



READER'S GUIDE

THE WORLD TO COME

BY DARA HORN



Over Vitebsk, 1915–20. Marc Chagall

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THE WORLD TO COME

BY DARA HORN



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A NOVEL IDEA

CELEBRATING FIVE YEARS

A Novel Idea ... Read Together celebrates five years of success and is revered as the leading community read program in Oregon. Much of our success is due to the thousands of Deschutes County residents who embrace the program and participate actively in its free cultural events and author visits every year.

Through *A Novel Idea*, we've trekked across the rivers and streams of Oregon with David James Duncan's classic *The River Why*, journeyed to the barren and heart-breaking lands of Afghanistan through Khaled Hosseini's *The Kite Runner*, trucked our way through America and Mexico with María Amparo Escandón's *González and Daughter Trucking Co.*, and relived the great days of Bill Bowerman's Oregon with Kenny Moore's book *Bowerman and the Men of Oregon*. This year, we enter *The World to Come* with award-winning author Dara Horn and are enchanted by this extraordinary tale of mystery, folklore, theology, and history.

A month-long series of events kicks off on Saturday, April 26 with the Obsidian Opera performing songs from *Fiddler on the Roof*. More than 20 programs highlight this year's book at the public libraries in Deschutes County including: Russian Jewish immigrant experience in Oregon, the artist Marc Chagall, Jewish baking, Judaism 101, art workshops, a Synagogue tour, and book discussions—all inspired from the book's rich tale.

The celebration ends with a reading and signing with author Dara Horn at the Tower Theatre on Thursday, May 15 and at the FivePine Conference Center in Sisters on Friday, May 16. Tickets are free to Deschutes County residents.

We hope you enjoy another wonderful *A Novel Idea*!



AUTHOR DARA HORN

Dara Horn was born in New Jersey in 1977 and received her Ph.D. in comparative literature from Harvard University in 2006, studying Hebrew and Yiddish. Her first novel, *In the Image*, published by W.W. Norton, received a 2003 National Jewish Book Award, the 2002 Edward Lewis Wallant Award and the 2003 Reform Judaism Fiction Prize. Her second novel, *The World to Come*, published by W.W. Norton in January 2006, was selected as an Editor's Choice in *The New York Times Book Review*, received the 2006 National Jewish Book Award for Fiction, and the 2007 Harold U. Ribalow Prize. Additionally, *The World to Come* was selected as one of the Best Books of 2006 by *The San Francisco Chronicle* and has been translated into eleven languages. In 2007, she was chosen by *Granta* magazine as one of the Best Young American Novelists.



Dara Horn has taught courses in Jewish literature and Israeli history at Harvard and at Sarah Lawrence College and has lectured at universities and cultural institutions throughout the United States and Canada. She lives with her husband, daughter, and son in New York City.

For more information about Dara Horn, visit her website at www.darahorn.com.

THAT PAINTING. THAT COVER.

The Chagall work that is central to the plot of *The World to Come* and the inspiration for the striking cover of Dara Horn's novel is called "Over Vitebsk." The painting and cover both feature a man floating above the skyline, over rooftops of a rural village in the painting and over the Manhattan skyline on the cover. Horn's choice to make this particular work by Chagall central to her novel is symbolic on several levels.

The figure who carries the pack of the stereotypical Jewish peddler in both the painting and on the cover embodies the characteristics of the luftmenchn or "air-people" that first appeared in classical Yiddish literature. Used by both Zionists and Jewish Socialists who were pressing for social reform, the "air-people" represented those who had no productive work or those who had no homeland.

The idea of the eternal or wandering Jew is also evoked by this image of a floating man. Considered by many to be anti-Semitic, the image of the wandering Jew refers to the Jewish Diaspora, the dispersion of Jews outside of Israel from the sixth century when they were exiled to





Babylonia. As a resident of Vitebsk, Chagall watched as millions of Jews—who had been expelled from their homes before and during World War I—seek refuge in his hometown. The experience of witnessing the displacement influenced his painting “Over Vitebsk.”

American Yiddish poet Morris Rosenfeld (1861-1923) paints the picture of the floating peddler/wandering Jew in his song “Goles Marsh” (“March of Exile”) this way:

With the wanderer’s staff in hand,
With no home and with no land,
No friend or savior on the way,
No tomorrow, no today,
Chased, not suffered in our plight,
Ne’er a day where spent a night,
Always pain will knock, knock, knock,
Always walk, walk, walk,
Always stride, stride, stride,
While your strength can still abide.

