

"על כן נכתב"

9/5/46 Dan Miron: American Yiddish poetry

The aim is not just to study how the American experience is reflected

& Yiddish lit. in America a continuation of what happened in Europe or a separate branch?

Di yunge conceived of themselves as being without legacy. If anything from Ger. Romanticism + Russian symbolism.

How diff. di y. were from Av. Leizer, Leib, Noyan, David Einhorn, Peretz! How connected were the yunge different from their predecessors in America (the sweatshop poets)?

Much hatred was expressed between one group of American poets - another - which speaks to continuity. The later group disagreed with what the earlier were doing. Sweatshop poets - & new yunge - in zikhristen.

So a strong sense of continuity in Am. Yiddish poetry often expressed through polemics. Also later poets adopted earlier ones - Di yunge - Yehoash; Altkhoy - Hulevorn. In 30s Veynshteyn, Taler, Sholtzenberg (d. before WW2) sought a pantheon.

Says M: Am. Yid. lit. dropped in its own direction from the beg. Though there were strong connections with European Yid. lit. 1920s - 30s there was some kind of connection or unification bet. NY + the European centres.

Europe the popular prose writers - Sholem Asch, Zalman Shneour, Y.Y. Singer + Forester, Grade - European Yiddish writers who came to America + their European poetries. All in some way clashed with American Yiddish writers - their work didn't grow out of the American experience in the same way.

Before WW2 the well-known writers in Europe were read in America.

Helporn's poem about Peretz: attempt to define role of ^{Yiddish} writer in America.

But diff. v. deep.

When Yid. lit. founded in last 2 decades of 19th there was almost no connection w/ Europe. It was born of the experience of immigration. These early poets hadn't become established, made a name for themselves, until they came to America. Rosenfeld's first poem (1896) in America. Only Morris Vinchenky was published in Europe - but he was a Heb. poet there. Other Heb. poets also came to America + wrote Yiddish (eg Dolitsky).

Zunser continued - but was a phenomenon in himself in Europe + America.
The mainstream poets in 80s, 90s were socialist + used poetics of sentiment - used hyperbole to whip up a feeling.

Also theatre 1890s - Yiddish theatre really developed in America, developed its own means of expression based on vaudeville. Even Gordin was an American phenomenon. Also prose fiction - 1890s, 1900s - Liebin, Levin... prolific writers who were American, wrote in American context. Leon Kobrin the best of them - wrote first important immigrant novel Yehonatan. And these writers were v. popular at the time.

When An-Aleikhem came to USA in 1906 he hoped to make money by writing plays. His first 2 attempts were complete failures - he didn't know how to entertain the American audience. He wrote Yehonatan as a "revenge" - what Yid. theatre could have been if it hadn't been "corrupted." An-A realized how diff. America was + wasn't ready to embrace him on his terms.

Poetics, culture structure in America quite diff. from Europe.

Di Yunge had nothing to take from Europe. to Yid. lit.

If there was a connection w/ Lemberg Europe it was w/ Lemberg.

Shmeyer Lemberg (nephew of Avraham Frumkin) also wrote Yehonatan.

Carismatic figure - also wrote scale, delicate poems. He taught Halpern, Uziel Greenberg how to write poetry. Through Halpern - connection w/ America.

Prose fiction - schism around 1910 - Opatoshin + Ignatov - realism + symbolism. Ignatov in Yehonatan - trying to apply symbolist poetics to immigrant experience - strange combination. Compare what Di Yunge were doing in poetry.

v. interesting
not in Am.
lit.

After WW1 - 2 sep. developments in Europe + America came together (Ash, Singer etc). Ash wrote one of most important Am. novels - Uncle Moses. 1920s/30s: group of Am. fiction writers, eg Raboy, Bomchik Alderman (psych novels) - Louis Moller (lived in LA, v. good short stories + novels), prose of naturalism (eg Alantshaya's novels) - v. diff. from work of Ash, Singer etc.

This diff. from Heb where there was always a dominant centre. Bin-Like (v. little opposition) to WW1; then Eretz Yisrael (+ Zionism etc) - what went on in Poland + America seen as secondary.

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Moche Olgin - Yiddish critic, more perceptive than Nigam. Writing in America c. 1910. We are conditioned to see the Classics as the base of everything - we see Am. lit. in its own right. The strength of the American culture was poetry. For Sutzkever, Yid. poetry was America. M-L. Halpern's רשף-1 / רשף-1 / רשף-1 had great influence on expressionism in America. Sutzkever didn't find his spiritual home in Young Vilna, but in America. S corresponded w/ Leibes in the 30s.

America effected Europe in poetry.

No crystallization of Yid. poetry in Europe til after WWI. In America continuous from 1890s:

1895-1905: "sweetshop poets"

1905- : di yunge + others, eg Yehoshua, Rolsile, Bilostotsky

1920s : intelektualn

1930s : Sholtzberg + Teller. Young poets who came as children but were sufficed in Yiddish. Rosh Vengushky later picked out (first books v. books). These poets had a body of Am. Yiddish poetry to learn from - they read English.

Why was poetry so good in America?

- prose not so good. In Europe ^{Yid} prose was always better. Narrative quality of speech → prose. (In Heb poetry always strong; so hard to reproduce a dialogue).
Ritual fest, resonance, textual associations favored poetry in Heb. In Yid. everything pushed towards plebeian - JA.

In America some liberation occurred that enabled poetry to flourish.

• little historical precedent

• secularization

• mimesis vs expressionism: why long to descr. reality or express emotion.

M: American Yid. lit. primarily emotion: what happens when you are in a new situation - and a hard one. Function of Moche Zelik (~~the~~ Halpern's character). Nostalgia, longing...

In Europe mimesis - distancing the modernist writer from trad.

Muscle - satire R-A comedy

In America different - a terrible place but home.

Rosenfeld. A great poet, although poetics of sentimentalism we might not like.

