

Di Feder



**Catching up with Jessie Kahnweiler
(Tent: Comedy '13)
and other news
and updates**



Dear alumni,

We had more people in residence for education programs at the Yiddish Book Center this summer than ever before. It was a little dizzying for our staff and faculty but kind of magical, too, to have the building overflowing (literally: we used a lot of classrooms over at Hampshire College). That intensity reflects the growing recognition our programs have been getting—largely because you’re all out there, spreading the word—and it means there are well over a hundred amazing new people joining this alumni community.

Meanwhile, we can’t exactly take a breather because 2020 is approaching quickly, and it’s going to be a big year for the Center. It’s our 40th anniversary, and there will be a series of programs across the country to celebrate. Our new Yiddish textbook, which has taken many years and count-

less hours of labor to produce, will launch, as will the Center’s web portal for searching the text inside its Yiddish book collection.

There are many more things to come, and I also hope the anniversary will be an opportunity for you to reflect on the role the Center has played in your life and work, and what role you might like to play in its future. This newsletter will, I hope, give you a sense of how vast and impressive our alumni network is—there are so many of you doing such incredible things. If you have ideas, thoughts, or suggestions for the Center, or if you just want to let us know what you’ve been up to, please don’t hesitate to get in touch.

Best wishes,
Josh Lambert
Academic Director

“Handpicked”

Each month, a staff or friend of the Yiddish Book Center selects their favorite items—the iconic, the affecting, the inspiring, the surprising—from our collections to share on our homepage. We’ve curated a sampling of those selections here to share with you (all are searchable by name on our website).

“**Eating the Archives**” A lively “From the Vault” post by former fellow Michael Yashinsky, which tells the story of a paper bag of Yiddish recipes found in an archival closet at the Center and the journey from past to present that they take the author on. A must-read for all food lovers!

“**Undzer gortn**” This 1970 student performance of American Yiddish poetry at McGill University incorporates experimental film and dance. A true “happening,” it is undoubtedly one of the more eccentric items in the Frances Brandt Online Yiddish Audio Library and well worth a listen.

“**Celia Dropkin’s paintings**” The most recommended item out of all the Handpicked selections, the beautiful oil paintings and watercolors (including a painting of a cottage likely in our very own Amherst!) created by the poet later in her life feature bright flowers and snowy landscapes.

“**Love! Vengeance! Espionage!**” This short piece introduces readers to a lesser-known genre of Yiddish writing: the “low culture” of *shund*, or Yiddish pulp fiction, which became popular in Eastern Europe in the 1870s before making its way to North America and Israel (and to the Yiddish Book Center).



“**Between Midnight and 6 am**” A fun autobiographical short story about two Yiddish Book Center visiting faculty on a late-night trip to Mexico City to rescue Yiddish books, children in tow.

Read more from Handpicked on our website (yiddishbookcenter.org/llc-handpicked) and tell us about your favorite finds!

For more new features on our website, including newly published From the Vault stories and recent episodes of our podcast, The Shmooze, visit yiddishbookcenter.org/language-literature-culture.

Catching up with Jessie Kahnweiler

Jessie is an alum of the Yiddish Book Center's Tent: Comedy LA program. Her internet shorts have amassed millions of views and have been featured everywhere from the New York Times to TMZ. She has developed series for Hulu, ABC, and the CW and most recently staffed on SKAM AUSTIN for Facebook Watch.

Di feder: Where are you originally from, and where do you currently call home?

JK: I was born in Cincinnati. Grew up in Atlanta. And live in Los Angeles.

Di feder: What initially got you interested in Yiddish or Jewish culture?

JK: I grew up Reform and checked all the Reform boxes growing up: bat mitzvah, Birthright . . . but I never felt personally connected to my Judaism. It always felt like this obligation put upon me. When I was 27 I got a grant from the Foundation for Jewish Culture, and they said we could do a project on anything as long as it was Jewish. I kinda freaked out, like what am I going to do, *Bagels: The Musical*? I felt no connection or inspiration regarding my Judaism, and so I decided to make my project about that. I spent two years researching, living, and filming all aspects of Jewish life here in LA and Israel. I was in it. And it was a life-changing experience because

I was able to have a proactive Jewish experience and really take Judaism personally. I also realized that my entire life is based on being honest, curious, and laughing through the hardships—which is inherently Jewish. Being Jewish just feels so right because it's mine.

