Thesis

Three Jews of English Literature:
Marlowe's Barabas, Shakespeare's
Shylock, and Scott's Isaac.

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Outline

I- Introduction:
A- The Jew in English history.
B- A review of the three productions: Marlowe's "Jew of Malta," Shakespeare's "Merchant of Venice," and Scott's "Ivanhoe."

II Theme: Three Jews of English Literature.

III General discussion:
A- The three productions as founded upon English history.
B- The importance of the Jew in each production.
C- The attitude of each writer toward the Jew.
D- The special traits of character in each Jew as portrayed in the respective productions.
(a) The character of each Jew as taken from his attitude toward his family.

(b) The character of each Jew as taken from his attitude toward his outside associates.

IV Conclusion: A summary and comparison of all the special traits of character in each Jew.

Introduction.

(The Jew in English history)

Many years before Marlowe produced his first works, that is during the reign of "Richard the First or Lionhearted," the Jew played, perhaps, his greatest part in English history; and, though banished from England a little later than this, several historians say there were Jews in England at the time of Marlowe and of Shakespeare who played a great part in English history and from the daily lives or characters of whom both writers might have taken some thoughts upon which to found their productions. The fact is that at that time there was a Jewish Doctor, Lopez by name, who being of Spanish blood and able to speak several tongues, among them Portuguese, became interpeter for a Portuguese refugee who had fled from

pustice ~~was~~ Spain to England for protection and whom, through hatred for Spain, Elizabeth accepted and playfully termed "King Antonio." Lopez, owing to his position as interpreter and his relation to Elizabeth, to the refuge and to the Earl of Essex became a close friend of the queen and revealed to her one of the political intrigues which the earl was about to undertake. In the ensuing quarrel Antonio sided with the earl, and Lopez, seeking revenge upon Antonio, entangled himself in his own toils, was imprisoned, held for trial in 1594 and hanged.

The Jew has been a prominent character all through European history and his place in Literature is also quite prominent. The story of Shylock and the pound of flesh is very old as are also other stories of the Jew upon which our

other works might have been somewhat based. Our question, however, deals with the Jew in connection only with English history. The question in English history regarding the Jew has ever been, "Is he a citizen of value or of detriment to the nation?" and the answer has usually been in favor of the latter view. Until 1845 he was excluded from any part in the government.

A short Synopsis or Review of each Production.

In "The Jew of Malta", we first meet with the Jew, Barabas, in his counting house counting his money. He is busily engaged when merchants appear, interrupting him, and telling him of the various ships he has sent abroad for merchandise. Later in the scene three

Jews appear telling him of Turkish vessels that lie in the Maltan harbor. Barabas does not believe the Turks came for harm as do the other Jews, or at least he pretends to them he does not; but after the departure of his friends, really fearing that the Turks mean harm, and, knowing the custom of the government, in times of need, to sieze upon the property of the Jews as rich, to pay its debts and ransoms, he determines to make himself in a measure safe and hides a portion of his wealth. It comes about that the Turks are in Malta for the purpose of collecting a ten year's ransom, which the Maltans will pay rather than have their city destroyed. Barabas and three other Jews are in the council chamber as the Turks make their demand and the

governor takes the opportunity of demanding money from them. It is required of each Jew that he give half of his treasure, and if he refuse this become a Christian, and lose all. Barabas refuses; his wealth, save what he has hidden is taken, and his house converted into a nunnery. Abigail, his daughter, goes to their old home, as a nun, to restore this wealth to her father, does restore it and afterwards leaves the nunnery. The next event is the appearance of Spanish vessels, laden with Turkish slaves, in the Maltan harbor. The Spanish demand that the Maltans buy their slaves; but the Turks have been put off, as to their ransom, for two months and

so will return and, if they find that the Maltans have bought more Turkish slaves or are unable to pay the ransom, will besiege the city. The Spanish prevail, however, the Maltans allow the slaves to be sold and Barabas purchases the Moor Ithamore, who aids him in many of his dastardly and murderous deeds.

This portion of the story is followed by a love story in which Lodowick, the son of the governor of Malta, and Mathias, son of a widow of Malta are each in love with Abigail. Of course Barabas is not favorable toward either of the suitors and by means of Ithamore, plans a duel in which both lovers are killed. After this deed is accomplished Abigail returns to

the convent, and her father, fearing that she has learned the manner of the two Christians deaths and will report him, poisons her and the entire convent of nuns with poisoned rice porridge.

