

SHALOM ASZ

(From the *Lexicon of Modern Yiddish Literature, First Volume, published by the World Congress of Yiddish Culture [united with "TSIKO"]*, New York. 1956, pp. 183-192).

Born in Kutno, Poland, according to his birth certificate on January 1, 1880¹. According to his mother's reckoning – four days before Passover. His father, Mr. Moshe 'Gąbiner'², came from a family of ritual slaughterers and was somewhat of a Torah scholar and a philanthropist. He traded in sheep and also ran a guesthouse. His mother, Malka, born Widawska, his father's second wife and much younger than him³, came from an erudite family in Łęczyca. At home, Shalom grew up "between two worlds": on one side, his full brothers – tall, healthy boys who traded with butchers and Gentiles and loved their eventful life (they later moved to the United States and settled there). From the other side, several step-brothers who prayed in chassidic *shtiebels* and walked around dressed in silk *capotes*. Ten children were raised at home. His parents hoped that Shalom, their youngest child, would become a rabbi, so they kept him separated from his brothers and sent him to the best teachers, from whom "the richest children of the city" were taught (among them as well was the later portrayer of Asz's childhood: Dr. Abraham Gliksman). After the *cheder*, he went on to the *Beit Midrash* where he studied by himself. At age 15-16, he began to read "non-religious books". Gliksman recounts that at their home, which was the "only enlightened Jewish home in the town," they were reading Hebrew *Haskalah*⁴ books together. Asz and his colleagues also discovered the German classics, and as they learned a little German from Mendelssohn's German translation of Psalms which was published in Hebrew letters, they read the works of Schiller, Goethe, and Heine. Asz already knew full pieces by Heine. Rumors were spreading in the town that Shalom was a heretic, and he ran away from home. He was then seventeen years old. "Until that time," explained Asz about himself, "I was a devout Jew. Later I became convinced that the simple Jew, the common man, was on a higher ethical level compared to the well-educated chassid." Asz went to relatives' home in a village, studied there with the children, and meanwhile

watched the lives of Polish peasants. Asz said "this was my elementary school of life." He spent the next two years in Włocławek where he threw himself into various occupations, until he "discovered a stable way to earn a living: writing letters for those who could not write by themselves." He managed to write love letters and that gave him an "opportunity to look into the most hidden corners of life." This was his "high school" – as he himself put it. In those years, Asz was reading Tolstoy, Hauptmann⁵, and in particular Bolesław Prus⁶ ("in the original") whose story, "*Kamizelka*"⁷, made on Asz "an unforgettable impression". He already knew of Y. L. Perc from the latter's work, "*HaUgav*"⁸, the small collection of Hebrew poems that he knew by heart.

Asz himself already had started writing, at first in Hebrew. By chance however, he came across Perc's "*Shtreimel*" and "*Bontshe Shvayg*"⁹. Asz wrote in his memoirs about Perc "I read them through and was very impressed," (*Zukunft*, New York, May 1915). In the first months of 1900, Asz sailed on a ship over the Vistula River to see Perc in Warsaw, to show him his own writings. Perc recommended Asz to write in Yiddish. By the way, when he was in Perc's home, he became acquainted with H. D. Nomberg¹⁰ and Abraham Reisen¹¹. A few months later, Asz once again came to Warsaw from Włocławek and read to Perc his first two stories in Yiddish. On Perc's recommendation, Dr. Yosef Lurie¹², the editor of "*Der Yid*"¹³, published in issue 48, 1900, Asz's first story, "*Moshele*". Asz settled in Warsaw and published short stories, pictures and sketches in the periodic press: "*Der Yid*" and "*Di Yudishe Folks Zeitung*"¹⁴, and in Hebrew translation in "*HaDoar*" and "*HaTsifra*"¹⁵.

Beginning 1903, Asz's first collection of stories was published in print under the title "*In A Shlekhter Tsayt*"¹⁶ (Warsaw, 79 pp.). Before this, Asz published two booklets in Hebrew. The Yiddish collection was very warmly received by Baal-Makhshoves¹⁷. Sadness and gloom filled the stories of Asz's first anthology. At the time, Asz married Mathilde¹⁸ or Madge Szpira, a daughter of a prominent Hebrew teacher and Hebrew-Polish writer. She had a great influence on Asz contributed greatly to the further development of his talent. In 1904, Asz serially published in *Fraynd* (St. Petersburg) his first major work, "*Dos Shtetl*"¹⁹ (in book form, Minsk 1905). With a modern, romantic perspective toward earlier Jewish life,

¹ TN: according to Wikipedia and Britannica November 1st, according to Kutno Book of Residents October 1st...

