Programme
Tuesday 28 March

8:30-9:00 Registration

Opening address

9:00-9:30
Lily Kahn (UCL)
Domesticating Techniques in Isaac Salkinson’s Hebrew Shakespeare Translations

Session 1: Shakespeare’s England and the Jews
Chair: Andrea Schatz (King’s College London)

9:30-10:00
Efraim Sicher (Ben-Gurion University of the Negev)
The Conversion of Jessica: Race, Religion, and Gender in The Merchant of Venice

10:00-10:30
Cynthia Seton-Rogers (University of Texas at Dallas)
The Exceptions to the Rule: Jews in Shakespeare’s England

10:30-11:00
José Alberto Rodrigues da Silva Tavim (Center for History, University of Lisbon, CIDEHUS, University of Évora)
Elizabethan Orientalia: “Jews” in Late Tudor England and the Ottoman Jews

11:00-11:30 Coffee break

Session 2: Shakespeare’s contemporaries and the Jews
Chair: Christopher Stamatakis (UCL)

11:30-12:00
Neslihan Ekmeçioğlu (Çankaya University)
Shakespeare and Aemilia Bassano Lanier’s ‘Salve Deus Rex Judæorum’

12:00-12:30
Lisa S. Starks (University of South Florida St. Petersburg)
Ovid, Protean “Personation,” and the Figure of the Male Jew in Marlowe’s The Jew of Malta
12:30-13:00  Adriana Streifer (University of Virginia)  
Jewish Renegades and Renegade Jews in Robert Daborne’s *A Christian Turned Turk*

13:00-14:15  Lunch break

**Session 3:**  
Political and economic perspectives on Shylock  
Chair: Jelena Ćalić (UCL)

14:15-14:45  Richard H. Weisberg (Cardozo Law School, Yeshiva University)  
Triangulation as a Problem in the Plays and Sonnets

14:45-15:15  Araceli Gaton (CEU San Pablo University)  
The *Black Hawk Down* Curse of the Stereotype and the Extent of Shylock’s Game

15:15-15:45  Anna Carleton Forrester (University of Georgia)  
“Which is the merchant here, and which is the Jew?”: Alterity, Sameness, and Irony in Venice

15:45-16:15  Coffee break

**Session 4:**  
Jewish and Christian theological elements in Shakespeare  
Chair: Eszter Tarsoly (UCL)

16:15-16:45  Richard Hillman (Université François-Rabelais de Tours)  
Mercy Unjustified: A Further Intertext for *The Merchant of Venice*

16:45-17:15  Jeffrey Shoulson (University of Connecticut)  
Shakespeare, *King Lear*, and the Jewish Job

17:15-17:45  Caroline Lion (Shakespeare Institute, University of Birmingham)  
Beyond Violence: *The Merchant of Venice* in 2017

19:45  **Performance**  
Student/staff production of Isaac Salkinson’s *Ram and Jael*  
Venue: Bloomsbury Studio, UCL

**Wednesday 29 March**

**Session 5:**  
19th-century Hebrew Shakespeare translations  
Chair: Adriana X. Jacobs (Oxford)

9:00-9:30  Eran Tzelgov (Northwestern University/Raav Publishing House)  
The Task of the Hebrew Translation: Isaac Salkinson, Perez Smolenskin and Shakespeare in Hebrew

9:30-10:00  Eran Shuali (University of Strasbourg)  
The Use of Biblical Language in Isaac Salkinson’s Hebrew Translations, with Special Attention to His Translations of *Othello* (1874) and *Romeo and Juliet* (1878)

**Session 6:**  
Shakespeare and the Jews in the press  
Chair: Geraldine Brodie (UCL)

10:00-10:30  Gideon Kouts (University of Paris 8)  
*The Merchant of Venice* and the Hebrew Press

10:30-11:00  Maria-Clara Versiani Galery (University of Ouro Preto)  
Shylock, Al Pacino and Michael Radford’s *Merchant of Venice*: A Study of Reception

11:00-11:30  Coffee break

**Session 7:**  
Shakespeare and Jewish education  
Chair: Sacha Stern (UCL)

11:30-12:00  Rosa Reicher (University of Heidelberg)  
“Go out and learn”: Shakespeare, ‘Bildung’ and the Jewish Youth Movement in Germany between Integration and Jewish Self-Identification

12:00-12:30  Esther B. Schupak (Bar-Ilan University)  
Teaching Shakespeare in Israel

12:30-13:00  Rebeccaa Gillis (Hebrew University of Jerusalem)  
*Teatrum Mundi*: Teaching Shakespeare Performance to Israeli Medical Students
13:00-14:15 Lunch break