Before Abigail dies she informs the friars of her father's killing of Lodowick and Mathias and they decide to go to him to persuade him to repent. Barabas and Ithamore arrange a time, when they and the friars are to meet in Barabas' house. Barnardine, one of the friars, comes, is strangled and set up against the door casing by Barabas and Ithamore to catch the next coming friar. Jacamo comes and their plan works successfully for he strikes the corpse of Barnardine,

knocking it down, and Barabas and Ithamore turn him over to the authorities as a murderer.

Now in delivering the challenge to Lodowick, (i.e. for a duel between him and Mathias), Ithamore met and became infatuated with a Courtesan Bellamira; who, though Ithamore cheats Barabas out of much of his wealth, since Barabas had made Ithamore his heir, before Abigail's death as well as promised him half of his store while he yet lived. He finally tells her how he and Barabas had killed Lodowick, Mathias, Abigail, and the two friars. She tells this story to the governor who calls them to trial and all are sentenced to death, that is, the Courtesan, her com-panion,

Barabas and Ithamore. But Barabas, working one of his tricks, takes some tea he had prepared, which, act results in apparent death. He, being thrown over the wall, revives and makes much trouble.

In the meantime, the Turks have returned and, not receiving their ransom, command to lay siege to the city. On the outside they find Barabas who shows them the weakest point in the wall thus aiding them to enter the place. They enter, take the city, and Barabas is, in reward for his services, made governor. The former governor is imprisoned. Barabas, calling him before himself, reveals his new position as governor. They together forman a plot by which the Turks are to

return to banquet, when their entire army is to be destroyed. The plan is attempted and the crew and soldiers are in the banqueting house destroyed. The Turkish leader, the Maltan governor, and Barabas banquet together in another place; the governor so manages that Barabas is destroyed and the Turkish leader taken prisoner the governor thus regaining his power in Malta.

Let us now consider Shakespeare's "Merchant of Venice." This tragi-comedy was written by Shakespeare in about 1596. It is classed by writers, in general, as a comedy; but, while it contains no real tragedy, it seems to me that it may

be well classed as a tragi-comedy because of Shylock's intent upon the life of Antonio and because of its ending so disastrously, from Shylock's point of view.

The play consists of three main stories; viz., "The kinship and mutual love of Antonio and Bassanio;" "The story of Bassanio and Portia's love," which within itself contains three stories; viz., the story of "Shylock and the Pound of Flesh," the story of "The three Caskets," and the story of "The Trial and the Rings;" and "The Love Affair and Elopement of Jessica and Lorenzo."

In the first story of the play the characters of both Antonio and Bassanio are very clearly pictured. Antonio has proven himself a true friend and kinsman

to Bassanio in that he has loaned the latter money time after time, Bassanio simply gratifying some of his own social desires therewith and neglecting to repay the loan. Antonio shows a never-lessening love for his kinsman, when Bassanio comes to him with a tale of love, requesting him to lend more money, by sending Bassanio to Shylock the Jew to borrow and at the same time consenting to the cruel bond to secure it.

After Bassanio has received the money with which to appear before Portia he has another risk to run, which is that of winning her in "The Casket Lottery," devised by Portia's father, as a means of controling her matrimonial alliance. This test Bassanio passes successfully

however.

Antonio's ships failing to arrive before the day of the bond's redemption, the Jew calls him to court to pay the forfeit of a pound of flesh from that portion of his body chosen by Shylock. The trial is fairly under headway and the forfeit about to be taken when Portia and Nerissa, her handmaid, both disguised as men, appear in the court. The tide then turns, Shylock is defeated and has to deed his goods to his daughter, Jessica and, Lorenzo, her husband.

This brings up the last story of the play, which is of the love affair and elopement of Jessica and Lorenzo. Shylock is invited by Bassanio to a banquet and leaves Jessica in charge of his

house and goods. Lorenzo is also invited by Bassanio to this supper, but instead of going, he plans to attend a masequerade with Jessica disguised as his torch-bearer. He and Jessica flee from Shylock's home with all sorts of wealth. Jessica has long been Lorenzo's love and has also long desired to change her religion. So at a single bound she frees herself from the guardianship of her father and unites in marriage with the Christian Lorenzo. This all seems to be planned, as the two appear at the home of Bassanio and Portia, taking charge of it while the latter wins Antonio's trial against Shylock.

