

THE CHANGING INTERPRETATION OF THE JEW IN CERTAIN TYPICAL
NOVELS FOR THE PERIOD 1817 TO 1914

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FOREWORD

Literature reflects life as it has been, as it now is, and as it should be. It gives to the world misleading as well as true and imaginary pictures. It presents certain types of characters for the reader's admiration, condemnation, or criticism.

Each nationality has supplied fictional characters. The Englishman with his sense of honor and humor, the Irishman with his wit and pugnaciousness, the Negro with his superstition and spirituals, the Chinaman with his ancestor worship, the Indian with his craftiness, the American with his democracy and ego, and the Jew with his money--all are the characters of our fiction.

Are they represented truly? Are their peculiarities ignored, truthfully portrayed, or highly exaggerated? Can one character be selected as truly representative of a whole nation, or a whole race? Has there been a changing attitude of the authors toward racial characteristics? Rarely has a true representation been given. Individuality plays too prominent a role in the make-up of mankind, for authors to have identical characters. Social, economic, and religious changes prevent a fixed attitude toward racial peculiarities.

The Jew has been a favorite character in fiction. Traditionally, he was a money-lender, a usurer, a villain, a repulsive figure clothed in vice, and wearing a peculiar costume. Often he was a minor character, introduced to display a weakness or some base villainess, and labelled--Jew. He has often played the part of the scapegoat of his ancient.

religious rituals, bearing the frailties and sins of humanity. Readers have accepted the offensive Jewish character of fiction as a true portrayal of the whole Jewish race, and their prejudices against that race have deepened.

CHAPTER I

INTRODUCTION

Statement of the Problem

The writer's purpose in this study was to investigate the interpretation of the Jew, as a character, through a century of fiction, to supply evidence of the authors' attitudes, and secondly to record the attitude of the Jew toward the Christian, and of the Christian toward the Jew. A Jewish critic has said, "The theme is of sufficient importance to demand earnest, careful and unprejudiced consideration,"¹

Importance of the Study

The recent persecution of the Jews in Europe, the development of a national interest in Yiddish literature, and a personal appreciation of the Jew as a literary character, were the stimulating forces back of this study.

Other Studies

The writer was aware of several important studies previously made on this subject, but of none covering many of the novels here analyzed. Philipson, in the source already cited, discussed some prominent Jewish characters in literature; but his work, which is a popular rather than of a scholarly nature, is by no means a substitute for the careful analysis of the novel themselves. Other books on the

¹ Rabbi David Philipson, The Jew in English Fiction (Cincinnati: Robert Clarke and Company, 1889), p. 5.

Jew as a literary character are: The Jew in English Literature by E. N. Galisch, Jewish Characters in Fiction by Harry Levi, and The Jew in Early Literature by H. Michelson.*

The Method

The survey method was used in this investigation. Nineteen novels were selected more or less at random, from a list of novels dealing with Jewish characters.² The novels analyzed for the purpose of this study were chosen to cover roughly the period, 1817 to 1914, the purpose of the writer being to discover the changing interpretation of the Jewish character, by analyzing two novels for each period. Some of the more promising books, however, could not be obtained from either the University of Kansas, the University of Chicago, or the Library of Congress.

In the review of each novel, a brief synopsis of the Jew's role in the story is given. A careful analysis of the emphasized characteristics: Jewish peculiarities, and attitudes toward the Christian, or non-Jew, the Christian attitudes toward the Jew, and the author's personal sentiments toward the character and the Jewish race are given. The reader's probable reaction is also suggested. The analyses of the "Wandering Jew" novels are placed in the same chapter to emphasize the theme. The other chapters include analysis of novels within definite boundary dates. The first editions of the novels was given rather than the last copyright date, in

* These books, or reviews of them, were inaccessible to the writer.

² Rebecca Schneider, Bibliography of Jewish Life in the Fiction of America and England (Albany: New York State Library School, 1916), pp. 32.

order that the books may be analyzed in chronological order. A summary of the findings will constitute the concluding section of the study.

CHAPTER II

ALLEGORICAL PORTRAYAL OF THE JEW IN THE NOVELS OF THE WANDERING JEW

The Wandering Jew, in medieval legend, was a contemporary of Christ, who offered insolence and violence to the Savior on His way to Calvary. For this, he was condemned to remain on earth until the second coming of the Lord. He was called Ahasuerus, Cartaphilus, or Salathiel.¹

Other versions of the legend associated the Wandering Jew with the servant whose ear was cut off by Peter, or portrayed him as the impenitent thief. In another version he was a gypsy doomed to immortality, because he refused shelter to the Holy Family during the flight into Egypt.²

In reviewing the Wandering Jew legend, a critic said the "bearer of the cross," (sic), went past Ahasuerus, who was filled with anxiety and hatred because he could not keep bitter want from his family. He refused to pity the Sufferer and was doomed to wander.

The idea that soon after the Crucifixion, the Jewish people were driven from their homes to become wanderers, may easily have crystallized into a concrete tale. The Crucified One spoke the words, "Do not lament for Me; lament for yourselves and for your children," which might easily

¹ William S. Walsh, Heroes and Heroines of Fiction Classical, Medieval, Legendary (Philadelphia: J. B. Lippincott Company, 1915), p. 348.

² Ibid., p. 349.

³ Edward Konig, "The wandering Jew." The Nineteenth Century, LXI (June, 1907), 978.

have developed into the tale of the miserable fate of the Wandering Jew.⁴ The Jew, then, would be the representative of the natives of Jerusalem, now scattered over the whole world.⁵

Eugene Sue's The Wandering Jew
(1845)

The incidents of this story took place chiefly in Paris, in 1832, with the Wandering Jew and his sister Heroidas; as the chief characters of a nineteenth century story.⁶ The Jew and Jewess were fated to wander over the earth, giving aid to her descendants; yet always leaving woe behind them as they pursued their endless pilgrimage, carried on by an invisible force. The central theme was handled allegorically to suggest the release of this unfortunate person as symbolic of the future release of mankind from all its bondage.⁷ Two Jewish servants were minor characters.

The weary and wretched Wanderers reluctantly visited their descendants with destruction. Compelled for eighteen centuries to "Go on. Go on,"⁸ without repose, they begged for mercy and pardon for their sin against Him.⁹ At last, they grew old and found forgiveness and rest for, as they expressed it, "The wrath of the Lord is satisfied."¹⁰

⁴ Ibid., 971.

⁵ Loc. cit.

⁶ Walsh, op. cit., p. 350.

⁷ Charles Dudley Warner, editor, "Eugene Sue," Library of the World's Best Literature, Edition Deluxe, XXIV, 14182.

⁸ Eugene Sue, The Wandering Jew (Chicago: M. A. Donohue and Company, (n.d.)), I, 140.

⁹ Ibid., II, 194.

¹⁰ Ibid., II, 648.

The two minor Jewish characters were the last of a line of loyal servants to a master long dead. They had faithfully accumulated more wealth for his descendants.¹¹ They felt that the Christians regarded all Jews as inferior--as almost nothing, as seen in, "What is a Jew? A creature below a serf, whom they reproach for all the vices that a degrading slavery has engendered. A Jew beaten to death! Who would trouble themselves about it?"¹² They were conscious of, and sensitive to the looks of hatred turned on them.¹³ Faithful to the last commands of their master, they bury his descendants. He had trusted his Jewish servants, and they had not failed,¹⁴

The non-Jewish descendants of Herodias regarded the Wandering Jew as their guardians. One character said, ". . . I was on the point of death when Divine Providence sent me unexpected aid--sent me this woman for a deliverer."¹⁵ The characters frequently mistrusted the Jewish servants. One, however, spoke of the Jew as loyal, ". . . although he was a Jew and belonged to a race generally suspected and despised."¹⁶ Another shrugged his shoulders at the precautions of the suspicious old servants.¹⁷

This rambling romance was written from an extreme Protestant point of view.¹⁸ Sue seemed mildly in sympathy with the wretched Jew and Jewess,

¹¹ Ibid., I, 628.

¹² Ibid., I, 620.

¹³ Ibid., I, 698.

¹⁴ Ibid., II, 587.

¹⁵ Ibid., I, 672.

¹⁶ Ibid., I, 624.

¹⁷ Ibid., I, 698.

¹⁸ Warner, op. cit., "The wandering Jew," XXX, 468.

whom he referred to as "the travelers,"¹⁹ "Jewish guardians,"²⁰ "wanderers,"²¹ but usually as "the man and the woman." He spoke also of, ". . . the powerful bond of union which existed between certain Jewish families, . . ."²²

This novel was based on the legend of the Wandering Jew--the Jew, who because he had refused to pity Christ, was doomed to wander without repose and with destruction always following in his footsteps.²³

Sue's novel was extravagantly praised in its time.²⁴ Its vigor, counterplots and romantic atmosphere are of universal interest. It remains one of the world's famous books.²⁵

In the main, the story was apparently designed to induce the reader to sympathize with the weary and repentant Wanderers, and to see them as symbolic of the race whose fate has been to wander. The reader will see these Jews as sinister forerunners of catastrophe.

George Croly's Salathiel, the Immortal
(1829)

This story dealt with Salathiel, the immortal, and the early struggles between Judaism and Christianity. Christ's command, "Tarry thou, till I come,"²⁶ was given from the Cross, to Salathiel, who had

¹⁹ Sue, op. cit., II, 192.

²⁰ Ibid., I, 672.

²¹ Ibid., II, 195.

²² Ibid., I, 264.

²³ Konig, op. cit., 978.

²⁴ Warner, op. cit., XXIV, 14182.

²⁵ Ibid., XXX, 468.

²⁶ George Croly, Salathiel, the Immortal (London: George Routledge and Sons, (n.d.)), p. 1.

eruelly mocked the dying Galilean. Immortality on earth was to be Salathiel's punishment: the loneliness of immortality was to be his cross.²⁷ Separation from home, loved ones, and finally, the grave were to be his. Salathiel was a leader of the Jews against the Christians, and his struggles in war were described. The book closed with the end of Salathiel's unhappy career as a mortal, and the beginning of his solitary immortality.²⁸ Salathiel narrated the story as he paused in his final retreat.²⁹

Salathiel was an imaginary figure, a Jew and a scorner.³⁰ He was a chief of his race, a faithful husband, and a loving father. He fought courageously to save Jerusalem from the Romans. He said, "I journeyed on by sun and star in that direction which, to the Jew, is an instinct--to Jerusalem."³¹ From the day of his crime he never joined with his people in prayer.³² He wanted to keep his immortality a secret; yet, the mysterious sentence became the common talk of mankind.³³ He repented of his impertinence to Christ,³⁴ and spent the rest of his natural life hating himself.

The other Jewish characters were subordinates. They knew Salathiel

²⁷ Ibid., p. 2.

²⁸ Ibid., p. 444.

²⁹ Preface to Croly, iii.

