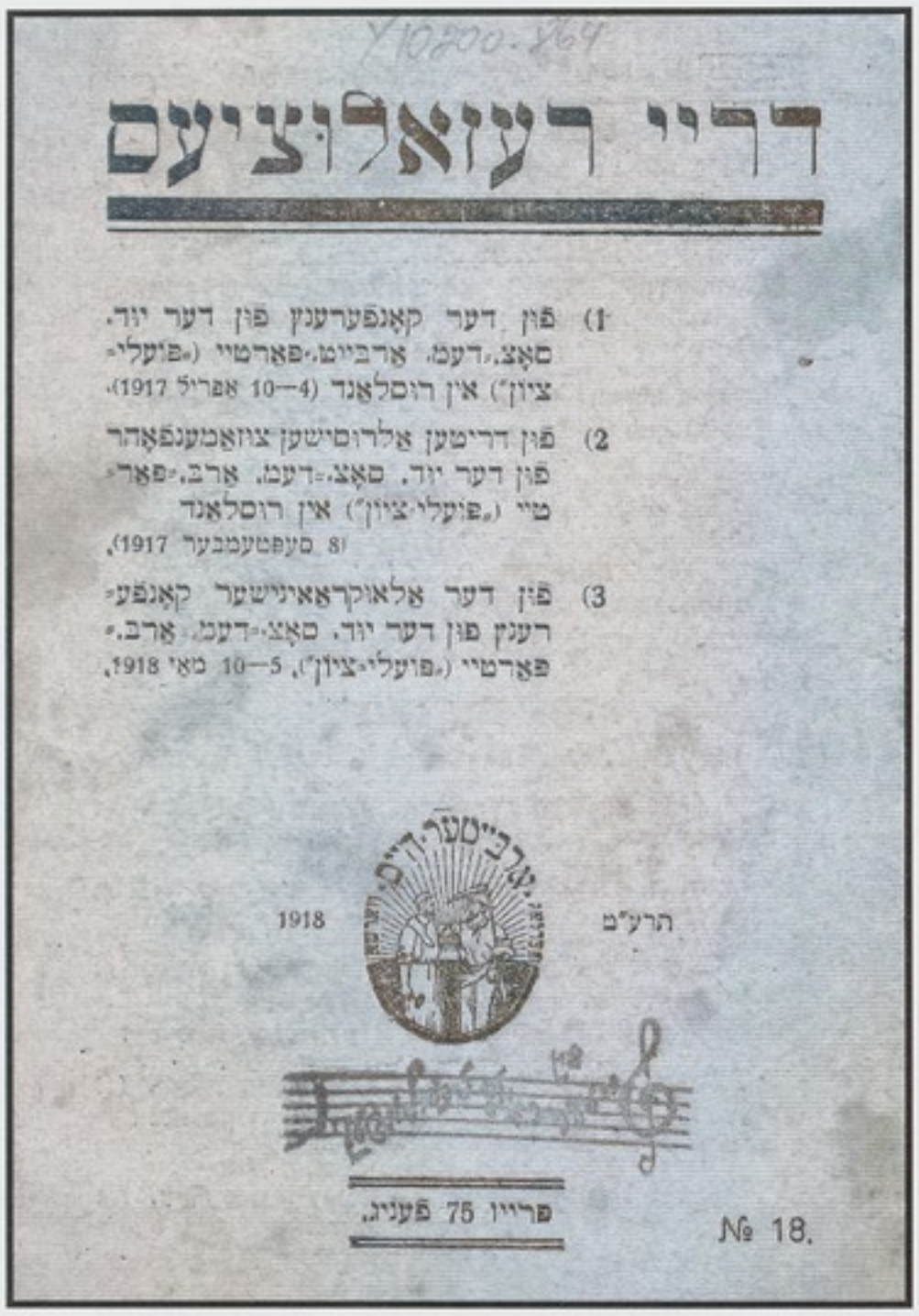

Dray rezolutsyes fun der ḳonferents der Yud. Sots. Dem. Arbayṭ. Parṭay (Po'ale Tsiyon) in Rusland (4-10 April 1917), fun driṭen Alrusishen tsuzamenfohr fun der Yid. Sots.-dem. Arb.-Parṭay (Po'ale Tsiyon) in Rusland (8 Sepṭember 1917), fun der Aluḳrainisher Ḳonferents fun der Yid. Sots.-Dem. Arb.-Parṭay (Po'ale Tsiyon), 5-10 Mai, 1918. Varsha: Abrbayṭer-Heym, 1918. 34 pages

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Druianov, M. B. ***Vegn Birebidzshan: (far iberyanderer)*** / M. Druyanoy. [Minsḳ]: M.F.V., 1934. 21 p.; 17 cm.

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Dvorzetsky, Mark Meir. ***Tsu aykh brider fun peyn un fun yunder*** / M. Dvorzshetsḳi [Tel-Aviv]: "Di goldene ḳeyṭ", 1956. 4 p.; 24 cm.

