

## NOTES

1. Mimizrah umima'arav, ed. Reuven Brainen (Berlin, 1899), p. 112.
2. P. 64. Berdichevsky's idealization of Hasidism waned toward the end of his career; in the collected edition of his works this concluding expostulation ("Let my lot be with them!") was removed. His impressionistic sketches of Hasidism are found in Sefer Hasidim (Warsaw, 1900).
3. For a good overview of Berdichevsky's general intellectual development in these years, see Samuel Z. Fishman, "The Dimensions and Uses of History in the Essays of Micha Yosef Berdichevsky (Bin Gurion)," University of California-Los Angeles Ph.D. Dissertation, 1962.
4. In addition to writing about Hasidism, Berdichevsky also retold and recast Hasidic tales. On this subject see David C. Jacobson, "The Recovery of Myth: A Study of Rewritten Hasidic Stories in Hebrew and Yiddish 1890-1916," University of California-Los Angeles Ph.D. Dissertation, 1977; and his "The Recovery of Myth: M. Y. Berdycyewski and Hasidism," Hebrew Annual Review 2, 1978, pp. 119-130.
5. These studies were collected and edited posthumously by Immanuel Bin-Gurion and Rachel Bin-Gurion in Sinai und Garizim: Über den Ursprung her israelitischen Religion (Morgenland: Berlin, 1925-26); Hebrew translation by E. Bin-Gurion, Sinai veGerizim

(Tel Aviv, 1963, 2 vols.). Berdichevsky also wrote scholarly articles in German about the beginnings of Christianity, which were collected and translated into Hebrew by I. Bin-Gurion:

Jesus ben Hanan: Studies in the History of Christianity  
(Tel Aviv, 1959) and Saul and Paul: Studies in the History of Christianity (Tel Aviv, 1961).

6. Berdichevsky was at work on these materials intensely from the beginning of the decade. The retold tales and legends were published in the Hebrew periodical press and then translated into German by the author and collected in two series of volumes:

Die Sagen der Juden (Frankfurt a. M., 1913, Vol. 1 of 5 vols.) and Der Born Judas (Leipzig, 1916, Vol. 1 of 5 vols.). In Hebrew some of this material appeared in the anthology Me otsar ha aggadah (Berlin, 1914, 2 vols.), and in an expanded form edited and published posthumously by I. Ben-Gurion, Mimekor yisra'el (Tel Aviv, 1939-45, 6 vols.); English translation by I. M. Lask, Mimedor Yisrael (Indiana University Press: Bloomington, 1976, 3 vols.).

For the publishing history of the separate units from which these collections were gathered, as well as their later editions, see Dan Almagor and Shmuel Z. Fishman, The Heritage of Micha Yosef Berdichevsky (Bin Gurion); An Annotated Bibliography [Hebrew] (Tel Aviv, 1982). This is a model reference work, and any student of Berdichevsky must be grateful for its clarity of organization and its reliability.

7. The fiction, most of which was published in the periodical

press and in individual collections, was gathered posthumously in volumes 4 and 5 of the Stybel editon of the collected works, The Collected Works of Micha Yosef Bin-Gurion (Berdichevsky) [Hebrew] (Leipzig, 1923), and again in the Devir edition, The Works of M. Y. Berdichevsky (Bin-Gurion): Fiction (Tel Aviv, 1960).

8. For an important overview, see Gershon Shaked, Hebrew Narrative Fiction 1880-1970, [Hebrew] (Tel Aviv, 1977, Vol. 1), pp. 163-205. Again, the Almagor-Fishman bibliography is essential for understanding the polyphonic nature of Berdichevsky's production. The year-by-year listing of his publications cuts a swatch in which one can observe the several genres in which he was working and the specific ones which were being moved to the center or to the margin. One can observe, for example, how the sketches of shtetl types gives way over time to more ambitious proto-novelistic forms. After the publication of Mahanayyim and Urva parah in 1900, Berdichevsky published a number of other stories with contemporary, university-town settings, including: "Haḥaverah" (1902), "Shetei shanim umehetsah" (1902), "Zo betsad zo" (1902), "Hashenayyim" (1908), "Hazar" (1908), and "Hashemu'ah" (1909). Although none of these short tales is as significant as the two novellas, the tenuous persistence of the genre is evidence either of how difficult it was for Berdichevsky to let go of themes he had made his own, or of how little experienced the shift from one genre or theme to another as a decision of a break.

9. See Yosef Ewen, "Two Different Styles in M. Y. Berdyczewski's Stories," Hebrew Annual Review 1, 1977, pp. 131-36.

1 10./9 A starting point has been provided by the following discussions: Jacob Katz, "Marriage and Sexual Life among Jews at the End of the Middle Ages" [Hebrew], Zion, 10, 1944, pp. 21-54, and "Family, Kinship, and Marriage among Ashkenazim in the Sixteenth through Eighteenth Centuries," Journal of Jewish Sociology 1, 1959, pp. 44-22. See also the paper by Julius Carlebach and the comments on it by Marion Kaplan, "Family Structure and the Position of Jewish Women," pp. 189-203, Revolution and Evolution: 1848 in German-Jewish History (J. C. B. Mohr: Tübingen, 1982).

2 11./12 On the awareness of novelistic conventions, see Anita Norich, "Portraits of the Artist in Three Novels by Shalom Aleichem," Prooftexts, 4:3 September, 1984.

3 12./14 Dan Miron, "The Turning Point in Modern Hebrew Fiction in Mahanayyim" [Hebrew], pp. 27-52, in Tsiporah Kagan (ed.), Hagut vesipporet bitsirato shel B. Berdichevski [Thought and Fiction in the Work of Berdichevsky] (Haifa, 1981).

4 13./17 Page references are to the first edition published by Tushiya (Warsaw, 1900). The translations are my own.

5 14./18 See Shlomith Rimmon-Kenan, Narrative Fiction: Contemporary Poetics (Methuen: London, 1983), Chapter 6.

6 15./20 See Terrence Doody, Confession and Community in the Novel (Louisiana State University Press: Baton Rouge, 1980), pp. 4-5.

7 16./32 The meditation is found at the end of every tractate in the standard edition of the Babylonian Talmud: "We thank you, Lord our God and God of our fathers, for making our portion with those

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this period, see William Cutter, Hebrew Annual Review(forthcoming) and Dan Miron in Halkin Festschrift.

~~28./67~~ Adapted from the Soncino translation.