³⁰ Ibid., p. 2.

³¹ Ibid., p. 272.

³² Ibid., p. 23.

³³ Ibid., p. 313.

³⁴ Ibid., pp. 1-2.

only as a great leader, not as an "object of universal horror."³⁵ Jubal, unrecognized son of Salathiel, repented his treachery with, "Traitor and villain as I am, I have deserved a thousand deaths."³⁶

The Jews appeared to the Romans as rebels; and Salathiel, as their leader, was repeatedly made captive. A certain tyrant and persecutor prophesied that Salathiel should have power, and hate it; life and hate it; should be a worm among a nation of worms; and should finally undergo the bitterness of death.³⁷ Misfortune was to be the emblem of a nation that would be trampled and beggared; but that race should wield the wealth of nations, and without a name, should sway the council of kings. Though they should be scattered, and die by sword, fire, chain, and famine; yet they should be bound--imperishable, unnumbered, and as glorious as the stars of heaven.³⁸ Another captor called Salathiel a traitor and bade him be honest that he might be an example for his nation.³⁹

The author seemed to sympathize with Salathiel, the sinner, whose punishment was lonely immortality. He reflects the conditions of Jews in the statement, "The name of Jew is now but another title for humiliation."⁴⁰

³⁵ Ibid., p. 313.

³⁶ Ibid., p. 240.

³⁷ Ibid., p. 43.

³⁸ Ibid., p. 44.

³⁹ Ibid., p. 113.

⁴⁰ Ibid., p. 29.

According to Croly, the Jew, degraded as he was, still retained the claim to be the handsomest race on earth.⁴¹

Individuals of superior comeliness may often be found among the multitude of mankind. But no nation, nor distinct part of any nation, can rival an equal number of the unhappy exiles of Israel. . . . To conceive the Jew as he was, we should conceive the stern and watchful contraction of the dark eye expanded; the fierce and ridgy brow lowering no more; the lip no longer gathered in habitual fear or scorn; the cheek no longer sallow with want or pining, and the whole man elevated by the returning consciousness that he has a rank among nations. All his deformities have been the birth of his misfortunes.⁴²

Croly seemed to express a warning to the universe: "I never saw freedom survive in that land which loved to smite the Jew."⁴³

This story seemed to have been based on the reports that, from time to time, there appeared in Europe, an exile, poor and unhappy, apparently the most afflicted of men. This wanderer, seemingly without lineage, possession, or pursuit knew the eminent men of every age.⁴⁴ His unhappy offense had been the misfortune of a zeal inflamed by the passions of his people; yet he suffered his punishment in silence.⁴⁵

Readers will always find the legend of the Wandering Jew interesting.⁴⁶ If subsequent stories of the Jew had followed the plan of Croly's Salathiel, the Immortal, the story of that race would be the story of a repentant Jew, eager, above all things else, to make atonement for his sins.

⁴¹ Loc. cit.

⁴² Loc. cit.

⁴³ Ibid., p. 32.

⁴⁴ Preface to Croly, iii.

⁴⁵ Ibid., iv.

⁴⁶ Warner, op. cit., "George Croly," VII, 4198.

CHAPTER III

ANALYSIS OF NOVELS FOR THE PERIOD 1817 TO 1844

The novel of this period emphasized the ethical, psychological, and social problems of the time. With the exception of Scott's romantic novels, the general tendency seemed to be toward realism, and an exaggeration of the characteristics of the contemporary period, rather than a discussion of the problems of the past.¹

Maria Edgeworth's Harrington (1817)

This was a story of Harrington, the hero who had developed a nervous susceptibility to the Jews. Jews affected his entire life. In his infancy, it was a rag man; in school, a classmate; in society, a wealthy Jew; and in love, a Jewish girl.

Simon, the rag man, and Jacob, his son, were very poor. Jacob, from the first, trusted Harrington. Israel Lyons, a little vain of his carelessness of money, ". . . was proud of showing himself to be a man of the world."² Montenero, wealthy and broadminded, was a contrast to his daughter Berenice, who was sympathetic, and very sensitive to the prejudices against her race, though she was of the Christian faith.³

Certain Jews, among them, Simon, Jacob, and Lyons, regarded the

¹ J. F. A. Pyre, Thomas H. Dickinson, Karl Young, Students' Handbook of the Facts of English Literature (revised edition; New York: The Century Company, 1926), pp. 125, 127.

² Maria Edgeworth, Harrington (London: J. M. Dent and Company, 1893), p. 41.

³ Ibid., p. 254.

non-Jews as superior; whereas, Montenegro felt himself their equal. Jacob patiently allowed the schoolboys to taunt him, to save Harrington from embarrassment. He honored Harrington with, ". . . You were my best friend--always my friend in most need--I trusted you. . . ." ⁴ Montenegro felt that Christians were unjust to the Jews. ⁵ Berenice expressed a relief that persecution of the Jews was over. She recognized the goodness of Christians, but she also upheld the goodness of Jews. ⁶

As a youth, Harrington had a ". . . natural antipathy to the sight or bare idea of a Jew. . . ." ⁷ He believed ". . . the Jews are naturally an unnatural pack of people, and you can't naturalize what's naturally unnatural." ⁸ When he saw Jews mistreated, he secretly felt they should have justice--if they had not been Jews. ⁹ In school, he defended Jacob from the taunts of his classmates. ¹⁰ When he fell in love, he questioned whether a Christian and a Jewess, with different religions and principles, could be happy together. ¹¹ He felt that his father's words of unkindness toward the Jews were, ". . . a libel upon the Jews and Jewesses; . . ." ¹²

⁴ Ibid., p. 239.

⁵ Ibid., p. 82.

⁶ Ibid., p. 260.

⁷ Ibid., p. 8.

⁸ Ibid., pp. 21-22.

⁹ Ibid., p. 27.

¹⁰ Ibid., p. 24.

¹¹ Ibid., p. 138.

¹² Ibid., p. 250.

Harrington's father condemned all Jews as rascals, and warned him against them, for, ". . . .When a man once goes to the Jews, he soon goes to the devil,. . . .Never go near the Jews: if once they catch you, there's an end of you,. . . ."13 However his prejudiced attitude began to change; he appreciated the worthiness of Berenice--but he still wished she were not a Jewess.¹⁴ He acknowledged his false impressions of the Jews in the statement, "My prejudices against the Jews. I give up--you have conquered them all, all."¹⁵ And he admitted a Jew's goodness by saying, ". . . .None but a good Christian could do this."¹⁶

Other characters regarded the Jews as a low class of suspicious, avaricious, and hard-hearted frauds with no feelings¹⁷--never as gentlemen. The Jews were down, and they should be kept down. They claimed that Jews were an unsociable and a revengeful lot.¹⁸

In this novel, the author appeared to apologize for the Jews. Her personal attitude was probably reflected in Harrington's statement that, authors of fiction, who professed candor and tolerance, have introduced Jews as hateful beings, mean, avaricious, unprincipled, and treacherous.

¹³ Ibid., p. 17.

¹⁴ Ibid., p. 253.

¹⁵ Ibid., p. 254.

¹⁶ Ibid., p. 260.

¹⁷ Ibid., p. 18.

¹⁸ Ibid., pp. 124-127.

She pointed out that even their peculiarities of person and errors of pronunciation were mimicked and caricatured to make them more distasteful.¹⁹

A reader will at once be attracted by the strange fascination the Jews have for the hero. The author appeared desirous of leaving the impression that the Jew, in the main, is a pleasant and submissive person.

Sir Walter Scott's Ivanhoe
(1819)

Ivanhoe was a description of England in the days of the romance and chivalry of the twelfth century.²⁰ A despised Oriental money lender and his heroic daughter were the prominent Jewish characters.²¹

Isaac of York was a sordid, yet pathetic figure, a crouching money-lover, always ready to use falsehood for selfish purposes.²² His humility and timidity, so guilefully assumed, were those of a feeble and hunted creature.²³ His feelings for domestic life were strong; he held Rebecca dearer even than wealth; since, for her sake he sacrificed some of his hoarded gold.²⁴ But the passion for gold battled with parental affection.²⁵

¹⁹ Ibid., p. 16.

²⁰ Rabbi David Philipson, The Jew in English Fiction (Cincinnati: Robert Clarke and Company, 1889), p. 72.

²¹ "Jews in English fiction." Living Age, CCXIV (July 3, 1897), 4.

²² Loc. cit.

²³ Loc. cit.

²⁴ Sir Walter Scott, Ivanhoe (New York: American Book Company, 1892), pp. 207, 218.

²⁵ Ibid., p. 335.

Jewish bitterness was nearly overshadowed in Isaac's sincere gratitude to Ivanhoe, his Gentile benefactor.²⁶ Isaac, the prince of usurers,²⁷ wore a yellow cap of peculiar fashion, to designate his race.²⁸ A critic has said, that Isaac uttered no word of religion;²⁹ but he did call upon his ancestors, Abraham and Isaac for help.³⁰

Rebecca was a Jewess to the core.³¹ One critic called her a modest, patient, noble, and heroic figure, a martyr near perfection.³² Thackeray called her, ". . . the sweetest character in the whole range of fiction."³³ She was intensely Jewish, patiently resigned to degradation, misery, and persecution.³⁴ Her attitude toward her father was one of deep respect; yet she clearly saw his weaknesses.³⁵ A Jewish critic honored Rebecca by calling her, ". . . the loveliest Jewess in all fiction."³⁶

Both Isaac and Rebecca called Gentiles their superiors. Isaac said, "It is not fit for such as we to sit with the rulers of the land";³⁷

²⁶ Ibid., p. 71.

²⁷ Ibid., p. 80.

²⁸ Ibid., p. 48.

²⁹ Philipson, op. cit., p. 78.

³⁰ Scott, op. cit., p. 216.

³¹ Philipson, op. cit., p. 78.

³² "Jews in English fiction," op. cit., 5.

³³ Philipson, loc. cit.

³⁴ Ibid., p. 79.

³⁵ Loc. cit.

³⁶ Elma Ehrlich Levinger, "Rebecca Gratz: lady of legend," B'nai B'rith Magazine, XLIII (August, 1929), 358.

³⁷ Scott, op. cit., p. 83.

and Rebecca said that it was unfitting for her to ride side by side with her Gentile protectress.³⁸ Regardless of his declaration of trust in Ivanhoe, Isaac never expected "... to see a Christian, yea the very best of Christians repay a debt to a Jew, unless under the awe of the judge and jailer."³⁹ When Ivanhoe paid the debt, Isaac called him "a good youth."⁴⁰ Rebecca generously returned the money to Ivanhoe.⁴¹ Isaac claimed that only money would buy the favor of Christians.⁴² He begged the Christians not to crush him, a poor worm;⁴³ and some pitied his desolation,⁴⁴ though they didn't realize the love he bore his child.⁴⁵ Rebecca consoled her father with a comment on the dependency of the Gentiles upon Jewish wealth--even when Gentiles were cruel and oppressive.⁴⁶ She asked a Templar who had insulted her, "... What religion can it be that harbors such a villain?"⁴⁷ She nursed Ivanhoe, believing that it was her duty to God and to man.⁴⁸ She frankly confessed her race. She asked Ivanhoe, as her reward, to believe that even Jews could do kind services for Christians and ask only a blessing from God.⁴⁹ She was a

³⁸ Ibid., p. 192.