² TN: May 1st 1825, Gąbin – August 8th, 1905, Kutno.

³ TN: October 1st, 1850, Łęczyca – 1938, Kutno.

⁴ TN: Hebrew, "Enlightenment".

⁵ TN: Gerhart Hauptmann, Nobel Prize for Literature in 1912.

⁶ TN: pen name of Aleksander Głowacki (August 20, 1847, Hrubieszów, Poland – May 19, 1912, Warsaw). Polish novelist and journalist.

⁷ TN: Polish, "The Waistcoat".

⁸ TN: Hebrew, "The Pipe Organ".

⁹ TN: Yiddish, "Bontshe the Silent".

¹⁰ TN: Hersch Dovid Nomberg (14 April 1876 – 21 November 1927), Yiddish writer, journalist and essayist.

¹¹ TN: (April 8, 1876 – April 2, 1953) Yiddish writer, poet and editor. Elder brother of Zalman Reisen.

¹² TN: (1871–1937), Zionist leader and Hebrew educator.

¹³ TN: Yiddish, "The Jew".

¹⁴ TN: Yiddish, "The Jewish People's Newspaper".

¹⁵ TN: Hebrew, "The Mail" and "The Siren".

¹⁶ TN: Yiddish, "In a Terrible Time".

¹⁷ TN: pen name of Israel Isidor Elyashev (1873-1924). Neurologist and first Yiddish literary critic.

¹⁸ TN: Blima Matla Szpira, in Kutno's Book of Residents.

¹⁹ TN: Yiddish, "The Town".

Dos Shtetl marked out and defined Asz's place in Yiddish literature. In that same year of 1904, Asz began his career as a playwright. He composed his first "theatrical piece in two acts" titled *Tsurik Gekumen*²⁰. It was first published in Hebrew translation *Yatzah u'Chazar* in *HaShiloach*, 1904, and then in the original Yiddish in Perec's *Yidishe Biblyotek*, number 3 and 4, also in 1904 (in book form it appeared in Warsaw in 1909 under the title *Mitn shtrom*²¹). In the summer of 1904, Asz met Polish writers in Zakopane. One of them, Stanisław Witkiewicz, translated Asz's drama into Polish and in December 1904 it was performed in a Polish theater in Cracow. Asz's second play was *Meshiekhs Tsaytn*²², a tragedy in three acts (in a later edition, with the subtitle: "A *kholem* fun mayn folk"²³, and in a next edition: "A *tsaytshtik* in *dray akt*"²⁴, Vilna, 1906, second edition, Vilna, 1907). *Meshiekhs Tsaytn* was almost simultaneously translated into Polish, Russian, and German, and on February 12, 1906, with the Russian title "On the Path to Zion", it was performed in St. Petersburg with the actress Komissarzhevskaya²⁵ in the role of Justine, and on July 15, 1906 on the Polish stage in Warsaw. At the same time, Asz wrote short stories and sketches which were published in the form of notebooks by "Kultur" publishing house in Minsk and which in part were published in *Der Nayer Veg*²⁶, the organ of the Zionist Socialists in Vilna where was also published for the first time the one-act drama, *Um Vinter*²⁷, 1906. In 1905, Asz also wrote notes on the 1905 Revolution in Warsaw, with the title "Momentn", published in 1908 by St Petersburg's "Progres", Warsaw, 38 pp.

In 1907, Asz's drama *Got fun nekome*²⁸ was published in St Petersburg's publisher "Zukunft". It was performed in various theaters around the world. This drama caused a great deal of controversy in the Yiddish press. In 1908, Asz read aloud before writers in Berlin his play *Shapse Zvi*²⁹ (published in *Monthly Literary Writings*, #3) – an effort to portray the struggle between earthly lust and heavenly purity in the Shabbetai Zevi movement. The forms were too philosophical, and the drama was never performed on the stage. In the years 1907-1908 Asz also wrote two one-act plays entitled *Amnon un Tamar* and *Der Zindiker*³⁰. In 1908 the St Petersburg's publisher "Shimin" in Warsaw published *Yugnt*, a collection of stories that he wrote over the years 1902-1907. Two of them – "Dos koyler gesl" (The Butchers' alley) and "Der Yung Mitn Kind"³¹ – have illuminated the second wave of Asz's artistic creation, his full-blooded realism, in opposition to

the romanticism of *Dos shtetl*. The two currents were there mixed together, the raw nature of primitive man was wrapped in a romantic longing for higher worlds, something that was later repeated more than once in the work of Asz.

