Thesis

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

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Outline

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Introduction.
(The Jew in English history)

Many years before Marlowe produced his first works, that is during the reign of "Richard the First or Lion-hearted," 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 interpreter for a Portuguese refugee who had fled from...
justice on 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 1595, 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 1843, 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 busy 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 Maltese 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 seize upon the property of the Jews so 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 years' ransoms, which the Maltese 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 Malta harbor. The Spanish demand that the Maltese 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 Maltaus have bought more Turkish slaves or are unable to pay the ransom, will besiege the city. The Spanish prevail, however, the Maltaus allow the slaves to be sold and Barabas purchases the Moor Ithamor, 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 Ithamor, 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 Ithanore 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 Ithanore to catch the next coming friar. Jacobus 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 Countess 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 their two friends. She tells this story to the governor who calls them to trial and all are sentenced to death, that is, the Countess, her servants,
Barabas and Ithamore. But Barabas, working one of his tricks, takes some tea he had prepared, which 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. In 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 form 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 Maltese governor, and Barabas cartoons 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 some real tragedy, it seems to me that it may
be well classed as a tragic-comedy because of Shylock's intense upon the life of Antonio and because of its ending so disastrously, from Shylock's point of view.


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 had loaned the
latter money time after time, Bassanio
simply gratifying some of his social
desires therewith and neglecting to repay
the loan. Antonio shows a never-lessen-
ing love for his kinsman, when Bas-
sanio 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,
conventing 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
controlling 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 masquerade with Jessica disguised as a 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 marries 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 latterwise Antonio's trial against Shylock.

Let us now say a few words in
regard to Scott's Ivanhoe. This novel was written by 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 Germans; 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 Jews 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 Gruth and Wamba servants of Cedric the Saxon as they are herding swine for their master. The really
story does not begin until the servants are halted 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 relations 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 cordial welcome. Gruth and Wamba do not appear for sometime, but after Cedric has had
much worry about them and his swine.
they arrive, suffer progresses, and in the meantime Isaac, the Jew, comes to Cadric’s door desiring admittance. He is finally admitted and the Jew’s relation to the English people is shown by the consternation on awe he causes. At last, however, the Palmer (Ivanhoe, as the wandering knight) pities him and giving him his seat Isaac takes suffer. After suffer they soon retire for the night it happening that the baths, or chambers, of the Palmers and Isaac join. In the morning when the Palmers 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 Guith the fact that he is Wilfred of Ivarhoe, the disinherited son of Cedric the Saxon. Guith, then, having hesitated before, opens the gate to the two, and they proceed on their way to Sheffield. The Palmer accompanies the few till they are in sight of the city when they part. But before they part the few repay the Palmer for his kindness by telling him where he can obtain a horse to fight upon in the list at Ashby.

This sanguine story until the company meet again at Ashby. The tournament opens and four encounters have taken place when the “Disinher-
A 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 list the second day, but is wounded.

After the tournament all parties leave; Cedric, the Saxons, with Rowena and all his retinue save Godfather, 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 care. Cedric and his followers have travelled for some time when they come up with the few and
his daughter with Ivanhel, whom they do not, at the time, recognize. After some persuasion upon the part of Rebecca they all proved together and have not gone far when they are captured by the two 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 few buy his own freedom, but the few 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 Guthr 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 keeper 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 appropriate time. The siege is begun, the castle fired and all escape, but most of them to another prison. Cedric, Rosena 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 bough 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 Mabrisin, the
receptor, as to Rebecca's identity and her
having heard of her cure and wonderful
works, determines to try for witchery.
The day is set, the trial is in progress.
Everything seems to be against Rebecca
when Baisde 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
Cowingsburgh? This does not remain
a question long, however, for Riggsom
of Smell, 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 Athel-
stane who was killed (as thought to be) at
Torguilstone while attempting to free
Rebecca from the hands of Bois de Guilbert.
It is around the funeral scene of Athelstone
that we next meet with our Saxon friends.
They have been to view his corpse and
are passing out when Athelstone arrayed
in the garments of the grave appears.
in the doorway. Cedrie is now hobbling stiff. Richard, of The Black Knight, who has already appeared at the hall of Coningsbury and arrested all that band of outlaws, reconciles Cedrie and Wilfrid and later Wilfrid and Rowena. stane, 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 where 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 this 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 Safeg story, the fact that this latter story was probably pending for several years, in the form of a trial in court, before its conclusion is sufficient, it seems to me to make it one of the chief historical foundations of the Jew of Malta." As to Shakespeare's "Me-
chart of Venice. This is also mentioned as a source of some of his material. As to the daughter of each few, 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 more while perhaps largely fictitious contains one of perhaps several living examples of a few of England having only daughter. This goes to show that each may have taken at least a suggestion from every day history as the few has ever had a great part in English history. But the daughter question need not concern us; the few 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 Jews either a benefit or detriment to the nation is a point further in our favor.

In regard to France, 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 must probably write 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 Maltese 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 Ammery." Of course it is easy to see that the stories of this play hung very heavily upon dealing in government as 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 Bond.
of 'Tucked' or running all down upon the law of Venice.

With 'Ivanhoe' it is slightly different, however, for while the story has much to do with the government and government affairs there are no real trials in court or proceedings—incrim—what the plays. Of course, the trial of Rebecca may be cited but from the positions of the persons conducting it this may be turned 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 seize 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 the ransoms the first sought means of obtaining it is the
fews 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 return 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 rival.

The attitude of such 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 in 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 Barabbas 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-
want 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 tenderness."

