

Der Bay

The International Anglo-Yiddish Newsletter

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The Role of the Internet in the New "Virtual Shtetl"

Some readers may not have gone past the title, for they already are computer-literate or "I have lived this long without a computer and I am not going to start now."

What can be said to those computer mavens that they already do not know, or to convince the last generation of holdouts to come along, albeit kicking and screaming?

The Yiddish Intellectual Aristocracy (YIA) varies in its assessment of the future of our beloved mame-loshn. It runs the gamut: from near demise (mainly in a few academic institutions, small pockets of Yiddish clubs and some ultra orthodox)—to a robust revival, albeit not reaching the zenith of pre-WWII (resurgence in Eastern Europe, Israel, Klezmer movement, the bursting of Yiddish institutes, conferences, summer programs. and the growth of Yiddish on the Internet).

The Computer-Free Readers

So you remember the days when the phone was down the hall or downstairs in the candy store. Do you remember when someone hollered out to let you know you had a call?

Do you remember the party lines? On the farm our number was 910-R-22. The *R* stood for *ring* and we knew it was our call if the phone had 2 long rings and 2 short ones. Anyone on the party line could pick up the phone and hear the whole conversation?

Somehow you did get your own phone and maybe even a cell phone for an emergency.

In the last 3 years *Der Bay* readers without e-mail has dropped from 65% to 30%. If you do nothing else but use your computer for sending and receiving e-mail and searching the net, you will have a much richer and enjoyable experience. It is now possible to hear Yiddish and read Yiddish on the Internet. Don't be the last kid on the block to come out and play.

Computer-Maven Readers

Iosif and Shura Vaisman use the term "Virtual Shtetl" in their wonderful website at: <http://www.ibiblio.org/yiddish/>

The *Der Bay* website has an extensive listing of Yiddish sites and other Jewish sites at: <http://www.derbay.org/links.html> and at: <http://www.derbay.org/jlinks.html>

The links have a brief description of these other sites. There are over 140 Yiddish sites that are linked. All are worth visiting. For different needs, I tend to visit the following more often:

- Arbeter Ring • Arele • Beit Leivik • CIYCL
- der bavebter yid • der yidisher tam tam
- der velt fun yidish • Folksbiene Yiddish Theater • Forward • Freedman's Yiddish Song Archives • Hatikvah Music International
- KlezKamp • Klezmer Shack • Leyvik House
- Medem Bibliotek • Mendele • NYBC
- Onkelos refoyls yidish veb-bletl • Yugntruf
- Understanding Yiddish Info. Processing
- Users Guide to Yiddish on the Internet
- Vilnius Yiddish Institute • Virtual Shtetl
- Yiddishkayt LA • Yahoo Yiddish Teacher's List • Yiddish Voice Radio • YIVO.

Chava Rosenfarb by Goldie Morgentaler

On the 31st of May, the noted Yiddish novelist Chava Rosenfarb was awarded the degree of Doctor of Laws, honoris causa, by the University of Lethbridge. This marks the first time that a Canadian university has honoured a Yiddish writer. What makes this honour even more remarkable is that there are very few Jews living in this southern Alberta town of 75,000 and there are even fewer Jewish students at the university. Despite this, Rosenfarb received three standing ovations during the ceremony and was mobbed by students and faculty after it, many of whom were familiar with her work.

Several weeks later, the Blue Metropolis Literary Foundation of Montreal announced that as part of UNESCO's designation of Montreal as the world book capital for 2006, Blue Metropolis has chosen Chava Rosenfarb as one of ten writers whose works will be permanently displayed on walls in various parts of the city. Of the ten authors chosen for this honour, Rosenfarb is the only one who writes in a language other than French or English. The Yiddish-language excerpt will be taken from her masterwork, *The Tree of Life: A Trilogy of Life in the Lodz Ghetto*, which is currently being published in English by the University of Wisconsin Press.

Chava Rosenfarb has been called a "phenomenon" in Yiddish literature, both because of her personal history as a survivor of the Holocaust and because of the prodigious output of novels, stories, poetry, drama and essays that were inspired by her experiences. She is the author of several epic novels of Jewish life in Poland. In addition to *The Tree of Life*, *Bociany* and *Of Lodz and Love* are also now available in English, as is her collection of short stories, *Survivors: Seven Short Stories*. As well, Rosenfarb has published four collections of poetry, written a number of plays—one of which, *Der foigl fun geto* [The Bird of the Ghetto] was performed in Hebrew translation by the Israeli National Theatre—and numerous short stories and essays.