Let us now say a few words in

regard to Scott's Ivanhoe. This novel was written by (Scott) Waverley, in 1819 and marks the beginning of his career as a writer of fiction. It is an historical production based upon three facts; viz., the attitude of the conquered Saxons toward the conquering Normans; the English Crusade led by Richard, king of England and Ivanhoe, son of Cedric the Saxon, with the relation of the former to his brother John; and the relation of the Jew to the English people in general. The novel may be considered to consist of but one story, "The Tournament at Ashby," involving in various ways, as will be shown, the various peoples mentioned above. The story is introduced by a few remarks

between Gurth and Wamba servants of Cedric the Saxon, as they are herding swine for their master. The real story does not begin until the servants are hailed by ten knights, who we find are on their way to Ashby and demand of the servants to show them the way to the house of Cedric the Saxon. After some parley in which the relation of Saxon to Norman is shown, Wamba tells them rather indifferently the course to take. They proceed, become bewildered, meet with a Frenchman who guides them on to Rotherwood where after some-time they receive rather a cordial welcome. Gurth and Wamba do not appear for sometime, but after Cedric has had much worry about them and his swine

they arrive, supper progresses, and in the meantime Isaac, the Jew comes to Cedric's door desiring admittance. He is finally admitted and the Jew's relation to the English people is shown by the consternation he causes. At last, however, the Palmer (Ivanhoe, as the wandering knight) pities him and giving him his seat Isaac takes supper. After supper they soon retire for the night it happening that the berths, or chambers, of the Palmer and Isaac join. In the morning when the Palmer awakes he seeks the chamber of Isaac and finds its inmate in a dreadful dream of fright in which he is struggling against those who are attempting to rob him. The Palmer wakes Isaac and attempts to comfort

him; but finding such comfort impossible promises to aid him in leaving the place at once, in doing which, however, he discloses to D with the fact that he is Wilfred of Ivanhoe the disinherited son of Cedric the Saxon. Gurth then, having hesitated before, opens the gate to the two and they proceed on their way to Sheffield. The Palmer accompanies the Jew till they are in sight of the city when they part. But before they part the Jew repays the Palmer for his kindness by telling him where he can obtain a horse to fight upon in the Lists at Ashby.

This ends our story until the company meets again at Ashby. The tournament opens and four encounters have taken place when the "Disinher-

ited knight appears and challenges Bois de Guilbert, the Templar to an encounter which he wins. He chooses Rowena the ward of Cedric as queen and wins the fight upon the lists the second day; but is wounded.

After the tournament all parties leave; Cedric the Saxon with Rowena and all his retinue save Gurth who had become the servant of Ivanhoe for the tournament shortly before it and whom Cedric claims he will never forgive because of his desertion; the large body of knights; and Isaac and Rebecca, who had taken Ivanhoe with her to nurse and cure. Cedric and his followers have travelled for some time when they come up with the Jew and

his daughter with Ivanhoe, whom they do not, at the time, recognize. After some persuasion upon the part of Rebecca they all proceed together and have not gone far when they are captured by the Knight knights we have mentioned above and all taken to the castle of Torquilstone, under the knight, Front de Boeuf, where they are imprisoned. They remain here for some time when Front de Boeuf tries to make the Jew buy his own freedom; but the Jew tries to make de Boeuf promise the freedom of all of his companions or at least that of Rebecca, which he will not do and so Isaac remains with the others in imprisonment until the destruction of the castle of Torquilstone, which takes place in a very peculiar manner. In the capture it happened that

Wamba escaped and bore tidings of the capture of his master to Gurth and the Saxon knights of the forest who immediately organized a band to lay siege to the castle. First, however, they wrote a letter to the keepers of the castle warning them of the intended attack unless Cedric and the others were freed. To this they received a reply of defiance, stating that the persons imprisoned would be killed at a certain hour and that a priest should be sent to minister to them religiously. Here Wamba and the company outside form a plan. Wamba is sent in the robes of a priest which he transfers to Cedric thus freeing his master, he himself remaining in prison. In the meantime an old Saxon witch promises