9/19 all portrayals or references to Judaism are absent in Rosenfeld's poetry - a tremendous honesty - when dealing w/ material conditions as drastic as this, Judaism as such ceases to matter - a lot of daydreams in the poetry - German words "ב'אדלעך" we want to be pronounced as Yiddish "ב'אדלעך, פ'רעמדע זאך" is an extended

pun on Wagner's Der Meistersinger - ... 182) 's 7'N
182) 's ... 7860" N ← "ב'אדלעך 183'5 063 7860" N 083

an ironic quality it adds w/ conventional stereotypes of a "sentimental poet" - yet irony and sentimentality often go together - and indicate a cerebrality at odds w/ romanticism - a sense of humor this which Yiddish poetry is not found again until Glatstein - and none was more clever than Glatstein - this humor evident in a poet otherwise dismissed by canonical evaluations machines we created as animals ← to have - 182" 76

Rosenfeld's poetry is for Prof. Miron the height of witty sentimentality - this mixture is otherwise nearly absent from Yiddish poetry - but everywhere present in Hebrew poetry - this ironic rhetorical polyvalence was probably lost on most of his readers

in the sweatshop (p. 51): sweatshop sits @ top whorehouse (183" 7) and synagogue (183" 57) - it is a combination of the two - Rosenfeld spent most of his creative energies on sarcasm/ironic poetry - founded a journal devoted to this type of work - Rosenfeld himself saw irony as his best gift: 182'502 78 647 " 13" 76 87 7'10 7'11 78766 6 1'2 7'6

"The Sweatshop" (pp. 8-11) is a poem about class-consciousness - the shop is a battlefield, where workers shed their own blood - in Marxist terms, the question of consciousness means everything

was a Yiddish poet - and he was the first to make sense of the immigrant experience - the experience is one of alienation as it was first articulated by Marx - and that contribution of Marxist thought remains relevant and valuable today, in the aftermath of the "socialist" era/project - for him, environment creates consciousness

make-up class from last Thursday will be on a Tuesday

In New York by Moyshe-Leyb Halpern (read + ^{purchase} ~~entire~~ book)

'U 788]62 | "N 10 by Glatstein - buy + read entire book

783'1 by Margolin (in Novershtern's edition)

U'NY2 YQ'3" 7713 by Yul. Teller (1975 Israeli edition)

* Harshan's anthology

final paper 15-20/25 pp. - a socialist poet would be good to write about

- because they are neglected and misunderstood/underappreciated

9/26 next Tuesday as well as Thursday - class 5-7:00

next time: Moyshe-Leyb Halpern (In New York) - his earlier work - read the book in order of first (1919 edition) (particular 1st 2 sections) - study longer poems in sections 1+2 - Halpern for better part of October - esp. poems which Harshan anthologized

Those who would elevate Rosenfeld as poet by privileging his nature/romance poetry over his sweatshop poetry fail to do him justice - he is a sweatshop poet - marxist - note apocalyptic themes/resonances in sweatshop poetry -> compare to "pigram" poems of Pisets Morikis (1917) - the pseudo-prophetic theme/nuances of his poetry - derived from storm und drang of 1770s + 1780s - current of European poetry - the idea of poetry of

prophecy - Hebrew Haskala as well suffused w/ B. Hebrew
 rhetoric, psalms, proverbs, Biblical narrative (Mapu)
 - but no prophecy - for interesting cultural
 reasons - only 1st appears in 1870s w/ dawnings
 of Jewish romanticism - w/ changes in Jewish
 culture of time - Rosenfeld was Zionist as well as
 socialist - this is significant to understanding the
 prophetic style in his work - according to Prof.
 Miron, Prof. Novershtern is wrong to identify Brath
 as start of prophetic style - Brath is apex of Hebrew
 in Hebrew at least 25 years prior to him - Rosenfeld
 is crucial to understanding role of apocalypse in
 transition from neo-classical to romanticism
 Rosenfeld is foremost a poet of pain, of suffering - like
 Halpern - a sentimentalist's affinity for psychic states
 of extremity - this is independent of his socialist
 inclinations - which give context to meaning to his work
 - and thus is the reason the swastika poems are his best
 → Rosenfeld's poem יחיד → Goethe's poem Wo Herz,
 set to music, famously, by Liszt - from W. Hehn Meister
 - the language of the middle class - yet addressed to a woman
 who, in 1st stanza, is a proletariat, in 2nd, is a prostitute - the
 poet collapses the dichotomy between the two means of earning
 a living - of יחיד - a very cerebral construction of poem
 - regardless of the sentimentality of the rhetoric - "ה' יחיד" -
 metaphor of the sun: father never sees sunshine - roses fore
 down, reborn @ night - wife pale as moon - sun/son =
 revolution yet to rise - ה' יחיד: why does the ending

- KON
 signifies
 great prophetic
 tradition -
 the "burden
 of Israel,"
 KON

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the legend itself is written about in Ansky's The Dybbuk
- and constantly referred to by Perets - last stanza:
the women, sacrificial victims of fire/capitalism, become
the new breast of the ב"ס ילדו, of the revolution
- contiguity of sex/death remains - but reclaimed in
radical context - radical image itself - shocking, even

10/1 "Berl the Proletariat" - comic character Morris

Ruth W. 850

L. The Love
in B. Manhattan

Rosenfeld created in feuilleton for ב"ס ילדו - launched
attack of Halpern, 11/20/10, called "Berl the Decadent"
- Berl the worker hangs out w/ poets and cafes,
talking about art - another can no longer understand
him - 12/2/10, D: N. bbidzer (humorous journal)
Halpern publishes in "Open Letter to Morris Rosenfeld"
→ says Rosenfeld only writes for money - compares him
to a rusted tin clown who squeaks like a pig in a park in
Vienna - March 1915 Literatur un Leben, article: "The
Old & New Rosenfeld" - about Rosenfeld's 1914 collection
of love poetry - which was not his best work ב"ס ילדו or
- it doesn't go - it isn't a goer - know what I
mean - Halpern also wrote this attack - calls Rosenfeld
lost of sweatshop poets - the shyning branch of the labor
movement, in the phrasing of another critic - no ideology of
"art for art's sake" in Rosenfeld's generation, in Yiddish
- Halpern was obsessed with the "truth" - Rosenfeld
according to Halpern, wrote protest poetry - / an iron hammer
- totally inappropriate kind to apply to love poetry - but, according
to Prof. Miron, what Rosenfeld could do, he could do better
than anyone else - and most poets, after all, have their
limitations - & after all Rosenfeld's protest poetry is not so heavy handed