Asz visited *Eretz Israel* for the first time in 1908, and described his impressions in a series of travelogues. Under the influence of this visit, he also wrote his biblical historical scenes (published in book form in 1911, Vilnius, with the title *Eretz-Israel*, and in Warsaw as *In Eretz Israel*). In 1908, Asz participated in the Czernowitz Yiddish Language Conference and in his lecture, he proposed that the treasures of ancient Hebrew literature should be translated into Yiddish. He himself translated the "Book of Ruth" into Yiddish (published in *Dos Naye Lebn*³², New York, 1910). Early in 1909, Asz completed his drama play *Yichus*³³ depicting the demise of an old Jewish aristocratic house falling through a misalliance into the hands of parvenus. At the end of 1909, Asz visited United States for the first time, wrote there and had performed on stage (without particular success) his first comedy on Jewish life in the New World, *Der Landsman* (Warsaw, 1911). Returning to Poland, Asz published over the years 1910-1914 a number of shorter and longer works, some of which became milestones in Asz's own works as well as in Yiddish literature in general. Among the smaller novel from those years was *Erd*³⁴, a tale of Polish peasant life (Warsaw, 1910). In 1911 the same publishing house published the longer story *Amerike* (in later editions, it was *Keyn Amerike* or *Yosele*), a moving portrayal of the sad fate of a Jewish immigrant child on the way to the United States and in the new, foreign world. In 1912, he published in the St. Petersburg's *Di Yidishe Velt* the two-act play *Der Bund fun di Shvakhe*³⁵ about Polish artist life (performed in German at the Chamber-Theatre in Berlin). In 1913, Kletskin Publishers (Vilna) published *Rabbi Shlomo Nagid*³⁶, "a poem of Jewish life," one of Asz's most achieved work, through which he clearly delineated the boundaries of his philosophical horizons. In the same year appeared (in Vilnius) *Meshelekh fun Khumash*³⁷, the dramas *Di Yorshim*³⁸ and *Yiftakhs Tokhter*³⁹, the poem *Khurban Yerushlaim*⁴⁰ (published in *Di Yidishe Velt* 1-2, Vilna, 1913), and also his first novel *Mary*, which together with its second part entitled *Der Veg tsu Zikh*⁴¹ (published in *Di Yidishe Velt*, Vilnius, 1914), constituted an unsuccessful effort to create a diaspora novel – i.e., to give a broad socio-cultural picture of Jewish

²⁰ TN: Yiddish "Returned"

²¹ TN: Yiddish, "With the Current".

²² TN: Yiddish, "Messianic times".

²³ TN: Yiddish, "A Dream of My People".

²⁴ TN: Yiddish, "A Piece in Three Acts".

²⁵ TN: Vera Fyodorovna Komissarzhevskaya (8 November 1864 – 23 February 1910).

²⁶ TN: Yiddish, "The New Way".

²⁷ TN: Yiddish, "During Winter".

²⁸ TN: Yiddish, "God of Vengeance".

²⁹ TN: "Shabbetai Zevi".

³⁰ TN: Yiddish, "The Sinner".

³¹ TN: Yiddish, "Youngster with Child".

³² TN: Yiddish, "The New Life".

³³ TN: Hebrew, "Pedigree".

³⁴ TN: Yiddish, "Earth".

³⁵ TN: Yiddish, "The Ties of the Weak".

³⁶ TN: Hebrew, "The Wealthy Rabbi Shlomo".

³⁷ TN: Yiddish, "Stories from the Pentateuch".

³⁸ TN: Hebrew, "The Heirs".

³⁹ TN: Yiddish, "Yiftach's Daughter".

⁴⁰ TN: Hebrew, "The Destruction of Jerusalem".