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Dzieci żydowskiej ulicy / napisał znakomity żydowski pisarz Szalom Alechem. Łódź: Kino Teatr "Czary", 1929. [12] p.

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Eichel, Schlaume. ***Reb Henoch, oder: Was thut man damit?: ein komisches Familien-Gemälde*** / von Reb Schlome Eichel. Neu bearb. Berlin: Bloch, [ca. 1850]. 23 p.; 16 cm.

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Emes Farlag (Moscow) ***Byuleṭen fun Farlag emes.*** Mosḳẏe: Emes, 1935. 27 p.; 20 cm.

Epshteyn, Shakhne. ***Der "Bund": ẏos er iz geẏen ẏos fun im iz geẏorn*** / Shakhne Epshṭeyn. Nyu Yorḳ: Idishe seḳtsye ẏorḳers (ḳomunisṭisher) parṭay, 1927. 50 p.: ill., ports.; 20 cm.

Ettinger, Akiba. ***Dergreykhungen un meglikhḳayṭn: fun der Yidisher landẏirṭshafṭ in Ertsyiśroel*** / Ḳive Eṭinger. Tel Aviv: [Ẏa'ad ha-artsi lema'an ha-ḥayal ha-Yehudi, 1945] 30, [2] p.: ill.; 17 cm.

Ettinger, Akiba. ***Di oyfgaben fun'm Idishen Natsyonalfand*** / fun Ḳive Eṭinger. Berlin: Hoypṭ-byuro fun'm Idishen Natsyonalfand, 1919. 19 p.; 16 cm.

Evans, Eva Knox. ***All about us*** / by Eva K. Evans; illustrated by Vana Earle. New York: Capitol Pub. Co., 1947. 95 p.: ill.; 23 cm.

Evensky, Michael. ***Arn Shmuel Lierman: zayn shṭurmisher lebn un ṭragisher sof*** / miṭ an aynlayṭung fun Y. Basḳin... Nyu Yorḳ: Aroysgegeben fun Arbeṭer ring shul, 1934. 24 p.: port.; 20 cm.

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Eyn emeśe mayśe fun dem heyligen tsadiḳ R. Naftule Kats: ẏos er iz giẏn rav in ... Pozna ... Lemberg: E. Salaṭ, 670, 1910. 13 p.; 12 cm.

Eyn emeśe mayśe fun eyn gliḳlekhen beḳer: ... pasirṭ in Poersyen ... Lemberg: E. Salaṭ, 670, 1910. [14] p.; 12 cm.

Eyn emeśe mayśe fun eyn gliḳlekhen mensh: ... yeder mensh ... muz er giholfen ẏeren ... Lemberg: E. Salaṭ, 670, 1910. [14] p.; 12 cm.

Eyn emeśe mayśe fun eyn roshyeshive: ... yeder mensh... muz er giholfen ẏern ... Lemberg: E. Salaṭ, 670, 1910. [10] p.; 12 cm.

Eyn emeśe mayśe fun ha-rav ha-tsadiḳ veha-ḳadosh mi-Sandigora. Lemberg: Verlag von O.W. Lemberg, 1910. [12] p.; 13 cm.

Eyn emeśe mayśe fun horav hagoon hatsadiḳ R. Uri Strelisḳer: ... ẏi gros es iz der zkhuś fun di tsadiḳim ... Lemberg: E. Salaṭ, 670, 1910. [14] p,; 12 cm.

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Eyn emeśe mayśe fun horav hatsadiḳ haḳodosh R. Tsevi mi-Zidiṭshov: ... der mensh ṭor nishṭ far liren zayn biṭokhn ... Lemberg: E. Salaṭ, 670, 1910. [14] p.; 12 cm.

Eyn ẏunderbare un shehne geshikhṭe fun eyn frume rebetsen: ... der mensh ṭor nishṭ far liren zayn biṭokhn ... Lemberg: E. Salaṭ, 670, 1910. [14] p.; 12 cm.

Eyn ẏunderbare un shehne geshikhṭe fun eyn isho tsnue ... pasirṭ in ... Alẕshir ... Lemberg: E. Salaṭ, 670, 1910. [14] p.; 12 cm.

Eyn ẏunderbare un shehne geshikhṭe fun eyn ḳranḳe printsesen: ... shreḳlikhe geshikhṭe ... Lemberg: E. Salaṭ, 670, 1910. 14 p.; 12 cm.

Eyn ẏunderbare un shehne geshikhṭe fun eyn tsufridenem mensh: ... an emeṡe mayṡe ... Lemberg: E. Salaṭ, 670, 1910. [14] p.; 12 cm.

Eyn ẏunderlikhe geshikhṭe fun eyn raykhen soykher: ... pasirṭ in London ... Lemberg: E. Salaṭ, 671, 1910. [14] p.; 12 cm.