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she
was
one

as his descendants perceived - Halpern is the better
artist - but Rosenfeld the better craftsman -
which is appropriate to both of them - "דעם" started to
make their presence felt c. 1908 - Rosenfeld's failures in
the 1914 collection accounted, in fact, for the more generous
appraisal Halpern gives him in 1915 - Halpern was
never a true "דעם" - came to America in 1908 -
some poems written before 1908 - but most written
in jeans - "דעם" is an important book - not only in
America, not particularly in America - greater influence
on Polish poetry, as well as the In-Zidkists - more
than די יוגנט - should be read chapter by chapter
- up to WWI, very little Yiddish poetry of value from Europe
- Perets most talented of these poets, but he too produced
little - generally Heine-derived irony - "דעם" was most
talented sentimentalist poet of E. Europe - "דעם" one
of his most famous - lyrical/musical quality to his work
- little else of value in his work - Glatshteyn himself portrays
a rich-boy American poet who does little other than adapt
Eynhorn - Leyb ^{Neyses} ~~Neyses~~ is another popular E. European poet
- considerable skill, negligible originality - Galitzia's surreal
movement of neo-Herzlian verse began - Melekh Pavich,
Moyshe-Leyb Neyses (Joachim's father) were students
of this school - proto-expressionists of pre-war era - first
centered in Lemberg/Lvov, migrated to Vienna - and where does
a poet like Perets Markish come from? - seemingly
nowhere, in Yiddish terms - no adequate anthology of
his best work - what's available is overly censored by
Soviet considerations - and Halpern begins to exert his

influence on the post-war poets of that moment
- Edelshtadt was influential among socialist circles
in Eastern Europe - partly because there was nothing
to balance it on native grounds - nothing of prose was
imported from America / nothing of poetry was exported
from Europe - symbiotic relationship between the two
literary cultures - the European prose-writers regularly
published in American periodicals/newspapers - American
poets often republished in Poland - as was Halpern, [SONT],
in Warsaw in 1927 - all Yiddish poets, w/ very few exceptions,
spent @ least a half-year in E. Europe - corresponded
w/ literary counterparts in Europe, as long as political
circumstances allowed - for Sutzkever, [SONT], Yiddish
poetry meant Leyles, Gelatshteyn - not as much Young
Vilna or Kulbak, though they all associated w/ one another
- Halpern himself was considered "semi-acceptable"
by Yiddish commissars in Soviet Union until 1939 - the
two decades between wars were Yiddish poetry's best -
Halpern was very much part of that - In New York is
a cycle; begins in morning / ends @ night - 5 chapters
Halpern is looking for a way to express the life of an
immigrant in Manhattan - immigrant experience
particularly apparent in 2nd chapter - struggle for a
formula to combine disparities of experience in ordered
fashion - formula he settles on in 1st chapter is very old:
"city eclogues" i.e. "city pastorals" - city vs. country
- city seen in terms of nature poetry: sunshine, trees,
gardens, nature birds - the whole series of conventional

פנימיים נ"ב
(10)

culminating w/ Pan Jablowski: → antithesis nature vs. city
= beauty vs. urban squalor פירושן, פ"ב breaks into
near divisions w/in stanzas; A + B per couplet
A: what the "dofs-yung" does/sees/feels / B: what
the poet's "I" perceives/experiences פ"ב פ"ב פ"ב
~ lines 1+2: the yunge / line 3: mir - Pan Jablowski
is a rural aristocrat, a pan - one who knows nature
- "Pan Jablowski" demonstrates to the reader that what
was idealized about the past/nature/old country was in reality
nothing to glory in - juxtapose w/ Talmud Holikem who strayed
in America, one form of misery for another - same w/ Pan
Jablowski - haunted by the servant who killed herself
after he ~~seduces~~ seduces her - he deserves his punishment in the hell
of Jewish New York - @ heart of his image of nature is
sexual exploitation, ugliness - for Halpern, the old country
is nothing to mourn - the old family, in his work, is a lie
- + before that lie is exposed, nature 1st is exposed
- Halpern reminds his readers why they left the old country
in the first place - for Halpern, New York is a trap -
where he is sentenced to death - פ"ב פ"ב פ"ב; 2 voices - 1st
couplet vs. 2nd stanza - 3rd stanza: idolatrious objects -
"faces made of wood," "LNU," revealed to be false - the
"Moyshé-Leyb" persona - the construction of self in his
poems - very careful artifice (a theater of characters)
strange characters - each of which is a reflection of
the poet himself - but a character like Pan Jablowski is
too differentiated from the poet to function as a
persona - persona, generally, though, tend to have strange

PAN
JABLOWSKI

Raymond
Williams

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un
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characters in order to render them manipulable by
the author - personae w/ too much personality /
too much fictional reality cease to be personae -
they become characters - personae remain translucent
Moyshé-Leyb the "Tachshit" was the persona which
caught the eye of the Yiddish reader - in these
"rascally" poems, Halpern makes a point of using the
Yiddish language in an ugly way - Halpern's use
of personae is a continuation of 19th century Yiddish
personae - but not a direct continuation - the
19th century personae writers intend to tear the mask
off reality - not very benevolent clown figures -
for Halpern, this strategy is used to express the
American experience - the discrepancy between
"beauty" and "truth" - one cannot abandon beauty
only for the lower East Side - but to abandon the
Lower East Side only for beauty is a lie - the
compromise between the two is Moyshé-Leyb the lump
- Halpern is not very convincing as romantic wanderer
- Halpern's portraits of beauty seem to be deliberately
unconvincing, uninteresting - only as a Tachshit does he
really attract notice / hold the attention - being on the verge of
madness is also a common state in Halpern's work - unique
among Yiddish literature is its depiction of spoken discourse
combined w/ incoherence - particularly in later poems, the
2 posthumous volumes - monologue poetry - an American
genre (John Berryman, Ezra Pound) of poetry, not a Yiddish
one - Glatshteyn, who loved these poems, was himself unable
to construct a discourse that is not clear-headed

Halpern was from Galicia - he started literary reading w/ Heine - as all Yiddish poets did, according to Glatshtajn - He saw poems/the travel poems of Heine in particular - for Halpern, the city is a trap - his response to the madhouse of urbanity & to become a lunge, a street bully - what's the appeal to Yiddish readers? in Poland, in Israel? - why the subversive, the off-color characteristics of Moyshe-Leyb? - of such great influence on Manger - who's persona was less raw, less physical than Moyshe-Leyb the talkshpitz - an anti-bourgeois character - Moyshe-Leyb himself says that this persona was the result of his own self-hatred - "Moyshe-Leyb becomes the side of the poet's discontent" Howe writes in World of our Fathers next time (this