Rosenfarb was born in Lodz, Poland and was incarcerated with her family in the Lodz ghetto at the age of sixteen. In 1944, she was deported to Auschwitz. She worked at a labour camp in Sasel and was finally freed by the British army in Bergen Belsen. She began her writing career shortly after her liberation, publishing *Di balade fun nekhtikn vald* in *Di Tsukunft* in 1946. In 1950 she immigrated to Canada and settled in Montreal, where she began to write in earnest. In 2002, she moved to Lethbridge, Alberta.

Save Those Yiddish Books

As a zamler for the National Yiddish Book Center, I am continually reminded of how important this is. We zamlers are the soldiers on the front lines of retrieving and saving our Yiddish treasured books.

Aaron's name is the most recognized in the Yiddish community. His effort has been monumental and his achievements have matched his work. Amherst is second only to New York as a must see.

Yes, but what is it like being a zamler. What are the positive and negative aspects that go along with this title? The positive is easy. It is a deep sense of accomplishment. For me it is like finding a treasure in the bottom of the sea. It is like retrieving gold bullion in the chest of a sunken Spanish galleon.

But what are the everyday challenges? It usually starts with a call from someone who has contacted the National Yiddish Book Center and asked what they should do with some old Yiddish books. Your name is in the database as a zamler for your area, and your phone number is given.

Now comes the delicate part. How do we get the books from the donor's home to your place before packing labeling and shipping. In many instances the donor will deliver the books—especially if there are only a few and the donor is a younger person who is cleaning out a home of a parent who is down-sizing.

There have been times when a sizeable collection was donated and it was necessary to bring boxes and do the hauling. In many cases you are asked questions because the donor assumes you are a Yiddish maven.

The NYBC has this down to a science. You are sent shipping labels with your return address listed. The cheapest way to ship is book rate at the U.S. Post Office. My boxes run between 25 and 35 pounds and the shipping charge is a little over ten dollars.

The NYBC is located at:
1021 West Street, Amherst, MA 01002

So contact the NYBC and become a zamler. Catherine Madsen, zamler coordinator is at: bookdonations@bikher.org or ph: 413-256-4900

If you happen to end up on hold, you can enjoy the wonderful sounds of Metropolitan Klezmer playing "Kalarash" & "Dancing with Chairs" from their CD entitled, "Mosaic Persuasion"

East Bay Kindershul

by Gerry Tenney, Director

The East Bay Kindershul offers a unique educational experience. As a link in the chain of schools that were established early in this century by immigrant Eastern European Jews, we pass along the rich culture of Yiddishkeit in a secular context. Steeped in the tradition of social justice, Kindershul teaches that Jews are a unique people, not the chosen people.

We see the understanding of Eastern European life, immigration and life in The 'New World' as essential to the child's understanding of Jewish history. Finding out about one's own family history then becomes a natural part of the school program.

We celebrate holidays, and strongly emphasize learning through cultural projects: art, music, drama, etc. We have done a Sholem Aleichem play, sang at the Berkeley and San Francisco JCCs. We made an animated music video of a Yiddish folk song, as part of a cultural exchange with a Jewish school in St. Petersburg, Russia. We have at least two family events, A Khanukah party with live Klezmer music, (I am the leader of California Klezmer) and a community seder for Pesakh.

We emphasize the Yiddish part of Yiddishkeit. Although it's not possible to teach language in a school that meets every other week, we are Yiddish-friendly. Yiddish songs, Yiddish phrases, and stories translated from the Yiddish are a basic part of our curriculum. For some children this will be their only Jewish education. For others, it will be a prelude to Bas/Bar Mitzvah training. We offer a secular Bar/Bas Mitzvah class. Classes meet every other Sunday at the Berkeley Richmond JCC. We start at 10 a.m., and finish at noon. If you wish more information about Kindershul, call Gerry Tenney at: 510-465-7911 or e-mail: gtenney@earthlink.net

"Yiddish Theater: A Love Story"

"Yiddish Theater: A Love Story" is a full-length documentary with a running time of 80 minutes. It had its Los Angeles premiere at the FAIF International Film Festival at the Mann Chinese Theaters on Hollywood Boulevard and Highland.

