

Shakespeare On The American Yiddish Stage

Catherine Hindson



Shakespeare On The American Yiddish Stage:

Shakespeare on the American Yiddish Stage Joel Berkowitz, 2002 The professional Yiddish theatre started in 1876 in Eastern Europe with the assassination of Tsar Alexander II in 1881 masses of Eastern European Jews began moving westward and New York Manhattan s Bowery and Second Avenue soon became the world s center of Yiddish theatre At first the Yiddish repertoire revolved around comedies operettas and melodramas but by the early 1890s America s Yiddish actors were wild about Shakespeare In *Shakespeare on the American Yiddish Stage* Joel Berkowitz knowledgeably and intelligently constructs the history of this unique theatrical culture The Jewish King Lear of 1892 was a sensation The year 1893 saw the beginning of a bevy of Yiddish versions of Hamlet that year also saw the first Yiddish production of Othello Romeo and Juliet inspired a wide variety of treatments The Merchant of Venice was the first Shakespeare play published in Yiddish and Jacob Adler received rave reviews as Shylock on Broadway in both 1903 and 1905 Berkowitz focuses on these five plays in his five chapters His introduction provides an orientation to the Yiddish theatre district in New York as well as the larger picture of Shakespearean production and the American theatre scene and his conclusion summarizes the significance of Shakespeare s plays in Yiddish culture *Here in This Island We Arrived* Elisabeth H. Kinsley, 2019-02-25 In this book Elisabeth H Kinsley weaves the stories of racially and ethnically distinct Shakespeare theatre scenes in late nineteenth and early twentieth century Manhattan into a single cultural history revealing how these communities interacted with one another and how their work influenced ideas about race and belonging in the United States during a time of unprecedented immigration As Progressive Era reformers touted the works of Shakespeare as an antidote to the linguistic and cultural mixing of American society and some reformers attempted to use the Bard s plays to Americanize immigrant groups on Manhattan s Lower East Side immigrants from across Europe appropriated Shakespeare for their own ends Kinsley uses archival material such as reform era handbooks theatre posters playbills programs sheet music and reviews to demonstrate how in addition to being a source of cultural capital authority and resistance for these communities Shakespeare s plays were also a site of cultural exchange Performances of Shakespeare occasioned nuanced social encounters between New York s empowered and marginalized groups and influenced sociocultural ideas about what Shakespeare race and national belonging should and could mean for Americans Timely and immensely readable this book explains how ideas about cultural belonging formed and transformed within a particular human community at a time of heightened demographic change Kinsley s work will be welcomed by anyone interested in the formation of national identity immigrant communities and the history of the theatre scene in New York and the rest of the United States *Nostalgia in Jewish-American Theatre and Film, 1979-2004* Ben Furnish, 2005 Nostalgia a bittersweet yearning for the past is an important element in Jewish American performances of the late twentieth century Numerous plays and films of this time use nostalgia to engage Jewish including Yiddish cultural themes and images Nostalgia offers audiences a window through which to examine past and current social changes These

include American Jews departure from Europe to America the city for the suburbs Yiddish for English as well as the civil rights women s peace and gay and lesbian movements and other transformations These performances illustrate how theatre and film transmit culture from generation to generation and between one ethnic community and the wider American scene

Shakespeare's Tercentenary Monika Smialkowska,2023-12-21 Uncovers how global Shakespeare Tercentenary commemorations addressed crises of imperial and national identities during the First World War *Staging the Sacred* Laura Suzanne Lieber,2023 *Staging the Sacred* examines Jewish Samaritan and Christian poetry from Late Antiquity through the lens of theater and performance A highly interdisciplinary study that will appeal to scholars across religion theatre literature and beyond *Staging the Sacred* proposes a novel interpretation of Late Antique hymnody and poetry as a performative genre akin to oratory theatre and other modes of public performance placing these works in their wider societal context