⁴¹ TN: Yiddish, "The Route to Oneself".

life in different cities and countries – in the cities of the former Pale⁴², in the centers of semi-assimilated Jewishness, St. Petersburg and Berlin, as well as in the new *Eretz Israel's yishuv*.

In those years, Asz lived in a number of different countries in Europe, then settled as a resident in Paris but, with the outbreak of WWI he moved to New York, where he wrote the drama *Far Undzer Gloybn*⁴³ and a series of new novels (published by chapters in *Forverts*) and short stories. In 1916, he published in book form (*Forverts* Publishing House) *Motke Ganav*⁴⁴, a social novel, in the first two parts of which Asz depicts Motke's childhood and youth, were highly artistic, while the last part seems like artificially added on and reminding more of literary crime stories. In 1918, *Onkl Mozes* was published, Asz's first novel of American Jewish life. In those early American years, Asz also published: *Der Yidisher Soldat*⁴⁵ and other war stories (1918); *Khurban Poyln, Amerikaner Dertseylungen*⁴⁶ – among them, *Leybl in der Heym, Leybl in Amerike*⁴⁷ and *Di Kinder fun Abraham*⁴⁸, as well as *Di Rayze keyn Kalifornye*⁴⁹; the story *Yunge Yorn*⁵⁰ (in book form together with other stories, New York, 1918), the dramatic works: *Dos Heylike Meydl oder a Shnirl Perl*⁵¹ (1916); *Ver Iz der Foter*⁵² (1918) and the historical novel: *Kiddush HaShem*⁵³ (1919), which was a new artistic achievement. Asz wrote this novel under the influence of the pogroms in Ukraine of 1918-1919 and the historical background of the decrees of 1648-1649⁵⁴. A story of a great national pathos, written with a deep insight into Jewish history, it became a classic work in Yiddish literature, a magnificent and appreciated source for Jewish schools.

During the time of WWI, Asz took was involved in relief works for the victims of the war and on missions to the American Jewish Committee (spring 1919) visiting Western and Eastern Europe. In 1921, he came to Poland where he was received with great honor and respect by the entire Jewish intelligentsia. His drama "Motke the Thief" was then the "hit" of Jewish theater. It was given hundreds of performances on the Jewish stage of Warsaw and other cities. In 1924, Asz settled down for a long time in Warsaw, where he often appeared for speeches concerning his unique Jewish cultural constructions, and demonstrating, on the one hand, his sympathies for *Eretz Israel* and Hebrew, and – on the other hand – led a fight against extreme Hebraism in the name of Yiddish culture

and the Jewish school. In 1926, after Piłsudski's coup, there was an uproar against Asz, after he published (in *Haynt*, Warsaw, October 22, 1926) an "Open Letter to Marshal Piłsudski." In his letter, he praised and commended the "noble knight" whose sword "liberated the Polish soul."

In the 1920s, Asz published the dramas: *Der Toyter Mentsh*⁵⁵ (1920), *Maranen*⁵⁶ (1922), *Yosef* (1924), *Reverend Doktor Silber* (1927), *Koyln*⁵⁷ (1928) and three social novels of American Jewish life: *Di Muter*⁵⁸ (1925, 407 pp.), rich in individual artistic depictions, particularly of Jewish bohemian life in New York, mastered but not completely; *Toy-Urteyl*⁵⁹ aka "Electric Chair" (Warsaw, 1926, 182 pp.), a longer story of general American life and *Khayim Lederers Tsurikkumen*⁶⁰ (Warsaw, 1927, 180 pp.), a social psychological novel about a former radical worker who became rich and, feeling his spiritual emptiness, returns to the environment of his comrades. In 1926 he published *Di Kishefmakherin fun Kastilyen*⁶¹ (Warsaw, 144 pp.) – a second historical novel depicting Jewish martyrdom and *Mayn Rayze Iber Shpanye*⁶² (*ibidem*, 442 pp.). In 1929, he published *Peterburg* in Warsaw (442 pp.). This is the first book in the trilogy *Farn Mabul*⁶³ the second book, *Varshe* (Warsaw, 442 pp.) was published by the same publisher in 1930 and the third book, *Moskve* (Moscow, 516 pp.) in 1931. In the trilogy, Asz was trying (1) to describe the life of Jewish big bourgeoisie and Russified intelligentsia in St. Petersburg from before 1914; (2) to give a complete picture of all classes of Jewish society in Warsaw and Łódź during the stormiest two decades of the twentieth century and (3) a cross section of the Bolshevik Revolution (1917-1920) in St. Petersburg, Moscow, and other cities in Russia. The internal connection of the three novel is weak, the main character, the young Zachary Mirkin, is unclear and unsteady. In the first book and especially in the third, one can feel strongly the foreign influences and therefore *Varshe* is so full of many-sided depictions of ways of life and as well with the liveliness of the individual characters. After the trilogy, *Farn Mabul*, came *Gots Gefangene, der Goyrl fun a Froy*⁶⁴, a psychological novel, was published in Warsaw in 1933 (261 pp.). In 1934, *Der Tehilim-Yid*⁶⁵ (Warsaw, 611 pp.) was published, a kind of summing up of motifs which were scattered over Asz's previous works. Belief is the essence of the novel, a higher belief, standing above form or ritual and embracing all kind of beliefs.