DISCUSSION QUESTIONS

1. Sara paints a Chagall forgery and her mother, Rosalie, rewrites stories by Der Nister and other Yiddish writers. Do you think that a “forgery” that outshines an original is art? How do you feel about Sara and Rosalie’s plagiarism?
2. Chagall challenges Der Nister about art and literature having “meaning.” Do you think a painting has to have meaning? Does a story?
3. In the world to come, not-yet Daniel eats and drinks his way through literature and art. What is Horn saying about the role of art and literature in our lives?
4. Consider how trust and deception are central to the plot. What do instances of trust and deception in the novel have in common?
5. Horn’s novel is filled with images and symbols of caves, tombs, wombs, cages, and chambers. She sets off these images of confinement with symbols of flight and freedom. What is Horn suggesting by using images of confinement and imprisonment to represent our experience on earth? What is she suggesting with images of escape and flight to represent transcendence?
6. Rosalie tells her daughter, “Everything counts. Don’t ever let anyone tell you that you’re just rehearsing your life.” (p. 123) What does this statement suggest?
7. Ben and Sara’s mother, Rosalie, says that she doesn’t believe in reincarnation, but that when people die, “they go to the same place as all the people who haven’t yet been born ... the world to come” (p. 124) How do other religious and philosophical traditions deal with the possibility of an afterlife?



8. Consider Horn's use of the image of bridges throughout her novel. What is Horn trying to accomplish? Is she successful?
9. Horn's vision of life before birth suggests that we arrive in this world knowing everything but are unable to remember what we've been shown and taught by our ancestor guides. What does Horn's vision of life before birth say about the present being shaped by the past and the influence of ancestry and family?
10. What do you think happens to Ben and Erica at the end of the story?
11. What is your "world to come?"



THE RUSSIAN POGROMS & JEWISH IMMIGRATION TO AMERICA



A pogrom is a form of riot directed against a particular group and is characterized by destruction of homes, businesses, and religious centers. Historically, the term as used in English has denoted extensive violence against Jews, either spontaneous or premeditated. Usually pogroms are accompanied by physical violence against the targeted people including murder or massacre.

Before the 19th century very few European Jews emigrated to America. It is estimated that in 1840 the Jewish population in America was around 15,000. Some people attributed Alexander II's assassination in 1881 to the Jewish community, and the result was a wave of pogroms in southern Russia. During these pogroms, which started in April of 1881, thousands of Jewish homes were destroyed and many families were reduced to poverty. The pogroms continued for more than three years and were thought to have tacit support from the authorities. The pogroms and the official reaction led many Russian Jews to reassess their status within the Russian empire. This resulted in a large increase in the number of Jews leaving Russia, and of these more than ninety percent settled in the United States.

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Many pogroms accompanied the revolution of 1917 and the ensuing Russian civil war. An estimated 70,000 to 250,000 civilian Jews were killed throughout the former Russian Empire, and the number of Jewish orphans exceeded 300,000. Jewish self-defense units were occasionally able to stop the pogromists with material support from the Soviet government. Although pogroms in Russia slowly died out after the civil war, historians are still disputing what role the Russian government played in these attacks and how discrimination against Jews influenced their sense of national identity and Jewish culture.

These persecutions provided the impetus for mass emigration and political activism among Russian Jews. More than two million fled Russia between 1880 and 1920.



“Pogrom.” *Wikipedia, The Free Encyclopedia*, 11 Feb 2008.

<<http://www.sparacusschoolnet.co.uk/usa.htm>> “Jewish Immigration.” Spartucus Schoolnet, Jan 2008.

MARC CHAGALL

1887–1985 (Moyshe Segal)

Marc Chagall is an artist whose career spanned two world wars, the Russian revolution, the Holocaust, and the birth of the state of Israel. He is one of the most popular and distinctive artists of the 20th century. His work and his



Chagall teaching at the Colony for Jewish Homeless Children, 1921

Children gather around Chagall as he teaches painting. Several of his paintings are in the background.

From the Archives of the YIVO Institute for Jewish Research, New York



life create a distinct canvas on which much of 20th century Jewish history is vividly portrayed.

Chagall took inspiration from Belarusian folk-life, and portrayed many Biblical themes reflecting his Jewish heritage. His style is characterized by themes of deep passion while still maintaining a poetic, almost childish side—subjects are often floating through the air, twisted into dreamlike positions. These characteristics give Marc Chagall paintings a deep richness—every square inch of his paintings is filled with vibrant and powerful colors, and offer a unique mixture of reality, imagination, myth, and memory.

Sometimes referred to as post-impressionist, Chagall's works fit into several categories. He took part in avant-garde movements of the Paris art world preceding World War I. However, his work has always found itself in the margins of movements and trends, including Cubism, Fauvism, and Surrealism. Although most widely recognized for his paintings, Chagall also brought his artistic vision to ceramics, sculpture, and stained glass.

Marc Chagall is a French name adopted by the artist as a young man. He was born Moyshe Segal on July 7, 1887, into a large poor Jewish family in Vitebsk, a town in western Russia, home to one of Russia's large Jewish communities. His childhood, described as happy though impoverished, appears in references throughout Chagall's work.