Di feder: What is your craziest/funniest memory from Tent: Comedy LA?

JK: My favorite memory was just sitting with Danny Lobell on the first day and realizing we were both the two schmucks who always say snarky stuff in the back of the room and making a pact to not make fun of anything for the next four days besides each other.

Di feder: Looking back, what was your most important takeaway from your time in that program?

JK: The devastating pain and terror that serves as the bedrock for Jewish comedy.

Di feder: How has it influenced your life and work in the time since?

JK: Those kinds of programs are so cool because being an artist can be really isolating. There's a certain amount of self torture that goes into my process, and being around other artists, specifically Jewish artists, gives you this tribal camaraderie. Even in learning the history of Jewish comedy, like I'm stand-

continued



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ing on the shoulders of so many stomach-aches.

Di feder: What are you up to these days?

JK: I'm developing a couple of TV projects and directing music videos and shorts.

Di feder: Proudest accomplishment (so far)?

JK: When I get messages from people telling me my work has made them feel less alone.

Di feder: What are you reading, watching, listening to as of late?

JK: *Three Women* is my favorite book of the decade. I love the new Beyoncé/*Lion King* album. And I just re-binged *Mad Men*—what a masterpiece.

Di feder: Favorite Yiddish (or Jewish) expression?

JK: *Sheyne meydele*—my grandma or mom will sometimes say it to me, and it makes my heart melt. Like all Yiddish, it sounds like it feels.

Di feder: Rugelach or black and white cookies (or other favorite Jewish foods)?

JK: Yes and yes—what was the question?

Di feder: Favorite writers (in Yiddish or any language)?

JK: I wish I knew Yiddish writers. Do you guys have a list or something?

Di feder: What's at the top of your bucket list?

JK: To shoot my feature film. To meet the dude my psychic keeps telling me about.

Di feder: What fictional character do you most identify with?

JK: Peter Pan and Larry David.

Di feder: Most interesting place you've visited?

JK: Israel (know your audience!).

Di feder: Most salient piece of life advice you've ever received/given?

JK: My grandpa Alvin Boretz was a prolific screenwriter, and he told me if I wanted to be a writer all I had to do was "shut up and listen to the world," which is true but also hilarious coming from him because he never stopped talking.

Di feder: Favorite guilty pleasure?

JK: Binging on Netflix, but I tell myself it's "research" . . . ice cream, but I tell myself it's "research."

Di feder: If our alumni readers want to see more of your work, where should they go?

JK: My work is on my website, jessiekahnweiler.com. My daily thoughts, feelings, and misadventures are on Instagram: @Jessie_Kahnweiler.

New In Translation

Warsaw Stories

In this new English translation, Hersh Dovid Nomberg's stories explore modern Jewish life in the growing cosmopolitan city of Warsaw: young intellectuals in pursuit of truth and beauty; working class fathers tempted by schemes for easy money; and teenagers caught between desire and tradition. By turns comic, satiric, and earnest, Nomberg's stories take the pulse of Warsaw's Jewish society at the dawn of the twentieth century.

Hersh Dovid Nomberg (1876–1927) was one of the new wave of Yiddish writers in the early 20th century who made a name for himself with his characteristically atmospheric short stories, mostly set in Warsaw, populated by artists, philosophers, and other outcasts.

Newly translated by Daniel Kennedy, a literary translator based in France. He is a two-time Yiddish Book Center Translation Fellow, managing editor for translations at *In geveb: a Journal of Yiddish Studies*, and co-founder of Farlag Press.

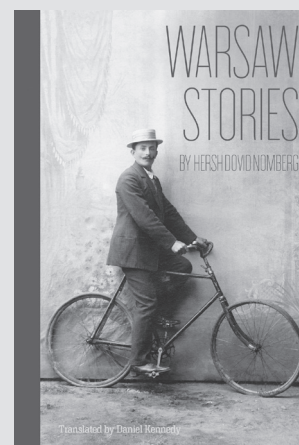


"Hilarious and insightful, a glimpse of a vanished world seen close at hand, with poverty, propriety, romance, and much more. Nomberg was a forgotten genius, forgotten until . . . now! A very fine translation, too!"

—Paul Buhle

For new and archived translations, visit our Short Works in Translation page: yiddish-bookcenter.org/yiddish-translation.