⁴² TN: Pale of Settlements, the parts of Russian Empire where the Jews were authorized to live.

⁴³ TN: Yiddish, "For Our Beliefs".

⁴⁴ TN: Yiddish, "Motke the Thief".

⁴⁵ TN: Yiddish, "The Jewish Soldier".

⁴⁶ TN: Yiddish, "The Holocaust in Poland, American Stories".

⁴⁷ TN: Yiddish, "Leibl at home, Leibl in America".

⁴⁸ TN: Yiddish, "The Children of Abraham".

⁴⁹ TN: Yiddish, "The Trip to California".

⁵⁰ TN: Yiddish, "Young Years".

⁵¹ TN: Yiddish, "The Holy Girl or a String of Pearls".

⁵² TN: Yiddish, "Where Is the Father?".

⁵³ TN: Hebrew, "Martyrdom".

⁵⁴ TN: linked to Chmielnicki's massacres in Ukraine.

⁵⁵ TN: Yiddish, "The Dead Man".

⁵⁶ TN: Yiddish, "Marranos".

⁵⁷ TN: Yiddish, "Coals".

⁵⁸ TN: Yiddish, "The mother".

⁵⁹ TN: Yiddish, "Death Sentence".

⁶⁰ TN: Yiddish, "The Return of Chaim Lederer".

⁶¹ TN: Yiddish, "The Witch of Castile".

⁶² TN: Yiddish, "My Trip Through Spain".

⁶³ TN: Yiddish, "Before the Flood".

⁶⁴ TN: Yiddish, "God's Prisoners, the Destiny of a Woman".

⁶⁵ TN: Yiddish, "The Psalms' Jew".

In 1937, he published *Baym Opgrunt*⁶⁶ (Warsaw), a novel from the eve of Hitler's time in Germany and in 1938, *Dos Gezang fun Tol*⁶⁷ (*ibidem*, 215 pp.), a poetic depiction of the lives of the pioneers in *Eretz Israel*. In 1930, people in Warsaw celebrated Asz's double jubilee – his 50th birthday and 30th year of literary creation. In 1933, there was another uproar over Asz's name in relation to his acceptance of a medal from the Piłsudski government. Asz lived in France and Poland in the 1930s and also traveled to various other European countries.

In 1935, he paid a visit to New York. Then, he returned to Paris and in 1938, he left again Europe and settled in the United States.

In the late 1930s and the 1940s, Asz wrote his Christ novels and theological-philosophical essays and articles. In Buenos Aires and New York, in 1939, his novel *Der Man fun Natseres* appeared in English translation (original version was first published in New York only in 1943, in two volumes). This was a work of great scope. With a vast body of life depicted in three cultural settings – pagan, Roman-Hellenic, and Jewish – it had no equal in Yiddish literature. It stands out also with its mastery of portraying individual characters, in addition to the main character who was too "heavenly" abstract to have flesh and blood. In too many places – and this is the book's major artistic flaw – Asz faithfully followed the New Testament. Nevertheless (and perhaps for this reason), the English version was enthusiastically received by the serious English press. In a large part of the Jewish press Asz and his book were very sharply attacked, mainly from a religious and national point of view. Asz responded with a string of articles and press interviews in the Yiddish and English press and indirectly with the pamphlet "What I Believe" (New York, 1941). The controversy grew, with some even suspecting Asz of "dissidence" and national treason. The novel was not published in the *Forverts*, to which Asz had regularly collaborated for decades. The doors of the other Yiddish dailies were also closed to him. Only a small number of Yiddish, Hebrew, and English-Yiddish newspapers did not show solidarity with those who boycotted the writer. Some representatives of the Yiddish critique rated *Der Man fun Natseres*, from a purely literary standpoint, as one of the highest, "if not the highest", artistic achievement in recent Yiddish literature.