Cedric, before he leaves, to fire the castle and notify the band, outside, at the opportune time. The siege is begun, the castle fired and all escape, but most of them to another prison. Cedric, Rowena and Athelstane, are the only ones securing real freedom. Rebecca is taken by the knight Bois de Guilbert (who loves her, but for whom she cares nothing) and Isaac captured by another of the knights. Rebecca is carried to Coningsburgh (another castle and rendezvous of the knights) and there imprisoned. In the meantime Isaac buys his freedom and goes to negotiate for that of Rebecca. But he cannot prevail upon the preceptor of Templestowe and must leave in sorrow. Isaac's appearance

at Templestowe informs Malvoisin, the
preceptor, as to Rebecca's identity and he,
having heard of her cures and wonderful
works, determines to try for witchery.
The day is set, the trial is in progress.
Everything seems to be against Rebecca
when Bois de Guilbert requests her to
read a note he had given her some time
before. The note reads "Choose a Cham-
pion." Rebecca grasps the idea at once,
demands her champion and it is
granted that she choose one. Then an-
other question arises; — how will she
be able to secure this champion since
she is under arrest and cannot leave
Coningsburgh? This does not remain a
question long, however, for Higgson
of Snell, and one whom she had helped

much with her remedy promises to carry for her a message to her father and thus aid in securing her champion. The message is carried and Higg and Isaac secure Ivanhoe, her desired champion, who appears at almost the last moment of the day set for combat and frees her.

Every one of our friends is now free and all are happy but for the death of Athelstane who was killed (or thought to be) at Torquilstone while attempting to free Rebecca from the hands of Bois de Guilbert. It is around the funeral scene of Athelstane that we next meet with our Saxon friends. They have been to view his corpse and are passing out when Athelstane arrayed in the garments of the grave appears

in the doorway. Cedric is now happier still. Richard, or "The Black knight," who has already appeared at the lists of Coningsburgh and arrested all that band of outlaws, reconciles Cedric and Wilfred and later Wilfred and Rowena since Athelstane who has professed love to her in the absence of Ivanhoe, her real lover says he does not want her now, that Ivanhoe has returned. The last and one of the most impressive scenes is that when Rebecca appears at the home of Ivanhoe and Rowena to express her gratitude for what Ivanhoe has done for her.

The three Productions as founded upon English history.

If we compare the outlines of "The Jew of Malta" and "The Merchant of Venice"

we can see that the general trend of the two is about the same. There are in each three parties and the Jew is serving one to the detriment of the other, but is turned upon and totally defeated by the one served. Now since 'tis thought "The Jew of Malta" is an original production of Marlowe's and since these stories compare with each other so nicely and even though "The Jew of Malta" is dated as written before the termination of the Lopez story, the fact that this latter story was probably pending, for several years, in the form of a trial in court, before its completion is sufficient, it seems to me to make it one of the chief historical foundations of "The Jew of Malta." As to Shakespeare's "Mer-

chant of Venice" this is also mentioned as a source of some of his material. As to the daughter of each Jew, there are stories that are very old, in the literature of various nations that probably gave them suggestions. They may have taken this also from life. Scott's novel, while perhaps largely fictitious contains one of perhaps several living examples of a Jew of England having an only daughter. This goes to show that each may have taken at least a suggestion from every day history, as the Jew has ever had a great part in English history. But the daughter question need not concern us; the Jew has had great connection with England always from the governmental point of view and the fact that these stories are both founded upon

law and its proceedings showing the Jew either a benefit or a detriment to the nation is a point further in our favor.

In regard to Ivanhoe the historical basis is quite clear since Scott, writing during the "Modern English Literary Period," goes back to the reign of "Richard the First" and the great English-Jewish turmoil, and portrays a case very possible in life. We can say then that as the Jew has ever been an important character in England's history the question is whether he has been beneficial or detrimental. These writers most probably wrote their productions for the purpose of answering it, through study for themselves at least and for as many English citizens as were interested in it and would read their productions.

The Importance of the Jew
in each production.

