Sabine Haenni reveals how theaters in New York created ethnic entertainment that shaped the culture of the United States in the early twentieth century. In analysis... While German
American theater provided a compelling model for other immigrant theater entrepreneurs, commentators on the Yiddish and Italian theaters, many of which could be found on the Bowery in downtown New York City, generally agreed that the public culture surrounding the theaters was quite different. During the years of 1898–1945, New York City consolidated. New York City became the capital of national communications, trade, and finance, and of popular culture and high culture. More than one-fourth of the 300 largest corporations in 1920 were headquartered there. The era began with the formation of the consolidated city of the five boroughs in 1898, with a total population of 3.4 million. New transportation links, especially the New York City Subway, opened in 1904, bound together the new Some of the first nineteenth-century Orientalist paintings were intended as propaganda in support of French imperialism, depicting the East as a place of backwardness, lawlessness, or barbarism enlightened and tamed by French rule. Antoine Jean Gros (1771–1835)—a pupil of Jacques Louis David and a history painter in Napoleon's employ who never traveled to the Near East himself—conveys this idea in Napoleon in the Plague House at Jaffa (1804; Musée du Louvre, Paris), featuring an Eastern architectural setting and figures in exotic dress. “Orientalism in Nineteenth-Century Art.” In Heilbrunn Timeline of Art History. New York: The Metropolitan Museum of Art, 2000-. http://www.metmuseum.org/toah/hd/euor/hd_euor.htm (October 2004). Further Reading.