

Curriculum Vitae

Lawrence Rosenwald
Anne Pierce Rogers Professor of American Literature
Department of English
Wellesley College
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Academic Training

Ph.D., Columbia University, 1979
M.A., Columbia University, 1971
B. A., Columbia College, 1970

Teaching

Department of English, Wellesley College, 1980-present
Amherst Early Music Institute and Festival, 1982-present
San Francisco Early Music Society Workshop, intermittently from 2005- present
Humanities Program, University of Chicago, 1978-80
Department of English, Lehman College, 1973-77

Principal Fields of Teaching and Research

American literature

American diaries and autobiographies, American literary multilingualism

Translation

Theory of translation, Walter Benjamin, Franz Rosenzweig, German-Jewish culture; translations from French, German, Italian, Latin, Yiddish

Words and music

Medieval and Renaissance text-setting, theory of musico-textual relations, early music theater

Nonviolence

Nonviolence and literature, American nonviolence, pacifism

Work Forthcoming or in Progress

“On Linguistic Accuracy in Literature”

“Reflections on Translators and Authors: Autobiographical, Polemical, Historical”

War Resistance and Literature

War No More!; an anthology of American anti-war and peace writing, for the Library of America

No One's Language, a translation of Efrat Gal-Ed's biography of Itzik Manger, called

Niemandssprache

Selected Publications

I: On literature

“Notes on American Literary Multilingualism around 1900,” in Britta Benert ed., *Paradoxes du plurilinguisme littéraire 1900: Réflexions théoriques et études de cas* (Brussels: Peter Lang, 2015), pp. 111-122

“On Jacob Glatshetyn’s Sacco and Vanzetti Poem,” *Studies in American Jewish Literature* 34:1 (2015), pp. 24-43

“On Itzik Manger’s ‘*Khavé un der eplboym*,’” in Marion Aptroot et al eds., *Leket: Yiddish Studies Today* (Düsseldorf: Düsseldorf University Press, 2012)

“Politics, Religion, and Some Poems about Sacco and Vanzetti,” in Nan Goodman and Michael P. Kramer eds., *The Turn Around Religion in America: Literature, Culture, and the Work of Sacvan Bercovitch* (Burlington: Ashgate, 2011)

Ralph Waldo Emerson: Selected Journals 1820-1842 and *Ralph Waldo Emerson: Selected Journals 1841-1877* (New York: Library of American, 2010)

Multilingual America: Language and the Making of American Literature (Cambridge: Cambridge University Press, 2008)

“Inclusions and Exclusions: The Shaping of an American Jewish Canon,” review essay on the *Norton Anthology of Jewish American Literature, Prooftexts* 23: 3 (Fall 2003)

“Alfred Mercier’s Polyglot Plantation Novel,” in Marc Shell ed., *American Babel: Literatures of the United States from Abnaki to Zuni* (Harvard English Studies 2002)

“Sur quelques aspects de la traduction de textes créoles louisianais du 19^{ème} siècle” (“On the Translation of 19th-Century Louisiana Creole Texts”), in *Etudes Créoles* 25:2 (2002)

“Language Traitors, Translation, and *Die Emigranten*,” in Winfried Fluck and Werner Sollors ed., *German? American? Literature? New Directions in German-American Studies* (New York: Peter Lang, 2002)

“Some American Literary Images of the Mother Tongue,” in *La Langue maternelle: Cahiers Charles V* 27 (December 1999)

“American Anglophone Literature and Multilingual America,” in Werner Sollors ed., *Multilingual America* (New York: NYU Press, 1998)

“*The Last of the Mohicans* and the Languages of America,” *College English* 60:1 (January 1998)

“On Paul Goodman,” *Agni* 42 (1995)

Emerson and the Art of the Diary (New York: Oxford University Press, 1988)

“Some Myths About Diaries,” *Raritan Review*, Spring 1987

“Sewall’s *Diary* and the Margins of Puritan Literature,” *American Literature*, November 1986

“*Voces Clamantium in Deserto*: An Introduction to the Latin Verse of the Puritans,” in Peter White ed., *Puritan Poetry and Puritan Poetics* (University Park: The Pennsylvania State University Press, 1985)

“Cotton Mather as Diarist,” *Prospects* 8, 1983

II: Translations and essays on translation

“Translating Yiddish Literature: Observations, Crotchets, Hopes, Proposals,” *PaknTreger* 65 (Summer 2012/5772)

“Imagining a World Where Translation Matters,” an essay-review on Edith Grossman’s *Why Translation Matters*, *Raritan* XXXI: 4 (Spring 2012)

“Is the Kingdom of God Become Words and Syllables? Notes on Literalism and the King James Bible Translation,” *Literary Imagination* 14:1 (2012), pp. 61-67.