After becoming known as an artist, he moved to Paris to be near the art community of Montparnasse, but in 1914 returned to Vitebsk where he became an active participant in the Russian revolution of 1917. He showed his enthusiasm for the new regime by becoming the Commissar for the Fine Arts in Vitebsk, and in 1919, opened the Vitebsk Academy of Fine Arts. It is in 1920 that Chagall painted murals for Moscow's Jewish Theatre. The auditorium became known as "Chagall's Box" because of the massive canvases that covered the walls. When his work at the theater ended, Chagall took a teaching position at the Colony for Jewish Homeless Children at Malakhovka, a small town near Moscow, where



many Jewish writers and artists were also in residence. This was an orphanage for Jewish children who had lost their parents to the recent escalation of pogroms, war, civil war, and revolution.

In 1923, Chagall and his wife Bella moved to Paris. During this period, he wrote poetry and published his memoirs in Yiddish. He became a French citizen in 1937, but with the Nazi occupation of France during World War II, the Chagalls fled Paris and eventually settled in the United States. Two years later he returned to France and settled in Provence.

On March 28, 1985, at the age of 97, Chagall died in Saint-Paul de Vence, France, and was buried in a Catholic cemetery. Some protested that he should have been buried in a Jewish cemetery, but this contradiction is just one of many that make up the artist Chagall. He was a Russian and a Frenchman; a Jew who held many beliefs that were not Jewish. These contradictions can be found in his work—in the cultural mix of his imagery; in the sense of joy often tinged with sadness; in the harmonious order he created out of a collage of subjects.



“Marc Chagall.” Wikipedia, The Free Encyclopedia, 29 Feb 2008.

Welton, Jude. *Marc Chagall* New York: Franklin Watts, 2003.

Wilson, Jonathan. *Marc Chagall* New York, NY: Schocken Books, 2007.

DER NISTER

1884-1950 (Pseudonym of Pinkhes Kahanovitsh; also transliterated as Pinchas Kahanovitch)

Born in Berditshev, Ukraine, novelist, short story writer and essayist, Der Nister is described by many critics as the most accomplished Yiddish writer of his time. His stories were of a distinctive style, drawing heavily on Jewish mysticism, Russian symbolism, folklore, and mythology. He was influenced early in his life by Rabbi Nachman Bratslaver, a man known to his contemporaries as a gifted storyteller in the Hasidic tradition. Through Bratslaver, Der Nister was exposed to Hebrew studies and literature. He adopted the name Der Nister, which means “the hidden one” or “the concealer” in Hebrew, to avoid being drafted into the Russian army.

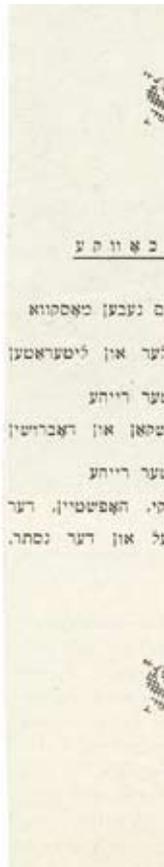
After the Bolshevik Revolution, Der Nister and a few other Yiddish writers continued to write stories that were not politically driven. The isolation of not being embraced by the Communist Party drove Der Nister to leave the Soviet Union for Berlin, where he could publish his stories without worry of government retribution or censure. Der Nister returned to the Soviet Union in 1926. In 1948, the Soviet Union enforced an order that suppressed Jewish culture. Artists, musicians, and writers were arrested and detained. Following their arrest, most were never heard from again. Der Nister was arrested in 1949. He died in a Soviet prison hospital in 1950.

In his works, Der Nister explored the themes of an

She-Goat in the woods, 1916

Chagall illustration for a children's book by Der Nister.

Courtesy of: Russian Museum, St. Petersburg.
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אין מאלא

דאס אירוישע קינדערהייז
א נרופע אירוישע קינסטל
אין דער ערשטן
פון דעכסטן שאנאל. הירי
אין דער צווייטן
פון דעכסטן טאטאסאנס
בארימטער מוזיקער ענגע



Chagall and Der Nister in Malakhovka, Russia (USSR)

A page from "The Seven Days Illustrated," a Yiddish journal published in Paris and London dated June 12, 1928.

Photo: Colony for Jewish Homeless Children (c.1922) near Moscow; it pictures prominent Yiddish artists and writers.

First row—from right to left—(Marc) Chagall, Hirshken, and (literary dramaturge Yikhezkel) Dobrushin. Second row—right to left—Tomasonki, (the poet David) Hofshetyn, the famous musician (Joel) Engel, and Der Nister (directly behind Dobrushin).

A special thank you to Hans Biglajzer of Bend, Oregon for translating the Yiddish caption.

From the Archives of the YIVO Institute for Jewish Research, New York

*Higher than
the earth,*
1910

Der Nister's
book *Hekher
fun der erd*
(Warsaw:
Progres, 670).
Cover by
Depner.