The Jews in these stories seem to differ not very widely upon comparison. In "The Jew of Malta" the main story is Barabas and the Maltan government about which are grouped the various other smaller and related stories; viz.: "The Relation between Malta and the Turks," "The Relation between Malta and the Spanish," "The Love Affair of Abigail," and "Abigail and the nunnery." Of course it is easy to see that the stories of this play hang very heavily upon dealings in government or law. And this we will see is a peculiarity, not quite so distinctly marked, of "The Merchant of Venice," as well. For while it is made up of three distinct stories, its main story, in fact the basis of the whole play is the foundation of "The Love of Bassanio and Portia" upon "Shylock and the Pound

of Flesh" or summing all down, upon the law of Venice.

With "Ivanhoe" 'tis slightly different, however; for while the story has much to do with the government and governmental affairs there are no real trials in court or proceedings-in-law as in the plays. Of course the trial of Rebecca may be cited but from the positions of the persons conducting it this may be termed but a mock affair. There is, however, one relation the government bears quite distinctly in common in the plots of the two latter works and that is its readiness to sieze upon the wealth of the rich and especially of the Jews to pay its ransoms and debts; for in "The Jew of Malta" when the Turks demand their ransom the first sought means of obtaining it is the

Jews of the city; and this parallels very readily with the sending of Prince John to Isaac for funds to carry on his fight against his brother Richard. Outside of this the novel "Ivanhoe", consisting of the one story "The Tournament of Ashby" which includes the following minor stories; viz.; The family and retinue of Cedric the Saxon and their relation to the ten knights; the family of Isaac, the Jew and its relation to the ten knights, especially to Ivanhoe; and the English Crusade by Richard and Ivanhoe with the relation of the former to his brother John; connects with the other two stories in but one way and that is that the Jew story is made the most important in all.

The Attitude of each Author toward the Jew.

The conclusion here arrived at will help us somewhat in our discussion of the "The Attitude of each Author toward the Jew." For since the Jew, in his family life and his relation to his fellows is made the main, or almost the main, character of each production it must be that each author arrives at some definite conclusion or attitude ~~for~~ regard to him. It does not take careful investigation to see that Shakespeare and Marlowe each represents the Jew as a criminal outcast; nor does it take any more earnest investigation to determine that Scott represents Isaac as almost a hero and writes of him in a manner which can hardly help but enlist the sympathy of the reader.

The Special traits of Character possessed by each Jew.

Since we have determined, then, that two of our Jews are represented as criminal outcasts while the third is portrayed to the reader as a persecuted citizen, almost a real hero, our next purpose is to determine "The Special traits of Character possessed by each Jew" the first consideration will be "The Family of each Jew and his Relation toward it." The family of each Jew is the same, that is, it consists of but a single daughter; and the relations of Barabas and Shylock toward their daughters does not vary greatly; but that of Isaac toward Rebecca is vastly different. We have nothing to prove to us that Shylock is mean to his daughter or gives her any reason to consider her home anything but pleasant until Launcelot, one of his ser-

vants is leaving him when Jessica says:

"I am sorry thou wilt leave my father so:
Our house is hell, and thou, a merry devil,
Didst rob it of some taste of tediousness."

In this quotation we can see plainly that Jessica has no respect for her home, her father or any of her home associations and our first question is: Why is this the case? Shylock is in all ways a typical Jew, caring nothing for his family or anything save as they aid him in his various merchantile transactions or his hoarding up of wealth, and thus neglects to show Jessica any love or paternal affection which she, being other than Jew in all her traits, feels most readily. She also sees from the life of her father that his religion is nothing and is very anxious to change hers, or to accept Christianity, and to leave her

home with the Christian Lorenzo. That Jessica is really justified in this is most certain from the air in which her father orders her to care for his house, as though she were a bound servant, when he is bid forth to supper. Shylock again shows that he cares nothing for his daughter when Tubal tells him of her and her various exploits, after her elopement, and he exclaims. "I would my daughter were dead at my foot, and the jewels in her ear! would she were hearsed at my foot, and the ducats in her coffin!" Of course there may be this in his expression; that is, he may have wished such had been the case before she had gone with his wealth; but now that she had gone if he had had the proper love for her he would have wished rather for her safe return and said little

of the gold; but his first thought when told of her actions was for his gold, he holding her as a thief who had taken so much of his store, and for the capture of whom so much more had to be paid, and not as a wayward daughter for the safe return of whom he hoped and whom he sought to forgive, whether she returned him a ducat or not.