From the German of Efrat Gal-Ed, “The Local and the European: Itzik Manger and his Autumn Landscape,” *Prooftexts* 31:1/2 (Winter 2011)

From the German of Efrat Gal-Ed, “Itzik Manger and his Purimshpil,” *Zutot* 8:1 (2011), pp. 53-62

“Mary: A Yiddish Poem by Anna Margolin,” January 2011, in the online journal *Qarntsiluni*,

<http://qarrtsiluni.com/tag/lawrence-rosenwald/>

"Between Two Worlds: Martin Buber's 'The How and Why of Our Bible Translation'," *Jewish Studies Quarterly* 14:2 (2007), pp. 144-51.

"New Yorkish," a translation from the Yiddish of Lamed Shapiro, in Leah Garrett ed., *The Cross and Other Jewish Stories* (New Haven: Yale University Press, 2007), pp. 198-212.

From the Italian libretto of George Frideric Handel's *Clori, Tirsi, and Fileno*, singing translation for Tempesta di Mare, Gwyn Roberts and Richard Stone Directors, performed in May 2005 in Philadelphia

From the Italian libretto of Handel's *Julius Caesar*, supertitles for Boston Baroque, Martin Pearlman Director, performed in October 2004 in Boston

A review of *No Star Too Beautiful*, an anthology of Yiddish literature edited and translated by Joachim Neugroschel, *Mendele Review* 08.009 (August 31st 2004)

"On Not Reading in Translation," *Antioch Review* 62:2 (Spring 2004)

From the German of Nina Zimmer, "From *L'Art Non-Figuratif* to New Figuration: Connecting Traditions in the Figurative Strategies of German Art Since 1945," in Anja Chávez ed., *Two and One: Printmaking in Germany, 1945-1990* (Exhibition Catalog, Davis Museum and Cultural Center at Wellesley College, 2003)

"Four Theses on Translating Yiddish in the 21st Century," *Pakn-Treger* 38 (Winter 2002)

"The Implications of a New Bergelson Translation," an essay-review of David Bergelson's *Opgang*, Joseph Sherman tr., *Prooftexts* 21:2 (Spring 2001)

From the German of Jeannette Lander: *A Summer in the Week of Itke K.* (Chapter II), *Antioch Review* 58:2 (Spring 2000)

"Translating as a Feminist: A Response to Kathryn Hellerstein," *Prooftexts* 20:1+2 (Winter/Spring 2000)

"For and Against Gershom Scholem," an essay-review of Robert Alter, *Necessary Angels*, and Susan Handelman, *Fragments of Redemption*, *Prooftexts* 14 (1994)

"On the Reception of Buber and Rosenzweig's Bible," *Prooftexts* 14 (1994)

"Buber and Rosenzweig's Challenge to Translation Theory," introduction to *Scripture and Translation*, Indiana University Press, 1994

From the German of Martin Buber and Franz Rosenzweig, with Everett Fox: *Scripture and Translation*, Indiana University Press, 1994

From the French of Maurice Gonnaud: *Uneasy Solitude: Individual and Society in the Work of Ralph Waldo Emerson* (Princeton University Press, 1987)

"Lost in Translation," *Boston Review*, October 1986

From the Yiddish of Israel Joshua Singer: "An Outsider," *Response*, Fall 1986

From the German of Günter Kunert: selections from *Camera Obscura*, *Triquarterly*, Fall 1983

III: On music

"Poetics as Technique," Barbara Thornton and Lawrence Rosenwald, in Ross Duffin ed., *A Performer's Guide to Medieval Music* (Indiana University Press, 2000)

"Renaissance Text-Setting and Translation," forthcoming in *Journal of Musicology*

"Words and Music Old and New," essay-review of Steven Scher ed., *Music and Text; Nineteenth Century Music* XVII:2, Fall 1993, pp. 197-206

Review of Carolyn Abbate, *Unsung Voices; Opera Quarterly* 10:3, 1994

"Theory, Texted Music, Performance," *Journal of Musicology*, Winter 1993

"On Prejudice and Early Music," *Historical Performance*, Fall 1992

Review of Harold Copeman, *Singing in Latin, Or, Pronunciation Explor'd; Historical Performance*, Spring 1992