The film, directed by Dan Katzir and produced by Ravit Markus, was made under the auspices of the Center for Jewish Culture and Creativity (CJCC). It recounts the compelling story of Zypora Spaisman, an octogenarian actress and Holocaust survivor with a passion for Yiddish Theater. Zypora dedicated her life to the oldest running Yiddish theater in the United States. The film, shot in New York, recounts

her struggle to keep this ancient art form alive despite great odds. The story is a rollercoaster of emotions from touching vignettes to abounding humor, as this dynamic powerhouse achieves its goal. She garners rave reviews from the New York Times, while struggling to find backers in a bid to transfer to Broadway.

Dan Katzir is an Israel Academy Award nominated director, who has been the recipient of international awards. His films have been at prestigious festivals and screened on television around the world.

The Producer, Ravit Markus, produced "Porn Shutdown", a documentary for Channel 4 (UK) Television, which aired on the Sundance channel in the United States. She is the Director of Strategic Planning at the Center for Jewish Culture and Creativity. She is now developing a new documentary as well as several fiction projects.

Partial List of Yiddish Publications

Afn Shvel, 45 E. 33rd St. Rm. 203, New York, NY 10016

Der Yidisher Tamtam, AEDCY, B.P. 3256, 75122 Paris CEDEX 05, FRANCE

Dos Bletl, 640 Roselawn Ave #600, Toronto, ONT M5N 1K9, CANADA

Forverts, 45 E. 33rd St, New York, NY 10016

Heshbon, 469 N. Orlando Lane., Los Angeles, CA 90048

Kultur un Leb'n, 45 East 33rd St, NY, NY 10016

Lebns Fragen, 48 Kalisher Str., Tel Aviv, Israel

Pakn Treger, National Yiddish Book Center, 1021 West St., Amherst, MA 01002

Toplpunkt Rekhov Brener 14 Tel Aviv 63826 Israel

Tsum Punkt, 6125 Montrose, Rockville, MD 20852

Unzer Tsayt, 25 E. 21st St., 3rd floor, NY NY 10010

Yiddishe Kultur, 1133 Broadway, Suite 1019, New York, NY 10010

Yiddishkayt LA, 3780 Wilshire, #910, Los Angeles, CA 90010

YIVO, 15 West 16th St., New York, NY 10011

Yugntruf, 45 E. 33rd St. Rm. 203, NY, NY 10016

My Adult Yiddish Sandbox

By Philip Fishl Kutner

As I reminisce of my childhood and try to tie it to my love of Yiddish, the love of sand keeps cropping up. It is a personal adventure into the past. Perhaps you can glean your memories and tie them to your love and experiences to our mame-loshn.

Who among us doesn't remember playing with sand as a youngster? It may have been at the shore of a lake or the ocean. These were relaxed and carefree times with lots of fun.

There was sand in our hair, between our toes and the fine dust left on us after the sand was brushed off. Of course there was always the imagination of what to do with the gleaming tiny grains.

We could pile it up and make a cone-like hill and watch the grains slide down. Then there was the fun of running our hands through the sand forming ridges and furrows with the striped pattern of shadows.

Oh, how warm the sand felt in the afternoon and how cool it would be when the sun had not had a chance to heat it. Yes, it was dry on top but if you dug down far enough you did find the damp cool sand.

What else did we build? Well, there were castles and fortresses with moats around them. This leads me to one of the essential ingredients of a sandbox—water. Pouring the water into the moat and churning up the finer silt gave a murky color and added realism to our creative scene. Of course here was the flagpole on top—invariably a popsicle stick or one from a lollipop.

Not all of us sculpted in 3D. There were some who preferred finger painting or used the stick to draw scenes in the sand. The older kids played tic-tac-toe in the sand.

All was not fun, for there was the occasional speck of sand that got in the eye and the grit that managed to find its way into our sandwich.

Breaking or messing up your construction was also a hazard from the "bully" who thought it was fun ruining someone's castle. Another killjoy was the well-meaning adult who had great advice on how to make it look more real.