³⁹ Ibid., p. 112.

⁴⁰ Ibid., p. 116.

⁴¹ Ibid., p. 117.

⁴² Ibid., pp. 19, 324.

⁴³ Ibid., p. 213.

⁴⁴ Ibid., p. 216.

⁴⁵ Ibid., p. 334.

⁴⁶ Ibid., p. 111.

⁴⁷ Ibid., p. 230.

⁴⁸ Ibid., p. 267.

⁴⁹ Ibid., p. 270.

modest Jewess, because she protested against unveiling before a group of Christian men.⁵⁰ She loved a Christian man; yet she put that love from her.⁵¹ She forgave those Christians who had wronged her;⁵² and in her gratitude to Ivanhoe, blessed his bride.⁵³

The predominant sentiments of the Christians for Isaac may be seen in the statement: ". . . The swineherd will be a fit usher for the Jew."⁵⁴ With a look of compassion and contempt, Ivanhoe said he would protect Isaac, ". . . since to protect a Jew against a Saracen can scarcely be accounted unworthy of a Christian."⁵⁵ One character was envious because the Jews drank nectar while Christians drank muddy ale.⁵⁶ Another believed Jews to be sorcerers and mystics.⁵⁷ Even robbers questioned the fact that Isaac, a Jew, would restore money to the owner.⁵⁸ And it was a Christian who rebuked Isaac for hesitating to pay gold to save Rebecca.⁵⁹ At different times, Isaac was called, "infidel dog,"⁶⁰

⁵⁰ Ibid., p. 380.

⁵¹ Ibid., p. 288.

⁵² Ibid., pp. 381, 399.

⁵³ Ibid., p. 477.

⁵⁴ Ibid., p. 47.

⁵⁵ Ibid., p. 68.

⁵⁶ Ibid., p. 113.

⁵⁷ Ibid., p. 117.

⁵⁸ Ibid., p. 122.

⁵⁹ Ibid., p. 339.

⁶⁰ Ibid., p. 82.

"a dog Jew,"⁶¹ "unbelieving Jew,"⁶² "dog of a Jew,"⁶³ "dog of an un-believer,"⁶⁴ "pawnbroking slave,"⁶⁵ "false Jew,"⁶⁶ "accursed dog of an accursed race,"⁶⁷ and by a few Christians, "good Jew."⁶⁸

The women were jealous of Rebecca's beauty and dress. Prince John said, ". . . Yonder Jewess must be the very model of perfection"⁶⁹ But he was reminded, ". . . She is still a Jewess."⁷⁰ A servant called Rebecca, "an angel from heaven,"⁷¹ and a "pearl of Zion,"⁷² A churchman said, if Rebecca were just a part Christian, he would avenge her insults.⁷³ It was Ivanhoe, who fought in defence of Rebecca's life and purity.⁷⁴

Scott awoke to the picturesque possibilities of the Oriental money-lender; so, he drew the pathetic, yet sordid figure of Isaac of York.⁷⁵ The author explained how the Jews were almost compelled to be what they were.⁷⁶ He, nevertheless, seemed to indorse the old belief that Jews

⁶¹ Loc. cit.

⁶² Ibid., p. 47.

⁶³ Ibid., pp. 190, 325.

⁶⁴ Ibid., p. 76.

⁶⁵ Ibid., p. 218.

⁶⁶ Ibid., p. 364.

⁶⁷ Ibid., p. 213.

⁶⁸ Ibid., p. 339.

⁶⁹ Ibid., p. 79.

⁷⁰ Loc. cit.

⁷¹ Ibid., p. 117.

⁷² Loc. cit.

⁷³ Ibid., p. 461.

⁷⁴ Ibid., p. 476.

⁷⁵ "Jews in English fiction," op. cit., 4.

⁷⁶ Philipson, op. cit., p. 72.

were the only ones engaged in usury.⁷⁷ The same critic said that Isaac was but a milder Shylock and no more natural than the original usurer.⁷⁸

Scott made Rebecca a character strong in will, but resigned to her fate of being a Jewess.⁷⁹ He put the most fervid expressions of the position of the Jews in Rebecca's mouth.⁸⁰ He made her a beautiful figure of true and pure womanhood, a Jewess in religion and sentiment.⁸¹

The author credited the Jews with being liberal in charity and in hospitality among their people, but reluctant to extend aid to Gentiles.⁸² He also emphasized the fact that Jews had a knowledge of medical science.⁸³

A Jewish critic has said, "That the writer was in sympathy with his subject is evident."⁸⁴ Another critic felt that under Scott's spell, the reader would accept Isaac and Rebecca; the one, tremulously weak; the other, big-hearted, wise and devoted.⁸⁵

Edward Bulwer Lytton's Leila
(1838)

This was a Spanish and Moorish romance interwoven with the siege of Granada in 1491. Leila, a Moorish Jewess and Almamen, her father,

⁷⁷ Ibid., p. 74.

⁷⁸ Ibid., p. 75.

⁷⁹ Ibid., p. 80.

⁸⁰ Ibid., p. 85.

⁸¹ Ibid., p. 86.

⁸² Scott, op. cit., p. 110.

⁸³ Ibid., p. 267.

⁸⁴ Philipson, op. cit., p. 70.

⁸⁵ "Jews in English fiction," op. cit., 5.

were the prominent characters. Almamen, in his passionate desire to avenge the murder of his father by the Moors, and to aid the Jews, turned from the Moors to the Christians and back again. Finally the Jews condemned him as a traitor.

Leila, Almamen, and Ximen were the important Jewish characters. Leila was a graceful and exquisite young girl, chaste and loyal to the new faith she had adopted.⁸⁶ Almamen was a mysterious, widely-traveled, and immensely wealthy man, whose powerful mind and passions were too fierce for his visionary pursuits.⁸⁷ In his disguised faith, he was known as a "potent santón," or wise magician.⁸⁸ He was a serpent, resorting to treachery and fraud to achieve his end--revenge for the butchering of his father.⁸⁹ The only soft spot in his heart was his love for his daughter.⁹⁰

Hatred, passionate hatred, was Almamen's emotion toward both the Moors and the Christians. He betrayed one to the other in his mad craving for, "Vengeance, not on one man only, but a whole race!"⁹¹ He considered the attentions of the Moorish leader as a curse in Israel.⁹²

⁸⁶ Edward Bulwer Lytton, Leila (Chicago: Rand, McNally and Company, (n.d.)), p. 28.

⁸⁷ Ibid., p. 36.

⁸⁸ Ibid., p. 38.

⁸⁹ Loc. cit.

⁹⁰ Ibid., p. 41.

⁹¹ Ibid., p. 41.

⁹² Loc. cit.

and entrusted Leila to the Nazarene king. Almamen confronted the Christians with, "Because I betray an enemy, and I unworthy to serve a friend?"⁹³ He asked for protection for the Jews in trade, but refused to accept the king's word as security.⁹⁴ On one occasion he said, "I was the worst enemy of the Moor till I found the Nazarene more hateful. . . ."⁹⁵ He killed Leila because she had become a Christian and cried, "Thus--thus,--thus Almamen the Jew delivers the last of his house from the curse of Galilee!"⁹⁶ As Almamen was condemned, he said that had the Jews allowed, he would have trampled both Christian and Moslem.⁹⁷

Leila, though loving her father, prayed for the safety of her Moorish lover.⁹⁸ To the Spanish queen, she said, "This, your belief, is the same as mine, adding only the assurance of immortal life--Christianity is but the Revelation of Judaism."⁹⁹ Leila became a meek convert, and explained her new convictions: "I asked for resignation and for hope; I looked upon yonder cross, and found it."¹⁰⁰

The Christians and Moors regarded Almamen as a fanatic Jew, as a magician, and for both reasons they hated him. The queen was horrified

⁹³ Ibid., p. 51.

⁹⁴ Ibid., p. 49.

⁹⁵ Ibid., p. 178.

⁹⁶ Loc cit.

⁹⁷ Loc. cit.

⁹⁸ Ibid., p. 29.

⁹⁹ Ibid., p. 104.

¹⁰⁰ Ibid., p. 127.

to find her son interested in a Jewess, since such a connection was considered a sin.¹⁰¹ Another protectress of Leila sought to pay a personal debt of gratitude to the whole Jewish race.¹⁰² The business connections made with the Christians were a protection for the Jews.¹⁰³

Lytton, on the whole, seemed to have very little sympathy for his Jewish characters. He believed Almamen to be a remarkable man, but, ". . . no character common to his tribe."¹⁰⁴ He maintained that Almamen's magical powers were not sorcery; that persecution and affliction made him a fanatic and circumstances had humbled him, and caused him to recoil in the dust like a reptile.¹⁰⁵

The ordinary reader must regard Almamen, not as a Jew so much as a fanatic, bent on revenge.

Charles Dickens's Oliver Twist
(1838)

Dickens's Oliver Twist portrayed Fagin, a Jew, in a prominent role, as the central figure in the criminal life of the time.¹⁰⁶ He was the thieving master of a group of London's youthful criminals, and the story dealt with his life as such.

¹⁰¹ Ibid., p. 94.

¹⁰² Ibid., p. 100.

¹⁰³ Ibid., p. 37.

¹⁰⁴ Ibid., p. 35.

¹⁰⁵ Ibid., pp. 30-31.

¹⁰⁶ Charles Wells Moulton, editor, "Charles Dickens." The Library of Literary Criticisms of English and American Authors, VI, 584.

Fagin, as a person, was simply bad. He possessed a distorted body and soul. He was more than a wicked wretch who led youth astray; he was a thief, a coward and well might a murderer. He was the embodiment of all human vices, with no redeeming features.¹⁰⁷ He was, indeed, an assemblage of vile human qualities, known as "Fagin, the Jew." He was first seen in the un-Hebraic act of cooking sausages.¹⁰⁸ Fagin was cruel and greedy with his thievish clients. He seemed to thrive on filth and sin; he was as repulsive as a leathsome snake crawling stealthily along in slime.¹⁰⁹ In a traditional manner, Fagin gloated over his stolen treasures.¹¹⁰ He was a villainous criminal, a miserly, cowardly, ruthless, repulsive embodiment of greedy gain labelled--a Jew.¹¹¹

Fagin looked upon all persons as either prospective thievish clients or possible sources of revenue. In return for Fagin's interest in his boys, they hated and feared him. One said to him, ". . . You always mean mischief. . . ." ¹¹² Other characters called him, "avaricious old skeleton," ¹¹³ "old Jew," ¹¹⁴ "villain," ¹¹⁵ "crafty Jew," ¹¹⁶ "Fagey," ¹¹⁶ and in the end "a wretched man." ¹¹⁸

¹⁰⁷ Philipson, op. cit., pp. 89-90.