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Fabian, Ilona. ***The sing along with Khrushchow coloring book*** / text by Ilona Fabian, cartoons by Victor Vashi. [New York]: Sov-o' Press, 1962. [24] p.: ill.

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Farband fun di Ẏilner in Franḳraykh. ***Yiẕker anḳeṭe.*** Pariz: Farband fun di Ẏilner in Franḳraykh, 1946. [15] p.; 21 cm.

Farband-Labor Zionist Order (U.S.). Nyu Yorḳer shṭoṭ ḳomiṭeṭ. ***Der mishpeṭ: iber di Idishe ḳomunisṭn un zeyer hoypṭ-tsayṭung "Di Morgn-frayhayṭ"*** / aroysgegebn fun Nyu Yorḳer shṭoṭ ḳomiṭeṭ Idish natsyonaln arbeṭer farband. [New York]: Der ḳomiṭeṭ, [1929] 34 p.; 21 cm.

Di farboṭene frukhṭ: oder oysgelosene ẏitsen / fun A.. A.. [s.l. s.n.], 1929. 24 p.: front.; 23 cm.

Fargesene lider / tsunoyfgezamelṭ Y. Riminiḳ. Mosḳẏe: Emes, 1939. 46 p.; 14 cm.

Farlag "Ḳulṭur-lige." ***Ḳaṭalog fun Ameriḳaner bikher*** / Ḳooperaṭiẏer farlag "Ḳulṭur-lige. Ẏarshe: Ḳulṭur-lige, 1925. 7 p.; 21 cm.

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Farlag "Ḳulṭur-lige." ***Ḳurtser ḳaṭalog: tsenṭraler bikher-lager "Ḳulṭur-lige."*** Ẏarshe: Ḳulṭur-lige, 1922. 13 p.; 21 cm.

Farlag "Ḳulṭur-lige." ***Ḳurtser ḳaṭalog*** / bikher-lager "Ḳulṭur-lige." Ẏarshe: Ḳulṭur-lige, .1924. [3] p.; 21 cm.

Farlag Maḳs Yanḳoẏiṭṭs. New York N.Y.: M. Jankowitz, [192-?]. [2] p.; 18 cm.

Farlag un bukhhalṭung fun B. A. Ḳletsḳin (Warsaw) ***Ilusṭrirṭer ḳaṭalog.*** Ẏarsha: B. A. Ḳletsḳin, 1925. v.: ill., ports.; 23 cm.

Farlag Yidish bukh (Warsaw, Poland) ***Byuleṭin Farlag Yidish-bukh.*** Ẏarshe: Farlag Yidish-bukh, 1961. 19 p.: ill.; 21 cm.

Farẏalṭung fun poliṭufḳler-Tsenṭrale Yidishe byuro bam folḳombild fun U.S.S.R. ***Program fun Yidish un Yidisher liṭeraṭur lernyor I-VII fun zibnyoriḳer shul.*** Minsḳ: Tsenṭrale Yidishe bildungs byuro, Folḳombild fun Ẏaysrusland, 1925. 18 p.; 26 cm.

Federman, Rafal. ***Der alẏelṭlekher culṭur-ḳongres.*** New York: R. Federman, 1970. 7 p.; 23 cm.

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Ferlag "Alṭ-Yudish" (Y.A. Tsuḳer) Ṿarshe: Ferlag "Alṭ-Yudish (Y.A. Tsuḳer). [192-?] 23 p.; 17 cm.

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Fredrich, George. ***Milkhome miṭ a himelshen ṭiran: oder a reyze durkh di oylomes̀ elyoynim ...: fanaṭasṭishe ṿisenshafṭlikhe ertsehlung*** / fun Dzshordzsh Frederiḳ; iberzetsṭ fun Y. Tsiyoni. New York: Jewish Press, 1912. 68 p.; 20 cm.

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Golomb, A. (Abraham). ***Umah ṿe-lashon: Yidish folḳ - Yidish loshn.*** Meḳsiḳe: [s.n.], 1962. [12] P.; 30 cm.

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Gordon, Avraham. ***In friling: fun Ẏilner idisher arbeṭer baẏegung: di anṭshṭeyung fun Ẏilner idisher "Arbeṭer-opozitsye" in 1893, un ir liṭeraṭur*** / Avraham Gordon (Avraham Rezshtsiḳ). Ẏilne: [of.g.], 1925. 64 p.; 25 cm.

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Harkavy, Alexander. ***Harkavi's Ameriḳanisher briefen-shṭeler un speller: English un Yidish... = Harkavy's American letter writer and speller ...*** 3ṭe oyflag. New York: The Hebrew Publishing Company, [1902]. 251 p.; 21 cm.

Harkavy, Alexander. ***Harḳaṿi's English in Ameriḳa: a bukh tsu erlernen di Englishe shprakh ohn a lehrer: lezen, reden un brief ... miṭ ṿerṭerbukh*** / fun Aleksander Harḳaṿi. 5ṭe fermehrṭe un ferbeserṭe oyflag. New York: The Hebrew Publishing Company, [1894] 1 v. (Various pagings); 19 cm.