Warsaw Stories: Hersh Dovid Nomberg, translated by Daniel Kennedy, White Goat Press (2019).



Warsaw Stories is available at shop.yiddishbookcenter.org.



Students in the Steiner Summer Yiddish Program dance to the music of Burikes at Yidstock 2019

Books and Poetry and Podcasts (and Food), Oh My!

Jessica, Josh, and Mindl weigh in.

Jessica Parker, Yiddish Book Center’s museum education specialist

Book Noam Sienna’s *A Rainbow Thread* is a collection of Jewish texts by, for, and about LGBTQ people from across space, time, and language. It’s a real treasure and a must-have!

Podcast *Vaybertaytsh* is the place to get your feminist news and stories in Yiddish. *Vaybertaytsh* also has accompanying transcripts and educational materials that are great for students, teachers, and pedagogues!

Food Rein’s Deli is as close to the Jewish delis of Toronto as I can get in western Massachusetts!

Josh Lambert, Yiddish Book Center’s academic director

Poems Julia Kolchinsky Dasbach’s *The Many Names for Mother* is a prize-winning collection of poems by a Tent: Creative Writing alumna who writes about immigration, motherhood, and a family history of loss and trauma.

Novel Lexi Freiman’s *Inappropriation*, which came out last year, got called “the queer Jewish Australian novel we’ve been waiting for” but didn’t get as much attention as I thought it would; it’s a little silly at times but also a good primer on Donna Haraway’s “Cyborg Manifesto.”

Mindl Cohen, Yiddish Book Center’s director of translation and collections initiatives

Book *The Gefilte Manifesto*: I have been obsessed with this book since going to a book talk/drink tasting where the authors taught us how to make sour dill martinis. I think it’s a perfect blend of traditional Ashkenazi recipes with just enough modern options and updates (there is a recipe for traditional saltwater pickles and an Ashkenazi kimchi, for example).

Podcast *Harry Potter and the Sacred Text*: I am not otherwise a podcast person, but I

love this project. Two Harvard Divinity School students (one a Jewish atheist) read the entire *Harry Potter* series, one chapter per episode, using sacred reading practices from Christian and Jewish traditions, including a *khavruse* practice and a *pardes* practice. As a literary scholar, I love the close reading practices, and as a *Harry Potter* fan, I love the opportunity to take seriously a set of books that meant a lot to me growing up. There is something sacrilegious about reading a YA series as sacred text, and on the other hand it is a very secular-friendly way to encounter spiritual and religious practice.



Four Questions (and a little more) —Sarah Abrevaya Stein

Sarah Abrevaya Stein, Internship (now Steiner Summer Yiddish Program) '91, is professor of history, the Sady and Ludwig Kahn Director of the Alan D. Leve Center for Jewish Studies, and the Maurice Amado Chair in Sephardic Studies at UCLA. A Guggenheim Fellow, she is the author of many award-winning books and articles.

Di feder: Is there any connection between your experience as a summer intern (now Steiner Summer Yiddish Program) back in '91 and your current work? In what ways did that experience influence your path, if indeed it did?

SAS: When I served as an intern at the Yiddish Book Center, the books were still stored in an old stationery factory—originally a nineteenth-century mill—in South Hadley. The building ran hot in those summer months,

with only a few fans for relief. But I fell in love with Yiddish, which the other interns and I studied that summer with Aaron Lansky, and this passion launched me on my scholarly path. After leaving the Center, I continued to study Yiddish independently, as well as at the Hebrew University, the University of Oxford, and Stanford University. At these places, I had the privilege of working with such luminaries in the Yiddish world as Professors Dov Noy, Mordkhe Schaechter, and Shikl Fishman.

I went on to write an undergraduate thesis (Brown University) on the 1912–1914 anthropological expedition of Yiddish writer S. An-sky (the pen name of Shloyme Zaynvl Rapoport) and then entered a doctoral program in history at Stanford University, intent on focusing on Eastern European Jewish cultural history.