Jewish Theatre: A Global View Edna Nahshon,2009-07-30 While a frequently used term Jewish Theatre has become a contested concept that defies precise definition Is it theatre by Jews For Jews About Jews Though there are no easy answers for these questions Jewish Theatre A Global View contributes greatly to the conversation by offering an impressive collection of original essays written by an international cadre of noted scholars from Europe the United States and Israel The essays discuss historical and current texts and performance practices covering a wide gamut of genres and traditions

The Jewish King Lear Jacob Gordin,Sophie Glazer,2007-01-01 The Jewish King Lear written by the Russian Jewish writer Jacob Gordin was first performed on the New York stage in 1892 during the height of a massive emigration of Jews from eastern Europe to America This book presents the original play to the English speaking reader for the first time in its history along with substantive essays on the play s literary and social context Gordin s life and influence on Yiddish theater and the anomalous position of Yiddish culture vis vis the treasures of the Western literary tradition Gordin s play was not a literal translation of Shakespeare s play but a modern evocation in which a Jewish merchant rather than a king plans to divide his fortune among his three daughters Created to resonate with an audience of Jews making their way in America Gordin s King Lear reflects his confidence in rational secularism and ends on a note of joyful celebration

The Routledge Encyclopedia of Jewish Writers of the Twentieth Century Sorrel Kerbel,2004-11-23 Now available in paperback for the first time Jewish Writers of the Twentieth Century is both a comprehensive reference resource and a springboard for further study This volume examines canonical Jewish writers less well known authors of Yiddish and Hebrew and emerging Israeli writers includes entries on figures as diverse as Marcel Proust Franz Kafka Tristan Tzara Eugene Ionesco Harold Pinter Tom Stoppard Arthur Miller Saul Bellow Nadine Gordimer and Woody Allen contains introductory essays on Jewish American writing Holocaust literature and memoirs Yiddish writing and Anglo Jewish literature provides a chronology of twentieth century Jewish writers Compiled by expert contributors this book contains over 330 entries on individual authors each consisting of a biography a list of selected publications a scholarly essay on their work and suggestions for further reading

Dogen on Meditation and Thinking Hee-Jin Kim,2007-01-01 Looks at Dogen s writings on meditation and thinking

From Androboros to the First Amendment Peter A. Davis,2015-05-15 The story of America s earliest extant play begins with a petty crime a crime that would have passed largely unnoticed had it not been for one fact it prompted a beleaguered royal governor of one of Britain s colonies to lash out at his enemies by writing a biting satire Androboros A Biographical sic Farce in Three Acts 1715 is universally acknowledged as the first play both written and printed in America Its significance stems not simply from its publication but from its eventual impact The play inadvertently laid the foundation for one of the defining rights of the nation that would eventually emerge some seventy five years later the First Amendment of the Constitution of the United States guaranteeing a free press and freedom of expression Androboros was not just the first of its kind it was also ahead of its time in many ways preceding the harsh political satires and farces of the later eighteenth century by some fifty years Such plays served a small but essential role in promoting political thought among the colonists Written by anonymous authors and passed from hand to hand these short crude and often bawdy plays and dialogues were rarely acted due to their inflammatory lampoonery Nevertheless they provided an opportunity for disgruntled colonists to vent their grievances and promote their ideas to fellow citizens The farces of the late eighteenth century drove home the meaning and message of the American Revolution Equally significant is that Androboros may have influenced a few of the key political discourses published in the 1730s and these works in turn may well have shaped the future of the American political landscape for the next several decades and even into the modern era But as a closet drama intended only to be read by close friends and political supporters this play has languished as a minor footnote in American intellectual history Scholarly research published to date has been for the most part inadequate and occasionally inaccurate This study remedies that oversight providing a full analysis as well as an annotated typescript and facsimiles of the original printing