In 1943, Putnam published the English translation of the second book of Asz's Christ novels: "The Apostle", which was not yet published in the original Yiddish. This novel describes the personality and the surrounding life of the apostle Paul (Saul of Tarsus). With regard to background descriptions and characterizations, "The Apostle" is less complex and therefore fuller and more compact than *Der Man fun Natseres*, but even here the author's artistic qualities suffered from the insufficiently

critical following of the interpretation of the gospels. This hindered the freedom of the artist's imagination in forming the main character of the novel. In 1949, "Mary", the English translation of the third book of the series was published (with the same publisher, Putnam), artistically much weaker and, from the point of view of Christian symbols, much sharper than the previous two books. The struggle against Asz, which had ceased for a while, was then renewed and with greater energy.

In the interval (1943) he became a regular contributor to *Morgn-Frayhayt*⁶⁸, something that both sides⁶⁹ declared they were not responsible for. Asz's connection to this extreme left wing political publication did not last long. During the two or three years of their "friendship" by necessity, this left-wing publisher published Asz's stories, *Hitlers Geburt*⁷⁰ (64 pp.) and *A Yidish Kind in Shnas 5695*⁷¹ which later entered in Asz's anthology of ghetto stories entitled *Der Brenendiker Dorn*⁷² (New York, 1946, 285 pp.), a collection which included *Yitgadal veYitkadash*, *Kristus in Geto*, *A Kind Firt dem Veg*⁷³, and other works. In 1948, *YKUF*⁷⁴ published two volumes of Asz's selected works: 1) *Dos Shtetl*, *Reb Shlomo Nagid*, and *Der Farborgener Bokher*⁷⁵ and 2) *Dos Gezang fun Tol* and other works. In 1946, the novel "East River" was published (Laub Publishing., 514 pp.) in which, with a host of masterful social depictions of early Jewish life in New York's East Side, Asz brought to life his realistic lifestyle idea that two faiths (Judaism and Christianity) could live together under the same roof, not just under the same heavens – an idea that Asz had sought to correct since *Dos Shtetl*, where prayers from the synagogue and from the church unite in the air and ascend to one God, as well as in a whole series of youth stories (*Mentshn un Geter*, *A Karnaval-Nakht*⁷⁶), through *Der Tehilim-Yid*, until the Christ trilogy. In his last years, Asz published three new works: *Moshe* (New York, 1951, 491 pp.), a biblical novel; *Grosman un Zun* (New York, 1954, 366 pp) in English translation "A Passage in the Night"; "The Prophet" Putnam Publishing, 1955, 344 pp. (initially in English).

Asz was a restless man, who never in his life settled at a given place for long. In his last years to, he extensively travelled across the United States, Europe and the state of Israel, where there was a major public reception for him in Tel Aviv; in 1954. The articles, for and against Asz, which were frequently published in the Israeli press, gave the impression that only a part of the Jewish intelligentsia made peace with him.

All editions of Asz's works in Yiddish up to 1925 have been enumerated by Z. Reisen in *Leksikon*, vol. 1, pp. 183-185. There is also a list of translations of Asz's works into Hebrew, Russian, Polish, and German – also until

⁶⁶ TN: Yiddish, "At the Abyss".

⁶⁷ TN: Yiddish, "Song of the Valley".

⁶⁸ TN: Yiddish, "Morning Freedom", extreme-left publication.

⁶⁹ TN: meaning supporters and critics of Asz.

⁷⁰ TN: Yiddish, "Hitler's Birth".

⁷¹ TN: Yiddish, "A Jewish Child in the Year 1944/1945".

⁷² TN: Yiddish, "The Burning Bush".

⁷³ TN: Yiddish, "A Child Leads the Way".

⁷⁴ TN: Yiddish, "*Yiddishe KULTur Farband*", "Jewish Cultural Association".