I never gave up this passion even as my work expanded to include—and ultimately to focus on—the Mediterranean and Sephardic Jewish worlds. Still, my first book offered a comparison (the first and, still, only comparison) of modern Yiddish and modern Ladino cultures in the Russian and Ottoman Empires (*Making Jews Modern*); and my second book explored Jews' involvement in the boom and bust global ostrich feather market of the turn of the twentieth century (*Plumes*), a story that featured, among other actors, the droves of Yiddish-speaking, Eastern European Jewish women, men, and children who labored in the industry in the southern Cape, east side of London, and Lower East Side of New York City.

My subsequent books explored aspects of Jewish life, culture, politics, and law in the Ottoman Empire and North

Africa. Yet each one is stubbornly transnational, as were so many modern Jewish lives. All told, this work looks beyond the cultural and national boundaries that are understood to divide Sephardi from Ashkenazi, Ladino from Yiddish, or European from Middle Eastern—categories that can, in my view, flatten modern Jewish history.

My intellectual trajectory has roots in that brick factory in South Hadley, to be sure. Present-day Steiner Summer Yiddish Program fellows work in nicer digs, but the rawness of the Yiddish Book Center in 1991 was electric, and its pulse has stayed with me.

Di feder: How did you become interested in history? And what made you decide to become a historian?

SAS: Like other historians I know, I harbor an escape fantasy in which I throw it in to

write mystery novels in the spirit of P. D. James. But researching and writing history is a bit like unraveling a whodunit: the historian's job, after all, is to piece together clues, reconstruct events from multiple perspectives, and to puzzle over that ever-confounding question of why people do the things they do. I only wish that, like Hercule Poirot, I could gather all my characters together into a single room and confront them with my suspicions and theories!

Aside from my love of mysteries, I feel it a great privilege to work with students in a world-class public university and also to dedicate myself to reading and writing. To some extent, it's in my blood. I grew up in Eugene, Oregon, in a family of books, educators, and public servants: my father is a retired professor of English, my mother a retired middle-school librarian—ahead of her time in amassing for her public library (in the 1970s and 1980s) books about being young and queer, or a Japanese American youth interned during the Second World War. Books are the family business, and my sister and I both stuck with it. Thankfully, being a historian is no longer (in the words of P. D. James) “an unsuitable job for a woman.”

Di feder: What's your most recent book project about? How did you come across that story, and what was the process of telling it like?

SAS: My most recent book, *Family Papers: a Sephardic Journey Through the Twentieth Century* (Farrar, Straus & Giroux, 2019), traces the modern history of a single Sephardic family from Ottoman Salonica over the arc of a century, seven generations, and through various waves of global migration. It is also a meditation on the letters they exchanged and saved, and how these letters came to hold the family together as time, distance, and world conflicts tore them apart. Reconstructing the family history has taken me into the living rooms (and private collections) of family members

from Rio de Janeiro to Kolkata, Thessaloniki to Manchester—people who today cannot read the various languages of the documents they hold but who still have a palpable connection to their deep past.

The book also contains within it the discovery of an astonishing trauma unknown to living descendants—that a family member was a Nazi collaborator who turned out to be the only Jew in all of Europe executed by a state after the war for his complicity with the occupiers. The family never wrote of this terrible trauma—not in letters, memoirs, diaries, or testimonies. They even excised their disgraced

relative from family trees. In time, the facts the family buried became unknown to their descendants, including the war criminal's own daughter; unknown, that is, until the publication of *Family Papers*.

I came upon this family history while finishing another book: an English-language translation of the first Ladino memoir ever written (Sarah Abrevaya Stein and Aron Rodrigue, *A Jewish Voice from Ottoman Salonica*, with Isaac Jerusalem as translator, 2012). The author of that memoir, Sa'adi Besaelel a-Levi (1820–1903), spent the last years of his life writing a Ladino-lan-

can Jewish community and the dispersal of the author's descendants over multiple countries and continents.

Having spent years considering Sa'adi's account of nineteenth-century Salonica, I was left wondering how his handwritten memoir came to travel such a circuitous path and what had become of Sa'adi's descendants. These questions launched me on a decade-long quest to tell the collective story of Sa'adi's branching family: a journey that took me to a dozen countries, thirty archives, and into the homes of a Sephardic clan that constituted its own remarkable global diaspora.

Di feder: What's in your reading (or listening or watching) queue these days?