Hartstein, Jacob I., ed. ***The Jews in American history; a resource book for teachers of social studies and American history. Contributors: Morris Cohen [and others] Constultant: Gertrude Noar.*** [Rev. ed. New York] Anti-Defamation League of B'nai B'rith [1958] 100 p. 26 cm.

Ḥayim Ze'ev Ṿolf ben Yitsḥak. ***Divre ḥokhmah: ... be-midot u-musar meshalim u-melitsot ...*** / divre Ḥayim Ze'ev Ṿolf ... Yerushalayim: Bi-defus Yo'el Mosheh Shalaman, 650 [1899 or 1890] 20 leaves; 12 cm.

Hebrew Publishing Company (New York, N.Y.) ***Fulshṭendiger ḳaṭalog*** / fun der Hibru Publishing Ḳompani. New York: Hebrew Publishing Company, [1970?] 100, [67] p.: ill.; 21 cm.

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Hebrew-American Typographical Union (New York, N.Y.) ***45 yoriger yubile'um Hibru-Ameriḳan: ṭipografiḳal yunyon num. 83 I.Ṭ.Y.*** Nyu Yorḳ: Hibru-Ameriḳan Ṭipografiḳal Yunyon, 1933. 1 v. (unpaged): ill.; 24 x 32 cm.

Hebrew-American Typographical Union (New York, N.Y.) ***60 Yubiley fun der Idisher shriftzetser yunyon loḳal 83: 1888-1948. Idisher shriftzetser yunyon loḳal 83, I.T.U.*** [New York]: Idisher shriftzetser yunyon loḳal 83, 1948. 1 v. (unpaged): ports.; 31 cm.

Hebrew-American Typographical Union (New York, N.Y.) ***Der Idisher shriftzetser: yomṭev oysgabe lekoved dem 70 yorigen yubiley fun der Idisher shriftzetser yunyon loḳal 83, Inṭerneshonal ṭaypografiḳel yunyon***/ redaḳṭor B. Dzsheyḳov. [New York]: Idisher shriftzetser yunyon loḳal 83, 1958. 48 p.: ill.; 31 cm.

Hechalutz ha-tsa'ir (Organization: Poland). ***Horȧot la-ḥagigat ha-yovel*** / he-Ḥaluts ha-tsa'ir be-Polin, ha-Merkaz. Ṿarshah: Hechalutz ha-tsa'ir, 1934. 15 p.; 17 cm.

Heine, Heinrich. ***Der Rabbi von Bacherach (ein Fragment)*** [s.l.: s.n., 1837?] 144 p.

Heler, Y. ***Ṿos ṿil der Tsienizm*** / Y. Heler. Yerushalayim; London: Tsienisṭishe ṿelṭ organizatsye, 706 [1945 or 1946]. 16 p.; 20 cm.

Heller, Mojzesz. ***Wilno jako osrodek zydowskiego zycia kulturalnego.*** Wilno: [s.n.], 1930. 11 p.: ill., facsims.

Henle, M. ***Liturgische Synagogen Gesänge: für Solo gemischten Chor und Orgel von M. Henle.*** Frankfurt a.M.: J. Kauffmann, [192-?] 1 score (57 p.): music; 27 cm.

Hersh Doṿid Nomberg: 1876-1927. Ṿarshe: Yidishe shul-organizatsye hoypṭfarṿalṭung, [1928?] 8 p.: port.; 25 cm.

Hershele Ostropolyer: folks-shpil in 3 akṭn ...: program. Styczen: Yidisher Melukhe Teater, 1953. [10] p.; 20 cm.

Hilf durkh arbeṭ (Organization: Vilnius, Lithuania) ***Oysshṭelung fun "Hilf durkh arbeṭ": Ṿilne fun .. 15-X biz 21-X 1921 yor.*** Ṿilne: Druḳeray L. Efron, 1921. 4 p.; 18 cm.

Hirsch, Samson Raphael. ***Horeb; Versuche über Jissroéls Pflichten in der Zerstreuung, zunächst für Jissroéls denkende Jünglinge und Jungfrauen.*** 2. verb. Aufl., mit dem Bildnis des Verfassers. Frankfurt a.M.: J. Kauffmann, 1889. xvi, 578 p. port. 23 cm.

Hirsh Leḳerṭ: un zayn protses. [Ṿilna?]: Allgemeyner Idisher arbayṭerbund in Liṭa, Poylen un Rusland. 1902. 8 p.

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Histadrut ha-kelalit shel ha-'ovdim ha-'Ivrim be-Erets-Yiśrâel. ***Memorandum submitted to his excellency the ambassador of the U.S.S.R. London.*** [Tel-Aviv, London]: General Federation of Jewish Labour Eretz Israel (Palestine), 1941. 7 p.; 18 cm.