"Sir John" → Thursday; section II & III

10/15 "Watch Your Step!" - a different kind of city eclogue - green + red lights/birds re-incorporate pastoral elements in specific urban context of the subway - eroticism: birds as women - excitement of urban setting - 30872 783 ik - published in 1910 first - taken @ time as typical lunge work - his first effort @ an extended poem - presents European Jewish experience as fundamentally corrupted by anti-Semitism - as in the loathing he expresses - univalent loathing toward the Irish youths dancing on deck - and yet the poem also constantly speaks of "17", of harmony & contrast in the old country - a fundamental contradiction which for Prof. Miron was the poem - his reactions against anti-Semitism resonant emotionally - his idealization fails - so how can Manhattan

הערמוניות = 17

30872 783 1/c

be seen as such a hell compared to where he came from?
 - an irreconcilable contradiction which ruins the poem
 for Prof. Miran - a bad poem by a good poet -
 Halpern is unable to integrate his two visions of the old
 country → he acknowledges that Jews are not being killed
 in the streets of New York - but why, judging from his
 idealization of the "shtetl," why did he ever leave? -
 a propos, Israel is also אשכנז for all Hebrew writers
 of this generation, regardless of ideology - Halpern pulls
 the chair out from under his own poem - he undermines
 it - he tries to be the sentimentalist + the skeptic @ the
 same time - and that's what doesn't work, for Prof. Miran
 - Halpern never convinces the reader of his alienation
 - he's too love-obsessed, so fixated on the objects of
 his poem's - someone in love is not fully alienated
 - he is essentially happy, compared to other "neurotic" writers
 - his alienation is the estrangement of someone who doesn't
 count his blessings - form was never a big concern for Halpern
 - אשכנז demonstrates (plainly) - אשכנז (ע) was written
 before the war - roots for אשכנז - a very interesting poem
 Prof. Miran thinks (ע'סון י'ז פ'ל, ח) - the real guilt
feeling for the speaker of the poem is not toward the
grandfather, but toward his mother (י'פ'א פ'ל) → a
 common theme in American Jewish literature - the seven
 women in the last section each represent the different
 possibilities, the different projects, for the speaker's mother
 - the true nightmare of the poem - but the grandfather
 forms a more acceptable target for the speaker's anger
 and fear → the real target is the mother herself - whom the

13...5 י'פ'א: אשכנז

ע'ל) (ע

speaker truly hates - because she's ugly & scary, a
witch - whom he wants to have nothing to do with -
and that's why he abandoned her in the old country
- and yet, it's the abandonment which he must justify
by portraying the mother a grotesque - each feels on
the other - ~~misery~~ it's the speaker says nothing
about his own mother, while wishing the most seemingly
of portraits of the girl's mother - whom he doesn't
know - to say you hate Christians is easy, understandable
- but to speak about your own family... - easier to
focus on the one member of the who's already dead
- and the image of the grandfather as murdered
dissolves as soon as he reaches out for the bloody knife
- it wasn't real, a wish in the dream-function sense -
no sex actually takes place in Sir John - Sir John
is the archtypal goy - probably English, literally - maybe a
sailor - the Jewish girl / wife-beating goy / nebbishy Jewish
boy is a triangle found constantly in trash novels of the
era - as were published in Forverts, etc.

Chapter III is explicitly wrote - almost all the poems deal
in passion, lust → the seashore: where people go nearly
naked - and that was literally new in 1915 - the culture of
swimming - all the yunge worked very hard, 10-12 hrs. a
day - Chapter III are weekend poems - poems of leisure
no class next time - 2 weeks from today: prepare
poem on 10 & last poem in book → read to end

10/17 next one: התעוררות, followed by Anna Margolin 2015
 (1991) - Harshaw's selection of Halpern is deliberately unrepresentative - esp. compared w/ selections of Leyes + Glatshkeyn - Harshaw's preference is for the in-Z. artists
 - Halpern's poem: compare w/ Anden's "reflections on the death of W.B. Yeats" - compare w/ Glatshkeyn's poem on "Halpern's Voice" - Halpern states that he cannot shoulder Peretz's burden - Jews are practical + greedy - they buy a bird's right for a mess of pottage - (Jacob), they sell Jesus for 30 pieces of silver - but Halpern admits that he belongs w/ them - he grew up in a grocery store - he knows the value of money - Peretz is atypical of Jewish artists, for Halpern, because he represents the spiritual - greatness, a lack of materialism - and as an artist Peretz did not concentrate on the "התעוררות", as Mendele did - a Nietzschean vision of Peretz - Peretz was an ubermensch surrounded by a tribe of shopkeepers - a "Sabbath Jew" in Herne's conception - w/ Peretz's death, Jewish culture is left to its own devices - and that's what Halpern mourns, because Jewish culture left to its own devices is surrendered to materialism, haggling - Halpern doesn't believe that Peretz has a legacy - he examines himself and finds himself wanting by comparison התעוררות התעוררות התעוררות התעוררות התעוררות התעוררות התעוררות התעוררות התעוררות התעוררות
 - what's unconventional about the poem is the absence of praise for Peretz's work: conventional gesture would be some formulation that "his work lives on beyond him" - none of that is found in this poem, quite the contrary - the point of the poem has nothing to do w/ Peretz: it's the complete inescapability of death - its all-consuming

פסא .5.

v. lid

4/20/15 11:15 AM 1/11

- reference to the 3 Klezmer refers to the popular folksong on subject - which his readership would have instantly recognized - as the imagery unravels, the speaker's anxiety about death intensifies - the undercurrent which drives the poem - poem 5 in 4th section are best in book - 2 driving ideas in section: one: finality of death / two: intangibility of life, of reality - these poems do not deal w/ migrant experience or w/ Jewish themes as such - not even the Peretz poem, though it does describe Jews - these poems are metaphysical meditations on existence, in their essence - and that essence is Halpern's essence - not characterized by a "Jewish" experience as such - everything is me, but I am fragmentary - a representative modernist predicament - the modernist solipsism, against the romantic solipsism - "בדל" had tremendous impact on the "apocalyptic" genre of Yiddish poetry, so significant during the 20s - as it was in all Western literature @ the time - the allegorical element of the poem is always overlooked - on the conceptual level, this is a very well organized poem - a "controlled" chaos - "פּוֹרְטֵי פֶּסֶם" - banners following banners: the ideological, bound w/ PLS & P'S - 3 layers of affiliation mutually exclusive but bound together - mature adult ^{wears} ~~is~~ a black & white tallit, a Bar-Mitzvah boy | "He wears a blue & white tallit" - the Magen-David was not known as a Jewish symbol until the 19th century - "בדל" is an allegory of the entire Jewish history - re-read for next time - שְׂרָעֵלִי מִן הַבָּשָׂר is skinned, cut-off, grotesque -> the memories of the skinned are all grotesque - a mouse, a cholent-pot - שְׂרָעֵלִי מִן הַבָּשָׂר in the most grotesque sense of the term - the remnant of the

finality death
intangibility of life

Modernist vs.
Romantic
solipsism

"בדל" is

shelk in himself is the most negative aspect of Moyshe-Leyb
and of E. European culture itself - yet terribly insistent,
which is to say very insistent - however has few positive
connotations for him - yet in "Wb" he is forced to
confront these memories - not a dichotomy, a projection.