SAS: I recently finished reading Olga Tokarczuk's *Flights*, which is mesmerizing: I love its ingenious, difficult-to-categorize nature. Oyinkan Braithwaite's *My Sister, the Serial Killer* was next in queue, which is a delightful feminist balm. I love everything by historian Kate Brown, so I look forward to turning soon to her latest, *Manual for Survival: A Chernobyl Guide to the Future*. And perhaps I am due to reread Cynthia Ozick, whose writing I have always adored.

Hear more about Sarah Abrevaya Stein's work on *The Shmooze* at yiddishbookcenter.org/shmooze-stein.

Researching and writing history is a bit like unraveling a whodunit.

Alumni Updates

Dalya Ackerman (Great Jewish Books '17) went on the March of the Living in April and is attending Amherst College this fall.

Sarah Bunin Benor (Internship '94) expanded the Jewish Languages website at jewishlanguages.org.

Mindl Cohen (Internship '06, Internship RA/TA '08, Translation Fellowship '15) started work at the Yiddish Book Center in September '18 as the Director of Translation and Collections Initiatives. She writes, "It is really a dream come true to be back in western Mass, where I grew up and went to college, and to be working at the Center, where I first started studying Yiddish. One of my major projects is directing the Translation Fellowship, and I am looking forward to connecting with other alumni of this program, as well as working with our new cohort."

Emma Claire Foley (Steiner '11) is reading Yiddish lit for pleasure and dipping her toe

into the amazingly vibrant Yiddish cultural world of NYC while working as a nuclear weapons policy analyst for a disarmament advocacy group.

Dory Fox (Steiner '12) is completing a PhD program at the University of Michigan and has recently written a chapter on *Di mishpokhe karnovski (The Family Carnovsky)* by I. J. Singer.

Luna Goldberg (Tent: Creative Writing '17) has been working with fellow Tent alum Sophie Amado on a multidisciplinary project entitled "Take Care," which brings together international artists and writers to examine themes of intimacy, vulnerability, and correspondence. An excerpt of her thesis, "Performing Critique: Three Case Studies from the Israeli Pavilion at the Venice Biennale," will be published in Israeli artist Sigalit Landau's forthcoming artist book, *Salt Years*.

Natalia Holtzman (Tent: Creative Writing '14) has work forthcoming in *The*



2019 Great Jewish Books students enjoy discussion in the orchard

Believer and the *Minneapolis Star-Tribune*.

Miriam Isaacs (Translation Fellowship '16) just finished final touches on an article about translating Rokhl Korn for a volume on Yiddish in the New Millennium edited by Rebecca Margolis.

Jordan Kutzik (Fellow '11–13, Tent: Creative Writing '13) is a staff writer at the *Yiddish Forward*. Besides writing articles in Yiddish, translating them into English, making films, and performing a wide variety of related tasks, he is also a publisher at Kinder-Loshn Publications, which will be publishing four bilingual Yiddish-English children's books with original illustrations in the coming 18 months in an effort to provide Yiddish-speaking children and their families with modern reading material and make Yiddish children's literature more widely available to the broader English-reading public.

Deborah Lakritz (Tent: Children's Literature '17) is writing Jewish board books, picture books, and middle grade and young adult stories. She is also participating in a

workshop on writing Jewish middle-grade and young adult fiction and hanging out with her grandkids.

Ellanora Lerner (Great Jewish Books '18) is the vice president of programming for her local chapter of BBYO and a writer for *Risen Zine*.

Jonah Lubin (Great Jewish Books '16) is a student of Jewish studies and comparative literature at the University of Chicago, where he does lots of things with Yiddish, including serving as the editorial intern for *In geveb*. He recently wrote an article on *Vaybertaytsh* and did a Yiddishy Jewish reading of *Neo Yokio* for *Tablet Magazine*.

Rachel Mines (Translation Fellowship '16) has been working on a collection of Jonah Rosenfeld's short stories and is thrilled to announce that she has received a publication contract. Another of her Rosenfeld short story translations was featured in the last *Pakn Treger Digital Translation Issue*. Over the last few years, she has been teaching her students (few of whom are Jewish) Yiddish literature in translation. She writes, "Many themes

Did you know? Before arriving at the Center, our books have passed through the libraries and repositories of some rather unusual organizations, including a vegetarian restaurant, a hospital for consumptives, a California Yiddish community for chicken farmers, a Lithuanian branch of the Maccabi sports club, and a mysterious "intimate club."

