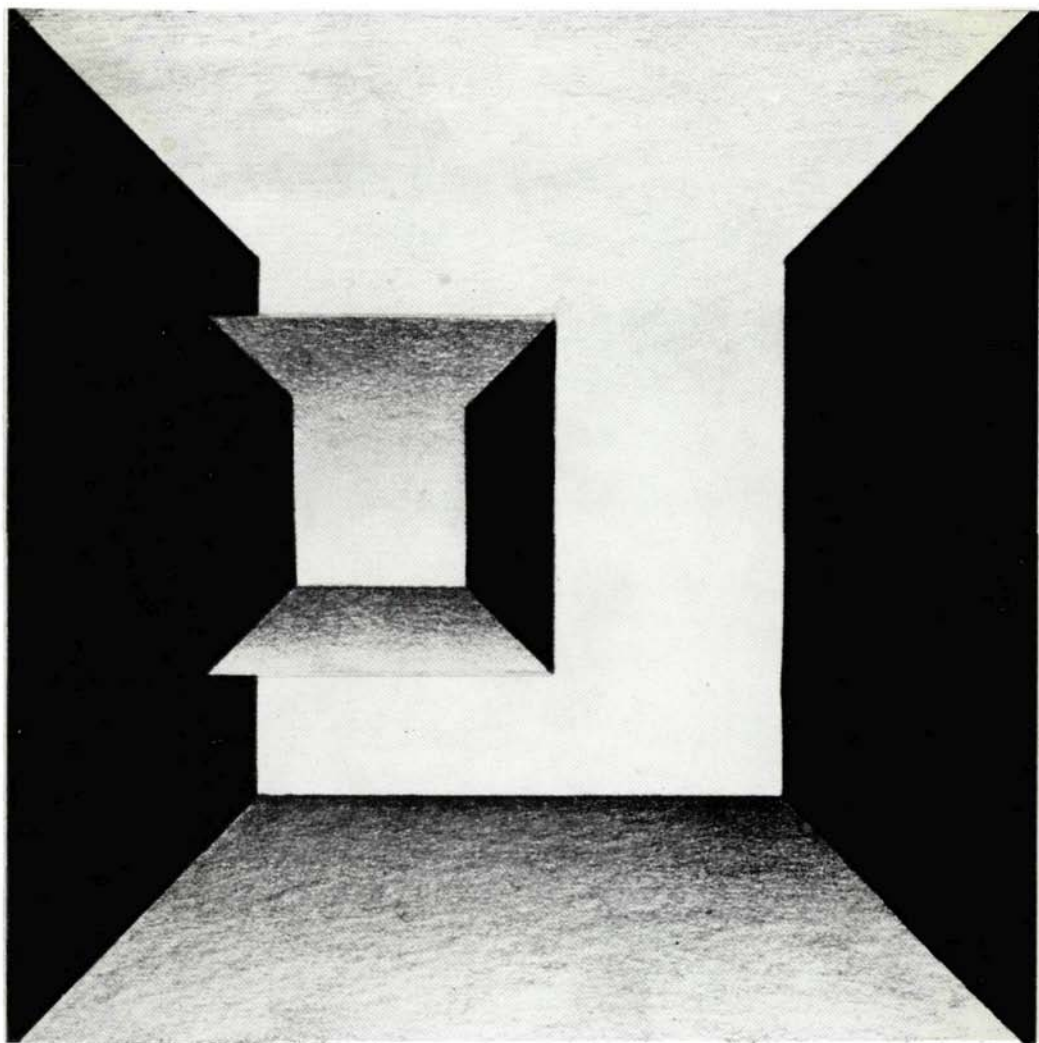


THEATRE RESEARCH INTERNATIONAL



VOLUME 13 NUMBER 2 SUMMER 1988

**Oxford University Press in association with the
International Federation for Theatre Research**

NOTES TO CONTRIBUTORS

1. Contributions should be in English. Two copies of all manuscripts should be sent to the Editor, Department of Theatre Studies, University of Glasgow, Glasgow G12 8QF, Scotland.
2. Articles should not exceed 4000 words and must be accompanied by an abstract of approximately 200 words which should be a succinct condensation of the paper.
3. Manuscripts should be typed double-spaced with wide margins.
4. Illustrations (reproducible photographs or line drawings) should be carefully labelled and captioned.
5. Footnotes must be listed at the end of the manuscript.
6. All articles will be acknowledged upon receipt. Authors will be informed of a decision within four months of receipt.
7. Manuscripts should be checked carefully before submission to avoid difficulties at the proof stage.
8. Book reviews are usually by invitation, but the editors are always ready to consider offers to undertake reviewing.
9. Twenty-five complimentary offprints of each article will be sent to authors; additional offprints are available at the author's expense. Book reviewers will receive a complimentary copy of the journal.
10. Manuscripts are accepted on the understanding that they are original contributions, unpublished and not on offer to another publication.