How wonderful this sand material is, for no two beaches are exactly alike. These grains are

remnants of ancient eroded granites and reworked sandstones. Almost every color imaginable is found, for the sands are the left over of a hundred minerals that comprised the original rock.

By far the most common sand mineral is quartz, for it is the second most common mineral in the earth's crust (second only to feldspar). It also is the hardest common mineral. Quartz comes in many colors ranging from colorless rock crystal, thru pink, and all the way through to semi-prxious stones.

You and YOUR Yiddish Sandbox

Creative art, music and storytelling all require you to dig deep down into your memory and devise new combinations, analogies and constructs.

As you read the article could you sense the Yiddish "bully"? Could you place yourself in the shtetl and ride along with Tevye on his daily milk route. Do you have memories of the Yiddish theater with its over-exaggerations?

The purpose of this article is to bring you back to your childhood when you had the thrills and excitement of discovery. It was when the sounds, smells and tastes were new. It was when you skipped ran and played. These are the feelings Yiddish gives me. It is what you can feel again by listening to a wonderful Yiddish singer, hear the provocative proverbs and read the beautiful Yiddish poetry.

The revelry of the Khasidim is infectious. It is this exuberance that is missing in many of our Yiddish club meetings. Music and/or humor should be a part of our get-togethers. There are many cassettes, CDs and books of humor that can be used to lighten the mood.

Come and play in my sandbox—my beautiful Yiddish sandbox. Won't you bring your Yiddish-loving friends along? We can tickle and giggle. We can skip and hop. We can have lots of fun with our homey, funny, warm and cuddly Yiddish.

My Yiddish sandbox is not the only one around. If you have one, and want to invite me over, tell us all what games you play and who is coming? What toys are you bringing? We shall play grown-up make believe and remember the lives of our lost family members of Eastern Europe. We can honor those great Yiddish writers, poets, actors and musicians.

A FIELD AND A SCARECROW

By Emanuel Verschleisser

Translated From Yiddish By Tamara G. Selden

At one time I worked on a small farm in Long Island. It was my job to feed the ducks and I recalled the way we called the ducks in our village in Poland. "Tash, Tash, Tash" Hey American ducks, don't you understand the language of a Galitzianer? They understood the language of food very well, and began to run on their short red feet, with stretched out open mouths, pushing each other aside.

I stood and watched while they gorged themselves with mouthfuls of feed. They would throw up their heads to make it easier to swallow. Then they would repeat the process over and over again, running back and forth between the water and the food—The famous Long island Fat Ducks.

Finished with the ducks I went into the barn to put a rope around the cow, took her outside and tied her to a tree in order for her to graze. Then I went inside to eat dinner with the farmer and his wife. The farmer was a silent man with a wife who always seemed angry. He ate quickly looking down at his plate. When dinner was over, he signaled me to come outside with him. We were going to mow the grass.

"You don't cut grass too badly for a city man". This was a compliment from one who rarely spoke to me. "Then I will ask for a raise, if I am so good," I said in a jesting manner. The farmer actually laughed.

When my day's work was done, I decided to take a walk. I took the footpath that was near the house and walked into the woods. The sun had already set. Two clouds floated lazily in the dark blue sky like gigantic fans. The air was filled with delicious scents. I came through the trees into a field. I was awed by the fiery blazing sky, Upon the field lay the glare of the fading sun. It looked like an islet in a sea of woods. The complete stillness made a strong impression on me. I had come here first from a small village in Poland and then from New York City; noisy, dirty, filled with shouts, honking horns, fire engines, music, mud, horses. etc. The field looked like it recently had been planted with some crop and the young sprouts were just beginning to poke up their heads.

To my amazement I saw a person in the middle of the field. He was standing with his arms outstretched. I moved closer to take a better look. He was puny and pitiful against the flaming vastness of the sky. The closer I came, the stranger I felt. Then I began to laugh at myself. What a silly greenhorn. It was a scarecrow. He was dressed in an assortment of old clothes.. I looked at him from every side.

The sticks upon which he stood were not visible. He had a cap on his head, a fancy coat without the buttons, and torn pants pushed into his boots. One foot was placed out a little further than the other, as if he was set to go somewhere. From one pocket there was a shmatte hanging out as if he might need to blow his nose. He looked like one of the poor village boys. His cap was tipped over his ear and he almost seemed to be smiling.