¹⁰⁸ "Jews in English fiction," op. cit., 6.

¹⁰⁹ Charles Dickens, Oliver Twist (New York: Gosset and Dunlap Publishers, (n.d.)), p. 142.

¹¹⁰ Ibid., pp. 61-62.

¹¹¹ "Jews in English fiction," loc. cit.

¹¹² Dickens, op. cit., p. 91.

¹¹³ Ibid., p. 119.

¹¹⁴ Ibid., p. 61.

¹¹⁵ Ibid., p. 122.

¹¹⁶ Ibid., p. 352.

¹¹⁷ Ibid., p. 91.

¹¹⁸ Ibid., p. 428.

Dickens placed Fagin in a dark and filthy environment, which seemed an appropriate background for his fiendish and repulsive person. His room was black and filthy with age and dirt; a candle was stuck in a beer-bottle. And there, frying sausages, ". . . was a very shrivelled Jew, whose villainous-looking and repulsive face was obscured by a quantity of matted hair."¹¹⁹ Again, he placed Fagin in fitting surroundings.

The mud was thick; black mist hung over the streets and everything was cold and clammy. It seemed just the night when it befitted such a being as the Jew, to be abroad. As he glided stealthily along, . . . the hideous old man seemed like some loathsome reptile, engendered in the slime and darkness through which he moved. . . ."¹²⁰

One critic said Fagin was made conspicuous as a Jew when Dickens continually thrust him upon the reader as--"the Jew."¹²¹ The fact that Fagin was a Jew did not make him what he was. Dickens drew a Jew; not the Jew, and, according to Philipson, this strong character was not intended to do injustice to the Jews. Furthermore, he stated, "It looks as if the author made a study of the criminal classes and tacked on the name Jew."¹²²

At the time Oliver Twist was written, Jews were regarded as criminals; hence, no one would have questioned the appropriateness of the portrayal.¹²³

¹¹⁹ Ibid., p. 80.

¹²⁰ Ibid., p. 142.

¹²¹ Moulton, loc. cit.

¹²² Philipson, op. cit., pp. 90-95.

¹²³ Loc. cit.

Today the general public would condemn Fagin as simply a bad person, and certainly never cite him as a character typical of his race. The public would agree with the statement: "Were the miscreant, whenever introduced upon the scene, merely spoken of as Fagin, we would look upon him as an example of London's criminal class, and there would be nothing further to arrest our special attention."¹²⁴

¹²⁴ Moulton, loc. cit.

CHAPTER IV

ANALYSIS OF THE NOVELS FOR THE PERIOD 1844 TO 1900

A critic has said that the social history of the English Jew began in 1858, when a bill permitted persons professing the Hebrew faith to sit in Parliament.¹ The grand traditions of the ancient race counted for nothing, when writers of this period took their pens in hand. It was eminently a characteristic of this period for Jews to be portrayed singing the praises of their race. The nineteenth century was a transitional period for the English Jew.²

Benjamin Disraeli's *Coningsby* or *The New Generation* (1844)

A Jew gave this story of the political conditions of England from 1832-1834. His presentation of Sidonia was a "visionary" portrayal of the Jew in the near future. Sidonia, calmly moved through the story; an impressive, pleasing, and popular character, though not entirely understood by society.⁴

Sidonia, as the only Jewish character, was a wealthy, highly-educated, and widely-traveled man. His interests lay in a study of the human intellect, and in his descent and the fortunes of his race.⁵ He was a proud descendant of an ancient and noble family of Spain, which,

¹ Lewis S. Benjamin, "The passing of the English Jew." The Nineteenth Century, LXXII (September, 1912), 491.

² Ibid., pp. 492-93.

³ Ibid., p. 493.

⁴ Benjamin Disraeli, Coningsby or The New Generation (London: Longmans, Green, and Company, 1891), pp. 220-21.

⁵ Ibid., pp. 218-19.

in the course of ages past, had given the state many distinguished citizens, who in secret adhered to their ancient faiths and ceremonies.⁶ Sidonia's father had been a known personage in Europe, a master of the money-market of the world.⁷ Sidonia possessed boundless wealth, a good physique, and a broad knowledge. His religion walled him from the pursuits of a citizen; his riches deprived him of any stimulating anxiety.⁸ But, his real peculiarity lay in his lack of affections; yet he was admired by both women and men.⁹ His comprehension of the world and human nature was too vast and too complete for any conventional superiorities to affect him.¹⁰ He accepted, quite matter-of-factly, his welcome into society.¹¹

One character claimed: "Sidonia is the only man who tells me anything new."¹² Another called Sidonia his favorite, because he knew so much, had excellent judgment, and was rich.¹³ The same character said, "Sidonia is exactly the sort of a man I like: you know you cannot deceive him, and that he does not want to deceive you."¹⁴ The hero, Coningsby, and Sidonia were friends throughout the story.

According to a critic, Sidonia was the author's ideal Jew. He was either Disraeli himself or Baron Alfred de Rothschild.¹⁵ Disraeli made

⁶ Ibid., p. 209.

⁷ Ibid., p. 213.

⁸ Ibid., p. 217.

⁹ Ibid., p. 235.

¹⁰ Ibid., p. 317.

¹¹ Loc. cit.

¹² Ibid., p. 208.

¹³ Ibid., p. 306.

¹⁴ Ibid., p. 326.

¹⁵ Charles Dudley Warner, editor, "Coningsby." Library of the World's Best Literature, Edition Deluxe, XXX, 139.

Sidonia a fascinating character who, "solved with a phrase some deep problem that men muse over for years."¹⁶ He commented on Sidonia's freedom from passion and prejudices,¹⁷ and portrayed him as, "exactly the character who would be welcomed in our circle."¹⁸

This book was written with the purpose of raising the tone of public life, of defining the true character of political parties, and, incidentally of doing some justice to the Jews.¹⁹ Disraeli felt the time had come to attempt some justice for the founders of Christianity, the Jews; so he wrote Coningsby.²⁰

The general reader must be impressed with the detached personality of Sidonia, and will sense the aloofness of the Jews as represented by this character.

Charles Reade's It is Never too Late to Mend
(1856)

This story was an attack upon the English prisons of the middle of the nineteenth century. Isaac Levi moved through the story, following up a long-cherished revenge with terrible ingenuity and persistency.²¹

¹⁶ Disraeli, op. cit., p. 116.

¹⁷ Ibid., p. 117.

¹⁸ Ibid., p. 221.

¹⁹ Warner, loc. cit.

²⁰ Preface to Disraeli, ix.

²¹ "Jews in English fiction." Living Age, CXXIV (July 3, 1897), 7.

Isaac and Nathan, a minor character, were the Jews. Isaac was always faithful to his self-interests, keenly sensitive to injury and kindness, able in business and patient in revenge. There was a certain grandeur about him as he collected payment from one who had insulted him. His strict righteousness in business transactions and his services to them without endangering himself, were impressive.²² He characterized himself in the statement, "I never forgive."²³ He was benevolent toward those who were kind to him; but he warned his enemy to beware of trampling on Jews, for if a strong or cunning man defy them, they would be more skilful and cunning than he. On one occasion his wrath burst forth upon his enemy: "I spit upon ye, and I curse ye."²⁴ This speech was in marked contrast with a later speech to the hero, who offered him hospitality: "Peace be under this roof, and comfort and love follow me into this dwelling."²⁵ Henceforth, he was the hero's friend and blessed him in, "May good angels hover around him, may the God of Abraham, Isaac, and Jacob guard him!"²⁶ He inferred that Gentiles had little commonsense.²⁷

The author called Isaac, "a keen old man,"²⁸ and one of authority when he occasionally forgot to be a money-lender.²⁹ Through Isaac,

²² Loc. cit.

²³ Charles Reade, It is Never too Late to Mend (Chicago: Rand, McNally and Company, 1904), p. 623.

²⁴ Ibid., p. 14.

²⁵ Ibid., p. 16.

²⁶ Ibid., p. 559.

²⁷ Ibid., p. 546.

²⁸ Ibid., p. 35.

²⁹ Ibid., p. 11.

Reade tried to give a true portrayal of what a son of Jacob might be in both a good and an evil role.³⁰ This Jew was more a real creation of the author's fancy than a picture of the living. He was an idealized figure, lacking the unpleasantness of most caricatures of Jews.³¹

The book seemed to be written to induce the reader's acceptance of a Jew as capable of both good and evil; in other words, to see him as a human being rather than as a member of a despised race.

Charles Dickens's Our Mutual Friend
(1865)

Here was a novel with several minor lines of action, in which a Jew played a minor but a very impressive role, as a servant and tool of Fledgeby, a greedy landlord.

Riah, the only Jewish character, was an admirable old man in a false position, because the father of his scampish master had done him a kindness.³² He was a beautiful character, very gentle and kind, but peculiar.³³ He was "a venerable man,"³⁴ and quiet, ". . . stealing through the streets in his ancient dress like the ghost of a departed Time."³⁵ Riah was submissive, and patiently awaited his master's

³⁰ "Jews in English fiction," loc. cit.

³¹ Loc. cit.

³² Rabbi David Philipson, The Jew in English Fiction (Cincinnati: Robert Clarke and Company, 1889), p. 97.

³³ Ibid., p. 98.

³⁴ Charles Dickens, Our Mutual Friend (Boston: Houghton Mifflin Company, 1877), I, 288.

³⁵ Ibid., I, 429.

commands.³⁶ When a character questioned his business methods, he replied that he was but the representative of another.³⁷ Realizing that his false position would be a reflection on the whole Jewish race, he left his master.³⁸

Riah, himself, was a generous and very sympathetic friend of the Gentile characters, especially of those in distress. It was friendship for a Christian that made him realize his false position.³⁹

This Jew's sentiments for his race were pride and admiration. He admitted that some Jews were dishonest--but so were some Christians.⁴⁰ He said there were poor Jews, but other Jews were charitable and kind toward them.⁴¹ His appreciation of his race was so sincere that he resigned from a paying position, that his actions might not reflect discredit on his people. He knew that in Christian lands, one Jew in disgrace was taken as typical of the whole race.⁴² He said, ". . . They take the lowest of us as samples of the highest; and they say, 'All Jews are alike.'"⁴³ Consequently, he refused to longer compromise the Jews.

Fledgeby, Riah's master, was the only character of importance who was impertinent to the old man. He condemned all Jews as liars, rich

³⁶ Ibid., II, 2.

³⁷ Ibid., II, 6.

³⁸ Ibid., II, 314.