We know little of the attitude of Shylock toward his wife before her death; but from his actions in the play we may infer that the love of gold and earthly gain drew his affection, all, away from the love of a human soul. It may be that his wife, in her life time, had been very devoted to him and he to her; but from his attitude toward his only relative on earth, we can say that he looked upon the world of human

beings as his enemies, always working a-
gainst him, and against whom he must
work if he keep even. This idea is also
borne out in the attitude Shylock assumes
toward Launcelot. He says, "The patch
is kind enough but a huge feeder;" thus,
we may say, begrudging him what it
takes to keep him and glorying in the
fact that, being a huge feeder, Launcelot
will waste so much the faster the store
of Bassanio.

In speaking of Shylock's attitude
toward his fellows we can say that he
sees the world as robbers whom he must
rob to repay. The first picture of his
character shown to us is that in his
relations to Antonio and Bassanio the
portrayal of which picture, however, takes

is, really, all the stories of the play. Antonio and Shylock are both rich men of Venice and are, thus, often sought by persons desiring financial aid. Shylock is highly distinguished for his usuries and extortion; while Antonio always lends money gratis and this contrast in their every day business is a great cause of mutual hatred. But while Antonio dislikes the methods of Shylock he does not actually hate him, and look upon him as an enemy as does Shylock upon Antonio. Antonio was one, we may say, who gave a dog his dues; but Shylock was one who if the customs of his fellow citizen, particularly the financial customs, did not coincide with his own looked upon him as actually trying to undermine

him, and was always ready to take revenge in any manner. This is shown by his exacting the bloody bond from Bassanio and Antonio. He, in this, also proves himself to be one who is ever ready to siege upon the law to aid him in his intrigues, but ever quicker in seeking to evade it should he himself be caught therein. From the attitude he assumes in lending Antonio the money we can see that he never lends money for an accommodation, but always for the income he receives and thus for only selfish motives. As we have said Shylock considers Antonio as one of his rankest enemies. He says:—

"How like a fawning publican he looks!
I hate him for he is a Christian,
But more for that in low simplicity

He lends out money gratis and brings down
The rate of usance here with us in Venice.
If I can catch him once upon the hip,
I will feed fat the ancient grudge I
bear him.
He hates our sacred nation, and he
rails
Even, there, where merchants most
do congregate,
On me, my bargains and my well won
thrift,
Which he calls interest. Cursed be my
tribe if I forgive him."

The first reason Shylock himself gives for hating Antonio is that he is a Christian; the next that he lends out money gratis and brings down the rate of Venetian usance; thirdly, "He hates our sacred nation," and

fourthly, "He rails upon me in the market place about my bargains and my well won thrift." Now in order to show how all these statements weigh in regard to the individual character of Shylock we must consider something of the financial customs of that time. But first we will speak of Shylock's attitude toward Antonio because of his religion. He says he hates Antonio for that he is a Christian and, at the same time hopes in the end to gain the reward God has promised. In such an attitude we can read plainly anything but the character of a narrow-minded scoundrel. He should love the man for his errors, religiously, and seek to uplift him rather than hate him and seek to push him downward. Now in regard to the financial

customs of that time there is but one that concerns us here and that is in regard to the interest required for the use of money loaned. We find from various commentators that at that time 'twas the custom for no one but Jews, to require interest for money loaned and that these were doubly open to reproach in that they required the high rate of fifteen per cent. This fact proves that since the Jews were the only people charging usance and since they were looked down upon by the money lenders for ever charging a cent, Shylock's hatred for Antonio was again wrongly based. Further Shylock hates Antonio because Antonio rails on him in the market place. Why does Antonio rail on Shylock? Is it because Shylock is

is gaining money which he is unable to gain? No! for Antonio has the same privilege as has Shylock and the same ability; but he will not break a custom, almost a law, of the times. He wishes to be admired by his fellows, To live and let live, while Shylock, being of that outcast class cares naught for the opinion his fellows hold of him. All through Shylock's interview with Antonio his character, as one of the utmost deception is clearly portrayed; for while the reader knows from his words aside his real opinion of Antonio; he endeavors to make the latter believe he wishes the bond in mere sport. In another portion of the story, the trial scene, Shylock shows his great determination in that he will in no way be

conquered in his views, but that his way must win or lose before he can see his fate and change in the least.