insistent

sections: 2-5 messianic section / 6-9 the dead father-
haunting effect of רשעים / 10-14 grotesque flashbacks /
15-18 visions, sarcastic visions, fugitive visions / 19-22
historical allegory → apocalypse / 23-25 conclusion
next time: this poem is 1st section of ספר's
classes will begin @ 4:30 PM hereafter

5/16
ספר 0/3

12/24 entire genre of program poems mimics the rhetoric
& structure of Catholic allegorical poems, פזם, "A Dark
Night of the Soul" - but without theological
underpinning - an anti-theological underpinning instead
- Peretz Markish's "The Mound": the heap of
dead bodies is the real Mt. Sinai → but the
anti-theological inevitably invokes the theological - אש is
is more traditional than the rest of פזם - very
little "street language" - which is typical of Moyshe-Leyb's
style - the dream itself is more typical of 19th century
literature than high modernist - Moyshe-Leyb has to
ground his vision in a realist setting - the dream is
the only "realist" (ie justified) context for his
vision - transcendent by being "anti"-transcendent -
Peretz Markish has no need of dream scenes to articulate
his ideas - שמואל Sholem Aleichem, who uses the dream more
than any other Yiddish writer - and whose poems are perhaps

more traditional

more traditional than any other modern Yiddish writer
 - the realist uses/needs the dream setting as the
 escape outlet from reality - the dream in 19th century
 is like an allegorical essay explicating the hero's
 psychological predicament - this is true even of
 Pasternak and Tolstoy - ~~the~~ ^{their} dream scenes are
 allegorical and pre-Freudian אָפּטײַטש - Bialik is a
 prophet - the fact of not having been a survivor of
 the Holocaust is the central theme of Yiddish Holocaust
 writing in the 40s & 50s אָפּטײַטש אָפּטײַטש אָפּטײַטש אָפּטײַטש
 is the title of Lev. K's collection of Holocaust poems
 - not a problem for Sutzkever, et al אָפּטײַטש - no sense
 of nostalgia for the murdered past in "אָפּטײַטש" - the
 little man as connection to the old world: stunted,
 grotesque, castrated, deformed, unsuccessfully amputated
 a stump - even the dialogical structure between speaker
 & little man has its roots in tradition - Marxist אָפּטײַטש has no
 need/use for this structure - "אָפּטײַטש" first written in
 1916 - probably before Hapern would've been exposed
 to German Expressionism - shows no evidence of a Modernist
 poet - the title of אָפּטײַטש itself could be a different
 poet's from אָפּטײַטש - the golden peacock is a Yiddish
 folk figure - found in Yiddish folk songs - why a title so
 divorced from his day-to-day experiences? - even Manger
 would've stayed away from such a title - the אָפּטײַטש is a more
 medieval ^{seem} than a אָפּטײַטש - yet these invocations of tradition
 are always ironized - savage book, horrible, in Prof. Morris
 opinion - "אָפּטײַטש" was written write @ end of WWI No!

אָפּטײַטש

premodernist

אָפּטײַטש, אָפּטײַטש

wrote about
 subversive
 balladry in
 Hapern:
 V. Hellerstein
 proof texts

- the most savage descriptions of shetl life written just
 when, k'p'113, the shetl lay in ruins - should be read
 in the context of a vast Jewish nostalgia which
 first broke out @ end of WWI - ongoing today -
 a change: 1905-1935 DU 7811765 i'k 8]6N67-3]1E
 which occurs in these novels after WWI - change in
 formula - includes "good-old-man/upright American" stereotype
 always a man w/ white hair - 1905-1919. immigrants in
 New York/right vs. wrong in sweatshops - (1919 p'6); always
 the effort to connect w/ Europe - albeit through
 romance format - and that need to establish
 contact w/ Europe is the true emblem of assimilation
 to American culture → see as well the early American
 Yiddish films - (2)73k the m-zithistn, quite aware of
 literary high modernism, struggling against sentimentality
 of pop culture - until 30s, when even they had to make their peace
 w/ Jewish consciousness: Yash novels, Glatshteyn's
 marvelous amalgam of Kitsch and high modernism ⇒ post-
 modernist, in its own way - Moyshke-Leyb pounces on the
 "necessary lies" which facilitated the link to shetl
 life/past/culture/Kitsch - his ferocity is unparalleled among
 Yiddish poets - "י'ל'l'

8116 @ 8163 f'x
 (132111) ↑
 read poem
 ↑ 34-35
 the way
 Moyshke-Leyb
 tells a story
 through complex
 Halpern's
 "narratology"
 - paper sep.?
 →

11310 ← 11317
= schaudis ←

הַיְיִשׁוּת, הַיְיִשׁוּת, הַיְיִשׁוּת
The Jewish heart

exploration of Zerkhi's existence/experience - "By the Rivers of Manhattan" is a continuous refrain in American-Yiddish poetry, particularly among In-Zikhistn & Di Yunge = "By the Rivers of Babylonia" - Siboss is Esau → red-haired, horse son of יצחק - Zerkhi is Jacob - Esau is the goy, Jacob the Jew - Zerkhi represents the historical Jewish position - which Siboss examines in cycle 2, "יבלע" → ex. 1.2