³⁹ Loc. cit.

⁴⁰ Ibid., I, 289.

⁴¹ Ibid., loc. cit.

⁴² Ibid., II, 314.

⁴³ Loc. cit.

when they claimed poverty,⁴⁴ and he was always suspicious of Riah. He saw no honor among Jews.⁴⁵ Throughout the story, he referred to Riah as: "you Jew!"⁴⁶ "Jerusalem,"⁴⁷ "old Riah,"⁴⁸ and as, "the dodgerest of all the dodgers." He explained his use of Riah: "He has a bad name as an old Jew, and he is paid for the use of it, and I'll have my money's worth out of him."⁵⁰

The other characters regard Riah as a kindly friend.⁵¹ One little lady playfully called him her fairy godmother.⁵² And others referred to him as "quite a Shylock,"⁵³ and "Mr. Aaron," because it appeared as Hebraic, appropriate, expressive, and complimentary.⁵⁴

A critic said that Riah gave utterance to some statements about the Jews which were true enough, but he could not stand as representative of the race.⁵⁵ Dickens said of him, ". . . He might have been the leader in some pilgrimage of devotional ascent to a prophet's tomb."⁵⁶

The reader will think of Riah as too good to be true. And see

⁴⁴ Ibid., I, 289.

⁴⁵ Ibid., I, 11.

⁴⁶ Ibid., I, 149.

⁴⁷ Ibid., I, 147.

⁴⁸ Ibid., I, 315.

⁴⁹ Ibid., I, 149.

⁵⁰ Ibid., II, 150.

⁵¹ Ibid., I, 426.

⁵² Ibid., II, 15.

⁵³ Ibid., II, 118.

⁵⁴ Ibid., II, 119.

⁵⁵ Philipson, op. cit., p. 101.

⁵⁶ Dickens, op. cit., II, 292.

that he is not a true portrayal of a man, Gentile or Jew. The general tone of the whole story was apologetic.⁵⁷

George Eliot's Daniel Deronda
(1876)

In this romance, George Eliot portrayed an English woman, weak and indifferent to tradition, as a contrast with Deronda, a Jew, strong and cherishing the traditions of his race. Mirah, a Jewess, ran away from her father, and with Deronda's help found her brother Mordecai. Deronda, reared as an Englishman, finally found to his joy that he was of Jewish parentage.⁵⁸ The novel also contained interesting discussions between Mordecai and Deronda, on Judaism and Christianity.⁵⁹ Other Jewish characters of importance were Lapedoth, Mirah's father, and Princess Lenora Holm-Eberstein, Deronda's mother.

Deronda, as Eliot portrayed him, was a wonderful person.⁶⁰ A critic has called him an Anglicized Jew.⁶¹ He laid aside all purely personal considerations, all feelings of ambition, to devote the best years of his life to the loftiest national aims.⁶² Another critic has

⁵⁷ Philipson, op. cit., p. 96.

⁵⁸ Philip Slomovitz, "The romantic sources of 'Daniel Deronda,'" B'nai B'rith Magazine, XLVII (November, 1931), 40.

⁵⁹ Loc. cit.

⁶⁰ Philipson, op.cit., p. 128.

⁶¹ "Jews in English fiction." op. cit., 8.

⁶² Charles Wells Moulton, editor, "George Eliot." The Library of Literary Criticism, VII, 192.

stated that Deronda was too sensitive to join in rough political and social reform.⁶³ Secretly Deronda wondered about his parentage.⁶⁴ He became deeply interested in Jewish history and the regeneration of the Jews in the East. People were an inspiration to him.⁶⁵ He was glad of his Jewish origin and felt it would always have been better for him, had he known from the first he was a Jew; yet he did not regret his education. He said: "It is no shame to have Jewish parents; the shame is to disown it."⁶⁶ He sincerely believed that his first duty was to his people and planned for their restoration to be his life's work.⁶⁷

Mirah was very appreciative and "home loving." She was ignorant of her religion, but passionately bent on learning about it;⁶⁸ she wanted to be a good Jewess.⁶⁹ Deronda felt that "sweet purity" clothed Mirah.⁷⁰ She said of her patience, ". . . I set myself to obey and suffer: what else could I do?"⁷¹ She faithfully followed the rule, "It is easier to love than hate."⁷² She fervently declared, "I will

⁶³ Ibid., p. 195.

⁶⁴ George Eliot, Daniel Deronda (New York: Merrill and Baker, n.d.), I, 254.

⁶⁵ Ibid., II, 219.

⁶⁶ Loc. cit.

⁶⁷ Ibid., II, 249.

⁶⁸ "Jews in English fiction." loc. cit.

⁶⁹ Eliot, op. cit., III, 52.

⁷⁰ Ibid., I, 279.

⁷¹ Ibid., I, 290.

⁷² Ibid., II, 127.

always be a Jewess,"⁷³ and "I always feel myself a Jewess."⁷⁴

Mordecai was also a fine character. He dreamed of a nationality for the Jews, a new Judea in the East. His was a noble soul striving for lofty ideals.⁷⁵ He felt that because he was a Jew, beautiful ideas came to him, which would be an inspiration to his race.⁷⁶ He strongly defended the Jewish race and religion.⁷⁷ He was consumptive, and sensing his decline, begged Deronda to carry on his work for the regeneration of their race.⁷⁸

Lapidoth was the black sheep, the scoundrel of the whole story. He exposed his daughter, his religion, and his race, for his own sordid advantages.⁷⁹ He had not one redeeming feature--no love for his daughter, his family, his race, or his country. He ridiculed the Jewish race, their religion, and even the movements of the Jews in prayer.⁸⁰ One critic went so far as to say, that Lapidoth was utterly unconscious of good and evil.⁸¹

⁷³ Ibid., II, 134.

⁷⁴ Ibid., II, 292.

⁷⁵ Slomovitz, op. cit., 40.

⁷⁶ Eliot, op. cit., III, 303.

⁷⁷ Ibid., III, 354.

⁷⁸ Ibid., III, 299.

⁷⁹ "Jews in English fiction." op. cit., 7.

⁸⁰ Eliot, op. cit., III, 292.

⁸¹ Moulton, op. cit., p. 193.

The Princess was compelled to confess to Deronda his parentage. She had tried to escape the bondage of being a Jewess, but her father's will and his deep faith had triumphed over her. Because she wanted to keep Deronda's race from him, he had been reared as an Englishman.⁸²

The Jews, in this story, appreciated the sympathy of the Christians. Deronda believed that his Christian friends were too good to be suspicious of Mirah,⁸³ and Mirah gratefully accepted their hospitality.⁸⁴ Previously to this, Christians had sneered at her; but now she said, "I will love Christians when they are good, like you."⁸⁵ Deronda appreciated the friendship of his English guardian, and realized that his training as an Englishman was deeply instilled in him.⁸⁶

The Jewish characters often expressed their sentiments for their brotherhood. In such statements as, "I know many Jews are bad,"⁸⁷ they admitted a consciousness of Jewish weakness. Mirah recalled her father's ridicule of Jewish faith and rituals.⁸⁸ She complimented Deronda for never mocking Jews,⁸⁹ and he, in turn, contrasted every common Jew and

⁸² Eliot, op. cit., III, 124.

⁸³ Ibid., I, 266.

⁸⁴ Ibid., I, 273.

⁸⁵ Ibid., II, 134.

⁸⁶ Ibid., II, 159.

⁸⁷ Ibid., I, 246.

⁸⁸ Ibid., I, 290-92.

⁸⁹ Ibid., II, 133.

Jewess with her.⁹⁰ Mordecai wanted those who were ashamed to be called Jew, to keep away from him.⁹¹ Mordecai's speech to his father was a reflection of the Jewish sense of duty to parents: "We will share our food with you,--you shall have a bed and clothing. We will do this duty to you, because you are our father. But you will never be trusted. You are an evil man, . . ."⁹² The princess hated the Jewish faith. Being a Jewess was a handicap to her.⁹³ Other characters insisted that there were fewer Jewish than Christian blockheads.⁹⁴ They knew Jews had inherited a great deal of hatred.⁹⁵

In the main, the Christians understood and appreciated the Jews. Mirah was regarded as "a pearl,"⁹⁶ and compared with the lovely Rebecca in *Ivanhoe*.⁹⁷ But the characters watch for her peculiarities,⁹⁸ and wonder at her lack of Jewish impudence.⁹⁹

George Eliot, in a letter, stated that the attitude of the public toward the Jews was impious or stupid.¹⁰⁰ Her personal convictions on

⁹⁰ *Ibid.*, II, 142.

⁹¹ *Ibid.*, II, 344.

⁹² *Ibid.*, III, 323.

⁹³ *Ibid.*, III, 160.

⁹⁴ *Ibid.*, II, 348.

⁹⁵ *Ibid.*, II, 357.

⁹⁶ *Ibid.*, I, 302.

⁹⁷ *Ibid.*, I, 266.

⁹⁸ *Ibid.*, I, 305.

⁹⁹ *Ibid.*, III, 78.

¹⁰⁰ Introduction to Eliot, I, I.

the subject were apparent in the comment: "But a little comparison will often diminish our surprise and disgust at aberrations of the Jews," ¹⁰¹
 She spoke appreciatively of, "a finely typical Jewish face." ¹⁰²

Daniel Deronda met with different receptions at different hands. Immediately after its publication, Jews indorsed Eliot's sentiments for a spiritual and national rebirth. ¹⁰³

The story is still popular in Jewish homes and Jewish libraries, because it penetrates to the soul of the Jew. Jewry still honors George Eliot for she has honored Jewry. ¹⁰⁴

Julian Hawthorne's Sebastian Strome
 (1880)

The Jewish character in this story had been expensively educated, and launched in respectable London society. His advantageous marriage to an English heiress was the climax of his rivalry with Strome, a non-Jew. Without question, it was a story of wrong-doing and expiation. ¹⁰⁵

The Fawleys--Selim and his father, were cynical and conscienceless. ¹⁰⁶ Selim was indifferent to honor and common honesty. With

¹⁰¹ Ibid., I, 122.

¹⁰² Ibid., II, 148.

¹⁰³ Slomovitz, loc. cit.

¹⁰⁴ Loc. cit.

¹⁰⁵ "Jews in English fiction." op. cit., 8.