Session 8: 20th- and 21st-century Hebrew Shakespeare translations
Chair: Tsila Ratner (UCL)

14:15-14:45 Atar Hadari (Liverpool Hope University)
The Word of the Lord to Shylock: Biblical and Post-Biblical Forms in the Translations of Shakespeare's *The Merchant of Venice* into Hebrew

14:45-15:15 Shiran Avni Barmatz (UCL)
Biblical Echoes in Meir Wieseltier’s Hebrew Translation of *Macbeth*

15:15-15:45 Adriana X. Jacobs (University of Oxford)
*Ha-im ata dome le-yom avir?:* Anna Herman Translates the Sonnets

15:45-16:15 Coffee break

Session 9: Panel - *The Merchant of Venice* in the Shadow of the Holocaust
Chair: François Guesnet (UCL)

16:15-16:45 Edna Nahshon (Jewish Theological Seminary)
A Hebrew-Speaking Shylock on the New York Stage: *Shylock '47* at the Pargod Theatre (1947)

16:45-17:15 Gad Kaynar-Kissinger (Tel Aviv University)
Shylock in Buchenwald: Hanan Snir's Israeli-German Production (Weimar 1995)

17:15-17:45 Michael Shapiro (University of Illinois at Urbana-Champaign)
The Merchant ON Venice [Boulevard, Los Angeles] (Chicago, 2007): Universalizing Shakespeare’s Play

17:45-18:15 Book launch

18:15-19:15 Keynote lecture
Chair: Ada Rapoport-Albert (UCL)
Avraham Oz (University of Haifa)
Coming to Terms with Shylock

Thursday 30 March

Session 10: Shakespeare and the Jews in 20th-century global history
Chair: Aneta Mancewicz (Kingston University)

9:00-9:30 Alessandra Bassey (King’s College London)
Shylock and the Nazis – Continuation or Reinvention?

9:30-10:00 Michaela Mudure (Babes-Bolyai University)
Shakespeare and the Romanian Extreme Right during the Interwar Period

10:00-10:30 Xiu Gao (Bar-Ilan University)
The Reconstructed Image of Jews from the Perspective of Imagology in Two Chinese Translations of *The Merchant of Venice*

10:30-11:00 Zoltán Imre (Eötvös University Budapest)
Theatre and Ideology: Staging *The Merchant of Venice* at the Hungarian National Theatre in 1940 and 1986

11:00-11:30 Coffee break

Session 11: Anglo-Jewish adaptations of Shakespeare
Chair: Márta Minier (University of South Wales)

11:30-12:00 Jeanette R. Malkin (Hebrew University of Jerusalem) and Eckart Voigts (Technische Universität Braunschweig)
Beyond Shylock: Contemporary British-Jewish Theatre and Shakespeare's *The Merchant of Venice*

12:00-12:30 Thomas Luk (Hang Seng Management College)
Shakespeare and Appropriation: Arnold Wesker's Re-Writing of Shylock in *The Merchant*
12:30-13:00 Douglas Lanier (University of New Hampshire)  
Patrimony, Paternity, and Appropriation: Redeeming Jewish  
Culture in Howard Jacobson's *Shylock is My Name*

13:00-14:15  **Lunch break**

**Session 12:**  Shakespeare and the Yiddish and Hebrew stages  
Chair: Helen Beer (UCL)

14:15-14:45 Sara Coodin (University of Oklahoma)  
Midrash from the Margins: Rewriting Shakespeare for the Modern Yiddish Stage

14:45-15:15 Özlem Özmen (Hacettepe University)  
Identity and Gender Politics in Contemporary Shakespearean Rewriting: Julia Pascal's *The Yiddish Queen Lear*

15:15-15:45 Yair Lipshitz (Tel Aviv University)  
Hebrew Letters and the Performativity of Language in a Spoken Word *Macbeth*

15:45-16:15 **Coffee break**

**Session 13:**  Shylock at the turn of the 21st century  
Chair: Emma Harris (Woolf Institute, Cambridge)

16:15-16:45 Tobias Döring (University of Munich)  

16:45-17:15 Roger Wooster (University of South Wales)  
Deproblematising Shakespeare's *The Merchant of Venice*: Text and Pretexts for Changing Subtext

17:15-17:45 Cynthia May Martin (Queen's University, Belfast)  
*Shylock* and *Shylock: One Man (Shows)* and Two Identities

17:45-18:00 **Concluding remarks**

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Conference committee: Lily Kahn, Ada Rapoport-Albert, Márti Minier, Aneta Mancewicz, Christopher Stamatakis