Courtesy of:
Joe Fishstein
Yiddish Poetry
Collection,
Rare Books
and Special
Collections
Division,
McGill
University
Library



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individual's moral choice between good and evil, idealism versus realism, and the nature of human emotion. Soviet critics fiercely condemned his early works as subversive and reactionary because he deviated from the formula prescribed by the Communist government. In order to preserve his artistic conscience and status as a Soviet writer, he developed a way of writing that seemed to include the principles of realism but also incorporated his unique brand of symbolic expression and support for the Jewish community.

Critics praise Der Nister's ability to use both fabulous and mystical circumstance and realistic characters in his stories. He is described by Yiddish literature scholar Sol Liptzin, as "a hidden saint, the noblest personality among the Soviet Yiddish writers."

"Nister, Der: Introduction." Twentieth-Century Literary Criticism. Ed. Joann Cerrito. Vol. 56. Gale Group, Inc., 1995. eNotes.com. 2006. 13 Feb 2008 <<http://www.enotes.com/twentieth-century-criticism/nister-der>>.

YIDDISH FICTION

OVERVIEW

Yiddish, a hybrid language of medieval German and Hebrew, originated around the 10th century among Ashkenazi Jews in Central and Eastern Europe, spreading globally through migration. Although it is written using the Hebrew alphabet, Yiddish is a distinct language with its own literary tradition. Because it began as a vernacular language, most Yiddish literature over the centuries has been written for the ordinary reader rather than for the highly educated, who would have been taught to read Hebrew.

Most historians reference three periods of Yiddish literature: Old Yiddish literature (13th–17th centuries); Hasidic literature (18th–19th centuries); and Modern Yiddish literature (mid-19th century to today).

The period known as Old Yiddish literature includes mostly translations of religious texts and commentary. Old Yiddish literature also includes folk tales, legends, and fables based on religious sources. These moral tales are read today mostly within strongly religious communities.

The late 18th century saw the rise of Hasidic Judaism during a time of persecution of the Jews in Eastern Europe. Rabbi Israel ben Eliezer (Ba'al Shem Tov) founded Hasidism in response to the persecution—as well as to the focus on the “academic” study of the Talmud within Orthodox Judaism—that was alienating to women and poor Jews. Hasidism spread throughout the world through stories: Ba'al Shem Tov and his great grandson, Reb Nahman, wrote stories in Yiddish based on folktales to express their spiritual beliefs. *Reb Nahman's Tales* (*Sipure maysey*, 1815) were particularly influential in the development of Yiddish literature because of his use of allegory and symbolism and the hybrid of both Jewish and non-Jewish folk-motifs.

Secular Yiddish literature flourished during the 19th century.



Yiddish newspapers began to appear in Europe and in the U.S. and Yiddish writers had a growing audience for their work. Sholem Yankev Abramovitsh's novel *Dos Kleyne Mentshele* (*The Little Person*, 1864) is said to have begun this period in modern Yiddish literature because he expressed his social reform themes using literary strategies such as allegory and symbolism, while at the same time keeping his stories rooted in the Jewish folk tradition. Major writers that followed Abramovitsh include Sholem Aleichem, the pen name of Sholem Rabinovitsh, and I.L. Peretz. Aleichem is best known today for his character Tevye the Dairyman, the protagonist of the play and film *Fiddler on the Roof*. Peretz's stories brought modernist techniques to Yiddish literature. These three men are considered the "classic" Yiddish writers of the Modern period.

16 By the 20th century, Yiddish literary movements had developed in cities like New York and Warsaw. In the Soviet Union, Yiddish literature had a brief and tragic period with a group of writers that included Der Nister. Many of these writers were killed during a Stalinist purge known as the "Night of the Murdered Poets" in 1952. Der Nister ("The Hidden One," a pseudonym of Pinkhes Kahanovitsh), was an allegorist who incorporated folktale motifs into his often surreal fiction. Der Nister's 1923 story *Beheaded* includes within it the story of the "All-Bridge," a retelling of the story of creation. Satan tries to convince the Bridge to work in hell, horizontally, instead of standing upright, vertically, joining heaven and hell. This call for a switch from vertical, or hierarchical, to horizontal, or leveling, is, according to critic David Roskies, anti-communist since Satan, a negative figure, is depicted as the "symbolic" (or hidden) proletariat. The story was not included in the Soviet edition of Der Nister's writings.

In the U.S., one of the earliest Yiddish writers to publish in English was Abraham Cahan. His novel *Yekl* (1896) uses some Yiddish words which are translated in footnotes, as does Mary Antin's *The Promised Land* (1912). Anzia Yezierska's *Hungry Hearts* (1920) uses only English words, but the characters' English is Yiddish-inflected. And in



Idish (Yiddish), 1938

Chagall frequently illustrated Yiddish literary publications. In this illustration for the poem *Idish*, Chagall personifies the Yiddish language and tradition as an angel gently reaching out to inspire the sleeping poet. This is taken from the book *Lider un poemen, 1888–1938* by Avrohm Valt (Abraham Liessin) (New York: Forverts asosieyshon, 1938). Three volumes.