Hodes ahanot l"moshava: Savua III-a. 22 Iunie-29 Iunie. [Romania?]: Gordonyah-Makabi Ha-tsa'ir, 1947. 13 p.

Hodes, Leivick. ***Tsi iz noyṭiḳ a Yidishe armey?*** Nyu Yorḳ: Farlag Medem-ḳlub, 1942. 39 p.; 21 cm.

Ḥokhmat Shelomoh: 'im mamlekhet Sha'ul. Vilna: Bi-defus A. Y. Dyorzets, 1863. 32 p.; 12 cm.

Holder, Yosef. ***Ofṭ zingṭ zikh: lider.*** Budapeśt: Farlag mulṭ esh yeye; Ṿilne, 689, 1928. 80 p.; 23 cm.

Horoyits, Dov-Ber. ***Fun Itsiḳ Vaṭnmakher biz Itsiḳ Guṭḳind: Yidishe moṭiyn in der Poylisher poezye*** / ibersetsungen Ber Horoyits. Ṿin: A. B. Tserata, 1938. 67 p.; 20 cm.

Horowitz, Nathan. ***Idishe tefileś un piyuṭim: zayer vezen, geshikhṭe un badayṭung = The Hebrew liturgy*** / fun Nośon Horoyits. London: Printed by E. Chernitsky, 1929. 24 p.; 24 cm.

Hurṿits, Dayid ben Shalom Shakhna, ha-Leṿi. ***Di Yudishe shprakh-frage: eṭlikhe ernsṭe yerṭer tsum gantsen Yudishen folḳ, in ale lander yu zay yohnen.*** Ṿarsha: N. Staroyolski, 669 [1909] 36 p.; 19 cm.

'Inyan ṭohorat ha-miḳveh: ḥeleḳ 1. [Yerushalayim?: s.n., 199-?] [2] p.; 31 cm.

Idishe bikher in der Bruḳlin Publiḳ Laybreri: [Reshimat ha-sefarim ha-'Ivriyim ha-nimtsåim be-vet ha-sefarim ha-'amami be-Bruḳlin] Brooklyn, N.Y.: Brooklyn Public Library, [1920?] 25, 7 p.; 24 cm.

Dos Idishe folḳs lid: maṭeryaln far oyonṭn / tsugegreyṭ fun Ruṡ Rubin. [New York]: Natsyonaler shul un ḳulṭur-ḳomisye fun dem Idishn fraṭernaln folḳs-ordn, [1940?] 7, [11] p.: music; 28 cm.

Idishe Soyeṭishe folḳs-lider miṭ melodyes. Ḳiyev: Melukhe farlag far di natsyonale minderhayṭn in USSR, 1940. 48 p.: music; 26 cm.

Idisher aḳṭyoren yunyon (U.S.) ***Ḳonspeḳṭ fun Ḳdoyshim band: fun "Leḳsiḳon fun yidishn ṭeaṭer"; miṭ biografyes, monografyes un bilder fun iber dray hunderṭ yidishe bine un esṭrade-ḳinsṭler, umgebrakhṭ durkh Hiṭlern un di natsis*** / aroysgegebn unṭer der hashgoḥeh fun der Yidisher aḳṭyorn-yunyon in Ameriḳe = Prospectus of the Martyrs volume: of the "Lexicon of the Yiddish Theatre"... Los Angeles; New York: Hebrew Actors Union of America, 1964. 16 p.: ill.; 22 cm.

Der Idisher arbeṭer: khresṭomaṭye tsu der geshikhṭe fun der Idisher arbeṭer, reyolutsiyonerer un sotsyalisṭisher bayegung in Rusland / Tsunoyfgeshṭelṭ durkh A. Ḳirzshnits; unṭer der redaḳtsye... fun M. Rafes. Mosḳye: Tsenṭraler farlag far di felḳer fun F.S.S.R., 1925. v.; 22 cm.

Idisher Katalog 1931: M. Tseshinsḳi, Shiḳago. Chicago: Ceshinski's Community Book & Stationery Store, [1931] 46 p.; 21 cm.

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Igud yots'e Ṿilnah ve-ha-sevivah le-'ezrah ve-hatsalah. ***Mo'adon Ṿilnah = Ṿilner ḳlob.*** Tel Aviv: Ṿilner ḳlob, [1974] 5 p.: ill., facsims.; 29 cm.

Ikh zing. [New York]: Natsyonaler shul un ḳulṭur-ḳomiṭe fun Idishn fraṭernaln folḳs-ordn, [1950?] 30 p.; 14X20 cm.

In geṭos un in yelder / [dertseylṭ ... durkh parṭizanerin Ruzshḳe fun ha-Shomer ha-tsa'ir, Ṿilne] Buenos Ayres: ha-Shomer ha-tsa'ir, 1945. 23 p.: music.; 16 cm.