"Cone's Voices," essay-review of Edward Cone, *Music: A View from Delft; Nineteenth Century Music*, Spring 1991

"Praise and Prayer," essay-review of Andrew Parrott's performance of the Monteverdi Mass of 1631; *Historical Performance* (Winter 1989)

Essay-review of Christopher Page, *Voices and Instruments in the Middle Ages*, and John Stevens, *Words and Music in the Middle Ages; Historical Performance* (Fall 1988)

IV: On politics and nonviolence

"On War Tax Resistance," *New Politics* XIII: 4 (Winter 2012; a republication, with some brief supplementary notes, of the essay from 1992)

"WTR Manifesto," *More than a Paycheck* October/November 2011

"13th International Conference on War Tax Resistance and Peace Tax Campaigns: Facts, Opinions, Reflections," in *More than a Paycheck* August 2010

"Notes on Pacifism," *Antioch Review* 65:1 (Winter 2007)

"Burning Words," in Askold Melnyczuk ed., *Conscience, Consequence: Reflections on Father Daniel Berrigan* (Boston: Arrowsmith Press, 2006)

"Orwell, Pacifism, Pacifists," in Thomas Cushman and John Rodden eds., *George Orwell Into the 21st Century* (Boulder: Paradigm, 2004)

"On Nonviolence and Literature," *Agni* 54 (Fall 2001)

"Thoreau's Essay on Civil Disobedience: Sources, Argument, Influence," in William Cain ed., *A Historical Guide to Henry David Thoreau* (New York: Oxford University Press, 2000)

"On Being a Very Public War Tax Resister," *More Than a Paycheck*, April 2000

"International Tax Resistance," *Nonviolent Activist* 12:1, January-February 1995, p. 14

"On Wartax Resistance," *Agni* 35 (1992)

"Notes on the Ayatollah Khomeini's Proclamation by a Western Liberal," in Selwyn R. Cudjoe ed., *Salman Rushdie and His Verses: A Discussion at Wellesley College* (Wellesley: Calaloux, 1989)

V: Poems

"Sestina: On the Streets of Glencoe (*In Memoriam* Charlotte Heitlinger Rosenwald, 1921-2004), *Colorado Review* 34: 1, Spring 2007

VI: Miscellaneous

"Friendship: Going to the Movies with Lou," *Antioch Review* Winter 2012

"Thoughts on Yiddish and *Bridges*: A Conversation with Kathryn Hellerstein," *Bridges* 16:1 (2011)

VII: Selected recordings, theater scripts, and performances

Scriptwriter and performer, *The Celestial Lyre of Orpheus*, Amherst Early Music, 2015

Scriptwriter and performer, *Il Pastor Fido* (Handel), Amherst Early Music, 2015

Performer (the voice of Walter Benjamin) in Judith Wechsler, *The Passages of Walter Benjamin*, first screening November 2014

Scriptwriter and performer, *La Pellegrina*, Texas Early Music Project, September 2014

Scriptwriter and performer, *Les Indes Galantes* (Rameau), Amherst Early Music, July 2014

Scriptwriter and performer, *The Fairy Queen* (Purcell), Amherst Early Music, July 2013

Scriptwriter and performer, *Der geduldige Sokrates* (Telemann), Amherst Early Music, July 2012

Scriptwriter, *Il Ballo delle ingrate* (Monteverdi), New York City, June 2012

Scriptwriter and performer, *The Dark Lady*, an entertainment for narrator, soprano, and recorder quartet, co-created with the Flanders Recorder Quartet, Amherst Early Music, July 2011

2011 Scriptwriter and performer, *La Principessa Fedele* (Alessandro Scarlatti), Amherst Early Music, July 2011

Scriptwriter, performer, and translator, *The Philistine Transformed, Or, the Bourgeois Gentleman meets the Flourishing Arts*, Amherst Early Music, July 2010

Scriptwriter and performer, *The Six Wives of Henry VIII* (an entertainment created for and performed with the Flanders Recorder Quartet), Amherst Early Music, July 2009; subsequent performances in Milwaukee, Houston, and San Diego in April and May of 2011

Scriptwriter and performer, *Dioclesian* (Purcell), Amherst Early Music, July 2009