I called out to him as a joke. "Hey scarecrow, where are you going?"

"I won't stay here forever, a deep base, angry voice replied,"

When I heard him speak, I decided to speak to him. "What is your name?"

"My name is Yusel."

"Well Yusel you say you say you are not going to stay here forever. Where are you going?"

"Well the problem is that I cannot just leave my field for the birds."

"Why are you so worried about the birds?"

"Quiet, he said, I will tell you something. My job is to scare the birds so they do not eat the newly planted crop. However, I also have pity for the birds and once in awhile I let them take a little nosh. They are hungry and need to feed their young. So I struggle with the two jobs I have."

"I see Yusel that you are serious about your job." "Still, one day I will leave it all behind." I laugh at him, and he gets angry.

"Don't laugh at me. I mean what I say. No one should remain in one place their entire life."

"Well, I will come to see you tomorrow. If in the meantime you go out into the world, give it a greeting for me. I too will soon do the same as you and go out into the world. I am tired of being here and feeding ducks and mowing fields.. I am not in a hurry. It is a hard decision. I already have left my village, friends and family. Now I have left the city. It did not suit me. It will take time to decide where I should go, or whether I should go. In the meantime I will stay here, feed the ducks, and think about it."

continued from the previous page

"You are a schlimazel" Yusel called to me. You can go anytime, but I do not believe you will."

"Maybe you are right. I am perhaps a schlimazel. Time will tell."

The clouds turned very dark. In the corner of the horizon one orange cloud remained like a large bear. I turned to leave and the sky began to shimmer like a turquoise jewel. I looked back at Yusel several times. He became smaller and smaller, as if he had begun his journey into the world already.

I had a lot to think about.

About the Author

Emanuel Verschleisser was part of the vibrant Yiddish literary world in New York City. He wrote during the years when the vitality of the Yiddish language was at its peak between the two World Wars. The huge Jewish immigration into America, beginning around the turn of the century, created a vast market for Yiddish language publications. Verschleisser was both a professional journalist and prolific writer in the ethnic Yiddish genre.

He was born in 1898 in Stareselye—near Lemberg, Poland. He completed gymnasium and attended Lemberg University. In 1916, during World War One, he served briefly in the Austrian Army until being wounded and discharged.

After immigration to America in 1920, he began his literary career, publishing short stories, a humor column, current news events, literary criticism, and popular scientific articles for *Der Morgen Zhurnal*, *Der Freiheit* and *Der Forvertz*. He sometimes wrote under the pen name of Buchsbaum (his mother's maiden name) and E. Hartnek.

In 1938 he published his first book of short stories *Dertsaylungen* (Stories). It is composed of 16 stories, half of which take place in Poland and half in America. His second book, *Oif Shryberisher Shleeachen: Kritische Esayen*, was published in 1958. These essays are about the new young Yiddish Writers. His first book, *Stories*, was reissued in 1962. Emanuel died in 1959.

About the Translator

Tamara G. Selden, nee Kleinfeld, was born in the Bronx, New York City in 1931. The Yiddish language was a part of her daily life, both at home and in her neighborhood. She attended the Sholem

Alechem Folk and Mitlshul and graduated in 1948. All classes were conducted in Yiddish and the courses of study included history, literature, bible, Hebrew, poetry and singing.

After a hiatus of many years Tamara discovered Jewishgen.Org. They were seeking volunteers to translate letters, postcards, headstones into English. She became an official volunteer. Tamara has received a great deal of appreciation from people all over the world for translating these precious documents. Many of the letters were written prior to and during WWII. These records are often from family members who perished in the Holocaust.

This past year she has been occupied with several translation projects. One of the more gratifying is the translation of the Yizkor book for the City of Slutsk, Ukraine, sponsored by Jewishgen.org. In addition she has especially enjoyed translating stories from her uncle, Emanuel Verschleisser's book *Dertsaylungen*.

The major Yiddish influence in Tamara's life was her father. He was a proud Yiddishist, who passed on his love of Yiddish by using it at home and giving her an extensive Jewish education.

"The Silence is Lifted"

"The Absolutely Complete Klezmer Songbook", by Yale Strom is a Songbook and CD of Klezmer melodies many of which never before had been printed or heard since the Holocaust. Yale is a musician, film maker, writer, photographer and ethnographer.

