

BERL BRODER (MARGULIES) (1815-1868)

Best biographical sketch: Shtif, 195-99

2 versions of his life; M Gelber Aus zwei Jahrhunderten:

orphaned young; put to work at making brushes out of pig's hair; eventually worked himself up as buyer for large Brody firm that sent him to Russia; married at 25 & settled in Pidkamen.

1855 off to Russia where he entertained the guest at inns attracted a no. of former badkhonim & meshoyrerim and formed a group

returned to Brody; set up shop in Pinkus' Inn when Brody went into decline, took his show on the road thru Galicia & Rumania, died ca. 1880 near Bukarest

M. L. Petshetnik in LitBlet, based on his son's info

son of a melamed, married off; divorced her, left for Rumania; returned to Brody, remarried, etc. this version has him dying ca 1868 in Carlsbad

Goldfaden's memoirs:

how the Broder Singers expanded the wedding repertoire into the rest of the year; entertainment for traveling salesmen, mostly from Russia on their way the Leipzig Fair; after Brody's decline tried their luck in Warsaw, but no one would yet pay to hear Yiddish songs performed. Only a yr. later when a local restaurant owner hired them to perform, did they succeed & began to travel.

their original repertoire was sad, the melodies too, in consonance w/the sad life of the times; eventually hit on using costumes. Each monologue was sung by someone dressed in the role, say of a waggoner, followed by a little dance.

Linetsky (1867) mentions a lidl fun Berl Broder as =lly pop. as a bove-mayse

"I, poor..." became the signature of his songs; speaker asks God to free him from this lousy work; pity even for the fallen gvir, the money lender. No antihasidic satire. Shtif agrees w/Reisen: Broder's lack of education; some topical songs (the falling comet; the behole, Hausend's assassination)

Sense of a live audience, performance. Not meant to be read. Published in the cheapest chapbook form. No one seems to have seen the 1860 ed. YIVO has Lemberg 1864. Shtif used a cheap Warsaw 1882 ed.

Dov Sadan "Zamarei Brod viyerushatam" (1962) Avnei miftan 1:9-17

(10) 3 directions: 1. wandering singers [founded 1857]; 2. Goldfaden's theater that took the monologue & dialogue & turned them into full-fledged plays; 3. Itzik Manger, lyrical & dramatic poet

Berl Margulies, Dray doynes, inc. 13 songs of his grandfather

(12) all the biog. inconsistencies (b. 1815 or 1817?)

(13) totally new: the life of the down-and-out; there's nothing like it either before him or after him. Zbarzher divides the world into Hasidim/Maskilim; nothing like this character typology; forms the socio-psychological basis of later Jewish drama

(14) cites memoirs of Dovid Zilberbush who tells of Goldfaden hearing Broder's & Zbarzher's songs from a 17-yr-old apprentice in his father's watch factory

[Shtif] "lid fun Berl Broder" (abab) + refrain: do not want to ridicule only to enter into ez indiv. character.

"lid fun dem pastekh" (ababcdcd) - no idealization of nature à-la Mapu no time of day is free of fear & toil. But how many Jews were shepherds?

"a lid fun a shindl-shleger" (ababcdcd) - folklorized; cf. Perl

"a lid fun di gzeyre-khasenes" - simply picks up on ludicrous aspects; no criticism of the system per se.

"lid vi a khokhem shmuest tsu der velt"