¹⁰⁶ Julian Hawthorne, Sebastian Strome (New York: D. Appleton and Company, 1880), p. 81.

extraordinary baseness, he plotted the exposure and disgrace of his rival. He married to increase his fortunes, though his mental condition was such as should have prevented marriage.¹⁰⁷ He described himself as an Englishman, but of Jewish blood.¹⁰⁸ He was not obtrusively Judaic, but the play of his red lips while talking, and the Semitic humidity in his small brown eyes while laughing, made him repulsive.¹⁰⁹ His veneer soon wore off, and his selfishness stood forth undisguised.¹¹⁰ David was characterized in the statement: "A true friend, one to be depended on, is the man that owes you money on good security, or moneyish worth!"¹¹¹

Selim cunningly plotted the downfall of his rival. He mixed in Christian society, which at first considered him honest and well-meaning; later as a scamp and as, ". . . that little sixty-per-cent. . . ." ¹¹² Strome planned to murder Selim, who had been the curse of his life; but instead he forgave him.¹¹³

Hawthorne paused in the story to say,

Justice has not yet been done in this history to the character and talents of Mr. Selim Fawley. That he was

¹⁰⁷ "Jews in English fiction." loc. cit.

¹⁰⁸ Hawthorne, op. cit., p. 116.

¹⁰⁹ Ibid., p. 61.

¹¹⁰ "Jews in English fiction." loc. cit.

¹¹¹ Hawthorne, op. cit., 81.

¹¹² Ibid., p. 44.

¹¹³ Ibid., p. 182.

a gentleman of energy, persistence and address may have been inferred from such mention as has been made of him in the foregoing pages; but it will also have been evident that he was deserving of more than incidental allusions.¹¹⁴

He commented on Selim's anticipation of political honors: "Jews were not yet in Parliament; but no person in polite society thought of calling Selim Fawley, Esq. of Dene Hall, a Jew! He was too orthodox a man of world to be a Jew as to religion."¹¹⁵ In conclusion, Hawthorne said that the cowardly Fawley had escaped punishment in death, and the body he left behind had a more serene composure than he had ever attained in life.¹¹⁶

The odious character of the Jew was emphasized in this story. His willingness to marry a healthy woman, in his mental condition, will make him repugnant to many readers.

Henry Harland's As It Was Written*

(1885)

As It Was Written was a fantastic but powerful story of a Jewish

¹¹⁴ Ibid., p. 78.

¹¹⁵ Ibid., p. 184.

¹¹⁶ Ibid., p. 184.

* The writer was dependent solely upon reviews for the analysis of As It Was Written, Yoke of Thorah, and Dr. Phillips, since they were inaccessible, as has been stated in the Introduction.

musician.¹¹⁷

Harland had discovered a new field--the life of New York's well-to-do-Jews, and he delved into it enthusiastically and with excellent results. It was so cleverly written, and its theme so Jewish, that the author was believed to have been a co-religionist of those about whose life he wrote. It was a very successful book.¹¹⁸

Frank Danby's Dr. Phillips
(1886)

Dr. Phillips summarized the situation of intermarriage between the Jew and the Gentile.¹¹⁹

The principal character was a Jewish physician of great talent, who was married to a fat and dull, but affectionate woman. His dual existence, as a family doctor and as a lover of a beautiful English-woman, led to difficult complications. A friend of his fell in love with a young Jewess, which occurrence aroused the horror of her orthodox parents.

The book was written with extreme frankness; it was hard and cynical and gave some vivid pictures of the life of the orthodox Jews of the upper-middle class.¹²⁰

¹¹⁷ "Chronicle and comment," Bookman, XXII (February, 1906), 551.

¹¹⁸ "The lounge," Critic, XLVIII (February, 1906), 103.

¹¹⁹ Benjamin, op. cit., 495.

¹²⁰ "Chronicle and comment," Bookman, XVII (July, 1906), 441-42.

Henry Harland's Yoke of Torah
(1887)

Once again, Harland made a strong realistic study of Jewish life in New York, particularly that of the German Jews. The young hero, a Jew, loved a Yankee girl; but his uncle, a Rabbi, so worked upon his religious and racial feelings that he jilted her. His marriage, to a very commonplace Jewess, was followed by an intensely pathetic death.¹²¹

When this book first appeared, some parts of it were so offensive to the author's friends, that he was compelled to defend his book.¹²²

Israel Zangwill's Children of the Ghetto
(1892)

In Children of the Ghetto is to be found another portrayal of Jewish life, by a Jew. Part one, entitled, "The Children of the Ghetto," described intimate scenes in the life of London Jewry. Bound by a remarkable loyalty, the inhabitants were huddled together in sordid squalor, and observed a rigid ritualism.¹²³ Part two, "The Grandchildren of the Ghetto," developed some of the characters who, in part one, were children, and introduced the Jew who had acquired wealth and culture, but still retained his racial characteristics.¹²⁴

¹²¹ Ernest A. Baker, A Descriptive Guide to the Best Fiction British and American (New York: MacMillan Company, 1913), p. 415.

¹²² "Chronicle and comments," Bookman, XXII (February, 1906), 551.

¹²³ Warner, op. cit., "Children of the Ghetto." XXX, 149.

¹²⁴ Loc. cit.

All the characters were Jews: Rabbi Shemuel, his daughter Hannah, David Brandon, Esther Ansell, Raphael de Leon, Stetitski and the Goldsmiths. In part one, Rabbi Shemuel represented the Jewish slavery to form. He was both rigid and kindly; he could give his coat to a needy Jew, yet ruin his daughter's life on account of an unimportant text.¹²⁵ The characters in part two were confronted with the problems of Judaism. Culture and wealth made their marks on these characters.¹²⁶ These Jews left the ghetto for other parts of London; many returned tired of life; others left, and Israel knew them no more. Hannah remained unmarried, faithful to a Jewish text which seemed to forbid marriage to David, a none-too-strict Jew.¹²⁷ Esther had endured poverty as a child in the ghetto, and in her profound discontent was fascinated by Christianity.¹²⁸ In an atmosphere of luxury and indifference, she grew skeptical, but slowly awoke to the value of her race and religion,¹²⁹ and returned to the ghetto.¹³⁰ Raphael, editor of a Jewish newspaper, in his noble aspirations wanted to regenerate Israel. Stretetski, a Russian Jew, suffered persecution until he finally sought freedom in America.¹³¹ The Goldsmiths were formal people. None of these Jews

¹²⁵ Loc. cit.

¹²⁶ Ibid., 150.

¹²⁷ Israel Zangwill, Children of the Ghetto (New York: The MacMillan Company, 1902), p. 314.

¹²⁸ Ibid., pp. 103, 175

¹²⁹ Ibid., p. 431.

could escape their racial temperament. A critic said that, they were dreaming of Christianity with the Christ left out, that they longed for a lawless freedom with a sincere passion for more than traditional narrowness.¹³²

One character said, "I wouldn't be a Christian for the world, but I should like to see a little more common-sense introduced into our religion,"¹³³ Their own religion was uppermost in their minds. The Rabbi said that a good Jewish wife would bring any Jew back to God.¹³⁴ Another proudly affirmed that they were of a race not easily lured from the fixed feelings of centuries into an empty spirituality.¹³⁵ Still another said, "The sorrows of our race keep me awake at night,"¹³⁶ Another character declared that the English Jew abroad kept his Judaism in the background and never thrust his creed upon others.¹³⁷ Esther felt that the Jews needed educating because they knew so little of their faith and literature.¹³⁸

The attitude of the Christian towards the Jew was summarized by a Jew: "The conception of a Jew in the minds of the average Christian is

¹³² Ibid., pp. 12-13.

¹³³ Zangwill, op. cit., p. 46.

¹³⁴ Ibid., p. 131.

¹³⁵ Ibid., p. 90.

¹³⁶ Ibid., p. 87.

¹³⁷ Ibid., p. 335.

¹³⁸ Ibid., p. 352.

a mixture of Fagin, Shylock, Rothschild, and the caricature of the American comic papers."¹³⁹

According to the author, Jews are fond of telling jokes on themselves, for they possess a strong sense of humor and know their foibles--but they tell them behind closed doors and resent them from outsiders.¹⁴⁰

He said Jews have merry parties because, "All Israel are brothers--and sisters."¹⁴¹ He admired the warmth and chic of the Yiddish girls,¹⁴²

Zangwill saw the children of the ghetto basking by their firesides in faith, hope, and contentment, because they have realized the national ideal--Peace.¹⁴³ One critic said that Zangwill has added much to the understanding of the Jewish character.¹⁴⁴

Since the author is himself a Jew, naturally the characters--both objectionable and admirable, are sympathetically portrayed.

¹³⁹ Ibid., p. 407.

¹⁴⁰ Ibid., p. 91.

¹⁴¹ Ibid., p. 128.

¹⁴² Ibid., p. 136.

¹⁴³ Ibid., p. 314.

¹⁴⁴ Warner, loc. cit.

CHAPTER V

ANALYSIS OF THE NOVELS FOR THE PERIOD 1900 TO 1914

By this time, individual Jews were popular, admired, and respected; but the prejudices against the race still remained. Prejudices which were based on religious, and business, as well as traditional differences were still strong.¹ The Jew was portrayed as a shrewd business man, naturally ambitious, a dreamer; yet often contemptuous of ideals; grasping in the city, yet generous and charitable at home.² Writers have paid tribute to the virility that has enabled a creed and a people to endure through stress, and still command such an extensive following in the twentieth century.³

Eden Phillpotts' The Human Boy
(1900)

The trials of a Jewish youth, Gideon, were merely an incident in this story of life in a boys' school in England. Only one chapter was devoted to Gideon.

Gideon was extremely conscious of money. He collected articles such as bats and marbles, as interest for money he had lent the students.

¹ Lewis S. Benjamin, "The passing of the English Jew." The Nineteenth Century, LXXII (September, 1912), 496.

² Ibid., p. 498.

³ Ibid., p. 504.

His greedy aspirations went so far as to exhibit a valuable false tooth to raise money.⁴

Gideon made no friends at school. He was unmercifully tormented by his classmates. A daring student re-named him, "Shylock minor," and gave him a pound of meat, because Shakespeare's Shylock was brought to ruin over a pound of flesh.⁵ Gideon, not to be outdone, decided to eat the meat since it had cost him nothing.⁶ One old man concluded that Gideon was the only boy he knew, ". . . with a grain of sense in his head. . . ." ⁷ and he left him his fortune.⁸

The reader may feel a mild indignation for Gideon's treatment, but is more likely to feel a mildly humorous sympathy for this thoroughly Jewish lad.

Robert Chambers' Cardigan
(1901)

The Jewish element was of minor importance in this story of the American Revolution. Saul Shemuel, a Jewish peddler, became somewhat of a protector and errand-boy for the hero in his perilous adventures in war--and love.

⁴ Eden Phillpotts, The Human Boy (New York: Harper and Brothers Publishers, 1900), p. 141.

⁵ Ibid., p. 139.

⁶ Loc. cit.

⁷ Ibid., p. 133.

⁸ Loc. cit.