As to the character of Marlowe's Barabas, taken from the same two relations we can at the outset see some little differences in the family relations of the two at least. For while Jessica cares nothing for her father or her home; Abigail seems to love her father and be ever willing to aid him in his just projects, as he never revealed to her any of his wicked plots, always working them out secretly to every one save his helper Ithamore. The first place in which we have their relations shown very decidedly is when Barabas tells Abigail of the government sieging his wealth, of his hiding the portion of it, and she tells him of their house being

converted into a mummery and he and she plan to recover his hidden treasure in spite of the situation. Now a fact which makes much against our Jew is that while his daughter seems thus ready to love and serve him Barabas does not return this love; for while at the time she is really serving him he seems very grateful her, in another project he has her sacrifice her honor by professing to love two Christians when she loves but one. Once He uses his cunning to plan the ruin of the two Christians, and then because Abigail has learned the dastardly plot he used, and because he fears she will spread it abroad he plans her destruction. Of course Abigail loved the Christian Mathias and Barabas knew it. He was sincere in

his religion along the line of fidelity, if possible, thinking the Christians were people of really no religion and thus did not want Abigail to throw herself away, as he may have termed it, by marrying one of them; but he proved his absolute insincerity by the manner in which he forsook his religion when there was some great gain, especially financial gain in it. Then he caused Abigail to throw away, as naught, all her religion when she went into the nunnery to secure his wealth and he constantly threw his away in the various villinous plots he carried out. In his family relations then Barabas proves that he has no religion, that he has no love for Abigail and he also shows that he is determined

and revengeful because of the attitude he assumes in telling Ithamore of his intentions to take the life of Abigail.

Ithamore, – O, master!

Barabas, – Ithamore, entreat not for her; I am moved,
And she is hateful to my soul and me;
And 'less thou yield to this that I entreat,

I cannot think but that thou hatest any life.

This he says halfway showing or pretending to show that he really hates to perform the deed but with a terrible determination and with the knowledge of Ithamore that such an expression will move him to perform the deed

against his own will.

In the relation of Barabas to his fellow citizens and the state he proves that he cares far neither but in so far as they did him in hoarding up his wealth. In the story of Malta and the Turkish tax this fact is brought out quite plainly; for had he been the true kind of a citizen he would have shared readily with his fellows in paying the ransom rather than be so stubborn, trying to make some one else pay it, lose his own store and become a real criminal himself. In the story of Barnardine's and Jacomo's deaths he also shows that his religion is naught but a form, for which he cares nothing and which he will readily sacrifice if there is any gain in it, or revenge upon the

Christians whom he considers as his ene-
mies always. He has an overwhelming
desire for revenge which he shows when
taken by the Turks heads them in cap-
turing his own city merely because
its people have sought some of his wealth.
and thus mistreated him, he would term
it, when had he done the proper thing he
would have escaped much easier. He
shows the utmost deceit in that he pre-
tends he is in all good intent returni-
ing good for evil by aiding the governor
of Malta to destroy the Turks. This we
can truly say is deceit because of the
previous acts of Barabas and also be-
cause of the fact that he probably im-
agined the condition when Malta would
be again under the government of

Ferrezz, its previous governor, who would most cruelly avenge him of the death of his son. Then both in his family relations and in his life as a citizen we have Barabas portrayed as a most cunning, deceitful, avaricious and revengeful villain.

In Isaac of Scott's Ivanhoe we have a Jew of quite different type. He is presented as a persecuted citizen and not as an outcast. 'Tis true that Isaac realizes that the world holds him as an outcast and from Scott's treatment of him in the novel we might, at the outset, infer that Isaac realizes there may be some ground for the opinion and treats his fellows somewhat as he should, thinking that if he is an outcast 'twill

win him some lasting favor. In the family life and relations of Isaac there seems to have been ever much love; for he speaks of both his wife and daughter very tenderly. "O Rebecca! daughter of my beloved Rachael! were each leaf on that tree a zecchin, and each zecchin mine own, all that mass of wealth would I give to know whether thou art alive and escaped the hands of the Nazarene!" He speaks often so of Rebecca. When Isaac makes the above exclamation he and Rebecca have escaped the imprisonment of Torquilstone; Isaac in the hands of a band of knights and Rebecca in those of Bois de Guilbert. And perhaps in the imprisonment of Torquilstone Isaac has been kept from the presence of his daughter longer than ever before. At any rate he is

obviously not only very anxious to see her but we can see how he has doted upon her by his expression as to how he would show his gratitude at hearing even a word of her. There are many other of the expressions of Isaac, in the novel, especially in regard to Rebecca, in which the home life of Isaac is shown to be very pleasant.