Ingersoll, Robert Green. ***A yelṭ ohn ṭhreren*** / fon Roberṭ Ingersol; bearbeyṭeṭ in Idish fon G. Zeliḳoviṭṭs. Nuyorḳ: Hibru Publishing Ḳompani, [660, 1899 or 1900] 32 p.; 19 cm.

Inquest: [program] a tale of political terror / written by Donald Freed. New York: Playbill, 1970. 48 p.

Instructions for the use of dos Yidishe ḳepele = the Yiddish "Golfball": ha-Kadurit ha-menuḳedet: an element for typing Yiddish and fully pointed Hebrew on IBM selective typewriters / The League for Yiddish New York City, The Queen's University of Belfast, Northern Ireland New York; The League for Yiddish New York City, Belfast: The Queen's University of Belfast, Northern Ireland, [1990?] [8] p.; 21 cm.

Inter-Language Literary Associates. ***Katalog 1965-1966.*** New York: Inter-Language Literary Associates Book Publishers and Distributors; Rausen Publishers, [1966]. 19 p.

Inṭernatsyonal. Boston: The Century Press, [1920?] 38 p.; 21 cm.

Intertype foreign language faces: supplement to Intertype one-line specimen book, including phonetic and accented characters. Brooklyn, N.Y.: Intertype Co., [195-?] 1 v. (unpaged); 27 cm.

The investigation: [program] / by Peter Weiss; English version by Jon Swan and Ulu Grosbard. New York: Playbill, 1966. 68 p.

Invitation to the exhibition of paintings by Ludwig Satz: (distinguished actor of the Jewish stage) / sponsor: Morris Eisenman. New York: [Morris Eisenman?], 1941. [4] p.: ill.

Inzshenier Avrohom Ḳlebanoy: tsu zayn 20 yoriḳer ṭeṭiḳayṭ in "Hilf un arbeṭ", Ẏilne: 1905-1925. Ẏilne: Yubiley ḳomisye, 1926. 16 p.: port. 18 cm.

Isaiah 53rd chapter. Chicago: The Book Room [195-?] 6 p.

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Jarocki, Stanislaw. ***Okolice Wilna; z 23 ilustracjami w tekście i mapką.*** W Wilnie: Józef Zawadzki, [1925] 80 p. illus., fold. map.

Jerusalem: sites in and around the sacred city / [publ. by the Ministry of Tourism]. [Jerusalem: Ministry of Tourism, ca. 1963] [83] p.: ill.; 22 x 40 cm., folded to 22 x 10 cm.

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Jeshurin, Ephim H.. ***H. Leivick: bibliographie.*** Paris: [s.n.], 1967. 15 p.; 19 cm.

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Jewish Colonization Association. ***Di fereynigṭe shṭaṭen fun Ameriḳa: algemeyne yedieṡ un onyayzungen far di vos ẏilen ahin fahren*** / Yudishe ḳolonizatsyons gezelshafṭ (YḲA) 3ṭe oyflag. Ẏilno: Bukhdruḳerey fun F. Garber, 1914. 55 p.; 21 cm.

Jewish Colonization Association. ***Der ẏeg: fun emigranṭen iber fremde lender*** / Informatsyons byuro far emigranṭen; gegrindeṭ fun der Yudisher ḳolonizatsyons gezelshafṭ (Yiḳa). Peṭerburg: Informatsyons byuro far emigranṭen, 1911. 37 p.; 17 cm.

Jewish historical monuments in Dubrovnik. [Dubrovnik]: Ḳehal 'Adat Yiśra'el Dubrovniḳ, [195-?] [3] p.: ill.; 25 cm.

Jewish Labor Committee (U.S.) ***Yidisher arbeṭer ḳomiṭeṭ: 40 yoriḳer yoyvl zshurnal: 1934-1974*** [Nyu Yorḳ]: Jewish Labor Committee, 1974. 1 v. (Unpaged): port.; 27 cm.

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Jewish refugees in Italy. List No. 1. Rome: Office for Statistics and Information of the Organization of Jewish Refugees in Italy, 1946. 137 leaves