Courtesy of: Joe Fishstein Yiddish Poetry Collection, Rare Books and Special Collections Division, McGill University Library

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Henry Roth's novel *Call It Sleep* (1934), the Yiddish speech of the characters is depicted in elegant, formal English, while their English dialogue appears in nonstandard English.

As with most immigrant writers, second generation Jewish American writers wrote entirely in English. However, there are often references to Yiddish or Yiddish-influenced English, as in stories by Bernard Malamud, Grace Paley, Cynthia Ozick, Philip Roth, and Isaac Bashevis Singer, who was awarded the Nobel Prize for Literature in 1978. In the late 20th century, Yiddish literature's influence is limited in the U.S. to a few Jewish American writers, including Nicole Kraus, Jonathan Safran Foer, and Dara Horn.

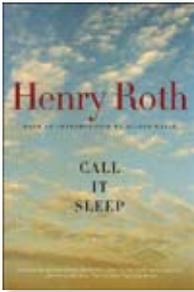
Rich, Tracey R. *Yiddish Language and Culture. Judaism 101*. 2004. Jew FAQ.org. 1 Jan 2008 <<http://www.jewfaq.org/yiddish.htm>>.

Roskies, David G. *A Bridge of Longing: The Lost Art of Yiddish Storytelling*. Cambridge, MA: Harvard University Press, 1995.

"Yiddish literature." Encyclopædia Britannica. 2007. Encyclopædia Britannica Online. 16 Nov 2007 <<http://search.eb.com/eb/article-9108783>>.

RELATED MATERIAL

CLASSICS OF JEWISH AMERICAN LITERATURE



Call It Sleep

Henry Roth, c1934, 1991

FICT ROTH

“Arguably the most distinguished work of fiction ever written about immigrant life.... Surely the most lyrically authentic novel ... about a young boy’s coming to consciousness.”

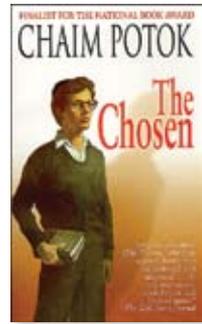
—Lis Harris, *The New Yorker*

The Chosen

Chaim Potok, c1967

FICT POTOK

Two boys from different Jewish religious traditions in 1940s Brooklyn form an unlikely friendship, which challenges and changes them both.



Tell Me a Riddle

Tillie Olsen, c1995

FICT OLSEN, TILLIE

An extended short story about a working class marriage under stress. Her stories “... have the lyric intensity of an Emily Dickinson poem and the scope of a Balzac novel.”

—Judges’ citation, Rea Award for the Short Story

The Magic Barrel: Stories

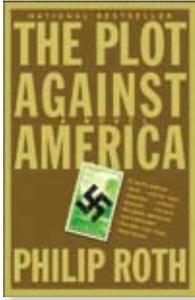
Bernard Malamud, c1958, 2003

FICT MALAMUD, BERNARD

“...thirteen stories ... every one of them is a small, highly individualized work of art.”

—Richard Sullivan, *The Chicago Tribune*





The Plot Against America

Philip Roth, c2004

FICT ROTH

What if popular, pro-German Charles Lindbergh had been elected president in 1940? A Jewish American family finds the course of their lives completely altered.

Maus: A Survivor's Tale

Art Spiegelman, c1997

TEEN GN SPIEGELMAN

A father's experience of the concentration camps haunts his American son, who tells the story in graphic novel form.

Patrimony: A True Story

Philip Roth, c1991

BIOG ROTH

Roth's memoir of his dying father is by turns moving and funny, as they both battle with the ignominy and helplessness of old age.

CHAGALL

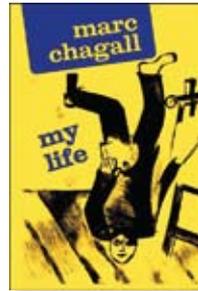
SELECTED BOOKS

My Life

Marc Chagall, c2003

BIOG CHAGALL

Chagall's colorful memoir of his boyhood and development as an artist.



Marc Chagall and the Lost Jewish World:

The Nature of Chagall's Art and Iconography

Benjamin Harshav, c2006

OVERSIZE 759.7 HARSHAV

The cultural context out of which Chagall's art developed.

Marc Chagall

Jonathan Wilson, c2007

BIOG CHAGALL

An analytical biography that interprets the artist in the context of his times.

Chagall

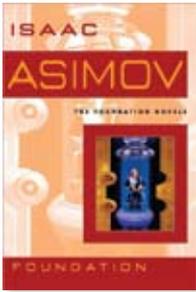
Edited by Jose Maria Faerna, c1995

NF 759.7 CHAGALL

Includes brief biographical and interpretive overviews, with 70 color plates.