In the person of Rebecca is a heroine. When Isaac begins to allow his money and worldly cares to weigh heavily upon his mind, she consoles him greatly by bringing up against all the evils of their situation the many good points of it; the help they can render the state and the needy in general. While Rebecca does not always console him he listens much to her and dotes upon her as should a good father upon a noble daughter. There is one more instance in which the love

Isaac has for his daughter is shown. That is when in Torquilstone he is urged by Front de Boeuf to buy his freedom and he will not purchase his own unless hers is also granted.

The character of Isaac as shown by his actions toward and relations to his outside associates, of the Christian sort, can pass with but little reproach. While he is in many ways a typical Jew, hanging to his religion admirably with the exception of a few cases, he does not seem to hold the Christians as enemies in so great a sense as do the other two Jews. It may be that he holds them as enemies in the same measure as do Barabas and Shylock and sees that it is useless to attempt revenge, as the Jew numbers, as almost but one in a

hundred. Many of his expressions would give us to infer this; but he holds himself much more in subjection from some cause and is to be admired for it.

Isaac is to be respected then, as to his conduct toward his fellows, in that he commits no crimes against them for the many deeds of violence toward him, but returns, rather, good for evil. He is known throughout that region of England as the rich Jew and is thus appealed to by many persons, besides the government, for aid, which he grants in most cases. Of course he has the Jewish peculiarity of loving money and plays poor a great many times when asked for aid, if he has any hope of warding off the person. This is about all we can really find against him and is the

the only particular in which we may find him at all deceitful. As long as returns are sure we can say that he is always willing and pleased to aid either the government or a Christian friend. This fact is surely proven by his attitude toward Ivanhoe when he helps him to leave Rotherwood for Ashby, by rewarding him with arms to wear and horse to fight upon in the lists.

We may say in summary that Shakespeare represents Shylock as a sordid, determined, avaricious and revengeful man who cares nothing for his family and cares nothing for the state except for the aid its laws can render him in the revenge they obtain for him upon Christians, who he says have wronged him. Shylock would have

been better, most probably, had he been wiser. Marlowe represents Barabas as about the same kind of man but worse, in that he is very cunning and wise in meanness. It is because of his wisdom able to carry out his revenge to a much greater extent than did Shylock and is an actual criminal while Shylock is but an intended one. In Shylock and Barabas are those who, though they may see that the world looks down upon them as outcasts consider that it has no room to and thus assume a bigoted air.

Isaac, on the other hand is a complete contrast to these. He loves his daughter, all of his family alive; sees how there may be grounds for the

attitude of the Christians toward him, though he believes these are none, and considers his position as he is above them. He loves to think of the aid he can render the State and the Christian and thus making the most of life, lives it comparatively successfully while his contrasted brethren live a life of misery and woe.

In all this there is a lesson. Barabas represents a Jew of the primitive type, ignorant in regard to everything save thoughts of criminality and revenge. He looks upon the Christians as his enemies and does as much as he can to kill as many of those with whom he is associated as possible. Marlowe has, all through the play, represented him as so black a vil-

air that the representation seems almost improbable. Thus he attempts to show that in him there is some ray of hope for the better, by the last attempt he makes; that of showing him as professing to return good for evil.

Shakespeare represents Shylock as advanced a little. He has the hate in his heart but seems to think of his own character and standing. He tries to work his revenge in rather an honorable manner or through legal processes. Barabas cares nothing for religion or law while Shylock respects, in a measure, both. Both of these Jews think that their views are always right while the world is all wrong and seeing it in that light feel that there is no revenge too cruel to attempt.

Isaac represents the more modern

Jew who is educated, reconciled to his
fate, realizes the probabilities of his
error in religion and thus respects
the Christians and in a measure their
laws and customs.

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