Note to North American Publishers

Please send your review copies directly to Professor Robert K. Sarlós, Department of Dramatic Art, University of California, DAVIS, California 95616.

Israeli Issue

Guest Editor: Eli Rozik

Contents

ARTICLES

- ELI ROZIK, *The Languages of the Jews and the Jewish Theatre* 79
- AHUVA BELKIN, *The Theatrical Figures in Tyrnau's Illustrated Book of Customs* 89
- ILANA BIALIK, *Audience Response in the Yiddish 'Shund' Theatre* 97
- SHOSHANA WEITZ, *Theatre and Society in Israel* 105
- FREDDIE ROKEM, *Ideology and Archetypal Patterns in the Israeli Theatre* 122
- DWORA GILULA, *The First Greek Drama on the Hebrew Stage: Tyrone Guthrie's Oedipus Rex at the Habima* 131
- SHIMON LEVY, *The Gospel According to Hanoch* 146

REVIEWS

- DAVID WILES, *Shakespeare's Clown: Actor and Text in the Elizabethan Playhouse* (Sandra Billington) 155
- T. E. LAWRENSEN, *The French Stage and Playhouse in the XVIIIth Century* (Jacques Scherer) 156
- ALAN HOWE & RICHARD WALLER, Eds., *En marge du classicisme* (Noel A. Peacock) 157
- C. ANDREW GERSTLE, *Circles of Fantasy: Convention in the Plays of Chikamatsu* (Benito Ortolani) 159
- JEAN-CHRISTOPHE AGNEW, *Words Apart: The Market and the Theater in Anglo-American Thought, 1550–1750* (John Pick) 160
- ANGELICA GOODDEN, *Actio and Persuasion. Dramatic Performance in Eighteenth-Century France* (Martine de Rougemont) 162
- WELDON B. DURHAM, Ed., *American Theatre Companies, 1749–1887* (Daniel J. Watermeier) 163
- WELDON B. DURHAM, Ed., *American Theatre Companies, 1888–1930*. (Richard Moody) 164

ii Contents

MARVIN CARLSON, <i>The Italian Shakespearians: Performances by Ristori, Salvini, and Rossi in England and America</i> (Daniel Barrett)	166
DENNIS KENNEDY, <i>Granville Barker and the Dream of Theatre</i> (James Fisher)	167
CHRISTINE DYMKOWSKI, <i>Harley Granville Barker. A Preface to Modern Shakespeare</i> (James Fisher)	167
PETER BAILEY, Ed., <i>Music Hall: The Business of Pleasure</i> (George Speaight)	169
J. S. BRATTON, Ed., <i>Music Hall: Performance and Style</i> (George Speaight)	169
FRANKLIN J. HILDY, <i>Shakespeare at the Maddermarket: Nugent Monck and the Norwich Players</i> (Christopher Smith)	171
SAMUEL L. LEITER, Ed., <i>Shakespeare Around the Globe: A Guide to Notable Postwar Festivals</i> (Yvonne Shafer)	172
STANLEY WELLS, Ed., <i>Shakespeare on Film and Television. Shakespeare Survey No. 39</i> (Greg Giesekam)	173
JOSEPH R. ROACH, <i>The Player's Passion: Studies in the Science of Acting</i> (Cary M. Mazer)	175
BROOKS MCNAMARA & JILL DOLAN, <i>The Drama Review: Thirty Years of Commentary on the Avant-Garde</i> (John Bull)	178
KETU KATRAK, <i>Wole Soyinka and Modern Tragedy: A Study of Dramatic Theory and Practice</i> (Margaret B. Wilkerson)	179
ALFREDS STRAUMANIS, Ed., <i>Baltic Drama: A Handbook and Bibliography</i> (Skaidrīte Rubene)	181
ALFREDS STRAUMANIS, Ed., <i>Fire and Night: Five Baltic Plays</i> (Skaidrīte Rubene)	181
H. WESLEY BALK, <i>Performing Power: A New Approach for the Singer-Actor</i> (Claudia Kitka)	183
RÉSUMÉS DES ARTICLES	185
BOOKS RECEIVED	187

EDITOR

CLAUDE SCHUMACHER
Lecturer in Theatre Studies
University of Glasgow

ASSISTANT EDITORS

DAVID WALKER
Professor of French
University of Keele

ALASDAIR CAMERON
Lecturer in Theatre Studies
University of Glasgow

EDITORIAL ASSISTANT

Joyce Allan, Department of Theatre Studies, University of Glasgow

EDITORIAL BOARD

Glynne Wickham, Professor of Drama, University of Bristol, UK (Chairman)
Joel Adedeji, Professor, Department of Dramatic Arts, University of Ibadan, Nigeria.
Michael Anderson, Professor of Drama, University of North Wales, Bangor
Georges Baal, Directeur de Recherches, C.N.R.S., Paris
Dieter Hoffmeier, Professor at the Institut für Schauspielregie der Hochschule für Schauspielkunst 'Ernst Busch', Berlin, GDR
Thomas F. Marshall, Emeritus Professor of English, Kent State University, Ohio, American Society for Theatre Research, USA
Jack Reading, Society for Theatre Research, London, UK
Kenneth R. Richards, Professor of Drama, Victoria University of Manchester, UK
Robert K. Sarlós, Professor, Department of Dramatic Art, Davis, California
Jacques Scherer, Professor, Institut d'Etudes Théâtrales, Université de Paris III, France
Zbigniew Wilski, Professor, Instytut Sztuki PAN, Warsaw, Poland