⁷⁵ TN: Yiddish, "The Borrowed Boy".

⁷⁶ TN: Yiddish, "Men and God", "A Carnival Night".

1925. Z. Zylbercwayg's *Leksikon fun Yidishn Teater*⁷⁷, vol. 1, pp. 105-111, contains a comprehensive list of Asz's dramas and comedies and their translations into foreign languages, as well as of their performances on the Yiddish and foreign-language stages until 1930. From that time, almost all of Asz's works have been translated into English, and new translations and new editions of earlier translations into Hebrew, Russian, Polish, German, French, Spanish, Italian, Dutch, Danish, Hungarian, Romanian and other languages.

The literature on Asz is very rich and, for the most part, scattered over different magazines and languages. A partial bibliography covering what people have written about Asz can be found in Zalman Reisen's *Leksikon*, vol. 1, pp. 173-186, and in Z. Zylbercwayg's *Leksikon fun Yidishn Teater*, vol. 1, pp. 110-111; Shalom Asz on himself, *Der Veker*, New York, October 4, 1930 (reprinted from *Naye Folkshtaytung*, Warsaw, no. 206, 1930); *Literarishe Bleter*, Warsaw, December 19, 1930, Asz's Jubilee-issue; M. Zylberfarb, *Sholem Ash, der Politisher, Gezelshaftlekher Tuer*⁷⁸, *Zukunft*, New York, June 1921; *Yidishe Kultur*, New York, January 1955 (on Asz's 75th birthday); Kh. Liberman, *Sholem Ash un Kristntum*⁷⁹, New York, 1950; Dr. A. Mukdoni, *Sholem Ash Iz Avek fun Yidish*, *Zukunft*, New York, March 1950, (about Asz's *Grosman un Zun* in English translation); N. Mayzil, *Sholem Ashs Ershte Kritiker*⁸⁰, *Yidishe Kultur*, New York, March-April 1948; Sh. Niger, *Dertseylers un Romanistn*⁸¹, part 2, New York, 1946, pp. 320-531; Moshe Oved, *Vizyonen un Eydelshtheyner*⁸², London, 1931, pp. 75-80, 203-215; Leo Finkelsztajn, *Loshn Yidish un Yidisher Kiem*⁸³, Mexico, 1954, pp. 172-201; Av. Kahan, *Sholem Ashs Nayer Veg*⁸⁴, New York, 1941, 96 pp.; Kh. Sh. Kazdan, *Aszs Verk in der Yidish-Veltlekher Shul*⁸⁵, *Fraye Arbeter Shtime*, New York, August 12, 1950; Hilel Rogof, *Der Gayst fun Forverts*, New York, 1954, pp. 73-75; M. Rawicz, in *Fraye Arbeter Shtime*, 1941 (no. 35), 1944 (no. 10-14), 1945 (no. 46), 1947 (no. 33), 1950 (no. 8-10); Y. Rapoport, in *Zukunft*, New York, April 1954; Yitzhak Elhanan Roncz, *Amerike in der Yidisher Literatur*⁸⁶, New York, 1945; Abraham Reisen, *Epizodn fun Mayn Lebn*⁸⁷, part 1, Vilnius, 1929, part 2, Vilnius, 1929, part 3 Vilnius, 1935; Dr. Y. Szacki, about the novel *Moshe*, in *Der Veker*, New York, August 1952; Talusz, in *Yidishe Shrayber*, Miami Beach, 1953.

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⁷⁷ TN: Yiddish, "Handbook of Yiddish theater".

⁷⁸ TN: Yiddish, "Shalom Asz, the Political, Communal Leader".

⁷⁹ TN: Yiddish, "Shalom Asz and Christianity".

⁸⁰ TN: Yiddish, "Shalom Asz's First Critic".

⁸¹ TN: Yiddish, "Narrators and Novelists".

⁸² TN: Yiddish, "Visions and Gems".

⁸³ TN: Yiddish, "The Yiddish Language and Jewish Survival".

⁸⁴ TN: Yiddish, "Shalom Asz's New Pathway".

⁸⁵ TN: Yiddish, "Asz's Work in the Secular Jewish School".

⁸⁶ TN: Yiddish, "America in Yiddish literature".

⁸⁷ TN: Yiddish, "Episodes from my life".