Tudisim, the Jews of Babylonia - Siboss is 11318 and red - Zerkhi is the same age, but old & sad, the opposite - every section begins by picking up the last lines of the preceding section - thus next section, subsequent section, examines the murderous goy, the Esau, from the vantage point of Zerkhi, of Jacob - a sequence about pogroms to Christianity - Zerkhi's response to violence is acceptance, forgiveness, & identification w/ the persecutors - who go to heaven by murdering him - he convinces the angels that when the murderers fart in heaven, they are blowing trumpets in praise of God (!) - Zerkhi has no sense of outrage toward the outrageousness of his persecutors - and that's the motivation for Mayshe-kyb to explore his ^(Zerkhi's) mentality - Halpern hates, rejects, and belongs to Judaism & Jewishness - that's what sets him off in these poems - like "ב'ג'ק" it has allegorical implications - but more difficult, sublimated & subtle than "ב'ג'ק" - can one love the Zerkhi poems? - a polyphonic poem: many voices - link between Zerkhi & Jacob - but they are ultimately differentiated over course of poem - the Zerkhi poems are worthy of a dissertation - 1710 17 is the rabbi from Peretz's Di Goldene Keyt - everything in

11316 ל'17
ל'16 = dead
or alive
(one way or another
materially)

1717

love/hate

- nonsense signifies human interaction - the unfinished poem
 is a means of identifying the authentic reality - which exists
 outside the domain of poetry - both Halpern & Glatshcheyn
 were notorious womanizers - the woman in this poem
represents a rejection of intellectuality - she is not a thinker,
 not serious, not profound -> a condescending portrait of women (1)
 the Jean Toomer - the Molly Bloom? - the woman is the
 humorous voice - in the Freudian sense - a kind of super-ego,
 assuring the poet that his worries are not important - Halpern
 is a poet who hates poetry, a Jew who hates Judaism, an

* East-European who hates Eastern Europe - and an intellectual
who hates the intellect - and yet, like these other hatreds,
the intellect itself is a source of preoccupation - no effort
 in Halpern's part to make language beautiful - no great
 aestheticism on the level of Glatshcheyn - Yiddish poetry
 never ceases after Holocaust - as one ever says poetry should
 stop - yet poetry seems spent in Halpern's writing by the
 end of his career - פריד פריד יעד - "Sacco - Vanzetti"
 an anatomy of passivity

next time: Anna Margolin / ^{two lines} then Glatshcheyn
 11/14 Anna Margolin didn't care much for Halpern - she
 had closer relations w/ Leyles, to a certain extent w/
 Mami Leyt (though a platonic relationship), friendly w/
 Glatshcheyn - probably liked his poetry - hard not to like Glatshcheyn's
 poetry - continued tradition of D. Yunge -> de-Judaizing
 Jewish poetry - de-familiarizing ~~the~~ Yiddish verse - Anna
 Margolin sounds like a Yiddish poet who wanted to be read
 like a Russian poet who wanted to be read like a French

present generation embraces/fabricates about the past
- most American Jews, especially before 1905-06,
came from Shtetls such as Zlochov a very poor Jew,
w/ very primitive level of literacy - people of means and
education did not emigrate to America - they would
travel to the major cities of (Eastern) Europe to join
middle class, to further their opportunities to education -
only after failure of first Russian Revolution did an
Eastern European bourgeoisie begin to emigrate to America
- prior an artisan background, primarily, w/ very little
Jewish education, typically - the landsmanshaftn tended
to be founded after 1905 - by the immigrant bourgeoisie
- this system was not invented by the 1st generation of
E. Europe immigrants - because they were too poor
and exploited to be able to - to want to - next time
read as much of משה ינאי as possible - focus on
two last sections - themes of P', עיר → as mythical
as morning/night progression in first book - a more
mature artistry in second collection

10/31 intro to Anna Margolin book one of Prof. Novershtern's best pieces,
according to Prof. Miran - two more sessions on Halper, today to next time
- read Posthumous Poems collected in Harshav - persona = mask →
dramatic character - semi-fictionalized first voice speaker - w/
elements of character, but placed in proximity to author - an aspect
of author's character - completely alien to Romantic poetry & its
concept of character - Romantic poetry founded on principle
of authenticity of authorial voice - a fictionalized voice inevitably
by projected deliberately to represent the author. "I" →
Symbolism insists on persona, the mask → Yeats is quintessential

English symbolist - aesthetic of strangeness - independence of poem from poet - depends on mask - on stylization - New Critics believed that all poetry could be understood through Eliot & Yeats - they were wrong - that Moyshe Koyf in Halpern's poetry is a persona grata, almost w/out saying - but is Zerkhi a persona? - he is a freak, homeless man in his 60s, who looks half-dead (18518563 7713 1"60 2k3) - a beach bum - Moyshe Koyf & wife saw him on beach - Coney Island: an urban beach - Zerkhi supposedly died by 1923 - Moyshe Koyf writes his epitaph, a very strange one - Halpern refers to cycle of poems as a "joke" - Zerkhi in B.Ble is child Tamar had by his daughter-in-law/prostitute Tamar - twin of Paratz, who "broke himself out" - Zerkhi had "red hand"

"beach bum"

- Paratz was ancestor of David, Zerkhi list his progeniture
- Zerkhi in Halpern's cycle has big red hands - a big man w/ oversized features - systematic allusions to Jacob & Esau in poems, other twinned motifs - Halpern's most ambitious cycle of poems(?)
- Halpern projects series of attitudes, but not necessarily favorable ones - the passivity, weakness, acceptance of Zerkhi are hateful to Halpern - misery + ~~strangeness~~ ^{strangeness} are positive in Halpern, but whining + weakness + over-intellectualism are not - sequence by sequence is the way to understand the explorations of the cycle - Zerkhi defines himself situationally @ the very edge of the continent, facing eastward to Europe - but he doesn't have the wealth or the guts to return - he is trapped where he is, immobile - the beginning presents his vantage point - 2nd poem presents Zerkhi trying to aestheticize the beach, the bathing woman ^{combining her} _{to man} → Zerkhi himself is highly sexualized a prominent imagination - the cycle is anatomized & analyzed - a systematic

Zerlhi poems are allusional - w/out understanding references, interpretation is imposs-ble - Reb Shloyme sits on his ass so long that it becomes as blue as the sky (!)
next time: re-read the Zerlhi poems w/ posthumous ones - read also the 1113 poem