The book has out-of-print and unpublished melodies, 313 klezmer tunes, and a few with Yiddish text. "Until the mid-1970's klezmer was virtually unknown to the non-Jewish public and only nostalgically remembered by many Jews; today it is the way klezmer bands celebrate the resurgence of Yiddish culture," Strom said.

The song book has archival photos, cultural and historical background and an accompanying CD with 36 tunes recorded by Strom's klezmer band, Hot Pstromi. Some melodies are attributed to Strom's field recordings he collected in Eastern Europe among Jewish and Rom (Gypsy) Holocaust survivors who recalled melodies from childhood.

This unique collection will be a treasure trove for both the professional and amateur musician as well as enthusiast. To order your copy of *The Absolutely Complete Klezmer Songbook* (\$49.95) by Yale Strom, call 212-650-4120 or <http://www.yalestrom.com/>

For further information contact the publisher:
Zachary Kolstein, 212-650-4125

A Letter from Prof. Dovid Katz

YIVO

Dear Fishl,

I write to recommend to the organizers of the August conference as a potential keynote speaker Rabbi Y. Y. Jacobson who is, I believe, the most sensational personality in the world of living Yiddish today. This 34 year old scholar, author, editor and lecturer, scion of a well-known Chabad-Lubavitch family, is the editor of the weekly *Algemeyner Zhurnal* (Algemeiner Journal), where I have been proud to write a column for some time now.

When his father, the Yiddish journalist Gershon Jacobson passed away in May 2005, everyone was sure the paper would close, but Gershon's *youngest* son, then not yet 33, has continued to edit, publish and expand the horizons of this major weekly in what can only be described as a major Yiddish success story.

Moreover, he has reached out to the secular Yiddish world in a spirit of generosity, and recently began to add classics of secular Yiddish literature, starting with Peretz, Sholem Aleichem, Reyzen and Katsherginski (this project, of text digitization, is in cooperation with the Vilnius Yiddish Institute at Vilnius University). Suddenly tens of thousands of readers are enjoying these authors, not just the tiny "official Yidishistishe krayzn"...

I suggest with all my heart that the organizers reach out and make this historic gesture to someone from the "other" (haredi) world of Yiddish who has himself reached out to the secular world of Yiddish with a hand of friendship, openness and sense of common purpose. And, by producing a truly impressive and variegated Yiddish publication each week, one that includes the religious and the secular, the old and new, the far and the wide, he is making an incalculable contribution to the vitality of Yiddish in our new century. We should all hear what he has to say and put to him our questions in a spirit of frank and cordial discussion.

With all good wishes

Dovid Katz

Research Director, Vilnius Yiddish Institute

Professor of Yiddish Language, Literature and Culture at Vilnius University

<http://www.judaicvilnius.com>

<http://www.dovidkatz.net/>

YIVO Institute for Jewish Research was founded in 1925 in Vilna, Poland, (now Vilnius, Lithuania) as the Yiddish Scientific Institute and has been headquartered in New York City since 1940. YIVO is devoted to the history, society and culture of Ashkenazic Jewry and to the influence of that culture as it has developed in the Americas.

As the only pre-Holocaust scholarly institution to transfer its mission to the New World, YIVO is at the core of the renaissance of interest in the lives of Eastern European Jews and their descendants. The YIVO Library contains more than 350,000 volumes in twelve major languages, and the Archives hold over 22 million archival pieces.

The Yiddish Standard Orthography (spelling) and transliteration were developed and accepted by academia as the standard. They can be found in the Uriel Weinreich College Yiddish and the Yiddish-English and English-Yiddish Dictionary. Both were written by Professor Uriel Weinreich, Professor of Yiddish Language, literature and Culture on the Atran Chair, Columbia University.

In 1968 The Max Weinreich Center for Advanced Jewish Studies was established. It is dedicated to education and to the advancement of research in the areas of Jewish life and culture. The Center is named after renowned scholar and YIVO founder Max Weinreich and father of Uriel Weinreich.

YIVO offers a variety of scholarly publications, conferences, exhibitions, cultural programs, lectures and stands as the preeminent resource center for East European Jewish studies; Yiddish language, literature and folklore; and the American Jewish immigrant experience.