Playwright and performer, *Volkenstein!*, San Francisco Early Music Festival, June-July 2009

2008 Scriptwriter and performer, *Die schöne und getreue Ariadne* (Conradi), Amherst Early Music, July 2008

Scriptwriter and performer, *Petrarch's Triumphs*, Amherst Early Music, July 2007

Scriptwriter and performer, *La Calisto* (Cavalli), Amherst Early Music, July 2007

Scriptwriter and performer, *L'Europe Galante* (Campra), Amherst Early Music, July 2006

Scriptwriter and performer, *Oberon*, Amherst Early Music, July 2005

Scriptwriter and performer, *Dido and Aeneas* (Purcell), Amherst Early Music, July 2005

Translator (opera performed in my translation), *Clori, Tirsi, e Fileno* (Handel), Tempesta di Mare, May 2005

Translator and Supertitlist, *Giulio Cesare* (Handel), Boston Baroque, October 2004

Scriptwriter, *Scenes from the Carmina Burana*, Amherst Early Music, July 2004

Scriptwriter and translator, *Almira* (Handel), Amherst Early Music, July 2004

Scriptwriter, dialogue coach, and performer, *La Purpura de la Rosa* (Torrejón y Velasco), Amherst Early Music, August 2003

Scriptwriter, *King Arthur* (Purcell), performed by the New York Collegium in New York and Boston, March 2002, Janet Bookspan narrator (a revised version of the script written for the Texas production of 2001)

Scriptwriter, dialogue coach, and performer, *Il Ballo delle Ingrate* (Monteverdi), Amherst Early Music, August 2002

Scriptwriter, dialogue coach, and performer, *Love, Death, and Folly* (based on Erasmus and Rabelais), Amherst Early Music, August 2001

Scriptwriter, *A Revels Purimshpil*, in *The Spring Revels*, May 4-6 2001, Boston

Scriptwriter, *King Arthur* (Purcell), University of Texas at Austin, January 2001

Scriptwriter, dialogue coach, and performer, *The Tempest*, Amherst Early Music, August 2000

Scriptwriter, dialogue coach, and performer, *The Gypsies Metamorphosed*, Amherst Early Music, August 2000

Scriptwriter, *Rinaldo* (Handel), University of Texas at Austin, January 2000

Scriptwriter, dialogue coach, and performer, *The Ballet of the 12 Nations*, Amherst Early Music Festival, August 1999

Scriptwriter, *Alcina* (Handel), University of Texas at Austin, February 1999

Scriptwriter, dialogue coach, and performer, *Il Pastor Fido*, Amherst Early Music Festival, August 1998

Scriptwriter, dialogue coach, and performer, *The Queen's Comedy Ballet*, Amherst Early Music Festival, August 1997

Scriptwriter, associate director, and performer, *A Day at the Faire*, Amherst Early Music Festival, August 1996

Scriptwriter and performer, *Handel's Il Pastor Fido*, Case Western Reserve, May 1996

Scriptwriter and performer, *Boccaccio's Decameron*, Amherst Early Music Festival, August 1995

Scriptwriter and performer, *Siroe, Prince of Persia: An Opera Pasticcio*, Amherst Early Music Festival, August 1995

Scriptwriter and performer, *A Flemish Landjuweel*, Amherst Early Music Festival, August 1994

Chorusmaster and scriptwriter, *Dido and Aeneas* (Purcell), Amherst Early Opera Institute, August 1993

Scriptwriter and performer, *Sylvan and Maritime Delights of Posilippo*, Amherst Early Music Festival, August 1992

Scriptwriter and performer, *Fat Kate's Wedding* and the *Ballet des fées*, Amherst Early Music Festival, August 1991

Scriptwriter and performer, *La Pellegrina: The Florentine Intermedii of 1589*, Amherst Early Music Festival, August 1990

Scriptwriter and performer, *The Queen's Revels*, Amherst Early Music Festival, August 1988

Singer, *Welcome Yule*, Christmas Revels Records, 1991

Singer and Recorderist, *Christmas Day in the Morning*, Christmas Revels Records, 1989

Singer, *Music of Guillaume Dufay*, Pomerium Musices, Nonesuch Records, 1976

Singer, *Music of Johannes Ockeghem*, Pomerium Musices, Nonesuch Records, 1974

Singer, *Plainchant and Polyphony of Medieval Germany*, Schola Antiqua of New York, Nonesuch Records, 1973