11/7 Eliezer Greenberg published Halpern's 2 volumes of posthumous poetry - "What Z said to My Son @ Play - And Only to Her": a monologue w/out any discipline, restraint, or order (?) - no effort @ control - is this Halpern's attempt @ rhymed prose? - rhyme works well for Halpern in his ballads, where it is regulated, and occasional - his rhymes tend to be primitive & crude musically - a baddhan's rhyme, doggerel - yet the decision to employ such provincial techniques, in a "provincial" language (Q's, 2's), is heroic - what other poet of this era achieves Halpern's Leanness? - no other Yiddish poet goes as far - because w/ Halpern this writing is not experimental, it is authentic - a crucial distinction - end of Zerlhi's poems: role of poet's wife - she doesn't take his poetry seriously - & that's why she tells him to end the poem so flipperly, in nonsense - women in Halpern's poetry don't take their man's seriousness seriously - supports him in reality, yet undermines him in his poetry - שילען די שפּילען - ends w/ sex (?) - the woman is telling the poet, in effect, to come to bed - the intimacy of their language becomes a means of representing the evasion of speech that sex entails - connects to Zerlhi, who sees sex everywhere, especially on the beach - he wants to purge sex from the world, yet he's obsessed w/ sex -> the puritanism of the Jewish tradition - Zerlhi's loneliness contrasted w/ poet himself, w/ his loving wife

primitive rhyme = 11/132

sexual theme

poet - Margolin herself credited Baudelaire + Mallarmé as her influences - but this was achieved by way of Russian symbolism - the best + richest vein in the symbolist mine - a specific kind of symbolism

"Anna" is not a particularly Jewish name, as such, as pseudonyms go - Margolin, מרגולין, is very Jewish - even found among S'fardim, w/ variations → typically connected to the jewelry trade, the pearl business - not folksy, an aristocratic name - "her" family in the

* poetry is obviously not her family - portrayed in the stylized severity of 19th century formal oil portraits of Jewish families - Margolin suggests מרגולין / אריסטוקרטיה, aristocratic supremacy - most authorial names in Jewish lit. are pseudonyms - comic pen-names / folksy pen-names מרגולין, aristocratic, distancing, aestheticizing pen-names - 1st Yiddish woman novelist, wife of Mordkhe Spetktor, published under name "Isabella" - "sincerity," directness ~~are among~~ ^{are among} of the

conventional expectations of women's poetry, especially in Yiddish - female solitude is conventionally different from male solitude - the solitude of abandonment (איין) not alienation (אויס) - not philosophically determined, but socially (in negation) - this is the convention of women's literature - Anna Margolin is trying to do the very opposite - there is no malice in the name Anna - she writes on the subject matter of women's poetry - but w/ a difference א"י repetition w/ difference (!) - symbolist poetry uses the rhetoric of otherness, of strangeness - "I is another" (איך איז אנדער) - in a non-religious world, the only way to achieve sanctification and elevation is to use strangeness, to be alienated from the everyday - hence myths, allusiveness, alienation, masks, etc.

the Weberesque aesthetic → Margolin + the Dickinson (?)

Ana Margolin's aesthetic פּוֹעֵזִיָּה from Mani Leyb's aesthetic - closer to Zishe Landau's - for what that's worth - who was very influential in his day - Mani Leyb's symbolism derived more from the sensualist aspects than the distancing, mythologizing aspects - Prof. Mirou thinks the poem פּוֹעֵזִיָּה (22's) is crap - being a symbolist in 1920 was a very lonely artistic stance for Margolin - already passé, in a sense; Mani Leyb had come and gone by then - Margolin wanted to belong to the Enzikhista, and socially she did, but not aesthetically - because she never showed what was פּוֹעֵזִיָּה - the Enzikhista predated their Jewishness on the Yiddish language, not on religious or cultural identity - this would change for them by the late 30s - for obvious reasons - and as "linguistic" Jews, poets like Glatshayk (1922) retain the characteristic cadence of Yiddish speech - not so w/ Margolin - who mutilates conventional Yiddish syntax - for aesthetic reasons - she poet is the other vis-à-vis the community - the need for firm, for immobility, artistic fixity in Margolin's work פּוֹעֵזִיָּה the need for mobility which can never be fulfilled - reaching for sky & earth - only done via man - or via split consciousness - effect of de/doublement - splitting of remembered ego vs. current ego - look @ splits - meeting of two parts of ego - meeting overpods on Gurks Mayfeld's parlance - "פּוֹעֵזִיָּה" (1's) - the poet is both the child & the speaker approaching the child - the participant & the witness, simultaneously \rightarrow de/doublement: an encounter w/ the self, two sides of the ego - the child/Mani & the adult - who cannot write - a typical Margolin construct

(87-88"5) Ruben Ludwig himself was a poet in the In-Zikhst circle - who died young - this poem as well as poems in last section were Margolin's efforts @ In-Zikhst poetry - previous efforts were more Yungist - "עיסת", from last section is typical In-Zikhst poem "ישועה" - a stream-of-consciousness representation of her insanity very In-Zikhst "ישועה" in dialogue: also typically In-Zikhst form for poetry - "ישועה" she speaks for + identifies w/ the group - she speaks as if she like Ludwig was a member of the inner circle of In-Zikhst - more mundane, conversational, less opaque, more engaged w/ world of people - lighter touch, more wit, less allusive - interested in mundane as such - very In-Zikhst, very un-Yungist - Margolin chooses Glatshteyn as her In-Zikhst role model → absolutely different from world of masks of gold & marble, of fin-de-siècle symbolism - Yeats hated Eliot's poetry - said Eliot's distinction was "in making poets the way people got in and out of bed" - Yeats always believes in the Orphic quality of poetry - Margolin's In-Zikhst poetry involves a drastic lowering of the wall between art & reality - for Prof. Miron, these In-Zikhst poems don't work "ישועה" (123"5) - a dramatic mono(dia)logue - a very successful modernist poem - it does not betray her initial gestalt: the split woman - while engaging that sensibility w/ the ordinary, she unstylized - "ישועה" she looks in the mirror - (123"5) "ישועה" → "Snow White" story → dual-consciousness of man & woman finally reconciled through recognition that they once loved - a typical In-Zikhst poem in tone, situation,

"ישועה"
- a poem by
Glatshteyn alt.
a gangster - well
worth reading

Deadline for paper: January 1

chose of characters - when Margolin comes to Symbolism, it's already old news, yesterday's papers - the guests who are there & not there in the "Marie" poems are Margolin's lovers - Margolin maintains her independence from these men by stylizing them, arranging them as symbols - she is Margolin/Mary/Marie @ same time - as Mary: the Virgin awaiting the Annunciation - as Marie: a bourgeois European middle-aged, middle-class woman - trapping not a Jude but in salons - the cycle of Marie poems adds nuances to Margolin's split-persona - in a way the summit of her work - reality is always only a point of departure in Margolin's poetry - Anna Margolin's hometown was B-3k - she spent years in Palestine after leaving home very early - married to a Zionist writer, Yiddish & Hebrew, but they separated