Read more at yiddishbookcenter.org/whispers-libraries

of Yiddish literature are so relevant today—immigration, cultural and generational clash, prejudice, and more . . . and my students love the stories.”

Nina Pick (Steiner '05) recently moved to Westchester for a short-term teaching position at the Masters School and published a book, *The Gardener Says*, a collection of gardening quotations. She continues to be involved with the Yiddish Book Center as a field fellow with the Wexler Oral History Project.

James Redfield (Translation Fellow '16–17) has submitted the book translation that he began during the fellowship for review—in a *mazdik*er sho—and promises to keep us posted.

Avery Robinson (Tent: Food '14) is working as a researcher and copy editor for the Posen Library of Jewish Culture and Civilization, still researching culinary history and trying to find himself.

Nathaniel Rosenthalis (Tent: Creative Writing '15) is currently working as a writing consultant at Columbia University and has new poems in the *Harvard Advocate*, *Nightblock*, and *APART-MENT*. His chapbook *A Shirt for Today* (Yes Poetry) came out last year.

Sivan Rotholz (Tent: Creative Writing '17) spent the 2018–19 academic year in Israel as a full-time rabbinical and Jewish education student at HUC-JIR. She had the honor of being a Wexner Graduate Fellow and Davidson Scholar and

an Elissa Froman Fellow with the New Israel Fund. She continues to teach at the intersection of feminist Torah and poetry, is working on a collection of midrashic poems, and her midrash is forthcoming in the collection *Feeding Women of the Bible, Feeding Ourselves*.

Jonathan Rotsztain (Tent: Comics '14) had his first ever solo art show, which debuted at Toronto's Fentster Gallery. A description from the gallery: “An extension of the artist's ‘Self-Loving Jew’ comics series, the show features his deceptively playful drawings with a cartoonish portrait of a conflicted, anxious, yet optimistic thirty-something Jew [...] Rotsztain shows how he inherited fears and successes, guilt and joys, neuroses and values not only

from what was articulated to him but also from what went unspoken and unacknowledged [...] For the exhibition, he transforms behavioural patterns into decorative patterns that adorn domestic settings. [...] The artist-designed wallpaper on display is dense with images of Holocaust-fueled fears, intergenerational trauma, and an inner struggle to reconcile a progressive, secular worldview with common narratives about Jewish life.”

Lawrence Schimel (Tent: Children's Literature '17) writes, “My translation into English of *La Bastarda* by Equatoguinean author Trifonia Melibea Obono was an Honor Book for the Global Literature in Libraries Best Translated YA Award, and it was also

continued



Participants in the
2019 Great Jewish Books
Teacher Summer Seminar

continued

chosen for the American Libraries Association's Rainbow Book List and their Over the Rainbow Book List, among other honors. I published a new picture book written in Spanish, *¡Qué suerte tengo!*, illustrated by Juan Camilo Mayorga, which has been published so far in Colombia, Mexico, Malta, and Japan, and also in *kamishibai* format in Hungary and France. I also published two new board books, written in Spanish and illustrated by Elina Braslina, which feature same-sex families."

Slater Sousley (Great Jewish Books '12) completed an artist residency in Umbria, Italy, and had his first gallery show, *Still Moments*, at Matthew Rachman Gallery in Chicago. After graduating with an MA from Eastern Illinois University, he taught painting and drawing at Snow Farm Summer, an intensive art program for high school students in Williamsburg, Massachusetts. You can check out his paintings at slatersousley.com.

Marianne Tatom (Yiddish Pedagogy Fellow '18) writes, "We had a very successful first year of Yiddish classes at Congregation Beth Shalom, culminating in a community Yiddish third seder with over 20 participants, and will be adding an intermediate Yiddish class as well as a new beginning class this fall. I will also be teaching an adult ed

class on Yiddish idioms and expressions at Seattle Central College in the fall quarter. *Yiddish lebt bay undz in Seattle!*"

Shahar Tsameret (Great Jewish Books '16) is studying bio-products and biosystems engineering at the University of Minnesota-Twin Cities.

Amber Velez (Great Jewish Books '18) finished high school and is getting ready to attend college and trying to get her fantasy book published.

Cady Vishniac (Tent: Creative Writing '17, Translation Fellow '18) has translations appearing in *Pakn Treger* and the *Los Angeles Review*. Her fiction has won the Fiction Contest at American Literary Review and been collected in *New Stories from the Midwest*.