JEWISH AMERICAN AUTHORS

FICTION



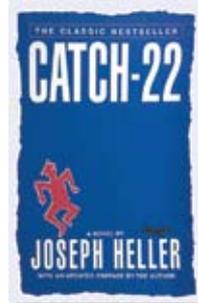
Asimov, Isaac
Foundation

Auster, Paul
Moon Palace

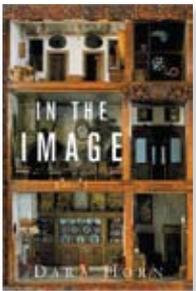
Bellow, Saul
Sieze the Day

Chabon, Michael
The Yiddish Policemen's Union

Doctorow, E. L.
The Book of Daniel



Foer, Jonathan Safran
Everything Is Illuminated

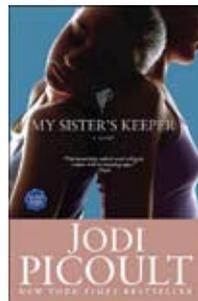


Heller, Joseph
Catch-22

Horn, Dara
In The Image

Paley, Grace
The Complete Stories

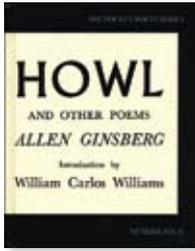
Picoult, Jodi
My Sister's Keeper



Schwartz, Lynne Sharon
Disturbances in the Field

Wouk, Herman
The Caine Mutiny

POETRY



Ginsberg, Allen
Howl, and Other Poems
NF 811.54 GINSBERG

Levertov, Denise
Poems, 1960-1967
NF 811.54 LEVERTOV

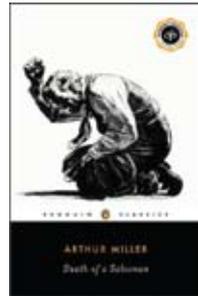
Ostriker, Alicia Suskin
The Volcano Sequence
NF 811.54 OSTRIKER

Pinsky, Robert
The Figured Wheel: New and Collected Poems, 1966-1996
NF 811.54 PINSKY

PLAYS

Miller, Arthur
Death of a Salesman: Certain Private Conversations in Two Acts and a Requiem
NF 812 MILLER

Simon, Neil
Biloxi Blues
NF 812.54 SIMON



Wasserstein, Wendy
The Heidi Chronicles, and Other Plays
NF 812.54 WASSERSTEIN

RUSSIAN/SOVIET JEWISH HISTORY

SELECTED BOOKS

A Century of Ambivalence: The Jews of Russia and the Soviet Union, 1881 to the Present

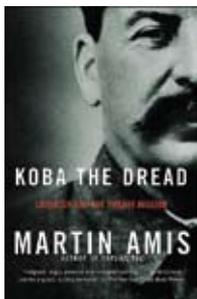
Zvi Y. Gitelman, c2001. NF 947.08 GITELMAN

Hope Against Hope: A Memoir

Nadezhda Mandelstam, c1999

NF 891.71 MANDELSTAM

This memoir about the experience of intellectuals from the Revolution through the purges of the 1930s is a classic.



Koba the Dread:

Laughter and the Twenty Million

Martin Amis, c2002

NF 947.084 AMIS

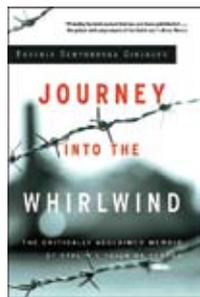
A fiery condemnation of Stalin's regime, under which 20 million Russians lost their lives in the name of building a better future for their country.

Journey into the Whirlwind

Eugenia S. Ginzburg, c2002

NF 947.084 GINZBURG

Memoir of a woman arrested during the 1930s purges, who survived the gulag.



The Bielski Brothers: The True Story of Three Men Who Defied the Nazis, Saved 1,200 Jews, & Built a Village in the Forest

Peter Duffy, c2003

NF 940.53 DUFFY

Belorussian Jewish partisan resistance during World War II.

The Endless Steppe: Growing Up in Siberia

Esther Hautzig, c1968. JUV NF 940.54 HAUTZIG

Autobiographical story of a Jewish family removed to Siberia during World War II—for children, teens, and even adults.

Fear No Evil

Natan Sharansky, c1988

NF 323.4 SHARANSKY

A Jewish dissident's battle against the Soviet police state.

SELECTED WEBSITES

History of the Jews in Russia and the Soviet Union

http://www.wikipedia.org/wiki/Soviet_Jews

Gives a broad overview of Jewish history in Russia from earliest times to the present.

The Berdichev Revival

www.berdichev.org

Profile of a famous, predominantly Jewish city in the Russian Pale of Settlement, which explores its history and cultural significance.