In this quotation we can see plainly that
Jessica has no respect for her own, 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, car-
ing nothing for his family, anything
save as they aid him in his various
mercantile transactions or his hoarding
up of wealth, and thus neglects to show
Jessica any love or paternal affection which
she, being other than Jew, must feel
most readily. She also sees from the
life of her father that his religion is nothing
and is very anxious to change her, 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 bond servant, when he is bid forth to sup. 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 on 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, 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 daughter 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 loss of gold and earthly gain drew his affection, all away from the loss of a human soul. It may be that his wife, in her lifetime, had been very devoted to him and he to her; but from his attitude toward his only relative on earth, we cannot say that he looked upon the world of human
being as his enemies, always working against 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 fish 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.

I'm 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 relation to Antonio and Bassanio, the portrayal of which picture, however, takes
in, 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 is always lends money gratis and this contrast in their everyday business is a great cause of mutual hatred. But while Antonio dislikes the methods of Shylock he does not actually hate him, and looks 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 seize upon the low to aid him in his intrigue, but ever quicker in seeking to evade it should he himself be caught thereby. 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 here- ceives and thus for only selfish motives. As we have said Shylock considers Antonio as one of his rankest enemies. He says:

'How like a fearing publican he looks!
I hate him for he is a Christian,
But more for that milo simplicit.
He lends out money gratis and brings down
The rate of usance here with us in Venice.
If I can catch him now upon the hip,
I will feed fat the ancient grudge I
bear him.
He hates our sacred nation, and he
sails
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 resources;
thirdly, "He hates our sacred nation," and
fourthly, "He rails upon me in the market place about my bargains and my small wrongs.

It was 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 nothing but the character of a narrow-minded heartless. 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, it was the custom for no one but Jews to require interest for money loaned and that these inereditably 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 even charging a cent, Shylock's hatred for Antonio was again wrongly based. Further Shylock hates Antonio because Antonio raised him in the market place. Why does Antonio call on Shylock? Is it because Shylock is
is gaining money which he is unable to
again? No! for Antonio has the same
privilege as has Shylock and the same
ability; but he will not break 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
care sought for the opinion his fellows
hold of him. All through Shylock's inter-
view 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 no wise on. In
another portion of the story, the trial
scene, Shylock shows his great determi-
nation 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 Bar-
abas, taken from the same two relations
we can at the outset see little difference,
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 even willing to aid him
in his just projects, as he never revealed
to her any of his wicked plots, always work-
ing them out secretly to everyone save his
helpers. Furthermore, the first place in
which we have their relations shows
very decidedly is when Barabas tells Abi-
gail of the government seizing his
wealth, of his hiding the portion of it,
and she tells him of their house being
converted into a nunnery and heard he
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, Barabbas does not re-
turn this love; for while at the time she
is really serving him he seems very grat-
ful her, in another project he has her
sacrifice her honor by professing to love
two Christians when she loves but one. He
uses his cunning to plan the ruin of
the two Christians and then because
Abigail has learned the devilish plot
because he
she used, and fears she will spread it
abroad he plans her destruction. If once
Abigail loved the Christian Mathias and
Barabbas 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 villainous plots he carried out. In his family relations, then, Barabbas proves that he has no religion, that he has no love for Abigail's and he also shows that he is determined
and revengeful because of the attitude he assumes in telling Ithamar of his intentions to take the life of Abigail. Ithamar, - O, master!

Barabas, - Ithamar, 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 hast any life.

This he says half-way showing or pretending to show that he really hates to perform the deed but with a terrible determination and with the knowledge of Ithamar 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 for 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 assignation rather than be so stubborn, trying to make someone else pay it, lose his own store and become a real criminal himself. In the story of Bernardin’s and Jacoomis deaths he also shows that his religion is nothing 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-
genesis always. He has an overwhelming
desire for revenge which he shows when
taken by the Turks beside them in cap-
turing his own city merely because
its people have sought some of his wealth
and then mistreated him; he would turn
it when had he done the proper thing he
would have escaped much easier. He
shows thintmost deceit in that he pre-
tends he is in all good intent retaining
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-
ginied the condition when Malta would
be again under the government of
Tereze, 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 Scotland, on the other hand, we have a few of quite different type. He is presented as a persecuted citizen and not as an outcast. It is 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 this opinion and treats his fellows somewhat as he should thinking that if he is an outcast he will
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 daughters very tenderly. "O Rebecca! daughters of my beloved Rachel! were each leaf on that tree a zecchin, and each zecchin namely own, all that mass of wealth would I give to know whether thou art alive and escaped the hands of the Mogasan!" He speaks often so of Rebecca. When Isaac makes the above exclamation he and Rebecca have escaped the imprisonment of Torquiletone; Isaac in the hands of a band of knights and Rebecca in those of Bois de Guilbert. And perhaps in the imprisonment of Torquiletone 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 expressions 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 conveyed to the sick and the needy in general. While Rebecca does not always console him, she listens much to her and dates 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 Turgidstone, he is urged by Trous de Breug 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 few numbers, as almost but one in a
hundred. Many of his expressions would
give us to infer this; but he holds him-
self 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 particulars in which we can 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 Shylock 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 vile in meanness. He is because of his misdoings 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 considers 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 they are worse, 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 make 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 few 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-
ain that the representation seems at most 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 a more honorable manner or through legal processes. Barabbas cares nothing for religious 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 is that light feel that there is no revenge too cruel to attempt.

Isaac represents the more modern
A Jew who is educated, reconciled to his fate, realizes the probability of his errors in religion and thus respects the Christians and in a measure their laws and customs.
Bibliography