Theatre Research International is the continuation of *Theatre Research/Recherches Théâtrales*. The change of title marks the assumption by Oxford University Press of responsibility for publication. The new title also indicates that the association with the International Federation for Theatre Research/Fédération Internationale pour la Recherche Théâtrale, which founded the journal, will remain. Bilingualism has not been entirely abandoned; contributions appear only in English, but articles are provided with *résumés* in French. The field continues to be the historical, critical and theoretical study of documentation of drama, conceived as the art of the theatre.

The motif on our cover was designed by Josef Svoboda for *Theatre Research/Recherches Théâtrales* in 1966 and presented to the International Federation for Theatre Research/Fédération Internationale pour la Recherche Théâtrale.

Theatre Research International is published three times a year, in January, May and October at a price of £33.00 (UK £26.00, N. Amer. \$55.00) p.a., with single issues at £11.50 (UK £10.00, N. Amer. \$20.00). All dispatches post free (by accelerated surface post to the USA, Canada and Japan). Orders should be placed with a bookseller or sent direct to Journals Subscriptions Department, Oxford University Press, Walton Street, Oxford OX2 6DP, UK.

© Oxford University Press 1988

ISSN 0307-8833

Filmset by Eta Services (Typesetters) Ltd., Beccles, Suffolk

Printed in Great Britain

at the University Press, Oxford

Introduction

This issue, which includes some pieces of highly specialized research, rather than being an exhaustive study of Jewish Theatre, opens several windows, wide enough I hope, onto this quite unknown and peculiar cultural landscape. We consider three basic periods of Jewish theatre: Italy, in the seventeenth century – the years of gestation of popular Jewish Theatre; New York, by the end of the nineteenth century – when professional Yiddish Theatre was in its hayday and Hebrew Theatre, from its creation in Moscow until the present day in the Land of Israel.

Ahuva Belkin ('The theatrical figures in Tyrnau's Illustrated *Book of Customs*') focuses on one of the most fascinating and almost unknown periods of Jewish theatrical activity in the seventeenth century, in Mantua. Mrs Belkin relies on contemporary illustrations of theatrical figures in Jewish manuscripts and others, when she claims that instead of using borrowed iconography from the Christian Italian stage, these books record dramatis personae from the repertoire of theatre of the Jewish Ghetto.

Ilana Bialik ('Audience Response in the Yiddish 'Shund' Theatre') throws light on a very significant feature of Yiddish Theatre: its grassroots nature. Probably, by the close of the nineteenth century, Yiddish theatre became the most popular form of entertainment among the Jewish immigrants to the New World and in its avidity for popular acclaim it obviously reflected the taste and expectations of this most peculiar audience.

Shoshana Weitz ('Theatre and Society in Israel') explores the relation between the ideological concensus of Israeli society and Hebrew theatre from its inception until the present day. This sociological description of the function of theatre in the formation of Israeli society, as a crucial means for self-determination and self-definition, focuses also on the theatrical reflection of the changing self-image of the Israeli as a new version of Jewish identity.

Freddie Rokem ('Ideology and Archetypal Patterns in the Israeli Theatre') examines some of the ideological assumptions of Israeli society, as reflected in the theatre, by means of an exhaustive study of one of the central myths in Jewish culture, the Sacrifice of Isaak. This myth has become a major theme, especially in the literature of recent years, since the feeling of the youth has been that Israeli society demands their sacrifice for the sake of the materialization of their parents' ideological dream.

Dwora Gilula ('The First Greek Drama on the Hebrew Stage') throws light on one of the most fundamental cultural struggles in the history of Judaism. For more than two thousand years Greek culture in general and Greek drama in particular have been viewed as foreign and dangerous. The inclusion of Greek drama in the repertoire of Hebrew theatre reflects the sense of historical reconciliation with this ancient culture that pervades modern Judaism. Needless to say, although Greek drama has seldom been produced since this memorable production, it commands profound admiration amongst modern Jews.

Shimon Levy ('The Gospel According to Hanoch') presents one of the most prominent Israeli playwrights, Hanoch Levin. In his study, Shimon Levy focuses on one of the most important plays of the author, *The Sorrows of Job*, in which the author provocatively uses sacred motifs, Jewish and Christian, to poke 'fun at sacred traditional values', thus reflecting a prevalent profane mood in Western society in general, and in Israel, in particular.

Eli Rozik