YIDDISH LITERATURE

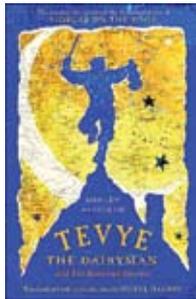
SELECTED BOOKS

Yiddish Folktales

Edited by Beatrice Silverman Weinreich, c1997

NF 398.2089 YIDDISH

Folktales from the villages of Eastern Europe collected in the 1920s and 1930s.



Tevye the Dairyman and The Railroad Stories

Sholem Aleichem, c1996

FICT SOLEM ALEISHEM

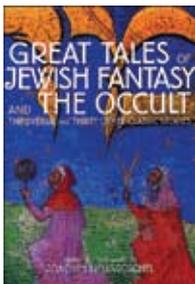
“...these unpretified stories of simple people and their harsh realities summon a bygone era, but their application and appeal are timeless.” —*Publisher's Weekly*

Shosha

Isaac Bashevis Singer, c1996.

On Order (reserve via the library catalog online)

An ambitious writer leaves his cosmopolitan life behind in this “hauntingly lyrical love story set in Jewish Warsaw on the eve of its annihilation.” —*book jacket*



The I.L. Peretz Reader

Edited by Ruth Wisse, c2002

FICT PERETZ, ISAAC

Stories and memoirs by one of the founders of modern Yiddish literature.

Great Tales of Jewish Fantasy and the Occult: The Dabbuk and Thirty Other Classic Stories

Edited by Joachim Neugroschel, c2001

NF 808.8 GREAT

Includes a story by Der Nister.

A Little Boy in Search of God: Mysticism in a Personal Light

Isaac Bashevis Singer and illustrated by Ira Moskowitz, c1976

NF 839 SINGER

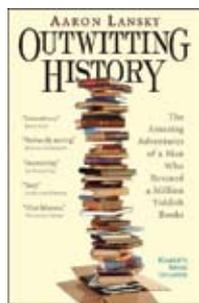
A Nobel Prize winning Yiddish author writes about the development of his own personal values in a world of competing religious traditions and rising secularism.

Outwitting History: The Amazing Adventures of a Man Who Rescued a Million Yiddish Books

Aaron Lansky, c2004

NF 002.075 LANSKY

In 1980 a student began a project to save discarded Yiddish books. That project became the National Yiddish Book Center, which helped preserve an almost-lost culture.



SELECTED WEBSITES

Judaism 101: Yiddish Language and Culture

www.jewfaq.org/yiddish.htm

An introduction to the Yiddish language and its history, plus some recommended books and links to more information on the Web.

EVENT SCHEDULE

Program times, dates, and locations are subject to change. Please call 312-1032 for up-to-date information, or visit the Deschutes Public Library online calendar at www.dpls.us/calendar.

A NOVEL IDEA KICK OFF

Saturday, April 26, 2008 • 2:00 p.m.

Bend Public Library

The Obsidian Opera Company performs excerpts from *Fiddler on the Roof*.

OBSIDIAN OPERA COMPANY

Sunday, April 27, 2008 • 2:00 p.m.

Sunriver Area Public Library

MOVIE SCREENING: THE THOMAS CROWN AFFAIR

Tuesday, April 29, 2008 • 6:00 p.m.

Bend Public Library, Brooks Room

MOVIE SCREENING: CROSSING DELANCEY

Wednesday, April 30, 2008 • 6:30 p.m.

Redmond Public Library

MOVIE SCREENING: THE CHOSEN

Wednesday, April 30, 2008 • 7:00 p.m.

Sunriver Area Public Library

MOVIE SCREENING: CROSSING DELANCEY

Thursday, May 1, 2008 • 6:00 p.m.

Bend Public Library, Brooks Room

THE ART OF MARC CHAGALL

Thursday, May 1, 2008 • 6:30 p.m.

La Pine Public Library

COCC Art History Professor Michael Wosner discusses the art of Marc Chagall.

ART WORKSHOP FOR CHILDREN

Friday, May 2, 2008 • 4:00–5:30 p.m.

The Art Station, Bend

A Chagall-inspired painting workshop for children ages 8 through 12.

Limited to 12 participants. Register online at www.dpls.us/calendar or call 312-1034.

DISCUSSION

Friday, May 2, 2008 • 7:00 p.m.

between the covers bookstore

645 NW Delaware Ave, Bend

Discuss *The World to Come* with friends and neighbors.

ART WORKSHOP FOR ADULTS

Saturday, May 3, 2008 • 9:30 a.m.–Noon

The Art Station, Bend

A Chagall-inspired workshop for adults.

Limited to 12 participants. Call 312-1034 to register.

ART WORKSHOP FOR TEENS

Saturday, May 3, 2008 • 1:30–4:00 p.m.

The Art Station, Bend

A Chagall-inspired painting workshop for teens ages 12 through 17.

Limited to 12 participants. Register online at www.dpls.us/calendar or call 312-1034.

DISCUSSION

Saturday, May 3, 2008 • 4:00 p.m.