Sex for Sale Katie N. Johnson,2015-05-15 In early twentieth century U S culture sex sold While known mainly for its social reforms the Progressive Era was also obsessed with prostitution sexuality and the staging of women s changing roles in the modern era By the 1910s plays about prostitution or brothel dramas had inundated Broadway where they sometimes became long running hits and other times sparked fiery obscenity debates In Sex for Sale Katie N Johnson recovers six of these plays presenting them with astute cultural analysis photographs and production histories The result is a new history of U S theatre that reveals the brothel drama s crucial role in shaping attitudes toward sexuality birth control immigration urbanization and women s work The volume includes the work of major figures including Eugene O Neill John Reed Rachel Crothers and Elizabeth Robins Now largely forgotten and some previously unpublished these plays were among the most celebrated and debated productions of their day Together their portrayals of commercialized vice drug addiction poverty white slavery and interracial desire reveal the Progressive Era s fascination with the underworld and the theatre s power to regulate sexuality Additional plays commentary and teaching materials are available at brotheldrama.lib.miamioh.edu Plays

included *Ourselves* 1913 by Rachel Crothers *The Web* 1913 by Eugene O'Neill *My Little Sister* 1913 by Elizabeth Robins *Moondown* 1915 by John Reed *Cocaine* 1916 by Pendleton King *A Shanghai Cinderella* renamed *East is West* 1918 by Samuel Shipman and John B. Hymer

The Jewish Kulturbund Theatre Company in Nazi Berlin Rebecca Rovit, 2012-09
 Revealing the complex interplay between history and human lives under conditions of duress Rebecca Rovit focuses on the eight year odyssey of Berlin's Jewish Kulturbund Theatre. By examining why and how an all Jewish repertory theatre could coexist with the Nazi regime Rovit raises broader questions about the nature of art in an environment of coercion and isolation artistic integrity and adaptability and community and identity

BACK COVER Theatre, Community, and Civic Engagement in Jacobean London Mark Bayer, 2011-10-15
 Taking to heart Thomas Heywood's claim that plays persuade men to humanity and good life instruct them in civility and good manners showing them the fruits of honesty and the end of villainy Mark Bayer's captivating new study argues that the early modern London theatre was an important community institution whose influence extended far beyond its economic religious educational and entertainment contributions Bayer concentrates not on the theatres where Shakespeare's plays were performed but on two important amphitheatres the Fortune and the Red Bull that offer a more nuanced picture of the Jacobean playgoing industry By looking at these playhouses the plays they staged their audiences and the communities they served he explores the local dimensions of playgoing Focusing primarily on plays and theatres from 1599 to 1625 Bayer suggests that playhouses became intimately engaged with those living and working in their surrounding neighborhoods They contributed to local commerce and charitable endeavors offered a convivial gathering place where current social and political issues were sifted and helped to define and articulate the shared values of their audiences Bayer uses the concept of social capital inherent in the connections formed among individuals in various communities to construct a sociology of the theatre from below from the particular communities it served rather than from the broader perspectives imposed from above by church and state By transacting social capital whether progressive or hostile the large public amphitheatres created new and unique groups that over the course of millions of visits to the playhouses in the Jacobean era contributed to a broad range of social practices integral to the daily lives of playgoers In lively and convincing prose that illuminates the significant reciprocal relationships between different playhouses and their playgoers Bayer shows that theatres could inform and benefit London society and the communities geographically closest to them

TDR, 2004 Stella! Mother of Modern Acting Sheana Ochoa, 2014-04-01
 Applause Books Arthur Miller decided to become a playwright after seeing her perform with the Group Theater Marlon Brando attributed his acting to her genius as a teacher Theater critic Robert Brustein calls her the greatest acting teacher in America At the turn of the 20th century by which time acting had hardly evolved since classical Greece Stella Adler became a child star of the Yiddish stage in New York where she was being groomed to refine acting craft and eventually help pioneer its modern gold standard method acting Stella's emphasis on experiencing a role through the actions