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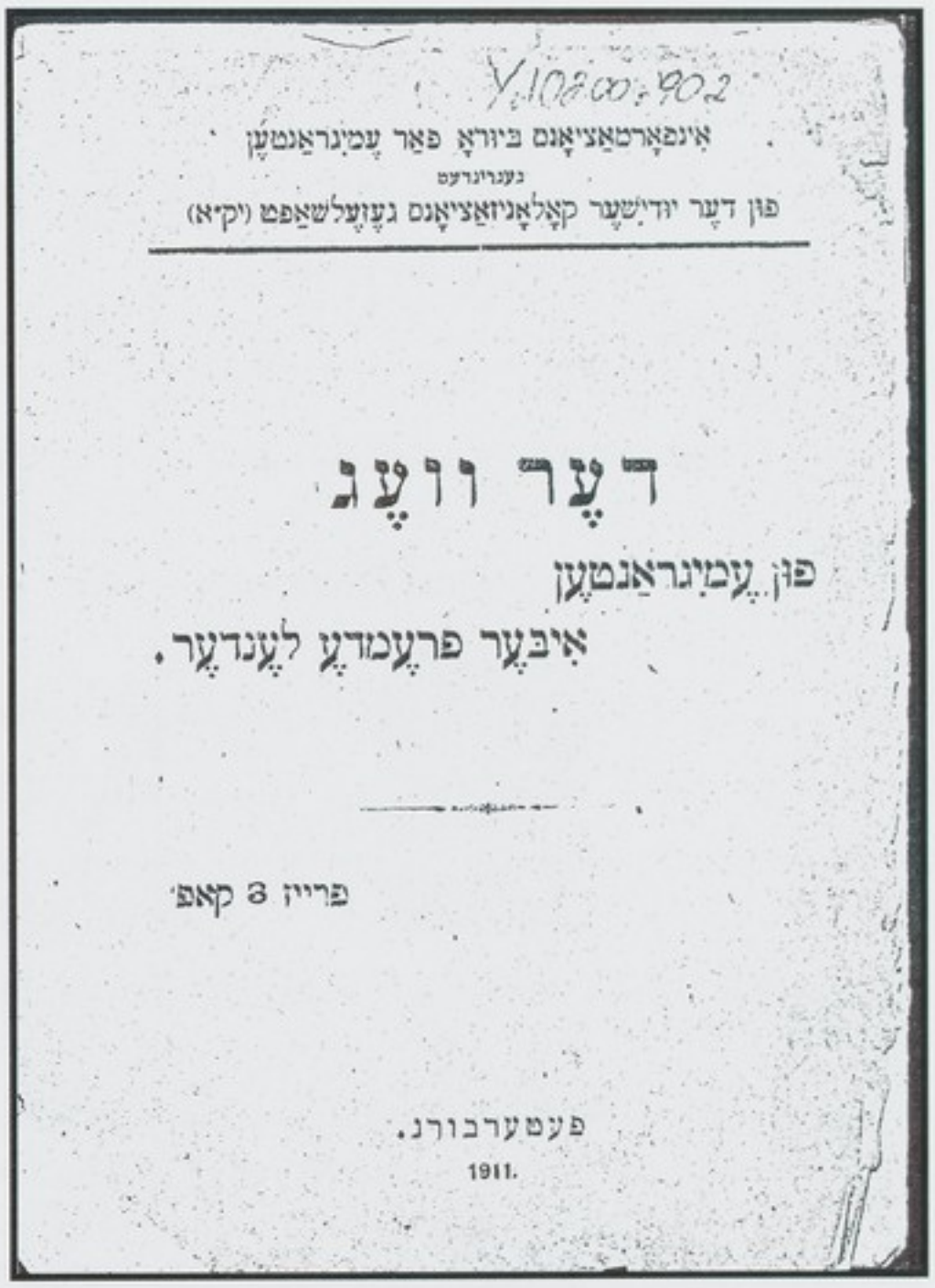

Joodsche Coördinatie-Commissie voor het Bevrijde Nederlandsche Gebied Centraal registratiebureau voor Joden. ***Supplement AIV.*** Eindhoven: Joodsche Coördinatie-Commissie, [1946?]. 31 p.; 28 cm.

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Joseph Jacobs Organization. ***The Yiddish language; a key to Jewish living, by Joseph Jacobs.*** [New York, 1954?] 15 p. 23 cm.

Josephus, Flavius. ***Di letsṭe ḳanoim*** / aroysgenumen fun 7-ṭn bukh fun Yosefus Flaẏyus "Yudishe milkhomes". Ḳiyeẏ: Ḳulṭur-lige, 680 [1919 or 1920] 16 p.; 22 cm.

Josippon. Yiddish. ***Seyfer Yosifon in Idish*** / ... 'al yede Asher Anshel Ḳroiz ... Ẏiliamsburg: A. A. Ḳroiz, 721 [1960 or 1961] 112 p.: front.; 16 cm.

Jüdische Sagen und Legenden: für jung und alt gesammelt und wiedererzählt / gesammelt und wiedererzählt von Bernhard Kuttner. Frankfurt am Main: Verlag von J. Kauffmann, 1904. 75 p.

Jüdischer Museumsverein, Berlin. ***Bericht über die Gründungsversammlung des Jüdischen Museumsvereins Berlin.*** [Berlin, Aldus Druck, 1929?] [7] p. 24 cm.

Kaiser, William. ***Lieder un poezye*** / Ṿillyam Ḳayzer. New York: Wm. Kaiser, 1895. 16 p.: 20 cm.

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Kamson, Ya'akov David. ***Fun seyfer Razi'el ha-malakh*** / Y.D. Ḳamzon; [araynfir, Doṿid Hofshṭeyn]. Yerushalayim: [Of.g.], 686 [1925 or 1926] 29 p.; 16 cm.