The Book Barn, 135 NW Minnesota, Bend

Discuss *The World to Come* with friends and neighbors.

ART WORKSHOP FOR ADULTS

Sunday, May 4, 2008 • 1:30 p.m.

Sunriver Area Public Library

A Chagall-inspired painting workshop for adults.

Limited to 12 participants. Register online at www.dpls.us/calendar or call 312-1034.



DISCUSSION

Sunday, May 4, 2008 • 2:00 p.m.

Shelf Life Books

249 NW 6th Street, Redmond

Discuss *The World to Come* with friends and neighbors.

DISCUSSION

Monday, May 5, 2008 • 6:30 p.m.

Sunriver Books & Music

Sunriver Village, Building 25C

Discuss *The World to Come* with friends and neighbors.

DISCUSSION

Tuesday, May 6, 2008 • 6:30 p.m.

Paulina Springs Books

252 W Hood Avenue, Sisters

Discuss *The World to Come* with friends and neighbors.

THE ART OF MARC CHAGALL

Tuesday, May 6, 2008 • 6:30 p.m.

Bend Public Library, Brooks Room

COCC Art History Professor Michael Wonser discusses the art of Marc Chagall.

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DISCUSSION

Wednesday, May 7, 2008 • 6:30 p.m.

Paulina Springs Books

422 SW 6th Street, Redmond

Discuss *The World to Come* with friends and neighbors.

MOVIE SCREENING: FIDDLER ON THE ROOF

Wednesday, May 7, 2008 • 6:30 p.m.

Sisters Public Library

RUSSIAN JEWISH IMMIGRATION IN OREGON

Thursday, May 8, 2008 • 6:30 p.m.

Bend Public Library, Brooks Room

Judith Margles of the Oregon Jewish Museum presents the history of the Russian Jewish population in Oregon.

DISCUSSION

Friday, May 9, 2008 • 6:00 p.m.

Camalli Book Company

1288 SW Simpson Avenue, Suite C, Bend

Discuss *The World to Come* with friends and neighbors.

JUDAISM 101

Saturday May 10, 2008 • 11:00 a.m.

Sisters Public Library

3:00 p.m.

Bend Public Library, Brooks Room

Judith Baskin of the University of Oregon Judaic Studies gives an overview of Jewish faith and customs.

MOTHERS AND OTHER FICTIONS IN YIDDISH ART FROM SHOLEM ALEICHEM TO CHAGALL

Sunday, May 11, 2008 • 1:30 p.m.

Redmond Public Library

Gail Sherman of Reed College examines the rich but little known traditions of Yiddish literature and artistic production, as well as traditional Hebrew texts set against the backdrop of complicated Russian Jewish history.

SECOND SUNDAY: JEWISH WRITERS IN OREGON

Sunday, May 11, 2008 • 3:00 p.m.

Bend Public Library, Brooks Room

Willa Schneberg, Lois Rosen, Cassandra Sagan, and Herman Asarnow read selections from their work.

THE JEWISH COMMUNITY OF CENTRAL OREGON SYNAGOGUE

Tuesday, May 13, 2008 • 1:00 p.m.

2155 Modoc Road, Bend

Rabbi Jay Shupack leads a tour of Shalom Bayit. Book discussion follows, led by Claudia Hinz.





JEWISH BAKING

Tuesday, May 13, 2008 • 6:30 p.m.

Bend Public Library, Brooks Room

Bill and Lauren Kurzman, owners of The Village Baker, teach a cooking class on Jewish baking.

MAIN EVENT: AN EVENING WITH AUTHOR DARA HORN

Thursday, May 15, 2008

Tower Theatre

Doors open at 6:30 p.m.

Reading at 7:00 p.m.

Signing to follow discussion.

Tickets are required and available at Deschutes Public Library branches on May 3, 2008. Two per person limit.

READING & SIGNING WITH AUTHOR DARA HORN

Friday, May 16, 2008

FivePine Lodge Conference Center, Sisters

Doors open at 6:30 p.m.

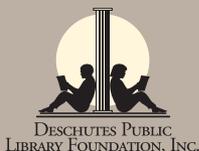
Reading at 7:00 p.m.

Seating is limited. Reserve your seat online at www.dpls.us/calendar, or call 312-1034.



Prayer, 1976. Marc Chagall

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Stacey Donohue	Lisa McGean, Project Coordinator
Aaron Switzer	Helen Vandervort

The Deschutes Public Library Foundation sends warm gratitude and appreciation to Claudia Hinz and Rabbi Jay Shupack for generously offering their wisdom of Jewish traditions and texts, and for sharing the rich traditions of our local Jewish community with the people of Deschutes County.

Special thanks to Professor of American Literature, Stacey Donahue, for her contributions to the Reader's Guide and knowledge of Yiddish fiction. And, many thanks to John Bowers for his careful editing.



FIVE PINE
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