in the given circumstances of the work directs actors toward a deep sociological understanding of the imagined characters their social class geographic upbringing biography which enlarges the actor's creative choices Always onstage Stella's flamboyant personality disguised a deep sense of not belonging Her unrealized dream of becoming a movie star chafed against an unflagging commitment to the transformative power of art From her Depression era plays with the Group Theatre to freedom fighting during WWII Stella used her notoriety as a tool for change For this book Sheana Ochoa worked alongside Irene Gilbert Stella's friend of 30 years who provided Ochoa with a trove of Stella's personal and pedagogical materials and Ochoa interviewed Stella's entire living family including her daughter Ellen her colleagues and friends from Arthur Miller to Karl Malden and her students from Robert De Niro to Mark Ruffalo Unearthing countless unpublished letters and interviews private audio recordings Stella's extensive FBI file class videos and private audio recordings Ochoa's biography introduces one of the most under recognized yet most influential luminaries of the 20th century *London's West End Actresses and the Origins of Celebrity Charity, 1880-1920* Catherine Hindson, 2016-06-01 Today's celebrity charity work has deep historical roots In the 1880s and 1890s the stars of fin de siècle London's fashionable stage culture particularly the women transformed theatre's connection with fundraising They refreshed remolded and reenergized celebrity charity work at a time when organized benevolence and women's public roles were also being transformed In the process actresses established a model and set of practices that persist today among the stars of both London's West End and Hollywood In the late nineteenth century theatre's fundraising for charitable causes shifted from male dominated and private to female directed and public Although elite women had long been involved in such enterprises they took on more authority in this period At the same time regular high profile public charity events became more important and much more visible than private philanthropy Actresses became key figures in making the growing number of large and heavily publicized fundraisers successful By 1920 the attitude was Get an actress first If you can't get an actress then get a duchess Actresses star power their ability to orchestrate large events quickly and their skill at performing a kind of genteel extortion made them essential to this model of charity Actresses also benefited from this new role Taking a prominent public offstage position was crucial in making them individually and collectively respectable professionals Author Catherine Hindson reveals this history by examining the major types of charity events at the turn of the twentieth century including fundraising matinees charity bazaars and costume parties theatrical tea and garden parties and benefit performances Her study concludes with a look at the involvement of actresses in raising funds for British soldiers serving in the Anglo Boer War and the First World War

Poverty and Charity in Early Modern Theater and Performance Robert Henke, 2015-08-01 Whereas previous studies of poverty and early modern theatre have concentrated on England and the criminal rogue *Poverty and Charity in Early Modern Theatre and Performance* takes a transnational approach which reveals a greater range of attitudes and charitable practices regarding the poor than state poor laws and rogue books suggest Close study of German and Latin beggar catalogues popular songs

performed in Italian piazzas the Paduan actor playwright Ruzante the commedia dell arte in both Italy and France and Shakespeare demonstrate how early modern theatre and performance could reveal the gap between official policy and actual practices regarding the poor The actor based theatre and performance traditions examined in this study which persistently explore felt connections between the itinerant actor and the vagabond beggar evoke the poor through complex and variegated forms of imagination thought and feeling Early modern theatre does not simply reflect the social ills of hunger poverty and degradation but works them through the forms of poverty involving displacement condensation exaggeration projection fictionalization and marginalization As the critical mass of medieval charity was put into question the beggar almsgiver encounter became more like a performance But it was not a performance whose script was prewritten as the inevitable exposure of the dissembling beggar Just as people s attitudes toward the poor could rapidly change from skepticism to sympathy during famines and times of acute need fictions of performance such as Edgar s dazzling impersonation of a mad beggar in Shakespeare s King Lear could prompt responses of sympathy and even radical calls for economic redistribution

Traveler, There Is No Road Lisa Jackson-Schebetta, 2017-06-15 *Traveler There Is No Road* offers a compelling and complex vision of the decolonial imagination in the United States from 1931 to 1943 and beyond This book offers a unique perspective on 1930s theatre and performance encompassing the theatrical work of the Cuban Puerto Rican and Spanish diasporas in the United States as well as the better known Anglophone communities Author Lisa Jackson Schebetta situates well known figures such as Langston Hughes and Clifford Odets alongside lesser known ones such as Erasmo Vando Franca de Armi o and Manuel Aparicio *Traveler* conclusively demonstrates that theatre and performance scholars must position US performances within the Americas writ broadly and in doing so they must recognize the centrality of the hemisphere s longest lived colonial power Spain