"סוֹן'ס יְהוּדִי" (1922)
"יְהוּדִי" (1923)
"יְהוּדִי" (1924)

for meeting w/ at. rous (3:30 wed. 11/27)

- consider
"יְהוּדִי" (1922)
"יְהוּדִי" (1923)

(1922) "בְּרֵחַ דְּלֵב" / (1924-1925) "קוֹרָא"
(1925-27?) "בְּרֵחַ דְּלֵב" / (1923) "קוֹרָא"
(1928) "בְּרֵחַ דְּלֵב" & "יְהוּדִי"

the poems which, tentatively, I intend to write about - I've chosen the two pairs because I think they most conveniently exemplify the various principles I see operating in Margolin's work: the first two poems present her "psychological geography" - poems about her past, her family, her origins - stylized & symbolized - by examining the imagery, the dialects, through which she presents/mystifies the "home" I hope to be able to offer a general paradigm for interpreting her use of more overt mythological geographies i.e., New York, "Athens," etc. - similarly the 2nd two poems present the divided consciousness - the simultaneous/dual perspective on an emotional situation which Heiri Dorra, whose book on Symbolist aesthetics I intend to consult, calls dédoulement, and which he sees as essential to the Symbolist project - from a thorough reading of these 4 poems I intend to return, if it's not too played-out

1215 the Bratslaver poet ^{speaker} is a charlatan - one can not trust anything he says - particularly when he talks about not thinking - he talks & thinks constantly - until he talks Nahman's "head off" - he is the worst kind of Jewish saint - and yet this poem was terribly sentimentalized by his original audience - the S. Nigun's of the world welcomed Glatshdeyn "back to the fold" on his return to a Jewish consciousness in the late 30s - whatever Nahman says, he also unsays - Peretz's Hasidism is Nietzschean - truly maudlin, romanticized - no relationship w/ historical Hasidism - Peretz didn't know & didn't care about real Hasidism - unlike Buber who did know & did care about real Hasidism - one of the great controversies of Jewish scholarship is conflict between Buber & Scholem on Hasidism - for Agnon, as well, the Hasid was the lowest imaginable order of humanity - Reb Nahman himself took great efforts to inform his readers that he had a large penis and was good in bed - this too had Kabbalistic significance

3 volume biography of Buber by Friedman & word reading - Prof. Maron

Glatshdeyn's Reb Nahman poems are deliberately overblown, deliberately verbose - some poems are written inductively as a beginner, an amateurish effort - in Reb Nahman cycle - this is a poem about Glatshdeyn himself - his most revealing self-portrait - it's it's - pret as cultural hero & charlatan - seeker of popularity/hater of fame - a parable of Glatshdeyn's own development - a far-removed poet @ war w/ "פוסל נ' ב' פ' ס' ע" - who becomes an embracer of "ב' פ' ע' ס' פ' נ' ב' פ' ס' ע" - embraced by the very people who originally said that he could not be considered a Jewish poet - Glatshdeyn resolves his own dilemmas, his own repentence.

- silence in paradise for Glatshiteyn = Hell - silence is the worst possible condition - what's clever about the poem, however, is its construction via the very language that he parodies, the very people whom Glatshiteyn mocks

- life for Glatshiteyn is not elevated linguistic jokes is no life whatsoever - Glatshiteyn is spokesman of a generation of modernist poets who betrayed themselves

- Glatshiteyn's quarrel w/ Bashevis was not rooted simply in envy - the real bone of contention was not just a reaction to Bashevis's kitsch or cheap sexuality, but was Bashevis's contention that Yiddish could not create a language to articulate modernity - a complaint against Yiddish modernism

- surely a complaint against Glatshiteyn's very essence as person & writer - a negation of Glatshiteyn's very identity

- Yiddish modernism for Bashevis was a veltlekh literatur on a velt - neither worldly nor Jewish, for Bashevis - but when Singer began to philosophize, Glatshiteyn attacked Bashevis through a series of articles, an "expose" in a devastating, intellectually successful critique 2/6 783

- Bashevis is a great writer as long as he stays simple - when he experiments w/ his own voice & form, the results are terrible - when he attempts to conceptualize, the result was horrible - Glatshiteyn also hated Grade's work - had no great respect for Meudle or Peretz, a little more respect for Sholem Aizerichem - Bergelson, he thought, was ok - Asch, he thought, was terrible - Glatshiteyn knew Bashevis's power, & wasn't indifferent to it - he was opposed to it - Glatshiteyn was, as an intellectual opposed to the expose, the epiphany, as a subject matter for poetry

response to
Bashevis 1943
essay

*6
fid

Reb Nahman's book of aphorisms reveals his period
דברי נחמן 'דק' ~~דק~~
ד'ו'ס'ע'ע'ע'ע

- form is a problem in intellectualist poetry - poetry rooted in speech requires a specific speaker - inherently metric, never orphic poetry - thus the Reb Nahman poems are a poetry rooted in the speech of a character who speaks too much - and who knows it

→ Yiddish poetry was damned no matter which direction it turned by this point, by the early 40s - Gladshcheyn was aware of this - of the need to "serve hot soup" to the Jewish refugee (of whatever source) @ odds w/ the need to "tell the truth" - Gladshcheyn himself was aware of the need "to serve hot soup" - yet he was equally aware of the toll this need exerts on his poetry - the Nahman poems are the exposure of his crisis - an exposure too concealed to be recognized - not really an exposure @ all - the Reb Nahman poems rest @ the heart of his crisis - of his middle period - the late period Gladshcheyn attempts to synthesize the various strands of his work - the very Jewish themes disappear - in favor of a love for the Yiddish language - clearly a language of the deed @ this point - a Platonic conceptualized love for Yiddish as a concept, an ideal - some poems are quite satirical in spite of this - a diminishment of intensity from earlier work, as can be expected - what replaces intensity is dignity

the crisis was a crisis of betrayal, of indignity - expressed in a language of indignation

"N 10 73
188 LC
N

the terrible condition of Yiddish literature is apparent in the format of Gladshcheyn's Collected Poems released in the 1950s - in a coffin - "too heavy, too brittle"

non Yid

like the mail order classes, the "Harvard Library," etc.