Shemuel was the only Jewish character. He was a rather unemotional little Hebrew, with watery red-rimmed eyes and a red beard.⁹ Though devoted to Cardigan, he still thought of his money: "Under my hat I did haff a capfull of shillings,. . . I--I go back--two days time to find my money by dot Lechemers swamp. . . ."¹⁰

Cardigan was at first suspicious of the little Hebrew, but he was later moved to say, "His devotion touched me very deeply."¹¹ Other characters referred to Shemuel affectionately as: "this Jew,"¹² "the little Jew,"¹³ "the little Hebrew man,"¹⁴ "the little peddler,"¹⁵ and "Shemmy."¹⁶ The author seemed to be in sympathy with his little Hebrew character.

Shemuel's mild personality permeated the novel and the reader will immediately sense the genuine devotion of this little Hebrew man to Cardigan.

⁹ Robert Chambers, Cardigan (New York: Harper, 1901), p. 150.

¹⁰ Ibid., p. 476.

¹¹ Ibid., p. 450.

¹² Ibid., p. 53.

¹³ Ibid., p. 164.

¹⁴ Ibid., p. 160.

¹⁵ Ibid., p. 162.

¹⁶ Ibid., p. 294.

Frank Danby's Pigs in Clover
(1903)

The eligibility of the modern Jew for admission into society was the basic problem interwoven in this romance of brutal power.¹⁷ In this story, a full-blood Hebrew, a self-made multi-millionaire, was proud of his success and amusedly conscious of his social shortcomings. He was contrasted with his foster-brother, a veneered "gentleman," a cad, who concealed his worthlessness from his brother almost to the last.¹⁸ The illicit love affair of the cad was again a contrast to the sincere love of the rough millionaire for the same girl. The gigantic personality of the rugged and virile Hebrew dominated the entire story.¹⁹

The Jewish characters were Karl and Louis Althaus. Karl was the offspring of the London gutter, who became a South African millionaire. He didn't know the meaning of making money honestly--he had never learned it; but he was untiringly industrious and Orientally generous. He swindled, bribed and robbed business men, natives--and Dutchmen.²⁰ In his rough, humorous way, he was unaffected by insults. He had no

¹⁷ Federic Taber Cooper, "Frank Danby's 'Pigs in Clover'." Bookman, XVII (July, 1903), 510.

¹⁸ Loc. cit.

¹⁹ James E. Routh, Jr., "Books reviewed." Critic, XLIII (October, 1903), 374.

²⁰ Frank Danby, Pigs in Clover (Philadelphia: J. B. Lippincott Company, 1903), p. 118.

culture, but a fine instinctive taste guided him.²¹ Karl, with his absolute passion for money-making, and his rough simplicity, was always seeking sympathy.²² Louis, in his self-satisfaction, was immoral, scheming, and selfish. Coarse and unscrupulous as Karl was, he had a definite moral standard; whereas Louis, bad as he was, had little or no standards at all.²³

Although Karl preferred dealing with Jews rather than with Christians, he wished Jews knew about Christ.²⁴ He expressed a conviction that many Jews felt and accepted Christianity, but because of prejudices against themselves would not openly profess it.²⁵ Whenever discouraged, he harked back to his unfaith, raging at the limitations of Judaism, and feeling that Christianity could have helped him.²⁶ Karl wanted to give to the Jews this belief--this Christianity that was soothing at death-beds.²⁷ But, he was too shy to go to someone who could sympathize with him and help him.²⁸ Just his brother's opposite, Louis

²¹ Ibid., pp. 62-64.

²² Ibid., p. 102.

²³ Cooper, loc. cit.

²⁴ Danby, op. cit., p. 108.

²⁵ Loc. cit.

²⁶ Ibid., p. 107.

²⁷ Ibid., p. 363.

²⁸ Ibid., p. 362.

spent his entire time making love to beautiful women and intruding upon society.

Karl and Louis evoked opposite feelings in the other characters. Society sympathized with Louis and regretted the fact that Karl was not more worthy of his refined tastes.²⁹ But society received Karl with the courtesy his wealth demanded.³⁰ On the whole, the characters were fascinated with Louis, and they liked Karl. One of the characters disliked Louis, but regarded Karl as ". . . a remarkable man."³¹ The heroine, loved by Karl, but a victim of Louis's illicit love mused over Karl's beautiful nature: "So much care had he (Karl) for the dead, so little his brother had for the living."³² Louis considered Karl good, but very unfashionable.³³ In the end Karl's devotion to Louis turned to passionate hatred.³⁴

The author drew a vivid picture of Karl's affection for his mother: "Black fringe, perspiring face, coarse hands, . . . "³⁵ who to Karl was not a hideous, fat and greasy Jewess but, ". . . mother--the best and dearest thing he knew."³⁶ Danby said of Louis that he saw others

²⁹ Ibid., p. 90.

³⁰ Ibid., p. 118.

³¹ Ibid., p. 257.

³² Ibid., p. 347.

³³ Ibid., p. 296.

³⁴ Ibid., p. 396.

³⁵ Ibid., p. 111.

³⁶ Ibid., pp. 116-17.

as himself, and trusted nobody,³⁷ and that with all his good looks and culture, he was still the descendent of a weak race, that is no longer a nation.³⁸

A critic has said that Pigs in Clover was not the first book in which Danby analyzed the English Jew with a mercilessness that verged upon malice.³⁹ The reader will see the title as a literal expression of the theme of the story--the life of the rough millionaire and the cad in society as pigs in clover.

Edith Wharton's The House of Mirth
(1905)

Having made his fortune, Simon Rosedale, tried very hard to break into the social life of New York.* Society accepted his costly gifts and proceeded to shun him.

Rosedale was the only Jewish character. He was "... a plump, rosy man of the blond Jewish type, with smart London clothes fitting him like upholstery."⁴⁰ He was at that stage in his social ascent when

³⁷ Ibid., p. 131.

³⁸ Ibid., p. 142.

³⁹ Cooper, op. cit., 509.

⁴⁰ Edith Wharton, The House of Mirth (New York: Charles Scribner Sons, 1926), p. 21.

* A similar situation was found in Pigs in Clover.

producing an impression was very important.⁴¹ He was the kind of person who knows everything and everybody. He was totally unconscious of the repugnance of those with whom he tried to appear intimate.⁴² His small sidelong eyes seemed to appraise people as objects, solely for decoration.⁴³ He gave valuable presents to obtain the good opinions of those in society. He wanted a wife who would establish him in the bosom of society, and he chose a non-Jewess with social prestige. When scandal touched her, however, he withdrew his proposal of marriage. Later, he offered her money, that she might wipe her feet on the society which had condemned her.⁴⁴

Society disliked Rosedale--but he was rich; so he was invited to dinners and parties, especially as he gave out valuable tips on Wall Street. Throughout the story the characters referred to him as, "blooming bounder,"⁴⁵ "intrusive personality,"⁴⁶ "horrid man,"⁴⁷ and as being, ". . . florid and dominate in a drawing room. . . ."⁴⁸ His social success was summed up by a character who ". . . declared that he (Rosedale)

⁴¹ Ibid., p. 23.

⁴² Loc.cit.

⁴³ Ibid., p. 21.

⁴⁴ Ibid., p. 485.

⁴⁵ Ibid., p. 150.

⁴⁶ Ibid., p. 130.

⁴⁷ Ibid., p. 144.

⁴⁸ Ibid., p. 402.

was the same little Jew who had been served up and rejected at the social board a dozen times. . . .⁴⁹

Miss Wharton did not sympathize with her Jew; instead, she portrayed him as a distasteful bounder, whom New York society would not accept. His being a Jew seemed as pronounced as his obtrusive personality. In a rather uncomplimentary manner, she referred to the accuracy of his race, his Jewish business ability and artistic sensibility, and to the instincts of his race, which fitted him to suffer rebuffs and delays.⁵⁰

This obtrusive person is thrust upon the reader as a distasteful Jew--a Jew whose sole aim in life is to climb the social ladder.

Arthur Schnitzler's The Road to the Open
(1908)

This was a picture of Viennese life, a few decades before the World War. Many of the characters were Jews, and much of the book was devoted to the Jewish problem. One critic has classified the Jewish character as "the Jew defiant," "the Jew defensive," "the Zionist," and "the Jew who read anti-Semitism in every Christian glance."⁵¹

The most important Jewish characters were Leo and Therese Golowiski, Heinrich, Oskar Ehrenberg, his father, and Willy Eissler. Heinrich was the

⁴⁹ Ibid., p. 25.

⁵⁰ Ibid., pp. 23-24.

⁵¹ H. W. Boynton, "Best quality imported." Bookman, LVII (April, 1923), 209.

Jew defiant. The Jewish religion was repulsive to him,⁵² he had been sensitive to Jewish peculiarities from youth.⁵³ He hated those who refused to belong to the race, and he held that it was unfair for one Jew to be held responsible for all the brotherhood.⁵⁴ He scorned the narrowness of his family, and gloated over his father's downfall.⁵⁵ Willy Eissler was the Jew defensive. In his humorous way, he admitted his origin, and laughed at the many times he had been the victim of jokes told by prejudiced people.⁵⁶ He related stories on his people,⁵⁷ but he hated those who condemned them after accepting their hospitality.⁵⁸ In the story Leo Golowski was called a Zionist.⁵⁹ He was the leader of those yearning to return to Palestine; yet he never went. Mr. Ehrenberg returned from his journey to the Holy Land much fatigued and deeply disappointed.⁶⁰ Oskar Ehrenberg was the anti-Semite, even in his own family.⁶¹ Therese Golowski was a Socialist, who had been imprisoned for radicalism.

⁵³ Ibid., p. 154.

⁵⁴ Loc. cit.

⁵⁵ Ibid., p. 93.

⁵⁶ Ibid., p. 11.

⁵⁷ Ibid., p. 37.

⁵⁸ Ibid., p. 9.

⁵⁹ Ibid., p. 77.

⁶⁰ Ibid., p. 134.

⁶¹ Ibid., p. 69.

The characters were Jews--but had a touch of anti-Semite in their make-up. Willy's stories on the Jews, Henrich's distaste of their religion, Oeka's shame for being a Jew, and Leo's deep insight into the psychology of the Jewish people, all exemplified their sentiments towards their brotherhood. One Jew said, "I'm not baptised, . . . I'm certainly not a Jew, . . . I never felt myself to be a Jew."⁶² Another summarized the general sentiments of all the Jewish characters in this statement: ". . . No Jew has any real respect for his fellow Jew, never."⁶³

The only non-Jewish character of importance was the hero of the story. He was a friend to most of the Jews; however, a few Jews failed to attract him.⁶⁴ He said of a particular Jew, "I think he really forgives me my lineage."⁶⁵ Somehow, he felt the mysterious destiny of his Jewish friends.⁶⁶ Often, he felt more akin to some of them than to his own stock.⁶⁷ He realized these Jews were more bitterly anti-Semite than Christians.⁶⁸

⁶² Ibid., p. 68.

⁶³ Ibid., p. 153.

⁶⁴ Ibid., p. 91.

⁶⁵ Ibid., p. 14.

⁶⁶ Ibid., p. 111.

⁶⁷ Ibid., p. 120.