Representing the Past Charlotte M. Canning, Thomas Postlewait, 2010-04-15 *Representing the Past* is required reading for any serious scholar of theatre and performance historiography original in its conception global in its reach thought provoking and transformative in its effects Gay Gibson Cima author *Early American Women Critics Performance Religion Race*

Writing America Shelley Fisher Fishkin, 2015-11-11 Winner of the John S Tuckey 2017 Lifetime Achievement Award for Mark Twain Scholarship from The Center for Mark Twain Studies American novelist E L Doctorow once observed that literature endows places with meaning Yet as this wide ranging new book vividly illustrates understanding the places that shaped American writers lives and their art can provide deep insight into what makes their literature truly meaningful Published on the eve of the 50th anniversary of the Historic Preservation Act *Writing America* is a unique passionate and eclectic series of meditations on literature and history covering over 150 important National Register historic sites all pivotal to the stories that make up America from chapels to battlefields from plantations to immigration stations and from theaters to internment camps The book considers not only the traditional sites for literary tourism such as Mark Twain s sumptuous Connecticut home and the peaceful woods

surrounding Walden Pond but also locations that highlight the diversity of American literature from the New York tenements that spawned Abraham Cahan's fiction to the Texas pump house that irrigated the fields in which the farm workers central to Gloria Anzaldá's poetry picked produce. Rather than just providing a cursory overview of these authors' achievements, acclaimed literary scholar and cultural historian Shelley Fisher Fishkin offers a deep and personal reflection on how key sites bore witness to the struggles of American writers and inspired their dreams. She probes the global impact of American writers' innovative art and also examines the distinctive contributions to American culture by American writers who wrote in languages other than English, including Yiddish, Chinese, and Spanish. Only a scholar with as wide-ranging interests as Shelley Fisher Fishkin would dare to bring together in one book writers as diverse as Gloria Anzaldá, Nicholas Black Elk, David Bradley, Abraham Cahan, S. Alice Callahan, Raymond Chandler, Frank Chin, Elizabeth Cook-Lynn, Countee Cullen, Frederick Douglass, Paul Laurence Dunbar, Jessie Fauset, William Faulkner, F. Scott Fitzgerald, Allen Ginsberg, Jovita González, Rolando Hinojosa, Langston Hughes, Zora Neale Hurston, Lawson Fusao Inada, James Weldon Johnson, Erica Jong, Maxine Hong Kingston, Irena Klepfisz, Nella Larsen, Emma Lazarus, Sinclair Lewis, Genny Lim, Claude McKay, Herman Melville, N. Scott Momaday, William Northup, John Okada, Min Okubo, Simon Ortiz, Américo Paredes, John P. Parker, Ann Petry, Tomás Rivera, Wendy Rose, Morris Rosenfeld, John Steinbeck, Harriet Beecher Stowe, Henry David Thoreau, Mark Twain, Yoshiko Uchida, Tino Villanueva, Nathanael West, Walt Whitman, Richard Wright, Hisaye Yamamoto, Anzia Yezierska, and Zitkala. A leading readers on an enticing journey across the borders of physical places and imaginative terrains, the book includes over 60 images and extended excerpts from a variety of literary works. Each chapter ends with resources for further exploration. *Writing America* reveals the alchemy through which American writers have transformed the world around them into art, changing their world and ours in the process.

Unveiling the Magic of Words: A Overview of "**Shakespeare On The American Yiddish Stage**"

In some sort of defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their ability to kindle emotions, provoke contemplation, and ignite transformative change is really awe-inspiring. Enter the realm of "**Shakespeare On The American Yiddish Stage**," a mesmerizing literary masterpiece penned by a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve into the book is central themes, examine its distinctive writing style, and assess its profound impact on the souls of its readers.

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