"A permanent archival collection of all YIVO publications, from 1925 to the present, is on public display in the YIVO offices, in glass cases adjacent to the Vilna gallery. Among the treasures in these cases are Nokhem Shtif's proposal for a Yiddish academic institute, published in Vilna in 1925 and considered YIVO's "founding document," as well as the last volumes published by YIVO in Vilna before the outbreak of war in 1939, and YIVO's very last European publication issued under Soviet rule in 1940, of which only a few copies survived."

The contact is Associate Dean at: 212-246-6080 ext. 6139, or e-mail at: pglasser@yivo.cjh.org.

On the next page is a listing of some of the fellowships that are being offered.

Yiddish at Your Local Library

by Philip Fishl Kutner

Today's libraries are much more user friendly than they were in the past. Communities are more conscious of, and take pride in, their libraries. Even the so-called "typical librarian" of the past has greatly changed.

My first experience with an atypical librarian occurred when our high school (River Dell Regional, River Edge-Oradell, NJ) hired a football coach, Lou Gill. He was also the school librarian. That put an end to my notion that librarians are all old spinsters.

Locally, new or remodeled libraries are the norm. They are larger, airier and filled with many "niceties." Imagine a coffee shop in a library—our new Belmont, CA library has one. All of our local libraries have separate sections for reading newspapers and magazines with sofas and armchairs. The children's section has specially sized furniture for tots, and pre-teens.

For me the most important change that has taken place is the computerizing of the search process. It is hard to believe that some libraries still have the old card file cabinets. These are cumbersome and very labor intensive. Often the card is in the lowest row of drawers. While there are shelves that could be used, it is not uncommon to see someone bending and reading the cards in situ. Oh, what a back-breaker.

Unlike cards that are cataloged in only one or two categories such as by author, title or even category, computer searches can be done in many different ways—all the while being seated, comfortably and relaxed.

While your public library may have a small collection of Yiddish books, cassettes, etc., most libraries are part of a larger system that could be countywide or statewide. A computer search may turn up items in other libraries that have a reciprocal lending arrangement. Even though there may be a small fee, it is still cheaper and much less time consuming than having to travel to that other library.

Depending on your community there also may be collections at local Jewish Community Centers, Jewish Libraries (major cities), Jewish Day Schools and Temple Libraries.

For those of us who are visually challenged (that is the current politically accepted term), the Jewish

Braille Institute International has cassettes of many Yiddish books that you can order FREE. Just call 1-800-433-1531.

Some Major Yiddish Library Collections

Bar Ilan University ----- Ramat Gan, Israel
Bibliothèque Medem - - - - - Paris, France
Brandeis University - - - - - Waltham, MA
Columbia University - - - - - New York City
Florida Atlantic University - - Boca Raton
Harvard University - - - - - Cambridge, MA
Hebrew Union College - - - - - New York City
Hebrew University - - - - - Jerusalem, Israel
Jewish Public Library - - - - - Montreal, Canada
JTSA - 122nd St. & Broadway - New York City
Library of Congress - - - - - Washington, DC
McGill University - - - - - Montreal, Canada
National Yiddish Book Center - Amherst, MA
New York Public Library - - - 42nd St. & Fifth Ave.
Ohio State University - - - - - Columbus, OH
Oxford University - - - - - Oxford, England
Stanford University - - - - - Palo Alto, CA
Tel Aviv University - - - - - Tel Aviv, Israel
University College London - - London, England
University of California - - - - - Berkeley, CA
University of California - - - - - Los Angeles, CA
University of Haifa - - - - - Haifa, Israel
University of Maryland - - - - - College Park, MD
University of Pennsylvania - - - Philadelphia, PA
University of Texas - - - - - Austin, TX
University of Toronto - - - - - Toronto, Canada
Vanderbilt University - - - - - Nashville, TN
Yale University - - - - - New Haven, CT
Yeshiva University - - - - - New York City
YIVO - - - - - New York City

The Library of Congress Classification System has 1-2 letters followed by 1-4 numbers

The Dewey Decimal Classification System goes up to 1000 and lists the following categories as:

296 Judaism
398 Folklore
439.1 Yiddish Language
492 Afro-Asiatic languages Semitic
492.4 Hebrew
839.1 Yiddish Literature

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