Kantor-Lichtenstein, Rosa. ***Yugnt arbeṭ in Yidishn druḳer ṿezn*** / Roza Ḳanṭor-Likhṭenshṭeyn. Ṿarshe: Prof. farayn fun druḳerey-arbeṭer in Poyln, 1932. 83 p.; 20 cm.

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Di ḳapelye: a binṭl lider ṿos ṿerṭ gezungen fun der "ḳapelye" fun Byalisṭoḳer brenṭsh ...: lekoved der 20-yoriḳer ṭshermanship fun Lu'i Ḳohn. Nyu Yorḳ: [s.n.], 1937. 39 p.; 15 cm.

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Kats, Avraham. ***"Kholets balmelokhe": zayne tsilm un oyfgabn*** / Avrohom Kats. Vilne: Va'ad ha-rashi fun "Kholets balmelokhe" in Poyln, 1935. 23 p.; 17 cm.

Katz, Aleph. ***Fun a biz t*** / fun Alef Kats; ilusṭrirṭ fun Yoysef Shor. Nyu Yorḳ: Farlag Alef, [1939]. [32] p.: ill.; 23 cm.

Khatsḳels, Helene. ***Programen far der Yidisher shul: a) program fun naṭurvisnshafṭ miṭ meṭodishe onvayzungen: b) program fun geografye miṭ meṭodishe onvayzungen: baylages: a) Musṭerheft far naṭurvisnshafṭ / Tsunoygeshṭelṭ fun H. Hatsḳels: b) Ṭerminologye fun geografye / Tsunoyfgeshṭelṭ fun Z. Reyzen.*** Vilne: Vilner Yidisher lerer-gezelshafṭ, 1918. 63 pages; 20 cm.

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King of Schnorrers: [program] freely based on Israel Zangwill's "The King of Schnorrers" / book/ music/lyrics by Judd Woldin. New York: Showbill, 1979. [24] p.

Klausner, Joseph. ***Sushchnost' evreĭskoĭ ėtiki: lekt͡siia͡, chitannai͡a 24 okti͡abri͡a 1915 g. v Odesskom Obshchestve di͡a rasprostraneni͡ia pravil'nykh svedeniĭ ob evrei͡akh i evreĭstve*** / I.L. Klauzner. Odessa: Tip. S.O Rozenshtraukha, 1916. 32 p.

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Kohn, I. L.. ***Ṭog ayn ṭog oys poemen*** / Y. L. Kohn; forvorṭ, Kh. S. Ḳazdan; [getsykhenṭ fun Hershl Tsino] Varshe: Miṭ der hilf fun a grupe fraynṭ, 1936. 94 p.: port. 20 cm.

Koler, A. M. ***Di Histadrut: ir geshikhṭe un boy*** / fun A.M. Ḳoler. [New York: Hoypṭ leyṭung fun geyerḳshafṭn ḳampeyn, [1950?] 14 p.; 16 cm.

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טויט שרעקענעס
ביא דעם ערשטען סדר
אדער
דער יודישער זיגעל אמת
דאס איז איינע שרעקליכע און וואונדערליכע געשיכטע
וואס עס האט זיך געטראפען מיט איין געוויסען
יודען יוסף האנעוויצקי פון ווילנא וואס ער האט אויס-
געוואנדערט אין דעם יאהר תי״א און האט זיך באזעצט
אין מאדריד דיא הויפשטארט פון שפאניען און דערינען
ווערט דערציילט דיא גרויסע צרות און גזירות פון דעם
גירוש שפאניע דער וואס וועט עס לייענען וועט זיך זיין
הערץ אין איהם צו גיסען, און פון זיינע אויגען וועלין
גענוג טרערין פליסען.
אדעסא
געדרוקט ביא אולריך און שולטצע
בשנת רב להושיע לפ״ק
ТОЙТЪ ШРЕКЕНЕСЪ
БАЙ ДЕМЪ ЕРШТИНЪ СЕДЕРЪ
т. е.
ИСПУГЪ ВЪ ПЕРВОЙ НОЧИ ПРАЗДНИКА
ОДЕССА
Печ. въ типографіи Ульриха и Шульц

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דער אוסטאו

וועגן וואינסקע פאווינאסט

(וואלדאטען פפליכטיגקייט)

איבערזעטצט וארט אין וארט

פון

אליהו פעדערמאן,

אונד

מכאל וואלפער

ווילנא

בדפוס ר׳ הלל בר׳ אברהם יצחק דווארזעץ

שנת תרל״ד לפ״ק

УСТАВЪ О ВОИНСКОЙ ПОВИННОСТИ.
Буквально переведено
Еліящемъ Федерманомъ, частнымъ адвокатомъ
въ Вильнѣ и Михаиломъ Вольперомъ.

ВИЛЬНА
въ Типографіи Гилеля Дворжеца на Трокской
улицѣ въ домѣ Круковскаго подъ № 460. 1874 г.

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