Rose Waldman (Translation Fellow '14 and '16) is translating Chaim Grade's 700-page novel *Beys harav* for Knopf (and YIVO), and she received an NEA translation grant in August '18 for Eli Shechtman's *Ringin af der neshome*.

Paula Weiman (Great Jewish Books '13) graduated from Hamilton College in May '18 and moved to New York, where she is currently working at the Strand Bookstore.

Mazl-tov!

Publications

Sarah Bunin Benor (Internship '94) co-edited *Languages in Jewish Communities, Past and Present* (De Gruyter Mouton, 2018).

Ellen Cassedy's (Translation Fellowship '15) translated collection *On the Landing: Stories by Yenta Mash* was published by Northern Illinois University Press in 2019.

Assaf Gamzou (Tent: Comics '14) co-edited *Comics & Sacred Texts* (University Press of Mississippi, 2018), which deals with the intersection of the divine and comic books and graphic novels.

Daniel Kennedy's (Translation Fellow '15 and '16) translation of Hersh Dovid Nomberg's *Warsaw Stories* was published by the Yiddish Book Center's White Goat Press (2019).

Linda Elovitz Marshall's (Tent: Children's Literature '17) latest book, *Good Night, Wind: A Yiddish Folktale* (Holiday House), launched in February '19. Inspired by a Yiddish tale written by Moyshe Kulbak and translated by Miriam Udel, this charming story about a tired wind seeking a place to rest is beautifully illustrated with cut paper by Maëlle Doliveux.

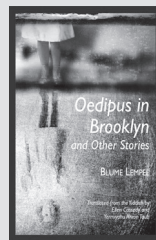
Awards

Ellen Cassedy (Translation Fellowship '15), and **Yermiyahu Ahron Taub** (Translation Fellowship '18) won the 2018 Modern Language Association's Fenia & Yaakov Leviant Memorial Prize in Yiddish Studies for their collection *Oedipus in Brooklyn and Other Stories* by Blume Lempel (Mandel Vilar Press & Dryad Press, 2016).

Natalia Holtzman (Tent: Creative Writing '14) was the recipient of a 2018 Emerging Critic Fellowship from the National Book Critics Circle.

Lawrence Schimel's (Tent: Children's Literature '17) picture book *Will You Read a Book With Me?*, illustrated by Thiago Lopes, won a 2018 Crystal Kite Award from the Society of Children's Book Writers and Illustrators.

Have you published something or received an award or recognition since our last issue? If so, let us know—we'd love to feature your achievement!





2019 Great Jewish Books students celebrate the end of a wonderful week

Git a kvetsh (Click on . . .)

On our website you'll find articles, podcast interviews, and short films about Yiddish and modern Jewish literature and culture; Yiddish works in translation; and Yiddish language-learning tools.

Our online collections include the Steven Spielberg Digital Yiddish Library, where you can browse more than 11,000 titles.

The Frances Brandt Online Yiddish Audio Library contains re-

mastered recordings of lectures by and interviews with writers and poets who visited the Jewish Public Library of Montreal between 1953 and 2005. One of the largest and most accessible collections of recordings of Yiddish authors and academics, it includes literary readings, special events, and talks by notable writers and scholars, including Rokhl Korn, Chava Rosenfarb, Mordecai Richler, Avrom Sutzkever, Kadia Molodowsky, Jacob Glatstein, Chaim

Grade, Saul Bellow, and Cynthia Ozick.

Explore our Wexler Oral History Project, a collection of in-depth video interviews with native Yiddish speakers, world-renowned klezmer musicians,

Yiddish actors, descendants of Yiddish writers, students, and more.

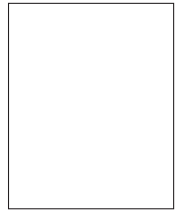
And make sure to check out the latest news, events, and professional opportunities, and learn about our new initiative, the *Decade of Discovery*.

Did you know? The work of Yiddish writer and translator Sonye Kantor, who appears to have published only between the years 1920–21, includes a diary written from the perspective of a squirrel.

Read more at yiddishbookcenter.org/squirrel



YIDDISH BOOK CENTER
1021 WEST STREET
AMHERST, MA 01002



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THE FOUNTAIN PEN

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