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ISBN	9781587299346 1587299348
Edizione	[1st ed.]
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Collana	Studies in theatre history and culture
Altri autori (Persone)	MalkinJeanette R RokemFreddie <1945->
Disciplina	792.089/924043
Soggetti	Theater - Germany - History - 19th century Theater - Germany - History - 20th century Jews in the performing arts - Germany - History Jews - Germany - Intellectual life - 19th century Jews - Germany - Intellectual life - 20th century
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Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Introduction: break a leg! / Jeanette R. Malkin -- Reflections on theatricality, identity and the modern Jewish experience / Steven E. Aschheim -- How "Jewish" was theatre in imperial Berlin? / Peter

Jelavich --- Stagestruck: Jewish attitudes to the theatre in Wilhelmine Germany / Anat Feinberg -- Yiddish theatre and its impact on the German and Austrian stage / Delphine Bechtel -- German and Jewish "theatromania": Theodor Lessing's Theatre-Seele between Goethe and Kafka / Bernhard Greiner -- Arnold Zweig and the critics: reconsidering the Jewish "contribution" to German theatre / Peter W. Marx -- Jewish cabaret artists before 1933 / Hans-Peter Bayerdorfer -- Transforming in public: Jewish actors on the German expressionist stage / Jeanette R. Malkin -- The shaping of the Ostjude: Alexander Granach and Shimon Finkel in Berlin / Shelly Zer-Zion -- Max Reinhardt between Yiddish theatre and the Salzburg Festival / Lisa Silverman -- Theatre as festive play: Max Reinhardt's productions of The merchant of Venice / Erika Fischer-Lichte -- The unknown Leopold Jessner: German theatre and Jewish identity / Anat Feinberg -- Epilogue.

Sommario/riassunto

While it is common knowledge that Jews were prominent in literature, music, cinema, and science in pre-1933 Germany, the fascinating story of Jewish co-creation of modern German theatre is less often discussed. Yet for a brief time, during the Second Reich and the Weimar Republic, Jewish artists and intellectuals moved away from a segregated Jewish theatre to work within canonic German theatre and performance venues, claiming the right to be part of the very fabric of German culture. Their involvement, especially in the theatre capital of Berlin, was of a major magnitude both numerically and in