⁶⁸ Ibid., p. 153.

The novel clearly left the impression that the author was simply reporting the Jews as he saw them and venturing no personal comments one way or the other. They were simply portrayed as discontented people with no definite goal in life.

Thomas Nelson Page's John Marvel, Assistant
(1909)

Page portrayed three widely different men who cooperated in an effort to solve some modern problems of philanthropy in New York. A Jew, Leo Wolffert, was a minor but necessary character in the story.

Wolffert was an idealist, a dreamer, and a poet.⁶⁹ Though wealthy and educated, he lived and worked among the poor that he might better understand and help them.⁷⁰ He was a cultivated gentleman from a wealthy and aristocratic family; yet he renounced the wealth and luxury of the upper class, because he felt they were responsible for the conditions of the lower class.⁷¹ He defended the Jew in this statement: "The Jew is often an element of ignorance and superstition, though he is not alone in this; but he is never an element of unrest--when he is justly treated."⁷²

⁶⁹ Thomas Nelson Page, John Marvel, Assistant (New York: Charles Scribner's Son, 1910), p. 8.

⁷⁰ Ibid., p. 523.

⁷¹ Ibid., p. 127.

⁷² Ibid., p. 524.

And he continued, ". . . Whatever these people are in this generation, the next generation--the children of this generation--will be useful American citizens. All they require is a chance."⁷³ His remedy for the social, political and commercial problems of his people, of this country, of the world, was Cooperation. He argued against greed for money, and asked for kindness for the downtrodden.⁷⁴

Wolffert mused over the prejudices of the races.⁷⁵ In school he had been the victim of scorn until it was unbearable, and his grievances burst forth: "You have given me credit for nothing. . . . You have made my life Hell--all of you. . . ." ⁷⁶ He emphatically informed his tormentors, that it was the Jews who gave the Christians their laws, literature, morality, religion, and Christ--and they in return had oppressed the Jews.⁷⁷ Wolffert spent his life helping the victims of greed and oppression--both the Jews and the Christians. He especially tried to remedy the abuses to which Jewish women were subjected.⁷⁸ He worked side by side with a Christian, and a character said of them:

⁷³ Loc. cit.

⁷⁴ Ibid., p. 527.

⁷⁵ Ibid., p. 11.

⁷⁶ Ibid., p. 21.

⁷⁷ Ibid., p. 22.

⁷⁸ Ibid., p. 311.

"They are the complement of each other--Jew and Gentile," ⁷⁹

One character said Wolffert was a gentleman, with regular and refined features, ". . . quite different from the typical Jew." ⁸⁰

Again, he was called a Christian: "I don't care what he calls himself, he is." ⁸¹ An unappreciative character reflected thus on the cooperation of the Jew and Gentile: ". . . After all the association with Jews in secular affair is a matter of taste." ⁸²

At the Jew's death the narrator (author) said, "I never fully knew until after his death how truly Wolffert was one of the Prophets." ⁸³ He continued by saying that Wolffert had denied that he was a Christian; yet he died a Christian death while helping the poor people. ⁸⁴ He was grateful to the Jew for having taught him the fact that the future of a race depends upon the whole and not on one individual. ⁸⁵

Page described Wolffert's native ability and dynamic force, and his rise from poverty to riches as characteristic of the race. ⁸⁶ He honored Wolffert: "I gazed on him with amazement. He was transformed.

⁷⁹ Ibid., p. 329.

⁸⁰ Ibid., p. 129.

⁸¹ Ibid., p. 333.

⁸² Ibid., p. 146.

⁸³ Ibid., p. 552.

⁸⁴ Loc. cit.

⁸⁵ Loc. cit.

⁸⁶ Ibid., p. 7.

The pride of race, the agony and subdued fury of centuries flamed in him. I saw for the first time the spirit of the chosen people: Israel in bondage, yet arisen, with power to call down the thunders from Heaven."⁸⁷

The pictures of Jews, with hooked noses and foreign speech, greedily pursuing wealth are an insult to Wolffert. This story is quite obviously a plea in behalf of Israel for understanding and opportunity.

Margaret Hill McCarter's The Winning of the Wilderness
(1914)

Here was a story of the Kansas prairies after the Civil War, a story in which John Jacobs, an incidental character, assisted in the heroic struggles of the pioneers to win the wilderness.

Jacobs was the only Jewish character. He was short, slender and dark, and ". . . unmistakably of Jewish blood--with a keen black eye, quick motions, and the general air of a shrewd business man, letting no dollar escape him."⁸⁸ He was a gentleman whose conduct was governed more by instinct than by knowledge.⁸⁹ He was a courteous and generous man who never swore, never drank, and passionately hated saloons.⁹⁰ He asked dollar for dollar; yet he never unmercifully pressed any of the

⁸⁷ Ibid., p. 544.

⁸⁸ Margaret Hill McCarter, The Winning of the Wilderness (Chicago: A. C. McClurg and Company, 1914), p. 59.

⁸⁹ Ibid., p. 63.

⁹⁰ Ibid., p. 273.

struggling pioneers for payment. He referred to his race in such terms as: "My people are popularly known as Shylocks,"⁹¹ and ". . . You know my sect bears that reputation. . . ." ⁹² He built a library, gave money for a children's park, and promoted temperance societies. He mused over his life: "Maybe I've not lived in vain, if I have been an exacting Jew. I never asked for the blood with my pound of flesh, anyhow."⁹³

Though not entirely understood, Jacobs was appreciated by most of the characters. They borrowed his money and paid him back whenever they could. One character amusedly called Jacobs ". . . a blood-sucking Shylock," ⁹⁴ A saloon keeper called him, ". . . a ding-busted little Chew. . . .," ⁹⁵ but he admired his business ability. Later, he conceded that, "Dey all swear py yon, Yacob."⁹⁶

The author did not make Jacobs apologize for himself--he frankly admitted his origin.⁹⁷ She successfully characterized him in, "John Jacobs was city-bred, a merchant by instinct, a Jew in religion, and a strictly honest and exacting business man."⁹⁸

⁹¹ Ibid., p. 117.

⁹² Ibid., p. 186.

⁹³ Ibid., p. 351.

⁹⁴ Ibid., p. 183.

⁹⁵ Ibid., p. 139.

⁹⁶ Ibid., p. 184.

⁹⁷ Ibid., p. 184.

⁹⁸ Ibid., p. 186.

Jacobs was a Jew; yet an individual. And readers will agree with one of the characters that ". . . Being a Jew means being a gentleman in this corner of Kansas."⁹⁹

SUMMARY AND CONCLUSION

The purpose of this study has been to discover, if possible, the gradual change in the authors' portrayal of the Jew. The subject was narrowed to cover certain typical novels for a definite period, as already explained.

An analysis of the allegorical portrayal of the wandering Jew found in Sue's The Wandering Jew, and Croly's Salathiel, the Immortal, was placed in a separate chapter. The relation of the main themes and the sympathetic attitude taken by each author were so closely allied that the two novels were placed together, regardless of the dates of publication. The distinct contribution of these novels was their bold and brilliant conception of the wandering Jew legend. The wretched existence of these characters was representative of that race whose refusal to accept Christ has resulted in their curious destiny--to wander, always a race but never a nation. These characters were sympathetic portrayals of the wandering Jews, as symbolic of a race. Wretched, repentant, alone, and unhappy, they move through the story, as the Hebrew race has moved through the centuries.

Highly exaggerated pictures of Jewish weaknesses were characteristic of the novels written during the period 1817 to 1844. The baseness and greed of the traditional Jew, his passionate hatred, his capacity for revenge, his repulsiveness and even his fanaticism, were all boldly forced upon these characters, and as boldly, such characters

were labelled Jews. As Jews, the actuality of their vileness was unquestioned, and with but one exception, no apology was made. Edgeworth's Harrington was an appeal for appreciation of the Jew, a pleasant and submissive character. Scott drew a vivid picture of the weak and cringing Jew. The heroic figure of Rebecca stood as a contrast to Lytton's Leila, a meek convert. Fagin was simply a bad person, labelled a Jew. The Hebrew characters of this period, on the whole, were repulsive people lacking pleasing qualities of character. Jews were accepted as inferiors, as usurers--never as human beings.

During the last half of the nineteenth century, it was a common practice in England to denounce the oppressions, and the irritating insults to this industrious and happy people. Fanatical dislike of an alien and obstinate race has been very slowly modified.¹ Hence, the Jewish characters in the period 1844 to 1900 were figures of overemphasized goodness, whose weaknesses, as Jews, were most often ignored. Reade presented both the goodness and the weaknesses of a son of Jacob; but goodness predominated. Daniel Deronda had control of every situation. His were the qualities found in a schoolgirl's hero. Dickens's portrayal of Riah was an apology for his former Jewish character, Fagin. Riah was an admirable old man in a false position; too good a character to be true. Hawthorne's novel was a study of the Jewish mind, in a diseased state.

¹ "Jews in English fiction," Living Age, CCXIV (July, 1897), 3.

Harland gave realistic portrayals of Jewish people. Disraeli and Zangwill, both Jews, naturally, had a more sympathetic treatment of the Jew, as a character, than did non-Jewish writers. Disraeli's Jew was a detached, but popular person. Zangwill drew vivid scenes of intimate Jewish life, both in the ghetto and out.

The twentieth century ushered in a feeling of world fellowship and brotherhood. Naturally, the Jewish characters of the period 1900-1914 would be portrayals of individuals, educated and refined, rather than of the traditional Jews with hooked noses and bags of gold. But some prejudices against the race still remain. The social fitness of the modern Jew was the central topic discussed in several books of this last period. Two characters tried to climb the social ladder but found the steps too far apart for comfortable and progressive climbing. Schnitzler's characters were all discontented Jews. Page created an admirable type--a dreamer, an idealist, and a poet whose life work was philanthropy. Reade and McCarter each portrayed a Jewish gentleman, one rough, the other refined--but gentlemen to the very heart. The devoted Jew, the discontented Jew, the detached Jew, the "Christian" Jew, the gentleman, and the cad were the Hebrew characters portrayed in the fiction of the period.

The Jewish characters of the novels studied were designed to be distinctly Jewish in character and in name. Their race and religion was either a drawback, or an apology, or both. The Jewesses were, on the whole, admirable creatures, possessing the best qualities of Jewish women.

The portrayal of the Hebrew character, as seen in the novels for the period 1817 to 1914, has undergone a gradual, but noticeable change. He was first a repulsive character with highly exaggerated weaknesses; then, a figure of over-emphasized goodness; and finally an individual, respected and admired for his personal attributes, rather than as typical of his race.

A further study of this subject might include a comparison of the authors' attitudes, as expressed in fiction, with the general attitudes of their times. It would be a very interesting study for one who is conscious that in this "Christian" world of murder, hatred, ignorances, and prejudices, the Jew must still fight for his right to live.

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